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A Metaphysical New Age Journal

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REVIEWS

Cinematic - Spencer Brewer - This 2-CD album is unique in the fact that many of the same songs are on the second CD, except that one is solo piano and the other is ensemble. If some of these songs sound familiar, it may be that you heard them as musical compositions for the movie industry. Brewer is not only a multi-million-selling composer, pianist and producer, but also a connoisseur of many of the greatest film scorers of all time. The beauty of *Cinematic* is that his music creates several moods, building tension and then letting the listener down easy at the end as the lights come up and the credits roll.

The Bookwatch



Book Reviews, Book Lover Resources, Advice for Writers and Publishers

This review appears in our printed newsletter mailed to many libraries, on our website (for 12 months) and the Gale Research Company's quarterly interactive CD-ROM "Book Review Index" also furnished to libraries.

NOVEMBER 2008

The Library CD Music Shelf

Cinematic

Spencer Brewer

The Creative Service Company (publicity)

4360 Emerald Drive, Colorado Springs, CO 80918

\$25.49 www.SpencerBrewer.com

Composer, pianist, and producer Spencer Brewer expresses his love for movie music in **Cinematic**, a two-CD album celebrating classic film scores. The first CD, "Black & White", has Brewer playing solo piano, with the inclusion of a guitar and a flute on the last track. The second CD, "Technicolor", includes instrumental compositions by a diversity of artists led by Brewer on piano, synthesizers, Hammond B-3, and a pump organ created in 1888. A wondrous medley ranging from Brewer's own popular compositions to new material and some music that has already been used in cinema, **Cinematic** is an emotionally rousing listening experience, enthusiastically recommended to movie and music buffs everywhere.

The tracks are "Quintessence" (3:33), "Say What?!" (3:39), "Ode for Patricia" (3:54), "Fellini's Carousel" (3:09), "Into the Mirror" (3:43), "Blueberry Street" (3:28), "Last Chance for Eden" (3:33), "Morning Glory" (4:02), "Caravanserai" (4:41), "Lupin Swing" (2:36), "Satie's Forgotten Dream" (3:56), "Walls that Move" (5:54), and "Heartwood" (4:25) on the first CD, and "Quintessence" (3:57), "Morning Glory" (4:00), "Blueberry Street" (3:33), "Ode for Patricia" (4:01), "Fellini's Carousel" (3:32), "Say What?!" (3:43), "Outer Limits" (5:24), "Trip to Glory" (4:24), "Cinematic" (6:43), "Lupin Swing" (2:37), "Last Chance for Eden" (3:37), "Dreamgift" (3:43), "Satie's Forgotten Dream" (4:01), and "Heartwood" (5:35).

KEYS & CHORDS



THE ROCKMAGAZINE FOR THE MUSIC-LOVER WITH A BROAD TASTE

OCTOBER 2008

CD-BESPREKINGEN

SPENCER BREWER: CINEMATIC

[CD-REVIEWS](#)

Spencer Brewer

Cinematic



- Label: Willow Rose & Laughing Coyote Productions
- Nr.: WR 621
- Distr.: www.cdbaby.com
- Meer info: www.cdbaby.com/cd/spencerbrewer

- Website: www.SpencerBrewer.com

This long-awaited album is Spencer's first solo release in sixteen years and his seventeenth CD. It is a double-CD with original compositions which were composed for film and TV. The first CD, "Black & White," contains all numbers carried out on solo piano, whereas the second disk "Technicolor" contains the same numbers carried out by complete ensembles and orchestras. Already Spencer has composed and played instrumental music for thirty years, and that music has already been heard on "The Oprah Winfrey Show," on the Olympic Games of 1988 and

1992, CNN, etc. He wrote, among other things, the theme songs for the YMCA and the Japanese Postal Services, and the soundtracks of the films "The Color or Fear" and "Last Chance for Eden." Besides his own label, he also started the Ukiah Music Center where bandsmen help friends make music, and he is heard on the radio show "The Wonderful World of Pianos." On his double-CD now, there stand up a number of his classic tunes such as "Quintessence," "Fellini's Carousel," "Caravenseraï" and "Satie's Forgotten Dream." Of course there is also a place for his newer work. I prefer however the orchestra versions on the Technicolor CD, especially the light "Morning Glory," the bluesy "Blueberry Street," the sad "Ode For Patricia," the smooth jazz in "Outer Limits," the ambient "Cinematic", the ragtime in "Lupin Swing" and the harp in "Dreamgift." Moreover I also like the surrealistic cover drawing by Salvador Dali. This CD is good for fans of easy listening music.

☆☆☆

Patrick Van de Wiele

(online translator utilized)

BullFrogMusic Reviews

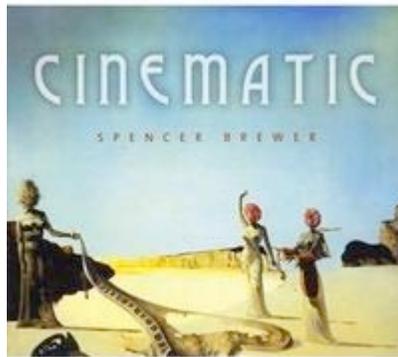


CD Reviews of Independent Releases

NOVEMBER 2008

Cinematic, Spencer Brewer

Published by [admin](#) under [Pop](#)



[Go To Artist's Website](#)

I would venture to say that Spencer Brewer is one of those people behind the curtain in the Emerald City. If you recall, the Wizard of Oz, the guy on stage, was really operated by a small man hiding behind a curtain. This may sound like a backhanded compliment, but look at it another way...the Wiz would never have been as scary or potent without the man behind the scenes.

And so it is with the people who produce “incidental music”; the stuff you sort of hear while the action proceeds on the screen. Writing this music is tougher than it would appear at first glance. Everything has to at least fit in with what’s going on without taking over from it. As a writer, you’re expected to enhance the atmosphere of the story without taking over from it. You’re supposed to make others look good without showing yourself.

SPECTRUM

The Radio Alternative on 97.1 FM - Australia
News, Views & Interviews.
for the best of Ambient, Celtic & Contemporary Music
[A Spectrum FM Radio production]

NOVEMBER 2008

Issue 281

CD REPORT : CINEMATIC

In the Eighties and Nineties, pianist Spencer Brewer became a multi-million-selling contemporary instrumental recording artist with chart-topping albums such as **WHERE ANGELS DANCE**, **SHADOW DANCER**, **EMERALD**, **PORTRAITS**, **DORIAN'S LEGACY**, **PIPERS RHYTHM** and **ROMANTIC INTERLUDES**.

After turning to producing and engineering (more than 200 albums including acts ranging from Alex de Grassi to Holly Near), Brewer is back with another recording of his own, **CINEMATIC**. This double-CD (part solo piano, part ensemble pieces) is a Brewer tribute to the great instrumental film scores. This is all original material (some of which has already been used in movies and on TV) written and arranged in the style of the great sweeping, passionate, film scores of the past 50 years.

Music from the CD Album **CINEMATIC** can be heard on the *Spectrum* show.



John Shelton Ivany's Top CDs of the Week

Syndicated to more than 200 newspapers nationwide

NOVEMBER 2008

TOP OF THE LINE Albums of the Week

- Mason Casey,
"Sofa King Badass," NorthernBlues
Omar Kent Dykes & Jimmie Vaughan,
"On The Jimmy Reed Highway," Ruf
Various Artists,
"The Rockin' Country Piano Tribute to Toby Keith: The CMH Honky Tonk Series," CMHH
Rush Of Fools,
"Wonder Of The World," Midas/EMI
Paul Lippert,
"Democracy For Lovers," Rasberry
DJ Free,
"Yoga Groove 2," Soulfood
Various Artists,
"Best Of Hearts Of Space, Music From The National Radio Series: No.1 First Flight,"
Hearts Of Space/Valley Entertainment
Otherlives,
"Self Titled EP," TBD
Garry Dial & Terre Roche,
"Us An'them: A Collection Of National Anthems CD & DVD SET," Just Dial Roche
Spencer Brewer,
"Cinematic DOUBLE CD," Self-Released



Spencer Brewer *Cinematic*

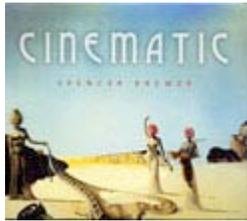
4.5 | Release Date: **09/2008**

4.5 superb

Spencer Brewer was one of the top new age artists in the late Seventies and early Eighties before he decided to focus on being a producer/engineer. But finally, after many years away, he had decided to record again and delivered this two-CD set. It was worth the wait. The first CD is solo piano and the second disc has him surrounded by various ensembles, most notably reedman Paul McCandless (Oregon, Paul Winter, etc.). The idea behind the recording is that all of this music would work well as film or television soundtrack music (and select pieces already have been). The melodies are good, but the arrangements tend to give you that dreamy, floating feeling of the best in cinema background music. The piano sound is very crisp and clean. The group arrangements on the second platter show that Brewer really knows how to augment a piece of music with key musical elements. Since some of the tunes appear on both discs, you can do your own comparison between the simple, streamlined, piano-only versions and the more full-bodied productions. I especially liked the bluesiness of "Blueberry Street" and the jazziness of "Lupin Swing." Plus the title of the tune "Last Chance for Eden" knocked me out. All in all, a package simply full of very good instrumental music ranging from film themes to new age to jazz.

Spencer Brewer - Cinematic - (2 CDs) SpencerBrewer.com

Music which creates mini-films in the mind's eye thru its descriptive, fantasy-like qualities.



Spencer Brewer - Cinematic - (2 CDs) SpencerBrewer.com *****:

(CD1: solo piano; CD2: with Brewer also on B-3 organ & pump organ; up to 12-piece group arr. by Brewer and Paul McCandless, with guests McCandless, Alex de Grassi, Norton Buffalo, Jeremy Cohen & others)

This is quite a double-disc album for an artist-originated project. The general idea, as its title would suggest, is music which creates mini-films in the mind's eye thru its descriptive, fantasy-like qualities. There is a New Age feel to some of the tracks but mostly they go deeper than that, and there are nice little jazz touches here and there. The presence of reed man McCandless (of Oregon) would indicate a sort of smooth jazz/Paul Winter sort of genre but the whole project partakes of a more creative slant than that.

There are 13 tracks on Disc 1 and 14 on Disc 2 but the latter are nearly all the same tunes in a different order and with added instrumentation - though sometimes it is as basic as adding a guitar, harmonica and string bass. Not all the tracks are mini-soundtracks - some, such as *Lupin Swing*, are outright uptempo jazz outings. The title tune *Cinematic* undergoes quite a lush transformation in the orchestral version on Disc 2. With McCandless soloing on English horn and flute, it recalled for me Alec Wilder's piece for English horn and chamber orchestra from the 1940s.

TrackList:

1. Quintessence
 2. Say What?
 3. Ode for Patricia
 4. Fellini's Carousel
 5. Into the Mirror
 6. Blueberry Street
 7. Last Chance for Eden
 8. Morning Glory
 9. Caravanserai
 10. Lupin Swing
 11. Satie's Forgotten Dream
 12. Walls That Move
 13. Heartwood
 14. Quintessence (Full Orch)
 15. Morning Glory (Full Orch)
 16. Blueberry Street (Full Orch)
 17. Ode for Patricia (Full Orch)
 18. Fellini's Carousel (Full Orch)
 19. Say What? (Full Orch)
 20. Outer Limits
 21. Trip to Glory
 22. Cinematic
 23. Lupin Swing (Full Orch)
 24. Last Chance for Eden (Full Orch)
 25. Dreamgift
 26. Satie's Forgotten Dream (Full Orch)
 27. Heartwood (Full Orch)
- John Henry



OCTOBER 2008

Contemporary Instrumental Hitmaker Spencer Brewer Writes Film & TV Music

SPENCER BREWER
CINEMATIC

Multi-million-selling pianist Spencer Brewer is back with a two-CD set called "Cinematic," a tribute to the type of music used in films for the past 50 years when Hollywood needs the romance or grandeur or excitement of a glorious piece of instrumental music highlighting a key scene.

The CD sub-titled "Black & White" is mostly piano solos. The other CD, marked "Technicolor," is full of ensemble tracks. The musicians are top new age, classical and jazz players including acoustic guitar virtuoso Alex de Grassi, reedman Paul McCandless (Paul Winter, Oregon), flutist Matt Eakle (David Grisman, Suzanne Ciani), harmonica player Norton Buffalo (Steve Miller, Kenny Loggins), drummer Mark Walker (Oregon, Paquito D'Rivera), and bassists Steve Rodby (Pat Metheny, Chuck Mangione), Todd Phillips (David Grisman, Psychograss) and Cliff Hugo (Rick Braun, Richard Elliott), plus other percussion, wind and string players including the renowned Quartet San Francisco led by Jeremy Cohen.

If you like music with that film-feeling built in, take a listen to "Cinematic," music created with visual imagery in mind (some pieces have already been used in film and TV).

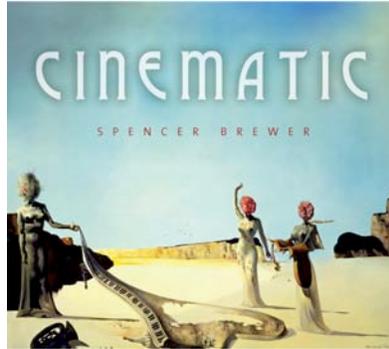
"Quintessence" is quite a lovely melody. "Blueberry Street" is sort of bluesy in an old-fashioned Broadway manner. "Caravanserai" has an Arabian Nights feeling. The group arrangement of "Lupin Swing" falls into the jazz category. Many of these pieces appear in two versions, one on each CD, but a small handful only show up once. By doing this, Brewer definitely shows off his arrangement and production skills as if he is saying, "Hey, I can present my music in several different ways!"

Plus, I dig the Salvador Dali cover painting. Instead of dripping clocks, this Dali has dripping musical instruments. Surreal indeed.



The Online Magazine of Motion Picture and Television Music Appreciation

OCTOBER 2008



Cinematic ***

SPENCER BREWER

Spencer Brewer WR621

Disc One: 13 tracks - 51:03

Disc Two: 14 tracks - 58:50

I knew Spencer Brewer's music back in the late '80s when he was on the Narada label, which specialized in New Age instrumentals. It's not surprising that many of Brewer's compositions have ended up in movies and TV shows over the years, since they usually have a nice, easygoing quality. The composer's latest self-released 2-CD collection is his bid to re-open his repertoire and display his talents to Hollywood. And while the music collected here may not prove he is ready for any big blockbusters, smaller indie films and TV dramas should take notice.

The set is divided into 2 CDs. The first, entitled "Black and White," features Brewer on piano. The second CD, entitled "Technicolor," includes more complex arrangements of the same music for more instruments. While I have always enjoyed piano solos, most film music fans will gravitate towards "Technicolor." The pieces range from pre-existing compositions to new works, including music that has been written specifically for movies. In the latter category, his most famous is probably a piece he wrote for the Jason Robards/Hilary Swank movie, [Heartwood](#); it contains a lovely tune with a James Horner-like emotionally swelling arrangement. The disc is filled with many different styles, but Brewer excels at music that seems to best fit images of the American heartland, as in his piano-only composition, "Walls That Move."

There's a lot to admire in this set. As long as you treat it like an audition or compilation CD as opposed to a cohesive soundtrack, you should enjoy Brewer's casual style, and his take on many different genres. This release can be found on Brewer's website as well as at [amazon.com](#), and as digital downloads.

—Cary Wong

Wildy's World

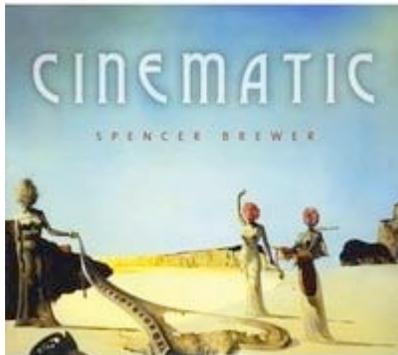


Music, politics, family life.

**The world is full of great Indie music, many problems, and a lot of rewards
Hopefully you'll find a few worthwhile thoughts here.**

OCTOBER 2008

[CD Review: Spencer Brewer - Cinematic](#)



**Spencer Brewer - Cinematic
2008, BMI Spencer Brewer**

Spencer Brewer is a student, fan, connoisseur and creator of film music. His influences include Bernard Herrmann, John Barry and Ennio Morricone, to name a few. Brewer has had his material used in a couple of movies in addition to television opportunities such as the Barbara Walters show or Oprah. On 2008's ***Cinematic***, Brewer offers up compositions written for television or movies, as well as compositions written in the same vein.

Cinematic is a collection of compositions for piano and orchestra by Spencer Brewer. *Cinematic* is split into two discs: The first (***Black and White***) is a series of compositions played by Brewer on solo piano. Disc two (***Technicolor***) features many of the same songs (plus a few new ones) arranged for orchestra or small ensemble. Spencer Brewer shows a distinctive style that runs the gamut from James Horner to Randy Newman in compositional tendencies and ingenuity. The optimistic *Morning Glory* is a sensational piece of writing and benefits distinctly from the small ensemble arrangement on disc two. *Blueberry Street* is a cabaret jazz/piano bar song with an unforgettable melody. *Lupin Swing* is an old school piano jazz piece that harkens back to the 1930's and early 1940's.

What becomes abundantly clear is that Spencer Brewer has an ear for the sort of music that helps to drive theater and movies. The epic *Cinematic* is as close as Brewer comes to a grand theme, but his brand of nuts and bolts composition is much more difficult to master. Grand themes require the ability to find a signature hook or riff and play upon it through repetition, variation and changing of background scenery. Spencer Brewer has an ability to fill in the hue and cry that emboldens a landscape from black and white to Technicolor. ***Cinematic*** is a work of art.

Rating: 4.5 Stars (Out of 5)

You can learn more about Spencer Brewer at <http://www.spencerbrewer.com/>, where you can purchase a copy of ***Cinematic***. You can also pick up a copy at www.cdbaby.com/cd/spencerbrewer.

Midwest Record

Your Net Home for Entertainment Reviews, News and Views

The voice of the entertainment retailer and broadcaster

OCTOBER 2008

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SPENCER BREWER/Cinematic: One of those under the radar cats you thought found his way to Narada too late to use them as a platform for his new age ambitions, he's sold in the millions while nobody was looking. Here we find him following his passion for film music by coming up with a collection of scores for unmade movies. A two disc set, it comes in sweetened and unsweetened versions. With the wealth of first call instrumentalists he rounded up for the sweetened version, you'd have to be nuts not to enjoy it as first rate NAC. On the unsweetened side, we find he has a real knack for saloon piano, and with Dave McKenna in retirement, Brewer could easily become one of the genres leading lights. Clearly a top notch set for adult, instrumental fans.
621 (www.spencerbrewer.com)

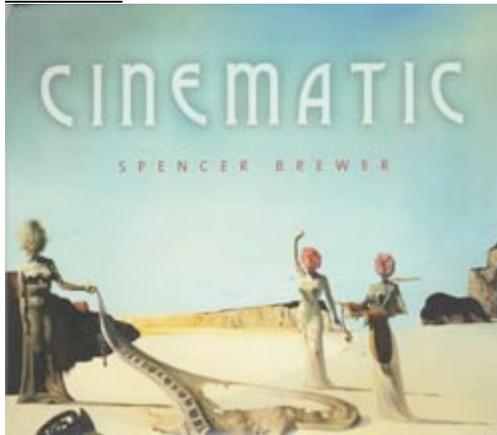
instrumental PAVILION

Eclectic instrumental blend of jazz and fusion



OCTOBER 2008

Cinematic



Artist: Spencer Brewer

New album "Cinematic" is Spencer Brewer's first solo release in 16 years and is his 17th album. These are all original compositions crafted to sound just like the music you hear at the movies. The first CD is subtitled "Black & White" and features Brewer playing solo piano on a dozen pieces with the addition of guitar and flute on the final tune. The second CD "Technicolor" contains some of the same compositions and some different ones played by various artists led by Brewer on piano, synthesizers, Hammond B-3 and a pump organ built in 1888. The musicians that join Brewer are top new age, classical and jazz players.

Some of the music has already been used in the cinema: "Heartwood" was commissioned for the movie of the same name starring Jason Robards and Hillary Swank. Brewer also wrote the title theme for the Lee Mun Wah acclaimed documentary film on racism, "Last Chance For Eden". In addition, "Trip To Glory" has been used in several Olympics broadcasts. Other tunes have been used on TV shows around the world.

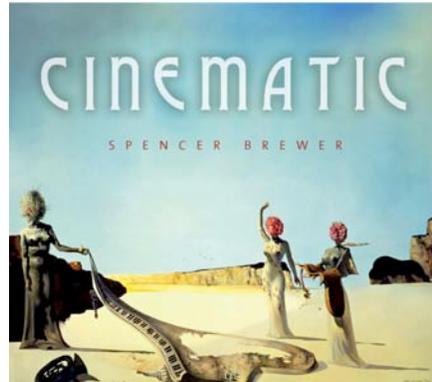
I liked this album a lot and appreciate Colorado based Creative Service Media for cluing me in on the work of Spencer Brewer. There are more sample tracks on the Live 365 broadcast <http://www.live365.com/stations/obit1>. You can buy this album at <http://cdbaby.com/cd/spencerbrewer>.

Tags: spencer brewer, cinematic, new release

IMPROVJAZZATION NATION

OCTOBER 2008

Issue #85



Spencer Brewer - CINEMATIC: 2 very interesting CDs in this package from Spencer -- first one titled "Black & White", featuring Brewer's piano interpretations, which are full-bodied and rich-toned, but when the fantastic strings, horns and other grand sounds are added to the same track on the second CD (titled "Technicolor"), the tracks really come to life! I imagine it will depend more on your mood at the moment to decide which album you enjoy more. Both versions have intimate little nuances that will be revealed on repeated listens. Brewer's explorations are for the most part related to film music - what you might term "movie scores"... a whole art unto itself, if you've never noticed that before. "Average viewers" often don't realize just how powerful the music behind the imagery is, and how it is intentionally designed to influence the emotions. Spencer's wonderful CDs will bring that home for you! One of the most haunting pieces (from the "Technicolor" side) was "Fellini's Carouse!", my favorite on the albums...wonderful orchestral sequences for your ears! Many of the compositions are Brewer originals that have already been used in films such as "Heartwood," "Last Chance for Eden" and many others. While the CDs can't be placed in any pigeonhole, and certainly aren't "jazz" in the strictest sense, the music is rich and rewarding for any listener willing to take a headphone ride (recommended), and I give it a HIGHLY RECOMMENDED, to be sure. Get more information at <http://spencerbrewer.com>.

-- Doctor Jazz



OCTOBER 2008

"Cinematic" (Willow Rose):

You may not have heard of composer/pianist Spencer Brewer, but you surely have heard some of his marvelous music. Brewer has written scores for the Olympics, Big Brothers-Big Sisters themes, films like "Home Alone 2," and for such TV shows as "Sex and the City," "The Oprah Winfrey Show" and "L.A. Law." Much of that evocative music appears on his lovely new album, "Cinematic." And unlike much music written for films or TV, it stands on its own. That's because Brewer's music seems to tell a story, whether it's of the sweeping beauty of a sunset-drenched landscape, the aching longing of a heart or the pulse-quickening joy of a triumph. The only problem with "Cinematic" is a minor one. There's actually too much of that music on this two CD set. One disc features Brewer alone on keyboards. The other features him with such ace jazz, classical and new age music is repeated on both discs. With a little editing, "Cinematic" could have been as special as Brewer's spare, evocative and often subtle music.

Buzz Music

A Springboard to Great Music

OCTOBER 2008

Spencer Brewer's Movie Music Collected On His *Cinematic* CD

SPENCER BREWER
CINEMATIC

Spencer Brewer is not only a multi-million-selling composer, pianist and producer, but also a connoisseur of many of the greatest film scorers of all time. For his latest contemporary instrumental recording, *Cinematic*, Brewer has turned his talents to creating a collection of original material specifically meant to evoke visual imagery and also serve as his homage to movie music.

"I have been a fan of film music since I was a small boy," explains Brewer, "and as a tribute to that often over-looked art-form, I decided to make an album filled with pieces I feel have the same ambience of classic movie and television scores." In fact, some of the music has already been used in films and television. Brewer, who extensively collects recordings by his favorite film composers, has been most influenced by Bernard Hermann, John Barry and Ennio Morricone, but also has studied the works of Erich Korngold, Franz Waxman, Max Steiner, Alfred Newman, Thomas Newman, Miklos Rozsa, Esquivel, John Williams, Maurice Jarre, Howard Shore, Mark Isham and Danny Elfman.

Cinematic is a two-CD set featuring a cover painting by Salvador Dali. The first CD is subtitled "Black & White" and features Brewer playing solo piano on a dozen pieces with the addition of guitar and flute on the final tune. The second CD, subtitled "Technicolor," contains compositions played by various artists led by Brewer on piano, synthesizers, Hammond B-3 and a pump organ built in 1888. "Technicolor" has ensemble arrangements of ten of the same tunes that appear on "Black & White" plus four different pieces. The musicians on *Cinematic* are top new age, classical and jazz players including acoustic guitar virtuoso Alex de Grassi, reedman Paul McCandless (Paul Winter, Oregon), flutist Matt Eakle (David Grisman, Suzanne Ciani), harmonica player Norton Buffalo (Steve Miller, Kenny Loggins), drummer Mark Walker (Oregon, Paquito D'Rivera), and bassists Steve Rodby (Pat Metheny, Chuck Mangione), Todd Phillips (David Grisman, Psychogross) and Cliff Hugo (Rick Braun, Richard Elliott), plus other percussion, wind and string players including the renowned Quartet San Francisco led by Jeremy Cohen.

The music on *Cinematic* ranges from new versions of a couple of Brewer's most-beloved compositions ("Quintessence," "Dreamgift") to new material ("Into The Mirror," "Satie's Forgotten Dream," "Say What!"). Some of the music has already been used in the cinema: "Heartwood" was commissioned for the movie of the same name starring Jason Robards and Hillary Swank, and Brewer also wrote the title theme for Lee Mun Wah's acclaimed documentary film on racism, "Last Chance for Eden." "Trip to Glory" has been used in several Olympics' broadcasts, became the Big Brothers-Big Sisters theme, was used as Hank Aaron's theme song and helped sell Arby's Roast Beef in television commercials. "Blueberry Street" has a Porgy & Bess-feel to it and displays Brewer's early blues roots, while the rip-roaring "Lupin Swing" displays elements of vaudeville, Broadway and ragtime. "Caravanserai" would have worked in Valentino's "The Sheik" or Sean Connery's "The Wind and The Lion." "Fellini's Carousel" pays tribute to the Italian film master. "Walls That Move" was written in George Lucas' Skywalker Sound huge soundstage where the walls actually are capable of moving. "Cinematic" is a soaring tour-de-force of classic film sounds creating several moods, building tension and then letting the listener down easy at the end as the lights come up and the credits roll.

"I first got into movie music when I was watching the classic monster films from the 1930s – "Frankenstein," "The Hunchback of Notre Dame," "The Mummy" – and then "Creature From the Black Lagoon" in the Fifties and "Jason and the Argonauts" in the early Sixties," remembers Brewer. "The music was so powerful, it knocked me out. I realized how important music is to the mood, storyline and

character development in films. So then I started paying attention to the film composers and found music they did in other genres.”

Spencer, who was born and raised in Dallas, Texas, began playing piano at age seven, and although he took lessons for several years, he learned the most from his grandmother, who taught him Southern blues and boogie-woogie. He played in rock’n’roll bands throughout high school and then moved to Austin for its thriving music scene. Brewer became the accompanist for modern dance troupes (Deborah Hay, Martha Graham, Daniel Llanes and Suzanne Grace), which “pushed my envelope as to the possibilities of spontaneous and interpretive music.” Brewer also wrote the music for “Once Upon A Time” and “Willowmancifoot the Dragon,” two musicals written in New York City. His first recording, Stellar Notion, was done in 1980 and was vocal music from those musicals.

After moving to Northern California at the beginning of the Eighties, Brewer began recording original instrumental music, became a leader in the forefront of the burgeoning new age music movement and sold more than a million albums under his own name. He also was involved in producing, arranging, engineering and contributing tunes to albums that sold an additional several million units. It began with his albums Where Angels Dance, Shadow Dancer, Emerald, Portraits (a Gold Album with sales over half a million), Dorian’s Legacy (Top 10 on Billboard’s New Age sales chart and #1 on the R&R’s NAC airplay chart with sales of more than a quarter-million), Piper’s Rhythm (#1 on both of those same charts), Romantic Interludes and a half-dozen more. He created the music for several dozen NorthSound concept albums in which he often went uncredited, but stretched beyond new age music by exploring pop, jazz, bluegrass, big band and world music. Spencer also recorded several projects with other musicians who shared credits on the album covers – one with Tingstad & Rumbel, another with electronic music pioneer Craig Anderton and a jazz CD with Paul McCandless.

Brewer opened his own studio, Laughing Coyote, near Ukiah, California, nestled in the redwoods, and from the mid-Nineties to the mid-00s, he spent most of his time recording many other artists (plus some time out recuperating from a head-on car collision). He produced, engineered or performed on recordings by artists such as Alex de Grassi, Holly Near, Gene Parsons, Darol Anger, Steve Erquiaga, Kostia, Joe Craven, Barbara Higbie, Michael Manring, Phil Aaberg, Fred Simon, Georgia Kelly, Kirtana and many others; and oversaw productions that featured acts from John Bucchino to the Duke Ellington Band.

Spencer also contributed music to the films “Home Alone 2,” “The Gifts of Grief” (starring Isabel Allende and Rev. Cecil Williams) and “Color of Fear” (another ground-breaking movie on racism from Lee Mun Wah). Brewer wrote the national theme songs for the YMCA and the Japanese Postal Service. His music has been used on more than 2,000 television shows all over the world including “Sex and the City,” “The Oprah Winfrey Show,” “L.A. Law,” “Sixty Minutes,” “Thirty Something” and broadcasts of the last five Olympics.

In addition to creating music, Brewer has run a record company owns a music store, rebuilds pianos, collects vintage microphones and gramophones, had his own radio show and produced hundreds of concerts in Mendocino County. He contributes to his community in many ways including helping found the Redwood Valley Outdoor Educational Facility for children and the Ukiah Educational Foundation which helps fund students and schools. He also has founded and created patents with the high-tech company HighWired Inc. which allows voicemail or email users to add music, sounds and visual content to their messages.

“Part of what makes movies magical and deeply moving is the music soundtrack married to the mood of what we are watching,” explains Brewer. “In our own lives, we generally pick music to listen to because of how we are feeling or want to feel that day. I hope the music on Cinematic can serve as a soundtrack for people’s lives.”

Many of Brewer’s recordings are available at his website (spencerbrewer.com). Cinematic also can be purchased online at Cdbaby.com and Amazon.com, as well as numerous digital download locations such as iTunes and Rhapsody. Check him out on YouTube as well.



MUSICWATCH

SEPTEMBER 2008

Spencer Brewer - Cinematic [Willow Rose WR621]

Cinematic is dedicated to the ambience and magic of cinema soundtrack music. It is a double CD split into two themes: *Black and White*, and *Technicolor* - the first CD performed on solo piano and the second CD performed on a range of keyboards and including other musicians. All of the music is composed and performed by Spencer Brewer, a name I've not heard before but a renowned composer and musician in America, I'm told by the press notes. Just a single listen of these CDs confirms that. Both CDs share a common core of tracks in their original piano versions which are then orchestrated on the second CD, plus a selection of tracks original to either CD. Thematically, the music on the *Black and White* album could be said to be a homage to the silent cinema, and that on *Technicolor* to the golden era of Hollywood. These are no simple pastiches to classic soundtracks, the music here is all original but suggests styles of movies, and even movie stars. It also evokes those moments of awe when lost in the magic of that movie on the big screen. For example, listen to "Blueberry Street" and "Last Chance For Eden" on the first CD and then compare with the orchestrated versions on CD2. The music on the second CD is richer in texture and offers a much more lush sound. If anything this album is a love affair between one musician and all the composers of movie music through the golden age of the cinema. I can't really decide which versions I prefer, you could arguably play either CD depending on your mood. Either way you are on a winner as this is a superb double album that is a frequent visitor to my CD deck.

Highly recommended.

For more information about this artist and album and availability visit:
www.spencerbrewer.com.