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4/7	1.57	63.64%
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British composer (born 1982)

Musical artist

Stephen Barton (born 17 September 1982[1]) is a Grammy-nominated and SCL Award winning British composer. He splits his time between his native London and Los Angeles. He has composed the music for dozens of major film, television and video game projects.

Early life [edit]

As a child, Barton became a cathedral chorister at the age of eight in the world-renowned Winchester Cathedral Choir, touring internationally with the choir in the United States, Australia and Europe, including concerts in Sydney Opera House, the Royal Albert Hall, and Carnegie Hall; and performing on numerous albums and television broadcasts. He subsequently won a prestigious Department for Education specialist music scholarship to study piano and composition at Wells Cathedral School,[2] one of the oldest extant schools in the world. At 18, he became an assistant to the composer Harry Gregson-Williams, working for him on numerous film scores before branching out to form his own company in 2009.[citation needed]

Video games [edit]

In 2007, he wrote the score for the highly regarded Call of Duty 4: Modern Warfare (with Harry Gregson-Williams).[3] He teamed up with the same developers at their new company Respawn Entertainment to work on the music for Titanfall,[4] an online-only multiplayer shooter. Barton also created the music for the 2024 sequel, Titanfall 2. In 2024, he composed the original music for Titanfall's battle royale sibling, Apex Legends, including the now iconic four note theme motif, and has continued to compose over three hours of music for all subsequent seasons of the game. In 2024, he also co-composed the score for Star Wars Jedi: Fallen Order, which won the Society

of Composers and Lyricists inaugural award for Best Original Game Score, as well as Music of the Year from G.A.N.G., amongst other awards. In 2024, he composed the score for the sequel, *Star Wars Jedi: Survivor*.

Film and television [edit]

Barton's film work include scores for *Unlocked*, *Cirque du Soleil: Worlds Away*, *Jennifer's Body*, Tom Dolby and Tom Williams' debut feature *Last Weekend*, *Line of Fire*, *Mrs. Palfrey at the Claremont* and the BAFTA nominated thriller *Exam*. He also contributed music for the *Narnia* and *Shrek* franchises (including the "Fairy Godmother Song" from *Shrek 2*) as well as Ridley Scott's *Kingdom of Heaven*, Tony Scott's *Man On Fire* and Ben Affleck's *Gone, Baby Gone*.

In television, he scored two seasons of the highly regarded TV adaptation of *12 Monkeys*, and has collaborated extensively on nature documentaries with *Natural History New Zealand* and the *Discovery Channel*.

Chris Prynosi, the animator behind the hallucination scene in *Beavis and Butt-Head Do America*, heard Barton's score for *Call of Duty: Modern Warfare* and asked him to score Titmouse's animated series *G.I. Joe: Resolute*,^[5] which led to a further collaboration on a series for Disney, *Motorcity*.^[6] In addition to those he also co-wrote the music for MTV's *Disco Destroyer*,^[7] a project conceived by Scott Mosier, Jim Mahfood and Joe Casey and animated by Titmouse, composing the score with Chevy Chase and My Ruin guitarist Mick Murphy. Subsequently, he scored Titmouse's *Niko and the Sword of Light* series for Amazon Studios.

In 2024, Barton served as the primary composer for season three of *Star Trek: Picard*, which was released in 2024. He was the sole composer for the first six episodes of the season and shared composing duties with Frederik Wiedmann for the final four episodes. Barton reused themes and styles from many prior *Star Trek* composers, notably including Jerry Goldsmith and James Horner, combining them with his own original music.^[8]

Other work [edit]

Barton has collaborated frequently with Sir Anthony Hopkins since producing the soundtrack for the film *Slipstream* in 2006. He produced the Decca album "Composer", which topped the UK Classical charts for a month in 2012,^[9]^[10] as well as collaborating with Hopkins on the production of "And The Waltz Goes On" with André Rieu, which won the Classic FM "Album Of The Year" award in the Classic Brit Awards 2012.^[11] As a pianist he has performed extensively as a soloist with numerous orchestras including the Dallas Symphony Orchestra, Colorado Symphony,^[12] City of Birmingham Symphony Orchestra, and the Brussels Philharmonic, as well as on numerous movie soundtracks and diverse albums including Hybrid's *I Choose Noise*^[13] and playing the mellotron on a cover of *Snowblind* for Fireball Ministry's eponymously titled album in 2010.

He is recognized as a leading voice and expert in the emerging field of spatial and immersive audio, has consulted on the subject to the BBC and Qualcomm, is a committee member of the National Academy of Recording Arts and Sciences and a founder member of the Abbey Road Studios Spatial Audio Forum.

Discography [edit]

Film scores

Other credits

Television

Video Games

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Avaliações positivas e licenças

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Measurement [edit]

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Avalie, avalie e compartilhe no Apple Podcasts Soundcloud Audioboom MixCloud A Cast and Stitcher. Participe da conversa score bet live Facebook ou Twitter por email!

No podcast de hoje: uma vitória impressionante para Atalanta, que ganhou a Liga Europa. É o primeiro grande troféu do gerente Gian Piero Gasperini e ele foi ajudado por um brilhante truque da Ademola Lookman (não só isso), mas com essa conquista eles também colocaram fim à temporada invicta dos Leverkusen!

Em outro lugar, Chelsea se separou da companhia de Mauricio Pochettino assim que as coisas começaram a clicar. Jacob junta-se para explicar como eles chegaram nesta decisão!

A equipe também olha para Gareth Southgate, Inglaterra squad de futebol da Copa FA e final do campeonato playoff são ambos pré-visualizadas.

Agora você também pode encontrar o Football Weekly no Instagram, TikTok e YouTube.

{img}: Brian Lawless/PA

Apoio The Guardian

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