

Leanna Primiani

AKA

Anasia

Location: Los Angeles, CA

Genre: Ambient, Experimental, Electronic, Contemporary classical, Postmodern orchestral

Influences: Harold Budd, Brian Eno, Vangelis, Jóhann Jóhannsson

Click here to listen to “Sounds Like FEAR” on Soundcloud.
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The highly-controversial, arthouse horror short, *Sulphur for Leviathan*, documents a nun’s descent from devotional to demonic. Director James Quinn (Flesh of the Void) visual quality is both sinister and surreal. The film’s edgy elegance, radical mixed-medium approach, and hot-but-ton topic matter make it the perfect foil for the ambient experimental composer, ANASIA. The LA-based solo artist, composer and conductor is noted for making bold sonic statements. This Halloween, ANASIA issues her riveting re-imagining of the soundtrack she wrote for *Sulphur for Leviathan* with the adventurous single ***Sounds Like FEAR***.

ANASIA’s 4-minute opus takes a “variations on a theme” approach using the movie’s musical motifs as creative fodder for her twisted compositional mind. The movie *Sulphur for Leviathan* has been visually sculpted to achieve a sensory disorienting experience to heighten the film’s deliciously depraved narrative arc. ANASIA’S ***Sounds Like FEAR*** mirrors this effect through her treatment of sound, ***as if the track itself is breathing***.

In keeping with the film’s compositional techniques, ANASIA juxtaposes organic and synthetic sounds into a dense and disorienting aural patchwork, consisting of bite-sized chunks of recorded organic instrumentation; found sounds from the natural environment a la “Musique Concrète”; synthesizer-based musical passages; and swatches of music heavily treated by digital-signal processing.

Within this detailed sonic thicket, select sounds for the building blocks of her interpretive work were modified in a variety of ways. Passages are played backward; jarringly cut short or dramatically elongated; subjected to echo-chamber effects; and varied in pitch and intensity. This coming together of varied auditory experiences cohesively gels into an invigorating and disquieting auditory experience.

When not working under the moniker ANASIA, Leanna Primiani is an established composer who has scored numerous features, TV shows, and orchestral concert works. She has composed the scores for such award-winning films as *Daughters of Virtue*, *A Film By Vera Vaughn*, and the remake of the cult classic, *The Bad Seed*, directed by and starring Rob Lowe. Her music has also been performed by The Nashville Symphony, Seattle Collaborative Orchestra, The Aspen Music Festival, and has conducted such orchestras as The National Symphony, Dallas Opera Orchestra, California Opera among many others. For more about her visit anasiaanasia.com.

"[Leanna's] distinct ability to tell a story through innovative frequencies is something rare in modern music and her artistic abilities are a creative gift given to her from a higher essence of being that she taps into so eloquently... [she] seems to have an important movement of music that she wants share with the world!"

- Paste Magazine

"L.A. composer Leanna Primiani treated [‘The Bad Seed’] seriously, upping the suspense quotient as the child’s father... slowly faces the truth. Lowe requested ‘something very lush and scary, like ‘Out of Africa’ meets ‘The Shining,’ Primiani recalls. She developed a melodic theme, a melancholy piece for strings that hints at the malevolence but might be more mood-setting than finger-pointing at the killer."

- Variety

“The Bad Seed takes the horror/thriller to new heights with an incredibly compelling score by award-winning composer Leanna Primiani, which perfectly complements the expert direction of Rob Lowe, who also stars... Don’t miss the film. ‘The Bad Seed’ is better than good, it’s great.”

- BMI.com

“Throughout the record we hear sonically induced tones as she allures and captivates with every listen. It’s bold, it’s vibrant, it’s noteworthy...it’s magical. What ANASIA accomplishes on the EP is what most artists strive to accomplish throughout their entire career...”

- Modern Mystery

“Leanna Primiani’s brilliant use of the instruments of the symphony orchestra, skillfully and imaginatively blended with electronic sounds, is one of many effective touches in her compelling update of the Scheherazade tales called “1001.” [This piece] kept me on the edge of my seat through every new chapter of this old story - one that is in desperate need of retelling.”

- Dave Beck, Classical KING FM 98.1, Seattle

“Leanna Primiani's ‘Thursdays, Saturdays, and Twice on the Sabbath,’ a nod to Shaker prayer sessions, included stomping and shuffling of feet alongside several wind instruments -- a composition reminiscent of the work of John Adams. I thoroughly enjoyed [it] from start to finish.”

- Huffington Post

“Leanna Primiani’s “Shaker Dances”... was the only piece that seemed to fit comfortably into its allotted extent of clock time. It was no surprise that she was selected to compete against the other regional finalists at the National Finals Concert in Atlanta.”

- San Francisco Chronicle

“Primiani’s ‘Sirens’... tells Homer’s story of the Sirens (Odyssey Book XII)... the story unfurls like a ribbon. Slatkin and the orchestra handled the rhythmic complexities of the piece well. Famously, the sirens’ song is so beautiful and seductive that it lures sailors to shipwreck... Primiani’s piece is a model of expressivity within a rigorous form.”

- The Tennessean

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