

Newsletter 1/2021

Dear Friends and Supporters of *The look of sound*,

One of the most astounding things we learned last year was that the absence of personal encounters need not result in more distance, but may even intensify closeness and exchange.

While most artists and those working in the music business are struggling with existential difficulties, more people than ever listen to and watch operas and concerts via streaming. In no time at all the nearly total digitization of the music industry has led to new forms based on video transmission. Overabundance, not a shortage of music films is the result of a year that crippled the public music industry. This development gives rise to great challenges for music filmmakers, and that will certainly be one of the key topics in our coming forum on films about music.

In close coordination with contracting entities, producers and music film directors we will be able to shortlist new productions for the next edition of *The look of sound* and discuss them extensively in the coming weeks.

As always, we look forward to any comments or suggestions you may have and hope that a personal exchange of ideas will soon be possible once again.

Dorothea Enderle and Katrin Rabus

Selected preview for 2021

As participants in the first online trade fair for the performing arts film industry “Avant Première Music + Media Market Vienna 2021”, organized by the International Music and Media Center Vienna, we have profited enormously and gained a virtually complete overview of all music films worldwide that were produced under the extremely difficult conditions of the past year.

In following the preview showreels, the motto selected for our “Legends” Forum in 2020 has subsequently proven to be right on the mark for us. As Max Nyffeler sums up in his remarks on the online event in the *Frankfurter Allgemeine Zeitung* of February 23:

In new productions there is a noticeable trend towards retrospectives of big, media-documented events and prominent persons of the past as if prompted by the desire to secure a legacy that is gradually slipping away.

Should we once again address this issue in the forum planned for November, we will expand the focus somewhat with new questions about the films that also examine aspects of the fierce gender debates. The variation range in the presentation of artists could be a point of discussion for us.

We have followed with interest the BBC’s incorporation of the Black Lives Matter movement into music documentaries with portraits of black musicians in the classical sector. We ask ourselves what contribution music films might make to this worldwide movement.

As an example of one of the many discoveries in the preview, we show here the trailer of Ward Serrill’s (US) feature-length documentary “The Bowmakers” – a film we could well imagine in TV

programming. NHK, Japan and Sky Arts New Zealand have already purchased it and it is available worldwide via <mailto:jess@espressomedia.co.uk>.
Synopsis at www.espressomedia.co.uk.
Trailer: <https://vimeo.com/349110893>

New Music – experimental field for digital formats

One thing in particular is in any case very dear to our heart, namely New Music.

In Germany great films have been made in this field in the past two years: documentaries, portraits, concert streaming. Film enables a closeness and understanding that is hardly possible in concert, especially in the case of new experimental music.

With regard to New Music as a focal point of our forum planned for November, we would like to draw your attention to the two-part film on the SWR experimental studio by Karl Thumm:

[» Watch movie part 1/2](#)
[» Watch movie part 2/2](#)

The Eclat Festival Stuttgart 2021 took place completely online this year (<https://portal.eclat.org>). Thorsten Möller's report on Deutschlandfunk (radio station) substantiates that this may not only have disadvantages, but also advantages in some respects.

Whether the concert stream can be more than just a stopgap is something the Zeppelin University Friedrichshafen is currently examining in cooperation with the Max Planck Institute in Frankfurt am Main in a project entitled "Digital Concert Experience". The study looks at the impacts of digital change on the concert business. We refer you to the article by Rasmus Peters in the *Frankfurter Allgemeine Zeitung* in this context.

Tips

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All culture channels worldwide are responding to the altered situation with new formats – ARTE, for example, is continuing its Berlin living rooms concerts with Daniel Hope in a new project [Europe@Home](#). Since February 12, musicians from all 27 EU member states have been presenting the music and culture of their home country. Such concerts serve to connect, particularly under the prevailing restrictions.
<http://arte.tv/europeathome>

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BR - Klassik as a tri-media companion in the pandemic: here with a video tour through the 6th Symphony by Ludwig van Beethoven with Joana Mallwitz and the Nuremberg State Philharmonic
<https://youtu.be/zAZofH-ZNM0>

A look across the border to the site of the Irish National Opera with 20 short operas, composed and performed on its own stage in the first corona year.
<http://www.irishnationalopera.ie/20-shots-of-opera/operas>