

## Newsletter 2/2021

Dear Friends of **The Look of Sound**,

First the good news: the date for our next forum is set!

**We will meet in Mannheim from May 9 to 11, 2022.**

In February 2022 we will finalize the topics in Berlin after the next issue of *Avant Première Music + Media*.

In any case, the numerous films on New Music that have recently been made will certainly be among the focal points.

The topics of this newsletter:

- “Rise and Fall of the City of Mahagonny” at the Komische Oper Berlin.  
Interview with Myriam Hoyer, who directed the livestream premiere
- “Dialogs with the (in-)visible”: a portrait of Tobias Klich  
The Deutsche Musikrat (German Music Council) is supporting a DVD project that developed out of the LOS “Young Forum”
- A look back at Beethoven Day on ARTE: A great success! And what we can learn from that

At the beginning of the season for opera houses and concert halls normality is returning to our everyday life. Once again people are going to festivals, cinemas, concerts, the opera. Music performances are taking place in front of audiences again. But what remains after the media frenzy that corona has forced upon us? What has changed for us after endless evenings with streaming of all sorts? We were at home with so many stars that we are now familiar with their music rooms, the bookshelves in the background, the potted plants, in some cases even their socks.

After all these insights do we still want to go to concerts or to the opera at all any more?

**In our next issue of LOS we will (have to) take stock. What has irreversibly changed in music life as a result of the total lockdown? What new forms of media that we would like to continue to use have come into being? What has fizzled out? What do we already miss?**

\*\*\*

### Interview with Myriam Hoyer

The premiere of Kurt Weill’s opera “Rise and Fall of the City of Mahagonny”, directed by Barrie Kosky, went on stage at the Komische Oper Berlin on October 2. The premiere was streamed live and is available online until October 29:

<https://www.youtube.com/watch?v=SQsgynlWGRg>

The camera work was directed by **Myriam Hoyer**, for years one of the most sought-after and successful music film directors in Europe. **On October 10 her film “Ghostlight” with the Hamburg Ballet John Neumeier (SWR/ARTE/Euro Arts production) received the OPUS Klassik Award in the category “Innovative Concert of the Year”.**

In any case the year 2021 is her year. After all, her successes include two nominations for the shortlist of the “Golden Prague International Television Festival”, Korngold’s opera “Die tote Stadt” (“The Dead City”) (Bavarian State Opera recordings) and “A Midsummer Night’s Dream” with the Hamburg Ballett John Neumeier (C-Major Entertainment).

Reason enough for us to interview **Myriam Hoyer**.

*LOS: How much Hoyer is in the livestream of Brecht/Weill’s “Mahagonny” in Barrie Kosky’s production?*

**M.H.** In the livestream you see 100% Kosky through Hoyer’s eyes. “Through Hoyer’s eyes” means that I gave thought to how I want to put across Barrie Kosky’s staging. Without my storytelling and my understanding of the story on the stage the stream would lose its inner context. It was welcoming and therefore relatively easy to film the wonderful singers in “Mahagonny” because they simply act and perform so extremely well. On the other hand, scenes in which the action on stage is very static, such as in the long final scene, were more difficult: then it took me longer to spot powerful images. I found some that perhaps even Barrie Kosky would not have expected.

[Continue for the entire interview with Myriam Hoyer](#)

\*\*\*

## **Dialogs with the (in-)visible: a portrait of Tobias Klich**

The **LOS Young Forum** gives young filmmakers the opportunity to present experimental works to the critical eyes of an expert audience as well as to take in and pass on new impulses, but above all it is an opportunity to build networks.

At the International Television Forum The Look of Sound 2017 I met composer Tobias Klich and filmmaker James Chan-A-Sue ([http://www.dokfabrik.de/?page\\_id=2467](http://www.dokfabrik.de/?page_id=2467)).

The result of their cooperation was released by Wergo in September in the **Edition of contemporary music of the German Music Council, a portrait DVD of Tobias Klich.**

Klich is not only a composer, but also a guitarist, a visual artist and filmmaker.

From adventurous perspectives the DVD takes our eyes and ears to a stunningly estranged world of pictures and sounds. A particularly impressive example is the Goya triptych, in which visual elements from Goya’s set of prints entitled “Los Caprichos” are used as the basis for imitation by the musicians in the way they play their instruments, while keeping the image details as fragments exactly synchronized with the movements of the musicians. The videos of this DVD are available online at: [vimeo.com/editionzm](https://vimeo.com/editionzm)

\*\*\*

## Beethoven Day on ARTE

On June 6, 2021, exactly one year late, ARTE presented a **Beethoven Day** in celebration of his birthday that was really quite something. **Beethoven's nine symphonies live from nine cities across Europe** not only turned into a joyful celebration of one of the greatest composers the world has ever known. The day also showed that in spite of all the difficulties and doubts currently undermining the European idea in politics, particularly a TV channel like ARTE can contribute to making common culture one of the most reliable cornerstones of Europe.

**Beethoven Day is available online at Arte concert until December 6,**

<https://www.arte.tv/de/videos/RC-021108/der-beethoven-tag-2021/>, only the 7th Symphony with Teodor Currentzis and his ensemble MusicAeterna is missing. The international team of presenters is refreshing and reflects the different sites of the Beethoven concerts. It is unfortunate that Annette Gerlach's engaging talks from Strasbourg with the likeable and knowledgeable music journalist Christian Merlin are no longer available online.

**Our bottom line: Think big!** Not in the sense of using overabundance as a strategy for overwhelming the public, but in the sense of unraveling a topic in a multifaceted fashion and finding the common element in diversity.

You will find more on Beethoven Day with ratings, partners and participating orchestras here:

<https://www.arte.tv/sites/presse/pressemitteilungen/mit-beethoven-durch-europa-begeistert-publikum-ueberdurchschnittliche-quoten-fuer-arte/>