With Open Eyes and Ears

new music and video

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Since the emergence of the video clip, the combination of music and video has gained a permanent place in many genres. Even in contemporary composed music, the interest in video has increased steadily in recent years. In this article, we will investigate how the two disciplines are being interwoven more and more often into an inseparable whole.

New music and film

The early years

The first compositions for film appeared about a hundred years ago. A striking example was the ballet *Relâche*, performed in Paris in 1924 with a screening of René Clair's surrealist short film *Entr'acte*, with music by Erik Satie, performed between the two acts.[1]

The fragmentary nature of Satie's composition and its many repetitions make the music flexible with regard to what is happening on screen. By having new melodies begin along with certain actions, Satie plays with the rhythm of the film and accentuates its montage. This is taken so far that the score could even be read as a kind of cue sheet. In fact, Satie also noted descriptions of certain scenes in the score.[2]

Entr'acte /
René Clair

Ludwig van /
Mauricio Kagel

This kind of merging of music and image is even strongly expressed when the composer and film director are the same person, as in the films by the Argentinean German composer Mauricio Kagel. Unlike Satie, who aims for total synchronicity of image and music in *Entr'acte*, Kagel plays a misleading game with the viewer's expectations. At first sight, he appears to use what is called "diegetic sound"[3] in film theory, but something is up. In Kagel's fourth film, *Duo* (1968), for example, you hear someone strumming the strings of a guitar in an instrument shop, but the sound that comes out as the first chord is played is not the sound of an acoustic guitar at all.

That is just one of the many tricks Kagel plays in his films. His feature-length film *Ludwig van* (1969) is considered the culmination of his experimental film works. Apparently a similar diagram to the one below can be found in his sketches.[4]

However the combination of music and video has not always been well-received. Some

1 The ballet Relâche (1924) was designed by the Dadaist artist Francis Picabia and the choreographer Jean Börlin. Erik Satie wrote the music for both the ballet and the film. Many figures from the Paris Dada movement can be seen in the film: Francis Picabia and Erik Satie themselves, as well as Marcel Duchamp and Man Ray.
2 Douglas W. Gallez, Satie's Entr'Acte: A Model of Film Music. In: Cinema Journal
3 The soundtrack to the film is part of the narrative space: you hear what the characters hear.
4 Relationships between images and sound in the experimental film of Mauricio Kagel. Björn Heile, The music of Mauricio Kagel, Ashgate: 2006, p. 99: "Source: Kagel's programme note, Donaueschinger Musiktage 1969, quoted from Schnebel (1970: 220 f.). The sketch materials for Ludwig van contain a similar system (Mauricio Kagel Collection, Paul Sacher Foundation Basel).

Image	Sound
Instrumental actions	- silence (silent film)
	- fully synchronous: the same rhythm and instrument
	- rhythmically synchronous: same rhythm, different instrument
	- asynchronous: the same rhythm and instrument, but not synchronised to the image
	- rhythmically asynchronous: same rhythm, different instrument, not synchronised to the image
	- Parallel: different rhythm, same instrument
	- No relationship: different rhythm, different instrument
Actions that produce sound with objects	- silence (silent film)
	- synchronous
	- asynchronous not synchronise
	- no relationship between image and sound
Others	- silence (silent film)
	- background sound: atmospheric music, environmental sounds

avant-garde composers in the 1950s and 60s viewed film music as a superficial genre.[5] The German composer Bernd Alois Zimmermann – respected for his philosophical approach to composition, but scorned for his film music – opened up the concept of "new music and film" in his text *Einige Thesen über das Verhältnis von Film und Musik* (1967). He claimed that the intensive study of film and its integration into music is liberating during composition and inspires new artistic possibilities.[6]

This vision was eagerly picked up by the next generation of composers. Intense collaborations with directors emerged; composers went to work with video material themselves, shooting their own takes, working with live video during performances or drawing inspiration for their musical vocabulary from a film or the work of a specific director. The examples discussed in this article are just a few of the many works in which composers use video and/or find inspiration in one way or another in film or film techniques.

Inspired by cinema

The works *No hay caminos, hay que caminar… Andrej Tarkovskij* (1987) by Luigi Nono and *Nostalghia* (1987) by Toru Takemitsu were composed without video, but have a clear connection to the Russian film director Andrej Tarkowski. They were dedicated to him a year after his death. *Nostalghia* is an explicit reference to Tarkowski's film of the same name dating from 1983[7] and Nono's title *No hay caminos, hay que caminar… Andrej Tarkovskij* is a metaphorical reference to the director who persisted with his unique artistic vision and the power of his imagination.[8] In both compositions, similarities can be found with the style of Tarkowski's films: they are dreamlike, full of symbolism, with minimalist camera work, slow images, long shots, few cuts and so on.

The works of music theatre *Schwalbe* (2011) and *Mauersegler* (2013) by the German composer

5 Jörn Pieter Hiekel (uitg.), Wechselwirkungen. Neue Musik und Film, Wolke Verlag: Hofheim 2012, p.13.
6 Ibid., p.14.
7 Matthew Guerrieri, 'Nostalghia' in sound and moving image, in: The Boston Globe, 21 April 2017, https://www.bostonglobe.com/arts/music/2017/04/20/nostalghia-sound-and-moving-image/WRYDEXes2PAosHUw8krQZL/story.html (13/09/2018)
8 Paul Griffiths, A Composer for the Eye Inspired Music for the Ear, in: The New York Times, 9 March 1997, https://www.nytimes.com/1997/03/09/arts/a-composer-for-the-eye-inspired-music-for-the-ear.html (13/09/2018)

Manos Tsangaris bear the subtitle Hörfilm. Tsangaris was inspired for these pieces by the films of Jean-Luc Godard. *Schwalbe* is nod to Godard's *À bout de souffle* (1960) and *Mauersegler* to *Pierrot le Fou* (1965), in which he even makes very striking references to the director in the names of the characters Jean-Luc [Godard], Jean-Paul [Belmondo] and Karina.[9] However the most striking resemblance between Tsangaris' and Godard's work is their intellectual complexity. Both artists play with countless references to monuments of cultural history, such as famous painters, films and compositions, but break with all forms of linearity. As a result, the utterances and associations seem absurd at first viewing, but constitute an experimental reflection on the hyperdiverse cultural landscape in which we find ourselves.[10]

The music theatre piece *Lost Highway* (2002/03) by the Italian composer Olga Neuwirth is a direct reference to the film of the same name by David Lynch. Besides the film being the starting point for the libretto, written by the Austrian author Elfriede Jelinek, Neuwirth also makes stylistic references to Lynch. Both artists seek out the dramatic, murky border between what is real and what is not. *Lost Highway* is a complex, multimedia play with 26 musicians, 11 singers and actors, video images and a soundtrack. The viewer does not know which sounds are live and which are coming from the speakers surrounding the audience. On stage there is an installation with four screens showing close-ups of the stage or visualising the decor in different spaces, but these can only gain meaning in the viewer's own imagination. The audience has the choice of following the screens or switching to the live performance that plays out on a lower level of the stage.[11]

The Austrian composer Bernhard Lang is fascinated not by plots or narrative techniques but by film techniques. His cycle *Differenz/Wiederholung* (1988-2010) is closely linked to Martin Arnold's experimental films. In his works *Pièce Touchée* (1989) and *Passage à l'acte* (1993), the filmmaker studies the principle of repetition in found footage[12] by means of all kinds of looping techniques, thus stretching short video recordings lasting a few seconds into short films.[13]

In her studies *Hitchcock*, *Kubrick*, *Tarantino* and *Lynch* (2010-2017), the Canadian composer Nicole Lizée gives her own interpretation of the work of the great masters of film. The results are concise compositions to dynamic cut-and-pastings of classics such as *The Birds*, *The Shining* and *Pulp Fiction.*

Lost Highway / Olga Neuwirth

Hitchcock études / Nicole Lizée

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9 After the actor Anna Karina.

10 Jörn Pieter Hiekel, Ars combinatorial. Vom Verlassen gesicherter Bahnen: Manos Tsangaris. In: Positionen, 104(2015)aug, p. 34-36.

11 Ivan Hewett, Lost Highway: into the dark heart of David Lynch, in: The Telegraph, 25 March 2008, https://www.telegraph.co.uk/culture/music/opera/3672082/Lost-Highway-into-the-dark-heart-of-David-Lynch.html (14/09/2018).

12 Existing image material that the filmmaker has not shot in person, but appropriated by cutting and processing.

13 Bernhard Lang, Cuts 'n Beats: a Lensmans View. Notes on the Movies of Martin Arnold, 2006. http://members.chello.at/bernhard.lang/publikationen/CutsAndBeatsNotesonMartinArnold.pdf (14/09/2018)

The revival of the silent film

Contemporary composers are fascinated by the experimental films of the 1920s. Given the strong connection to compositional practice, that is not particularly surprising. When silent film emerged, there was still fierce debate over the status of film as a new art form. The director Ruttman defended the art film with the words "Malerei mit Zeit", and other filmmakers emphasised the analogy with sound and music, for example in their titles: *Rhythmus 21* (c. 1921) by Hans Richter, *Horizontal-Vertikal-Orchester* (c.1921) and *Symphonie Diagonale* (1923) by Viking Eggeling.[14]
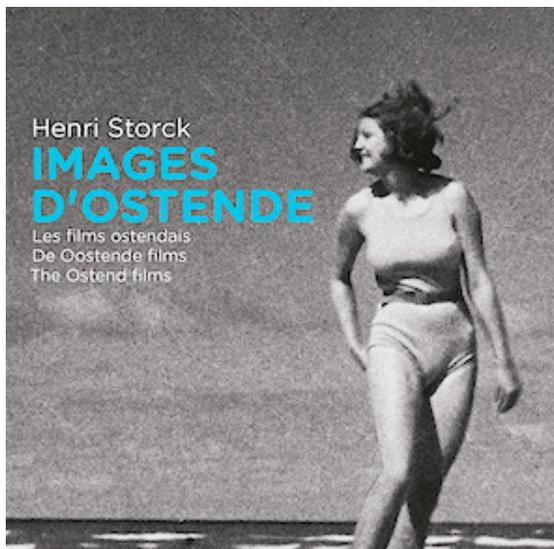
In 2009, CINEMATEK, the Royal Belgian Film Archive, released a compilation of ten avant-garde films with work by Henri Storck, Charles Dekeukeleire, Henri d'Ursel and Ernst Moerman. Seven contemporary composers wrote music for these unique films: Joachim Brackx, Eric Sleichim, Jan Van Outryve, Annelies Van Parys, Mireille Capelle, Geert Callaert and Thomas Smetryns.[15] Each of the composers chose a point of reference within the visual material. The resulting compositions range from programmatic to abstract music and from works that are painstakingly synchronised with the images to music that can be performed independently of the film.

New music: an audiovisual experience

Multidisciplinary, interdisciplinary, transdisciplinary

Many contemporary composers create beyond the borders of their own discipline, combining various media and art forms. We call such art multidisciplinary, interdisciplinary and transdisciplinary. An important factor in this tendency is the increased attention to the live performance and total experience of a work. In response to the transdisciplinary festival for art with sound, OORtreders, new music expert Paul Craenen reflected in 2016 on the concept of transdisciplinary sound art and the difference between that and multidisciplinary or interdisciplinary art:

> *"Multidisciplinary art is something we all know very well. Think of a classical opera: the librettist, composer, musicians, singers, actors, stage designer, conductor and technicians all work together to produce the opera, but each of them stays within his or her discipline, doing what they are supposed to do. (…) Interdisciplinarity is a more horizontal collaboration between disciplines, where you have real dialogue and exchange of knowledge, experience and method. (…) Transdisciplinarity, then, is what happens when we move from an application within a discipline (…) to an exploration beyond disciplinary borders (where the musician does something that cannot be called music anymore). (…)"*[16]

The composer Marko Ciciliani has also noted the changed landscape, describing it with the term music in the expanded field. The composer designs a creative and musical concept, but cannot develop it with sound alone and involves other (artistic) disciplines to bring the composition into being. Nevertheless, music is the starting point and the core of the work.[17]

14 Elisabeth Schwind, Malerei mit Zeit. Ensemble Ascolta initiiert Partituren zu Kurzfilmen der Stummfilmzeit. In: Positionen, 91(xxx)xx, p. 44-45.

15 Koninklijk Belgisch Filmarchief, Stille film Avant-Garde. Surrealisme en experiment in de Belgische film, 2009. http://cinematek.be/index.php?node=30&dvd_id=24&category=8 (21/11/2018)

16 Paul Craenen, Notes on transdisciplinary sounding art. Study day presentation (opening lecture) for Oortreders – festival for transdisciplinary art with sound, 2016. https://paulcraenen.com/notes-on-transdisciplinary-sounding-art/ (31/10/2018)

17 Marko Ciciliani, Music in the Expanded Field, in: Darmstädter Beiträge zur Neuen Musik, Band 24, Mainz: Schott Music GmbH & Co KG, 2018.

For example it is hard to imagine the discourse of new and contemporary music without the use of video. The examples discussed below are a mere fraction of what is being created today. This limited and random selection is only intended to gain an initial insight into the field, which is growing at lightning speed.

You (don't) hear what you see

Every day we trust information that we obtain and connect through our sense of sight and hearing. The use of video in music automatically creates a pattern of expectations in the audience that the composer is free to play with: the visual component can enrich, intensify or mislead the auditory experience.

As a video performer, Klaas Verpoest creates live video that he uses to enrich classical music. The lines of sound in the music are the starting point for an abstract, staged image, with the viewer sometimes perceiving a clear synergy between sound and image and at other times experiencing a complete contradiction between the two. In recent projects, Verpoest has embarked upon dialogues with *Octophonie* (1991) and *Signale zur Invasion* (1992) by Karlheinz Stockhausen, *Quando Stanno Morendo* (1982) by Luigi Nono and *Crippled Symmetry* (1983) by Morton Feldman. He is also a member of the cross-media improvising collective WORP.[18] This is a clear example of multidisciplinary art. Verpoest creates something new, but does so entirely from within his own discipline as a video artist. There is also a strong typographic component in his work. In the video projection that Verpoest designed for *Pierrot Lunaire* (1912) by Arnold Schönberg, for example, the music gains an extra dimension of meaning with the kinetic typography of the sung text.

Quanno Stanno Morendo / Luigi Nono. Visuals Klaas Verpoest

Pierrot lunaire / Arnold Schönberg. Visuals Klaas Verpoest

Octophonie & Signale zur Invasion / Karlheinz Stockhausen. Visuals Klaas Verpoest

In the *Music Text Video* compositions by Yannis Kyriakides, the projected text is not a doubling of the text performed by a speaker or singer, but a unique part of the composition that only resonates in the inner voice of the viewer. An example is the piece the arrest for ensemble, soundtrack and video text. It is based on one of the dreams that the French author George Perec published in 1973 in his collection of dreams La Boutique Obscure. Kyriakides is endlessly fascinated by the way in which reading text and/or images influences the viewer's listening experience. He uses video texts to activate the viewer's inner voice and make a personal dialogue with the music possible. By reading the text, you listen more closely and from a certain perspective: the words can magnify certain details in the music or, conversely, make them disappear into the background. The textual and visual components can also reinforce or impede the immersive listening experience.[19]

18 http://klaasverpoest.com (7/11/2018)
19 Yannis Kyriakides, Imagined Voices. A Poetics of Music-Text-Film, http://www.kyriakides.com/downloads/imagined-voices.pdf (7/11/2018)

The video is essential to Kyriakides' artistic concept, without overshadowing the music. This is a balance that is not always easy to find. In Michael Beil's works, the musicians and performance are the central subject of the video. For each piece, there is both a score for the performance and a "score" for the recordings of the videos. Some parts are recorded in advance, and others are recorded live during the performance. The pieces *Mach Sieben* (1999), *Exit to Enter* (2013), *Sugar Water* (2015) and *Key Jack* (2017), for example, are works that integrate image, sound, live actions and recordings. How the musicians move on stage and how they relate to each other and the video are directed down to the last detail.

the arrest / Yannis Kyriakides

Like Kyriakides' texts, Beil's video images invite viewers to project their thoughts onto what is happening on stage. While we are listening, we find ourselves between the memory of what we have already heard and what we predict will follow. That sense of orientation can be supported by doubling of the actions in the video or disrupted by minor inconsistencies. It may be that the musicians are identified at the beginning of a piece with their doubles in the video, but as the piece progresses, they are perceived as separate entities. This disconnection can also arise between the sound and the video.[20]

Exit to Enter / Michael Beil

Key Jack / Michael Beil

In *Outer Space* (2018) for trombone, video and electronics by the composer Pierre Jodlowski, a camera image that tracks the movements of the musician takes the viewer into the virtual space that appears projected onto a screen at the back of the sage. First the video corresponds to the space that might be behind the screen, but soon the space reveals itself as somewhere sinister in which the viewer gets lost. In this composition, Jodlowski explores the phenomenon of space and how contemporary technologies change the perception of it. The whole thing is a misleading spectacle, the experience of which is reinforced by both the music and the video.

Outer space / Pierre Jodlowski

20 Michael Beil, AV – Music and Video, in: eContact!, https://econtact.ca/13_2/beil_AV.html (8/11/2018)

The visual aspect is also an essential part of the Danish composer Simon Steen-Andersen's music. Here, however, it is mainly from the perspective of shedding light on musical performance practice and the physical aspects of making music. *Rerendered* (2003) is a composition for a pianist with two assistants who play the inside of the piano. The core idea of the piece is to magnify the quiet world of sound invoked on stage as much as possible. Whereas the performers follow the instruction to play as quietly as they can, the piano itself is amplified as much as possible. By adding live video, Steen-Andersen emphasises the experience of music as a consequence of physical actions on and in a piano. The video can be controlled by a camera directly above the piano or a four-part projection, with two shots inside the piano, one of the keyboard and one of the pedals.[21] Just when the listener has made a clear connection between the visual actions of the performers and the sounds that can be heard, the pianist plays the chords as soundlessly as possible in the final part. Only the visual aspect of the actions, magnified in the video projection, and the memory of what was heard earlier on, remain as fundamental parts of the composition.

In Steen-Andersen's *Piano Concerto* (2014) for piano solo, sampler, video and orchestra, the video projection is the missing link to the source of the sound material. The composition for piano and orchestra is conceived on the basis of the sound of the damaged piano, which we see crashing to the ground from a considerable height in the edited video on the wall behind the musicians. Although the work is performed on an intact piano, the crashing piano can be sensed throughout the composition. The two instruments are considered to be one "extended" instrument and played by the pianist using a sampler and video projection. Along with the classic sound of the piano, you hear the disrupted version on the ruined piano, whose sound is further extended in the composed broken sounds in the orchestra.[22]

Piano Concerto / Simon Steen-Andersen

The status of the Romantic piano also comes crashing down in the cycle *Piano Hero* (2011-…) for midi keyboard, piano, live cameras, video and live electronics by Stefan Prins. Prins uses tricks of 21st century technology to put the instrument in an alienating contemporary context. The piano in *Piano Hero #1* (2011-12) on stage is replaced by an electric keyboard, with the pianist's avatar in the video controlling the electronics. In *Piano Hero #2*, Prins brings the grand piano back on stage, where it is the centre of the field of tension between the real and the virtual, the human and the mechanical, the past and the present. The pure sound of the piano and a live camera focused on the piano and the pianist's hands are combined with strange and electronic sounds. *Piano Hero #3* further explores this field of tension at auditory level. The piano, amplified with microphones and speakers, becomes a chaotic resonating space in which the pianist tries to find their way. *Piano Hero #4* brings together the material from the previous compositions, resulting in as total as possible an augmented reality experience for both the pianist and the audience.[23]

21 Rasmus Holmboe, Have you seen the music?, in: Musique transitive/transitive music, Ensemble 2e2m, 2014. Consulted at http://www.edition-s.dk/news/have-you-seen-the-music (8/11/2018)
22 SWR2, multimedia report at http://multimedia.swr.de/steen-andersen-piano-concerto#345 (8/11/2018)
23 Stefan Prins, Programme notes. Piano Hero. An immersive cycle for midi keyboard, grand piano, live cameras, video and live electronics (2011-2017), https://www.stefanprins.be/eng/composesInstrument/comp_2017_01_pianohero4.html (14/11/2018)
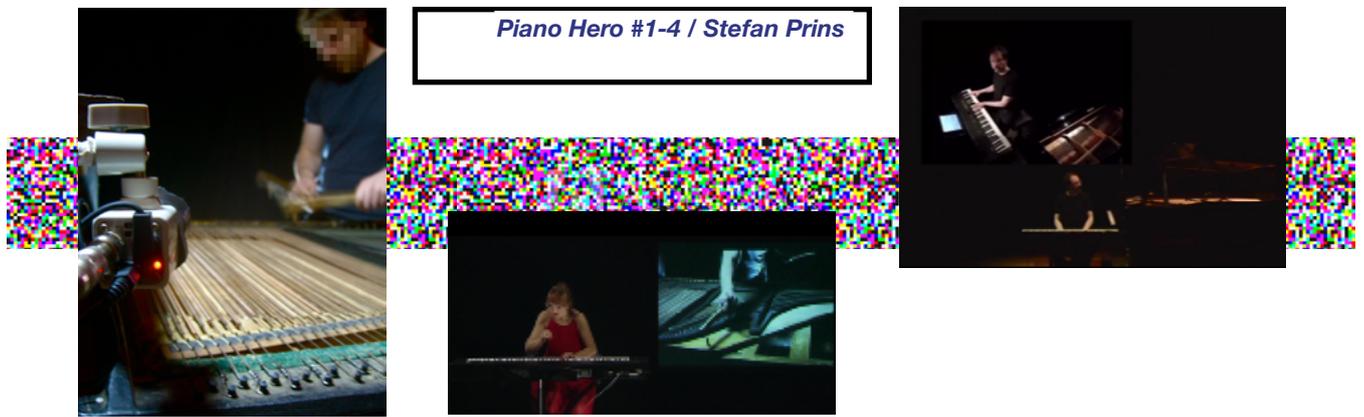
Piano Hero #1-4 / Stefan Prins

As is the case in the previous examples by Steen-Andersen and Prins, Brigitta Muntendorf uses the video to accentuate the musical action in her first works with video, *Hinterhall* (2009) and *Überhall* (2009). *In abschminken… der kurze Rest vom langen Ende* (2012) for mezzo soprano, bass flute, piano, percussion, viola, cello and video, however, the video mainly adds a dramatic narrative perspective.

The video by the video artist Jürgen Palmer plays out in the dressing room of a performer who gradually bares his soul. A click track[24] is used to carefully synchronise the musical sequences on stage with the events in the video, generating a multifaceted web of connotations, reflections and commentaries between the two layers. Right at the beginning of the piece, for example, the appearance of the singer on stage is rudely disrupted by a loud sigh from her counterpart in the video.

It is clear that the character in the video is the alter ego of the singer on stage and the camera is the mirror. Backstage, the performer removes his make-up, role and career until nothing remains but a painful emptiness. The music also functions as a mirror, interacting with the drama in a humorous manner. Brigitta Muntendorf approaches music in her work as a communicative vehicle for critical reflection on modern society. She does so in a contemporary, multimedia context.[25]
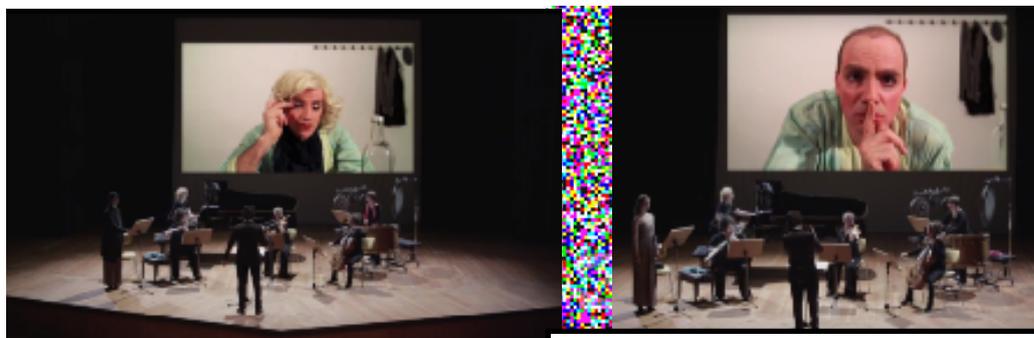
abschminken...der kurze Rest vom langen Ende / Brigitta Muntendorf

The unusual duo Hannes Seidl, composer, and Daniel Kötter, experimental video artist, have been making social music theatre with video since 2008, in which they combine new music with advanced narrative techniques from documentary film. The final result of their creative process is always a live event in which performance, previously recorded video images, foley art and music are inextricably linked. In the series Ökonomien des Handelns, they tackle three fundamental themes in human social activity: *KREDIT* (2013), *RECHT* (2015) and *LIEBE* (2016), which they link to the themes time, place and being.

24 A click track consists of a series of audio cues that the musicians hear through a small speaker in their ear. It gives them a clear point of reference for playing in synchronization, in this case to ensure synchronization with the video.

25 Dirk Wieschollek, Mixed reality: Zum Aspekt des visuellen in Brigitta Muntendorfs multimedialem komponieren, in: Neue Zeitschrift für Musik, (2014)6, Mainz: Schott Music GmbH & Co KG.

For *KREDIT*, Seidl and Kötter shadowed a group of bankers from Frankfurt for 24 hours to collect image and text material. The result is a silent film with a live soundtrack. The script comes from the conversations with the bankers and analytical texts about the banking system and its possible failure. Three musicians interpret the atmosphere of the film, two speakers are the voices of the characters and a choir provides the entire film with a commentary by performing various Credos from music history, contemporary commentaries, chorales and political anthems.

KREDIT / Hannes Seidl & Daniel Kötter

For *RECHT*, Seidl and Kötter held a group of lawyers hostage on an island in the Moselle near the village of Schengen for 24 hours. They were invited to go there together to consider the foundations of a new world order. On stage, the Nadar Ensemble works according to the laws of new music. They play between a composed score and improvisation, exploring the space on stage and the one in the video, and create sound for the video images as well as a musical interpretation and commentary.

RECHT / Hannes Seidl & Daniel Kötter

musician on stage. The focal point of the

LIEBE is the last part of the trilogy. Once again, there is a silent film with sound provided by the work is an enormous block of ice that provides an unmistakeable link to the video, in which the musician is making a lonely trek at the North Pole. The only sound heard on stage comes from the manipulation of the block of ice and the melting of the ice. The musician does not play the instruments in person, but brings them into contact with the melting ice in many different ways. The same musician is apparently alone in the film, but at the end it appears that the opposite is true. When the individuals in the film gather, the audience is also invited onto the stage for a moment in which they can meet each other and look at the construction made of ice from close up.

LIEBE / Hannes Seidl & Daniel Kötter

Michel van der Aa is a multimedia artist through and through. He is not just a composer, but also a qualified sound engineer, film maker and stage director. His multimedia theatre works and film operas are Wagnerian Gesamtkunstwerken, which combine both the different arts and the most widely-ranging media. However the multimedia character of his work is not an end in itself, but a means to arrive at a manifestation of emotion and drama that is as expressive as possible.

Van der Aa deals with extremely human topics in his work. In the opera *After Life* (2005-06), he considers the essence of life. The work is based on the film of the same name by the Japanese filmmaker Hirokazu Kore-Eda. We find ourselves in one of the spheres between life and death. To be able to leave this limbo, the souls arriving there must choose one memory from their lives that they will take with them into eternity as a film. They are supported by guides who are actually old souls that have not yet made a choice. The subject of time and memory is central to the script, and this is also reflected on the stage presentation. While the events on stage symbolise the present, the video projections visualise reminiscences from the past. Thus the two dimensions of time are interwoven in the layered interaction between staging, film and music.

After Life / Michel van der Aa

The film opera *Blank Out* (2011-12) is about loss, grief and guilt. Again, Van der Aa is aiming for a total and immersive experience of the work and creates an interdisciplinary and multimedia tour de force. Acoustic music, electronic sounds, live and pre-recorded 3D projections, directions and stagecraft combine to create an intriguing spectacle in which the various elements are linked together in meaningful ways. A woman, who is alone on stage, feels lost and tells a fragmented version of her traumatic story, which we find out more about later in the piece. She explains how she saw her seven year-old son drown in the swimming pool whilst she was rooted to the spot. As she is telling us this, she is building a miniature house that is also the stage set. The audience is pulled into the set by means of a live camera that the singer places in and around the model house. The images are projected in 3D on the screen behind her, along with a pre-recorded film. It becomes increasingly difficult to distinguish real from unreal. The main character in the film and the woman on stage sing a duet that becomes more and more intense as the piece progresses. It soon becomes clear that their words are connected and that the man can reconstruct the event at the swimming pool. This is because he is the drowned son who is trying to live with the trauma that his mother drowned while she was saving his life. The scene on stage is minutely intertwined with the film and often the images complement each other or flow seamlessly into each other.[26]

Blank out/ Michel van der Aa

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26 Michel van der Aa, Blank out. Description, https://www.vanderaa.net/blankout (21/11/2018)

Is that it?

Michel van der Aa's Gesamtkunstwerken bring us to the end of this article. Certainly not because we have said everything there is to be said. The selection of audiovisual works discussed above merely lifts a tip of the veil. And many fantastic audiovisual works have been left out of this discussion. I am thinking for example of the pieces *À la recherche de temps I* for clarinet and video and *À la recherche de temps 2 (doloroso)* for viola and video by Serge Verstockt, in which the soloist is accompanied and intensified by his or her previously recorded alter egos in the video. Or the works of Alexander Schubert, such as *Star Me Kitten* (2015), a lecture performance with a PowerPoint presentation, and *HELLO* (2014), in which the video projection is the score to be interpreted. Or the works of Jennifer Walshe, who shoots her own videos.

This text is intended primarily as an accessible introduction to or first exploration of the field, in order to make the research done into the topic of new music and video accessible to a wider audience. It is also an attempt to encapsulate the recent developments surrounding video in contemporary composition and put them in a clear context. The main aim, however, is to stimulate the interest of people reading this to learn more and to provide a handful of material to explore the topic further.

My special thanks to Pieter Matthynssens and Stefan Prins. The interview with them provided new inspiration, clear insights and above all plenty of food for thought.

Melissa Portaels

MATRIX [New Music Centre] specializes in art music from after 1950. Being passionate collectors and researchers, we map out existing tendencies and reflect on the meaning of music as a contemporary form of art. Our library and documentation manages a large collaction of scores, audio recordings and literature of and about new music. Being explorers and inventors, we are constantly scouting the great potential that contemporary music has to offer for music education. Music teachers, schools, musicians, concert and festial organizations and the public an rely on MATRIX in the quest for information and educational guidance. MATRIX wants to contribute to a cultural awareness that helps to overcome prejudices against the 'other' and reticence about the unknown.

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