

# A SYMPHONY OF NOISE



A FILM BY  
**ENRIQUE  
SÁNCHEZ  
LANSCH**

RISE AND SHINE // A SYMPHONY OF NOISE: MATTHEW HERBERT'S REVOLUTION // KLOOS & CO. MEDien // KLOOS & CO. NORD  
SPRiNG // BKM DIE BEAUFTRAGTE DER BUNDESREGIERUNG FÜR KULTUR UND MEDIEN, FILMFÖRDERUNG HAMBURG SCHLESWIG-HOLSTEIN  
CREATIVE EUROPE PROGRAMME MEDIA OF THE EUROPEAN UNION // MATTHEW HERBERT // THILO SCHMIDT, ANNE HESSELWITZ  
AND RONALD WAGGOMANN // RAYMOND MARTIN, JANNIC CAPITO // PRODUCTION // ADAM BOROWSKI  
WITH MATTHEW HERBERT, MARIA SHILIK, VERONIKA JANATKOVA // STEFAN KLOOS // RISE AND SHINE WORLD SALES

## MATTHEW HERBERT'S REVOLUTION



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# A SYMPHONY OF NOISE

A documentary film  
by Enrique Sánchez Lansch

**WORLD PREMIERE: April 2021**

Germany 2021 | Duration 96 Min. | OV with subtitles  
1:1,78 | 2K | 5.1

World Sales: **RISE AND SHINE WORLD SALES**

Photos and Presskit for download:  
[www.asymphonyofnoise.com](http://www.asymphonyofnoise.com)

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## LOGLINE

**A SYMPHONY OF NOISE** delves into the sound worlds of celebrated British musician and sound researcher Matthew Herbert. While the artist permanently breaks the genre boundaries of classical and electronic music with his compositions of sounds he records from the environment, he challenges his audience to open their ears to the sound of the world: We are to hear as we have never heard before.

## PRESS NOTE

**A SYMPHONY OF NOISE** is written and directed by award-winning Spanish-German filmmaker Enrique Sánchez Lansch. A special focus of his work is on extraordinary music films: His documentary **RHYTHM IS IT!** about a project by the Berlin Philharmonic Orchestra and Sir Simon Rattle with school children was a box office hit (600.000 audience in Germany alone) and won the Bavarian Film Award, the German Critics' Prize and two German Film Awards.

**A SYMPHONY OF NOISE** was produced by Kloos & Co. Medien (Producer: Stefan Kloos). It was funded by BKM Die Beauftragte der Bundesregierung für Kultur und Medien, Filmförderung Hamburg Schleswig-Holstein and the Creative Europe Programme MEDIA of the European Union. International distribution is supported by German Films and European Film Promotion.



## SYNOPSIS

**A SYMPHONY OF NOISE** takes the viewer on a journey with Matthew Herbert, right into the mind of the revolutionary British musician and composer who is known for his outstanding pieces combining music derived from real life sounds with politically sensitive issues. Over the course of 10 years, director Enrique Sánchez Lansch has accompanied the musician in his creative process of conceiving, recording and performing his most exciting projects and diverse activities. For the British artist, music is not just a product but a process. In **A SYMPHONY OF NOISE**, the audience experiences directly how Herbert makes music out of everyday sounds and noises. What drives this exceptional artist, and why does changing the way we hear mean a revolutionary act to him?

Matthew Herbert's credo is: attentive and differentiated listening can decisively improve the world, can make it fairer and more worth living in. The film invites the viewers to share this experience with him.

At the center of **A SYMPHONY OF NOISE**, we find the greatest creative challenge that Herbert

probably ever chose to face: He leaves the genre of music and writes a book in which he describes sounds that come together to form virtual pieces of music which materialize in the imagination of the reader. What at first appears to be a welcome change turns in the process of writing into an artistic challenge of epic proportions...

We accompany Matthew Herbert into the forest and listen to the sounds of a tree as it is being cut down. We witness rehearsals with his "Brexit Big Band", which he founded as a reaction and commentary on Brexit. We listen to a swimmer on her long journey across the English Channel. We see and hear the British sound artist as he records the life of a pig - from its birth to slaughter and processing of the meat until it ends up on a plate - and turns it into music.

With full intimate access to the life and work of one of today's most fascinating conceptual artists, the film captures creativity at its core and will challenge the audience in their perception. After watching **A SYMPHONY OF NOISE** we will listen to music, but also to the world, in a way we have never done before.



## MATTHEW HERBERT

Matthew Herbert is one of the most versatile and visionary conceptual artists of our time. He released more than 30 music albums, wrote film scores for Ridley Scott and the Berlinale- and Oscar®-winning **A FANTASTIC WOMAN**. He created music from recorded work routines at McDonalds and, as a star of the electronic scene, fills concert halls and dancefloors in legendary clubs worldwide. Matthew Herbert magnetizes. When he is announced for a talk at a music congress like LOOP in Berlin's Radialsystem, he easily triggers the interest of 500 fans who come to just listen to what he has to say about the world of sounds and political responsibility of music. His concerts in big venues are sold out long in advance. To express his critical stance on the Brexit referendum, Herbert founded the Brexit Big Band and has been successfully touring Europe with it.

Matthew Herbert's musical work consists of sounds that he elicits from everyday life: the sound of raindrops on his bald head, a bomb strike in Libya, potatoes being washed in a fish & chips parlour on the English coast. Versatility and ambivalence characterise his thinking as well as his extensive body of work. His music takes place in dance clubs, the opera or on the radio. The visionary musician confronts his listeners with political messages and proves the value of socially critical pop music.



## **TRAILER**

<https://www.youtube.com/watch?v=CueAeUgzbO8>

## DIRECTOR'S NOTE

Before I met Matthew Herbert in person for the first time in 2010, I had never imagined that I would be so intensively involved with him and his work for over ten years. At the time, I knew little more about him than that he was a star of the electronic music scene, known for eccentric costuming and powerful stage performances that thrilled the crowd of club-goers. Back then, Deutsche Grammophon had invited renowned artists from other musical genres to produce their own versions of well-known works of classical music in a series called Recomposed. Because Gustav Mahler had only left his 10<sup>th</sup> Symphony in fragments when he died, Matthew Herbert had chosen that very piece as the basis for his recomposition. I got the opportunity to meet Matthew on a shoot about this project in order to think about making a longer film about him. I was very curious to see how he would approach Mahler's work and I was already looking forward to the first preliminary talk.

But then it took two months before I got hold of the busy star of the club scene even for a phone call. During this conversation, he described how he wanted to re-record Mahler's work from an urn in a crematorium, from a hearse driving in circles and from the inside of a coffin that he had equipped with loudspeakers. He wanted to raise and lower the coffin lid again and again while recording. When I hung up, I didn't know what to make of it.

Two weeks later, on a chilly January morning, my film crew and I were standing in an unspectacular harbour town in the south-east of England. This was not how I had imagined Matthew Herbert's place of residence and work. Yet, it clicked immediately with him: I experienced the supposedly eccentric star as a modest person who doesn't make a big fuss about himself. I immediately felt great trust and that we somehow spoke the same language. I

perceived him as an artist who approaches his work with great sincerity and with well thought-out sophisticated concepts. He had prepared himself precisely for the Mahler recordings, knew exactly what he wanted, and his approach was coherent and clear. I came back from this trip full of intense impressions, but above all confident to definitely attempt a longer film about Matthew and his work.

I was trained as a classical musician myself, and music as a theme plays a big role in most of my films, always connected to a political or social context. In **THE REICHSORCHESTER**, I investigated the role of the Berlin Philharmonic Orchestra as a propaganda tool during the Nazi-regime. Or, very differently, in **RHYTHM IS IT!** I followed a dance project with 250 young people, many from educationally alienated backgrounds. In **THE PROMISE OF MUSIC** I portrayed a project in Venezuela, where half a million children and young people from the poorest families are given a perspective for the future in a youth orchestra movement. I wanted

to tell their story while at the same time infecting the film's audience with their enthusiasm for music. To make a film with Matthew Herbert about the tremendous sensual richness of listening right up to its politically explosive power, and to ask the film audience to listen carefully to any sound in the world, immediately fascinated me.

The spark had been lit for me, and I started meeting Herbert regularly, for example at one of his concerts for the album „One Pig“. The show featured a dance performance in a stylized square, half compound/half boxing ring. Every time the dancer bumped into the fencing, sounds were produced that immediately contributed to the music. At the same time, a chef in full attire prepared roast pork on stage - and to finish the concert, the band sat down at a well-laid table to eat it in front of the audience.

In the following years, as I accompanied a restlessly working Matthew Herbert with or without the camera, I was increasingly impressed

by the diversity of his projects and performances, which he approaches not just like a *musician* but rather like a *conceptual artist*. The key to the question of how I could connect in one film these many facets of a highly creative man who has twenty new ideas every day materialized when Matthew Herbert outlined his idea for *The Music* to me back in 2014. He was planning an album about sound worlds that he would hardly ever be able to capture with a microphone, and therefore he would describe them with words. An album that would then consequently have to be published in book form - its music would only be created in the mind and imagination of the reader. I decided to use the creation of this book, which adds another dimension to the theme of listening, as a dramaturgical frame for our film.

Sound can tell us so much, often much more than pictures can. Film professionals in particular know about the power of sound very well. The ten years in which I accompanied Matthew Herbert's work and during which I was able to delve deeply into the complexity of his mindset

regarding quality of sound, music and hearing not only sharpened my hearing. It fundamentally changed how I hear and perceive the world with my ears. Listening to sound now has a new dimension for me, and it has also enriched and widened my understanding of music.

Matthew Herbert's work has confirmed to me how strong a political impact can emanate from music and artistic work in general. Herbert is the embodiment of an *activist artist*. For just as it makes a huge difference whether we look away or look at something when confronted with injustice in society, it matters if we open our ears or if we prefer to close them. Careful listening never leaves us indifferent. It inevitably results in a change of attitude. And this is precisely where the seeds of a political act, of a revolution, of a revolution in our listening are to be found. Perhaps also the seeds to create a better world.

ENRIQUE SÁNCHEZ LANSCH



# CREDITS

<b>TITLE</b>	A SYMPHONY OF NOISE
<b>Written and directed by</b>	Enrique Sánchez Lansch
<b>Produced by</b>	Stefan Kloos
<b>Cinematography</b>	Thilo Schmidt
<b>Montage</b>	Anne Misselwitz
<b>Music</b>	Andrew Bird
<b>Sound Design</b>	Matthew Herbert
<b>Re-Recording Mixing</b>	Pascal Capitolin
<b>Production Company</b>	Richard Borowski
<b>Supported by</b>	Kloos & Co. Medien / Kloos & Co. Nord BKM Die Beauftragte der Bundesregierung für Kultur und Medien Filmförderung Hamburg Schleswig-Holstein Creative Europe Programm MEDIA der Europäischen Union German Films European Film Promotion CPH:DOX, DokFest Munich, Millenium Docs Against Gravity, more to be announced
<b>Festivals</b>	English Rise and Shine World Sales <a href="http://www.asymphonyofnoise.com">www.asymphonyofnoise.com</a>
<b>Language</b>	
<b>World Sales</b>	
<b>Homepage</b>	



## **THE DIRECTOR**

### Enrique Sánchez Lansch

Enrique Sánchez Lansch is one of the most renowned documentary filmmakers from Germany. A special focus of his work is on extraordinary music films: His film **RHYTHM IS IT!** about a project by the Berlin Philharmonic Orchestra and Sir Simon Rattle with school children was a box office hit (600.000 audience in Germany alone) won the Bavarian Film Award, the German Critics' Prize and two German Film Awards.

**PIANO ENCOUNTERS** was awarded at SEMINCI film festival in Valladolid, Spain. **THE PROMISE OF MUSIC** received the Best Documentary Award at the Los Angeles Latino International Film Festival and **THE REICHSORCHESTER** was awarded the Diapason d'or de l'année and the Choc du Monde de la musique.

After studying music with a major in vocal performance, Sánchez Lansch graduated in Romance and German Philology and Philosophy. Later he studied film with a focus on screenwriting at Columbia University, New York and the University of California at Los Angeles (UCLA). He lives in Berlin.

## **THE EDITOR**

**Andrew Bird**

**Andrew Bird** ranks among the most important film editors of our time. He is responsible for the editing of Fatih Akin's feature films and documentaries such as **IN THE FADE** (Golden Globe), **TSCHICK, SOUL KITCHEN, HEAD-ON, CROSSING THE BRIDGE, THE EDGE OF HEAVEN**. He has been nominated and awarded several times for his editing amongst others with the German Film Award, the German Editing Award, and the German Camera Award.

## THE PRODUCER

Stefan Kloos

Stefan Kloos is managing director of **KLOOS & CO.**, one of Germany's most active production companies for high-quality international documentaries for cinema and TV. Kloos is a Grimme Award winner and a member of the German Film Academy and the European Film Academy.

As producer of the Oscar®-nominated **THE LAST MEN OF ALEPOO**, he was in 2018 nominated for the prestigious Films Independent Spirit Award and he received the Cinema Eye Honors Award. For **Hi, AI**, he was nominated for the German Film Award. His productions **PRE-CRIME**, **WATERPROOF**, **TRANSIT HAVANA**, **HOLY COW, YOU DRIVE ME CRAZY** and others were shown in cinemas around the world and broadcast worldwide.

As a producer, he is involved in many high-quality international documentaries, and as an expert in the fields of documentary production, distribution and sales, he regularly gives lectures and workshops worldwide.

## **WORLD SALES**

### Rise and Shine World Sales

**RISE AND SHINE WORLD SALES** is one of the leading boutique sales agents for high-quality documentary films. Their repertoire includes many multi-award winning films from world-leading leading film festivals such as **COURAGE, THE WALL OF SHADOWS, GARAGE PEOPLE, ONCE UPON A TIME IN VENEZUELA, THE FORUM, GENESIS 2.0, RAVING IRAN, WHEN TOMATOES MET WAGER, SAKAWA, SILVANA, THE RUSSIAN JOB, THE TRIAL** and others.



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