



A programme of talks, masterclasses, tours and screenings dedicated to film scoring will run from November 23–25.

Featuring the acclaimed director Mike Newell, award-winning composer Alexandra Harwood, editor Paul Tohill, and composers Christian Vorländer and Simon Heeger in talks and masterclass sessions dedicated to film scoring, Music Meets Film will tackle creative collaboration between directors, composers and editors, and the fine art of scoring for films and trailers.

NOVEMBER 23, Friday

At the Estonian Academy of Music and Theatre, room A202

Pre-registration required (kristine.kebbinau@poff.ee).

13.00-14.00 Mentorship. **"Breaking out into the world of film"** by Composer Alexandra Harwood.

How does a composer take their first steps into becoming a film composer? What can they expect? What challenges do they face? How can they best prepare?

In this talk Alexandra Harwood will address these questions and will explain her own personal journey from being a classically trained concert and theatre composer, to becoming a film composer.

15:00-16.00 Mentorship **"Being heard above the competition: crafting your compositional voice"** by Alexandra Harwood.

Looking at examples of other film composers and her own work, Alexandra Harwood will ask the questions, what does having your own voice really mean? How does a composer keep their own voice when faced with having to replace temp music by other composers, that the directors and producers might be attached to.

At Nordic Hotel Forum, room Arcturus or Capella

16:30-17.00 **Opening of Music Meets Film.** Opening words by Michael Pärt, Music Producer and Editor.

17.00-18.30 Open panel **"How composers think" / "How editors think" / "How directors think"** by Mike Newell (director), Alexandra Harwood (composer), Paul Tothill (film editor), moderated by Michael Pärt.

In this open panel, Michael Pärt moderates Alexandra Harwood, Paul Tothill and Mike Newell will talk about how they worked together on the film 'The Guernsey Literary and Potato Peel Pie Society', and about how they each approach music and film. How different are their considerations when starting on a film? How does the director communicate his thoughts to the editor and composer? And how does the communication between the three of them continue throughout the process from start to finish of scoring the film?

NOVEMBER 24, Saturday

10.00-11.30 **"Breaking Apart the Scene" with Mike Newell, Director of films such as "Four Weddings and a Funeral", "Harry Potter and the Goblet of Fire" and "Donnie Brasco".** The talk will be moderated by composer Tom Player (Lost Track Production).

A talk focusing on Mike Newell's works, describing the decision-making process, how he chose composers, analytical and creative approach to the score and covering ideas that didn't work. We will look behind the scenes of films like "Four Weddings and a Funeral", "Harry Potter and the Goblet of Fire", "Donnie Brasco", "Dance With a Stranger" and "Into the West". Lastly he will talk about a film by John Schlesinger "Far From the Madding Crowd". Richard Rodney Bennett was a composer Mike very much admires. For Mike Newell, each of these films have a particular tone and atmosphere that the score exemplifies.

11.30-11.45 Coffee Break

11.45-13.15 **"Breaking Apart the Scene" a discussion between Music Editor Michael Pärt and Composer Alexandra Harwood**

Alexandra Harwood moderates Michael Pärt, a Music Editor and Producer, who will talk about the work process of a Music Editor, which often remains invisible. This talk is aimed for both composers, as well as for production - from producers, editors to directors.

14.30-16.00 Panel: **"Scoring to picture: The differences between composing for films, trailers & commercials"** by Christian Vorländer, Simon Heeger (2WEI)

Within a very short amount of time, 2WEI managed to become Germany's most successful music production company, creating music for over 150 commercials (Porsche, Facebook, Mercedes, Audi, and many more), Hollywood trailers (Wonder Woman, "Tomb Raider", "Mortal Engines"),

Games such as FIFA18 (together with Junkie XL), and movies (Fack Ju Goehte 3, Germany's most successful movie of 2017).

Scoring music to picture is always a challenge. And every media is different. Simon Heeger & Christian Vorländer from 2WEI - who have scored music for blockbusters, Hollywood trailers and hundreds of commercials - will take you through the process of composing to picture and explain how every media has a different set of rules and needs a different approach.

16.00-16.15 Coffee Break

16.15- 17.15 **"Finding the Right Piece of Music for picture"**

Open panel discussion with Alexandra Harwood, Mike Newell, Paul Tohill, Christian Vorländer and Simon Heeger.

NOVEMBER 25, Sunday

10.00 Gathering in Nordic Hotel Forum lobby. Trip to the Arvo Pärt Centre in Laulasmaa. Pre-registration required (kristine.kebbinau@poff.ee).

11.00-12.00 Tour at the Arvo Pärt Centre

12.00-13.30 Masterclass **"Co-Composing: Creating music in a team"** by Christian Vorländer, Simon Heeger (2WEI)

Making music out of their one-bedroom-apartment, Simon Heeger & Christian Vorländer started as a two-man-show. Almost three years later, they're the heads of 2WEI, a dynamic composing collective, who work with composers and musicians across the globe. Learn about the challenges and chances of collaborating with other artists and how you can focus on your strengths, while outsourcing tasks to others.

13.30-14.00 Lunch

14.00-15.30 Masterclass **"Breaking Apart the Scene with Mike Newell, Alexandra Harwood and Paul Tohill"**.

Director Mike Newell, film editor Paul Tohill and composer Alexandra Harwood focus in this masterclass on their collaborative efforts during the production of 'The Guernsey Literary and Potato Peel Pie Society' - when a director, film editor and the composer work closely together as one unity.

A panel for both composers and editors - as well as producers and directors alike for an insight on creative approaches with an audience Q&A.

16.00-17.30 **Drinks and meeting with artists: "Music in my films"**

Follow-up questions and dialogue with the all the speakers.

17.30-19.00 Film screening **"Arvo Pärt – Even if I lose everything"**

Dorian Supin's third documentary film of Arvo Pärt steps closer to the composer, showing him in a domestic setting as a composer, husband, father and grandfather. The title "Even if I lose everything" refers to an entry in Arvo Pärt's musical notebooks, which the composer pages through in the film. The musings and recollections inspired by the notes in these journals, in parallel with domestic scenes, shed light on the composer's life and creative philosophy, painting a personal, in-depth picture of Arvo Pärt. The film was produced by the Minor Film studio in collaboration with the Arvo Pärt Centre, UE and ECM Records and its soundtrack includes excerpts from Pärt's works.

19.15 Trip back to Tallinn, Nordic Hotel Forum.