

Speer und Er - The CD Production

When I watched the six hours of “Speer und Er” for the first time, I felt how precisely the film music follows the plot - how it accompanies the spoken word in particular in an extremely subtle way, repeatedly merging with it at particular focal points to the point of inseparability. Breaking down this thoroughly composed musical undercurrent into individual themes and motifs for the soundtrack seemed absurd to me. The special quality of the large dramaturgical arc had to be preserved at all costs.

I began by selecting particularly intense and melodramatic dialogs with clear content and interweaving them according to musical aspects. This resulted in new leaps in time: excerpts that are far apart in the film move closer together - and vice versa. When listening, they emerge like islands of certainty: We recognize who is speaking and what they are talking about, only to be left alone in the next moment with the music, which continues to tell the story in its own way - in uncertainty and twilight, where there is only foreboding and reflection, memory and foresight. Until we find ourselves on solid ground again, caught by another film dialog.

Following this mechanism seemed compelling to me - perhaps because it is related to the mechanism that shaped the post-war period in Germany like no other: repression.

Ernst Ströer