A Descent into the Maelstrom

Two documentaries and a Concert with music composed by Philip Glass inspired by a tale by Edgar Allen Poe

Shell Shock
A Requiem of War
with music by Nicolas Lens and lyrics by Nick Cave
The American writer, poet and critic Edgar Allan Poe (1809-1849) is famous for his short stories, tales and poems of horror and mystery such as 'The Fall of the House of Usher', 'The Tell-Tale Heart' and 'The Raven', published in 1845 and considered among the best-known poems in American literature.

He captured the imagination and interest of readers around the world and led to literary innovations, earning him the nickname of 'Father of the Detective Story'. Some aspects of his life, like his literature, are shrouded in mystery, and the lines between fact and fiction have been blurred substantially since his death.

A Descent into the Maelstrom from 1841 tells the tale of two fishermen caught in torrents raging between the mountainous islands of Lofoten, inside the Arctic Circle of northern Norway. A treacherous whirlpool drags their boat down and only one of them survives. Based on this story Philip Glass composed a choral work for the Australian Dance Theatre in 1986. With the blessings of the composer, Beacon Isle Films has produced an arrangement for the Arctic Philharmonic Orchestra, the world’s youngest and northernmost professional orchestral institution, which gives about 150 performances each year covering the entire Northern Norway and the High North. The recording took place in the surroundings that inspired Poe’s story, the spectacular landscape of Lofoten. Tim Weiss conducted the Arctic Philharmonic Orchestra and Choir with Berit Norbaiken Solset assuming the soprano solo part.
A Descent into the Maelstrom - the documentary uses the music as recorded by the Arctic Philharmonic Orchestra and Choir in an examination of the social and political turmoil we are experiencing at the present time. We are staring into the abyss and the abyss has started to stare back at us. Filmmaker Jan Vardøen is marrying images of the hard life in the Lofoten with great sensitivity to the music of Philip Glass. 

Running Time 70’

A Descent into the Maelstrom - the concert presents the actual recording of the music by Philip Glass with state of the art equipment undercut with spectacular images of the surrounding landscape.

Running Time 63’

Approaching the Maelstrom is a documentary about the whole process of putting A Descent into the Maelstrom together, featuring one of the rare interviews with the composer Philip Glass.

Running Time 50’
The reception to Bruckner’s music has been late and slow. The recording of a complete Bruckner Cycle by Telmondis with Valery Gergiev and the Munich Philharmonic at St. Florian in Upper Austria provides us with a unique chance of obtaining clips from all of his symphonies from one source in order to make a comprehensive documentary about the composer. Deryck Cooke quite rightly pointed out that “Bruckner's symphonic music is more like walking round a cathedral and taking in each aspect of it than like setting out on a journey to some hoped-for goal”. Hence the difficulty of familiarizing oneself with much of his work. St. Florian has been the first stepping stone in what subsequently became a career as a composer. On the death of his father Bruckner was taken to St. Florian by his mother in the hope that he would be accepted as choir boy. One mouth less to feed. We therefore begin with a visit to St. Florian and follow the Florianer Sängerknaben during recreation as well as learning and rehearsing music while their music director talks about the institution in Bruckner’s time as well as today, together with his early upbringing. No doubt that the splendour of the place made a lasting impression on the boy who would later become Organist at St. Florian. The architecture and space of the monastery is certainly an element reflected in his symphonic work. We hear about his choice to become a teacher; the misery of his first employment, the final decision to turn to music and his success as organist. Both the organists of St. Florian, where he began, and the Old Cathedral in Linz, where he went next, will talk about these first steps in a career as musician, demonstrate how to improvise on the organ and point out how the organ influenced orchestration in his later symphonies. Other contributors tell us about Bruckner’s pining for young girls to whom he proposed in old fashioned letters which have been available to be filmed. The successors of the choral society Frohsinn, which Bruckner led to fame while in Linz, will perform secular and sacred a cappella works and the current music director will assess Bruckner’s vocal writing.

On another level Valery Gergiev will discuss Bruckner’s most innovative compositions followed by the appropriate clips. Bruckner’s little known, but quite close relationship with Richard Wagner merits a fresh look. The director of the Richard Wagner Museum at Bayreuth shows us the score of the third symphony, which Bruckner dedicated to Wagner and reads out the amusing double autograph which reassures the composer that Wagner was indeed the dedicatee, as some confusion had occurred in Bruckner’s mind after a beer fueled evening at Wahnfried. The fourth symphony was quite successful when performed at the Musikverein, the Vienna Philharmonic declared other works to be unplayable and rubbish. It was only very late in his life that Bruckner experienced a real breakthrough with a performance of his 7th symphony in Munich. We will hear how Bruckner was feted and how disappointed he was when the next symphony was initially turned down by his most ardent supporter. We will also devote time to the creation of Bruckner’s ninth and last symphony which was dedicated to God and remained unfinished. As he wanted to be buried under the organ of St. Florian in the crypt of the Basilica we return to St. Florian and end with his Ave Maria performed by the Linzer Singakademie and Hard-Chor.

**Anton Bruckner**

**A GiANT iN THE MAKiNG**

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Arriving in Vienna to become successor to his teacher Simon Sechter Bruckner’s fame as an improviser earned him trips to France and England. The current organist of the Vienna Court Chapel, a position Bruckner would later occupy, tells us about his triumph in Notre Dame in Paris and the Albert Hall and Cristal Palace in London. Composing symphonies however made him lots of enemies because the traditionalists led by Brahms had the upper hand against the Neudeutsche Schule which included Wagner and Liszt and Bruckner was lumped in with the latter. While the fourth symphony was quite successful when performed at the Musikverein, the Vienna Philharmonic declared other works to be unplayable and rubbish. It was only very late in his life that Bruckner experienced a real breakthrough with a performance of his 7th symphony in Munich. We will hear how Bruckner was feted and how disappointed he was when the next symphony was initially turned down by his most ardent supporter. We will also devote time to the creation of Bruckner’s ninth and last symphony which was dedicated to God and remained unfinished. As he wanted to be buried under the organ of St. Florian in the crypt of the Basilica we return to St. Florian and end with his Ave Maria performed by the Linzer Singakademie and Hard-Chor.

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On September 8th, 2018, President Vladimir Putin opened the Zaryadye Philharmonic Hall, a brilliant new venue in Zaryadye Park, Moscow. Valery Gergiev and his Mariinsky Orchestra provided the fitting framework for the event with an all-Russian programme of music by Shchedrin, Glinka, Mussorgsky, Rachmaninov, Tchaikovsky and Rimsky-Korsakov. Needless to say that Gergiev invited world class soloists he is used to work with, including Albina Shagimuratova, Ildar Abdrazakov, Daniil Trifonov, Pinchas Zuckerman and Anna Netrebko. Breathtaking highlights were the performances of Daniil Trifonov who played the Rachmaninov Rhapsody on a theme of Paganini at breakneck speed turning himself into a Paganini like demon and Anna Netrebko, who at the height of her musical powers sang Marfa’s aria from Rimsky-Korsakov’s opera The Tsar’s Bride. All in all an unforgettable evening viewers around the world can share thanks to Telmondis who expertly recorded the event.

The Programme:
Mussorgsky: Overture “Dawn on the Moskva River” from Khovanchtchina
Shchedrin: Solemn Overture
Glinka: Ludmila’s Aria from Ruslan and Ludmila. Soloist Albina Shagimuratova (Soprano)
Mussorgsky: Coronation Scene from Boris Godunov, Soloist Ildar Abdrazakov (Bass)
Rachmaninov: Rhapsody on a Theme of Paganini, Soloist Daniil Trifonov (Piano)
Mussorgsky: Scene from Khovanchtchina, Soloist Mikhail Petrenko (Bass)
Tchaikovsky: Melancholic Serenade, Soloist Pinchas Zuckerman (Violin)
Shostakovich: Concerto for piano, trumpet and strings, Soloists Denis Matsuev (Piano) and Timur Martynov (Trumpet)
Rimsky-Korsakov: Marfa’s Aria from The Tsar’s Bride, Soloist Anna Netrebko (Soprano)
Mussorgsky/Ravel: Extracts from Pictures at an Exhibition

The Zaryadye Concert Hall

directed by François-René Martin
produced by Telmondis
running time 107’
Whether you call it shell shock or post-traumatic stress disorder, war creates serious psychological wounds. A hundred years after the end of the Great War, the Belgian composer Nicolas Lens has written a dance-oratorio on this subject, using lyrics by the well-known Australian singer, songwriter, poet and rock’n roll enfant terrible Nick Cave. In twelve poems or cantos Cave evokes the anonymous protagonists of the war in a highly personal and fluent style: soldiers, nurses, deserters, survivors, dead, missing, mothers, orphans and the terrifying Angels of Death.

The testimonies of these individual characters, with whom everyone can identify, make the universal call for a humane and peaceful world. They morph into different characters and help each other by telling their individual story. The choreography and staging was entrusted to the Belgian-Moroccan choreographer Sidi Larbi Cherkaoui, whose contemporary dancers from his company Eastman sometimes form a heroic statue, but in general are absorbing, underlining and accompanying the vocal soloist characters in their role to focus on the traumatic effects war has on individuals.

At the world première in 2014, to commemorate the outbreak of the Great War, Sidi Larbi Cherkaoui said: “If you revisit the history of WW1, you get a different view of the United States and Iraq, because you can now see where the war started, why it happened and what the consequences are.”

And Nick Cave confessed: “What do I know about killing a man or seeing a friend die. At the end it was a battle between me, the keyboard and my imagination.”

In order to commemorate and celebrate the end of the Great War in 1918, the Philharmonie de Paris restaged Shell Shock for many invited heads of state including President Emmanuel Macron on November 10th and 11th last year. The recording of this event lends itself ideally to be programmed for Remembrance Day or in the case of Australia and New Zealand ANZAC Day.

The Philharmonic Orchestra of Radio France and the Chorus of the Opera of Silesia in Bytom was conducted by Bassem Akiki. Soloists: Laurence Servaes, soprano, Sara Fulconi, mezzo, Magid El-Bushra, counter, Sébastian Dray, tenor, Mark S. Doss, bass, and soloists of the Trinity Boys Choir.

Shell Shock
A Requiem of War
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directed by Denis Caïozzi
produced by LGMT
running time 90’ Shot in HD
Poorhouse is very proud to have secured worldwide distribution rights for a selection of programmes produced by the Moscow Philharmonic Society. Dmitry Shostakovich said about this institution: “It is difficult to overestimate the role of the Moscow Philharmonic in the development of musical life in our country. It is a kind of university which is attended by millions of music lovers and thousands of musicians.” Created in 1922 by the Commissar for Culture, Anatoly Lunacharsky, it has become Russia’s leading concert organizer with a wide range of subscription concerts featuring top artists and orchestras from all over the world and a lot of programming for children. We have been able to choose programmes involving Mikhail Pletnev, International Tchaikovsky Competition winner in 1978 conducting the Russian National Orchestra, he founded in 1990, as well as playing the rarely heard Second Piano Concerto by Saint-Saëns. We also selected performances with another International Tchaikovsky Competition winner in 1990, Boris Berezovsky, who features in concerts and a wonderful recital of all Russian music. We can also offer a concert with French Shooting Star, Lucas Debargue, an autodidact, who as Die Welt puts it, came from nowhere to take 4th Prize at the International Tchaikovsky Competition in 2015 as well as the prize of the critics and is now considered one of the promises of the young generation. Last but not least we have taken on Chamber Music by Claude Debussy, which is not often recorded but now available with world class artists.

Concerts for Television

Dmitry Shishkin (Piano)
Russian National Orchestra
Conductor: Mikhail Pletnev
Hummel: Concerto No. 2 for Piano and Orchestra
HD Running Time: 35’

Boris Berezovsky (piano)
Russian National Orchestra
Conductor: Mikhail Pletnev
Prokofiev: Concerto No. 2 for Piano in G minor, Op. 16
Rimsky-Korsakov: The Snow Maiden Suite,
The Legend of the Invisible City of Kitezh and the
Maiden Fevronia Suite, The Fairy Tale about Tsar
Saltan Suite
HD Running Time: 90’

Boris Berezovsky (piano)
Svetlanov Symphony Orchestra
Conductor: Vladimir Verbitsky
Khachaturyan: Concerto for Piano and Orchestra, Adagio from Spartacus
Alexander Borodin: In the Steppes of Central Asia
HD Running Time: 60’

Ekaterina Mechetina (piano)
Debussy: Suite Bergamasque, L 75
HD Running Time: ??’

Vadim Repin (violin)
Nikolay Lugansky (piano)
Debussy: Sonata for Violin and Piano in G minor, L 140
Beethoven: Sonata No. 9 in A major, Op. 47
(Kreutzer)
HD Running Time: 35’90’

Lucas Debargue (piano)
Russian National Orchestra
Conductor: Mikhail Pletnev
The Moscow Synodal Choir
Bizet: Suite from music to drama, A Daudet’s L’Arlesienne (compiled by M. Pletnev)
Ravel: Concerto No. 1 for Piano and Orchestra, Daphnis and Chloe Suite
Scriabin: Prometheus (Poem of Fire) for Piano, Choir and Orchestra
HD Running Time: 120’

Ekaterina Mechetina (piano)
Debussy: Suite Bergamasque, L 75
HD Running Time: ??’

Vadim Repin (violin)
Nikolay Lugansky (piano)
Debussy: Sonata for Violin and Piano in G minor, L 140
Beethoven: Sonata No. 9 in A major, Op. 47
(Kreutzer)
HD Running Time: 35’90’

produced by Moscow Philharmonic Society in HD

Newsletter No 47
February - March 2019
These medieval songs around the wheel of fortune have been staged and danced many a time to Carl Orff's gripping music. The latest attempt is by Brumachon for the Ballet du Grand Théâtre de Genève and was filmed at last year's Festival de Danse in Cannes.

Brumachon was born in Rouen where he studied at the Fine Arts School. He later performed with Ballet de la Cité, Christine Gérard and Karine Saporta before he started his independent career as a choreographer by founding a research group with Benjamin Lamarche. This group was developed into a performing ensemble in 1984 and lives on until today in the guise of Sous la Peau. In 1992 Brumachon became co-director with Benjamin Lamarche of the CCNN (Nantes). Carmina Burana is his first work for the Geneva Ballet Company. In an interview Brumachon explained his vision of the ballet as follows: “I see the human condition in these people on the ground, a shaking ground, destroying itself, burning. Above six women, six goddesses, Venus, Flora, Fortuna, Phoebe, Hecuba and Philomela, who had been turned in to a nightingale. I see these six women who dominate humanity and represent the sacred, love, poverty, power, salvation, courage and distress, Flora in flowers, Fortuna in red, Hecuba in black, Phoebe in yellow, Philomela in feathers and Venus in transparent skin.” He evokes the seasons of an earth, the feeling of a humanity, the animals of a nature, the power of thought, an elevation of spirituality. Men who seem to have escaped Dante's Inferno are submitted to the fickleness of fate as within each scene, and sometimes within a single movement, the wheel of fortune turns joy into bitterness and hope into grief. Costumes for the men resemble Roman garb or remind us of Géricault's Raft of the Medusa, while the goddesses are lavishly dressed courtesy Livia Stoianova and Yassen Samailov from the label “On aura tout vu.”

Carmina Burana
Choreographed by Claude Brumachon
Music Carl Orff
The Cannes Orchestra
the Philharmonic Choir, Nice
the Ensemble Vocale Syrinx &
the Children's Choir of the Cannes Conservatory
Conducted by Benjamin Levy
soloists
Soprano Celine Mellon
Tenor Christophe Berry
Baritone Jean-Christophe Lanièce
Dancers from the Grand Théâtre de Genève
Directed for TV by Vincent Massip
produced by La Belle Télé
running time 65' Shot in HD
Granados
Love and Death

There are not many music documentaries made in Spain. Poorhouse already worked with filmmaker Arantxa Aguirre on her A Rose for Antonio Soler. Now she has come up with Love and Death, a portrait of composer and pianist Enrique Granados. This is a great love story between the penniless artist and Amparo, the daughter of a well to do Catalan business man. But first things first. Granados studied piano in Barcelona and thereafter went to Paris like so many other young Spanish artists. In Paris he shared a room with pianist Ricardo Vílles and made friends with Pablo Casals. In 1992 he had his first success as a composer with Danzas españolas and as a pianist with Grieg’s piano concerto. His breakthrough came with the zarzuela María del Carmen 1898 in Madrid. His greatest and most lasting success was the piano suite Goyescas. On playing this piece in Paris the Paris Opera suggested he use the material to create an Opera. Granados finished the piece during a stay in Switzerland but the outbreak of WWI thwarted the Paris première. Granados managed to persuade the administration of the opera house to let the world première go to the MET in New York, where the opera was staged with great success on January 26th, 1916. Because of an invitation to perform at the White House Granados and his wife cancelled their boat trip directly to Spain and went home via England instead. They died while crossing the Channel when German U-Boot 29 torpedoed the ferry with the French coast already in sight. The captain urged the passengers to stay on board as he was confident to reach the harbour, but Granados and his wife jumped into the sea, besotten with fate, and drowned.

Arantxa Aguirre tells her story with archive footage and picture material from Granados’ time, using also paintings and postcards in a most original way with booming Barcelona at the turn of the 19th century as backdrop. Highlights of the documentary include performances by Evgeny Kissin, Rosa Torres-Prado, Carlos Alvarez, Arcángel, Rocio Márquez and Nancy Fabiola Herrera. Danza Oriental by Maurice Béjart is performed by members of the Béjart Ballet Lausanne while Patricia Guerrero stunningly interprets the Danza de los ojos verdes in her own choreography.

directed by Arantxa Aguirre
produced by Lopez-Li Films & RTVE
running time 58’ & 79’ Shot in HD
Leoš Janáček is one of the four great Czech composers who gained worldwide fame (together with Smetana, Dvořák and Martinů). His name will forever represent Czech music in the world; however there is an absence of a comprehensive biographic document that would introduce Janáček to contemporary international audiences. Our advisor and script co-writer is musicologist Jiří Zahrádka, Czech leading expert on Janáček. The documentary will be built on important Janáček motives and themes: Janáček and the gift of genius, Janáček and perseverance, Janáček and conductors, Janáček and Max Brod, Janáček and his relationships with women.

As the archive footage we will use Czech Televisions’s rich music video archives as well as international recordings of Janáček’s operas and other works. For the broad context we will speak to people that are related to Janáček on the international music scene.

We intend to use clips from a multitude of opera performances such as Jenufa (from Glyndebourne, La Monnaie, Teatro Real, Deutsche Oper), Katja Kabanova (from Glyndebourne, Teatro Real), The Makropoulos Case (from Glyndebourne), The Cunning Little Vixen (from Théâtre Musical du Châtelet, Glyndebourne), From the House of the Dead (from Aix-en Provence, Vienna, Savonlinna) and others.

We will also meet Janáček expert Brian Large and invite conductors like Simon Rattle, Daniel Barenboim, Vladimir Jurowski, Donald Runnicles to participate.

The life of a genius is usually different in some way. Janáček was a musical genius, a person with an extraordinary creative talent, but also an eccentric who exhibited foolish and sometimes ridiculous behaviour. Our film aims to explore this gift of generosity and its importance to mankind.

Leoš Janáček

A documentary about the Czech composer who changed the image of music

The Cunning Little Vixen

Directed by Vlastimil Šimůnek & Reiner Moritz
Produced by Czech TV
Running time 52’
Jacques Offenbach having studied violin and cello in his native Cologne leaves the Paris Conservatoire after one year and finds a position in the orchestra of the Opéra-Comique as cellist. Halévy gives him some composition lessons. As cello virtuoso he appears with Rubinstein in Paris, with Liszt in Cologne and Joachim and Mendelssohn at concerts of the Musical Union in London. In 1850 he is appointed conductor at the Théâtre Français, a position he gives up in the Exhibition year of 1855 when he creates the Bouffes Parisiens, where he begins to perform his own work. With Orphée aux enfers he has his first big success in 1858. This is the prototype of things to come. In Vienna he premières his Rheinnixen to great acclaim. La Belle Hélène will follow in the same year. Barbe-bleu has its première at the Opéra des Variétés in Paris on February 5th, 1866, playing for an unprecedented 5 month followed by productions in London, Vienna and Brussels during the same year. Offenbach’s success is based on satirical treatment of familiar stories, mythological or others, in which contemporary society and politics are ridiculed during the regime of Napoléon III. With the death in exile of the Emperor Offenbach’s work loses its main target and becomes less attractive. In order to make up for this he undertakes a very successful US tour in 1876. The last years of his life are mainly devoted to create his one and only opera Les contes d’Hoffmann. He dies in 1880.

Ludovic Halévy’s and Henri Meilhac’s brilliant libretto for Barbe-bleu rewrites Perrault’s story as follows: Saphir and Fleurette are living as shepherds loving each other. In reality Fleurette is Hermia, the daughter of King Bobèche and Saphir a prince, who has disguised himself to be near his beloved Fleurette. Bluebeard who had recently poisoned his fifth wife sends his alchemist Popolani to the village to find a virginal young peasant to become his sixth wife. He chooses Boulotte who is anything but virginal, but Bluebeard is delighted. However when he catches sight of Fleurette he orders Popolani to administer Boulotte a strong sleeping potion as he has already done with the earlier wives. While Fleurette has been finally recognized by her father, King Bobèche, and is preparing to marry her prince, Bluebeard tries to interfere, but is stopped in his tracks by the arrival of Boulotte, who had woken up the other wives and led them to the castle in the disguise of gypsies. Bluebeard has no choice but to finish his days with the streetwise Boulotte. Laurent Pelly, with many successful Offenbach productions to his credit, will stage Barbe-bleu at the Opera National de Lyon with Michele Spotti conducting Orchestra and Chorus of the Lyon Opera House.
The celebrated Viennese piano teacher Anton Door, an acquaintance of Brahms and Joachim and Clara Schumann published his first meeting with Clara Haskil in the Neue Freie Presse in April 1902: “Recently a doctor from Romania came to me, leading by the hand, a little girl barely seven years of age. The child, whose mother is a widow, is unique. She has never had any music lessons beyond being shown the value and name of the notes. More did not seem necessary, for every piece of music that is played to her and which she can manage with her small hands she repeats by ear without mistake and in any key one asks. An easy movement from a Beethoven Sonata that I gave her she played at sight without difficulty. One is baffled, for this early maturity of a human brain strikes one as uncanny”. In Vienna Clara Haskil studied with Richard Robert, whose pupils also included Rudolf Serkin and George Szell. Later she moved to Paris where she graduated from the Paris Conservatoire at the age of 15 with a Premier Prix in piano. Her budding career came to a halt in 1913 suffering from scoliosis. With great will power she resumed playing a few years later, often dragging herself on stage to perform. In 1942 she barely escaped Nazi occupation of France and made Vevey in Switzerland her home for the rest of her life. Only after WW2 her career really took off until a tragic fall from the stairs of Brussels Central station ended her life in 1960. She is remembered by wonderful recordings, in particular with Arthur Grumiaux. Rudolf Serkin nicknamed her “the perfect Clara”. This is the first documentary on the artist, who left no audiovisual material but plenty of recordings, which have become benchmark, letters and photographs. Clara Haskil - The Mystery of Interpretation also tries to find an answer to what a great interpretation of a composition is.

Clara Haskil
The Mystery of Interpretation

directed by Pascal Cling, Prune Jaillet & Pierre-Olivier François
produced by Louise Productions and Seppia Film
running time 70’
OUT ON DVD

The DVD of Pierre Boulez - A Life for Music has been released by Arthaus to enthusiastic reviews such as Mark Sealey’s on classical.net who concludes “If you have even a minimum interest in the world of contemporary music, if you want to be clearer about Boulez, and perhaps understand better why he was such a great figure in (modern) music, if you already know the musician and his work, then this is an essential DVD so rich and full of material that it cannot fail to communicate the energy, inventiveness and rock-solid musicianship of Boulez.”

ANNA KARENINA

John Neumeier is one of the very few choreographers who has the ability to create full length ballets. After his very successful Tatiana, based on Pushkin’s novel in verse, he turned to Leo Tolstoy and created a ballet inspired by the latter’s novel Anna Karenina. The main protagonists Karenin and Anna, are well known to us from their outstanding performances in Tatiana. Different from the novel John Neumeier ends his ballet with Anna’s suicide. Anna Karenina was created as a coproduction between the Hamburg Ballet, the Bolshoi Ballet and the National Ballet of Canada. Telmondis will record in May of this year and Reiner E. Moritz is preparing for an extra feature if Poorhouse can raise enough interest in this new venture. Any pre-purchase would be very welcome. The ballet will be directed by the old Neumeier associate Thomas Grimm. Running Time 165 Minutes

AN UPDATE FOR ANTON BRUCKNER - A GIANT IN THE MAKING

With filming in and around Ansfelden, St. Florian, Bayreuth and Linz we are two thirds home. We have already clips from 6 of Bruckner’s symphonies provided by Telmondis, a motet by the Florianer Sängerknaben, two Lieder and some more motets by the Linzer Singakademie and Hard Chor, and some organ playing and will do the rest of our filming in Vienna this March. We are then expecting the outstanding three symphonies from Telmondis after the Bruckner Fest in September to complete our documentary by the end of the year. This is also a good moment to say thank you to all those colleagues who committed early: BR, ORF, Sky Arts NZ and UK, SVT and YLE. I also wish to thank Monarda Arts, my producer, to have obtained some underwriting from MDM. Any further supporters for the documentary and maybe some symphonies are of course very welcome. You can watch the teaser here: https://vimeo.com/305029736

READY FOR DELIVERY

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- Ali MacGraw & Steve McQueen
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SHOWREEL

Shell Shock 90’
Carmina Burana 65’
The Zaryadye Concert Hall in Moscow 107’
Hans Zender - Thinking with Your Senses 56’
Descent into the Maelstrom 63’
Leaš Jančíké - A Moravian Genius 52’
Hans van Manen:Adagio Hammerklavier 24’
Gaël Faye at the Olympia 58’
El Baile - The Bal 80’
Anton Bruckner - A Giant in the Making 58’ or 90’