

**JUAN DIEGO FLÓREZ ==  
IN IL BARBIERE DI SIVIGLIA**

Newsletter N° 5  
January - March  
2005



**== FLOATING ON THE GROUND  
LIN HWAI-MIN AT WORK**

**'Lin Hwai-Min has succeeded  
brilliantly in fusing dance  
technique and theatrical concepts  
from the East and the West'**

*New York Times*





photo: © Javier del Real

## == IL BARBIERE DI SIVIGLIA

Directed for television by Angel Luis Ramirez

HDTV with 5:1 surround sound

Produced by Opus Arte in association with TVE & ARTE

Running time: 155'

Gioachino Rossini's masterpiece exists in many versions but this new staging at the Teatro Real in Madrid has a lot going for it.

First of all there is a star-studded cast including Juan Diego Flórez, María Bayo, Pietro Spagnoli and Ruggero Raimondi, four voices which will beautifully blend together and command the necessary Italianità.

Then there is the talented new artistic director of the Teatro Real, Emilio Sagi, who takes Pierre-Augustin de Beaumarchais literally and produces "organised madness" on stage. Everything fluctuating, nothing being what it seems to be, even the completely white sets form and transform before the eyes of the audience. There will also be a bit of local colour in the people of Seville who are brilliantly choreographed to provide a backdrop to the action.

This production is set in the 18th century, towards the end of the ancient regime at the dawn of the Age of Enlightenment leading up to the bourgeois revolution. Colour and lighting are used as elements of the drama rather than simply stage design. The entire production is devised in black and white only. The scenes with Rosina, full of rebellion, love and energy, have a bit of colour which is immediately rubbed out by Doctor Bartolo's servants. Only at the end during the thunderstorm will colour pervade the stage, symbolising the happy end.

Finally, we have with Gianluigi Gelmetti, one of the great Rossini experts as conductor. He uses the new critical edition of Alberto Zedda published by Ricordi-BMG & Associates (Milan).



### IL BARBIERE DI SIVIGLIA

Gioachino Rossini

(1792 - 1868)

From Teatro Real de Madrid

Musical Director **Gianluigi Gelmetti**  
 Director **Emilio Sagi**  
 Set Design **Llorenç Corbella**  
 Costume Design **Renata Schussheim**  
 Lighting Design **Eduardo Bravo**  
 Chorus Director **Jordi Casas**  
 Choreography **Nuria Castejón**  
 Production **Teatro Real de Madrid**  
**Teatro São Carlos de Lisboa**

Orchestra Titular del Teatro Real  
 Orquesta Sinfónica de Madrid  
 Coro de la Comunidad de Madrid

Cast

Il Conte d'Almaviva **Juan Diego Flórez**  
 Doctor Bartolo **Bruno Praticò**  
 Rosina **María Bayo**  
 Figaro **Pietro Spagnoli**  
 Basilio **Ruggero Raimondi**  
 Fiorello **Marco Moncloa**

Running time: 155'



photo: © Javier del Real



photo: © Javier del Real



Cover photo: © Decca/Trevor Lighton



Ordo Virtutum



Poorhouse International is very happy to have been entrusted by Opus Arte with the further distribution of the following titles:

## HAYDN'S SEVEN LAST WORDS

Directed by Ferenc van Damme

16:9

Running time: 59'

Bernard Gregor-Smith of The Lindsays says: "We believe Haydn was one of the greatest composers. In fact Haydn's *Seven Last Words* is for me one of the three best works that I would ever want to listen to on a desert island".

This recording of Haydn's *Seven Last Words* was made by The Coull Quartet which was founded in 1974 and has been Quartet-in-residence at the University of Warwick since 1977. The members now are Roger Coull, Philip Galloway, Gustav Clarkson and Nicholas Roberts.

Director Ferenc van Damme used the Romanesque church of St John in Aston Cantlow, Warwickshire as a fitting setting for the *Seven Last Words of the Saviour on the Cross*. Each musical section is preceded by a short narration of the events surrounding Christ's last hours and the words he spoke.

'Here is a group exceptionally intelligent and responsive which gives freshness to any music it touches'.

The Guardian

## MAURICE DURUFLÉ REQUIEM

Directed by Ferenc van Damme

16:9

Running time: 42'

This is undoubtedly Duruflé's choral masterpiece. It was given its world premiere in 1947 and has become one of the most frequently performed 20th century pieces of church music. There are currently about twenty recordings of the Requiem available.

This version for organ only, instead of a full symphony orchestra, brings out the structure of the piece even more clearly and lets the voices develop more transparently. Director Ferenc van Damme uses the St John's College Chapel in Cambridge for some striking images and underscores the meaning of the words with subtle light changes. The college choir is conducted by Christopher Robinson, soloists are Frances Bourne (mezzo-soprano), Alex Ashworth (baritone) and Graham Walker (cello). The organist is Iain Farrington.

Duruflé started as a boy chorister at Rouen Cathedral at the age of 10 and gradually worked his way up to the organ loft and became one of the greatest organists of his time. He frequently toured Europe, Russia and the USA and to quote Brian Kay: "His all-pervading love of Gregorian Chant became the bedrock on which his Requiem is built".

## CANTIONES SACRAE by JAN PIETERSZOOM SWEELINCK

Directed by Joost Honselaar

16:9

Running time: 53'

Sweelinck was extremely well known in his time as organist and teacher. His pupils include Samuel and Gottfried Scheidt as well as Jacob Praetorius. In fact he was so well known that at some stage Mattheson was quoted to have said of him "Hamburgischer Orgelmacher". His music however remained fairly unknown.

Amongst his choral works there are two great cycles: the polyphonic setting of The Psalter and the *Cantiones Sacrae*. The latter were dedicated to his Catholic friend and pupil, Cornelius Plemp. This raises the question of whether Sweelinck, being in the services of the Calvinistic Oude Kerk in Amsterdam, did not remain Catholic at heart.

This recording in a disused factory in Amsterdam shows the Clare College Choir Cambridge under its choirmaster Timothy Brown at its very best. Choral music is not easy to record. Director Joost Honselaar uses the vast empty space of the factory to his advantage and alternates singing in the round and singing in little groups as was the custom at the time.

## ORDO VIRTUTUM by HILDEGARD VON BINGEN

Directed by Ferenc van Damme

Running time: 70'

16:9 widescreen

With slow food coming into fashion, the name of Hildegard von Bingen (1098-1179) turns up everywhere. She must have been a remarkable modern woman for her time when she researched into the healing powers of many herbs and issued recommendations for a healthy diet. Her mystical writings are less known, but who realises that she also wrote plays and composed music?

*Ordo Virtutum* is to our best knowledge the first surviving Western musical drama. It tells the story of the Soul's struggle with the temptations of this world and how the Virtues help her in the eternal fight against the Devil. This early type of church play shows Man's journey through life yearning for the Ordo which is so difficult to achieve.

Vox Animae, one of the most interesting medieval music groups, provides the background for Ansy Boothroyd (Soul), John Hancorn (Devil) and Evelyn Tubb (Humility, Queen of the Virtues).

It was recorded for television in the 12th Century church of St. Bartholomew the Great in the City of London.



## == LA CLEMENZA DI TITO OR THE UNBEARABLE EXCESS OF MERCY

Directed by Thomas Grimm

Running Time 140'

16:9

Produced by LGM

in Association with France 3, MEZZO and TF1

While Mozart was working on *The Magic Flute* and his *Requiem*, a commission reached him in July 1791 from Domenico Guardasoni, impresario of the Prague National Theatre, on behalf of the Bohemian Estates to write an opera for the festivities around the coronation of Leopold II as King of Bohemia in September 1791. The opera was to be based upon Metastasio's drama *La Clemenza di Tito*.

In the catalogue 'of all my works' Mozart enters 'Den 5. September – aufgeführt in Prag den 6. September, *La Clemenza di Tito*, opera seria in Due Atti per l'incoronazione di sua Maestà l'imperatore Leopoldo II – ridotta à vera opera del Signore Mazzolà'. Mozart was second choice as Guardasoni had first approached Salieri who however declined as he was too busy with his duties in Vienna. Mozart accepted probably because he was always short of money and because he might have seen his chance to convince the new Emperor Leopold of his talents. Caterino Mazzolà, the Saxon court poet, was commissioned to turn Metastasio's Libretto into a real opera as Mozart said himself. The

composer then had 18 days left to complete his score part of which was written en route to Prague. The speed with which Mozart worked was nothing extraordinary at the time and can not be used to denigrate what we today consider mature Mozart. Furthermore, Mozart transcended the imposed form of opera seria as Sylvain Cambreling, the conductor of our new recording, rightly points out: "In *La Clemenza di Tito* the opera seria form is only the basis on which Mozart develops much more subtle forms as for example the various mirror images. They can be found especially with the three accompanied recitatives". By the way, Vitellia's second aria *Non più di fiori* was one of the Mozartian hits during all of the 19th Century.

The opera was not liked by the emperor but Mozart reports to Constanze that the last performance on September 30th was a real success. *La Clemenza* was also the first complete Mozart opera ever given in London where it premiered on March 27th 1806 at King's Theatre Haymarket.

Conventional glorification of benevolent despotism is certainly not what Mozart believed in. Instead he presents us with what Martin Kušej, Salzburg's new Director of Theatre, calls "an end game of the Enlightenment". We are looking forward to what Ursel and Karl-Ernst Herrmann will make of this multi-layered late masterpiece of Mozart's which LGM will record at Opéra National de Paris at the end of May 2005.

'In *La Clemenza di Tito* the opera seria form is only the basis on which Mozart develops much more subtle forms as for example the various mirror images. They can be found especially with the three accompanied recitatives'.

Sylvain Cambreling



### LA CLEMENZA DI TITO

Wolfgang Amadeus Mozart

(1756 - 1791)

L'Opéra National de Paris

Recording at the Palais Garnier on 29th May, 4th & 6th June 2005

Musical Director **Sylvain Cambreling**

Director **Ursel & Karl-Ernst Herrmann**

Set & Costume Design **Karl-Ernst Herrmann**

Orchestra and Choir of the Opéra National de Paris

Cast

Tito **Christophe Prégardien**

Vitellia **Catherine Naglestad**

Servilia **Ekaterina Siurina**

Sesto **Susan Graham**

Annio **Hannah Esther Minutillo**

Publio **Lorenzo Regazzo**

Running time: 140'



Anne Sofie von Otter & Bengt Forsberg

## == ANNE SOFIE VON OTTER AN EVENING WITH CÉCILE CHAMINADE

Directed by Francois Goetghebeur

Running Time 50' or 78'

16:9

Produced by LGM and Musée d'Orsay  
in Association with France 3, SVT and YLE

Liszt said of the almost forgotten French composer Cécile Charminade who lived between 1857 and 1944: "She reminds me of Chopin", and Anne Sofie von Otter thinks "she's definitely got a voice of her own". After successfully putting Korngold songs back on the map, Anne Sofie von Otter and her pianist Bengt Forsberg have now unearthed the beautiful music left by this extraordinary French woman - more than a 100 songs and more than 200 piano pieces. Well known in France and England at the time, specialising as a brilliant pianist she had the misfortune to compose at the time of great upheavals in Europe and just before a new form of music based on the 12 tone system came into being.

Chaminade sounded too easy, too superficial and not innovative enough. Today we see things differently, and when Anne Sofie and Bengt discovered her music at various antiquarian bookshops they immediately saw its beauty. Singers will be delighted to add these jewels of 'mélodies'

'She's  
definitely got  
a voice of her  
own'.

Anne Sofie von Otter on Cécile Chaminade

to their repertoire. We believe that Chaminade is definitely in for a renaissance and Deutsche Grammophon has already successfully released a CD with songs and chamber music.

This programme is based on von Otter's recent recital at Musée d'Orsay which also included songs by Clara Schumann, Alma Mahler and Agathe Backer-Grøndahl, the latter being a friend of Grieg's and a pupil of Liszt's. The recital is available in a 50 minute and a 78 minute version.

'She reminds  
me of Chopin'.

Liszt on Cécile Chaminade



Anne Sofie von Otter & Bengt Forsberg

# les arts florissants



photo © GnyVivien

## == LES ARTS FLO OR BILL'S BAND

Directed by Reiner E. Moritz

Running Time: 52'

16:9

Produced by LGM

Very few would have believed 25 years ago that Les Arts Florissants would go from strength to strength, put French Baroque music definitely on the map and carve out a niche for their repertoire including touring all over the world. This miracle was made possible by William Christie but also by Campra, Charpentier, Lully, Mondonville, Rameau and many others who had almost been forgotten. Today Les Arts Florissants give around 80 performances a year ranging from Chamber Music by small numbers of voices and instruments to fully fledged Baroque operas.

Touring will be one part of this close look at the inner workings of orchestra and chorus, who today are in residence at the Théâtre de Caen in Basse-Normandie. We have joined the musicians on their first trip to China when they were invited to give four performances of *Les Paladins* at Shanghai. This trip also gave us an opportunity for a number of revealing interviews in an unusual setting.

Another aspect is the training of new voices. Christie says: "I prefer singers at the start of their careers who have not yet had the time to get into bad habits nor to become worn out by the round of overly demanding engagements. And besides, it is the enthusiasm of young performers that generates the 'esprit de corps' without which Les Arts Florissants would not exist". This is why Christie and his associates created in 2002 'Le Jardin des Voix', open to singers from every country on condition that they are under 30 years of age, are conservatoire graduates and know the rudiments of period performance. The camera will be covering the 2005 session at Caen which attracted more than 200 candidates from which seven prize winners were chosen as well as the subsequent international tour during which they can display their qualities.

We will also be present when Les Arts Florissants collaborate for the first time with the Comédie-Française. Stage director Jean-Marie Villégier will stage two comedies – *L'Amour médecin* and *Le Sicilien* – which are the outcome of the stormy relationship between Molière and Lully and were not seen with full musical and scenic finery since their first performances in 1665 and 1667. The partnership between Villégier and Les Arts Florissants goes back some time and produced in 1987 the legendary *Atys* of which we will of course use a clip as of many other past productions involving William Christie and his band.

'I prefer singers at the start of their careers who have not yet had the time to get into bad habits nor to become worn out by the round of overly demanding engagements'.

William Christie



Les Paladins

# beethoven's ninth



## == IN QUEST OF BEETHOVEN'S NINTH

Directed by Francois Goetghebeur

16:9

Performance: 72'

Documentary: 52'

Produced by LGM in association with FR3  
& MEZZO

Christoph Eschenbach and the Chœur et Orchestre de Paris performed Beethoven's *Ninth Symphony* for the opening of their 2004/5 Season with soloists Eva Mei, Nora Gubisch, Robert Dean Smith and Andreas Schmidt.

Besides recording the complete work at the Théâtre Mogador, the television director, Francois Goetghebeur, wanted to find out more about the work and used the camera as if it were an ordinary music lover to go behind the scenes and quiz musicians during the last twenty-four hours before the actual performance. You see ordinary people arrive through Paris traffic and transform themselves into serious string players or giggling choristers.

The leader of the orchestra explains his passion, talks about the Stradivari he plays and gives valuable insights into the relationship between conductor and orchestra.

Other musicians talk about the high points of their particular parts interspersed with clips from rehearsals and the performances. The first horn explains his instrument and also positions the orchestra in the international league of great symphony orchestras. A cellist talks in particular with passion about the opening of the fourth movement. All of them talk about Beethoven the genius, the modern timbres of his orchestration and the fact that there is not one note too many in the entire score.

Francois Goetghebeur uses split screen, remote control and every other device to get as close to the performers as you could possibly get. Eschenbach takes a sympathetic back seat but delivers a stunning reading of this piece so often performed.



January - March 2005

peerhouseinternational

## == FALSTAFF & PETER WARLOCK TWO NEW FILMS FOR 2005

**After the launch of my film *Bohème* onto the international market I wanted to move away from gritty urban realism and work on a comedy again. My opera group Music Theatre London has had considerable success with televised versions of Mozart, particularly the BBC2/Sony Classical *Marriage of Figaro*. It now seems appropriate to launch my new company, Capriol Films with *Falstaff*, considered to be the greatest nineteenth century comic opera.**



Tony Britten

Music Theatre London's brand new stage production of Verdi's masterpiece will premier in London during May 2005, we will shoot the screen version with the same cast, entirely on location in Norfolk, England, during June and the film will be ready by mid August.

*Falstaff* was the crowning achievement of Verdi's last years, made all the more remarkable by the fact that it is perhaps his only great comedy. The composer had become very wealthy, and in the ten years from 1870 had no financial need to compose. He was also disillusioned by the inadequacies of the new Italian state and concerned about the influence of French and German opera. However his relationship with the younger librettist/composer Boito seemed to rejuvenate him and their work on *Simon Boccanegra* (2) and *Otello* gave Verdi the confidence to tackle their last great collaboration, *Falstaff*.

This new *Falstaff* is set in and around a golf club that is perhaps not a million miles from Windsor, and what is left of its forest! Big John Falstaff, known ironically to all as "Sir John" is generally to be found drinking at the nineteenth hole, (the bar, to the uninitiated!). He doesn't actually play golf because he is too fat and lazy and anyway no-one really wants to play with him. The complicated social structure of an English golf club becomes a mirror for the original plot; Ford doesn't play and resents his wife Alice spending so many days out with her women's foursome. Young Fenton is socially unacceptable because he is the course professional, and so on.

There is plenty of scope for taking the action away from the confines of a traditional set, my four ladies will not only have to sing beautifully but work on their swing, and putt like Tiger Woods!

Verdi was very concerned that *Falstaff* be performed in a much more naturalistic fashion than his tragic operas, the libretto sparkles and the musical construction is sharp and economical. In my new version I have endeavoured to reflect the wit and pace of the original – the English translation is modern and colloquial and, as usual will be performed by some of my favourite artists, both opera singers who can really act and play comedy, and musical performers who have the necessary technique for Verdi's vocal demands. The composer declared that in *Falstaff* there was "No room for artists who want to sing too much...and fall asleep on the notes" above all they would need to "loosen up their tongues and clarify their pronunciation". Anyone who has seen my work on stage or screen over the last ten years will understand my excitement at the opportunity to realise the

maestro's intentions in precisely that manner with a screen treatment that will be fast, funny and above all comprehensible.

Since I was a child I have loved the music of Peter Warlock, as a boy treble singing his carols and later as a tenor attempting to do justice to his art songs. And art songs they are, comparable to the emotional precision of Schubert and the



Peter Warlock

atmospheric imagery of Debussy. By the time of his death at thirty six Warlock had composed some of the most perfect gems of English song writing, and elevated hedonism to an art form.

Peter Warlock was the pseudonym of Philip Heseltine, one of many that he used throughout his short life. Much has been written about a split personality between the quiet, bookish Heseltine and the roistering Warlock, together with conjecture regarding the manner of his death. Nothing has been proven, adding greatly to the potency of a musico – dramatic film treatment. In less than two decades Warlock turned out an astonishing amount of work, both musical and literary. Add to this the consumption of legendary amounts of his adored English ale, serial womanising and general high living, and the question is begged as to how he survived to the age of thirty six!

The film will concentrate on the period from 1925 until his death, by gas poisoning in 1930. The first three years of this time were the final flowering of his gifts, both compositional and social. Together with the Irish composer Moeran, Warlock rented a cottage in the Kent village of Eynsford. There he set up a bohemian ménage with a highly eccentric Maori factotum, numerous cats and elderly motorcycles – two of his other obsessions.



Into this madhouse came many friends such as Augustus John, Lord Berners and Constant Lambert, who mixed happily with a bevy of bucolic locals, and a constantly changing selection of lady guests. Warlock displayed many eccentricities. In addition to a life-long search for the perfect pint of beer, he would, with little encouragement break into Nijinsky – like improvised dances, as well as the more scholarly activity of being a monumental thorn in the side of the music establishment. Although his mood swings became more pronounced towards the end, his mercurial temperament suggests a man well versed in using his excesses as a smokescreen for serious and passionate music making. However, his final move to Chelsea in 1929 coincided with a deep despair concerning his creative abilities, a despair possibly heightened by a disillusion at his miniaturist status.

What is particularly intriguing for an international audience is Warlock's championing of composers such as Delius, Bartok and the now forgotten Dutch composer Van Dieren. Although Warlock's music is assumed to be quintessentially twentieth century English, he had a deep understanding and love of many earlier Europeans such as Gesualdo, as well as the English folk tradition and the Elizabethans. This combined with a pathological dislike for the musical conventions of the day suggest that his place in musical history is as much European as British.

*Peter Warlock* is at present the working title for an eighty minute arthouse/DVD film with an alternative sixty minute version for television. There will be much live performance combined with music from the superlative Hyperion recordings featuring John Mark Ainsley, Roger Vignoles and the Nash Ensemble. We shoot on location in August-September 2005 ready for release before Christmas. *Falstaff* and *Peter Warlock* are the first two projects from Capriol Films, (Warlock's famous *Capriol Suite* is the inspiration for the company's trading name). Further opera films, music based dramas and performance documentaries are in development and will, I hope appeal to a discerning and increasing world wide audience.

TONY BRITTEN  
DECEMBER 2004



Dame Felicity Lott



## == MY OWN COUNTRY A COLLECTION OF SONGS AND POEMS FROM SUSSEX

Directed by Jonathan Hills

Running Time 50'

16:9

An Added Zest Production for Champs Hill

Dame Felicity Lott is a soprano who is acknowledged to be one of the legends of our time. Known affectionately throughout the world, her warmth and magnificent voice win the hearts of audiences wherever she appears. Her opera performances are acclaimed in the great opera houses of the world, yet to others, she is a 'lieder' perfectionist of her day. She is very British yet

her command of both French and German has distinguished her as one of the great interpreters of songs in these languages.

She is increasingly singing some of the much neglected, but truly beautiful, English song repertoire. Her CD *My Own Country* (ASV GLD 4003) has recently been released and consists of a magnificent collection of these gems. This selection is by composers and poets who at some stage spent some time in Sussex which is for Felicity, 'home' - hence the name of this film.

The recording sessions were filmed at the Champs Hill Music Room, in the Sussex countryside, and other film material is included

to illustrate the rural locations of composers and poets of the songs. The informal dialogue between Felicity and her accompanist of 30 years, Graham Johnson, makes a fascinating part of the film as does the inclusion of some 'fun' songs of *Winnie the Pooh* and *Cautionary Tales* of Belloc/Lehmann.

Seeing Felicity sing in English is a real treat. The material includes settings of poems by Belloc and Shelley and the songs of Elgar, Bax, Parry amongst many others. There is definitely a nostalgia here for the wilder parts of Sussex and its inspirational landscape; but this is music of the highest quality, and when performed by such exceptional artists, you have 50 minutes of utter beauty and brilliance.

JONATHAN HILLS

## == ROBERT SCHUMANN THE ROMANTIC GENIUS



Robert Schumann

Directed by Michael Fuehr

Part 1 - In the Wonderful Month of May

Running time: 52'

Part 2 - Who succumbs to Solitude

Running time: 58'

Produced by Metropolitan

"Everything that happens in the world affects me, politics, literature, people. I think it all over in my own way, and then it has to find a way out through music", says Robert Schumann of himself. And indeed, nobody has reflected the Romantic Spirit better in music than him.

Michael Fuehr's two part documentary retraces the tumultuous life of Schumann from his first

compositions through his studies, his passion for Clara Wieck who eventually becomes his wife and releases in him an unprecedented flow of well over a hundred songs in one year, to the last position in Düsseldorf and his final days in an asylum at Endenich.

By using a wonderful collection of lithographs, many of them brilliantly coloured, diary entries and correspondence, Schumann the man and Schumann the composer emerges in front of the viewer.

All major works are featured, the symphonies with Leonard Bernstein and the Vienna Philharmonic, his piano concerto with Barenboim and Celibidache, Lieder with Herrmann Prey and piano compositions with Andras Schiff, Vladimir Ashkenazy and others.

Michael Fuehr quite rightly does not forget that Schumann was extremely influential as musical journalist when he founded the *Neue Zeitschrift für Musik* to which he contributed for over ten years and which became a platform for such contemporaries as Chopin, Berlioz and Brahms.

This is how the Grove Dictionary sums up Schumann: "In many ways Schumann represents the quintessential Romantic composer with his emphasis on self-expression, his strong vein of lyricism and his interest in extra-musical particularly literary associations."

Schumann died on July 29th 1856, and this two-part entitled 'In the Wonderful Month of May' and 'Who succumbs to Solitude' with a running time of 52 minutes and 58 minutes would make up ideal programming to celebrate the 150th Anniversary of his death.

Also available from Metropolitan:

**Piano Concerto op. 54 A minor**  
Daniel Barenboim  
Münchner Philharmoniker/Sergiu Celibidache

Director: Janos Darvas  
37'

**Piano Quintet op. 44 E flat major**  
Zoltan Kocsis/Takacs Quartet

Produced in HDTV  
Director: Janos Darvas

30'

**Kreisleriana op. 16**

Andras Schiff  
Director: Janos Darvas

33'

**Symphonic Etudes op. 13**

Andras Schiff  
Director: Janos Darvas

32'

**Kinderszenen**

Zoltan Kocsis  
Director: Janos Darvas

17'



Robert & Clara Schumann



photo © Andrea Krempfer

## == SALMINEN AT SIXTY

Directed by Reiner E. Moritz

Running Time: 56'

16:9

Produced by RM Creative

in Association with BR, SF DRS and YLE

Finland is producing a wealth of great singers, and bass Matti Salminen is one of the best known today. He regularly performs around the world and makes his home in Zurich and Helsinki. He appeared in landmark productions such as Jean-Pierre Ponelle's *Incoronazione di Poppea*, Chéreau's legendary *Ring Cycle* at Bayreuth and Lehnhoff's *Meistersinger* in Zurich and *Parsifal* in Baden-Baden.

Salminen was born in Turku in 1945. He remembers his father, a staunch communist, being absolutely against any involvement in the Arts as well as the difficult apprenticeship as a carpenter



photo © Andrea Krempfer

while he was already taking singing lessons in the evening. Winning a competition and good luck brought him into the chorus of the Finnish National Opera. A scholarship allowed him six months with Puccini's associate Luigi Ricci where he learned all a young man could learn about the Italian repertoire. Once back in Finland, Salminen tells us he had his breakthrough by standing in at short notice to sing Philip in *Don Carlo* at the age of 24. Invitations to major opera houses and work with directors such as Drese, Ponelle, Rennert and Friedrich followed.

For this profile we accompany Salminen on his way to an appearance as Sarastro in *The Magic Flute* in Zurich. During the drive he talks about his life and the fact that this is probably his 650th Sarastro and yet he sees this part with a fresh eye each time he goes on. We also had the chance to be with the singer when he was preparing for one of his rare recitals at Mäntyhärju in the middle of Finland, singing in one of the biggest wooden churches, filled with music lovers from all over the country. We then moved back with him to his summer place near Savonlinna where we discovered what gives Salminen the strength to perform up to 16 times in one month in places as far apart as Barcelona, Zurich, Munich and Savonlinna. At the festival we recorded some of his appearances as Daland in the legendary production of Wagner's *The Flying Dutchman* and watched him during jury duty at the Timo Mustakallio singing competition. Shortly thereafter a well rested Salminen turned up in Baden-Baden to prepare for the part of Gurnemanz in Lehnhoff's *Parsifal*.

Archive footage from the beginnings of his career and clips from many of his favourite roles complete this programme which will be ready in time for the birthday celebrations during the summer of this year.

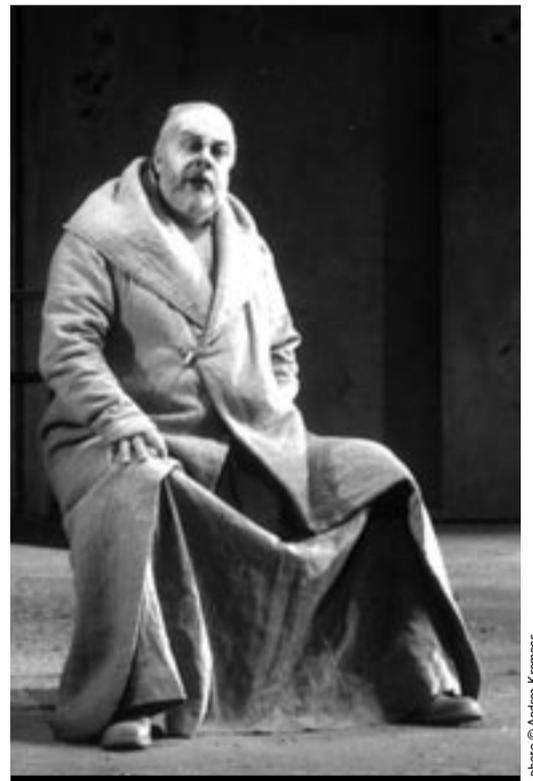


photo © Andrea Krempfer

## 'The Giant of the Stage is Matti Salminen as Gurnemanz'

Helsingin Sanomat



photo © Liu Chen-hsiang

Cursive



photo © Liu Chen-hsiang

Cursive II



photo © Quo Ying-Sheng

## == FLOATING ON THE GROUND LIN HWAI-MIN AT WORK

Directed by Reiner E. Moritz  
Running Time 52'

16:9

Produced by RM Creative  
in Association with BR, PTS and SF DRS



photo © Liu Chen-hsiang

Founder and Artistic Director of Cloud Gate Dance Theatre of Taiwan, Lin Hwai-Min studied Chinese Opera Movement in his native Taiwan, Modern Dance in New York and Classical Court Dance in Japan and Korea. He is today considered to be

one of the top choreographers of our time.

"Lin Hwai-Min has succeeded brilliantly in fusing dance technique and theatrical concepts from the East and the West", wrote the New York Times. We thought it was time for a profile and accompanied the choreographer to Zurich where for the first time he rehearsed one of his own pieces with a foreign dance company. Revealing interviews with the Zurich dancers and Hwai-Min himself gave us some insight into his working methods.

A visit to London where Cloud Gate Dance Theatre triumphantly performed *Bamboo Dream* gave us a second opportunity to meet Hwai-Min, this time with his dancers.

A third recording with his company is planned for the Autumn of 2005 when Hwai-Min will produce a new piece for the opening season in Taiwan. This will give us the chance to take a look at the dance company's Martial Arts and Tai Chi Training as well as the intensive work of the choreographer when creating a new piece.

Clips from earlier productions and background material from Hwai-Min's native country will help us to understand his unique approach to dance.



Moon Water

photo © Teng Hui-en



Cursive III

photo © Liu Chen-hsiang



## HAPPY BIRTHDAY!

### BILL CHRISTIE AT 60

Following a performance of Handel's *Hercules* William Christie was given a smashing birthday party in the Grand Foyer of the Palais Garnier. Les Arts Florissants surprised their conductor with an a-capella arrangement of 'Forêts paisibles', the hit tune from *Les Indes Galantes*. We were there with our camera to record the event for inclusion in the upcoming Arts Flo Documentary. Many happy returns, Bill!

## RAMEAU AT LARGE

YLE Teema successfully programmed as the first broadcaster the complete Rameau Strand over Christmas and the New Year beginning with *Platée* on December 19th, followed by *The Real Rameau* on Christmas Day, *Les Indes Galantes* on December 26th, *Les Paladins* on January 2nd and *Les Boréades* on January 9th. This is what Finland's leading music critic, Hannu Ilari Lampila, had to say:

**'The documentary *Rameau retrouvé (The Real Rameau)* - transmitted 25.12. - is the best possible way to the world of Rameau, intelligent and imaginative. If one hadn't seen any operas by Rameau earlier the delightful funny fantasy of these excellent Parisian performances was certainly a great surprise'.**



Les Troyens

## PRiZE

*Platée*, the first opera of our Rameau strand has been voted '**Choc of the Year**' by *Le Monde de la Musique* and has received the **Classical Internet Award** in the category DVD by Classicstoday.com. It is also nominated for the **Midem Classical Awards** in the category DVD Opera/Ballet.



Platée

*Les Troyens* continue to win international recognition, and we are proud to announce the following prizes and distinctions:

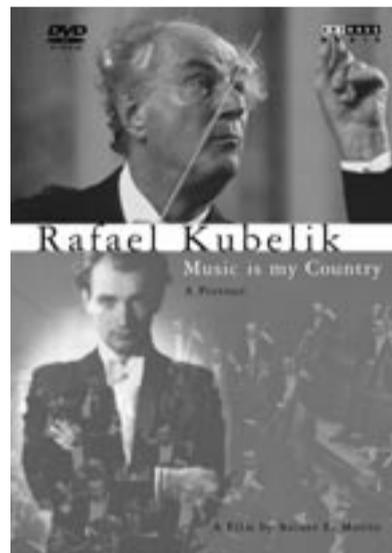
- ★ Vienna TV Award - Best Film in the Category Performance Relay
- ★ Grand Prix de l'Académie Charles Cros
- ★ Diapason d'Or - Diapason
- ★ Timbre de Platine - Opera International
- ★ Four Stars - Le Monde de la Musique
- ★ Grand Prix de l'Académie Lyrique
- ★ Nominated for Midem Classical Awards in the category DVD Opera/Ballet

## NEW TEAM MEMBER

Since January Heike Connolly has joined the Poorhouse International Team. Heike will manage the London office. Please contact her there with any queries you may have.

## NEW ON DVD

PHI is proud to announce it's first cooperation with Arthaus Musik who are releasing *Music is my Country*, the Kubelik profile by Reiner E. Moritz.



## SCREENING AT MIDEM

**ANNE SOFIE VON OTTER  
AN EVENING WITH  
CÉCILE CHAMINADE**

Wednesday 26th January at 6pm  
Upstairs Screening Rooms,  
Palais des Festivals

*Poorhouse*  
INTERNATIONAL

36 BRIDLE LANE  
LONDON W1F 9BY  
telephone 020 7292 9180  
fax 020 7292 9188  
email [info@poorhouseintl.co.uk](mailto:info@poorhouseintl.co.uk)