

Porhouse

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JANINE JANSEN

Falling in Love with Stradivari

A film not just for violin aficionados
but for music lovers everywhere

BERNARD HAITINK The Enigmatic Maestro

"A fine Tribute to a self-effacing man, a celebration, a chance to hear beautiful music, with Bridcut assembling a cast to sing his praise."

Anita Singh
Daily Telegraph

LEOŠ JANÁČEK

A new comprehensive
documentary including
performance footage from
venues across the world

2 asterisk films



JANINE JANSEN Falling in Love with Stradivari

An unmissable, riveting documentary that follows superstar violinist Janine Jansen as she embarks on a once-in-a-lifetime opportunity to record a new album on twelve of the greatest ever "Strads".

Directed by BAFTA, Grierson and PRIX ITALIA winning documentary maker Gerry Fox and accompanied in her quest by legendary Royal Opera House Music Director Sir Antonio Pappano, the documentary begins in Janine's home town of Stockholm where she is rehearsing the Mendelssohn violin concerto before moving to a hectic ten-day period in London. Here, she becomes acquainted with each of the violins, selects works that match them best, learns about their histories and particular foibles and rehearses with Pappano before being forced into quarantine with Covid.

Nevertheless, in an impressive feat of determination, Janine succeeds in recording this astonishing album before the violins need to be returned to their owners. This is a nerve-racking, intense, and hugely exciting film, where we see not only what makes these the

most unique stringed instruments in the world, but also how Janine is taking her place as one of the great virtuosos of today.

This is the first time ever that so many of the greatest Strads have been gathered together in one place, and the camera accompanies Janine at every step of her musical journey.

As a violinist with phenomenal bowing technique, she is uniquely qualified to bring out the character of each violin, rather than impose her personality on the instruments. In a series of up close and personal interviews with both Janine, Tony Pappano and leading luthiers, violin experts, owners and dealers, we will capture the difficulties and joys of playing these phenomenally difficult but rewarding instruments.

These violins have essentially been witnesses to history and emblems of affluence and power, containing within them the rise and decline of empires, as well as the evolution of classical and western music into a major part of global culture. This film will continue to explore the Strad's ever-growing mastery through archive footage of some of the finest luminaries ever: Fritz Kreisler, Efrem Zimbalist, Nathan Milstein, Arthur Grumiaux and Ida Haendel, all played one of these 12 Strads. They show most vibrantly how the legendary musical histories of these violins imbue them with a soul and spirituality that enhances their inherent quality as instruments.

The film focuses in on the greatest PLAYABLE Strad ever made, the Allard, which Janine falls in love with during the course of the recording.

We will then bring the Stradivarius story into the modern age, exploring the growing worldwide demand and exponential price explosions of these violins - particularly in the far East and China, the newest global power - to take up the mantle of this extraordinary legacy. Looking to the future, as these instruments age, become more fragile and increasingly priceless, many ending up in museums and private collections unplayed. What value do they really have as collector's pieces and private investments? Is it right for them to sit idle in a collection never performed on stage?

This is a film not just for violin aficionados but music lovers everywhere. Over the course of the riveting four-day recording, we watch how two consummate musicians, Janine Jansen and Sir Antonio Pappano, take advantage of this opportunity to perform with these invaluable instruments, and take us on an unforgettable musical odyssey with compositions by Brahms, de Falla, Elgar, Kreisler, Rachmaninov, Ravel, Schumann, Szymanowski and Tchaikovsky, to name but a few, that will be enjoyed by audiences forever.

A 60-minute music performance film from the recording will also be made into a separate programme.

directed by **Gerald Fox**
produced by **Asterisk Films**
running time **58/90'** Shot in HD





BERNARD HAITINK

The Enigmatic Maestro

Poorhouse International is pleased to announce it has secured world-wide distribution of John Bridcut's latest documentary. One of the best loved conductors, Bernard Haitink, retired recently at the age of 90.

Bridcut's documentary observes him at work as he prepares his final concerts. Some of the musicians he has worked with try to explain the secrets of his conducting technique, while Haitink himself talks about how his approach has changed during his 65 years in front of orchestras and gives advice to young musicians hoping to follow in his footsteps. Musicians recalling having worked

with Haitink include Dame Sarah Connolly and Sir Thomas Allen, the pianist Emanuel Ax, the composer Mark-Anthony Turnage and players from the Vienna Phil, the CSO, LPO and the Netherlands Radio Orchestra.

In a surprisingly frank and emotional conversation, Bernard Haitink reveals how his childhood in Amsterdam during WWII, under German occupation and through the "Hunger



Winter", shaped his view of the world. He hated many aspects of liberation in 1945, which "gave me an insider's look into human nature". He also describes his faltering attempts to start a conducting career in Holland in the early 1950s, his tense relationship with the Concertgebouw Orchestra in Amsterdam, and his, sometimes, uneasy years at the Royal Opera House, Covent Garden. Members of his family also give us a rare glimpse of the private man.

"His 65-year devotion to music-making is the subject of John Bridcut's lovely new film. It's some life, and this is some film."

Ben Dowell, *The Times*

"A fine Tribute to a self-effacing man, a celebration, a chance to hear beautiful music, with Bridcut assembling a cast to sing his praise."

Anita Singh, *Daily Telegraph*

Threaded through the film are his final performances of Bruckner's Seventh, both in rehearsal and performance, the European Première at the 2008 Proms of a piece by Turnage, music by Beethoven, Mahler, Stravinsky and Wagner. "I could translate music with my hands", he says, "which I still can. I'm quite proud of that."

This enigmatic maestro is a paradox. As his wife Patricia explains, "Bernard is not a confident man, a shy person in his normal life. But when he takes up the baton, it's as though the electricity is switched on for him."



directed by **John Bridcut**
produced by **Crux Productions**
running time **90'** Shot in HD



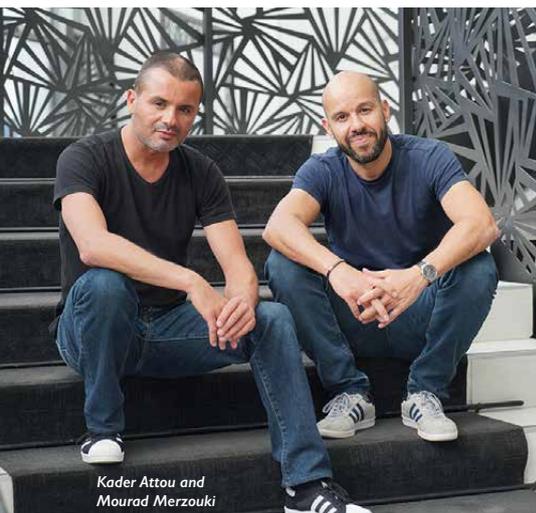


Production photos © Michel Cavalca

Danser Casa

DANCING CASABLANCA

This is the latest collaboration between Kader Attou and Mourad Merzouki, both coming from the circus school at Saint-Priest, a suburb of Lyon. Both have emotional ties with Casablanca and use a mixture of electronic and oriental sounds to recreate the atmosphere and pulsating life of the city.



Kader Attou and Mourad Merzouki

Together Attou and Merzouki created the collectif Accrorap in 1990. Merzouki first gets known in France through his performance piece *Athina*, first seen at the Biennale de la danse in Lyon 1994. The desire to take hip hop beyond its street origins has been a driving force in his career. A kid from the banlieu, the outskirts of Lyon, he took up boxing, which taught him discipline, and circus

lessons, already devising small performance pieces with his friends. Looking back at his origins he says: "I had trained as an acrobat and it opened me up to the idea of performing. I learnt to work with music and props." In 1996 Merzouki created his own company Käfig. Today, after thousands of performances around the world, he has established himself in the world of dance along with the great names of the contemporary scene. Merzouki heads the National Choreography Centre at Créteil and organizes the Créteil Festival Kalypso. He has more than twenty creations to his credit and Poorhouse also represents his famous dance piece *Pixel*. *The Financial Times* dubbed him "the ambassador of French hip-hop".

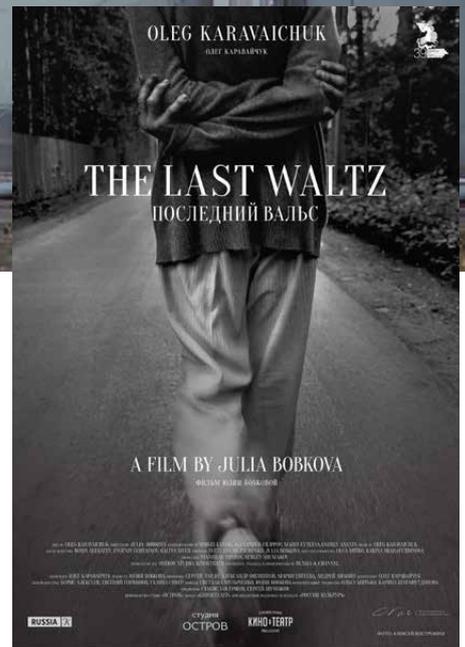


directed by **Vincent Massip**
produced by **La Belle Télé**
running time **70'** Shot in HD



THE LAST WALTZ

A Portrait of Oleg Karavaichuck as an Old Man



Little did I know when visiting Komarovo in 1972 to meet Dmitri Shostakovich in order to agree filming for Ian Engelmann's BBC Omnibus *From the Flames* that just around the corner was living another genius. I did go and see Yevgeny Mravinsky who made it quite clear that he didn't like television but unfortunately, I did not visit Oleg Karavaichuck. Poorhouse is very proud to present a profile of the composer; pianist and philosopher who had important things to say albeit wrapped up in a very extravagant way.

Some believe, he is larger than music, others say that he is a holy fool of music. Who is Oleg Nikolajevich Karavaichuck? Some personal data indicate that he began to compose as a child and played the piano for Stalin when he was seven. Fact is that he was born in 1927 and died in 2016. After attending the School of Music at the

Leningrad Conservatory, mentored by Dmitri Shostakovich and Sviatoslav Richter, from which he graduated in 1945, he went on to study piano with Samarii Savshinsky at the Leningrad Conservatory from 1945 to 1951. Known for his provocative performances and extravagant appearance he soon clashed with the KGB and turned, as he said himself, to composing music for some 200 movies in order to have his peace. Directors like Vadim Gaunzer; Vasily Melnikov, Kira Muratova, Sergei Paraganov, Vasily Shukshin and Vladimir Vengarov asked Karavaichuck for sound tracks.

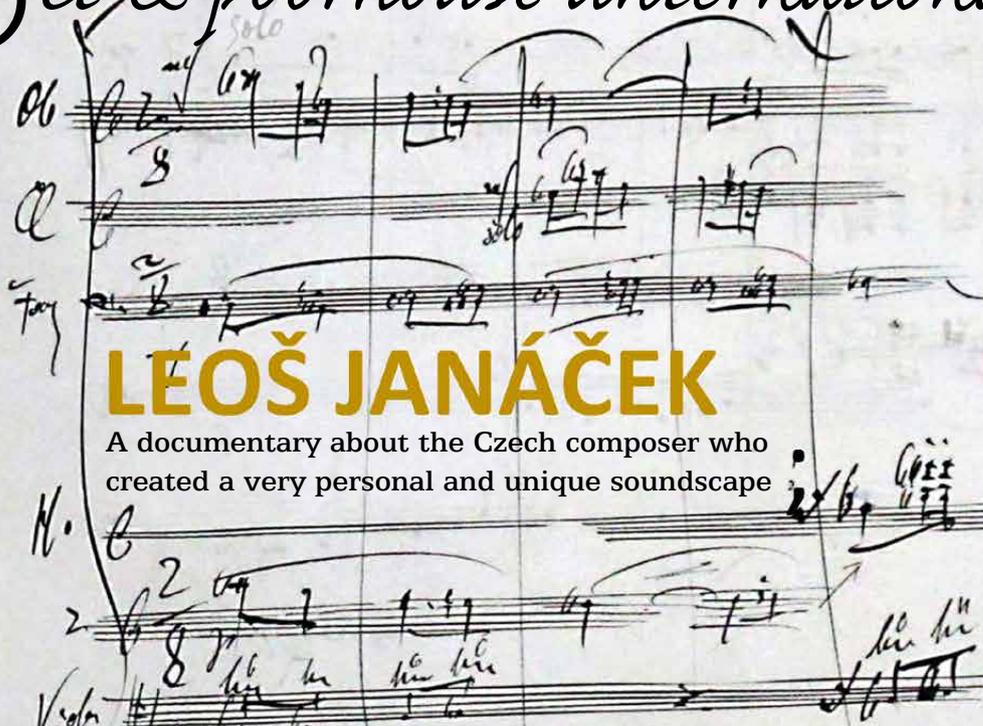
The extremely well-read composer was also extremely versed in the history of music and spent the latter part of his life at Komarovo, an artists' colony in the neighbourhood of St. Petersburg, mostly composing, and in search of the absolute note. He explained: "I'm not writing music, I

rather reflect on the void between one music of mine and some other music of mine While it's suspended in the void, it's absolute, it can't be played normally with hands like these. It's impossible". Filmmaker Julia Bobkova had the good luck to capture his last performance of a waltz, because Karavaichuck rarely appeared in public and did not like the contact with an audience although witnesses remember stunning performances of his. He quoted Rachmaninov who said "when I play, I can't compose" and envied "those ancient composers who could do without the public". When asked to explain Karavaichuck said: "Your hand can't produce that absolute note while the public is sitting around. The hand somehow feels it." In Bobkova's film, the last public appearance of the composer, Karavaichuck gave a guided tour through Komarovo remembering the old times before it had become a place for the great and the beautiful both of which he didn't think highly of.



directed by **Julia Bobkova**
 produced by **Foundation Kino & Theatre**
 running time **77'** Shot in **HD**

6 ct & poorhouse international



LEOŠ JANÁČEK

A documentary about the Czech composer who created a very personal and unique soundscape



Janáček, 1927



Jenufa photo © Monika Rittershaus

Leoš Janáček is one of the four great Czech composers who gained world-wide fame (together with Smetana, Dvořák and Mahler). His name will forever represent Czech music in the world, however there has never been a comprehensive documentary about this Moravian genius that would introduce him to contemporary international audiences. Using performance footage from the rich Czech Television and other archives we follow the development of the composer from his early adaptations of folklore to his innovative operas which brought him recognition during the latter part of his life. To show different approaches to his operas we do not only rely on Czech productions but also include performances recorded in Berlin, Glyndebourne, Madrid and Savonlinna. Contributors include musicologists and performers like Iva Bittova, who sings early songs composed in the vein of folklore, Jan Jiráský, who plays on Janáček's grand piano, Simon Rattle and Donald Runnicles as well as Brian Large, who is not only an expert on Czech music, but has also recorded some of the most striking examples of Janáček's art.

Janáček, 1904



"It was Josef Suk who made me aware of Janáček, which prompted me to go to the National Theatre. The performance was sold out. I was seated in the top gallery, something I was quite used to. I felt excited. Then I wrote an article for Jacobson's Berlin *Weltbühne* under the title *Czech Opera Luck*, in which I made readers aware of this wonderful opera (*Jenufa*)."

Max Brod in a radio interview 1964

directed by **Vlastimil Šimůnek & Reiner E. Moritz** produced by **CT & Poorhouse International**
running time **52'** Shot in **HD** with **English Subtitles**



Janáček in Vlissingen, 1926



The Unknown Antonín Dvořák



Antonín Dvořák III and son



Antonín Dvořák III

A very private film by Vlastimil Šimůnek who takes us to the village Vysoká near Prague where Antonín Dvořák used to spend his summers in a villa, he had built and which after his death was named Rusalka after his famous opera. This house has never been opened to the public and is now being looked after by the grandson Antonín Dvořák III. He shows us around and tells us a lot of things about his grandfather hardly anyone knows, in particular about events relating to the composer's travels to the United States. Dvořák was a quiet man, loving the Czech country side and feeling



more at ease playing cards at the local Vysoká pub than making polite conversation in salons.

Even during his time in New York he had planned to travel back to Vysoká for the summer months. His assistant, the Czech-American Josef Kovarik, however, suggested that he might like to spend his vacation in Kovarik's home town, Spillville, Iowa. In 1893 the composer asked for his remaining four children to join him, his wife and the two older children in New York, from where they travelled by train some two thousand kilometres to Spillville. Dvořák wrote to friends back home: "You probably know that the children arrived safely in America. As soon as they got here, we left New York for Spillville for our summer holidays. It's a Czech settlement. There are Czech church services and a school - so it seems as if we were in Vysoká." During his three months stay in Spillville the composer also met Iroquois Indians, who were visiting with their herbal remedies. Echoes of their native drums accompanying their ritual songs together with a pentatonic flavour are heard in his compositions from this period, notably in the *String Quartet No. 12*, the "American", and the *String Quintet No. 3*.



Unknown documents from private archives, the Library of Congress and sound tracks of *Symphony No. 9 "from the New World"*, *Concerto for Cello No. 2* and *String Quartet No. 12* round off this intimate portrait of a composer we thought we knew all about.

Presented and narrated by Antonín Dvořák III.

directed by **Vlastimil Šimůnek**
 produced by **Studio Prague**
 running time **52'** Shot in **HD**
English voice-over



LUDWIG TRAP BEETHOVEN

Here is a light hearted but nonetheless profound view of the composer in ten 5- minute animated clips celebrating the genius in a different but highly entertaining way.

The historical background is provided by the main conflict in Ludwig van Beethoven's private life. He never had children of his own, but in 1815 adopted young Karl, the son of his deceased brother. Beethoven invested enormous energy in this relationship: physical, financial, moral and intellectual. Unfortunately for Beethoven, Karl turned out to be a restless young man who - like many others at his age - was looking for immediate gratification and an easy going life. This uncle vs. nephew confrontation is at the core of Ludwig trap Beethoven. Just to remind you that "trap" was coined by the Atlanta rapper T.I. for his second album. It is part of the Dirty South music and consists of lyrics that often focus on drug use and urban violence. While Ludwig lives in his time and his words are taken from his correspondence, his conversation books or are quotes relayed by his biographers, Karl is a 2020 trapper. The generational clash is unavoidable. Besides familiar themes like misunderstandings, affection, complicity there is also a discourse about habits, musical taste, aesthetic and existential visions. Other

members of the cast are E.T.A. Hoffmann, the writer, composer; painter, legal counsel and famous critic, who was amongst the first to understand Beethoven's genius and Romain Rolland, the French Nobel Prize Winner, who in this fiction is a daily visitor to Beethoven's apartment gathering material for his famous "Life of Beethoven". In cameo parts appear Wagner, Goethe, Schumann, Rossini and Tolstoy. The last episode covers a furious quarrel between Beethoven and Karl as the nephew is always bragging about the money he is making while his uncle invites him to focus on virtue and not on Mammon, finally reproaching him for the sacrifices he made to give him a proper education. Fortunately,

Hoffmann and Rolland manage to make peace, reminding Beethoven of the time the driving force of his creativity had been economic as was the case with his Missa Solemnis.

Through ten animated episodes you get to know Beethoven a little better, his work, his thoughts, his time, albeit through language and style of our time, thereby addressing a wider public.

directed by **Gionata Zanetta**
 produced by **RSI**
 running time **10x5' or 50'** Shot in HD
 Italian with English subtitles



“At a time when America is struggling with its cultural identity - when anti-immigrant and nativist sentiment boils over into outright racism and xenophobia - we are compelled to look inward to unpack what it means to be American.”

Mark Wilkinson



AMERICAN TAP

This documentary by Mark Wilkinson traces tap dancing from its origins, through its evolution, to the current form. It is a uniquely American story that illustrates the vibrant and powerful nature of our cultural melting pot. The examination reveals and informs many of the very basic concepts and current themes of American cultural consciousness.



As we dig into the heritage of American tap dancing, we discover that elements of our history which have the potential to tear us apart - the stigma of slavery and the friction caused by immigration - are the same forces which bind us together and fuel our dynamic society. This shared experience is the cultural fire that forged the art form of tap dancing. We uncover the co-evolution that tap dance shares with jazz music - back to the African slaves and the “ring shout”. We follow and substantiate the importance of the Irish immigrants and their particular form of percussive dance, the jig. The story carries us through the distorted world of the minstrel show, Vaudeville and onto Broadway at a time when tap was the dominant dance form in American culture. That height of popularity is followed by collapse during the Second World War and its rebirth with Gregory Hines and Savion Glover.

Performers include Jason Samuel Smith and William Henry Lane aka Master Juba, Aida Overton Walker, Bill Bojangles Robinson, John W Bubbles, Baby Laurence, Chuck Green, The Copasetics, Gregory Hines, Savion Glover, Ginger Rogers, Anne Miller, Vera Ellen and Eleanor Powell. Tap dance experts and historians round off this entertaining and instructive documentary.

directed by **Mark Wilkinson**
 produced by **Annunziata Gianzero**
 for **Ivy Films Inc.**
 running time **58' and 88'** Shot in **HD**



Ayodele © Patrick Randak

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 Viñes 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 *Maria 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, besotted 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 **López-Li Films & RTVE**
running time **58' & 79'** Shot in HD





A Diamond is Hatched

On September 8th, 2018 President Vladimir Putin opened the Zaryadye Concert Hall located on the south-eastern corner of the Zaryadye Park in the centre of Moscow. The state-of-the-art public building took three years from design to finish and has a multi-purpose stage.

Valery Gergiev and his Mariinsky Orchestra provided a fitting framework for the event with an all-Russian programme of music with world class soloists including Michail Petrenko, Daniil Trifonov and Denis Matsuev. Antoine Perset and Telmondis recorded the opening gala and Perset later went on to create a documentary about the architecture of the hall which was designed by the Moscow based Reserve Team led by Sergei Kuznetsov. It was of course very helpful to have the soloists at hand in order to hear about their first impressions. Acoustics are obviously key and the world's most experienced acoustician Yasuhisa Toyota, with amongst others the Montreal Concert Hall and the Elbphilharmonie to his credit, made sure that

this latest child of his lived up to expectations. Here is an interesting commentary by Michail Petrenko who, without any rehearsal, stepped out to sing at the opening night and could hear himself very clearly. This is what he has to say about acoustics: *"If they are poor, the body, regardless of the singer's wishes, becomes tense, because the singer can't hear himself singing and the sound is unable to resonate and vibrate. There is no return and so you unconsciously start to sing loud to be able to hear yourself and you strain your vocal cords"*.

Perset's interesting mix of architecture and performance let's you verify on the spot what Matsuev, Petrenko and Trifonov have to say in praise of the new hall. For Moscovites a true new Diamond is hatched.



A opening concert of the Hall is also available with Valery Gergiev conducting the Mariinsky Orchestra and Chorus and stellar soloists including Daniil Trifonov, Pinchas Zukerman, Denis Matsuev, Anna Netrebko with an all Russian Repertoire.

directed by **Antoine Perset**
 produced by **Telmondis**
 running time **54'** Shot in **HD**

directed for television by **François-René Martin**
 running time **107'**

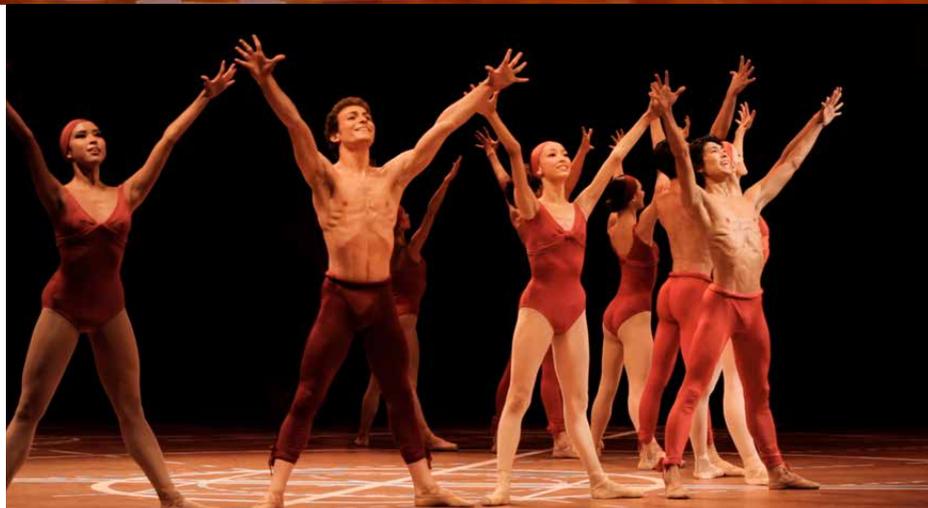


Dancing Beethoven



With the Beethoven Year in sight it is probably a very good idea to remember Arantxa Aguirre's documentary 'Dancing Beethoven' from 2017 and make it available to television audiences after a successful theatrical career.

Over nine months the filmmaker has followed the preparations of the Béjart Ballet Lausanne and the Tokyo Ballet to have Béjart's masterpiece *Beethoven 9* revived by Piotr Nardelli, an ex-Béjart dancer and associate, fifty years after its creation in Brussels to celebrate the 50th anniversary of the Tokyo Ballet. Both companies mustered some 250 dancers and musicians to participate in the event on November 8th, 2014 at the NHK Hall in Tokyo which serves as the crowning end to Aguirre's film. She starts out during the preceding winter observing the Béjart Ballet preparing at the Maurice Béjart Foundation in Switzerland, moves to Tokyo in spring of the following year to show how the Tokyo Ballet is getting ready for the great day. After summer filming at Lausanne she then returns to Tokyo for the première. On her way she has actress Malya Roman, daughter of the Béjart Ballet's artistic director Gil Roman talk to dancers, ballet masters and critics to find out whether Beethoven's and Schiller's message



has any meaning today in a world of wars and hatred. Zubin Mehta, conducting the Israel Philharmonic for the event, situates the 9th

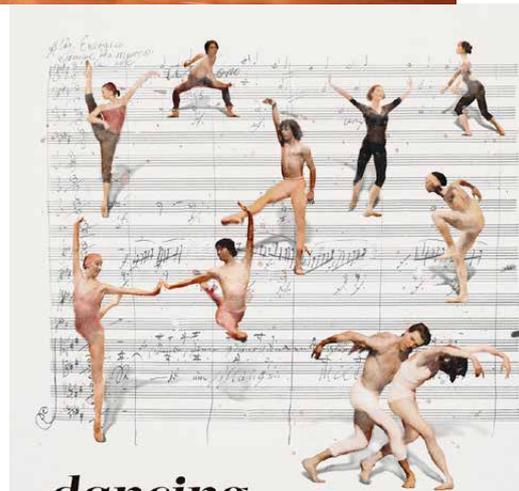


Maurice Béjart

symphony in the composer's output and is seen rehearsing his orchestra. Malya Roman provides a surprising ending to the documentary, which does attract a younger

audience to one of the greatest pieces of classical music through the medium of dance.

directed by **Arantxa Aguirre**
produced by **López-Li Films**
running time **79'** Shot in HD



dancing Beethoven

A documentary by Arantxa Aguirre

BEJART BALLET FOUNDATION AND MAURICE BEJART FOUNDATION PRESENT A LÓPEZ-LI FILMS PRODUCTION
MUSIC: LUDWIG VAN BEETHOVEN SYMPHONY NO. 9 IN D MINOR, OPUS 125 CHOREOGRAPHY: MAURICE BEJART
DANCING MASTERS: GABRIEL GUTIÉRREZ | CO-CHOREOGRAPHER: ALBERTO CAJUELA | EDITING & SOUND: VALERIA GENTILE | CINEMATOGRAPHY: RAFAEL REPARAZ
DANCING PRODUCERS: JEAN-PIERRE PASTORI, RICHARD PERRON | PRODUCTION & DIRECTED BY: ARANTXA AGUIRRE | WITH THE BEJART BALLET LAUSANNE,
TOKYO BALLET, ISRAEL PHILHARMONIC ORCHESTRA, RITSU YU KAI CHOIR | STARRING: MALYA ROMAN - GIL ROMAN
PIOTR NARDELLI - ZUBIN MEHTA - MUNETAKA IIDA - MASAYOSHI ONUKI - KATERINA SHALKINA - KATHLEEN THIELHELM
JULIEN FAVREAU - ELISABET ROS - MIKA YOSHIOKA - KYRA KARKEVITCH - OSCAR CHACÓN - KEISUKE MASUNO - ALANNA ARCHIBALD

BEJART LÓPEZ-LI FILMS Amedeo Modigliani L'ÉTOILE



Ursula von Rydingsvart

BYE BYE DANICA DOLINAR

We understand that you are retiring from television and wish you all the best in finishing your book on the History of Dance. We shall miss you! Heike and the Moritzes

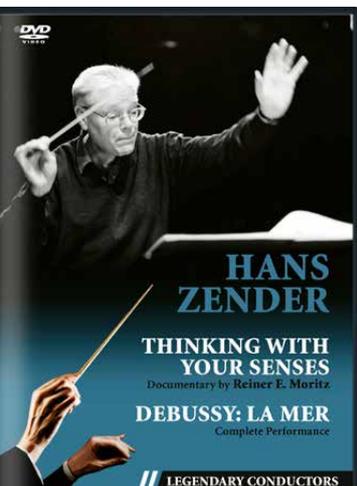
NEWS

Daniel Traub's documentary on American artist Ursula von Rydingsvart *Into Her Own* has been selected by ART news, New York, as one of "The Best Art Documentaries for 2020". Congratulations Daniel.

The US Postal Service is issuing a series of stamps commemorating Tap Dance featuring 5 dancers who are in our documentary *American Tap*, including the very prominent Michela Marino Lerman and Ayodele Casel. The film is available in two lengths: 58' and 88'



OUT ON DVD



Hans Zender - Thinking with your Senses will be released by Arthaus in spring and is now available with English subtitles.



In this DNO production by David Bösch and Ivor Bolton of *Le Nozze di Figaro* (Figaro's marriage), the hectic, bubbly story of Figaro's wedding party is visually interpreted in a revolving stage set. David Bösch is a born story teller. He likes to focus on the classics and is known for his poetic approach. To Ivor Bolton we owe many wonderful DNO productions not least his utterly entertaining *Ercole Amante* by Cavalli. No wonder that Diapason in their latest issue give the production with its wonderful cast 5 Diapasons. This production is available from Poorhouse for Television worldwide.

FOOD FOR THOUGHT

Ampere Analyst has revealed that Netflix has become the second largest TV group in Europe by revenue. The pole position is held by Comcast's Sky operations in Europe with 12% followed by Netflix with 6.1%. Next in line are ARD with 5.7% and BBC with 4.24%. Better funding of course means more high-quality content than most of Netflix's local competitors can afford. Maybe time has come for the local public service broadcast sector to rethink its business model and focus its investment. Next to news and sports, as far as these big players allow public broadcasters on board, this could be local language drama and music & arts. Isn't it ironic that Netflix is



testing a linear service while regulating bodies muse about the abolishment of old-fashioned linear television and how such services could be made more accessible.

READY FOR DELIVERY

Hannibal Hopkins and Sir Anthony 52'
Bernard Haitink - The Enigmatic Maestro 90'
Leoš Janáček - His Unique Soundscape 52'
The Unknown Antonín Dvořák 52'
Ludwig Trap Beethoven 10 x 5'

STAY IN TOUCH

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