

Poorhouse

INTERNATIONAL

L'AMOUR DES ==  
TROIS ORANGES

"THE CAST IS WITHOUT

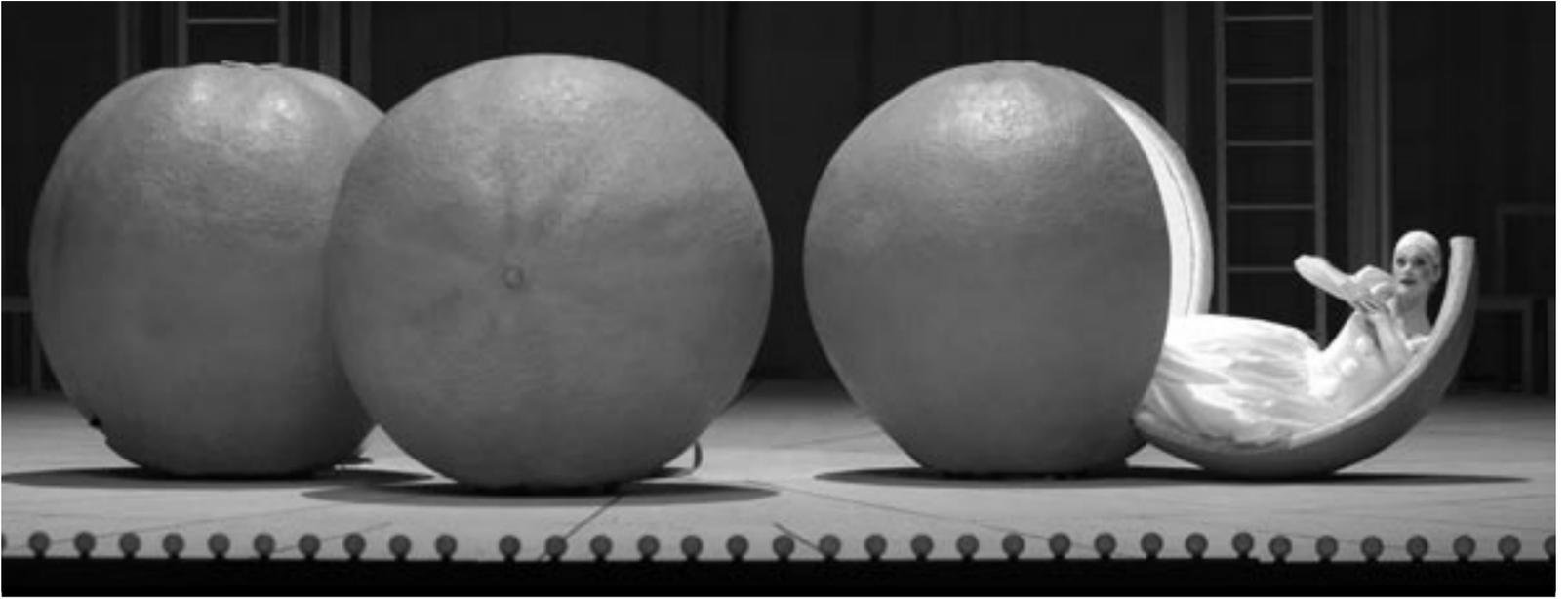
FAiL" *Libération*

Newsletter N° 8  
January - March  
2006

STONE UPON STONE UPON STONE ==  
A NEW SERIES ON ARCHITECTURE



# L'Amour from LGM



## == L'AMOUR DES TROIS ORANGES

Directed for Television by Thomas Grimm

Produced by LGM

Co-producer: FR2

Running Time: 110'

in High Definition with 5.1 Surround Sound

To a wider audience Prokofiev will always be associated with *Peter and the Wolf*, *Romeo and Juliet* and the March from *Love for Three Oranges*. But during the last 20 years we have seen a re-appraisal of Prokofiev's work, mainly through the efforts of Valery Gergiev. Prokofiev has remained for a long time in the shadow of Soviet Russia's official composer Dmitry Shostakovich in spite of Prokofiev's marvellous ability to invent wonderful tunes, create a wealth of great operas, symphonies and concertos, his collaboration with Eisenstein on *Alexander Nevsky* and *Ivan the Terrible* and being the natural heir to Tchaikovsky in composing full length ballets. Today fortunately more Russian repertoire finds its way into the opera houses and concert halls, and we discover a Prokofiev who surprises us time and again. He made his early international career as a pianist and was famous for his precision and steely brilliance. As a composer he had already the operas *Maddalena* and *The Gambler* to his credit when he embarked on *The Love for Three Oranges*.

Frederick Stock had given two highly successful concerts in Chicago with Prokofiev's *First Piano Concerto* – the composer as soloist – and the *Scythian Suite* when the directors of the Chicago Opera approached him and commissioned an opera. Prokofiev had been working on Meyerhold's translation and adaptation of Gozzi's *L'amore delle tre melarance* and had this subject accepted by Chicago.

Gozzi was trying to revive the commedia dell'arte tradition in contrast to his rival Goldoni and strip his plays of all psychology and realism. This appealed to Meyerhold who had set out to reform Russian theatre and suited Prokofiev who wanted to break up the form of traditional opera.

When the rehearsals were under way in late 1919, the music director of the Chicago Opera and Prokofiev's champion Cleofonte Campanini suddenly died, and the opera was postponed. After a wrangle over financial compensation and a further postponement the opera was premiered on December 30th 1921 with Prokofiev conducting. Contrary to what many people believe, the original version was sung in French.

In Gilbert Deflo's new production for the Opéra National de Paris you will be able to enjoy the famous March twice. Deflo, having worked with Giorgio Strehler for a long time, turns *The Love for Three Oranges* into a fast moving, commedia dell'arte inspired show which brings back the March for the grand finale. Starting out from the idea that the Prince reminded him of Pierrot/Jean-Louis Barrault, Deflo developed a body language along the lines of the commedia dell'arte and in perfect harmony with Prokofiev's music. We mustn't forget that the composer excelled in finding the right melodic gesture or the right instrumental clothing to match the character or visual image in question. Prokofiev himself looked for stylised characters, pure entertainment – theatre through and through, as Meyerhold put it –, speed, rhythm and power, almost a cinematographic approach, and this is precisely what Deflo delivers with his production of *The Love for Three Oranges*.



“We liked very much this Prince transformed into a mythical Pierrot, played by the American singer Charles Workman who succeeded in recreating the aura of the famous mime Jean-Gaspard Debureau immortalised in his live story, played by

Marcel Marceau (sic) in *Les enfants du paradis* by Marcel Carné and Jacques Prevert”.

*Le Monde*

“The cast is without fail”.

*Libération*

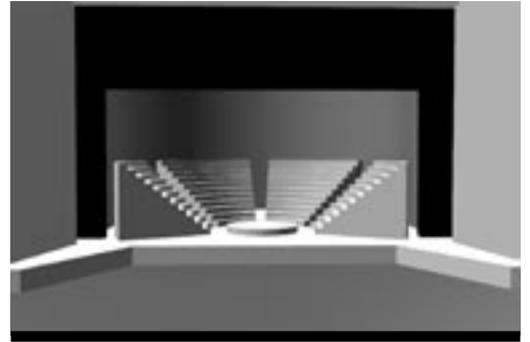
“It is good to hear Sylvain Cambreling balancing exuberance (the famous March) with the diaphanous subtlety of a marvellous score heavily influenced by Rimsky-Korsakov. He changes the original by bringing the March back to finish but at least it ensures enthusiastic applause”.

*Financial Times*

An Introductory Documentary by Reiner E. Moritz featuring the entire cast, the conductor, the stage producer and the choreographer is also available in High Definition.

Documentary Directed by Reiner E. Moritz  
Documentary Running Time: ca. 50'

# wagnerlohengrin



## L'AMOUR DES TROIS ORANGES

Sergei Prokofiev

(1891 - 1953)

From L'Opera National de Paris

Conductor	<b>Sylvain Cambreling</b>
Stage Director	<b>Gilbert Deflo</b>
Sets and Costumes	<b>William Orlandi</b>
Choreography	<b>Marta Ferri</b>
Lighting Design	<b>Joël Hourbeight</b>
Chorus Master	<b>Peter Burian</b>

Orchestra and Chorus of Opéra National de Paris

Cast

King of Clubs	<b>Philippe Rouillon</b>
The Prince	<b>Charles Workman</b>
Princess Clarice	<b>Hannah Esther Minutillo</b>
Léandre	<b>Guillaume Antoine</b>
Truffaldino	<b>Barry Banks</b>
Pantalon	<b>Jean-Luc Ballestra</b>
Tchélio	<b>José Van Dam</b>
Fata Morgana	<b>Béatrice Uria-Monzon</b>
Linette	<b>Natacha Constantin</b>
Nicolette	<b>Letizia Singleton</b>
Ninette	<b>Aleksandra Zamojska</b>
The Cook	<b>Victor von Halem</b>
Sméraldine	<b>Lucia Cirillo</b>
Farfarello	<b>Jean-Sébastien Bou</b>
The Herald	<b>David Bizic</b>

Running time: 110'

## LOHENGRIN

Directed for Television by Thomas Grimm

Produced by Festspielhaus Baden-Baden and Opus Arte

in HD with 5.1 Surround Sound

Running Time: 240'

After the great success of *Parsifal* Kent Nagano and Nikolaus Lehnhoff are back at Baden-Baden with a brand new stage production of *Lohengrin*. Looking at the handpicked cast and Lehnhoff's Note of Intention one can truly conclude that Bayreuth has moved to Baden-Baden. And indeed, it is the ambition of the director of the Festspielhaus, Andreas Mölich-Zebhauser, to provide Lehnhoff with a platform to produce Wagner operas from today's point of view for an audience of today albeit in total harmony with the Libretto as is always the case with Lehnhoff. Thomas Grimm will again direct for Television, and delivery is scheduled for Autumn 2006.

### Nikolaus Lehnhoff on his upcoming production:

A stage production is always a test for the viability and the lasting importance of a work, in particular when we are talking about an opera which is so burdened with clichés and various prejudices as Richard Wagner's *Lohengrin*. The historical situation will be the starting point for moving the conflicts closer towards our world of thinking without however setting the opera in a concrete period of history. The existentialism of Strindberg and the psychoanalysis of Freud are closer to the core of the drama *Lohengrin* than the nationalistic spirit of revenge of imperial Germany or the cult of the Führer during the Nazi period are to the surface of the historical spectacle *Lohengrin*.

The story begins with a tense parliamentary debate about a war which is fully justified in the eyes of the aggressors. This debate is interrupted by a struggle for the succession in Brabant between Elsa and Telramund. The latter had once been refused by Elsa and now accuses her of fratricide. King Henry has the difficult task to solve this leadership crisis in Brabant without loss of face. The stage transforms into a forum for the accusation. Everything concentrates on the summons of Elsa who seems to be judged before she ever appears. In an unprecedented effort of hypnosis Elsa, in raptures and ecstasies, forces *Lohengrin*, knight of the Holy Grail, to appear. She is following her



## LOHENGRIN

Richard Wagner

(1813 - 1883)

From Baden-Baden

Conductor	<b>Kent Nagano</b>
Stage Director	<b>Nikolaus Lehnhoff</b>
Sets Design	<b>Stephan Braunfels</b>
Costumes	<b>Bettina Walter</b>

DSO Orchestra & Chorus of the Festspielhaus Baden-Baden

Cast

Lohengrin	<b>Klaus Florian Vogt</b>
Elsa	<b>Solveigh Kringelbom</b>
Telramund	<b>Tom Fox</b>
Ortrud	<b>Waltraud Meier</b>
Herald	<b>Roman Trekel</b>
King Henry	<b>Hans-Peter König</b>

Running time: 240'

visionary lead without wavering, totally in the spirit of ancient tragedy. Her loneliness is in stark contrast – one woman against the rest of the world – to the misled and hysterical crowds. But who is the Knight of the Holy Grail? A puppet, an artificial being or a man capable of love? Elsa is supposed to accept *Lohengrin* and redeem whatever can be redeemed. This is however only possible if she forswears to never question his identity.

Tragedy is inescapable. The staging follows Elsa's bitter struggle against alienation and self alienation. In a second act which mainly unfolds during the night, somewhere in front of the gates, on a road which leads into endlessness, beyond law and order, time and space. Here is the Kingdom of Ortrud, her powerful opponent who watches closely Elsa's dangerous isolation. Black magic battles against white. A romantic magic opera turns into psychodrama. Ortrud forces Elsa from a path of life on to a path of death.

In the bridal chamber of the last act towards who's claustrophobic character the whole story is progressing, Elsa and *Lohengrin* are constantly talking at cross purposes. In the struggle for unconditional love the hero fails. In his egocentric and self-centred nature of an artist his instrument is more important to him than the life with a self-confident woman. The historical drama turns into an intimate play, the forum transforms into a space for the battle of the sexes in the spirit of Strindberg.

The last scene of the opera returns to the tribunal. It is an end-game of lonely people, deprived of any hope, irrespective of whether they are perpetrator and victim. At the end of the opera we see Gottfried von Brabant, a redeemed newly born man. He stands for potential hope and is at the same time the panic stricken frozen image of his own guilt in a world dominated by war and hysterical craving for power. The music drama *Lohengrin* ends in chaos and total emptiness.

# 4 nightartnightart

## == NiGHTART

Directed by Michael Mayr

Produced by FilmGruppe München

Running Time: 100 x 5'

in High Definition

A series of a hundred interesting paintings looked at and interpreted in a radically new way with a running time of between 5 and 6 minutes.

After the success of the *Masterworks* series there has been no other long running series dealing with paintings other than *Sister Wendy* and *The Joy of Painting* by Bob Ross. This is all the more surprising as major museum shows draw large queues and sell great amounts of expensive catalogues, and one would have thought that the visual arts lend themselves fairly easily to some television treatment.

*NightArt* takes a different approach from the series mentioned. Within five minutes a painting is shown in situ, the artist is briefly presented, and then the painting is examined from various angles which go beyond the two-dimensional work of art on canvas. All or part are re-constituted in studio to give the viewer a chance to take a look from within and experience what the models might have seen and the perspectives the artist might not have chosen to commit to canvas. By this change of point of view we believe the understanding of the work of art presented is greatly enhanced. This is particularly true of relations between the persons depicted.



Contrary to Germaine Greer who has in her recent book *The Boy* (see our South Bank Show *Germaine Greer – The Boy*) discussed male beauty, this series, specially conceived for night time viewing, dwells on the beauty of the female in painting, and in particular in the now re-evaluated 19th century Academic Art and paintings from the Victorian Age (see our South Bank Show *Andrew Lloyd Webber – In the Full Picture*).

*NightArt* chooses sensuous images that will make an impact on viewers and which are enhanced by interesting quotes from contemporaries and the appropriate period music. Each five minute segment can stand on its own but is easily combined with others to create half hours of pleasure for night owls. Paintings, words and music will combine to

create a very special atmosphere and provides the viewer with a fresh look at old masterworks and less known paintings which might well become masterworks tomorrow. The range of pictures extends from Tintoretto to Rubens, from Bouchet to Manet, from Fragonard to Ingres but also includes works by Constant, Couture, Dinet, Dante Gabriel Rossetti and Waterhouse.

Alte and Neue Pinakothek München, the Louvre and the Musée d'Orsay in Paris, Kunsthistorisches Museum Vienna and the Tate Gallery in London are the first museums and collections *NightArt* will visit.

The first batch of 30 titles is scheduled for delivery in mid 2006, producer FilmGruppe München, director Michael Mayr, shot in HD.





## LE NOZZE Di FIGARO

Directed by Thomas Grimm

Produced by LGM

Running Time: tba

in HD with 5.1 Surround Sound

Most music lovers believe they know their *Nozze di Figaro* well and have pretty fixed ideas about its content. New research shows however that quite a few assumptions generally made are false. Beaumarchais' play had caused a scandal in pre-revolutionary Paris in 1784. A German translation given by Schikaneder's theatre group was banned by the emperor personally in 1785. Yet Joseph II. allowed Da Ponte and Mozart to produce their own libretto in Italian for an opera based on the very same text which was premiered on May 1st 1786 with Mozart conducting. Joseph II. apparently saw it as a useful weapon against the aristocracy. "He was," as Da Ponte informs us, "far more concerned about the offensiveness of its morals rather than its political context".

One of the reasons Mozart and Da Ponte undoubtedly chose this subject was the fact that the story is a sequel to Beaumarchais' *Barber of Seville* which had been very successfully set to music by the great Paisiello. Mozart and Da Ponte also tuned down some of the political dynamite in the plot but strengthened the concept of marriage as an important institutional bond in the society of the age of enlightenment. "Here marriage becomes 'inter alia', the symbolic battleground for that unsettling transition from a feudal to a modern contractual society" (Nicholas Till in 'Mozart and the Enlightenment').

It is also not quite true that *Le Nozze di Figaro* has had no success in Vienna. There was quite some intrigue apparently to stop Mozart from putting the opera on but eventually the premiere took place at the Burgtheater and was so successful that many pieces had to be repeated during the first three performances. The Emperor himself had to restrict the encores in further performances to arias only in order to bring the spectacle to a reasonable end in time. Mozart notes in the list of his works: "Le Nozze di Figaro, opera buffa in 4 Atti. Pezzi di Musica 34. Attori. Signore: Storace, Laschi, Mandini, Bussani e Nannina Gottlieb. - Sig:ri Bernucci, Mandini, Occhely (Kelly), e Bussani." A truly brilliant cast.



When Christoph Marthaler takes on a production most things will change. He does not believe in marriage and is obsessed by modern man living in splendid isolation, alone with his or her anxieties. He looks at this opera from the point of view of the least important figures and opens cuts to give us extra arias of Marcellina and Basilio and turns Cherubino into a creature that practices dance movements known from Britney Spears. Everything is different, but yet Mozart gets a little closer to us living in the 21st century. Marthaler's staging is therefore an important contribution albeit controversial to the Mozart Year when so much of the same will be seen.

### LE NOZZE Di FIGARO

W. A. Mozart

(1756 - 1791)

From Baden-Baden

Conductor **Sylvain Cambreling**  
Stage Director **Christoph Marthaler**  
Sets and Design **Anna Viebrock**  
Lighting **Olaf Winter**  
Choreography **Thomas Stache**

Orchestra and Chorus of Opéra national de Paris

Cast

The Count **Peter Mattei**  
Figaro **Lorenzo Regazzo**  
The Countess **Christine Oelze**  
Susanna **Heidi Grant Murphy**  
Cherubino **Christine Schäfer**  
Marcellina **Helene Scheiderman**  
Bartolo **Roland Bracht**  
Don Curzio **Eberhard Francesco Lorenz**  
Barbarina **Cassandre Berthon**  
Antonio **Frédéric Caton**

Keyboard **Jürg Kienberger**

Running time: tba



# stone upon stone



## ==STONE UPON STONE UPON STONE

Europe reflected in its Architecture, a series of ten-minute Television Documentaries about the important Medieval Buildings in Europe.

Directed by Rainald Raabe  
Running Time: 100 x 10'  
in High Definition

After the world wide success of *Masterworks* and *Icons of 20th Century Design* PHI is happy to be associated with a new venture of similar magnitude, a series of 100 films covering the best of Romanesque and Gothic architecture throughout Europe. The production team led by art historian Dr. Rainald Raabe is extremely competent, and we look forward to the first 13 titles by Autumn 2006. They will include films on the Cathedral of Wells, the Dome of Siena, the Dome of Speyer and the Cathedrals of Reims and Santiago. Shot in HD, this series will lend itself to be programmed as a series, to be stripped through the week or to be used as interstitials. PHI is very honoured to have been selected as the exclusive world wide distributor by Dr. Raabe's MaraFilm of Munich.

Dr. Raabe himself describes his project as follows: Why this series? There are several reasons for a series on European Architecture:

In recent years, general interest in historical themes has greatly increased. Ancient architecture, in particular, fills this need for visible, palpable vestiges of history. For of all the arts, the art of building sometimes is the most sensual. Moreover, architecture sometimes reflects competition or is a mark of a pretender. In this respect architecture will always be a reflection of its time. History becomes tangible. Architecture can give us much more information than any dates, documents, or chronicles.

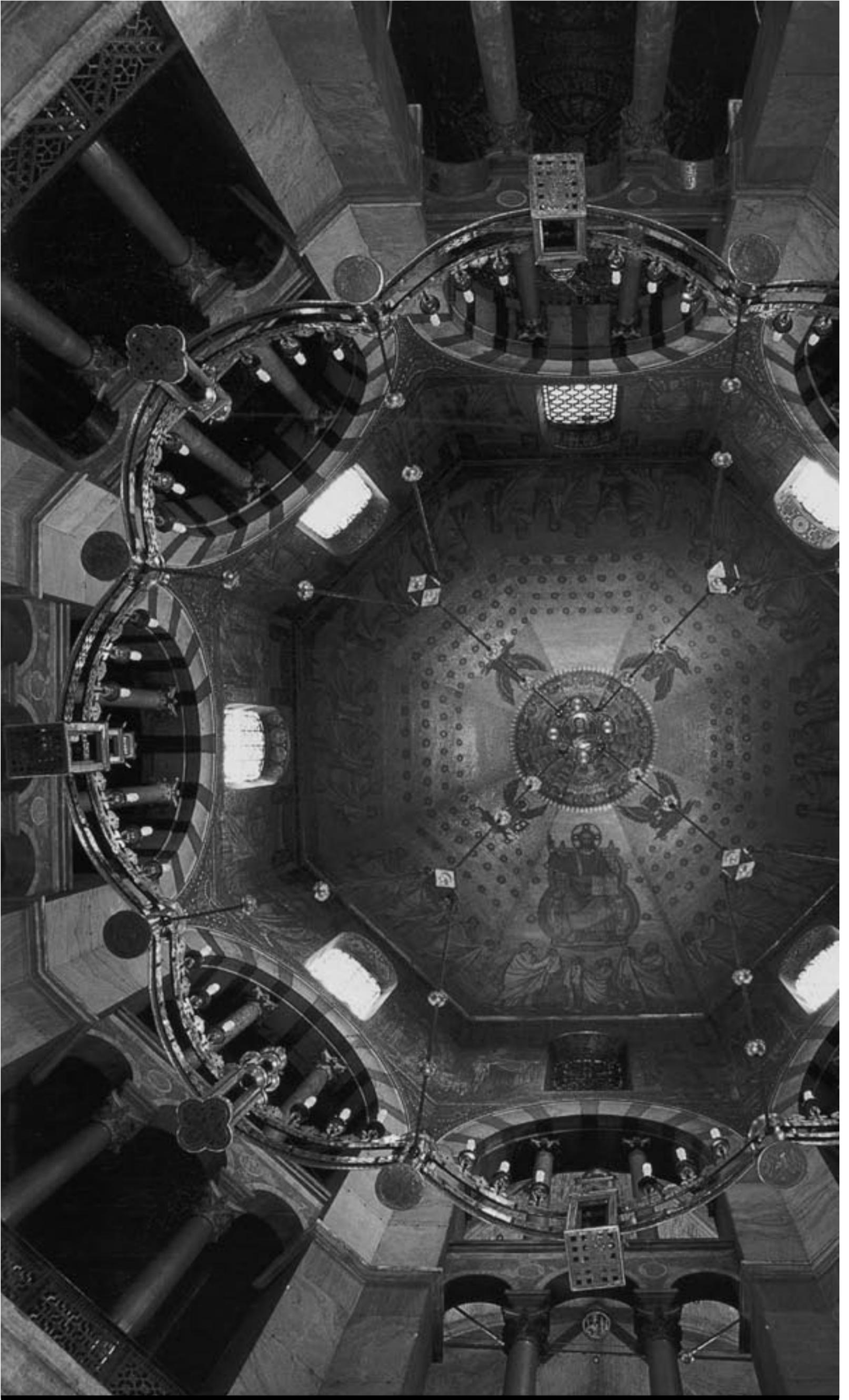
Architectural history does not necessarily need to be a sequence of styles; it can dwell and focus (as these films do) on particular objects. Detailed descriptions of single buildings allow the viewer to understand and conceptualise the forms he's seeing. This method has two advantages: On one hand the traditional approach of studying stylistic developments (for example, in the Middle Ages: from Pre-Romanesque to Romanesque and on to Gothic) can be avoided as a chronological progression is not necessary. The parts of the series are to be combined ad libitum with each other. On the other hand, the intrinsic value of each individual structure will be emphasized. Formal relationships and remarkable inventions will be dwelled upon as well as the loose yet precise classification in a historical context. While showing the beauty of the ancient art of building, *Stone upon Stone upon Stone* draws the viewer's attention to the ingenious inventions of largely anonymous architects. New forms did not only happen out of a quest for harmony – more often they appeared because of the constraints of a particular building-system or were makeshift solutions. Thus the variety of cultural achievements has been examined and interpreted in all its different aspects. Architecture however, is also a reflection of our culture. Europe and its regionalisms from Sweden to Sicily and from Scotland to Spain are not only a recurrent subject in the political discourse of today. In the middle ages as well as in the early modern times, regionalism and Europe were by no means contradictory but rather conditioned one another in cultural history. Europe also consists of single buildings making up its historical architecture. Therefore, *Stone upon Stone upon Stone* emphasises the regional characteristics

within the changing periods, without neglecting their common denominator compared with non-European civilizations.

Occasionally, regional styles (and even local styles such as the Florentine Renaissance) spread throughout Europe and became common standards; but more often they remained confined within their own specific territories. Then again, the International Gothic Style in the 1400's, was the fashion all over Europe, and nobody knows exactly where it originated. The emphasis on cultural roots contributes perhaps, to the rediscovery of individual cultural identity especially through the contrast with and the awareness of so many other identities.



stoneuponstone



January - March 2006  
peerhouseinternational

Poorhouse International is delighted to have been entrusted with world distribution rights in a number of titles produced by Camera lucida productions who are known for their high quality programming.



## ==THE CREATION BY JOSEPH HAYDN

Directed by Olivier Simonnet

Running Time: 107'

in High Definition

Georg Solti once said: "The older I get, the more deeply I love the genius of Haydn, especially his two late oratorio masterpieces *The Seasons* and *The Creation*".

It was the violinist and impresario Peter Salomon who gave Haydn the word book of *The Creation* which apparently had been written for Handel who, for reasons unbeknown to us, did not set the text to music. Haydn obviously needed the inspiration of Handel's oratorios to take a renewed interest in this musical form and no doubt, Handel's *Israel in Egypt* which Haydn heard during his London visits provided a strong impulse for *The Creation*. Haydn was also very impressed by the mammoth cast of musicians at the Handel Commemoration in Westminster Abbey in 1791.

He took the text and left for Vienna, yet undecided what to do with it. Back at home he brought it to Baron van Swieten who had always wanted Haydn to try his hand at the oratorio form. Van Swieten translated and shortened the words but modestly refused any credit in a letter to 'Allgemeine Musikalische Zeitung' at the end of December 1798 where he then continues: "Neither is it (the libretto) by Dryden but by an unnamed author who has compiled it largely from Milton's *Paradise Lost* and had intended it for Handel".

Baron van Swieten being the spiritus rector and secretary of an association called 'Associierten Cavaliers' persuaded his aristocratic friends to underwrite the work's production and pay Haydn a handsome fee. The first performance took place in the palace of Prinz Schwarzenberg on April 30th 1798 with considerable forces conducted by Haydn. The well documented first public performance was organised at the Burgtheater on March 19th 1799 and caused quite a stir. The work was immediately recognised as a masterpiece. In particular *The*

*Representation of Chaos* and the following *Let there be Light* were widely admired and discussed.

Haydn expert H. C. Robbins Landon rightly remarked: "*The Creation* is not unique in having been a smash hit from the moment it was played, but it is very much unique in the unanimous praise it received within two years not only in Haydn's native Austria but in England, France, Scandinavia, Germany, Spain, Italy and even far-away Russia where the work was an enormous success. It jumped boundaries and religious barriers".

*The Creation* represents the happy marriage between the traditions of the Handelian oratorio, the Viennese Mass, Haydn's earlier Italian oratorio and underlying everything his own late symphonic style.

This production featuring John Nelson, Collegium vocale of Gent, the Ensemble Orchestral de Paris and Natalie Dessay, Laurent Naouri and Paul Groves was recorded by Camera lucida productions at the Basilique de Saint-Denis in High Definition.

"With Haydn's *Creation* Natalie Dessay found her voice again".

Le Monde





## LE VIOLON D'INGRES OR INGRES' HOBBY

Produced by Camera lucida productions  
Co-produced by FR3 Sud,  
Musée Ingres de Montauban and  
Musée du Louvre  
Running Time: 52'  
16:9 DigiBeta

In Spring 2006 the Louvre will mount a retrospective of Jean Auguste Dominique Ingres' work assembling 80 paintings, virtually all of his famous ones, and 104 drawings, proving the painter's point that 'precise drawings are the basis of all great art'. This major exhibition in collaboration with the Musée Ingres in Montauban, his birth place, will undoubtedly shed new light on the artist and assemble for the first time loans from major American museums, French institutions and private collectors.

Cécile Favier and Gaelle Le Gallic take this opportunity to produce a documentary for Camera lucida productions which goes far beyond the exhibition. Art historians and most of the public know that Ingres was the leader of the classicists who fiercely opposed Delacroix and the Romantic School. But who does know that Ingres hesitated for a long time between painting and music and played the Violin well enough to make music with famous friends such as Paganini, Gounod or Liszt? Hence the French expression Violon d'Ingres, which means hobby.

Ingres represents 70 years of French art history. His influence can still be felt in works by Picasso, Matisse, Degas and even Man Ray.



## MUSIC OF MARIE-ANTOINETTE AN EVENING AT THE PETIT THEATRE DE TRIANON

Directed by Olivier Simonnet  
Produced by Camera Lucida Productions  
Co-produced by Arte France and FR3  
Running Time: 85' or 43'  
in High Definition

The little theatre of Trianon at Versailles was specially built for the entertainment of Marie-Antoinette and her court. It was this make-believe world of the theatre she would retreat to from the pressures of public life, and here she would also produce herself on stage. The Queen of France was not only a very musical person who had enjoyed some tuition by no less than Gluck but also had a lasting influence on the development of French music.

To make this magic place come alive, use the original stage machinery and show the beautifully renovated original sets in action, Camera lucida productions organised a concert with music of two composers who were particularly close to Marie-Antoinette: François-Joseph Gossec and André-Ernest-Modest Grétry. The latter was also Director of the Queen's Private Music.

A mixture of symphonic music and arias performed by Guy van Waas and Les Agréments with Sophie Karthäuser, soprano, and Pierre-Yves Pruvot, baritone, will make this gem of theatre shine again and conjure up the spirit of the gregarious Queen who ended her life in 1793 under the guillotine. The works performed include symphonies by both composers as well as extracts from Grétry's opera-

ballets *Céphale et Procris* (1773) and *La Caravane du Caire* (1783), of his opera-comique *Richard cœur-de-lion* (1784) and Gossec's *tragédie lyrique Sabinus* (1773). With Gossec and Grétry we rediscover two musicians who have been instrumental in the evolution of French music from the Baroque age to the post-revolutionary period.

### LE PETIT THEATRE DE MARIE-ANTOINETTE

Directed by Olivier Simonnet  
Produced by Camera Lucida Productions  
Running Time: 52' or 26'  
Co-produced by RTBF and FR3 Ile de France

Olivier Simonnet took advantage of the little theatre of Marie-Antoinette having come to life again for his recording of a concert to write and produce a documentary about the building, its history and the way it used to operate. Jean-Paul Gousset, a specialist of 18th century theatres and technical director of the Opéra de Versailles provides a guided tour which also includes Richard Mique's *Hamlet* where Marie-Antoinette and her entourage turned into shepherds and shepherdesses in a dream-like world that made her forget the harsh realities of day-to-day politics.





## PIERRE BONNARD NUDE IN THE BATH

Directed by Alain Cavalier  
Produced by Films d'ici  
Running Time: 26'  
16:9 DigiBeta

Film maker Alain Cavalier has had the chance to watch restoration work on Pierre Bonnard's *Nu dans La Baignoire*. During three days he became very familiar and quite obsessed with this painting which shows Bonnard's wife Marthe in the intimacy of her bathroom. Cavalier himself says: "I have been lucky enough to be able to film the cleaning and restoration work on a painting by Pierre Bonnard, *Nu dans La Baignoire*. I completely inhabited this canvas. It drew me to it and allowed me to record the palpable cinematic evidence of Bonnard's art of painting. It has led me along the hidden path to his private life".

Cavalier therefore used this painting as the starting point of a search into the life of the artist during which he discovered the painter's preoccupation with colour and light, with his favourite subject and model Marthe and the attention he paid to detail in his daily life all of which is faithfully recorded in his work.

Other paintings of Bonnard will also be looked at, and Cavalier will show us an idealised Marthe who, also aging like everybody else, remains young for her husband painter. Work of other artists such as Rembrandt, Picasso, Chardin and Matisse are used to illustrate a detail or put Bonnard's approach to a subject into context. Cavalier's film will also include rare footage of Bonnard taken shortly before his death in 1947.



## CARTES POSTALES

Created by Raimond Hoghe  
Directed by Richard Copans  
Produced by Les Films d'ici/Agathe Berman  
Co-produced by Arte France  
Running Time: 26'  
16:9 DigiBeta

A small, crooked body with a handsome and attentive face, lively eyes, precise gestures and meticulous movements.

Rituals: drawing the outlines of houses on the ground with wooden sticks, spreading out squares of coloured paper, rolling up a long strip of cloth, lighting candles... No religious metaphor underlies these gestures: these are this man's rituals. Everything is precise and determined. Each tableau is a ritual, with either the positioning of objects or their removal.

For each tableau a song. A very sentimental collection: Dalida and Jacques Brel, Judy Garland and Marilyn Monroe, Leo Ferré and Dean Martin, with a clear preference for the 1960s. A little of the world's innocence and the innocence of love has been lost.

Director and Camera Man Richard Copans and dance maker Raimund Hoghe create this extremely intimate sequence of dances performed by Ramund Hoghe himself and his partner Lorenzo Da Brandera. This reminds you of stripped to the bones Pina Bausch and indeed Ramund Hoghe has been Pina's dramaturg for the best of 10 years. Copans succeeds to act like a fly on the wall so that the full lyricism and the near jukebox sentimentality of the pieces come across in a fresh and surprising way.



## AL ANDALUS

Directed and Choreographed by Bianca Li  
Produced by Les Films d'ici/Agathe Berman  
Co-Produced by Arte France  
Running Time: 26'  
Digi Beta 16:9

Bianca Li is well known to us for her witty choreography of the dancers in Rameau's award winning *Les Indes Galantes*.

Her made for television dance entitled *Al Andalus* is directed by herself. *Al Andalus* is a colourful exploration of energy, melancholy and trance triggered by a contemporary interpretation of flamenco and the Gnawa rituals.



## == GROSSMITH, GILBERT AND SULLIVAN

Written and Presented by Simon Butteriss  
Produced and Directed by Tony Britten  
Running Time: 60'

George Grossmith was Gilbert and Sullivan's original "patterman". An entertainer rather than a singer, he became a major star and crucial influence on the comedic elements of the Savoy operas, from *The Sorcerer* through to *The Yeomen of the Guard*. After twelve years with the company he left, feeling increasingly irritated and frustrated by Gilbert and went on to find fame and a much increased fortune with his one man show and humorous column, written with his brother Weedon which became the bestselling book *The Diary of a Nobody*. Yet during his time with the D'Oyly Carte company he did more than any other performer to define the unique wit and musical charm that is the reason for the continued popularity of G&S worldwide.

Simon Butteriss has become the modern equivalent of George Grossmith. In performances of the patter roles all over the world with the D'Oyly Carte and latterly with the Carl Rosa Opera Company he has delighted literally hundreds of thousands of people. National critics have referred to him as a "comic genius" and "the leading comic baritone of his generation". In addition to his career as an actor/singer on stage and screen Simon is very busy writing: a new *Lets make an Opera* play to go with Britten's *Little Sweep* was premiered to great acclaim this year at Aldeburgh. In 2006 he has a new *Magic Flute* opening at London's Wigmore Hall as well as numerous opera translations and television projects.



Simon has written *Grossmith, Gilbert and Sullivan* as an appraisal of George Grossmith's relationship with Gilbert and Sullivan. The film is a Grossmith like "one man show" in which Simon the narrator takes us on a fascinating journey where he becomes not only Grossmith the man, but all his comic characters. The songs, the humour and the history combine in a dazzling tour de force which redefines the musical documentary genre.

Shot in London, at many of the places that Gilbert and Sullivan worked from, such as the Savoy Hotel and Theatre, the film's principal location is the exquisite Normansfield Theatre in Teddington. This building has only just re-opened after an extensive period of restoration and is now the finest example of a working Victorian theatre in the British Isles. History has come full circle with this film, since



Grossmith actually used to perform his one man show at the Normansfield, and the original portrait panels from the first production of *Ruddigore* are on display at the theatre, which are used as a backdrop for that section of the narrative.

*Grossmith, Gilbert and Sullivan* was shot in high definition at 25 frame progressive and will be an hour in duration. It is currently being edited and will be available for world wide sales in mid February 2006. A DVD release is planned for late February to tie in with the Carl Rosa Company's sixty date US tour, where Simon will play Koko in *The Mikado* and Sir Joseph Porter in *HMS Pinafore*.



## == CARL ORFF'S CARMINA BURANA

Directed by François Goetghebeur  
Produced by LGM  
Co-producer: FR3  
Running Time: ca. 60'  
16:9 DigiBeta

There is hardly a day in the year when there is no performance of Carl Orff's masterpiece *Carmina burana* somewhere in the world. Composed in 1936 this piece became an instant hit at its first staging in the Staatsoper Frankfurt in June 1937. Orff used a collection of mundane songs from the monastery of Benediktbeuern known as Codex latinus 4660. It contains poems in middle-high German and vulgar Latin written by or telling stories about wandering monks and itinerant scholars. Most of them are dealing with love and drink and seem to have originated in the 13th century. There sensuality and eroticism mixed with sharp wit and mockery anticipate the Renaissance.

When François Goetghebeur after his successful recording of *Beethoven's 9th* for LGM was offered this production he took advantage of having young musicians and more time to bring Orff's masterpiece up to the speed of our time, i. e. visualise it instead of recording a stage version, break out of the confines of a concert hall and move soloists and chorus into various locations all

around Paris. By creating a genuine adaptation for television he succeeds in getting across the lyrics and their underlying emotions to a young audience of today.

Jean-Philippe Sarcos conducts the Orchestra of the Universities and Great French Schools in which professional musicians and highly gifted amateurs make music together, a chorus of handpicked music lovers and the soloists Elisabeth Vidal, soprano, Arnaud Le Du, tenor, and Jacques Loiseleur des Longchamps, baritone.

# 12 backstage

## PRIZES



★ **LES TROYENS** is the first DVD to win the Classic FM Gramophone Award 2005 - Record of the Year, 'A Trojan Horse in the CD camp' as Hans Petri brilliantly punned.

★ **THE LINDSAYS** at the very same event were given a special achievement award. David Fanning said, 'Peter Cropper has been called the Mick Jagger of the String Quartet – not from exhibitionism but from the urge to let himself go'. PHI has the only major performance material by this outstanding Quartet. Seven Haydn Quartets were recorded at Kuhmo in HD, and all four members of the now disbanded Quartet participated in the documentary 4Better 4Worse.

★ **LES PALADINS** on Tour – after the great success of stage performances in Paris, London, Shanghai and Caen this opera will be seen at the Athens Festival in July 2006 and at Tokyo's Bunkamura Hall in November 2006. The stage production has also been nominated for 'Les Victoires de la musique classique'.

## ON TOUR

The Cloud Gate Dance Theatre of Taiwan will be touring with the *Cursive* trilogy in 2006, a good time to program our recently completed *Cursive II*. Venues confirmed or under negotiation include:

- ★ **Huayi Festival Singapore**
- ★ **Hong Kong Arts Festival**
- ★ **In Transit Festival Berlin**
- ★ **Shinjuku Cultural Centre Tokyo**
- ★ **The Harris Theatre for Music & Dance Chicago**
- ★ **Zellerbach Hall, Berkeley**



## MOZART YEAR 2006

Our catalogue includes Piano Concertos, Sonatas, Clarinet and String Quintets amongst others, as well as a brand new recording of the last Mozart opera *La Clemenza di Tito* (HDTV, 5.1 Surround Sound). Ask for more information and/or screeners.



## NEW ON DVD

Opus Arte has been releasing two further titles represented by PHI, *Les Paladins* and *La Clemenza di Tito*.

*Les Paladins* is our fourth release of a Rameau opera, putting this neglected composer firmly back on the map, and there is more to come. *Les Indes Galantes* for instance have been nominated for this year's Midem Classical Award in the category DVD Opera/Ballet.

*La Clemenza di Tito* is available right at the beginning of the Mozart year. The highly acclaimed Herrmanns' production of this underrated last opera by Mozart puts this masterpiece back in its rightful place. An introductory documentary is also available.



## SPECIAL SCREENINGS AT MIDEM 2006:

### JEWELS: RUBIES



From the recently completed *Jewels* Telmondis will show *Rubies* in High Definition on Monday, January 23rd, 16:30, at Palais des Festivals, Room J.

### PETER WARLOCK



Tony Britten has specially made a 30 minute compilation of *Peter Warlock – Some Little Joy* which will be screened also in High Definition on Monday, January 23rd, 18:30, at Palais des Festivals, Room J.

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