

Poorhouse

INTERNATIONAL

Newsletter

N°60

February 2024

The Cleveland Orchestra

"Unflashy yet unmatched"

New York Times

11.01.2024



*"Unflashy yet unmatched.
Such is the culture of the
Cleveland Orchestra,
an oasis of excellence,
maintained and nurtured
since Welser-Möst became
its music director in 2002."*

New York Times 11.01.2024

The Cleveland Orchestra

Mahler Symphony No.2

"Resurrection"

The New York Times titled: "Mahler's Resurrection Manuscript Settles in Cleveland". Dr. Herbert Kloiber, one of the orchestra's trustees, bought it at a Sotheby auction and donated it to The Cleveland Orchestra. Written in the composer's own hand in 1894, the 282 page, unaltered document is the only complete autograph of the symphony in existence, and it contains invaluable marks of Mahler's alterations and annotations. Long recognized for its affinity with the Austro-German repertoire, The Cleveland Orchestra will preserve the manuscript in partnership with the Cleveland Museum of Art, making it available to scholars and accessible for public viewing in the future. When it was first exhibited at Severance Hall Franz Welser-Möst conducted two outstanding performances of the piece and had this to say: "To see Mahler's handwriting on the page and to follow his process, one feels even closer to the composer and his masterpiece". The programme opens with contributions from the music director, orchestra musicians and some rehearsal clips. Soloists Lauren Snouffer and Marie Nicole Lemieux. The Cleveland Orchestra Chorus.

Produced by The Cleveland Orchestra and Digital River Media

Directed by Clyde Scott.

Shot in HD, Running Time 97'

Franz in Vienna

Conductor Franz Welser-Möst contrasts Mozart's Divertimento No. 2, K131, written by the 16- year-old with the mature Arnold Schoenberg's Variations for Orchestra op. 31 in this concert of The Cleveland Orchestra. While walking through Vienna, Welser-Möst talks about the Viennese passion for music and the arts and reminds us that divertimento means entertainment, music played at parties and between meals, containing dances and folklore. The ageing Schoenberg looked back at his childhood in Vienna with nostalgia, and one can spot polka- and waltz-like sequences and underneath some references to Mozart.

Produced by The Cleveland Orchestra and Lumahai Productions for the In Focus series
Directed by Clyde Scott

Shot in HD, Running Time 68 Minutes.

Franz's Linz

On a tour through his hometown, Linz, Franz Welser-Möst introduces Mozart's Symphony No. 36, "Die Linzer", K435. Mozart and Constanze travelled back from Salzburg to Vienna at the end of October 1783 and were guests of Count Thun. Mozart noted on October 31st: "On Tuesday, November 4th, I shall hold an academy in the local theatre, and as I don't have a single symphony with me, I am working helter-skelter on a new one which needs to be ready by then". Franz Welser-Möst conducts the symphony with The Cleveland Orchestra.

Produced for the In Focus series
by The Cleveland Orchestra
and Lumahai Productions
Directed by Habib Azar
Shot in HD, Running Time 43'

Franz Welser-Möst
Photo © 2023 Roger Mastroianni



**"Welser-Möst is known
more for his authoritative,
even demanding, conducting
than for his showmanship."**

New York Times

11.01.2024



Franz Welser-Möst
Photo © 2016 Roger Mastroianni

Ein Heldenleben by Richard Strauss

This recording is part of The Cleveland Orchestra's ongoing In Focus series. Music Director Franz Welser-Möst briefly situates the piece and tells us that the hero is, to a certain extent the composer himself, when he lashes out at his critics or lets the solo violin, played by concert master David Radzynski, portray the relationship with his wife, the soprano Pauline de Ahna. He also states that you can enjoy this tone poem without any knowledge of the underlying programme and suggests: "let the music speak for itself". After the performance we meet David Radzynski who talks about his career.

Produced by The Cleveland Orchestra
and Lumahai Productions

Directed by Clyde Scott
Shot in HD, Running Time 55'

An Artist's Voice

Music Director Franz Welser-Möst lets composer Thomas Adès introduce his "Exterminating Angel Symphony" and talks about how Jean Sibelius came into his own with Symphony No. 5. We hear extracts of both pieces underpinning the composer's and the conductor's explanations and enjoy complete performances.

Produced by The Cleveland Orchestra
and Lumahai Productions

Directed by Mathew Diamond
Shot in HD, Running Time 72'



The Cleveland Sound

Music Director Franz Welser-Möst talks about his ideal and how he achieved it in a tenure of more than two decades. When he arrived, the sound lacked warmth and a chamber music like intimacy. By picking the right musicians who have a sense of humility towards the music and playing with the acoustic of the concert hall he achieved the unmistakable Cleveland sound which he demonstrates in a performance of Metamorphosen by Richard Strauss and the Mozart Requiem in D minor, K 626. Soloists Siobhan Stagg, Avery Amereau, Ben Bliss and Anthony Robin Schneider. The Cleveland Orchestra Chorus. Produced by The Cleveland Orchestra and Digital River Media Directed by Clyde Scott Shot in HD, Running Time 93'



John Adams
photo © 2022 Roger Mastroianni

Herbert Blomstedt - The Seeker

Herbert Blomstedt conducts The Cleveland Orchestra in Carl Nielsen's Symphony No. 4, "The Inextinguishable" which is in the composer's words a reflection on "the elemental will to live". As a conductor Blomstedt sees himself as "a seeker, always searching from behind this music and I never feel that I know enough".

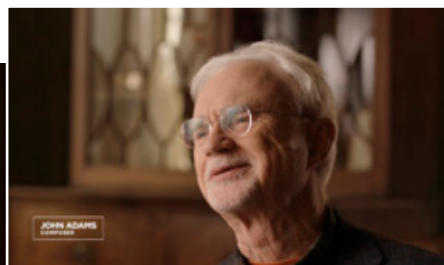
Produced by The Cleveland Orchestra and Lumahai Productions

Directed by Matthew Diamond

Shot in HD, Running Time 48'

John Adams' America - Through the Looking Glass

A concert featuring work by Steve Reich, Philip Glass, Carlos Simon, Gabrielle Smith and John Adams, the composer conducting The Cleveland Orchestra. In his introduction John Adams talks about the roots of American Classical Music and introduces two remarkable composers of the younger generation. Soloists Stephen Banks, Saxophone, und Jeremy Denk, Piano. Produced by The Cleveland Orchestra and Lumahai Productions
Directed by Matthew Diamond
Shot in HD, Running Time 98"



Herbert Blomstedt
photo © 2022 Roger Mastroianni



Barbara Hannigan
photo © 2022 Roger Mastroianni

Barbara Hannigan conducts The Cleveland Orchestra

For her debut with the orchestra she juxtaposed Haydn's Symphony No. 44, Claude Vivier's Lonely Child, a poignant and autobiographical meditation on love and longing, Ligeti's Lontano and Death and Transfiguration by Richard Strauss, a reflection on life and what happens thereafter. Soloist Aphrodite Patoulidou, Soprano. Produced by The Cleveland Orchestra and Lumahai Productions
Directed by Clyde Scott
Shot in 4K, Running Time 90'
With Introduction ca. 105'



"She is passion personified, urgent, almost red hot, taking over the body and moving it, spasm by spasm, filling it with rage and beauty"

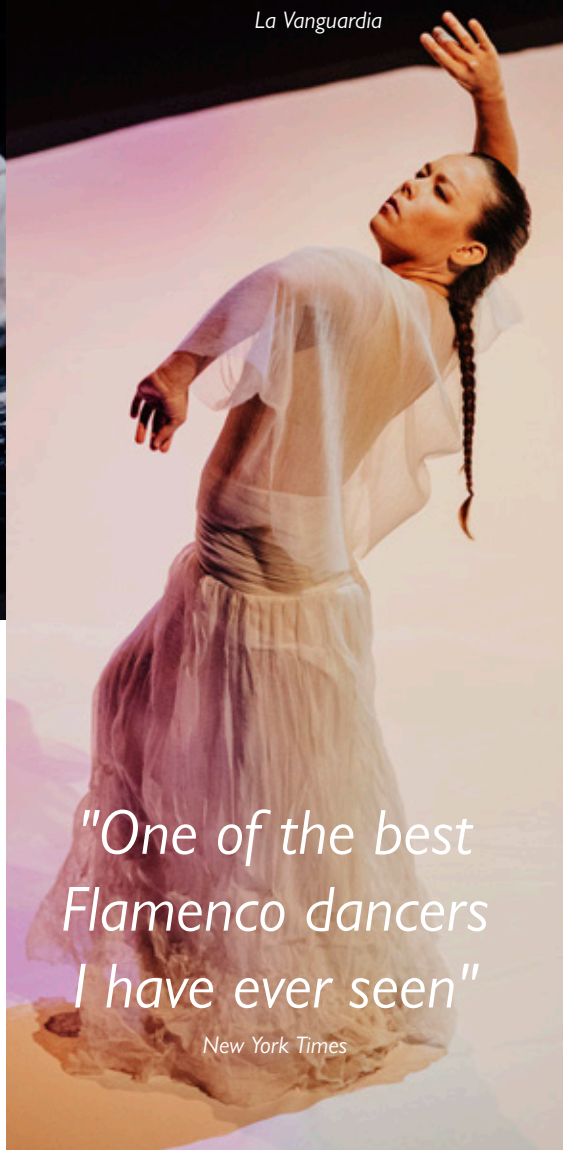
La Vanguardia

THREE BY ROCÍO MOLINA

Rocío Molina is arguably the most important Flamenco dancer since the legendary Carmen Amaya. She has invented her own artistic language based on a re-working of the traditional Flamenco style, respecting its essence but taking it further towards the avant-garde. Her choreography creates stunning scenic events, her interplay with the guitarists and the control of her body are unique. Her inspiration is drawn from a wide range of culture, from cinema to literature as well as from philosophy and painting. Borrowing also from contemporary dance, she presents the beautiful and the terrible that we are confronted with in our daily lives and does not shy away from completely exhausting herself on stage.

When director Emilio Belmonte asked her during a meeting at Nîmes why she had never allowed her successful Trilogy to be

filmed, she looked him straight in the eye and countered: "Emilio, do you think this could be good for anything?" Emilio was perplexed and then replied: "Rocío all of your performances deserve to be recorded under the best possible circumstances for two reasons: to give the widest possible audience a chance to enjoy your work and to leave a lasting mark on the history of Flamenco for generations to come." This is all the truer as Rocío Molina is planning to retire from dancing to devote herself to performance beyond dance. These recordings will be her legacy as a dancer. The recordings took place at the National Theatre of Catalunya, a complex built by Ricardo Bofill, on March 10th, 11th and 12th, 2023.



"One of the best Flamenco dancers I have ever seen"

New York Times



guitarist Rafael Riqueni 61'
Al Fondo Riel (Lo Otro del Uno) with
guitarists Eduardo Trasierra and Yera Cortés 75'
Vuelta a Uno guitarist Yera Cortés 81'
Rocío Molina has won many awards including
the Silver Lion of Dance at the Venice

Directed by **Emilio Belmonte**
Produced by **Rétroviseur Productions**
Running times **61', 75' & 81'** Shot in **4K**

Biennale 2022. Where in conclusion of his statement, director Wayne McGregor opined that: *"Morphing between the feral, the sensuous, the upright, the parallel, the violent, the tender – in an astonishing explosion of physical and creative energy. Rocío Molina is a force to be reckoned with, in art and in life".*



A SONG FOR CESAR

American labour leader and civil rights activist Cesar Chavez (1927-1993) co-founded with Dolores Huerta the National Farm Workers Association (NFWA) which later merged with the Agricultural Workers Organizing Committee (AWOC) to become the United Farm Workers (UFW) labour union. Chavez' world view combined leftist politics with Catholic social teachings and an admiration for the peaceful revolution lead by Mahatma Gandhi. Born into a Mexican-American family, Chavez started out as a manual labourer before spending two years in the United States Navy. Running the UFW he helped labourers register to vote, launched an insurance scheme, credit facilities and a newspaper for farm workers.



Dolores Huerta
© Paul Richards



Cesar Chavez, photo © Paul Espinoza

He called legendary strikes to better the fate of exploited farm workers and was instrumental in California passing the California Agricultural Labor Relations Act of 1975. Farm owners considered him "a communist subversive". He became an icon for organized labour and posthumously received the Presidential Medal of Freedom in 1994.

The American Masters documentary by Abel Sanchez and Andres Alegria presents a unique view of the life and legacy of Cesar Chavez and the farm worker movement. The film tells a previously untold story about the musicians and artists who dedicated their time, creativity and even put their reputation on the line to peacefully advance Cesar Chavez' movement to gain equality and justice for America's suffering farmworkers.

Big Sur Folk Festival, 1970 © Gems/Redferns



Joan Baez, © Bob Fitch



Cheech & Chong, © Michael Ochs



Contributors include Malaquias Montaya, Joan Baez, Carlos Santana, Luis Valdez, Taj Mahal, Dr. Maya Angelou, Dolores Huerta and Abel Sanchez.

"A Song for Cesar" doesn't need to be slick to reveal its beating heart. It's the kind of labour of love that brings recent history into colourful and tuneful focus. And with conditions for farmworkers these days hardly tolerable still, maybe this movie can be absorbed as a song "from" Cesar too."

Los Angeles Times

Produced & directed by **Abel Sanchez & Andres Alegria**
Running time **85'** Shot in **HD**

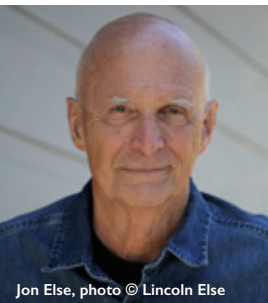


Lorena Feijoo and the dancers rehearse

LAND of GOLD

Directed by **Jon Else**
produced by **After Image Public Media** Running time **82'** Shot in **HD**

"Filmmaker Jon Else turns an operatic flop into cinematic gold", headlines Andrew Gilbert's review of Jon Else's fly on the wall documentary about the rehearsals of John Adams' and Peter Sellars' opera *Girls of the Golden West* Commissioned by San Francisco Opera, it tells the stories of various groups



Jon Else, photo © Lincoln Else



Camille Servan, photo © Hau Guo

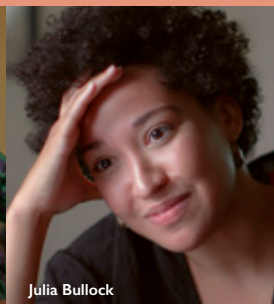
who joined in the quest for getting rich quickly during the California Gold Rush in the mid-1800s. Peter Sellars, who fashioned the libretto from historical texts, and John Adams

already have previously collaborated on *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic*. This new project – "not exactly an opera and not exactly a musical" in John Adams' words - was not well received at its première in 2017, but the film by Jon Else takes a detailed look at the production and rehearsals including interviews with the leading singers, the composer and the director and thereby preserves the best of their joint efforts. As Jon Else put it: *"I love filming others struggling to make art"*. And Andrew Gilbert concurs: *"With dozens of hours of rehearsal footage to whittle down and refine ... they created a film that captures the moments of arresting beauty"*.

Focussing on the development of a few crucial scenes: a spider dance on a massive sequoia stump by San Francisco Ballet star Lorena Feijóo playing Lola Montez and the attempted rape of Mexican barkeeper Josefa Segovia sung by the stunning mezzo soprano J'Nai Bridges the film is far more entertaining than the production itself. Else, on the



John Adams



Julia Bullock

suggestion of John Adams, also "scrambled the order of events in the opera. The central through line is the collision course between Joe and Josefa and the simmering lynch mob". Jon Else is a well-known US director and cinematographer with, amongst others, *Wonders Are Many*, *The Making of Doctor Atomic* and *Sing Faster: The Stage Hands Ring Cycle* to his credit. The main cast also includes Julia Bullock as Dame Shirley and Paul Appleby as Joe Cannon. The edit of *Land of Gold* was delayed during the pandemic and the film has only recently been released.



Julia Bullock



Larry Pech



Paul Appleby, Peter Sellars, J'Nai Bridges

Shirine

Directed for television by **Vincent Massip**

Produced by **Telmondis**

Running time **105'** Shot in **HD**

Composer and organist Thierry Escaich is also well known for the art of improvisation. He succeeded Maurice Duruflé as organist at the Parisian church of Saint-Etienne-du-Mont. He has about one hundred works to his credit as composer and sees himself in the tradition of Ravel, Messiaen and Dutilleux. As a film buff he loves to accompany silent movies like *The Phantom of the Opera* and *Metropolis*. His second opera *Shirine* had its world première at Lyon Opera in 2022. The plot is taken from a fairy tale by the Persian poet Nizâmi Ganjavi from the 13th century about an amour fou between King Khosrow of Persia and Queen Shirine, who inherited the Christian Kingdom of Armenia. She was a self-confident warrior woman brought up in a world ruled by women. When they first meet, Shirine, who had fallen in love with the picture of Khosrow is too independent and freedom loving to give herself up to the then Prince in exile. For strategic reasons Khosrow, when inheriting his Kingdom, marries into the rulers of Byzantium but never gives up longing for Shirine. When his wife passes away, he travels to the court of Shirine where he is assassinated by his son who takes revenge for his mother. When the son in turn makes advances to Shirine she kills herself. The recurring motto put

forward several times by the chorus is: "Mad love is roaming about, exile is its kingdom". This refers to Khosrow having been banned by his father for being a playboy and not seriously preparing for his inheritance. Atiq Rahimi, born in Kaboul and living in France since 1984, produced the libretto. He is a writer, filmmaker and painter who won the prestigious Prix Goncourt for his first novel written in French.



Photos © Jean Louis Fenandez



Shirine

An Opera in 12 scenes

Lyon Opera Orchestra and Chorus

Conducted by **Frank Ollu**

Stage Director **Richard Brunel**

soloists

Shirine **Jeanne Gerard**

Khosrow **Julien Behr**



Senar Rachmaninoff's Summer Paradise

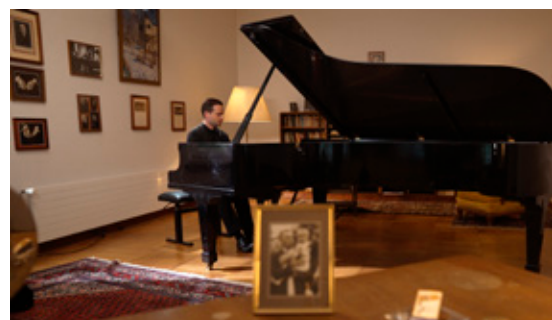
In time for the composer's 150th birthday journalist and filmmaker Roberta Pedrini provides us with a biography of Rachmaninoff based on his wonderful Bauhaus villa on Lake Lucerne.

Rachmaninoff had spent part of his honeymoon 1902 in Switzerland and much liked the landscape. When the occasion arose in 1929 to acquire a choice site on the lake he acted immediately and commissioned the Lucerne firm of Alfred Möri and Karl-Friedrich Krebs to build a villa to his specifications. It was to become his summer paradise until World War II broke out. Senar is an acronym of Sergej and Natalja R. This was the place where he recovered from strenuous touring, received friends and looked after the villa's grounds. It became a new centre in his life, something he had missed since he had left Russia after the October Revolution. As



Anthony Pappano rightly said: "This is a place of creativity". A relaxed Rachmaninoff would compose his *Rhapsody on a Theme by Paganini* for piano and orchestra in 1934 and his *Symphony No.3* in 1936 after not having composed any orchestral music since *The Isle of the Dead* in 1909. Before he finally emigrated to the United States he played one last concert on August 11th, 1939 at the Lucerne Festival under the direction of Ernest Ansermet with Beethoven's *Piano Concerto No.1* and *The Rhapsody* on the programme.

Francesco Piemontesi talks about Rachmaninoff the pianist and performs a piano transcription of *Vocalise*, *Piano Sonata No. 2* and we see him in a clip of *Rhapsody*. Whereas conductors Gianandrea Noseda and Paavo Järvi talk about Rachmaninoff the composer and the person and we enjoy a clip of Paavo Järvi conducting *Symphony No.3*. Ettore Volontieri, who has been running the Rachmaninoff Foundation until recently, provides more biographical background and reminds us that Rachmaninoff fought all his life for the two ffs in his name and not the v which he attributed to the Bolsheviks.



Directed by **Roberta Pedrini**
Produced by **Christian Gilardi for RSI**
Running time **53'** Shot in **HD**

Who Has Stolen the *Boléro* by Maurice Ravel? - The Saga Continues

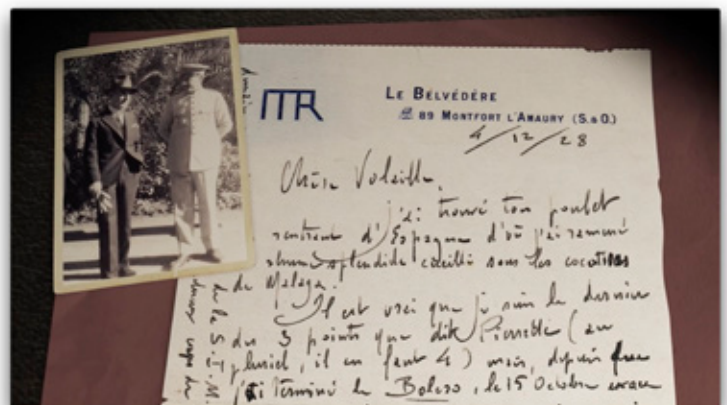
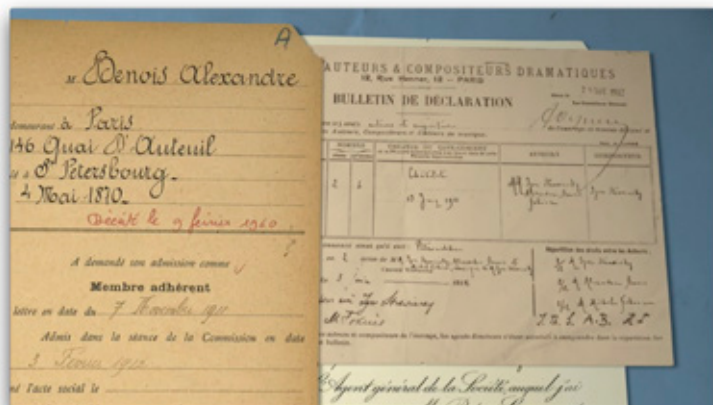
One of the world's most popular pieces of classical music, the *Boléro* by Maurice Ravel, came out of copyright on May 1st, 2016. The earlier documentary, also distributed by Poorhouse, dealt with the, most likely fraudulent, manipulation of the heritage concerning the author's rights worth tens of millions. When Maurice Ravel's brother Edouard died, it turned out that his nurse inherited his author's rights. Filmmaker Fabien Caux-Lahalle will now in his second documentary investigate how the owners of the estate try to find a way to prolong the copyright in this masterpiece. They claim that Alexandre Benois, the set and costume designer as well as Bronislava Nijinska, the choreographer, also had some artistic input in Ravel's composition and should therefore be added to the author's rights declaration of 1929. The performing rights society of France, La SACEM, flatly refused and was promptly taken to court. The final judgment is due somewhere in 2024. If they win the *Boléro* goes back into copyright for another 28 years as the choreographer only passed away in 1972. As Arthur Rubinstein remembered, Ravel had just returned from a very successful

American tour and hardly had any time to fulfil Ida Rubenstein's commission. It is therefore highly unlikely that he had much contact with his fellow artists. Ravel, known to be extremely meticulous would not have omitted co-authors on his declaration and the poster of 1929 shows three works of which two do have co-authors but the *Boléro* is simply publicised as a work by Maurice Ravel.

This saga of author's rights, a flawed heritage, lobbying and tax evasion also has taken one other turn which directly concerns the public. Maurice Ravel's brother Edouard had maintained Maurice Ravel's villa as a museum. In his will he bequeathed this villa with all its belongings to the Réunion des Musées Nationaux. Manuel Rosenthal, the conductor, remembers, that Ravel used to keep all his manuscripts in a hidden cubby hole. All of a sudden these priceless documents appear for sale in New York and might disappear forever in the vaults of some collector. The French Ministry of Culture has to date done nothing to save them for posterity. A true crime story if ever there was one.



Directed by **Fabien Caux-Lahalle**
Produced by **18ème District**
Running time **52'** Shot in **HD**



The Past is the Future

A History of Spanish Dance



Spanish dance like the classical ballet has its origins in folk dance, only the influences and roots are different.

Today's Spanish dance as performed by the National Ballet of Spain is a blend of classical ballet, folklore and flamenco. Filmmaker Emilio Belmonte, an aficionado of dance and flamenco in particular, is using the National Ballet and its present director, Rubén Olmo, as the red thread through the history of Spanish Dance, its present presentation and future aspirations. He uses a quote from Antonio Gades, its first director for the structure of his film: "I have all of the past in front of me".

Emilio Belmonte will use Rubén Olmo as a guide to famous past productions such as Merche Esmeralda's *Solea* (Archive) and meeting the dancer at Seville.



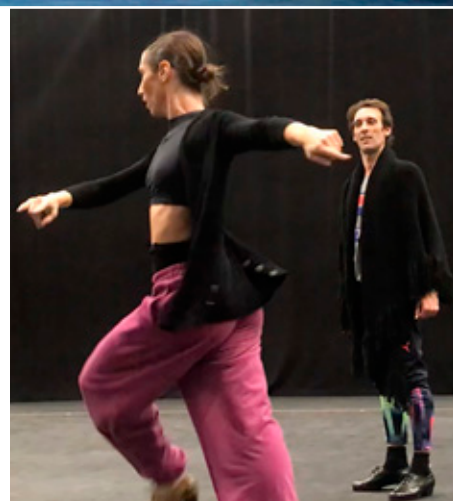
Antonio Gades' *La Casa de Bernarda Alba* or *Bodas de Sangre* (Archive) with statements by Gades (Archive) and an appearance of his widow Eugenia Eiriz who looks after the Gades Foundation.

Aida Gomez' *Poeta* (Archive) with staging by La Fura dels Baus.

Mariel Gallardo's *Medea*. (Archive). She is now professor of dance and will be filmed teaching one of her solos from *Medea*.

José Antonio Ruiz' *Café de Chinitas* or *Fantasia Galaica* (Archive). He was an early director of the Ballet National and Rubén Olmo appeared in many of his productions.

Emilio Belmonte and his crew will also accompany The National Ballet on tour to Columbia with local reaction to its performances and all the problems such an enterprise will cause. The final part of his film will be devoted to an extract from *La Bella Otero* choreographed by Rubén Olmo.



Directed by **Emilio Belmonte**
Produced by **Rétroviseur Productions** Running time **90'**
Shot in 4K



THE MAKING OF A GIANT

Anton Bruckner was born on September 4th, 1824. The musical world has therefore decided, 2024 will be the Bruckner year. Poorhouse is in the lucky position to have the only recent in-depth documentary retracing the life of the organist and composer. Filming at his birthplace Anselden in Upper Austria, at the St. Florian Monastery, where he spent time as a choir boy, teacher and later organist, at Linz and Vienna where he eventually triumphed with his later symphonies. The reception of most of his compositions was late and slow but today his compositions have become staple concert programming. As Deryk Cooke quite rightly pointed out *"Bruckner's symphonic music is more like walking around a cathedral and taking in each aspect of it than like setting out on a journey to some hoped for goal"*. Poorhouse is also in the position to provide Bruckner's symphonic work from the Munich Philharmonic Orchestra or The Cleveland Orchestra to celebrate the birthday of this great composer.



© Bruckner Society of America

PUCCINI CENTENARY

Giacomo Puccini passed away in November 1924. If you would like to commemorate his death you might want to schedule the stunning *Fanciulla del West* from the Dutch National Opera. Stage Director Nikolaus Lehnhoff provided us with *"a modern-day Wild West Show from Puccini"* (*New York Times*) and found in Eva-Maria Westbroek a sensational Minnie.



Giacomo Puccini

We can also offer a Puccini rarity, the *Messa con 4 voce e orchestra*, better known as *Messa di Gloria*, from 1880. This early work already gives you an idea of the dramatic force that would manifest itself in later compositions, pastoral melodies that turn into emotional outbursts, frenetic fugues and triumphant brass. Performed by Diego Fasolis, I Barocchisti, on historical instruments, and the Chorus of Radiotelevisione svizzera. Produced by RSI and ARTE. Directed for Television by Roberto Pedrini. Shot in HD. Running Time: 45'

MUSIC PROGRAMMES READY FOR DELIVERY

Tchaikovsky Overtures: Hamlet 29'
Romeo & Juliet 38'
The Tempest 25'
Peculiar by Ana Morales 88'
Three by Rocío Molina: Inicio 70'
Al Fondo Riela 75'
Vuelta a Uno 71'
The Cleveland Orchestra: Herbert Blomstedt, The Seeker 48'
John Adam's America 98'

The Tempest
photo © Carlos Quezada Webres



AVANT PREMIERE 2024, BERLIN

The Avant Première screening of the POORHOUSE INTERNATIONAL showreel is scheduled for Sunday 18th February 2024, Block 1 (11:00-12:30).

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