



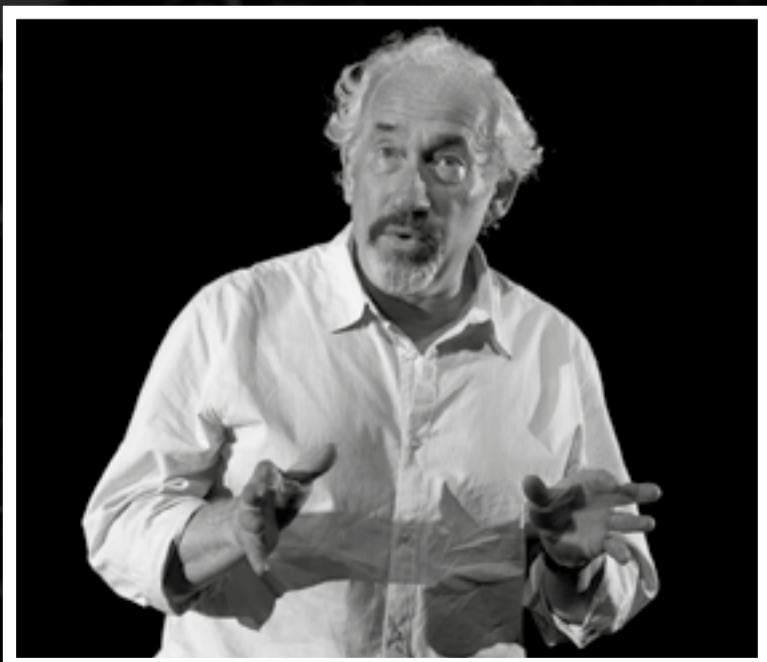
SOUND TRACKS MUSIC WITHOUT BORDERS

Featuring acclaimed jazz musician **Wynton Marsalis**,
Senegal's star singer **Youssou N'dour**,
BBC's 2008 Folk Singer of the Year **Julie Fowlis**
& Icelandic indie rock band **Of Monsters and Men**

Newsletter N°28
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MEETING SHAKESPEARE

A new factual film following the creation of Simon Callow's latest one-man play. An intimate film about the creative process, a look inside the craft of acting/playwriting and a ride through the theater world you won't ever forget.



2 talbot players



SOUND TRACKS

The first episode of 'Sound Tracks' dealt with music and politics. We witnessed how a pop song became a Putin election hit in Russia, how Seun Kuti carries on his father Fela Kuti's tradition of political messages through song and how violinist Marat Bisengaliev from Kazakhstan takes sweet revenge by persuading Erran Baron Cohen, the composer of the soundtrack to the cult film 'Borat', to write a symphony with solo violin for him. The episode ended with a wonderful bit of Fado performed by Mariza. Now the Talbot Players are back with episode number two: 'Music without Borders'. The four stories featured in this episode are:

JAZZ AMBASSADOR

with acclaimed jazz musician and author Wynton Marsalis.
Sound Tracks reporter Alexis Bloom follows Marsalis and his Lincoln Center Jazz Orchestra - now celebrating its 25th anniversary - on the road as they perform in Chicago, spreading the gospel of jazz to young people. Does jazz - America's music - have a future in today's pop-saturated, ultra-commercial music scene? Including a concert performance of Duke Ellington classics, a visit with a South Side high school's jazz band and candid interviews with Marsalis and key band members, this story paints an intimate portrait of Marsalis and his "band of brothers" as they share their stories and music with a new generation.
Produced by Emily Taguchi

THE VOICE OF AFRICA

with Senegal's star singer and human rights activist Youssou N'dour.
Known in the U.S. for his hit duets *7 Seconds* (with Neneh Cherry) and *In Your Eyes* (with Peter Dinklage) - N'dour has been described by Rolling Stone as "perhaps the most famous singer alive" in Africa. N'dour took the unusual step of trying to run for president of his country earlier this year to protest an incumbent accused of corruption and seeking to stay in power past his constitutional term limit. Host Marco Werman follows and interviews N'dour during this tumultuous time as N'dour and other Senegalese musicians led a historic protest movement. *Sound Tracks* cameras capture the riots and violence in the streets as Senegal teetered on the brink, as well as N'dour's grand finale concert, as the nation celebrated when the reform candidate backed by the musicians won the election and named N'dour the new minister of culture.
Produced by Cassandra Herrman



BRAVE

With Scottish folk singer Julie Fowlis.
BBC's Folk Singer of the Year in 2008, Julie Fowlis performs the beautiful theme song for *Brave*, the animated feature from Pixar Studios and Walt Disney Pictures. Already renowned in the UK for her unique version of the Beatles song *Blackbird*, Fowlis was suddenly thrust into the international spotlight with the release of the film this summer. Reporter Mirissa Neff takes viewers to Glasgow, Edinburgh and the rural Gaelic speaking region in the far northwest of Scotland where Fowlis lives with her Irish musician husband and their two young daughters. Travel with *Sound Tracks* to this magical landscape to see the real, fiercely independent Scotland that inspired the movie and find out how Julie and her family are preserving the tradition of Scottish and Celtic folk music.
Produced by Bob Calo

GLOBAL HIT

Sound Tracks ends with an exclusive performance by a special musical guest, a young indie rock band from Iceland *Of Monsters and Men* introduced and interviewed by *Sound Tracks* reporter Arun Rath. The band will perform their summer hit, *Little Talks*, from their debut album.

produced by Stephen Talbot and the Talbot Players running time: 57' shot in HD





A WOMAN'S COUNTRY

Maghalaya in North India is situated at the foot of the Himalayas. It is mainly inhabited by a Million Khasi most of which have adopted Christianity due to the missionary efforts of the British some two hundred years ago. It is a wealthy country primarily run by women.

The capital is Shillong, and it is here that our story begins. Filmmaker Bettina Witte has close ties to the Himalayas where she has owned a lodge for many years. This time she is trying to find out how the Khasi – which means born by a mother – cope with the last intact matrilineal system we know. In the Khasi society the youngest daughter of a clan inherits everything, including all jewelry. She will be the head of the clan and if she is too young, her elder sister or a female cousin takes over until she has come of age. Why the youngest daughter, one might ask. Because she stays the longest with her elderly parents in the family home, whereas the older siblings are either married or live somewhere else. And she will be able to look after her parents longest.

Men are producing the children but are not responsible for their education. It is often taken over by the brother of the mother. Here in Shillong women have definitely more rights than anywhere else in India. And here Bettina Witte wants to find out whether the matrilineal system has a chance to survive in our modern world, in the 21st century.

She has found a Khasi clan in which the question of succession, of the Khadu or head of clan, needs to be resolved. We meet 16 year old Ibanroy who is still going to school in Shillong. Good education is of prime importance in the Khasi society. Will she ever want to go back to the countryside in the south of Meghalaya, near the Bangladeshi border, where her

clan is rooted? We follow her on a weekend trip home and get an impression of traditional Khasi life, a marriage ceremony included. Her cousin Margret confirms: "We have not changed and we will never change. We are being brought up in such a system that we have to accept it. When we get married to a man – we meet a man, we love him – we declare that he is the right one for us – it is what God gives us – this is what we believe". Should Ibanroy accept the position of Khadu and find a man she loves, this man will have to move into her house and take the name of her family.

We also meet one of the rare westerners in the area, a Canadian called James. He has married a Khasi woman and speaks their language fluently. He says: "The tribal law still holds in court. So you as the youngest daughter have rights to land. You as a woman have certain rights to your property. If you are married to a man and you are getting divorced – he has no rights to the children – he has no rights to the land – he basically has to leave and the woman gets it all".

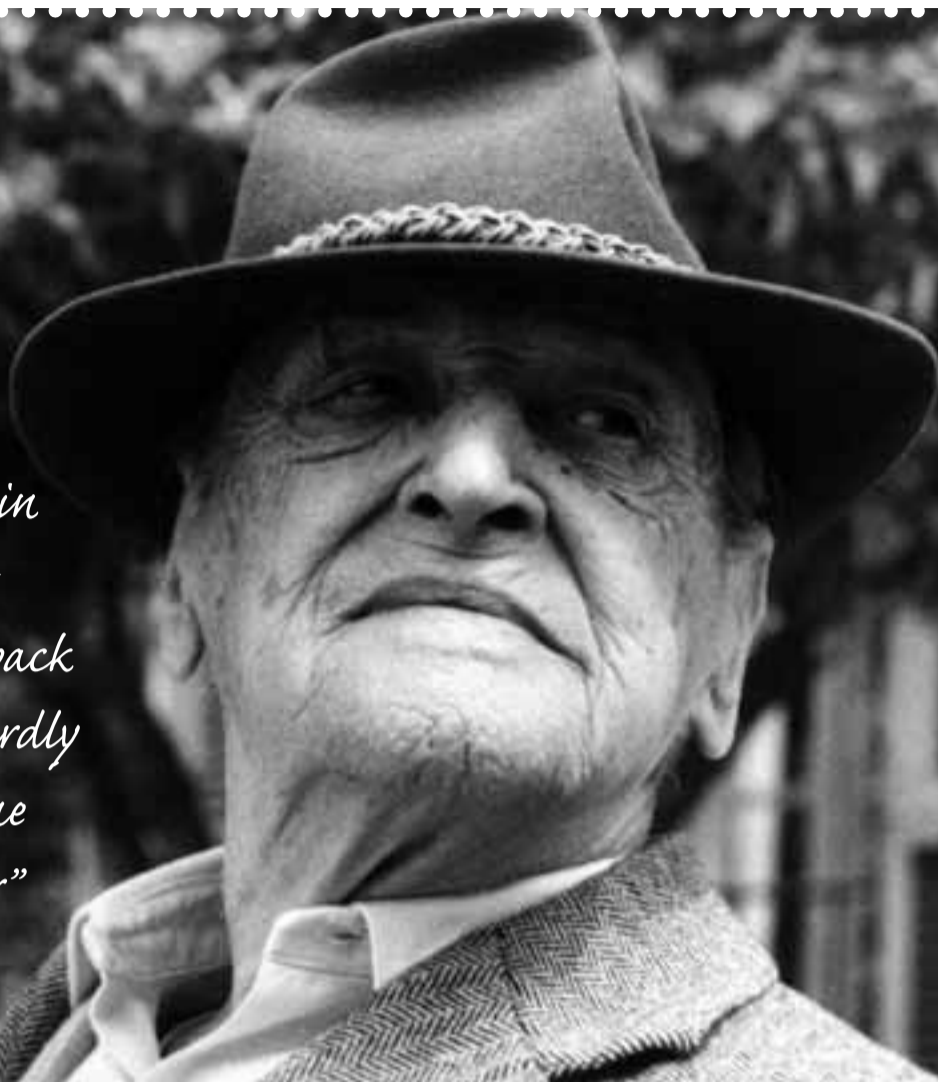
When Ibanroy consults her Aunt Valerian, who is also a Khadu, she gets good advice and begins to look forward to the challenge of running a clan herself. Bettina Witte also meets Patricia Mukkim, a journalist and editor of the Shillong Times, who although leading a modern woman's life, quite clearly advocates the Khasi matrilineal system: "What we would like to tell the world is that women here are socially mobile, economically mobile – we can pursue any vocation we want and we have a very strong support system in the family. I believe in matrilineality, I don't want to provoke any change. Thank God, women are still carrying on the flame".

directed by Bettina Witte produced by Nima Productions
running time: 52' Shot in HD



“Fact and fiction are so intermingled in my work that now, looking back on it, I can hardly distinguish one from the other”

Somerset Maugham



REVEALING MR MAUGHAM

Novelist, playwright and author of many short story, William Somerset Maugham, was probably one of the most popular and controversial literary figures of the 20th century.

His childhood was spent in the gardens around the Champs Elysées and his first language was not English but French. Maugham’s continental origins are part of the numerous misconceptions and contradictions when it comes to one of the most widely read English authors of the 20th century. Traumatized by the early death of his mother and brought up by a rather stern uncle Maugham was steadily writing since the age of 15. While studying medicine he gained much insight into the low life of London and made experiences which were to form the basis of much of his later literary work. He said himself of that period: “I saw how men died. I saw how they bore pain I saw what hope looked like, fear and relief...” In 1897 during his medical studies he wrote *Liza of Lambeth*, a tale of working class adultery and its consequences. The first print run sold out very quickly and Maugham, having in the meantime qualified as a doctor, dropped medicine to become a full time writer for the next 65 years. Plays



like *Lady Frederick* were the talk of town and in 1915 he published *Of Human Bondage*, his most famous novel. “The impotence of man to govern or restrain the emotions I call bondage”, the writer said. Further experience was gathered when Maugham was briefly signed on by MI6 as a spy in Continental Europe. Ashenden, the hero of a collection of short stories, has undoubtedly influenced Ian Fleming’s Bond figure.



In 1926 Maugham bought Villa Mauresque at Cap Ferrat which quickly became a great literary and social salon of the 20s and 30s and remained his home with the exception of the war years which Maugham spent in America.

The author of such bestsellers as *Of Human Bondage*, *The Razor’s Edge*, *The Painted Veil*, *Rain* and numerous other classic stories, plays and novels broke all rules of popular literature and yet became the most successful writer of his age and the world’s first “millionaire author”. His books continue to be read by millions and many have been made into feature films.

Revealing Mr. Maugham sets the record straight on the man and writer outlining his entire life and exploring the origins of many of his books and stories. The film is based on the ground-breaking biography *The Secret Lives of Somerset Maugham* by Lady Selina Hastings. Until this book was released most of the facts about Maugham’s life were shrouded in mystery due to Maugham’s own obsessive desire to protect his private life. Now thanks to Lady Selina’s intensive research all secrets are revealed: the fact that he was homosexual with one great love – an American rogue called Gerald Haxton, his very public marriage to interior designer Syrie, which privately was a sham and his final years immersed in deception and scandal.



Alexander McCall Smith



Armistead Maupin

The documentary by Michael House includes a visit to Japan where the *Japanese Somerset Maugham Society* meets monthly to discuss Maugham’s work, a thrilling sequence with a group of young London actors who explore Maugham’s theatrical work including excerpts from *Lady Frederick*, many private photos from the Maugham family archive and contributions by Maugham’s family who never before were part of a film about their famously controversial grandfather. Even Maugham’s face book fans get a word in.

Interviewees include Armistead Maupin, Alexander McCall Smith, Pico Iyer, Alan Furst, Selina Hastings, Ronald Harwood, Nicky Haslam, Camilla Chandon (Maugham’s granddaughter), Nicolas Paravicini (Maugham’s grandson) and many more.

directed by Michael House
produced by SWiM cinema
running time: 84’ Shot in HD

“An insightful documentary on the life and loves of one of the 20th Century’s greatest writers”

Brian Robinson, BFI, London



FROM THE GOLDEN GATE TO THE EIFFEL TOWER

The eyes of a photographer are special, through their lens ordinary objects become poetry and old familiar places are reborn.

Over the past 70 years San Francisco photographer Fred Lyon has created a photographic oeuvre that portrays the sister cities of San Francisco and Paris, his camera capturing subtle moments testifying to the artistic connection shared between these two metropolises.

In a career which began while serving in the US Navy during WWII Lyon served as a White House official photographer during the 1940's, he worked in New York City as leading photographer for the advertising industry during the 1950s (the real-life Madman era). Lyon's mesmerizing images have been featured in *Vogue*, *Life* and *Glamour* Magazines. His work includes not only sublime urban landscapes but also fashion images and numerous portraits of celebrities spanning seven decades - Cary Grant & Henry Miller to mention a few. In the 1970s Lyon became the west-coast's most important interior and architectural photographer, working both in black and white and colour. Lyon now owns one of America's

most unique privately held photographic collections.

A soft-spoken, private man Lyon's legacy is only now beginning to be appreciated beyond the world of art-directors and the advertising elite. Lyon's recognition as an American artistic icon is gaining momentum steadily with recent museum expositions in Chicago and San Francisco.



In his film *From the Golden Gate to the Eiffel Tower* Michael House will use Lyon's monumental photographic oeuvre, archive footage, interviews of family members along with newly filmed sequences

of Fred Lyon at work to take the viewer on an unforgettable journey that reveals a San Francisco and Paris which only exists within the artistic vision of one of America's most prolific professional photographers. On the way we shall also take a look at the past 70 years of American culture as seen through the camera of Fred Lyon.

In 2010, a collection of Lyon's San Francisco images were published in the best-selling book *San Francisco Then*, this film will follow Lyon as he prepares to publish his upcoming book of Paris photos.

Lyon, who is approaching 90 remains an active working photographer; sequences will be filmed of him working on his current commissions, footage that captures Fred Lyon in his true element. This film will offer the opportunity to look over the shoulder of a photographer whose work ranks alongside Brassai, Cartier-Bresson & Kertész.

produced and directed by Michael House running time: 52' Shot in HD

MEETING SHAKESPEARE

Simon Callow and his new one-man show



Since his role as Pozzo in the record breaking west-end production of Samuel Beckett's *Waiting for Godot* along side Ian McKellan and Patrick Stewart, actor Simon Callow, (*Amadeus*, *Four Weddings and a Funeral*, *Howard's End*, *A Room with A View*, *No Man's Land*) has been working on a new original play about the life and work of William Shakespeare.

Simon Callow established himself with *The Importance of Being Oscar* (1995) and the internationally successful *Mystery of Charles Dickens* (2001) as the master of the one-person play who can bring to life literary figures on stage, immerse the audience in their work and deliver theater entertainment unlike any other performer of his generation.

From its beginnings in early 2009 the creation of *Being Shakespeare* has been filmed in minute detail by director Michael House. The film follows Callow and writer Jonathan Bate from their first writing sessions in North London in the summer of 2009 to the launch of the play in London's West End late in 2010.

The film documents the writing of the play as it struggles to translate from the imaginative heads of Simon Callow and the scholarly mind of playwright Jonathan Bate into a working stage script, the read-through pitch to prospective producer - Harold Panter of the Ambassador's theatre group, the first rehearsals and Callow's mammoth task of text memorizing, the plays stage designing and first 'test' tour of the UK, a performance at the Edinburgh Festival and finally the big launch in London's west end. In short, an entertaining observational film that reveals the excitement (and the difficult reality) of bringing an original play to life in today's big money theatre world.

Highlights include: the struggles on the play's content and staging between playwright and actor; audience reaction during the first 'invite only' performance at Wilton's Musical Hall in east London, more writing to improve the play, the play's first commercial theatre performance in Plymouth with an intimate dressing room interview by Callow voicing his fears about the play's commercial viability, playwright Jonathan Bate's opening night recap of his ongoing fight to keep the play a little bit 'funny' despite Callow's desire to make it more serious.

Jonathan Bate, considered the world's most credible Shakespeare historian, makes a solid argument about who he believes the 'true' William Shakespeare actually was.

Once the curtain falls on the London opening and the film ends you will never think the same again of the theater or actors and certainly not the same about Shakespeare.

written, produced and directed by Michael House running time: 52' Shot in HD





Alex Lawther as the young Benjamin Britten photos © Andrew Midgley

BENJAMIN BRITTEN PEACE AND CONFLICT

Much has been written and several documentary films made about Britten's life and his long and successful personal and creative partnership with the tenor, Peter Pears. But little has been made of another, and in my view just as important an element, his lifelong commitment to pacifism. From writing an essay at preparatory school decrying hunting and all organised violence, including war, to his being a conscientious objector during world war two, his performances with Yehudi Menuhin at Belsen and the supreme emotional statement of the 'War Requiem', a fervent espousal of pacifism was a constant throughout the sixty three years of his life.

Benjamin Britten - Peace and Conflict, is a feature length drama documentary which explores the way in which Britten's pacifist beliefs developed from a young man's curiosity about communism and its links with pacifism, to a gradual realisation that politicising the peace movement, at the time a reaction to the fascist threat, was for him, not the answer. This led to Britten's adoption of what might be called a 'pure' pacifism, which informed so many of his compositions from the mid 1940s onwards, culminating in the *War Requiem*.

This is a truly revelatory story, which is brought to cinematic life by depicting the core of the narrative dramatically; Britten attended Gresham's School, in Holt, North Norfolk from 1928 to 1930, where, doubtless due to the unusually liberal attitudes prevalent at the school, a significant number of his contemporaries were exploring communism as solution to the appalling inequality and hardship that so many of the working class were suffering. These boys were also concerned about the rise of fascism in Germany, Italy and Spain. Many of them, including the future spy Donald Maclean and British Communist Party historian, James Klugmann became party members in the early 1930s and Britten could not fail to be involved as he started his career, writing with and for a number of radical communist writers, composers and directors.

Informed by recent extensive and meticulous research, the dramatisation of this often overlooked, but crucial period of the composer's personal and musical development is interwoven with a documentary narrative. This element consists of interviews, archive images - moving and still, some never before shown and contemporary art works, including new montages and installations. Interview subjects range from Sue Phipps, Britten and Pears' agent, who is one of the few people alive who knew Britten intimately, to Anita Lasker Wallfisch, who tells the extraordinary story of being in the audience when an unknown Britten accompanied Yehudi Menuhin at Belsen in 1945 and only realising years later that she had been playing cello for him for years as a member of the English Chamber Orchestra. We also hear from commentators who were not directly

connected with the composer, but who enrich the story from their own viewpoint, such as pianist and broadcaster Iain Burnside and historian and Head of History at Gresham's School, Simon Kinder.

We feature several specially filmed contemporary performances of compositions influenced by the composer's pacifist ideals and experiences, by renowned tenor James Gilchrist, accompanied by Iain Burnside, with rising star counter tenor, Jake Arditti, the internationally acclaimed 'cellist Raphael Wallfisch and the exciting new Benyounes String Quartet.

The enviable reputation of Gresham's School music department is demonstrated by the involvement of their choirs and brass ensemble in the film.

The dramatic element is absolutely central to the narrative of *Benjamin Britten - Peace and Conflict*, because it brings to life a crucial period in Britten's musical and emotional development that can only be adequately expressed as drama. But this is not merely 'dramatic reconstruction'; it is full blown, exquisitely photographed drama, which vividly brings to life the experience of being a pupil at an English public school in the late 1920s. The parts of the pupils at the school are taken by current Gresham's boys, who also take minor roles. The principle roles are played by a group of outstanding young British professional actors, headed by the extraordinarily talented Alex Lawther as young Ben. Seventeen years old Alex dazzled audiences and critics alike this summer when he took the leading role in Sir David Hare's *South Downs* at the Pinter Theatre in London's West End and his first screen appearance in our film heralds the emergence of a rare acting talent.

Benjamin Britten - Peace and Conflict is a unique and important project which will make a significant contribution to the centenary celebrations of the greatest English composer since Henry Purcell.

Tony Britten



Mykola Allen as Oliver Berthoud photo © Andrew Midgley

BENJAMIN BRITTEN PEACE AND CONFLICT

Music performed and as underscore

War Requiem
 Bagatelle for Violin and Piano
 Noyes Fludde
 Simple Symphony
 Winter Words
 Second String Quartet
 The Wind Song from Montagu
 Slater's Stay Down Miner
 First & Third Cello Suites
 The Russian Funeral
 Sinfonia da Requiem
 Night Mail (film)
 Our Hunting Fathers
 Ballad of Heroes
 The Holy Sonnets of John Donne
 Owen Wingrave
 Nocturne
 Canticle no.2 Abraham & Isaac



At the end of the film, Sue Phipps - Pears' niece and agent to him and Britten, talks about Ben's 'corpses' - people who for one reason or another were seemingly cast aside. Ben was not perfect, but the demands on him from so many people clearly stood in the way of the music he had to compose - so much music and so little time, for a man who probably knew that he would not survive to old age.

Maybe this letter, read to camera by John Hurt, that Wystan Auden wrote to Ben just before he and Peter came home from America in 1942 says something quite profound:

'Wherever you go you are and probably always will be surrounded by people who adore you, nurse you, and praise everything you do, e.g. Peter (please show this to P to whom all this is also addressed.) Up to a certain point this is fine for you, but beware.

You see, Benjie dear, you are always tempted to make things too easy for yourself in this way, i.e. To build yourself a warm nest of love (of course when you get it, you find it a little stifling) by playing the lovable talented little boy.

If you are really to develop to your full stature, you will have, I think, to suffer, and make others suffer, in ways which are totally strange to you at present and against every conscious value that you have; i.e. You will have to be able to say what you never yet had the right to say - God, I'm a shit.'

written, produced and directed by
 Tony Britten produced by Capriol
 Films Director of photography Roger
 Bonnici running time: 110' Shot in
 HD

available from January 2013





HECTOR BERLIOZ GRANDE MESSE DES MORTS

It is a well known fact that the French have a rather curious relationship with their own music ever since J.J. Rousseau published his famous "Lettre sur la musique française". Although Berlioz had some success in his own country during his lifetime the great promoters of his music came from abroad. It is generally accepted that today's great Berlioz interpreters are Sir Colin Davis and Sir John Eliot Gardiner, both English. No wonder that the Châtelet in Paris called on John Eliot to conduct Berlioz' opus magnum 'Les Troyens' (available from PHI in a recording that won the first Gramophone Award for a homevideo ever) for the celebrations of his bi-centenary in 2003. No wonder also that the Festival de Saint-Denis asked John Eliot to conduct the 'Grande Messe des Morts' as the closing event of this year's festival.



directed for television by François-René Martin produced by CLC with the Festival of Saint-Denis running time: 90' Shot in HD

The story of how this masterpiece of sacred music came about is well worth remembering. It was the Ministry of the Interior which wanted a grand piece to celebrate the 1830 Revolution and to commemorate Maréchal Mortier. A fee was agreed and Berlioz said of himself: "My brain felt as though it would explode with the pressure of ideas". Using the traditional Requiem text freely he finished the work in a couple of months' time and the first performance was to happen at the end of July 1837.

Only when the rehearsals were already under way it became clear that there was not enough money for the planned celebrations and the event had to be cancelled. The Ministry of the Interior excused itself on the grounds that all the money allocated for events of pomp and circumstance had already been spent. Berlioz found it very difficult to retrieve his expenses let alone his fee. Then an unexpected occasion presented itself. Comte de Dalmont had laid siege to the City of Constantine in Algeria and was mortally wounded and died one day before his armies captured the city. Now the Ministry of War, which had much more money, took over and on December 5th of the same year François-Antoine Habeneck conducted the first performance at *Les Invalides*. A note from the Minister sums up the feelings of all present at that grand occasion: "Sir, I hasten to express to you all the satisfaction I sensed in hearing the performance of the *Requiem Mass* of which you are the author, and which has just been sung at the funeral service for General Dalmont.

The success obtained by this beautiful and severe composition complimented with dignity the solemnity of the occasion. And I am pleased with myself for having been able to furnish you with this new occasion to tap the talent which puts you in the first rank of our composers of sacred music. Accept, Sir, the certainty of my most distinguished regards. "

Le Pair de France
Minister-Secretary of State for War
Bernard



HECTOR BERLIOZ Grande Messe des Morts

Sir John Eliot Gardiner conducts
The Monteverdi Choir,
Chœur de Radio France
and the
Orchestre National de France

Tenor **Michael Spyres**

verdi & wagner 9



photo © Javier del Real

Isn't it a funny coincidence that two of the towering operatic geniuses of the 19th century were both born in the same year? 1813 must be considered a special vintage and preparations for celebrations are in full swing. Poorhouse International is very proud to be able to present you with plenty of both - Wagner

and Verdi. We particularly would like to draw your attention to three Lehnhoff productions of Wagner operas which have been critically acclaimed for their modern esthetics while showing respect to the librettist and composer.

As far as Verdi is concerned we highly recommend Willi Decker's *Otello* with a José Cura in splendid form and looking the part. From the DNO, one of Europe's most enterprising opera houses we can offer a modern *Flying Dutchman* and the rarely performed full French version of *Sicilian Vespers*.

Here is our comprehensive list:

UN BALLO IN MASCHERA

(Giuseppe Verdi)

This new production from the Teatro Real in Madrid is produced by the well known Italian cinema and stage director Mario Martone in 19th century Boston and unites a stunning cast of Verdi singers. This is also the first coproduction of the Spanish opera house with the Royal Opera House Covent Garden and it was available in cinemas live.

Recorded in High Definition with 5.1 Surround Sound at Teatro Real de Madrid
Running Time: apprx. 140'

Jesus Lopez Cobos conducts Chorus and Orchestra of Teatro Real Madrid, Stage Director Mario Martone, Design Sergio Tramonti; Soloists: Marcelo Alvarez, Violeta Urmansky, Carlos Alvarez, Elena Zarembka, Alessandra Marianelli, Borja Quiza and others, TV Director Angel Luis Ramirez

LES VÊPRES SICILIENNES

(Giuseppe Verdi)

It is this original French version including a ballet which the DNO and stage director Christof Loy chose for this highly acclaimed production of a lesser known Verdi opera.

Recorded in High Definition with 5.1 Surround Sound at De Nederlandse Opera
Running Time: 180'

Paolo Carignani conducts the Nederlands Philharmonisch Orkest and the Koor van der Nederlandse Opera Soloists: Barbara Haveman, Livia Ághová, Burkhard Fritz, Alejandro Marco-Buhrmester, Balint Szabo, Hubert Francis, Fabrice Farina and others, TV Director Misjel Vermeiren.

FALSTAFF

(Giuseppe Verdi)

This is very much a tongue-in-cheek adaptation for small orchestra and has had a very well received London run. Why not Verdi of a different kind for once?

Based on a stage production of the opera, recorded in HD with 5.1 Surround Sound, shot on location in Norfolk, Running Time: 110' Soloists Ian Jervis, Simon Butteriss, Julian Forsyth, Jan Hartley, Katie Lovell and others, arranged and directed by Tony Britten

OBERTO

(Giuseppe Verdi)

Yves Abel conducts the Bilbao Opera House Orchestra and Chorus, Stage Direction by Ignacio Garcia; Soloists: Ildar Abdrazakov and Evelyn Herlitzius; TV Director Angel Luis Ramirez
Recorded in HD with 5.1 Surround Sound at Bilbao Opera House, Running Time: 135 Min.

OTELLO

(Giuseppe Verdi)

This famously austere stage production by Willy Decker lends itself brilliantly to bring out the Shakespearean elements in this music drama.

Antonio Ros Marbà conducts the Symphony Orchestra and Chorus of Gran Teatro del Liceu, Stage Director Willy Decker; Soloists: José Cura, Krassimira Stoyanova, Lado Ataneli and others; TV Director Robin Lough

Recorded in HD TV with 5.1 Surround Sound at the Liceu Barcelona, Running Time: 140'

LA TRAVIATA

(Giuseppe Verdi)

Wouldn't it be fun to also show what Australia

does with Verdi?

Brian Castler-Onion conducts the Australian opera and Ballet Orchestra and Chorus, Stage Direction: Francesca Zambello, Set Design: Brian Thomson, Costume Design: Tess Schofield; Soloists: Emma Matthews, Gianluca Terranova, Jonathan Summers and others; TV Director Cameron Kirkpatrick

Recorded in HD with 5.1 Surround Sound on Sydney Harbour.

LA TRAVIATA

(Giuseppe Verdi)

Pizzi staged this *Traviata* with Angela Gheorghiu as Violeta. She turned up but decreed after attending rehearsals for barely an hour that this stage production (sat in Nazi-occupied Paris to create a feeling of tension and insecurity) was "with no class ...". After the Diva had slammed the door, Nohra Amsellem from the second cast took over; immediately brought the audience under her spell with a stunning *Sempre libera* and made this *Traviata* a memorable evening.

Jesus Lopez Cobos conducts the Orchestra Titular del Teatro Real as well as Chorus and Orchestra Sinfonica de Madrid, Stage Direction, Set and Costume Design Pier Luigi Pizzi; Soloists: Norah Amsellem, José Bros, Renato Bruson, Itxaro Mendizabal, Angel Rodriguez; TV Director Angel Luis Ramirez

Recorded in HD TV with 5.1 Surround Sound at Teatro Real Madrid, Running Time: 110'

THE FLYING DUTCHMAN

(Richard Wagner)

An episode from Heinrich Heine's *Aus den Memoiren des Herrn Schnabelewopski* and an experience of a rough sea passage to London with a stopover in the Norwegian fjord of Sandwike forms the basis for the opera that established Richard Wagner's reputation worldwide.

Hartmut Haenchen conducts the Nederlandse Philharmonisch Orkest, Stage Director Martin Kušej, Stage Design Martin Zehetgruber; Soloists: Robert Lloyd, Catherine Naglestad, Marco Jentsch, Marina Prudenskaya, Oliver Ringelhahn, Juha Uusitalo.

TV Director Joost Honselaar
Recorded in High Definition with 5.1 Surround Sound at De Nederlandse Opera, Running Time: 145'

LOHENGRIN

(Richard Wagner)

and Introductory Documentary

NEVER SHALT THOU ASK OF ME

Kent Nagano conducts Deutsches Symphonieorchester Berlin, Stage Director Nikolaus Lehnhoff, Sets Stephan Braunsfels, Costumes Bettina Walter; Soloists: Klaus Florian Vogt, Solveig Kringelborn, Tom Fox, Waltraud Meier, Roman Trekel, Hans-Peter König and others; TV Director Thomas Grimm

Recorded in HD TV with 5.1 Surround Sound at Festspielhaus Baden-Baden, Running Time: 240/68'

AWARDS:

9 de Classica Répertoire December 2006

MEISTERSINGER

(Richard Wagner)

Wagner uses his protagonists to show how a community deals with tradition and those who break with it and just how much innovation and deviation

from the norm it can tolerate – as well as to examine what value society places, and should place, on art.

Sebastian Weigle conducts the Bayreuth Festspielhaus Orchestra, Stage Director Katharina Wagner, Stage Design Tilo Steffens, Costumes Michaela Bart and Tilo Steffens; Soloists: Martin Snell, Franz Hawlata, Artur Korn, Charles Reid, Rainer Zaun, Michael Volle, Markus Eiche, Edward Randall, Klaus Florian Vogt, Carola Guber and others; TV Director Andreas Morell

Recorded in High Definition with 5.1 Surround Sound at Festspielhaus Bayreuth, Running Time: 285'

PARSIFAL

(Richard Wagner)

and Introductory Documentary

PARSIFAL'S PROGRESS

Kent Nagano conducts Deutsches Symphonieorchester Berlin, Stage Director Nikolaus Lehnhoff, Sets Raimund Bauer, Costumes Andrea Schmidt-Futterer; Soloists: Chris Ventris, Thomas Hampson, Matti Salminen, Waltraud Meier, Tom Fox, Bjarni Thor Kristinsson and others; TV Director Thomas Grimm

Recorded in HD TV with 5.1 Surround Sound at Festspielhaus Baden-Baden, Running Time: 240/75'

RIENZI

(Richard Wagner)

Conductor: Pinchas Steinberg; Stage Director Jorge Lavelli, Stage Design: Ricardo Sanchez Cuerda; Soloists: Johan Thorsten Kerl, Marika Schönberg, Richard Wiegold, Claudia Mahnke, Robert Bork, Marc Heller and others; TV Director: Olivier Simonnet

Recorded in October 2012 in HD with 5.1 Surround Sound from Théâtre du Capitole Toulouse
Running Time: 180'

TANNHÄUSER

(Richard Wagner)

and Introductory Documentary

TANNHÄUSER THE REVOLUTIONARY

Philippe Jordan conducts the Deutsche Symphonie-Orchester and the Baden-Baden Festspielhaus Choir, Stage Direction by Nikolaus Lehnhoff, Sets by Raimund Bauer, Costumes by Andrea Schmidt-Futterer; Soloists: Camilla Nylund, Waltraud Meier, Robert Gambill, Stephen Milling, Roman Trekel and others; TV Director Patrick Buttman

Recorded in HD TV with 5.1 Surround Sound at Festspielhaus Baden-Baden, Running Time: 240/58'

TRISTAN UND ISOLDE

(Richard Wagner)

and Introductory Documentary

DO I HEAR THE LIGHT?

Recorded in HD TV with 5.1 Surround Sound at the Glyndebourne Festival Opera, Running Time: 250 Min. / ca. 55 Min.

Jirí Belohlávek conducts the London Philharmonic Orchestra and the Glyndebourne Chorus, Stage Direction by Nikolaus Lehnhoff, Sets by Roland Aeschlimann, Costumes by Andrea Schmidt-Futterer; Soloists: Nina Stemme, Robert Gambill, René Pape, Bo Skovhus, Katherina Karneus and others; TV Director Thomas Grimm

AWARDS:

Czech Crystal 2008 at the Golden Prague Festival for Best Musical Drama
RIO Classica Répertoire March 2008
Best DVD of the Year, The Metropolitan Opera January 2009

WALKÜRE

(Richard Wagner)

Tankred Dorst's controversial staging of the *Ring* has matured over the years. It combines existing and perishing, Gods and humans, mystical places like caves and woods with modern architecture in order to make the plot relevant for today's audiences. Christian Thielemann with his unerring talent for dramatic moments makes this *Walküre* the highlight of the entire *Ring*.

Christian Thielemann conducts the Bayreuth Festspielhaus Orchestra, Stage Director Tankred Dorst, Stage Design Frank Philipp Schloßmann; Soloists: Johan Botha, Kwangchul Youn, Albert Dohmen, Edith Haller, Linda Watson, Mihoko Fujimura, Sonja Mühlbeck and others; TV Director Michael Beyer

Recorded in High Definition with 5.1 Surround Sound at Festspielhaus Bayreuth, Running Time: 230'



CONCERTS FOR TELEVISION

LGM continues to provide interesting concert programs thanks to their close relationship with Paavo Järvi and Orchestre de Paris. Järvi, now into his third season with the Paris orchestra, has dramatically changed the orchestra's programming and surprises time and again with wonderful pieces of music, some of which are barely known.

LANG LANG PLAYS PROKOFIEV

Paavo Järvi, Lang Lang and Orchestre de Paris perform the composer's highly virtuosic *Third Piano Concerto*. The evening opens with two sacred music pieces by Francis Poulenc, *Litanies à la vierge noire* for Chorus and Orchestra and *Stabat Mater* with Mireille Delunsch as soloist. The concert finishes appropriately with Igor Stravinsky's *Firebird Suite* from 1919.

Running Times:

Litanies 9'

Stabat Mater 30'20

Piano Concerto Nr. 3 29'

Firebird Suite 21'

Directed for Television by Sébastien Glas

Shot in HD



THE LABEQUE SISTERS PREMIERE DUBAGNON

Katia and Mariella Labèque are probably the best known piano duo of our time. In this concert they perform the European première of Richard Dubagnon's *Battlefield*, a concerto for two pianos and two orchestras, under the baton of Paavo Järvi. The evening opens with Leonard Bernstein's popular *Symphonic Dances* from *West Side Story* and closes with Sergey Prokofiev's first *Romeo & Juliet Suite*.

Running Times:

Symphonic Dances 25'10

Battlefield 26'06

Romeo & Juliet Suite 29'30

Directed for Television by Sébastien Glas

Shot in HD



XAVIER DE MAISTRE PLAYS RODRIGO

After the highly successful *Night of the Mayas* Concert Kristjan Järvi is back with the world's leading harpist in the latter's own transcription of the famous *Concierto de Aranjuez*. The evening opens with *Sinfonia India* by Carlos Chavez and finishes with Maurice Ravel's *Alborada del gracioso* and two suites from Manuel de Falla's *Three Cornered Hat*. Because of the great audience response Kristjan Järvi threw in two encores, Vivaldi's *Winter* from *The Four Seasons* and a *Dance* by Manuel de Falla.

Running Times:

Sinfonia India 10'45

Concierto de Aranjuez 21'47

The Winter 3'18

Alborada del gracioso 7'53

Three Cornered Hat Suite 1 10'05

Three Cornered Hat Suite 2 12'47

Ritual Dance 2'54

Directed for Television by Sébastien Glas

Shot in HD





BRUME DE DIEU

Claude Régy is considered an icon in the French world of theatre. In his stage productions ranging from Lorca to Pinter and Strindberg to Wedekind he has tried to push theatrical expression beyond the limits in developing a minimalistic esthetics to give the playing of the actors an intensity which we have rarely seen elsewhere. One does need to concentrate but the results are extremely rewarding.

In *Brume de Dieu* Claude Régy has adopted an extract from *The Birds*, a novel by the Norwegian writer Tarjei Vesaas from 1957. Vesaas is considered to be one of Norway's greatest writers of the twentieth century and perhaps the most important since WW2. He spent much of his youth in solitude. He was guilt-ridden by his refusal to take over the family farm, and this guilt complex permeates much of his work. His later novels show an extraordinary psychological insight, dealing mostly with death, guilt, angst and other deep rooted human emotions. His most famous works, both translated into English, are *The Ice Palace* and *The Birds*.

It is a chapter from the latter, in which Matti, the hero, tries to cross a lake in a boat which has a leak and is about to sink. Matti, who cannot swim, is a cousin of Faulkner's Benji in *Sound and Fury*, a holy idiot communicating with nature, living inside himself but barely capable of expressing himself. We witness a human being in its struggle to find itself, to connect with the outer world and to understand the irrational reactions of his sister he lives with.

Twenty-two year old Laurent Cazanave brings this character brilliantly to life in Claude Régy's staging of this one man play. Audience reaction is invariably when the lights come on: "how come it's already finished".

We include a review from the *Financial Times* which gave the production, which was later recorded for television by LGM, five stars. This is all the more surprising as the reviewer comes from a completely different theatrical culture. Is this proof of Peter Brook's theory, that theater can transcend cultural barriers and language?

directed by Alexandre Barry
produced by LGM
running time: 96' Shot in HD

Brume de Dieu, Ménagerie de Verre, Paris
Financial Times, 16 December 2010

Going to see a Claude Régy production means cutting yourself off: from the outside world, the march of time expectations of what normally happens on a stage. This veteran director, now 87, doesn't do easy. His work is austere, distilled, abstract, philosophical, transcendental – and completely absorbing.

The title 'Mist of God' came from Régy's most recent production (Pessoa's 'Maritime Ode') but the text is an adapted extract from Tarjei Vesaas's 1957 novel 'The Birds'. Régy has long been drawn to Norwegian authors who go beyond the confines of the rational to explore the light emanating from darkness. Here the shadowlands revolve around Mattis (Laurent Cazanave), the idiot savant who speaks of himself in the third person, communes with birds in flight and flounders in the fast-moving world of men. His apparently artless monologue unfolds in halting fragments, bathed in Rémi Godfroy's shimmering, hallucinatory lighting. Cazanave emerges from darkness as if walking on water and holds the audience transfixed for 90 minutes. His first phrases are almost incomprehensible, as if testing syllables and cadences on a tongue not used to human speech. Gradually he draws us into Mattis's inner world, taut with concentration, shining eyes



fixed on imagined horizons. The presence of unseen sister Hege hovers, working her fingers to the bone to support him, clumsily kind, trying to shield him from her depression. He tries in his desolation to empathise. "It's you who keeps me alive. That's important. Isn't it?" As water fills his leaky fishing boat, fear releases memories of the father who abandoned him, and the mother who died young. His frantic bailing fuses with the water's gloopy bubbling.

A Régy-directed actor is instantly recognisable. But for all the stylistic hallmarks, the 22-year-old Cazanave invests Mattis with exceptional emotional resonance. This is an immensely disciplined performance, poignant without sentimentality. His hands hang slack, rise up with the threatening waters, reach out to an ineffable presence. The animal shriek for his sister to help him has the terrifying desolation of that cry from the cross: Father, father, why hast thou forsaken me?

12 backstage

OUT ON DVD

DiDONE

Editor's Choice for November in *Gramophone* and *BBC Music Magazines*.

PHI continues its close collaboration with Opus Arte who released with *Didone* another opera by Cavalli having previously launched his Ercole Amante recorded at DNO. *Didone* hopefully marks the beginning of William Christie's occupation with Cavalli, a composer with many more enjoyable operas to his credit and one generation younger than Monteverdi. We are obviously very pleased that *Music Magazine* share our appreciation of the composer.



MUSIC IN THE AIR

PHI is very proud to have been closely involved in the television and DVD versions of this fund raiser for the IMZ. First broadcasts in Norway and Sweden have met with great public interest and others are to follow. The longer DVD version has just been released by Arthaus Musik and was highly acclaimed by critics. A first review emphasizes the importance of Classical Music even for the Media:

"Not pop but classical music was, as far as television is concerned, the door opener for technical progress." Max Nyffeler



LA BOHEME

Hans Petri is back with Electric Picture trying to become again the "Rolls Royce" of homevideo distribution of classical music. PHI is very happy to renew its long standing relationship with his new company by providing rights in the Oslo *Bohème* and the Vienna State Opera *Arabella* for his start up catalogue.



FOOD FOR THOUGHT

The average American watches around five hours of video each day of which 98% is viewed on a traditional TV set according to Nielsen's latest Cross Platform Report.

QUICK HITS

Yuja Wang is a close second on YouTube after Dengue Fever. There seems to be hope for classical music or is this only due to the beautiful looks of the pianist?

LSO live very successfully markets *Tchaikovsky's Symphonies Nr. 4, 5 and 6* with Gergiev conducting his Mariinsky Orchestra. This is the first DVD released by the Mariinsky on its own label. The complete cycle including a revealing documentary is available for television.



NEW PROGRAMMES NOW AVAILABLE FOR DELIVERY

MUSIC IN THE AIR 59'

COLIN DAVIS - THE MAN AND HIS MUSIC 58'

HEAVENLY VOICES - THE LEGACY OF FARINELLI 52'



EUGENE G. BERENICE - PIONEERS OF URBAN PHOTOGRAPHY 52'

REVEALING MR. MAUGHAM 84'

MEETING SHAKESPEARE - SIMON CALLOW AND HIS NEW ONE-MAN SHOW 52'

SOUND TRACKS - MUSIC WITHOUT BORDERS II 57'

KRISTJAN JÄRVI CONDUCTING ORCHESTRE DE PARIS WITH CHAVEZ, RODRIGO, RAVEL AND DE FALLA 80'

PAAVO JÄRVI & ORCHESTRE DE PARIS WITH POULENC, PROKOFIEV AND STRAWNSKY (SOLOIST LANG LANG) 100'

PAAVO JÄRVI & ORCHESTRE DE PARIS WITH BERNSTEIN, DUBUGNON AND PROKOFIEV (SOLOISTS: LABEQUE SISTERS) 85'

BRUME DE DIEU 96'

SIR JOHN ELIOT GARDINER CONDUCTING BERLIOZ' GRANDE MESSE DES MORTS 95'

MIPCOM 2012

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