

APERGHIS, TEMPETE SOUS UN CRANE

titre en anglais / english title : aperghis, storm beneath a skull

auteure-réalisatrice / direction : Catherine Maximoff

musique / music : Georges Aperghis

producteurs délégués / producer : Patrice Nezan & Hélène Le Coeur

coproduction : ARTE France, LESFILMSDUPRÉSENT, IDÉALE AUDIENCE

soutenu par / supported by : CNC, PROCIREP, French Ministry of Foreign Affairs, Sacem, French Regional Funds Nord-Pas-de-Calais & Provence-Alpes-Cote d'Azur & Ile-de-France

ventes / international sales : LESFILMSDUPRÉSENT(romain@lesfilmsdupresent.fr)

pays de production / country of production : France

annee de production / year of production : 2006

genre : creative documentary

couleur ou noir&blanc / color or black&white : colour

format de tournage / shooting format : digital beta

format de projection / screening format : digital beta

vitesse de projection / screening speed : 25 images/seconde

fenêtre de projection / screening window : 1:1,85

son / sound : dolby stereo

duree du film / length of film : 59 minutes

langue originale / original version : french

image / photography : Denis Gravouil, Sara Cornu

prise de son / sound : François Waledisch

montage image / image editing : Tatjana Jankovic

montage son / sound editing : Christophe Winding

mixage / mixing : Christophe Vingtrinier

interpretes / musicians : Sonia Wieder-Atherton, Donatienne Michel-Dansac, Johanne Saunier, Lionel Peintre, Françoise Rivalland, Hélène Schwartz, Violaine Schwartz, Pierre Baux, Romain Bischoff & l'ensemble Ictus.

CONTACT : LESFILMSDUPRÉSENT

19 rue de la république – 13200 arles – france – phone 00 33 4 90 49 69 66 –
contact@lesfilmsdupresent.fr

APERGHIS, TEMPETE SOUS UN CRANE

filmographie de la réalisatrice / filmography of the director :

WRITING AND DIRECTION

VOYAGE

short film – 26 minutes – high definition – 2006 – ARTE, LESFILMSDUPRÉSENT
 choreography : russell maliphant
supported by cnc, procirep/angoa & british council

APERGHIS, TEMPETE SOUS UN CRANE

creative documentary on contemporary music composer Georges Aperghis
 59 minutes – beta digital – 2006 – ARTE, LESFILMSDUPRÉSENT & IDEALE AUDIENCE
*supported by cnc, procirep/angoa, french ministry of foreign affairs, sacem,
 french regional funds nord-pas-de-calais, provence-alpes-côte d'azur & île-de-france*

UZÈS QUINTET

short film inspired by the Uzès dance festival 2003 - 39 festivals selections
 26 minutes – 35mm – 2004 – ARTE & HEURE D'ÉTÉ PRODUCTIONS
*Special Award for outstanding cinematography & Top prize of Students BRNO B16 Festival, Czech
 Prize for best photography, ROMA Music Doc Fest, Italy
 Certificate of Distinction, DURHAM American Dancing for Camera Festival, USA
 Premio Le Mura d'Argento, BERGAMO Festival Internazionale del cinema d'arte, Italy
 Citation, PARIS Festival International du Film d'Art et Pédagogique, France
 Certificate for outstanding ability in film making, BUDAPEST Busho Vision, Hungary*

DAÏTÉ

short film from the series ONE DANCE, ONE SONG - 17 festivals selections
 7 minutes – 35mm – 2001 – ARTE & HEURE D'ÉTÉ PRODUCTIONS

WRITING

CHRYSSALIS["krysalis"] n.f

short film from the series DANSEDANSE - 57 festivals selections
 26 minutes – 35mm – 2002 – ARTE, HEURE D'ÉTÉ PRODUCTIONS & SAMSA FILM
 choreography : Wayne McGregor – direction : Olivier Mégaton
*Prize for the Best choreographic film, MONACO Dance Screen.
 Prix de la création video, CLERMONT-FERRAND Vidéoformes
 Prix Citation Essai, PARIS Festival International du Film d'Art et Pédagogique*

OTHER FILM INDUSTRY EXPERIENCE

- Has been selected to the Berlinale Talent Campus at Berlin International Film festival 2004.
- Jury of the International Dance Screen Festival 2005.

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APERGHIS, TEMPETE SOUS UN CRANE

biographie du compositeur / biography of the composer :

Georges Aperghis has led an original and independent career, dividing his time between contemporary classical composition and music theatre, of which he is the most active and faithful exponent.

Making use of musicians as well as actors, his shows are inspired by everyday life. Events in society are transformed into a world of poetry, one that is often absurd and satirical. These works often develop gradually during the course of the rehearsals. All the constituent elements (vocal & instrumental music, gestures, scenic elements, etc.) are treated with equal importance and contribute - over and above the pre-existent text - to the dramatic content of the performances.

Parallel to his work within the realm of Music Theater, he continues to compose chamber and orchestral music, writing works for a wide variety of instrumental and vocal combinations. He has also written a series of solo pieces, both vocal and instrumental, dedicated to performers with whom he feels an affinity. These works often introduce theatrical aspects, including body movements, that confirm his theatrical flair.

His seven operas compliment and convene these activities. They are, in fact, a synthesis of these musical approaches. The text is central to the musical and dramatic structure. Thus the voices themselves become the axis around which the works revolve.

As a prolific and unfailingly inventive composer, Aperghis has produced over 100 works, highly personal and unclassifiable, serious but not lacking in humour, following tradition but free of institutional constraints. For interpreters of Aperghis, the composer allows vast horizons of vitality and ease; for audiences, he skillfully reconciles musical experience for the ear and the eye.

Two of his latest works, composed in 2000, have achieved wide success throughout Europe: *Die Hamletmaschine-Oratorio*, based on a Heiner Müller text, and the show *Machinations*, a commission by Ircam, which was awarded a Grand Prix by the French Composers' Society.

His numerous awards include the *Prix SACEM* (1974), the *Prix Paul Gilson* (1978), the *Grand Prix de la Ville de Paris* (1988), and the *Prix SACD* (1994). He was named *Commandeur des Arts et Lettres* in 1985.

He was awarded the *Grand Prix National de la Musique* in 1998.

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synopsis / synopsis :

Georges Aperghis est compositeur. Artiste foisonnant, il partage son activité entre l'écriture vocale, instrumentale, le théâtre musical et l'opéra. Son œuvre qui compte aujourd'hui plus d'une centaine de pièces, en fait un des compositeurs majeurs de la scène musicale contemporaine.

Avec une invention sans cesse renouvelée, il construit une œuvre personnelle et singulière défiant toutes les classifications.

Le film est un portrait musical de Georges Aperghis, dont Catherine Maximoff, au fil d'un récit composite, nous invite à explorer la créativité débordante.

Déluge d'inventions venues de loin ou étonnamment familières, sa musique brasse inlassablement codes et langages, en quête de sens dans un monde fragmenté, où l'humour n'est jamais loin. Que se passe-t-il exactement ?

C'est en compagnie du compositeur, affable et joyeux, relayé par les témoignages de quelques uns de ses interprètes favoris (chanteurs, instrumentistes), chaque fois soumis à d'incroyables et nouveaux défis, que nous nous engageons dans l'aventure : un champ de forces qui tour à tour isole, rassemble et nous submerge.

...

More than anyone, Georges Aperghis embodies the musical theatre. As a master of meticulous observation marked by a strong sense of humour, he invents a new alliance between text, sound and visual elements. Musicians discover themselves as actors; actors as singers.

In this documentary, we present this original and dynamic contemporary artistic approach by exploring the full range of its creative diversity.

His musicians, among his most loyal following, will shed light on his creative approach and share their perception of his work.

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