

MAGIC MOMENTS OF MUSIC

THIS SERIES is dedicated to stellar musical events that gripped the whole world and remained unforgettable until today – with touching interviews of today's artists.

MAGIC MOMENTS OF MUSIC

MARIA CALLAS
SINGS
TOSCA

The beginning of 1964 held a great surprise for the music world: Maria Callas returns to the opera stage as prima donna. Her “Tosca” at the Royal Opera House becomes a sensation. Not even the Beatles received more press coverage. All this, for an artist whose glorious career was said to be over, with the singer herself passing over to legend. It is no longer her performances, but her scandals that, are dominating the headlines. Unlucky in love with her billionaire boyfriend Aristotle Onassis, Maria Callas wants to show them all that the title of “Primadonna assoluta” is still rightfully hers. On condition that famed stage director Franco Zeffirelli takes on the production, the exceptional vocalist is prepared to take on the role of Tosca. Her fans queue outside the Royal Opera House in London’s Covent Garden for four, even five nights. To get their hands on the sought-after tickets, they spend the freezing winter nights in sleeping bags and on fold up chairs. A British broadcaster has recorded the opera’s second act. It is one of the most dramatic acts in opera history – to save the artist Cavaradossi from his torturer; Tosca ends up murdering the chief of police Scarpia. The film recording is one of the few opportunities to see Maria Callas on stage and witness her emotional dramatics and vocal competence.

Interviews with

Thomas Hampson | Kristine Opolais | Antonio Pappano

Anna Prohaska | Rolando Villazón | Rufus Wainwright | Wolfgang Joop

Jürgen Kesting | Brian McMaster ...

cat. no. 9584

52 mins



MAGIC MOMENTS OF MUSIC

BERLIN WALL
CONCERT

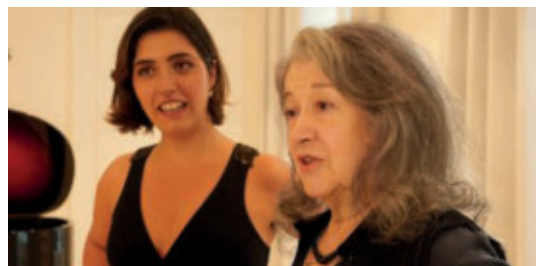
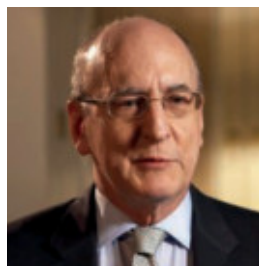
THE concert – so simple and yet so meaningful; this is how members of the Berliner Philharmonic refer to it today. Known as the "Fall of the Wall Concert" of 12th November 1989, it is probably the most stirring concert to have taken place in post-war Europe. It has been three days since the Berlin Wall fell. On the spur of the moment, with only a short rehearsal beforehand, the Berlin Philharmonic gives a concert exclusively for citizens of the GDR, just before the hall's official opening. Identity papers are accepted as admission tickets. From five o'clock in the morning, people queue up in front of the Berliner Philharmonie, some even spending the night in the car park in their Trabants. The SFB broadcasts the event live on television. Two pieces by Ludwig van Beethoven are on the programme: Piano Concerto No. 1 and Symphony No. 7. During the intermission interview, orchestra director Alexander Wedow bursts into tears in front of the camera. Countless people watching also let their tears flow. Inside the hall, the ovations seem to go on forever. Daniel Barenboim recalls: *"On Friday 10th November, the two orchestra directors came to me and asked if I would be willing to conduct a concert to celebrate the fall of the Wall. Of course I said yes immediately, and it was an unforgettable, one-off concert. Then, with trembling hands, a woman gave me a bunch of flowers; a young man stood next to her. It was her son. As a baby, her husband had taken him to the West. She had not seen her child since then. With the fall of the Wall, they had finally been reunited. She said to me: 'What better way could we celebrate that than here at this concert with you and the Philharmonic! We want to thank you for that.'"*

Interviews with

Daniel Barenboim | Walter Momper | Götz Teutsch | Rudolf Watzel ...

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52 mins



MAGIC MOMENTS OF MUSIC

HOROWITZ IN MOSCOW

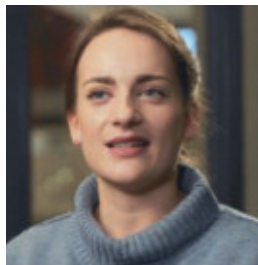
After an absence of more than 60 years, the pianist Vladimir Horowitz finally returns to his Russian homeland. At the time, the walls between the East and the West appear insurmountable. The Cold War is in full swing. One contemporary witness – at the time a young music student – was in attendance at the Horowitz concert in the Great Hall of the Tchaikovsky Conservatory in Moscow, and says looking back: *“The feeling was as if a huge portal was opening up. Back then, we were pretty isolated from the entire world. His return was highly symbolic.”* Facing a series of artistic crises and bouts of depression, Horowitz had not performed a single concert for years. His appearance in Moscow is little short of sensational. The only publicity from the Russian authorities is a tiny poster, but people still flock to the concert in droves. *“Horowitz enjoyed the popularity of a rock star; it was as if the Beatles or the Rolling Stones were giving a concert. Whether in New York or Moscow, people were ready to sleep all night on the street to get hold of a ticket,”* says Peter Gelb, Horowitz’s former music manager. Alongside clips from the concert, prominent personalities and experts on Vladimir Horowitz share their opinions and memories. These include his long-time music manager Peter Gelb, who organised the Moscow concert, legendary pianist Martha Argerich, Russian star pianist Daniil Trifonov, German-Italian pianist Sophie Pacini as well as contemporary witnesses.

Interviews with

Peter Gelb | Martha Argerich | Daniil Trifonov | Sophie Pacini ...

cat. no. 9988

52 mins



MAGIC MOMENTS OF MUSIC

ANNE-SOPHIE MUTTER AND HERBERT VON KARAJAN

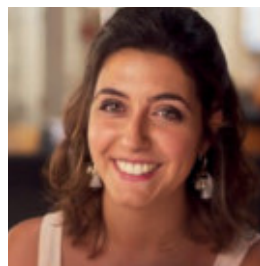
Among the legendary collaborations between Herbert von Karajan and Anne-Sophie Mutter, Beethoven's violin concerto took pride of place. Together, they performed no other piece more often than this most famous of all violin concertos. An old magician speaks from the soul, by means of a teenager's violin playing. This was and is part of the fascination of this musical partnership. The young violinist was sixteen when she made her Beethoven debut under Karajan and twenty years old when she last performed with him. And both times, there was no audience in the hall. While the record of the sensational debut made its way around the world, the documentary film of the last performance remained unreleased until after Karajan's death and then went largely unnoticed on video disc. Yet that had been the real moment of glory! By rights, it absolutely could be described as the most precious document of a collaborative effort. A magical moment for the two international stars, yet hardly anyone anywhere batted an eyelid? How can that be? We investigate this, because magic moments of music don't just come out of the blue. In this retrospective, we take another look and allow new things to emerge. Forty years after her Beethoven debut with Karajan and the Berlin Philharmonic, Anne-Sophie Mutter is touring concert halls around the world with the Beethoven Concerto. Without rose-tinted glasses, she joins us to take a lighthearted look back at the history of this concert and to relive her collaboration with Karajan.

Interviews with

Anne-Sophie Mutter | Lisa Batiashvili | Robin Ticciati | Wilfried Strehle ...

cat. no. 9989

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MAGIC MOMENTS OF MUSIC

MARTHA ARGERICH
IN WARSAW

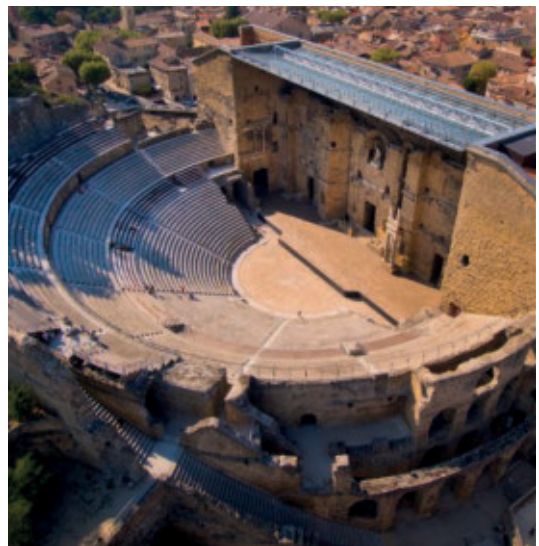
Martha Argerich's appearance at the 1965 Chopin Piano Competition in Warsaw marks the beginning of an incomparable career. With her flowing hair and impetuous and mysterious demeanour, the 24-year-old Argentinian conquers the hearts of everyone present. For much of the competition, however, her victory is far from certain. Her closest competitor is Arthur Moreira Lima from Brazil. It comes down to the final performance of Chopin's First Piano Concerto, and a legend is born. The film includes excerpts from the dramatic musical duel between Martha Argerich and Arthur Moreira Lima, and from Martha Argerich's interpretation of Chopin's First Piano Concerto in Warsaw forty-five years later. We also hear from close friends of Martha Argerich, including the conductor Daniel Barenboim, pianists Gabriela Montero and Sophie Pacini, violinist Gidon Kremer, her competitor Arthur Moreira Lima, the Polish star pianist Rafał Blechacz, who won first prize in the Chopin Competition in 2005, and other people present at the competition in 1965.

Interviews with

**Daniel Barenboim | Rafał Blechacz | Gidon Kremer | Gabriela Montero
Sophie Pacini | Arthur Moreira Lima ...**

cat. no. 8732

53 mins



MAGIC MOMENTS OF MUSIC

MONTSERRAT CABALLÉ

SINGS

NORMA

On the day of the open-air performance of Vincenzo Bellini's opera 'Norma' in 1974, a severe storm is blowing through the city of Orange in southern France. The much-anticipated event may have to be called off at the last moment. All the while, in the spectacular Roman amphitheatre, nine thousand spectators await Montserrat Caballé in the title role of Norma. In the face of these adverse conditions, the singer and musicians nevertheless decide to perform. It will be a legendary evening of music. For this film, Montserrat Caballé's brother, Carlos Caballé, has given the first interview since the death of his sister in October 2018. Carlos had accompanied her throughout her life and was also in attendance for the rehearsals and performances in Orange in 1974. Soprano Sonia Yoncheva and Olga Peretyatko tell of their admiration for "La Superba", as Caballé was known to her fans. And just a few short years after this performance, Maria Callas would describe Caballé her as her true successor – high praise indeed.

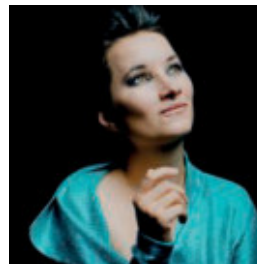
Interviews with

Carlos Caballé | Sonya Yoncheva | Olga Peretyatko | Zubin Mehta

Stefan Schmerbeck (Personal Manager) ...

cat. no. 8742

53 mins



MAGIC MOMENTS OF MUSIC

DER ROSENKAVALIER BY HERBERT VON KARAJAN

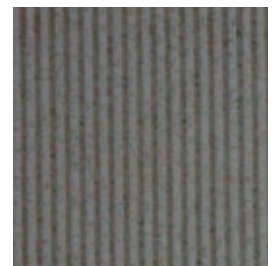
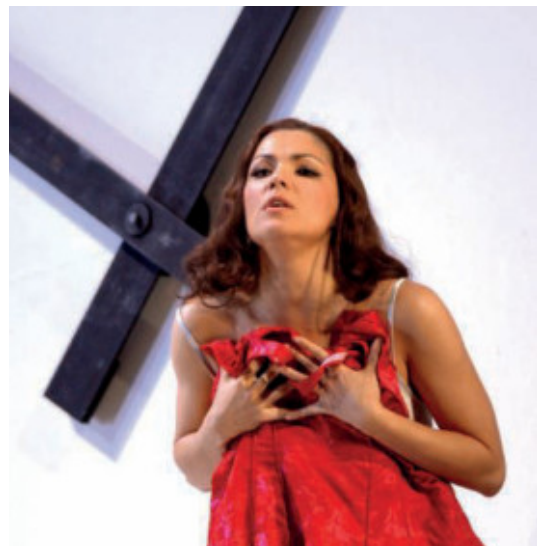
The Salzburg Festival is celebrating its 100th anniversary in the summer of 2020. Among the co-founders of the festival were the composer Richard Strauss and his librettist Hugo von Hofmannsthal. Their most popular work was without doubt the comic opera *Der Rosenkavalier* (The Knight of the Rose). In 1960, the newly constructed Great Festival Hall in Salzburg opened its doors to the public with a performance of this very same opera. On the conductor's podium was Herbert von Karajan. The production was such a success that it was decided that it should be captured for posterity on 35mm film. The performers included Elisabeth Schwarzkopf, who is still considered by many as unmatched in the role of the *Marschallin*, and Anneliese Rothenberger. Among the artists returning to this 1960 opera for Great Moments in Music are Ioan Holender, conductor Franz Welser-Möst, singers Anna Prohaska and Günther Groissböck. Lastly, the episode accompanies André Heller as he fulfils a long-cherished dream: he is directing the new production of *Der Rosenkavalier* at the Berlin State Opera.

Interviews with

**Franz Welser-Möst | Anna Prohaska | André Heller | Ioan Holender
Günther Groissböck** as well as (historically) **Elisabeth Schwarzkopf
Anneliese Rothenberger | Herbert von Karajan**

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54 mins



MAGIC MOMENTS OF MUSIC

**ANNA NETREBKO AND
ROLANDO VILLAZÓN
SING LA TRAVIATA**

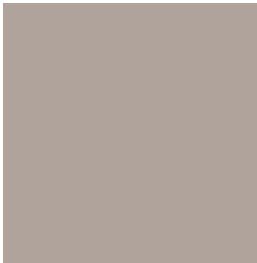
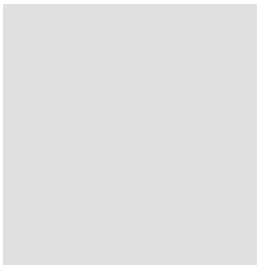
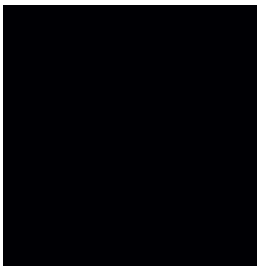
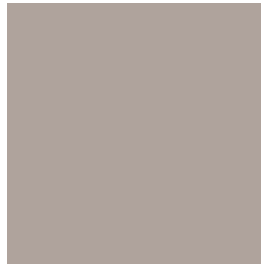
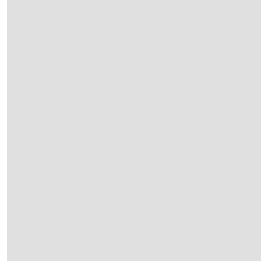
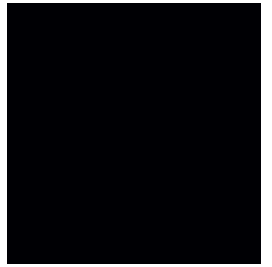
The performance of La Traviata at the 2005 Salzburg Festival drew attention from all over the world: It is not the first time on stage together for Anna Netrebko and Rolando Villazón in the leading roles – but it is here in Salzburg that they finally rise to superstardom. Each are brilliant on their own, but under the direction of Willy Decker, they shine above all as a couple, playing to the fantasies of the audience. Opera stars had never before been so up-close and personal, and had never been so present in the media. Previously unseen rehearsal scenes and interviews with Anna Netrebko, Rolando Villazon, Thomas Hampson and Willy Decker bring this magic moment of music to life.

Interviews with

**Anna Netrebko | Rolando Villazón | Thomas Hampson | Eleonore Büning
Willy Decker | Anna Prohaska | Franz Welser-Möst | Helga Rabl-Stadler ...**

cat. no. A05050742

53 mins



MAGIC MOMENTS OF MUSIC

NIGEL KENNEDY AND THE FOUR SEASONS

It is a recording that is shaking up the classical music scene. Suddenly, an audience feels addressed that until then had heard little of classical music, of Bach or Vivaldi. Nigel Kennedy succeeds in overcoming the fears of an audience for whom Schubert and Beethoven had previously been too elitist and too aloof. He inspires as many and as varied people as probably few classical music stars before him. The CD with a recording of the Four Seasons becomes the best-selling classical album of all time. Nigel Kennedy and EMI enter the Guinness Book of Records: more than 3 million records sold. The album stays at the top of the UK classical charts for over a year and also reaches high positions in the pop charts. The tabloids and magazines pounce on the young artist. A tour of the UK with the English Chamber Orchestra follows. The recording of this tour, which sells out within minutes, becomes one of music's finest moments. With wildly gelled hair and in unusual designer garb, Nigel Kennedy appears before his audience. He succeeds in addressing his listeners simply, without airs and graces, and in introducing them to his world without creating any hurdles.

Interviews with

**Nigel Kennedy | Maxim Vengerov | Arabella Steinbacher | Esther Perbandt
Jean-Luc Ponty | Avi Avital | Lizzie Ball ...**

cat. no. 8773

53 mins



RUBINSTEIN PLAYS CHOPIN

Chopin gets you pretty far with women.“ Arthur Rubinstein (1887-1982) became the greatest Chopin interpreter ever. He gladly accepted the extra-musical side effect, this grand seigneur at the keys, this dazzling artistic personality, this fun-loving as well as witty salon lion beyond the stage. When Rubinstein retired from the limelight at almost 90, he was a living legend. His first guest performance in America at 19 was a fiasco. A financial and psychological crisis followed, including a failed suicide attempt. This ended when Rubinstein experienced the technical perfection of Horowitz, 15 years his junior, in concert: „Then I clenched my fists, opened them again and started to work hard. Finally, in 1937, Rubinstein has found „his“ sound and travels to the USA again. It was a triumph. His recordings sell millions of copies, and he becomes the best-paid performer. The second career of a mature artist followed. The finale came at the Wigmore Hall in 1976, where he had given his first concert 70 years earlier at the peak of his first career, as he wrote in his memoirs: „Here I had performed in London for the first time, and the fact that I was giving the last concert of my life here made my entire career seem to me to be in sonata form. The finale came to a wonderful and moving end.“

Interviews with

Janina Fialkowska | Annabelle Weidenfeld | Alina Rubinstein

Daniel Barenboim | Rafał Blechacz | Yulianna Avdeeva | Daniel Müller-Schott ...

cat. no. A05050792

53 mins



MAGIC MOMENTS OF MUSIC

JESSYE NORMAN AND KATHLEEN BATTLE “SPIRITUALS”

When Jessye Norman and Kathleen Battle took the stage of Carnegie Hall March 18, 1990 a breath of history wafted through America's most famous concert hall. It is a camera view of the audience that makes clear how long the road to this moment in music history was: there, the now very old African-American opera singer Marian Anderson, one of the great voices of her generation. In 1939, she had been barred from singing in Constitution Hall, because she was black. The twelve-year-old Jessye Norman had absorbed Anderson's biography, just like the music she performed that evening together with her great colleague and competitor Kathleen Battle: Spirituals. That evening in March 1990 was under enormous pressure of expectation and the tension crackled at all corners. For one thing: Would the two compete? Where did the competition lie? Divas who would actually manage to sing together and not against each other? But the two divas take Carnegie Hall by storm; critics and audiences alike pay homage to them: It is a musical feast of charisma, virtuosity, liveliness and show. Jessye Norman dominates the stage with her authentic timbre and an African colourful costume, Kathleen Battle still hits the finest high coloraturas.

Interviews with

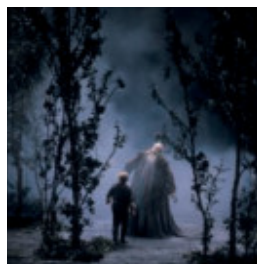
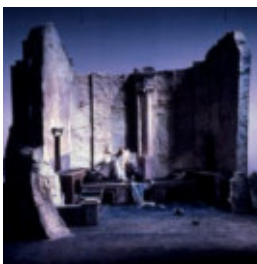
Kathleen Battle | **Peter Gelb** | **James R. Oestreich** (music critic of the New York Times)

Evelyn Simpson Curenton (composer who wrote arrangements for the concert)

Queen Esther Marrow (founder of the Harlem Gospel Singers) | **Measha Bruegggosman**

cat. no. 8775

52 mins



THE CENTENARY RING IN BAYREUTH 1976

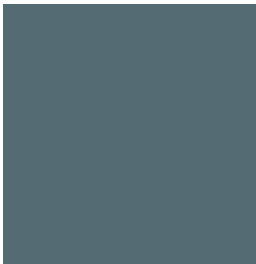
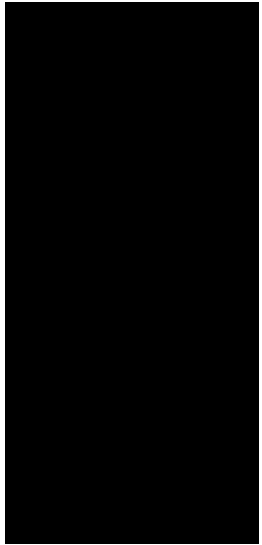
Uproar, disruption, violent dispute – this was the response to the much-anticipated centenary of the Bayreuth Festival in 1976, which was to be marked by a new production of Richard Wagner's “The Ring of the Nibelung”. But before Pierre Boulez could step up to the conductor's podium and the curtain could rise on Bayreuth's Green Hill for Patrice Chéreau's bold new production, the festival was rocked by artistic and political upheaval. The film shows excerpts from this unforgettable opera event. Contemporary witnesses look back and comment on events both on and off the boards. Soprano Dame Gwyneth Jones, contralto Hanna Schwarz and tenor Heinz Zednik were on stage as it unfolded; French director Vincent Huguet tells of his collaboration with Patrice Chéreau, whose assistant he would later become. The young singer Anna Prohaska, frequent Wagner singer Günther Groissböck and director Barrie Kosky have dealt at length with the Centenary Ring and talk about their impressions. The interviewees also include writer Friedrich Dieckmann, who authored one of the most important reviews of the events in Bayreuth. The film tells how one of the greatest scandals in opera went on to become one of the greatest musical moments of all.

Interviews with

**Gwyneth Jones | Hanna Schwarz | Barrie Kosky | Vincent Huguet
Anna Prohaska | Günther Groissböck | Friedrich Dieckmann**

cat. no. A05050793

54 mins



MAGIC MOMENTS OF MUSIC

HÉLÈNE GRIMAUD

9/11

IN LONDON



n 11 September 2001, the world paused. This concert at the Royal Albert Hall shows how grief and horror can be transformed into a musical moment of glory, and how music can be a means of consolation in these tragic moments. Hélène Grimaud makes her Proms debut with the Orchestre de Paris under the baton of Christoph Eschenbach. The musicians enter the stage visibly affected and discharge their anger and sadness in their playing. Hélène Grimaud succeeds in a deeply emotional interpretation of Beethoven's 4th Piano Concerto. Her playing alternates between intensity and clarity. The wordless communication with the maestro is moving, not least after the first movement: the moved audience partially breaks into applause – Grimaud and Eschenbach cast emotional and assuring glances at each other. They know at that moment: This evening gets under your skin and will not soon be forgotten.

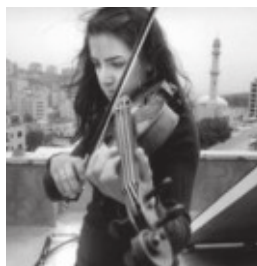
Interviews with

Hélène Grimaud | Christoph Eschenbach | Sir Nicholas Kenyon

Tzimon Barto | Khatia Buniatishvili ...

cat. no. 8836

52 mins



MAGIC MOMENTS OF MUSIC

BARENBOIM AND WEDO IN RAMALLAH

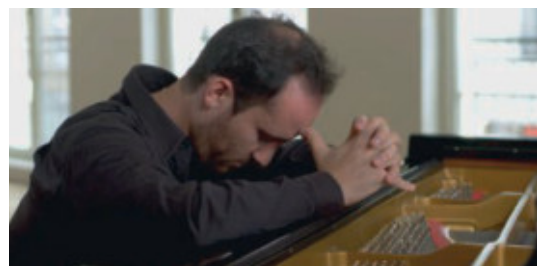
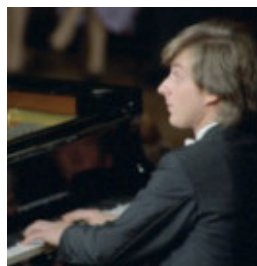
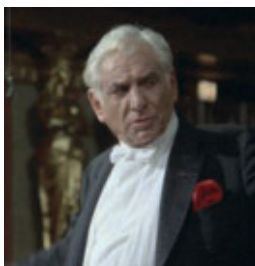
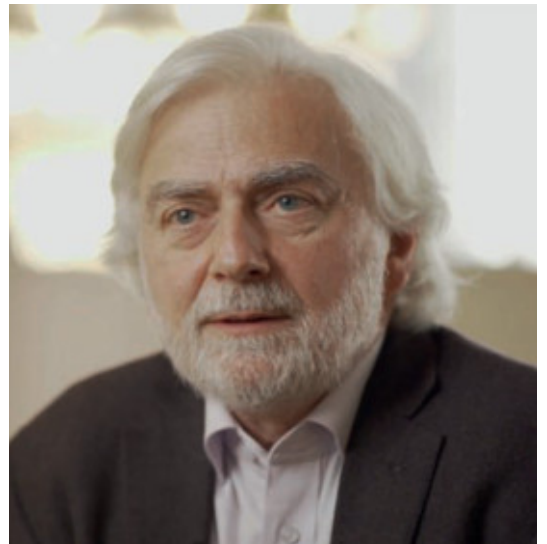
Music under extreme conditions: Only six years after its founding, the West-Eastern Divan Orchestra gave what is probably its most legendary concert: the orchestra founded by Daniel Barenboim and Edward Said with young Israeli and Arab musicians gave a concert in the Darwish Palace of Culture in Ramallah in 2005. A historic event and a musical moment of glory at the same time. In Israel, Barenboim was attacked. But the orchestra set an example with its concert, underlined by the choice of programme: Beethoven's Symphony No. 5 ('Fate Symphony'). Beethoven's vision of the reconciliation of people – that was what moved Barenboim. The “peace concert” – Barenboim himself did not call it that – attracted international attention and was broadcast worldwide. This star hour shows not only the legendary concert recording. Documentary passages about the creation of the orchestra and the interaction between the musicians, as well as images of the spectacular trip to Ramallah, make musical history tangible. In newly filmed conversations, Daniel Barenboim, Mariam C. Said and selected musicians recall this memorable evening. Prominent friends of the orchestra such as actor Christoph Waltz, cellist Yo-Yo Ma and singer Waltraud Meier explore the question of what music can achieve in such a context.

Interviews with

**Christoph Waltz | Mustafa Barghouti | Waltraud Meier | Daniel Barenboim
Yo-Yo Ma | Mariam C. Said ...**

cat. no. 8837

52 mins



MAGIC MOMENTS OF MUSIC

LEONARD BERNSTEIN
AND
KRYSTIAN ZIMERMAN
BRAHMS

It was a coming together of a very special kind in Vienna in 1984 when enigmatic pianist Krystian Zimerman stepped onto the stage with charismatic maestro Leonard Bernstein for a filmed performance of Johannes Brahms' Piano Concerto No. 2. On the surface, their temperaments could not have been more different. Bernstein was a media darling who ably used the medium of film not only to record concerts but also to reach a mass audience with his pedagogical expositions of music. Alongside him on the grand piano was the perfectionist and publicity-shy Zimerman, who very rarely discussed his art, meticulously prepared every nuance of his playing and even modified his instruments himself to achieve the perfect sound. The result was indeed a magic moment of music and a landmark in the career of Krystian Zimerman. In this episode, Zimerman gives a rare interview, and for the first time in a TV documentary, speaks in detail about the background to the concert recording and why the collaboration with Leonard Bernstein radically changed the course of his artistic life. Eminent colleagues including Hélène Grimaud and Igor Levit as well as close confidants of Leonard Bernstein such as the conductor Marin Alsop and his former assistant Charlie Harmon also tell us what makes this concert a great moment for them.

Interviews with

Krystian Zimerman | Igor Levit | Marin Alsop

Charlie Harmon | Hélène Grimaud ...

cat. no. A05050871

52 mins



MENUHIN & KARAJAN PLAY MOZART

Yehudi Menuhin is considered the prodigy of the past century. He was celebrated and adored as once W.A. Mozart, whose Violin Concerto No. 5 he interprets for this recording. After many years of performing and traveling, the outbreak of World War II marked a turning point for Menuhin. He plays in front of Allied troops, soldiers, and wounded. His concert in the liberated concentration camp Bergen-Belsen confronts him, the protected boy prodigy, with unimaginable horror. But Yehudi Menuhin does not despair. He decides to dedicate his life and his music to reconciliation and peace. As early as 1947, he returns to Berlin for a guest performance, the first Jewish musician to do so. Only a few years older, Herbert von Karajan takes a completely different path. His life is marked by the search for perfection and musical greatness. During the Nazi era, Herbert von Karajan builds his career in Germany and becomes one of the most influential and important conductors of the postwar period. This 1966 recording, masterfully staged by award-winning feature film director Henri-Georges Clouzot, proves that such contrasting biographies do not stand in the way of magical musical moments. International stars from the music scene such as Anne-Sophie Mutter, Daniel Hope, or Hillary Hahn, but also greats of cinematic art such as Sunnyi Melles and Bruno Monsaïgeon, let themselves be enchanted by this valuable contemporary testimony, which documents the only collaboration of these musical legends. Together we experience how timeless beauty is realized in sound ideals and how music can still contribute to reconciliation today.

Interviews with

**Anne-Sophie Mutter | Hilary Hahn | Daniel Hope | Alina Ibragimova
Sunnyi Melles | Bruno Monsaïgeon ...**

cat. no. A05050996

52 mins



MAGIC MOMENTS OF MUSIC

FRANCO ZEFFIRELLI'S
LA BOHÈME

This magic moment with music by Giacomo Puccini and artworks by Zeffirelli opens a window into the tender and melancholically intimate story of Mimì in bohemian Paris. After the great success of Zeffirelli's production of La Bohème at La Scala in Milan, Herbert von Karajan and Zeffirelli were compelled to turn it into an opera film. The screen adaptation of Puccini's masterpiece featured the choir and orchestra of the Milan Scala and among others, Mirella Freni, Gianni Raimondi and Rolando Panerai. The young Mirella Freni, who sang the role of Mimì for over 50 years, gained fame the world over, not least because of her natural and pure voice. South African soprano Pretty Yende, who was a student of Mirella Freni and later sang in Franco Zeffirelli's production of La Bohème, recounts her experiences with her mentor. As a very young tenor, Franco-Italian singer Roberto Alagna sang alongside Mirella Freni in the Zeffirelli production and is grateful to count himself among the great tenors, alongside Pavarotti and Carreras – thanks in large part to this performance of La Bohème.

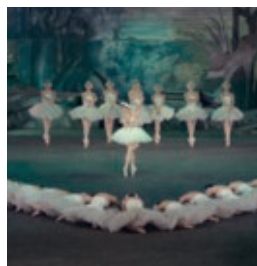
Interviews with

Pretty Yende | Roberto Alagna | Marina Rebeka

Caterina D'Amico | Marco Gandini ...

cat. no. A05051047

54 mins



MAGIC MOMENTS OF MUSIC

RUDOLF NUREYEV'S
SWAN LAKE

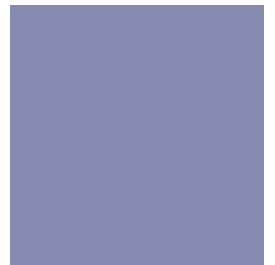
An incredible 89 curtain calls is testament to the ballet history that was written at the Vienna State Opera on October 15, 1964. The event is a performance of Swan Lake choreographed by Russian dancer Rudolf Nureyev, who also took on the male lead role of the Prince. His partner is the British prima ballerina Margot Fonteyn. In his novel interpretation of Swan Lake, Nureyev revolutionises the role of the male dancer, seeking to be her equal counterpart. This great moment in music includes the excerpts of the legendary ballet recording, while the documentary passages with Nureyev reveal and make tangible this exceptional and fascinating personality. In newly filmed conversations, dancers and companions Michael Birkmeyer and Gisela Cech, who danced alongside Nureyev at the premiere of Swan Lake, share some personal memories of the iconic figure, while new protagonists of today's ballet world look back at Nureyev and his work from the perspective of our times.

Interviews with

Michael Birkmeyer | Gisela Cech | Eric Gauthier | Kirill Serebrennikov ...

cat. no. A05051046

52 mins



MAGIC MOMENTS OF MUSIC

SERGIU CELIBIDACHE AND THE BERLINER PHILHARMONIKER

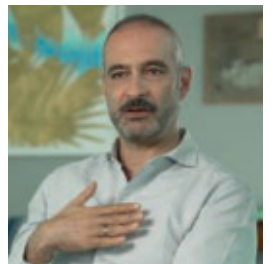
It was only through the request of the then Federal President Richard von Weizsäcker that the concert came about in 1992. The legendary Romanian conductor Sergiu Celibidache and the Berlin Philharmonic were to be reconciled. Celibidache had shaped the orchestra in over 400 concerts between 1945 and 1954 after the end of the Second World War. When, after the death of Wilhelm Furtwängler the orchestra chose Herbert von Karajan as his successor instead of Sergiu Celibidache, a dispute arose, and the two eventually parted ways. Celibidache withdrew, deeply offended, and refused any offer of further collaboration. It took 38 years for Sergiu Celibidache to return to the podium of the Berlin Philharmonic. It went down in music history as the so-called 'reconciliation concert'. Celibidache made it a condition that he would receive twice as many rehearsals as usual. The program included Anton Bruckner's 7th Symphony. In addition to rehearsal and concert excerpts, the film features Celibidache's son, Serge Ioan Celebidachi, contemporary witnesses from the Berlin Philharmonic, the orchestra's horn player Sarah Willis, the young French conductor Marie Jacquot, his last conducting student Rémy Ballot, and the Romanian conductor Cristian Măcelaru. They provide insight into Sergiu Celibidache's personality, working methods, and understanding of music.

Interviews with

**Serge Ioan Celebidachi | Sarah Willis | Marie Jacquot | Götz Teutsch
Rémy Ballot | Cristian Măcelaru ...**

cat. no. 8889

52 mins



ABBADO CONDUCTS MAHLER'S RESURRECTION SYMPHONY

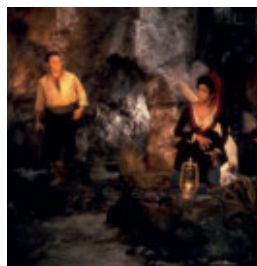
In 2003, after a battle with cancer, Claudio Abbado feels strong enough to take up the orchestra baton once again. For his return to the stage, he chooses Gustav Mahler's 2nd Symphony, a gigantic work fit for an orchestra of superlatives. On this occasion, the Lucerne Festival Orchestra is made up of specially selected soloists and orchestral and chamber musicians with whom Abbado has performed on all the world's stages. It is a distinguished "orchestra of friends" that celebrate his return to life together with him. This magic moment grapples with such questions as the meaning of life, love, freedom and suffering – themes that run through Mahler's music as well as the life story and personality of Claudio Abbado. "I shall die in order to live" goes the text of the Resurrection Symphony. During the concert, the conductor Abbado – still unwell with cancer – sings along with the choir. It is a profoundly emotional moment, not just in the life of the conductor but in classical concert history. For this episode, the orchestra musicians relive the poignant atmosphere of this magic moment: Renaud Capuçon, Emmanuel Pahud, Reinhold Friedrich and Antonello Manacorda share their memories of their collaboration with Abbado and the occasion of this unique interpretation of Mahler's music.

Interviews with

**Alondra de la Parra | Christiane Weber | Michael Haeffliger | Emmanuel Pahud
Renaud Capuçon | Antonello Manacorda ...**

cat. no. 8895

53 mins



GRACE BUMBRY IS CARMEN

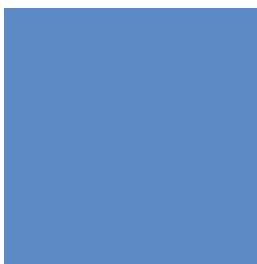
When Grace Bumbry interpreted Carmen under Karajan in 1966/67, she was the shooting star of the international opera scene – a pioneering achievement for a black singer at the time. On May 7, 2023, Bumbry passed away in her chosen home of Vienna. Her fans will never forget her voice, but also her charismatic stage presence and her acting talent. Her career almost seems like a fairy tale: Due to racial segregation, she was not even able to begin her studies at the St. Louis Institute of Music in the USA, although she had already won a radio competition at the age of 17. She was not accepted because of the color of her skin. Her later triumphs must be seen against this background. She celebrated her breakthrough in Bayreuth, where Wieland Wagner brought her for his "Tannhäuser" and where the press celebrated her as a "black Venus" and the audience clapped her 40 times in front of the curtain. Fortunately, there is also an interview about her awareness of her pioneering work for black artists, in which Bumbry reflects on her role modestly yet confidently in fluent French. Grace Bumbry triumphs over all opposition, over the racism of the classical music world - and even over Karajan. Tenor and vocal coach David Lee Brewer visits Grace Bumbry's apartment in Vienna on the last day before the break-up and finds photos to go with the anecdote. Former singing colleague Anna Tomowa-Sintow expresses her admiration for Bumbry's vocal skills, which is still valid today. Eliza Baleanu, a former pupil of Bumbry's, and Felicia Weathers, Bumbry's best friend, provide further insights into Bumbry's work on and off the stage. Many have had a great career. Grace Bumbry's was more than that: she was important - and "Carmen" was one of her finest moments.

Interviews with

**David Lee Brewer | Felicia Weathers | Anna Tomowa-Sintow | Dominique Meyer
Clémentine Margaine | Herbert Kloiber | Eliza Baleanu**

cat. no. A05051108

52 mins



MAGIC MOMENTS OF MUSIC

ANGELA GHEORGHIU IN LA TRAVIATA ROYAL OPERA HOUSE

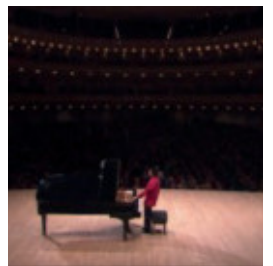
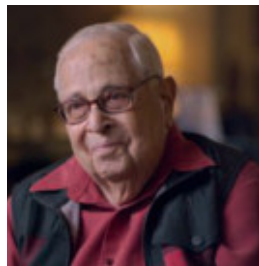
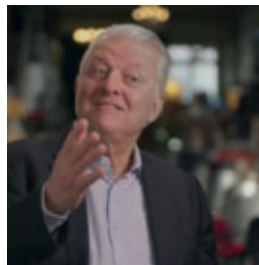
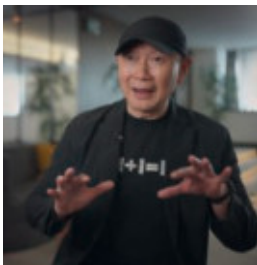
It was a uniquely magic moment of music. In what would be the first and only time, the BBC dedicated its prime time weekend schedule to broadcast an opera live to an audience of millions. In place of popular motoring programme Top Gear, the British public were treated to La Traviata by Giuseppe Verdi. Legendary conductor Sir Georg Solti convinced decision-makers at the BBC that it was time to introduce a phenomenal singer and performer to the world: Romanian soprano Angela Gheorghiu. Until this moment, Gheorghiu was a talent known only to a few. Solti himself was at the podium to conduct La Traviata for the first time in his storied career, while the staging was by theatre and feature film director Sir Richard Eyre – likewise working on his very first opera. Eyre agreed on one specific condition. “I wanted a soprano as described by Verdi himself: young, elegant and with a voice full of passion.” Angela Gheorghiu had all of these qualities and more. In an interview she said: “During the broadcast I felt that my time had arrived. I was in no doubt: it was now or never!” Alongside Angela Gheorghiu, who the film accompanies 30 years later to the Royal Opera House in London – the birthplace of her global success – are memories and reflections from tenor Frank Lopardo, who sang the role of Alfredo, opera director Sir Richard Eyre, BBC film director Peter Maniura, French-Danish singer Elsa Dreisig, conductor Marie Jacquot, opera critic Nick-Martin Sternitzke and the writer Salomé Balthus.

Interviews with

**Angela Gheorghiu | Elsa Dreisig | Salomé Balthus | Sir Richard Eyre
Peter Maniura**

cat. no. 8922

52 mins



LANG LANG AT CARNEGIE HALL

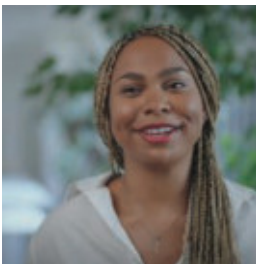
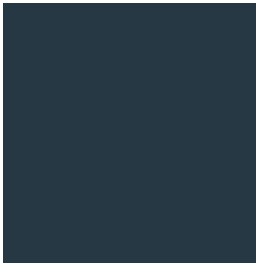
Lang Lang chose a wide-ranging program for his solo debut in 2003. After a more classical first half with works by Robert Schumann and Joseph Haydn, he interprets the Chinese composer Tan Dun after the intermission, finally culminating with Franz Liszt's Don Juan Fantasy. Even as a small boy, Lang Lang is drilled to be a pianist by his father: He is to become the best piano player in the world. He is rarely allowed to see his mother so that she does not keep him from practicing. When he invites his father on stage at the end of his Carnegie Hall debut to improvise together on a Chinese folk song, one chapter of life ends – and a new one begins. This defining moment deals with the difficult relationship between freedom and the sacrifices we make for it. Lang Lang lives his father's dream, which becomes his own dream. It is about musical perfection and personal relationships, about virtuosity and emotions – themes that are reflected in Lang Lang's performance and in his life. Not only for Lang Lang himself, but also for his long-time companions such as conductor Christoph Eschenbach, composer Tan Dun and his teacher Gary Graffman, this concert was a magical moment. Pianist Claire Huangci has also known Lang Lang since a young age, and Bruce Liu is currently considered the new shooting star on the piano. Together with audio producer Christian Gansch and body language expert Stefan Verra, they retrospectively classify Lang Lang's legendary recital evening.

Interviews with

**Lang Lang | Bruce Liu | Claire Huangci | Christoph Eschenbach | Tan Dun
Gary Graffman**

cat. no. 8923

52 mins



THE WRATH OF NINA SIMONE

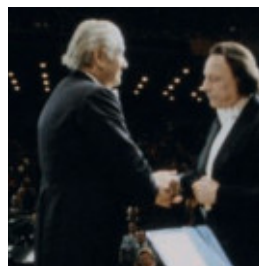
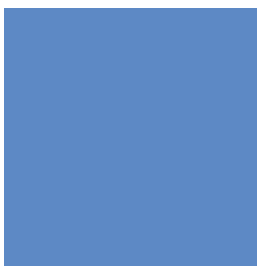
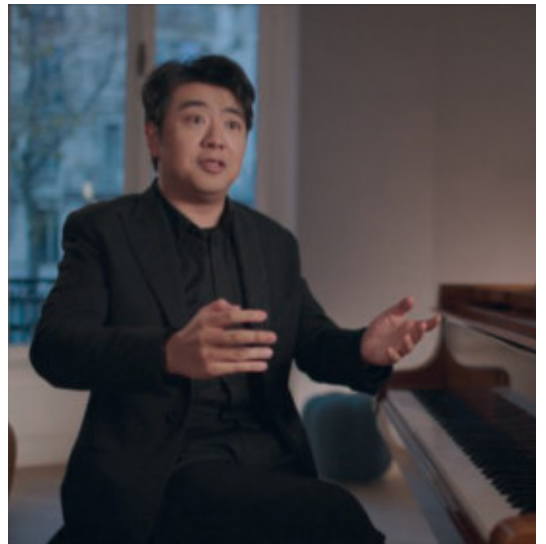
It is a special moment in the life of the world-famous singer and pianist. She has just become a mother and has joined the protests of the civil rights movement in America against racism and discrimination against the black population. She predominantly writes and sings protest songs, risking her career because her lyrics are considered controversial in America and are even boycotted in some cases. In Europe, she sees the opportunity to express herself freely and tell the stories of the oppression of black people from her homeland. Through television concerts like this one, she reaches an audience of millions. The film tells of Simone's beginnings in music, how she transitioned from classical to jazz, and her courage and relentless fight for equality and freedom. "Tomorrow is my turn, no more doubts, no more fears," Simone sings in a mix of resignation and defiant hope. She hopes that her voice can be part of the change in the situation of the black population in the USA in the 1960s. Pianist Gabriela Montero and singer Angélique Kidjo explain how music can be an instrument of resistance. Jazz singer Lizz Wright's work is still strongly influenced by Nina Simone to this day. Opera singer Victoria Randem explains how important Nina Simone was for the generations after her. They all show how important civil courage, authenticity, and emotionality are on stage and how Nina Simone's legacy continues to have an impact today.

Interviews with

**Gabriela Montero | Angélique Kidjo | Lizz Wright | Victoria Randem
Sophie Adriansen | Sandrine Fourrier | Jaap van de Klomp**

cat. no. 8980

53 mins



ARTURO BENEDETTI MICHELANGELI PLAYS RAVEL

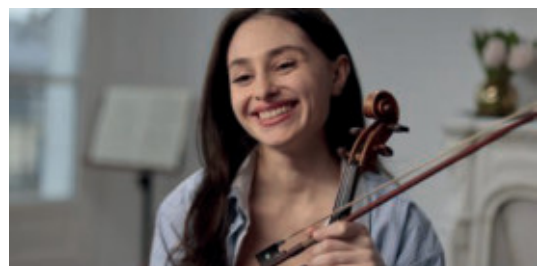
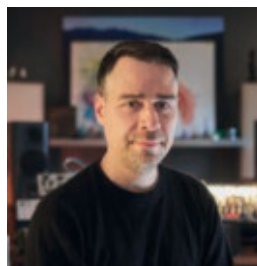
The name Arturo Benedetti Michelangeli (1920-1995) is still inextricably linked with Maurice Ravel's Piano Concerto in G major. The way Benedetti Michelangeli articulates the trill chains, for example, is considered unique. At the same time, Benedetti Michelangeli is a great mystery: he was notorious for his numerous cancellations. The smallest discrepancies on the instrument, a small change in the room climate from rehearsal to concert were enough to cancel a performance. His reputation, as one of the greatest of his guild, is undisputed. Pianist Krystian Zimerman remembers his artistic exchange with Benedetti Michelangeli. For Pierre-Laurent Aimard, the Italian pianist is a declared source of inspiration as a magician of acoustics. Serge Celibidache, the son of Sergiu Celibidache, provides insights into the special artistic friendship of the two perfectionists. While Marina Baranova goes in search of Benedetti Michelangeli's grand piano in Bavaria, Cord Garben, his producer, remembers the not always easy collaboration. Jazz musician Stefano Bollani, an admirer of Benedetti Michelangeli, explains how the composer Ravel was inspired by jazz music.

Interviews with

**Krystian Zimerman | Pierre-Laurent Aimard | Lang Lang | Marina Baranova
Bernd Goetzke | Stefano Bollani | Cord Garben | Olivier Bellamy
Katharina Micada**

cat. no. 8994

52 mins



THE FOUR SEASONS RECOMPOSED BY MAX RICHTER

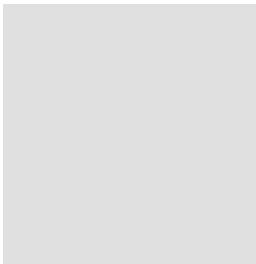
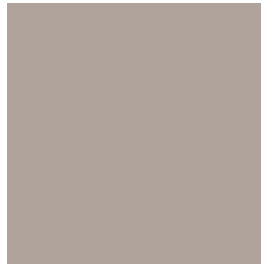
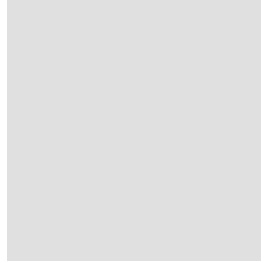
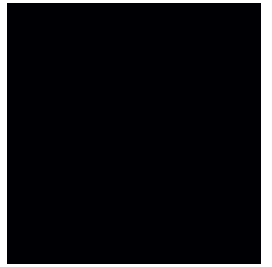
Turn old into new - a tried and tested approach, but can you do the same with Vivaldi's legendary Four Seasons? Organist Anna Lapwood's answer is clear: 'Nothing is off limits!' After the release of his album 'Recomposed', composer Max Richter initially expected fierce criticism. But the opposite happened - he hit a nerve: over 450 million streams, concerts in classical halls as well as in clubs such as Berghain Berlin or Poisson Rouge in New York, and the distribution of individual tracks in the Bridgerton series testify to the success of the reinterpretation. What's touching people when they hear 'Recomposed'? In this magic moment, prominent artists and contemporary witnesses embark on a journey through the music, recall performance challenges and personal highlights, and explain how the British composer Max Richter put his hand to the 300-year-old work.

Interviews with

**Daniel Hope | Esther Abrami | Anna Lapwood | Avi Avital | Malakoff Kowalski
Ana Isabel Casquilho | Martin Stimming | Werner Ehrhardt**

cat. no. 6012

52 mins



THE NEW YORK PHILHARMONIC IN PYONGYANG

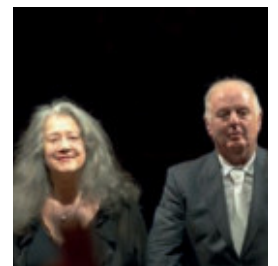
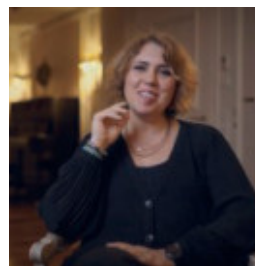
Can music play a role in diplomacy, or even bring about change? A fax from the North Korean UN office seems to pave the way for this: in 2008, the rulers in Pyongyang invite the New York Philharmonic - 55 years after the Korean War - to the first major cultural exchange between the USA and North Korea. What initially seems like a joke turns into one of the most extraordinary concerts in music history. After 48 hours in the hermetically locked capital, the musicians experience a country that seems to have fallen out of time. Under chief conductor Lorin Maazel, they perform Dvořák's 'From the New World' in front of an initially icy and formal audience. Particularly moving: Lorin Maazel steps back from the podium for Leonard Bernstein's Candide Overture. He deliberately leaves it played without a conductor - a subtle message about self-organisation without a "great leader". The climax comes with "Arirang", a Korean folk song. Here the spell is finally broken: the audience shows emotion; the cultural exchange succeeds. Despite all the political tensions, the concert proves its unifying power - a magic moment of music.

Interviews with

**Michael Beyer | Carter Brey | Bomsori Kim | Lisa Eunsoo Kim | Leslie Maazel
Matías Tarnopolsky | Dietlinde Turban-Maazel | Lidiya Yankovskaya**

cat. no. 6013

53 mins



MARTA ARGERICH AND DANIEL BARENBOIM AT TEATRO COLÓN

At first glance, two artistic personalities could hardly be more different: Martha Argerich, who - once seated at the piano - can energise the concert hall with compelling virtuosity and ingenious impulsiveness, who dies a thousand deaths before she steps onto the stage, and who loves nothing less than to speak about herself and her art in public. And Daniel Barenboim, whose breathtaking array of activities; on the conductor's desk, at the piano, in politics and teaching, is accompanied by the joy of media communication. Argerich, who is shy in public and so extroverted at the piano. And Barenboim, who radiates the aura of the self-assured maestro and who - especially as a soloist at the piano - captivates the audience with his art of contemplation, introspection and with his quiet tones. In 2014, a memorable concert took place at the Teatro Colón: Martha Argerich and Daniel Barenboim as a piano duo on two pianos. Since their youth, the two have enjoyed an artistic friendship rich in magic moments of music. What happens when these very different personalities form a piano duo? The two superstars had already performed together almost everywhere in the world - but not in their hometown. Their first joint performance in Buenos Aires was a magic moment of music and a kind of folk festival in equal parts. During their stay in Buenos Aires, Argerich and Barenboim went in search of traces of the places where they met as children. And how does Daniel Barenboim himself remember the concert? He laughs: "It's totally easy with Martha. It's not like that with everyone. You can only fall in love with her."

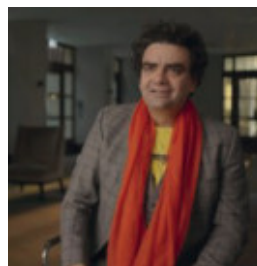
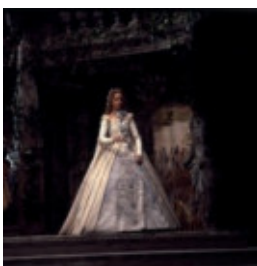
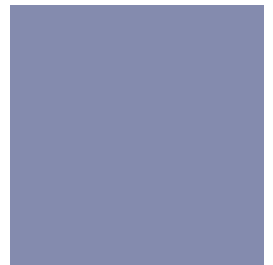
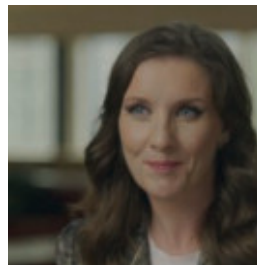
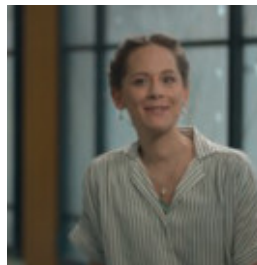
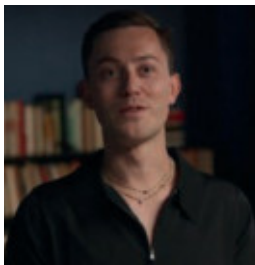
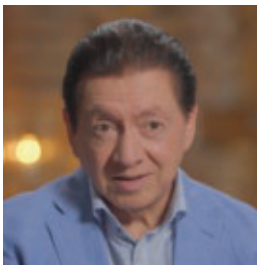
Interviews with

Elena Bashkirova | Daniel Barenboim | Geister Duo | Kian Soltani

Gabriela Montero | Lang Lang | Mischa Maisky | Olivier Bellamy

cat. no. A05051204

53 mins



NIKOLAUS HARNONCOURT CONDUCTS MONTEVERDI

L'Orfeo by Claudio Monteverdi is one of the earliest operas. In 1975, it was to be performed as faithfully as possible to the original, as it had been when it premiered more than 350 years earlier. First on stage in Zurich and later as a film production in Vienna. A radical vision by Austrian conductor Nikolaus Harnoncourt, directed by star director Jean-Pierre Ponnelle. Harnoncourt brought back the historical sound experience. He meticulously sought out musicians who played period instruments and brought them together to form an ensemble. He succeeded in making the opera not only comprehensible but also captivating. More dramatic, more immediate, more direct than any modernisation could have achieved. With his historical performance practice, Harnoncourt shows that the seemingly so old, so past music of the early Baroque speaks most clearly to today's audience when it is played with the instruments, the playing techniques and in the awareness of the artistic intentions of the time of its creation. Ponnelle, who designed stage sets for Monteverdi operas at a young age, transforms the world of the Orpheus myth into a wildly romantic yet sombre land of milk and honey with ancient allusions. Opulent costumes meet lively staging and passionate acting. The film is a testament to the artistry of the great musical innovator Harnoncourt.

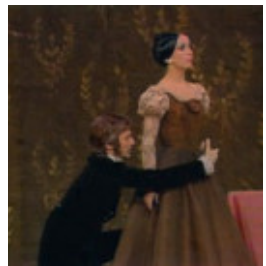
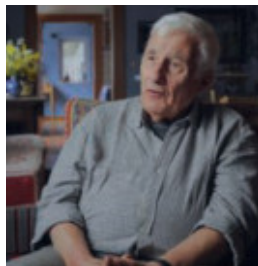
Interviews with

Anna-Lucia Richter | Rolando Villazón | Elsa Benoit | Äneas Humm

Francisco Araiza | Philipp Harnoncourt | Dietlinde Turban | Bruno de Sá

cat. no. A05051203

53 mins



JOHN CRANKO'S ONEGIN

John Cranko, born in South Africa in 1927, moved to London as a teenager and quickly became a well-known choreographer after a short career as a dancer. In 1961, the artistic director of the Stuttgart Theatre persuaded him to take over the position of creative leader of the then little-known Stuttgart Ballet. Within a short time, Cranko succeeded in making the ensemble one of the most successful companies in the world. None of his works better exemplify Cranko's artistry than Onegin. The piece, based on Pushkin's verse novel Eugene Onegin and set to music by Tchaikovsky, premiered at the Stuttgart Ballet in 1965. In a shortened version, it remains Cranko's greatest success to this day and is still on the repertoire of many ballet companies. Cranko condenses Pushkin's novel into a theatrically effective distillation by focusing the drama on five characters. At the same time, Cranko demonstrates that pas de deux are not only the dance highlights of a ballet, but should also be the driving force behind the plot. The Russian audience was very sceptical when Cranko announced that he would be performing his Onegin at a guest performance in Moscow in 1971. Cranko had ventured into two sacred works of Russian culture, Pushkin's novel and Tchaikovsky's opera. But the performance in Moscow became Cranko's greatest triumph. He died shortly afterwards, in 1973..

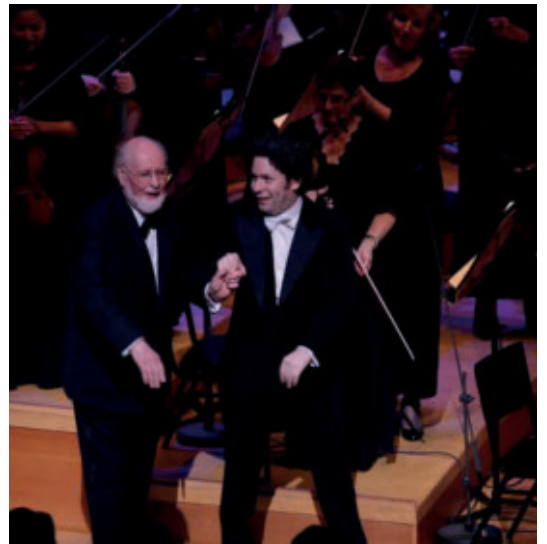
Interviews with

Marcia Haydée | Georgette Tsingurides | Egon Madsen | Jürgen Rose

Friedemann Vogel | Elisa Badenes | Reid Anderson | Margaux Marielle-Tréhouart

cat. no. 6072

52 mins



MAGIC MOMENTS OF MUSIC

A JOHN WILLIAMS
CELEBRATION

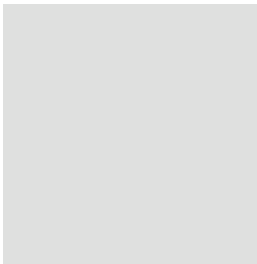
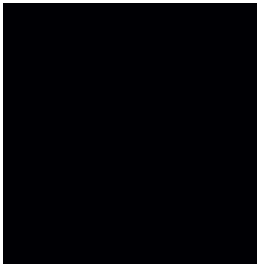
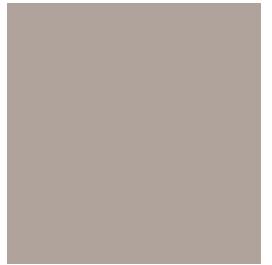
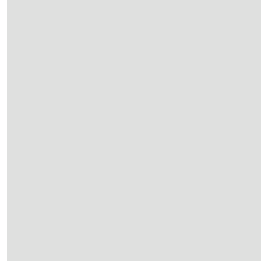
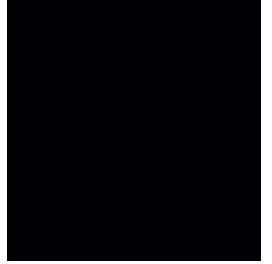
Sometimes just a few notes are enough – and the cinema begins to play in our minds. A spaceship glides through space. A shark approaches from the deep. A child on his bicycle lifts off into the sky. Or a lone violin speaks of pain and hope. Few composers have shaped our cinematic memory as profoundly as John Williams. This music film invites audiences to encounter one of the most significant film composers of our time. At its center is the gala opening concert "A John Williams Celebration" at the Walt Disney Concert Hall in Los Angeles on September 30, 2014. The young Gustavo Dudamel, himself a great admirer and friend of Williams, conducts the Los Angeles Philharmonic through a program that unfolds the full breadth of John Williams' work – from grand symphonic soundscapes to his quiet, deeply human compositions. Between the musical highlights, personal memories and conversations offer a glimpse of the man behind the world-famous melodies. Anne-Sophie Mutter, Itzhak Perlman, Sarah Willis, Cameron Carpenter, Ramin Djawadi, Chloé Dufresne, Braimah Kanneh-Mason, and Alex Komlew speak about an artist whose modesty is as striking as his creative power. They tell of music that adds a spark of magic to Hollywood's stories – and that captivates audiences even when Williams isn't composing for the screen. The emotional highpoint of the concert evening comes when Gustavo Dudamel invites John Williams himself to the podium, where he conducts the iconic Imperial March from Star Wars. When Darth Vader finally steps onto the stage, pop culture and concert tradition meet in a playful moment that delights the audience. Five Oscars, 27 Grammys, and countless other honors mark a singular career. John Williams did not become a legend overnight. His music has grown over decades – and with it, a sound that connects generations.

Interviews with

Cameron Carpenter | Ramin Djawadi | Chloé Dufresne**Braimah Kanneh-Mason | Alex Komlew | Anne-Sophie Mutter | Itzhak Perlman,
Sarah Willis**

cat. no. 6085

52 mins



MAGIC MOMENTS OF MUSIC

GUSTAVO DUDAMEL IN CARACAS

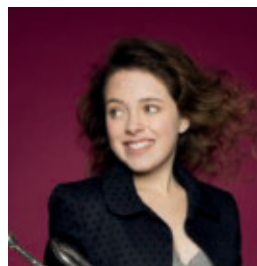
Mambo! In the audience, parents, children and grandparents are clapping and dancing; on stage, the young Simón Bolívar Orchestra, conducted by Dudamel, is bursting with energy and performing an unforgettable concert of Latin American classics and new compositions. Violinists are swaying their hips, trumpeters are twirling their instruments in time to the music, and the audience are jumping and cheering with enthusiasm. That's another way to do a classical concert! At least in Venezuela's capital, Caracas, in 2007. It is a unique musical constellation: Gustavo Dudamel, aged just 26, is already on the cusp of becoming an internationally successful star conductor when he takes to the podium for the first time at the new concert hall in Caracas – the capital of his native Venezuela. Before him sits the Orquesta Sinfónica Simón Bolívar de Venezuela, of which he became principal conductor at the age of just 18. All the musicians in this renowned orchestra, just like Dudamel himself, are products of Venezuela's 'El Sistema'. This is a state-funded programme aimed at providing musical training to children and young people from all social backgrounds. As one of 30 orchestras, the original Simón Bolívar Youth Orchestra has become the international flagship of the system. In light of Venezuela's authoritarian government, human rights abuses and the country's profound economic and humanitarian crisis, its tours are now sometimes criticised as propaganda. In this extraordinary musical moment, however, we see the young musicians in their new concert hall, not far from the slums of the metropolis of Caracas; it is a blend of world-class music, passion and pure joy in playing that spreads throughout the entire concert hall. "This hall is for these people especially (...) poor in money, but rich in spirit," explains Dudamel.

Interviews with

**Gustavo Dudamel | Sofiane Pamart | Rafael Payare | Edicson Ruiz | Gotopo
Felix Mendoza | Alfonso Montes | María Dueñas | Gustav Hofer**

cat. no. 6086

52 mins



"SATCHMO" LOUIS ARMSTRONG IN EAST GERMANY

March 1965. The Cold War is at its height. And Louis "Satchmo" Armstrong, America's most beloved jazz ambassador, steps off a plane into communist East Germany. Over nine electrifying days, he performs 17 concerts in five cities, drawing 45,000 East Germans into halls monitored by the Stasi. The regime that branded jazz a tool of Western decadence has invited its greatest living icon to play — then deployed its secret police to watch the crowds, fearing the music might ignite something it cannot control. This is the story of art defying ideology, of a man whose trumpet spoke louder than any wall. When a West German journalist pressed him about the Berlin Wall, Armstrong replied: "I'm not worried about the wall; I'm worried about the audience I'm going to play to tomorrow night!" Then he added: "I can't say what I want to say, but if you'll accept it, forget about all that other bullshit." The film tells the story of concerts that were not only musical events but also cultural milestones, influencing the East German jazz scene and inspiring a younger generation of musicians.

Interviews with

**Esperanza Spalding | Branford Marsalis | James Monroe Iglehart | Ricky Riccardi
Till Brönner | Omer Klein | Ulf Drechsel | Stephan Schulz | Lucienne Renaudin
Vary**

cat. no. 6087

53 mins