



Present

# Martha Argerich Evening Talks

A film by Georges Gachot



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Featuring:

**Nelson Freire, Friedrich Gulda,  
Charles Dutoit, Jörg Faerber, André Prévin**

# Evening Talks

## The only film on Martha Argerich

Martha Argerich is the last remaining pianist of legend. A wild child and a rebel at heart, this legendary Argentinean musician is surrounded by an aura of mystery: some find her too uncompromising, others generous and beautiful, yet to all she is without doubt incredibly talented.

Thanks to these "evening talks", Georges Gachot lifts a corner of the veil: Martha Argerich shares with us her memories, confides in us her doubts, and transmits to us her incredible appetite for music making.

Images of Argentina, rehearsals in the concert hall or at home, excerpts of recent concerts and archival clips complete this unique film on one of the most secretive and endearing artists of our time from when she was only 20 years old and already astonishing with talent.

An event not to miss.

# Martha Argerich, intimate (in private) Frenchman Georges Gachot and the accomplishment of the impossible interview.

A text by Marcelo Stiletano, published in LA NACION, Argentina, April 2003

Translated by Maria-Elena Hartung

“I have been working for 20 years to get a “yes” says the French film-maker, Georges Gachot.

What everyone wanted to know was how such an elusive star, evasive and unpredictable, had finally accepted to do what until then had never been done: speak straight forwardly and willingly to a camera about her life and her extraordinary musical prowess. “It was a miracle,” says Gachot simply and with the enthusiasm of talking about something which in any light is out of the ordinary. “Now that I am here – he adds – I can also say that it is not only a film about Martha Argerich. I realized during these past days that the film is also about Argentina, because both seem to be almost the same thing.”. There is a surprising display of rare archival material gathered from different parts of the world, ranging from the time when a very young Argerich received the First Prize at the Music Competition in Geneva, which opened up her career, until her last concert to date at the Colón, together with Nelson Freire. In the midst of the above lies the most important thing: fragments from a three-hour-long conversation between Gachot and Argerich, filmed two years ago in between a rehearsal and a concert of works by Schumann.

“With Martha one can plan nothing, because she decides everything, always going forward, but to my surprise she accepted the dialogue, which as you witnessed takes place in sequential planes and without abrupt cuts. She opens and closes each subject with complete spontaneity”, Gachot explains. He admits that if he had to define his work in one word he would choose “honesty”. “She speaks about how she had to fight against herself and her obsession with not making mistakes. During the conversation I hadn’t any notes or script guide. We simply chatted and, in so doing, tried to capture the intimacy of someone who had never made before such confessions.”

After his conversation with Argerich, Gachot decided to complete his work by travelling to Argentina, where he filmed for three weeks. Back in Europe, he showed the pianist the finished documentary. “She had no participation in the final editing and assembly and only said: ‘If I were a Martha Argerich fan, I would love to see this movie.’”

# Georges Gachot's notes

How can one speak of a film that is finally finished but which I have been dreaming of making for more than twenty years? A film that conjures up a picture of a woman, an artist and a pianist whose music has left an indelible mark on my life, influencing my own taste in music and nurturing my dreams as an interpreter? Why is it that certain works, such as Bach's Partita in C minor and Beethoven's Second Piano Concerto, are inextricably linked in my mind with Martha Argerich?

First of all, there was this interview – which is not an interview at all as I do not believe that I asked her a single question. Let us, rather, call it a conversation that took place at dead of night, without a spotlight or make-up. A single "night-time conversation" recorded as if by a miracle on the magnetic tape of a camera that would then become the very heart of this film.

Martha Argerich's words shake me to the very core of my being, reflecting as if in a mirror the unconscious thoughts that are buried deep in my mind and that I wish could have been brought to the surface much sooner. Perhaps my life would then have taken a different turn.

I believe that this film is successful not because it is the first film about Martha Argerich but because I succeeded in capturing this unique artist in such a wonderful light. A film without filters or special effects, a film without cutaway, designed to remain as close as possible to Martha Argerich's personality. It is a documentary that I wanted to be faithful and authentic, with no additional commentary, while also allowing the pianist the greatest possible freedom.

## Filmography:

- 2007 **15 years of Kantha Bopha**
- 2005 **Maria Bethânia, música é perfume**  
**PREMIO ESPECIAL CUBADISCO 2006 "La Musica Y El Cine" - BEST FILM CATEGORY MUSIC & BEST SOUNDTRACK** Festival di Palazzo Venezia Rom 2006 - **SPECIAL JURY AWARD** Fama Film Festival 2006 - **PUBLIC AWARD** Washington DC Intl. Film Festival 2006
- 2004 **Geld oder Blut (Money or Blood)**
- 2002 **Martha Argerich, Evening Talks**
- 2000 **... And The Beat Goes On**  
**Claude Debussy "Music can't be learnt..."**
- 1999 **Kultur Für Alle**  
**Concerto Cantabile, Rodion Shchedrin**
- 1998 **Wilfried Hiller... ein musikalischer Geschichtenerzähler**
- 1997 **Les marées (Tides, Gezeiten)**  
**Bach at the Pagoda**
- 1996 **Grace Bumbry "What a lucky girl I am..."**  
**Carl Loewe "Und er singt die neue Weise..."**
- 1995 **Wilhelm Killmayer, a German composer**
- 1994 **Santa Fe, with Pinchas Zukerman & Marc Neikrug**
- 1993 **Holy Russia, Celebrates The Festival Of Christmas**
- 1990 **Video Classics for Naxos**
- 1989 **Petite histoire symphonique** racontée par Anton Dvorak

# Evening Talks

## Awards

### PRIX ITALIA 2002

Documentary on "Music and Arts"

### GOLDEN PRAGUE 2002

Czech Crystal for best Documentary & Best Film, Student Jury

### PREMIO ASOLO

Per La Sezione Biografia D'Artista 2003

### UNESCO "CITATION MUSIQUE"

26ième Festival Intl. du Film d'Art et Pédagogique 2002

### 36th NEW YORK EXPOSITION

of Short Film and Video 2002, "HONORABLE MENTION "

## Unanimous press reviews of the film when broadcast on TV and released in cinemas

The ground-breaking film on Martha Argerich at last available on DVD.  
A unusual encounter with a pianist of genius. Free-flowing, subtle and enchanting."  
Valérie Cadet © Le Monde .

The greatest and the most secretive pianist in Horowitz's opinion has come out of hiding for an exclusive interview. She spoke with film-maker Georges Gachot in a long evening interview, and the result is rarer than an ivory tower.  
Ivan A. Alexandre © Le Nouvel Observateur

For those who love music and admire Martha Argerich, this documentary will prove to be a passionate experience.  
Fernando Lopez © LA NACION 2003

"Martha Argerich, Evening Talks" shows the face of an impassioned, generous woman who intends to share her astonishing zest for life with us and all those who meet her. yow © NYO, Visions du Réel, 2002

"The extreme honesty which she displayed was uniquely refreshing, and was reflected by the director's approach. The boundaries often present between the interviews and musical sections were expertly merged creating an organic work which flows from start to finish. This work captured the very essence of Martha Argerich, unfolding effortlessly like her performances."  
© Student Jury of Golden Prague 2002

"An intimate glimpse into the life of one of the greatest concert pianists alive, the Argentinian Martha Argerich. Talent and dedication don't require histrionics: Argerich comes across as deeply sensitive and intelligent, in awe of her craft and those who have gone before her, paying particular homage to her teacher, Friedrich Gulda as well as the composers "who like her". The film takes us to Warsaw, where she won the Chopin competition as a young girl, and around the world, including her native Buenos Aires. Interspersed with these are casual moments of conversation in which she proves to be both remarkably unassuming and inspired."  
© South African Int. Documentary Film Festival, July 2002

## Martha Argerich, some quotes

*"The first time I had a deep musical sentiment was with the Beethovens' Concerto No. 4 (played by Claudio Arrau)".*

*I'm afraid of playing it, I don't know what could happen, this Concerto is so important".*  
(About the 4th of Beethoven).

*"I cancelled a concert for the 1st time at 17, not because I felt bad but because I wanted to know how it was to do so."*

*"When I was 19, I was in a kind of crisis. So, I went to see Michelangeli. I stayed one year and a half with him and he gave me... 4 lessons".*

*"I shouldn't play Liszt and Chopin in the same programme. If the Liszt Sonata was good, then the Prelude of Chopin was not. I felt he was jealous!"*

*« One time Barenboïm told me – Martha, you are like a very beautiful painting but without frame."*

Concerning the 3rd Concerto of Prokofiev: *« this one is easy, it loves me a lot – and I never betrayed it."*

About Schumann *" I hope I'm not bad for him. Schumann, is very intimate for me, but I think he likes me".*

*One should get prepared at 150% if one hopes to obtain 60% and be able to receive the inspiration of the moment, the spontaneity, to learn something and to transmit! To be generous is important".*

*«I was completely fascinated by Gulda. I've never met someone with such a talent in my life. He knew what I was able to do. He knew me. It was extraordinary! ».*

*I adore Ravel, I feel very comfortable with him ».*

# Concerts coming

Non-exhaustive dates

## July 8

Dortmund, Germany

Ensemble Concert with Dora Schwarzberg (violin), David Abrahamian (viola), and Alex Chaushian (cello), in a program that includes works by Franck and Schumann.

## July 22 - 7:00 pm

Verbier, Switzerland - Médran

Chamber music with Stephen Kovacevich, Mischa Maisky, Yuri Bashmet, Joshua Bell.

**Bach**, *Partita No. 2 in c minor BWV 826*

**Mozart**, *Andante and Variations for one piano-4 hands, in G, K 501* with Kovacevich

**Shostakovich** *Quintette pour piano et cordes en sol mineur op. 57.*

*In the evening :*

Carte Blanche to Martha Argerich - Duo recital with Evgeny Kissin. Chamber music with Joshua Bell, Yuri Bashmet and Mischa Maisky.

## July 29 - 7:00 pm

Verbier, Switzerland - Médran

Carte Blanche to Mischa Maisky with Martha Argerich

**Grieg** *Sonata for cello and piano in a minor op. 36*

## August 8 - 8:00 pm

Saratoga Springs, NY, USA

**Beethoven** Triple Concerto, with Renaud Capuçon, violin; Gautier Capuçon, cello, Choong-Jin Chang, viola, and the Philadelphia Orchestra conducted by Charles Dutoit.

## August 11 - 8:00 pm

Saratoga Springs, NY, USA

Chamber music with Renaud and Gautier Capuçon.

**Schumann** Piano Quartet in E-Flat major, op. 47

**Shostakovich** Piano Trio No 2 in e minor, op. 67

## August 14 - 8:00 pm

Saratoga Springs, NY, US

**Prokofiev** Piano Concerto No. 3, with Charles Dutoit conducting The Philadelphia Orchestra.

## October 7

New York, NY, USA - Stern Auditorium / Perelman Stage

Two concertos, with The Philadelphia Orchestra conducted by Charles Dutoit

**Prokofiev** *Piano Concert No. 1 in D-flat, Op. 10*

**Shostakovich** *Piano Concerto No. 1.*



### **October 22 – 20.30 pm**

Lyon, France – Salle Molière

Martha Argerich and Akiko Ebi, piano

**Mozart** *Sonate in D major* K448

**Tchaïkovsky** *Casse-Noisette*, Opus 71 a (Transcription for two pianos by Nicolas Economou)

**Rachmaninov** *Suite No. 2 Opus 17*

**Ravel** *La Valse*

### **October 23 – 20.30 pm**

Lyon, France – Salle Molière

Martha Argerich and Akiko Ebi, piano

**Mozart** *Sonate in D major* K448

**Tchaïkovsky** *Casse-Noisette*, Opus 71 a  
(Transcription for two pianos by Nicolas Economou)

**Rachmaninov** *Suite No.2 Opus 17*

**Ravel** *La Valse*

### **November 21**

Munich, Germany – Prinzregententheater

Duo recital with Mischa Miasky

### **November 26**

Hamburg, Germany – Laeishalle

Duo recital with Mischa Miasky

### **January 2009**

Lausanne, Switzerland

**Ravel** *Concerto for piano in G major* with the Lausanne Orchestra conducted by par Charles Dutoit.

### **March 5-7**

San Francisco, California - Davies Symphony Hall

**Ravel** *Concerto for piano in G major* with the Symphonic Orchestra of San Francisco conducted by Michael Tilson Thomas.

### **Avril 26**

Dublin, Ireland - National Concert Hall

**Beethoven** *Concerto for piano No. 3* with the Royal Philharmonic Orchestra, conducted by Charles Dutoit.

### **April 27**

Londres, Royaume-Uni - Royal Festival Hall

**Prokofiev** *Concerto for piano No. 3*, with the Royal Philharmonic Orchestra, conducted by Charles Dutoit

# Martha Argerich

## Biography

Martha ARGERICH was born in Buenos Aires (Argentina). She began her first piano lessons at the age of five with Vincenzo SCARAMUZZA. Considered a child prodigy, she soon performs in public. In 1955, she moved to Europe and continued her studies in London, Vienna and in Switzerland with SEIDLHOFER, GULDA, MAGALOFF, Mrs LIPATTI et Stefan ASKENASE. In 1957, she won the Bolzano and Geneva Piano Competitions, and in 1965 the Warsaw International Chopin Competition. Since then, she has been one of the most prominent pianists in the world both in popularity and ability.

Martha Argerich has been rated highly for her performance of the virtuoso piano literature of the XIX and XX centuries. Her large repertoire includes Bach and Bartok, Beethoven and Messiaen, as well as Chopin, Schumann, Liszt, Debussy, Ravel, Franck, Prokofiev, Stravinski, Shostakovitch, Tchaikovski.

Though she is permanently invited by the most prestigious orchestras, conductors and music festivals in Europe, Japan and America, chamber music takes a significant part of her musical life. She regularly plays and records with pianists Nelson FREIRE and Alexandre RABINOVITCH, cellist Mischa MAISKY and violonist Gidon KREMER : "This harmony within a group of people gives me a strong and peaceful feeling".

Martha Argerich has recorded for EMI, Sony, Philips, Teldec, DGG and many of her performances were broadcasted on television worldwide. She has received many awards : « Grammy Award » for Bartok and Prokofiev Concertos, « Gramophon – Artist of the Year », « Best Piano Concerto Recording of the Year » for Chopin concertos, « Choc » of the Monde de la Musique for her Amsterdam's recital, « Künstler des Jahres Deutscher Schallplatten Kritik », "Grammy Award" for Prokofiev's Cinderella with Mikael Pletnev and this year "Grammy Award" for Beethoven Concertos 2 & 3 with the Mahler Chamber Orchestra under Claudio Abbado (DGG / Best Instrumental Soloist Performance).

Since 1998 she is the Artistic Director of the *Beppu Festival* in Japan; in 1999 she creates the *International Piano Competition and Festival Martha Argerich* in Buenos Aires, and in June 2002 the *Progetto Martha Argerich* in Lugano.

Martha ARGERICH has received numerous distinctions:

- « Officier de l'Ordre des Arts et Lettres » in 1996 and « Commandeur de l'Ordre des Arts et des Lettres » in 2004 by the French Government
- « Accademica di Santa Cecilia » in Rome in 1997
- « Musician of the Year » by « Musical America » in 2001
- "The Order of the Rising Sun, Gold Rays with Rosette" by the Japanese Emperor and the prestigious « Praemium Imperiale » by the Japan Art Association in 2005.

# Programmes

**Beethoven:** Piano Concerto No.4, Op.58

Claudio Arrau, Royal Concertgebouw Orchestra, Bernard Haitink (audio only).

**Piazzolla/Hubert:** *Libertango*

Martha Argerich & Eduardo Hubert, pianos, Ricardo Rossi, percussion. Pescara, 2000

**Liszt:** *Piano Concerto No.1*

Martha Argerich, New Philharmonia Orchestra, Erich Leinsdorf. Paris, 1973

**Chopin:** *Piano Concerto No.1, Op.11*

Martha Argerich, Orchestre philharmonique de l'ORTF, Franco Mannino. Paris, 1969

**Beethoven:** "Moonlight" Sonata, Op. 27 No. 2 – Friedrich Gulda, piano. Vienna, 1968

**Beethoven:** *Piano Concerto No.2, Op.19* – Martha Argerich, piano & conductor, London Sinfonietta. Milan, 1980

**Ravel:** *Piano Concerto in G*

Martha Argerich, Orchestre philharmonique de Radio France, Charles Dutoit. Paris, 1991

**Prokofiev:** *Piano Concerto No. 3, Op. 26*

Martha Argerich, London Symphony Orchestra, André Prévin. Croydon, 1977

**Liszt:** *Hungarian Rhapsody No.6* – Martha Argerich, piano (aged 15). 1957 (audio only)

**Chopin:** *Scherzo, Op. 39 No. 3* – Martha Argerich, piano. Warsaw, 1965

**Bach:** *Partita No. 2, BWV 826: Capriccio* – Martha Argerich, piano. Zurich, 2001

**Schumann:** *Piano Concerto, Op. 54*

Martha Argerich, Württembergisches Kammerorchester, Jörg Faerber. Heilbronn, 2001

**Saint-Saëns:** *Introduction & Rondo capriccioso, Op. 28 (arr. for violin and piano)*

Martha Argerich, piano, Géza Hosszu-Legocky, violin. Geneva, 2000

**Dvorák:** *Slavonic Dance, Op.72 No. 2*

Martha Argerich, piano, Géza Hosszu-Legocky, violin. Pescara, 2000 (*arr. for violin and piano*)

**Lutosławski:** *Variations on a Theme by Paganini* – Martha Argerich, Mauricio Vallina, pianos. Pescara, 2000

**Ravel:** *Ma Mère l'oye: Laideronette, Impératrice des Pagodes*  
Martha Argerich & Nelson Freire, piano 4 hands. Buenos Aires, 1999

**Schumann:** *Von fremden Ländern und Menschen, Op.15 No.1* – Martha Argerich, piano. Warsaw, 1980

**Prokofiev:** *Toccata, Op.11* – Martha Argerich, piano (audio only)

**Extras** (duration: 38 min.):

**Witold Lutosławski,** *Variations on a Theme by Paganini*  
Martha Argerich & Mauricio Vallina, pianos. Recorded in Pescara, Italy, 2000

**Robert Schumann,** *Piano Concerto in A minor, Op.54*  
Director's cut of the rehearsals.  
Martha Argerich, Württembergisches Kammerorchester, conducted by Jörg Faerber  
Recorded at Heilbronn, Germany, 2001

**Astor Piazzolla, arr. Eduardo Hubert**  
Martha Argerich & Eduardo Hubert, pianos, Ricardo Rossi, percussion.  
Recorded in Pescara, Italy, 2000  
*Libertango*  
*Tres minutos con la realidad*

**Encores by Martha Argerich**

Recorded in Zurich, Switzerland, 2001.

**Domenico Scarlatti,** *Sonata in D minor, K141*

**Frédéric Chopin,** *Mazurka in F minor, Op.63 No.2*

**Johann Sebastian Bach,** *Partita No. 2 in C minor, BWV826: Capriccio*