



NANA

A PRIMA VISTA QUARTET FILM-CONCERT

WITH CARMEN MARTÍNEZ-PIERRET
(PIANO)

A FILM BY
JEAN RENOIR

AFTER A NOVEL BY
ÉMILE ZOLA

ORIGINAL SCORE BY
BAUDIME JAM



Prima Vista Quartet

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NANA THE MOVIE



1926

Renoir and Zola's meeting

Synopsis

THE MOVIE

> Director :
Jean Renoir

> Sets and costumes :
Claude Autant-Lara

> intertitles :
Denise Le Blond-Zola
(Emile Zola's daughter)

CAST

Catherine Hessling :
Nana

Werner Kraus :
The count Muffat

Jean Angelo :
*The count of
Vandeuvres*

Under the Second Empire, Nana, a mediocre theatre actress, performs in light plays, the ones that attract Parisian middle-class. Thanks to her conquests, she becomes an adored and wealthy courtesan; she therefore leaves the stage to become a kept woman. Some men will go so far as killing themselves in her name, while count Muffat goes broke and is disgraced just to satisfy her desire of luxury. Nana cheats on him and squanders his money.

Driven by a deep longing to get on the stage again, she joins the wild can-can at Mabilles's ball. However, fate is watching: stricken with smallpox, symbol of poetic justice, Nana dies, pursued by the memory of her victims.

Published in 1880, this 9th novel from the *Rougon-Macquart* of Emile Zola had several times been brought to the screen : since 1910 by the Swedish director Kund Lumbye, then, after Renoir in 1926, by Dorothy Arzner in 1934, Christian-Jaque in 1955, Mac Ahlberg in 1970, Maurice Cazeneuve in 1981, Dan Wolman in 1983, and finally, Edouard Molinaro in 2001.

The strength of the story, its tragic dimension, and its timeless analysis of characters (demi-monde women's fascination for money and luxury has not decreased with the Second Empire) explain that rich posterity in the seventh art which has taken over, with predilection, this sweet and deadly moral tale. Regarded as his very first real feature film, Renoir already shows a great formal skillfulness which announces his future works.

Even though it won a critical success, his « *Nana* » was a financial failure, forcing him to sell some of the paintings his father, Auguste Renoir, had left him. He could then pay back his debts, considering that « *Nana* » had costed him a million francs (64 million euros today).

A COLOURFUL CAST

Werner Krauss, (1884-1959) used to be one of the great figure of the German Expressionist cinema. After taking up a stage career, he performs his first screen roles in 1914 before being engaged by the greatest names of his time: Otto Riepert, Murnau, Georg-Wilhelm Pabst, Ludwig Berger, Richard Oswald, Alexander Korda, Henrik Galeen, Lupu Pick, and Robert Wiene who gave him his most famous role in *The Cabinet of Dr. Caligari* in 1920. After the war, he will be prevented from working due to a compromise of principle with the nazi regime. He gets back to his career in 1950, but will never reach again the success he had had.



Jean Angelo (1888-1933) was a young athlete, a brilliant seducer and an accomplished sportsman, which did not prevent him from dying prematurely at 45. He gets into the history of cinema very early by taking part in the « *Assassinat du duc de Guise* » (1908) by André Calmettes. Afterwards and during the course of his quite short career, he will work under the guidance and direction of Jacques Feyder, Jean Epstein, Marcel L'Herbier and Georg-Wilhelm Pabst. He will also shoot *Marquitta* with Renoir in 1927.

Catherine Hessling (1900-1979), had been one of the last of Pierre-Auguste Renoir's model and his son's Jean first wife. It was because of her that Jean Renoir has got himself into cinema, eager to make her a star. Indeed, she will star in his first five silent movies.

Eccentric and passionate, Renoir said she was as difficult to film as a « beautiful tiger at the botanical garden ».

After her unforgettable performance in *Nana*, people even used to compare her with Asta Nielsen and Greta Garbo. In spite of that critical success, her career will not go beyond a few screenplays her husband and his friend (Alberto Cavalcanti) wrote for her.

After their separation in 1931, she will only be in three talking films and disappear forever from the cinema screen. She'll end up briefly as a dancer career before giving up any form of artistic activity.



Three different perspectives about « Nana » (the movie)

"If you think about it, not only Nana is a creature without any morality, but also she is a woman lost to her vices, she's also the embodiment of the decay of society. We see Nana evolving among all different classes, from the stage and into the world of the court, from the Mabilie ball to a royal property ? She is a harmful and destructive figure, but never conventional, carved and raised in the prime of her life. That's this human part that caught our attention and that's what we tried to show."

Jean Renoir

"We have in *Nana* what will be Renoir's thematic : the love of the show, the woman who is wrong about her vocation, the actress who's looking for who she actually is, the lover who dies because of his sincerity, the distraught politician, the man who creates shows. Well, *Nana* rhymes with *Elena* (1956)."

François Truffaut



"Paying no heed to his predecessors' discoveries, Renoir uses it for one purpose only : the French can-can. What's more he's halfway to German cinema ; he takes from it only what he needs for his subject. *Nana* is far away, for instance, from a Feyder's naturalism which is adapted to the study of a social standing, the Swedish one. What Renoir actually kept is the return to a kind of simplicity. However, this simplicity is stylized : therefore, Renoir is close to Copeau, to Stanislavski, to Antoine : to the theatre.

Although, even if formally speaking he's far away from Zola, spiritually speaking he's very close to him. *Nana* is a step forward in the cinematographic form. The work is right beside Clarence Brown, right beside this refined classicism that has made American cinema's strength at the end of the silent age. Renoir has been able to see the *Public Opinion* of Chaplin, its realism and its power of simplification. He managed to understand the whole importance of the actor's humane component and that's how this movie marks a call to order and follows this wave of return to classicism, it's precisely what has been the renewal of cinema. In order to mark the necessity of style over content, the importance of the living component of this actor, considered by some like an object or a monkey, Renoir who will be one of the biggest movie landscaper, one of those who will know the best how to place an action in a particular environment, who will erase scenery, who will show in the background the world of Constantin Guys and the Second Empire, who will encounter again the simplification of *La femme de nulle* part to spotlight only the actor.

From German Cinema, he will choose the main actor, Werner Krauss ; he lets Catherine Hessling emerge through her imposing personality, just as the Americans used to do for May Murray, for Gloria Swanson, Lilian Gish ; and just as they still do for Garbo or Malene Dietrich. He lets her live in front of the camera. She wasn't just Zola's Nana, whichever : she was Werner Krauss's Nana, Renoir's Nana, she explained the drama, justifying it by the admiration and the fascination she was exerting upon the audience, and she still does. Thereby, the fruitful idea of screenplays built according to the chosen performers was about to come out. However, you're not Auguste Renoir's son just like that and the movie was full of pictures reminding us continuously of Manet, Degas and Renoir."

Henri Langlois

ABOUT THE NOVEL

*By Martine Le Blond-Zola, Zola's great-granddaughter
Co-Director of « Maison Zola-Musée Dreyfus » association.*

During his entire life, Zola, lay apostle, at the cutting edge of fight, buckled down to put the human being at the heart of his work, respecting facts and social backgrounds. Whenever Zola writes, he feels infatuated with an humanistic mission.

In his novel *Nana*, Zola stages the prostitution world. The writer has himself went through the influence of this environment. Indeed, during his miserable bohemian years in the Latin District (around 1861), Zola had precisely tried to tear a wretched girl away from her condition, but didn't achieved it.

Zola drew his inspiration from that lived adventure to publish in 1865 his novel *La confession de Claude* which depicts a prostitute who reached the lowest degree of material and moral decay and who a miserable generous student will try to help. A indignant voice fills this autobiographical novel. Indeed, the Zola's miserable undertaking illustrates the end of any kind of illusion about that.

Zola uses vigorous words since the beginning of *Nana* : « The philosophical topic is this one : a whole society running up and down its ass, a pack behind a female dog who's not in heat and who doesn't care about dogs following her. The poem of the male's desires, the big lever that stirs the world ».

Nana, the novel's heroine, is Coupeau and Gervaise's daughter, a worker alcoholic couple. We can find her in the novel *L'Assommoir* leaving her family house and prostituting herself at the age of 16 in order to feed her son. Here, prostitution appears as the only way to get away from the working class condition tragedy, this hopeless world where only alcohol brings some satanical light.

Thereby, Nana who has been corrupted since childhood by her living conditions, avenges the people by driving every man who desires her to decay. She embodies a kind of working-class revenge on the middle-class. On the 3rd of July in their *Journal* The Goncourts have indeed written : « The people's revenge against the rich : are the girls » !

The world in which Nana lives is given over to the irremediable. During her slow decay, Nana, dispossessed and insane, loses her freedom, her individuality and even her life. She pitifully dies of smallpox as Zola tragically says it : « Nana was staying alone, face up, in the brightness of the candle. It was an ossuary, a heap of mood and blood, a shovelful of corrupted flesh, thrown away, there on a cushion...»

By describing a prostitute's life, Zola, moralist and sociologist, depicts the unrestrained decay of the middle-class under the Second Empire, a society run by material pleasure and satisfaction. Nana is the passive embodiment of that.

Unfortunately, Nana is still topical ; she is the good girl who aspires to independence and who's not prostituting herself for leisure but to survive and to feed her son.

During his whole life, Zola stayed true to what he said in 1886 in his *Mes Haines* : «I will always be on the vanquished side ».

WHO'S NANA ?

By Baudime JAM¹

We want to get to know Nana just as it appeared for the first time on big screen, and we're not going to do that throughout an hermeneutic decoding of supposed hidden intentions in Zola's work but by the simple objective observation of the information contained in his work, by explicit Renoir's testimonies, and several articles published when the movie came out : 1926.

Written, the novel (1880), and directed, the movie (1926), at times when the social grid was not imposing its ideological strength for the comprehension of the world yet, *Nana* has been unanimously received, in the Montesquieu, La Bruyère or Balzac's tradition, just as a work depicting an universal humane character : a young lady's one, who's by the way nihilistic as far as in her *careerism*, and who's only existentially satisfied by destructing any man who succumbs to her's deleterious charms. She is, from the count of Vandeuvres's appropriate own words « the golden fly who poisons anyone who approaches her² ; she is « the Babylon's prostitute, superhuman, wild, with a dark heart-shaped mouth and her opened wide explosive eyes, and if she starts dancing can-can, it won't be Degas's one but Seurat's³. But at the same time, Nana is nothing more than a « little vulgar and despicable mutt ⁴.

Because, unsatisfied of depicting (throughout *Nana*) a soul doomed to evil, Zola had the great idea of making a vulgar and mediocre character of her, because Nana is absolutely not a splendid and blazing Lucrece Borgia. She a little failed actress « without any voice or talent ⁵, who has neither the elegance nor charism of her devilish godmothers in literature or cinema. Zola associates the soul's vileness with mind's lowness and bad taste, and that's how Nana's character is that much true : this demimondaine, to be neither confused with the Ancien Régime's courtesans nor the ones Lucien had described in *Mimes* ⁶, has no political ambitions and no deep desire of a symbolic revenge. She's neither Madame de la Carlière ⁷, nor the duchess of Sierra Leone ⁸ : not any scope in that drunkard's daughter, deprived of any axiology, who what's more is not concerned with rebellion and only thinks about becoming successful, without even knowing why (lack of *telos*), since she'll go until loosing everything

¹ Besides his musical schooling, Baudime Jam has followed literary course which led him from the *Classes Préparatoires* (Hypokhâgnes and Khâgnes) to a Master's degree in Modern Literature of which dissertation was devoted to the Salons of Diderot.

² Intertitles by Denise Leblond-Zola for Renoir's film (at 1h48:50). To which, the Muffat count responds : « I know".

³ Pieter Lastman, *Die Weltbühne*, quoted in Ciné-Ciné, n°131 of 15th of April 1929, p.11.

⁴ Edmond Epardaud, *Nana*, Cinéa-Ciné, n°60 of the 1st May 1926, p.15.

⁵ Intertitles by Denise Leblond-Zola for Renoir's movie (at 1:30).

⁶ These brief comedies of manners have been remarkably translated from Greek by Pierre Louÿs and illustrated by Picasso.

⁷ *About public judgment of our particular actions*, by Diderot.

⁸ *A woman's revenge*, by Barbey D'Aurevilly.

she obtained by her successive manipulations and indeed, at the end, she'll demonstrate that she's not even up to her crimes ⁹. La puissance tragique de ce récit ne tient d'ailleurs pas à Nana elle-même qui, comme nous l'avons dit, est clairement dépeinte sous les traits d'une femme sans héroïsme ni destin, mais à la personnalité de ses victimes qui nous apparaissent comme pitoyables et faibles, et donc fatalement destinées à succomber.

Without any ideal, love, principles, « despicable and silly » ¹⁰, “bad and basely cynic”¹¹, Nana is one of the most impressive figure of that humane comedy which is a part of the *Rougon-Macquart*, actual naturalist anthropological analysis, that is to say scientific and non-ideological, what nowadays literature has become , after had been at other times, « scholastic and theological”¹².



Renoir's movie, and the intertitles written by Denise Leblond-Zola, writer's daughter and unquestionable guarantor of his intentions, confirm entirely that reading. Concerning Catherine Hessling, the actress who has « agreed to make herself ugly”¹³, She had wonderfully transposed every feature in the amazing interpretation she gave to the character imagined by Zola : « her Nana is extraordinary and disheveled”¹⁴. Her performance expresses marvelously, and without the slightest ambiguity, the ugly and uncouth excess of Nana, this « big sensuality”¹⁵ which is precisely what she uses to hypnotize the representative of an aristocracy in decay and in quest of this captivating vulgarity, embodiment of the mystery of what they aren't and of an ontologically heterogeneous perversion to their values.

⁹ In Renoir's movie, she leads two men to death and a third to dishonor. In Zola's novel, her victims were much more abundant.

¹⁰ Jean Renoir and Pierre Lestringuez, preamble to *Nana's* screenplay, quoted in Cinémagazine, n°19 of the 7th May 1926, p. 296.

¹¹ Lucien Farnay, « *Nana's* screenplay, Cinémagazine, n°21 of the 21st of May 1926, p.387.

¹² Emile Zola, Preface of the *Roman expérimental*.

¹³ Edmond Epardaud, *Op. quoted*, p16.

¹⁴ Excerpt from « Important article published in Berlin's big press », quoted in Cinéa-Ciné, n° 131 of the 15th of April 1929, p. 11.

¹⁵ J.-K. Raymond-Millet, *Vamps, Ciné-Miroir*, n°202 of the 15th of February 1929, p.103.

It's from this « irresistible attraction toward the lowest materialism”¹⁶, embodied by Nana, that Zola and Renoir make a tragedy. While Nana is just sordid, although she's fascinating by the excessiveness of her death wish, the tragedy her victims are living is harrowing.

In an open letter published on June 1926 in the press, Renoir has described Nana as an « immoral creature, a woman lost in her vices », « a dangerous and destructive figure », « a cruel girl, who's only living on the ruins she has accumulated all around her », and who « dies pursued by furies, in the grip of all remorse and terrors born from a life full of lie and cruelty”.¹⁷ QED.

So it's with a view to translate that vision that I've composed a sheet music whose principal purpose is to musically paint a portrait of this perverted soul which only inspires a willingness of annihilation of the world – what, by the way, makes of her a tutelary and premonitory figure of our postmodern age where she does have her place. That is to say, if Nana's character, likes to « reduce men to the status of a thing”¹⁸ and who's leading an absurd existence stupidly wasting her money”¹⁹, remains more than ever contemporary of our society neurosis. Because it's definitely in this ontological nihilism and blind enjoyment of the depredation that Nana's modernity is to be found, of which Zola tells us (in a nutshell) that she's « only thinking about pleasure”²⁰, what makes her a « germ of destruction”²¹.

“ Au nom de notre vieille amitié,
méfiez-vous de cette femme,
c'est la mouche d'or qui empoisonne
tout ce qu'elle approche!”

So Nana is not a literary invention whom creator would use to articulate who knows what kind of social criticism, besides anachronic and unprovable : she's an universal human profile whose novel, then film adaptation, both in accordance on that point, portray at face value, without any concession to the politically correct. There's nothing *behind* Nana : she's the one who interests Zola, who

captivates Renoir, and she's the aim, without third-party, of this remarkable and powerful character analysis. Furthermore, it's precisely the anthropologically universal dimension which makes that story timeless. Such is the particularity of classics to never be burdened by ideologies but to stick to the human being and him alone.

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¹⁶ Jean Renoir, *Jean Renoir tells us about « Nana »*, Cinémagazine, n°5 of 29th of January 1926, p.217.

¹⁷ Jean Renoir, *Why did I directed Nana*, in Ciné-Miroir n° 100 of the 15th of June 1926, p 179.

¹⁸ Edmond Epardaud, *Op. quoted*, p.16.

¹⁹ Lucien Farnay, *Op. cité*, p 383.

²⁰ Intertitles by Denise Leblond-Zola for Renoir's movie (at 2h27:07). With an important acuity, Zola announces the liberal-libertarian credo, the enjoy without hindrance, which is the consumerist capitalism cement, ultimate horizon of our disillusioned and without-transcendence society.

²¹ Émile Zola, *Nana*, p.226, Ed. Fasquelle.

NANA THE FILM CONCERT



20 years serving images

THE MUSIC

> composer :
Baudime Jam

PLAYERS

Elzbieta Gladys :
violin 1

Raphaële Burgos :
violin 2

Baudime Jam :
viola

Ladislav Szathmary :
cello

Carmen Martínez-
Pierret :
piano

In 1999, the Prima Vista Quartet, who saw the light of day two years before, has created his first film-concert on the famous Buster Keaton's masterpiece, *The General*. This successful first meeting with silent cinema, whose success has never faltered during these two decades, paved the way to the creation of a repertoire of original scores composed by Baudime Jam in accordance with director's work, their screenplay intentions and their aesthetic choices.

This work undertaken, recognized by the music-loving and cinephile audience, as well as by the 7th art aesthetes, is nowadays still quite isolated. In a widespread entertainment context where creators' moral right is usually ignored, in aid of the several conceptual « misappropriation » whose legitimacy won't pass the posterity ordeal, *serve* silent films by a coherent and brightened musical approach has to be more than ever the alternative to the « method » which consists in *using* them to impose a musical speech without any link with images, neither with directors' intentions.

When *Nana* has been released, because of a lack of funds, it didn't benefit from an original composed score : Renoir assigned to Maurice Jaubert the task to create a compilation pieces of the classical repertoire. In order to create that film-concert, the Prima Vista Quartet will be joined by a piano – emblematical instrument of the Second Empire parisian saloons – to interpret in live this musical score which won't deny its integration in modernity while remaining true to its composer credo since two decades : *serve* the movie but not use it.

feature films :

«The General»
«Nosferatu»
«The black pirate»
«Orphans of the Storm»
«The Goddess»
«Two Stars»
«Studies on Paris»
«Wings»
«Dr Jekyll & Mr Hyde»

courts métrages :

«The Haunted House»
«One Week»
«Peter Pan handled»
«Trip around a star»
«Felix the cat dines & pines»
«The Immigrant»
«A Film Johnnie»
«The Great War»



the Prima Vista Quartet

... make silence sing

The Prima Vista Quartet has become a leader in the rarified world of film concerts. They have explored silent cinema genres as diverse as slapstick, expressionism, social realism, historical melodrama, swashbuckler, war movie, cartoon and documentary, as expressed in French, American, German, Russian and Chinese film productions.

Since twenty years, the Prima Vista Quartet interprets their film-concerts on prestigious stages in France, Germany, England, Russia, Poland, Spain, Italy, Cyprus, the United States, China, Africa, becoming the first string quartet to accompany silent movies, with a shown will of respecting aesthetic and tradition of the 7th art pioneers. Opening the string quartet's repertoire to live performances of silent film scores, Prima Vista makes their ensemble enter at the heart of our age by associating heritage and creation.

Because indeed music in cinema is the fruit of a meticulous and magical union with image, Prima Vista invites you to discover the range of colors and emotions of a strings quartet serving silent films. Every score is an invitation to dive into a different and singular universe, loyal to the singularity and diversity of every cinematographic masterpiece, with a view to a kind of artistic coherence and respect of directors' intentions.

The Prima Vista Quartet eschews modern technology (click tracks over earphones or monitors on stage with timings and cues) in favor of the live

experience of pure hand-eye co-ordination and acoustic musicianship. The quartet sits to the side of the stage and violinist/composer Baudime Jam keeps cinematic images and the quartet's music in expressive synchronization. Their music scores are composed and performed in the spirit of the era of the movie, to the point that audiences experience movie and music as one.

«... this is the best silent film accompaniment I've heard. »

Lisa Nesselson (Variety)

« A moment of grace... For the first time, this film concert, far from being a mere attraction, was a revelation. Image and score merged, emotion and music were symbiotic, in perfect harmony, deeply relevant and delicate. »

*Catherine Abecassis
(Groupama Gan foundation for the Cinema)*

« A fabulous and sensational evening. The Prima Vista Quartet is of the highest quality. The rain of compliments which has followed this magical night has proved his success and his great talent. »

Marie-Monique Steckel (FIAF of New York)



CARMEN MARTINEZ-PIERRET is a Spanish pianist, creator of transversal and original projects. She has been noticed by criticism for her « deep and true sensibility » as well as for her natural capacity of revealing « the hidden side of music ». Le Figaro has called her as a « pianist who shakes habits up », she expressed very soon her interest for others artistic expression forms and her desire to escape from traditional recital setting.

She likes performing rare and mystical repertoires – such as pieces composed by the Catalan Federico Mompou. Committed soloist, she likes defending women's composers works, from the 18th century to nowadays. The seek of silence in music is a part of her spiritual and musical quest. Her taste for contemporary music allowed her to create works being her own dedicatee.

She performs in recital on big stages, in Spain (Teatro Real, Cervantès Institute, Juan March foundation, Salle Berlanga and Conde Duque Auditorium of Madrid, Palau de a Musica de Valencia, International festival of contemporary music of Alicante, « Noches en los Jardines del Real Alcazar » in Seville, Auditoriums of Gerone and Lleida, etc.), as well as in France and United States.

Passionate about chamber music, Carmen Martinez-Pierret has shared the stage with Emmanuelle Bertrand, Gérard Caussé, Clara Cernat, Lluís Claret, Christophe Coin, Josep Colom, Guillaume de Chassy, Stéphanie-Marie Degand, Thierry Huillet, Michel Lethiec, Joan Enric Lluna, Alain

Meunier, Marie-Paule Milone, Aurèle Nicolet, Denis Pascal, Mariana Todorova, Pavel Vernikov, Pierre-Henri Xuereb and the Orchestre de Chambre of Toulouse, etc.

She has created and performed in several shows with comedians/narrators such as Didier Sandre, from La Comédie Française (« Les Pablos de la Paix : Casals-Picasso-Neruda »), Philippe Nesme (« SatiE'rik », « Cabaret Satie », « Méphisto Drama », Eric Pierrot (« Résonance(s) », « Entre deux guerres »), Joan Manuel Serrat « Carnaval des Animaux » by Saint-Saëns), Lucia Bosè (« Quatuor pour la fin du temps » by Messiaen), Ferando Palacios (« Sports et divertissements », « Histoire de Babar ») and Manu Fullola (« L'Aleph »). In 2006, she has shot, as a pianist and an actress, one chapter of the series « Mujeres en la Historia » for the channel n° 2 of TVE (Spain), in the role of Pauline Viardot-Garcia, a composer.

Carmen Martinez's discography, has been unanimously welcomed by the musical press, reflects her musical commitments for women composers, rare works, the composer Federico Mompou, and aesthetic cross-fertilisation, particularly with jazz.

She has been a jury member of prestigious competitions, such as the piano competition of Epinal and the String Quartet Competition of Bordeaux. Highly appreciated pedagogue, she's quite often invited to do masterclasses in Spain, France and abroad.

Carmen Martinez-Pierret is the artistic director of the Academia and International Festivals such as « Pirineos Classis » and « Jazzetania » in Canfranc (Spanish Pyrenees).

«We rarely find a pianist with that deep and authentic sensibility, a pianist able to foresee and to convey the hidden side of music. You cannot learn it : even though you can cultivate it, the actual source is to be found in genes (...). She appears to us not only in her artistic fulfillment, but also her interior fulfillment whose sensitive listener instantly perceives. A complete musician, from the brain to hear, from viscera to skin. »

José Luis López (Mundoclasico.com)

Baudime Jam devotes an important part of his professional life to films music which he studied in United States in composing, direction and aesthetic lessons in Norman University.

His passion for that repertory, Baudime has shared it on the mike of many french radio programs ; with the baton, directing films musics (Bernard Herrmann, John Williams, Nino Rota, Maurice Jarre, John Barry, etc.) and his silent film scores ; giving conferences consecrated to aesthetic and History of cinema's music, but also as the violist of Prima Vista Quartet inside which, since 1997, he has performed famous cinema composer's works (George Delerue, Charles Korngold, N. Rota, Joanna Bruzdowicz, B. Herrmann, etc.).

Finally, as a composer, member of the SACEM and the UCMF (Union of the Films Music Composers), he's the author of ten film's scores and about fifteen silent short films what allowed him to concretely comprehend the techniques of musical writing for screens and to become an expert of that discipline.

In 1999, his first creation (for « The General »), has been followed by « Nosferatu » (2002), « The Black Pirate » (2004), « Orphans of the Storm » (2008), « The

Goddess » (2010), « Studies on Paris » and « Two Stars in the Milky Way » (2012), « Wings » (2014) and « Dr Jekyll & Mr Hyde » (2015).

The composition of his short films, that go from slapsticks to documentaries, ranges from 2001 to 2015.

Baudime Jam has composed all of his film-concerts meant to Prima Vista Quartet who created and diffuses them since two decades, as much in France as abroad, in prestigious stages (Le Balzac of Paris, La Halle aux Grains – Scène Nationale de Blois, The Barbican of London, The Odeon of Florence, The Music Box of Chicago, The Florence Gould Hall of New-York, The French House of Washington, etc.), and festivals (Printemps des Ciné-concerts of Bordeaux, Rencontres Cinématographiques of Marcigny, Festival of Anères, Cannes Festival, Jean Carmet Festival, Mon Premier Festival, International short-film festival of Clermont-Ferrand, International Festival Ciné-Jeune, Film festival of Amiens, Chinese cinema festival of Paris, International screen music festival of Toulon, International film festival of Gijon, International festival of Mediterranean of Cathagene, Festival dei Popoli, The EnLive Festival, Autunno Musicale of Côme, International film festival of Zanzibar, Royal String Quartet Festival of Greenwich, Croisements Festival, Festival of Compiègne, etc.).

Nowadays, his compositions for silent films are designed to enter in the repertoire of other ensembles. In that way, the Debussy Quartet, the T'Ang Quartet of Singapour, the ConTempo Quartet of Ireland, and The Opus 62 ensemble have added to their repertoire some of his compositions.

His composer experience for silent cinema, Baudime Jam conveys it to young generations as well during masterclasses for which he has been invited in Conservatories in France and abroad (Conservatoire of Rennes, Trinity Conservatoire of Music in London, School of Arts of Singapore).

Baudime Jam is also the author of several transcription, from tales put in music to concert works : his last one is the melodies cycle « Les Horizons perdus », has been recorded for the Opus Millésime label and received a critical recognition. Apart from his passion for films' music, Baudime Jam is first of all chamber musician who has done around two thousand concerts within the Prima Vista Quartet, performing a wide repertory : going from J.S Bach to contemporary creation, from famous or unknown works of Classicism, Romanticism and modern age, and exploring different musical universes as well such as tango, klezmer, jazz, French chanson, and metal.

Last, as a musicographer, he's the author of two reference works, consecrated to the composer George Onslow, for which he has obtained the History Prize 2019 from the Catherine de Médicis Historical and Literary Circle.

Baudime Jam

composer

"Divided by a profusion of arrows to the bow of his genius, Baudime Jam seems like one of our greatest hopes. Few musics touch me more than his intimate lyricism."

Jean Alain Joubert
Les Amis de la Musique Française

