



THE UNITED STATES
WORLD WAR ONE
CENTENNIAL COMMISSION



a WILLIAM WELLMAN Production

"Wings"

a film concert live!
the Prima Vista Quartet & guests
music composed by Baudime Jam



Prima Vista Quartet

CONTACT

> France, Europe, North America and Africa :

Prima Vista Quartet
Baudime Jam - Artistic director
email : primavista@free.fr
tel : 00 33 (0)6 63 84 70 58

> Asia :

Kexin Zhang (Pékin) - Standard Artists Management
email : zhangkx@standard-artists.com



web : <http://cineconcertvista.free.fr>



THE UNITED STATES
WORLD WAR ONE
CENTENNIAL COMMISSION

The World War I Centennial Commission (WWICC), established by the U.S. Congress, endorses the film concert «Wings» as an official project of the World War I commemoration. This project is furthering the WWICC's goals of educating the American people about the causes, courses and consequences of World War I, commemorating U.S. involvement in that war, and honoring the service and sacrifice of American servicemen and women in the war.



The film concert « Wings » has also been endorsed by the Committee of the WWI Centenary Board under the presidency of historian Antoine Prost.

WINGS FILM CONCERT



2014-2018 : on the wings of memory

Uniting the Arts to remember History

THE MUSIC

> composer :
Baudime Jam

PERFORMERS

Elzbieta Gladys :
violin 1

Amélie Paradis :
violin 2

Baudime Jam :
viola

Ladislav Szathmary :
violoncello

Matthias Champon :
trumpet

Cédric Barbier :
percussions

In 2014, the Prima Vista Quartet premiered its 10th film concert on a new original score by Baudime Jam for one of Hollywood's last great silent films: "Wings" by William Wellman. On this occasion, the quartettists were joined by Matthias Champon (trumpet) and Cédric Barbier (percussions).

The Prima Vista Quartet, along with another film concert created on ECPAD archival footages, makes an important contribution to the commemoration of the Great War, of which "Wings" has become an official project.

After touring several venues and festivals in France (Paris, Toulon, Marcigny, Quimper, Nancy, Le Bourget, Safran, Verdun), this production was invited to tour in the United States as part of the commemoration of the Great War . The film concert was successfully presented in New York, Chicago, Washington, Saint Louis and Minneapolis, and has been endorsed by both the Centennial Partnership (France) and the World War One Centennial Commission. Everywhere, standing ovations and emotion have welcomed this artistic performance (the union of an American film and a French music) that creatively illustrates the fraternity that unites our two nations.

An enthusiastic reception in the USA

On April 6, 2017, a century exactly after the USA entered the Great War alongside France, the Prima Vista Quartet, which also celebrated its 20th anniversary, performed their film concert "Wings" in New York at the Florence Gould Hall of the FIAF : the venue was sold out, they get a standing ovation and emotion was high.

This prestigious invitation, which was the prologue to a no less prestigious tour, made it possible to inscribe this Franco-American creation in the memories of those who gathered around this commemorative event.

> "I would like to thank you most warmly for your **superb performance** at the FIAF with the Wings film concert. It was truly a fabulous and sensational evening. The rain of compliments that followed this magical evening proved its success and your great talent. [The] Prima Vista Quartet is of very high quality and we were honored to welcome it into our walls."

Marie-Monique Steckel

President of the French Institute Alliance Française (FIAF) in New York

> "[A] **wonderful evening** that will mark the spirits. Everyone was enthusiastic. The feedback we received was extremely positive [...] and I admit I was thrilled with the Wings film concert. This tour was a real success."

Mathieu Fournet

Head Film, TV and New Media Department, French Embassy in the USA

> "**A superb and moving show.** The feedbacks of the French and American spectators were very positive."

Denis Quenelle

Deputy Cultural Attaché, Office of Cultural Affairs, Consulate General of France

> "**A great experience** for the cultural network and the American public!"

Thomas Michelin

Deputy cultural counselor, Services culturels de l'Ambassade de France à New York

> "The Prima Vista Quartet is a group of world-class musicians from France. To honor the Americans who served during the war, they employed their **incredible musical talent** to create a live score for the World War I-themed film Wings."

Chris Isleib

Director of Public Affairs, U.S. World War One Centennial Commission

[Interview with Baudime Jam at the WWICC website](#)

> ***“Un seul mot: magnifique!”***

Your score, the quartet's performance are truly extraordinary. Your score perfectly brought out the wide range of emotions that the story of the movie aims to evoke in the audience. The music guides the audience through the movie, always helping us to understand the nuances of the story. The addition of the drum and trumpet was expertly done and again perfectly matched the string instruments of the quartet. The New York performance of “Wings” was a most meaningful



performance in celebration of Franco-American friendship and the recognition of the sacrifices made by French and American soldiers in protecting the ideals of “liberté, égalité, et fraternité” and “life, liberty, and the pursuit of happiness.”

Dietrich Tschanz, Ph.D.

Senior Academic Program Coordinator, Rutgers University

> ***“A sublime show!”***

Dr. Lionel Cuillé

Director of the Centre francophone, Webster University

> ***“What a great screening!*** And what an enormous amount of work to write 2+ hours of music end to end; with no more than a string quartet, a trumpet, and percussion. And keep the arrangements thematic, interesting, period dramatic, and varied ... And then play it live. Baudime Jam nailed it, with a very talented ensemble of players. The harmonics that bookend the score and every theme in between were masterful, and performed beautifully. It was a truly enjoyable evening.”

Greg Arnold

Compositeur

mSPIFF minneapolis st. paul international film festival

WINGS

FESTIVAL BALLOT

Please rate this film by tearing on the line reflecting your choice

5 ★★★★★ Loved It

4 ★★★★★

3 ★★★★★

2 ★★★★★

1 ★★★★★ Didn't Like It

Tell us why you gave it this rating:

phenomenal music - poignant film & was in tears

mSPIFF minneapolis st. paul international film festival

FESTIVAL BALLOT

Please rate this film by tearing on the line reflecting your choice

5 ★★★★★ Loved It

4 ★★★★★

3 ★★★★★

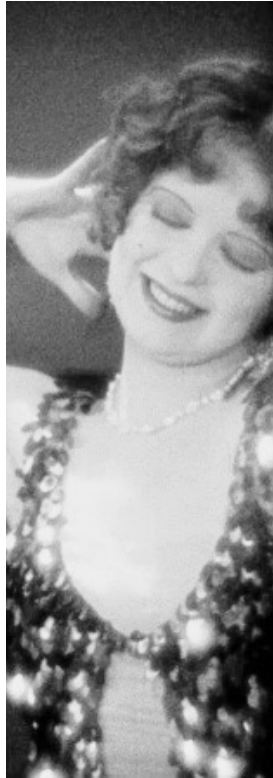
2 ★★★★★

1 ★★★★★ Didn't Like It

Tell us why you gave it this rating:

Amazing score !!

WINGS



1927 WW1 Adventures in the sky

Synopsis

THE FILM

> director :
William Wellman

CAST

Clara Bow :
Mary Preston

Charles Rogers :
Jack Powell

Richard Arlen :
David Armstrong

Jobyna Ralston :
Sylvia Lewis

Gary Cooper :
cadet White

duration : 2h24

Jack Powell is a young man passionate about motorsport. His neighbor, Mary Preston, is madly in love with him but he does not pay any attention to her because he is in love with Sylvia, herself in love with the wealthy David Armstrong. When the United States engage in the First World War, Jack and David joined the Air Force to fight in France, and they soon become close friend. Mary, meanwhile, joined the Women's Motor Corp to get closer to Jack...

The Battle of Saint-Mihiel, in the Meuse, involving the American Expeditionary Force under the command of General John J. Pershing, and the U.S. Army Air Service, forms the backdrop of the scenario.

A mix of melodrama and grand spectacle, "Wings" is the last great film of the silent era. As Douglas Fairbanks defined the grammar of swashbuckler movies, William Wellman gave its nobility to a genre that would become essential in the theatres : the war film. The prowess of the fight scenes and spectacular aerial choreography give this story of friendship, love, brotherhood and heroism a genuine epic scope.

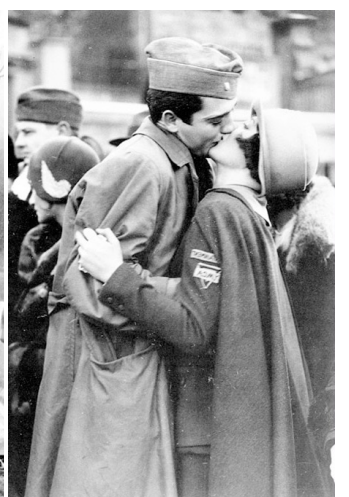
Wellman plays his career with this production and we are seeing here, undeniably, the emergence of a great director, not only because of his ability to master an oftentimes complex staging, but also by the care he provides to intimate scenes, the most tragic of them being treated with the decency of a man who has himself been in combat as an aviator.



the 1st « Best movie » Academy Award

The film, a romantic action-war picture, was rewritten by scriptwriters Hope Loring and Louis D. Lighton from a story by John Monk Saunders to accommodate Bow, Paramount's biggest star at the time. Wellman was hired as he was the only director in Hollywood at the time who had World War I combat pilot experience, although Richard Arlen and John Monk Saunders had also served in the war as military aviators. The film was shot on location on a budget of \$2 million at Kelly Field in San Antonio, Texas between September 7, 1926 and April 7, 1927. Hundreds of extras and some 300 pilots were involved in the filming, including pilots and planes of the United States Army Air Corps which were brought in for the filming and to provide assistance and supervision. Wellman extensively rehearsed the scenes for the Battle of Saint-Mihiel over ten days with some 3500 infantrymen on a battlefield made for the production on location. Although the cast and crew had much spare time during the filming because of weather delays, shooting conditions were intense, and Wellman frequently conflicted with the military officers brought in to supervise the picture.

Acclaimed for its technical prowess and realism upon release, the film became the yardstick against which future aviation films were measured, mainly because of its realistic air-combat sequences. It went on to win the first Academy Award for Best Picture at the first annual Academy of Motion Picture Arts and Sciences award ceremony in 1929, the only fully silent film to do so. It also won the Academy Award for Best Engineering Effects (Roy Pomeroy). *Wings* was one of the first to show two men kissing (in a fraternal moment between Rogers and Arlen during the deathbed finale), and also one of the first widely released films to show nudity. In 1997, *Wings* was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".





Producers Lucien Hubbard and Jesse L. Lasky hired director Wellman as he was the only director in Hollywood at the time who had World War I combat pilot experience. Actor Richard Arlen and writer John Monk Saunders had also served in World War I as military aviators. Arlen was able to do his own flying in the film and Rogers, a non-pilot, underwent flight training during the course of the production, so that, like Arlen, Rogers could also be filmed in closeup in the air. Lucien Hubbard offered flying lessons to all, and despite the number of aircraft in the air, only two incidents occurred- one involved stunt pilot Dick Grace, while the other was the fatal crash of a United States Army Air Corps pilot

Wellman dedicated the film "to those young warriors of the sky whose wings are folded about them forever". A sneak preview was shown May 19, 1927, at the Texas Theater on Houston Street in San Antonio. The premiere was held at the Criterion Theater, in New York City, on August 12, 1927, and was screened for 63 weeks before being moved to second-run theaters.

«Wings» was an immediate success upon release and became the yardstick for which aviation films were measured against, in terms of "authenticity of combat and scope of production". One of the reasons for its resounding popularity was the public infatuation with aviation in the wake of Charles Lindbergh's transatlantic flight. The Air Corps who had supervised production expressed satisfaction with the end product. The critical response was equally enthusiastic and the film was widely praised for its realism and technical prowess, despite a superficial plot, "an aviation picnic" as Gene Brown called it. The combat scenes of the film were so realistic that one writer studying the film in the early 1970s was wondering if Wellman had used actual imagery of planes crashing to earth during World War I. One critic observed: "The exceptional quality of Wings lies in its appeal as a spectacle and as a picture of at least some of the actualities of flying under wartime conditions." Another wrote: "Nothing in the line of war pictures ever has packed a greater proportion of real thrills into an equal footage. As a spectacle, Wings is a technical triumph. It piles punch upon punch until the spectator is almost nervously exhausted".[29] Mordaunt Hall of The New York Times praised the cinematography of the flying scenes and the direction and acting of the entire cast in his review dated August 13, 1927.



feature movies :

«The General»
«Nosferatu»
«The black Pirate»
«Orphans of the storm»
«The new Babylon»
«The Goddess»
«Two Stars»
«Studies on Paris»
«The Great War»
«Wings»

short films :

«The haunted House»
«Peter Pan handled»
«Trip around a star»
«Felix the cat dines and pines»
«One Week»
«The Immigrant»
«A Film Johnnie»



Prima Vista Quartet

live music for silent pictures

The Prima Vista Quartet has become a benchmark in the world of cine-concerts (silent films musical accompaniment) of which he explored repertoires as diverse as slapstick, expressionism, social realism, historical melodrama, swashbuckler, cartoon, and documentary, while visiting horizons as different as French, American, German, Russian and Chinese films.

For 20 years, the Prima Vista Quartet interprets the original scores composed by Baudime Jam. The four musicians, sometimes joined by one or two guests, performed in many festivals in France, in Europe (Germany, England, Spain, Italy, Poland, Russia) and the world (USA, Africa, China), thus becoming the first string quartet to accompany silent films in the respect for the tradition and aesthetics created by the pioneers of the 7th Art in the 1920s.

Because music in film is the result of a meticulous and magical alliance with image, Prima Vista invites you to discover the full range of emotions of a string quartet at the service of the masterpieces of silent cinema. Each score is an invitation to indulge in a different and unique musical and cinematic world, in keeping with the diversity and uniqueness of each cinematographic work, in order to ensure consistency and

compliance with the artistic intentions of the filmmakers.

The Prima Vista Quartet eschews modern technology (click tracks over earphones, or monitors on stage with timings and cues) in favor of the raw experience of pure hand-eye co-ordination. The musicians sit to the side of the stage, and the violist and composer Baudime Jam keeps images and sound in fluent synchronization. Their scores are in the spirit of the era of the movie, so much so that one almost stopped noticing movie and music as being separate from each other.

«... the best silent film accompaniment I've heard. »
Lisa Nesselson (Variety)

« A moment of grace... For the first time, this cine-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 (Gan Foundation for Cinema)

« The musicians magnified the cinematic lyrism in all its melodramatic and epic nuances, literally restoring life to the film. Prima Vista gives a musical voice to silence. »
Julie Ho Hoa (La Montagne)

Matthias Champon
trumpet



Matthias Champon graduated from the Paris Sorbonne University and the Conservatory of Paris, and also trained at the Luzern and Bayreuth academies. From 2007 to 2009, he served as principal trumpet of the Conservatory Laureates Orchestra, while also being a guest in many French orchestras : the Opéra National de Paris, Orchestre de

Paris, the Ensemble Intercontemporain, the orchestra of Picardy. He also plays on natural trumpet with several baroque ensembles as The Risonanza, the French Parnassus, and The Centuries.

Member of contemporary music ensembles such as Le Balcon, Cbarré, TM+, 2E2M, Musicatreize, he participated in the creation of many compositions. He also participates in projects involving improvisation on texts or with dancers.

Matthias Champon teaches at the Conservatory of arrondissement of Paris.

Cédric Barbier
percussions

Cédric Barbier graduated from the CEFEDM of Paris.

He first taught at the conservatoires of Dijon, Chablis, Auxerre, Issy-les-Moulineaux and Arras. Since 2014, he has become professor in two conservatoires of the Paris region.

On stage, Cédric Barbier was invited to play with numerous ensembles, among which the Ensemble Fa7, the Camerata de Bourgogne, the Ensemble XXI, the Dijon Opera Orchestra, the Ostinato Orchestra, the Aéolus brass band, and the National Harmony Orchestra. He was also solo percussionist in the Paris Brass Band from 2010 to 2014, and with this ensemble, during three successive years (2012, 2013, 2014), he was France champion of Brass Band.

In February 2015, he was invited at the Christopher Columbus middle school of Clifton (New Jersey) for a masterclass.

Apart from his pedagogic involvement and his orchestral commitments, Cédric Barbier enjoys being associated with cross artistic projects : musical plays, children tales, cine-concerts, etc.



Baudime Jam devotes much of his professional life to the film music he has studied in the United States in composition, conducting and aesthetics classes at the University of Norman.

He shared his passion for this repertoire as a radio producer in Radio France (between 1993 and 1998), as a conductor of film music (John Williams, Bernard Herrmann, Nino Rota, Maurice Jarre, John Barry, etc.) and his own compositions, as a musicologist lecturing about film music History and aesthetic, leading workshops and masterclasses, and also as violist of the Prima Vista Quartet with which he performed works by famous film composers (Delerue, Herrmann, Rota, Korngold, Bruzdowicz, etc.), and many cine-concerts.

Finally, as a composer, member of SACEM and member of the UCMF (Union of Film Music Composers), he is the author of scores of five silent films and several short silent films, which allowed him to learn the concrete techniques of writing music for the screen and become a specialist in cine-concerts.



His first creation in 1999 (for "The General"), was followed by four short films in 2001, "Nosferatu" in 2002, "The Black Pirate" in 2004, two shorts in 2005, "Orphans of the Storm" in 2008, "The Goddess" in 2010, "Studies on Paris" and "Two Stars in the Milky Way" in 2012, and two more short films in 2013. In 2014, he has completed two new scores : "Wings" and "The Great War". In 2015, three new scores for Chaplin and Keaton short films will see the light, as well as an orchestral score for the classic adaptation of « Dr Jekyll & Mr Hyde ».

Baudime Jam composed all these cine-concerts for the Prima Vista Quartet who created and performed them over a decade, both in France, Germany, Spain, Italy, England, Poland, Russia, United States, Africa and China. Today, his compositions for silent films are destined to enter the repertoire of other ensembles. Thus, the Debussy Quartet (France) and the T'Ang Quartet (Singapore) are currently performing some of his silent films scores, and both these ensembles have commissioned a cine-concert to him. More recently, the Ensemble Opus 62 also began to interpret his scores for silent films.

Baudime Jam also passes down his experience as a silent film composer to the younger generations in masterclasses for which he has been invited in conservatories in France, England and Singapore.

Baudime Jam is also the author of many transcriptions of orchestral works and piano for string quartet and quintet, musical tales and concert works : his latest, the song cycle «Les

Horizons perdus» was recorded for the label Opus Millésime. Apart from his film music passion, Baudime Jam is a regular chamber musician who gave near a thousand concerts with the Prima Vista Quartet, in a wide repertoire ranging from Bach to contemporary works, including classical, romantic and modern famous and obscure works. As a musicologist, he is the author of two major reference books about the composer George Onslow, along with other writings and articles.

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
The Society of French Music Friends