



Estadão



Gramophone



Classic FM



Fono Forum



Klassisk

"A RAW, EMOTIONAL STRIPEASE"

The Observer

"A MUSICAL AND CINEMATIC MASTERPIECE"

Estadão

"DARING, ORIGINAL... A UNIQUE TREAT"

Sunday Times

"EXCEPTIONALLY WELL-CRAFTED"

The Independent On Sunday

"SUNG WITH CONSUMMATE ARTISTRY"

Classic FM

"A TOUR DE FORCE"

Le Monde de la musique

"A BRILLIANT FILM"

The Times

A FILM BY JOHN LA BOUCHARDIÈRE

the full Monteverdi

SIX STORIES OF LOVE AND LOSS



POLYPHONIC FILMS PRESENTS AN I FAGIOLINI AND SILICON19 PRODUCTION A FILM BY JOHN LA BOUCHARDIÈRE
IN ASSOCIATION WITH S4C, SVERIGES TELEVISION, CESKA TELEVIZE, LE TEEMA, NAXOS AND SKY ARTS "THE FULL MONTEVERDI" STARRING ANNA CROOKES, PAND MASTI, CARYS LANE, ALAN MOONEY, CLARE WILKINSON, MARK DENHAM,
NICHOLAS MULROY, KATHARINE PEACHEY, MATTHEW BROOK, ANNA SKYE, GILES UNDERWOOD AND GINA PEACH AND MUSIC BY ROBERT HOLLINGWORTH PRODUCTION DESIGNER NICK GORDON-SMITH
PRODUCED BY CHLOE LAMFORD EXECUTIVE PRODUCERS MAIR JOINT AND IAN BOUNCER PRODUCED BY GREG BROWNING WRITTEN AND DIRECTED BY JOHN LA BOUCHARDIÈRE
WWW.JOHNLABOUCHARDIERE.COM WWW.THEFULLMONTEVERDI.CO.UK

TAGLINE

Six stories of love and loss

LOGLINE

One of the most moving collections of Renaissance vocal music brought to life as a contemporary drama for the screen.

SYNOPSIS

Seated in a restaurant, the six couples begin to quarrel over dinner. Onlookers are drawn to the interactions of their fellow diners, yet also wary of their invasive gaze, as the relationships fragment before their eyes. The couples fight over moments in the past, then reflect on better times and unrealised dreams. Ultimately, the six (singing) lovers are left to contemplate life alone.

The film takes place over an evening and following morning, with several scenes shot as flashback, giving viewers the back-story to the lovers' downfall. The film is sung throughout.

ABOUT

The Full Monteverdi strips bare one of the great collections of Renaissance music and transforms it into an intensely moving drama for our times. Combining poignant poetry and agonising harmonies with the raw realities of modern life, the film draws viewers into its emotional journey and weaves together multiple narratives to create an avant-garde structure from the very polyphony that inspired it, bridging the distances of time, language and style to make Monteverdi our contemporary.

The film was produced by a consortium of European broadcasters and has since been televised in more than a dozen territories. It went on to enjoy an unexpected cinema release, and was released globally on DVD. *The Full Monteverdi* was received to wild acclaim. Classic FM has since rated it as the third most important classical music movie ever made, behind only *Amadeus* and *The Pianist*.

SPECS

Director: John La Bouchardière

Language: Italian

Production company: Polyphonic Films / Silicon19

Subtitles: English

Year of production: 2007

Running time: 60 minute

Country of production: UK

TECH: HD | 16:9 | Surround sound



"A brilliant film... a searing dramatisation of the 17th-century Italian's madrigals."

Richard Morrison *The Times* (UK)

"After an hour, the pun in the title was vindicated: this was a raw, emotional striptease... the camera can follow the acrimonious lovers into bedrooms and bathrooms and there is a terrible truthfulness to its documentation of their misery."

Peter Conrad *The Observer* (UK)

"This brilliant film... sung with consummate artistry... The passion in the music is tellingly matched by the suffering on the faces of the characters. The film demands to be seen."

Richard Lawrence *Classic FM Magazine* (UK)



"John La Bouchardière's adaptation... had a poignancy that only those who have married their childhood sweetheart and lived happily ever after would fail to recognise... Shot in a series of unremarkable flats and streets, at restaurant tables and in toilet cubicles, with mascara, snot, baby bellies, wrinkles, receding hairlines and all the accoutrements of experience exposed, this was an exceptionally well-crafted, thoughtful film, beautifully sung and very bravely acted."

Anna Picard *Independent on Sunday* (UK)

"...the film's raw impact comes from its unflinching exposure of the effects on flawed, vulnerable human beings of these devastating emotional rifts... I Fagiolini's performances are peerless."

Graeme Kay *Choir & Organ* (UK)



"Both visually and narratively dazzling... an innovative and experimental film, the kind of adaptation that rarely is attempted or gets made: one that flies in the face of convention daring to be different."

William E.B. Verrone *Adaptation and the Avant-Garde: Alternative Perspectives on Adaptation Theory and Practice*

La Bouchardière not only brings the action into the 21st century, he also takes the art of Monteverdi and injects it with a dose of reality which allows us very easily and with irreversible fascination into the plots. This union of great art and real life is the key to the immense empathy of *The Full Monteverdi* with any sort of public... The high musical quality is of the same level as the exceptional direction. A musical and cinematic masterpiece.

João Marcos Coelho *Estadão* (Brazil)

"The eye cannot tear itself away from these admirably constructed images and subtle glances... The tour de force of this film is to have given a dramatic coherence and dramatic tension to twenty madrigals, surely the most unlikely cinematic material. The universal theme of separation is ripe for a contemporary reading but it takes La Bouchardière's talent, leaning towards cinéma vérité, the typically British standard of I Fagiolini's acting and the musicianship of the whole team to convince and captivate."

Philippe Venturini *Le Monde de la musique* (France)

"This film is a brilliant adaptation of Monteverdi's Fourth Book of Madrigals that is totally faithful to the composer's music... a brilliant conceit and it works spectacularly well... This film makes explicit the drama that is inherent in the music and poetry and can, therefore, do a great deal to promote appreciation of Monteverdi's madrigals... members of I Fagiolini sing with tremendous expressivity, flawless intonation, and amazing vocal technique. So convincing was their performance that it was not difficult at all to suspend disbelief... This is a highly recommended DVD that should prove attractive to both opera lovers and early music devotees."

William E. Grim *Opera Today* (USA)

"Bouchardière's vérité-style direction, reminiscent of Kieslowski in its bold opening silence and unrelenting in emotional delivery, has the makings of an award winner."

Andrew Stewart *Early Music Review*

"This remarkable, intricately constructed film is aesthetically beautiful in every aspect: masterfully shot, sensitively arranged images, utterly glorious singing, impressive operatic acting, and a terrifyingly involving narrative flow. This encounter between yesterday's music and today's medium can't help but deliver Monteverdi's masterpieces to a new and deeply appreciative audience in a thoroughly spectacular fashion."

Edward Lewis *Classical Source*

"La Bouchardière's concept finds its ideal realisation in film. Brilliant."

Gerhard Persché *Fono Forum* (Germany)

"It's daring, original and, for classic music buffs, it is a unique treat."

Barry Ronge *The Sunday Times* (South Africa)





"This is a remarkable way of realizing a book of madrigals that was never conceived to be heard this way. It's highly successful, whether you watch with the English subtitles on or off. Not a word is spoken, for apart from ambient sound there is nothing to be heard but the singing, interrupted only by the briefest of pauses. The emotional expression on all the faces is convincing, an aspect that could easily have spoiled the effect. Repeated viewing will certainly reveal overlooked details, as the viewer becomes familiar with the dozen personalities that pop up in succession with some rapidity... Six amorous breakups are unfolding simultaneously, the emotions and meanings of the madrigals applying equally to all of them. The production was made jointly for five national television systems and Naxos, and it has been broadcast since last autumn. This is a remarkably original conception, carried out with astonishing success. I have never realized the meaning of a set of madrigals as clearly as I did here."

J. F. Weber *Fanfare* (USA)



"The idea is actually very simple: you take Monteverdi's Fourth Book of Madrigals (1603) and transplant them to a modern setting. But like most simple ideas it takes a special imagination to come up with it in the first place, and full credit to director John La Bouchardière for that moment of genius. The setting is a restaurant: the six voices of I Fagiolini sing the Monteverdi (wonderfully) as six actors mime the disintegration of their love affairs to their partners, flashbacks later revealing how they came to be there in the first place. What La Bouchardière has done is to add a further layer of meaning to the music: already painfully beautiful, it now takes on a searing intensity – I watched it with tears running down my cheeks."

Martin Anderson *Klassisk* (Norway)



"This brilliant film is extremely well sung... You need to be in pretty good emotional shape in order to enjoy, or perhaps I should say survive, the experience of watching it... Not the least impressive feature of the film is the quality of the acting that La Bouchardière has elicited from the members of I Fagiolini... Almost unbearably moving. Bravos all round."

Richard Lawrence *Gramophone*

"Frontier-shifting musical drama... diligently thought through and well-crafted to the hilt."

Paul Boekkooi *Independent News and Media* (South Africa)

"Fantastic! I wish the word 'brilliant' had not been so overused, so that I could summon it to praise this film. And, yes, 'film' is the right word. John La Bouchardière, a noted opera director, has created this film ("The Full Monteverdi") that winds in with the words and music of Monteverdi's wonderful madrigals the way that they intertwine with each other and the result is superlative...

The musical component here could compete with the best recordings made, but there is no competition for what this is: a stroke of genius that defines a genre, something that sets a standard for what can be done. This is a way to open the treasures of this great music to our literal-minded and lazy age. Like the Beethoven description of one of his sonatas as for amateurs and connoisseurs, this is a production that can reach everyone willing to watch and listen. Those who already know and love this music will get new insights into it from La Bouchardière's stagings why is this one a quarrel? why is there a baby in that one? while newcomers will be carried along by the acting (great from all concerned), the drama, the settings, and the underlying stories as they follow the words with the unobtrusive subtitles (yes, you can turn them off) and let the music play on their hearts....

If you love Monteverdi, get this. If you think you might like his music, get it. If you've tried to listen to Monteverdi, but haven't quite managed to get into it, get it. If you've never heard Monteverdi, get it."

Chawkin *American Record Guide*

TERRITORIES

Broadcast:	Australia: SBS	New Zealand: Arts Channel
	Canada: ARTV (Quebec only)	Norway: NRK
	Czech Republic: CTV	Poland: TVP
	Estonia: ETV	Spain: RTVE Canal Clásico
	Finland: YLE Teema	Sweden: SVT
	Latin America: Film & Arts	United Kingdom: Sky Arts / S4C (Wales)
Theatrical:	New Zealand (limited), South Africa (limited), UK and others (select)	
DVD:	Worldwide , Naxos	



BIOGRAPHIES

John La Bouchardière (writer/director) was born in Hampshire, was a chorister at Magdalen College, Oxford and studied at Birmingham University before training at English National Opera. He is noted for his innovative adaptations for stage and screen and has directed theatrical productions across the UK, Europe and the USA. Since creating *The Full Monteverdi*, live productions include *The Blind* (Lera Auerbach) for Lincoln Center, New York, and premiere stagings of both *El Niño* (John Adams) and *Path of Miracles* (Joby Talbot) for Spoleto Festival USA. Other film and television includes *Music Room* (TV series, 2010), *Ode à la gastronomie* (short, 2016) and *The Stag Hunt* (short, 2021). www.johnlabouchardiere.com

I Fagiolini is a British vocal ensemble specialising in early music and contemporary music. Founded by Robert Hollingworth at Oxford in 1986, the group won the UK Early Music Network's Young Artists' Competition in 1988 and a Royal Philharmonic Society Award in 2006. It has an international reputation for presenting music in unusual ways, especially for featuring in John La Bouchardière's production and film *The Full Monteverdi*, worldwide. I Fagiolini has recorded some 15 CDs, mostly for Chandos Records, as well as a DVD of Orazio Vecchi's *L'Amfiparnaso* with Simon Callow. The group has recorded the recently found Striggio 40-part mass (1566), released in March 2011. The CD won the Early Music category in the 2011 Gramophone Awards and a Diapason d'Or de l'Année. www.ifagiolini.com



CREDITS

Written & directed by **John La Bouchardière** | Music Director — **Robert Hollingworth** | Producer — **Greg Browning** | Co-Producer — **Ian Bouncer** | D.O.P. — **Nick Gordon-Smith** | Production Designer — **Chloe Lamford** | Costume Designer — **Mair Joint** | Make-up Designer — **Cate Hall**

Starring: **Anna Crookes** (soprano), **Pano Masti**, **Carys Lane** (soprano), **Alan Mooney**, **Clare Wilkinson** (mezzo-soprano), **Mark Denham**, **Katharine Peachey**, **Nicholas Mulroy** (tenor), **Anna Skye**, **Matthew Brook** (baritone), **Gina Peach**, **Giles Underwood** (bass)

First Assistant Director — **Marcus Collier** | Editor — **Greg Browning** | Recording Engineer — **Peter Newble** | Audio Editor — **Rachel Smith** | Online Editors — **Robbie Easterbrook**, **Ray Griffiths** | Sound Editor — **Rachel Smith** | Post production — **Kate Lovett**

Clapper loader — **Xavier Amoros** | Focus puller — **Steve Annis** | Second Assistant Camera — **Matt Jones** | Grip — **James Holloway** | Gaffer — **Colin Holloway** | Electricians — **Geoff Holloway**, **Roger Maclean** | Sound Supervisor — **Neil Sherman**

Art Director — **Christopher Rosewell** | Art Dept. Assistant — **Clare Sutherland** | Set Construction — **Richard Molden**, **Roger Tarry**, **Steve Priddle**, **Sets in the City** | Scenic Artists — **Jonathan Holbrook**, **Gemma Clancy**, **Angela Browning** | Art Department Runners — **Jamie Bishop**, **Anna Turner**, **Rosa Murphy** | Costume Assistants — **Elfrieda Berry**, **Judith Hart** | Make-up Assistant — **Pippa Woods**

Second Assistant Director — **Clare Mettyer** | Third Assistant Director — **Christian Gill** | Continuity — **Elle Farnham** | Production Assistant — **Louise Johnson** | Production Runners — **Ross Beamish**, **Sarah Evans**, **Paul Fletcher**, **Lucy Hill**, **Hayley Linstead**, **Laura Stebbing**

Associate Producers — **Patricia Brown**, **Peter Nash**

A SILICON19 AND I FAGIOLINI PRODUCTION FOR POLYPHONIC FILMS
PRODUCED IN CO-OPERATION WITH S4C AND SVERIGES TELEVISION
PRODUCED IN ASSOCIATION WITH NAXOS, SKY ARTS, CTV AND YLE TEEMA
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LINKS

Screening link: www.vimeo.com/653520440

Password: TFM07

Trailer: www.vimeo.com/645634283

Info: www.johnlabouchardiere.com/thefullmonteverdi
www.thefullmonteverdi.wordpress.com (archive)

Key art: <https://tinyurl.com/4ez2pbta>

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