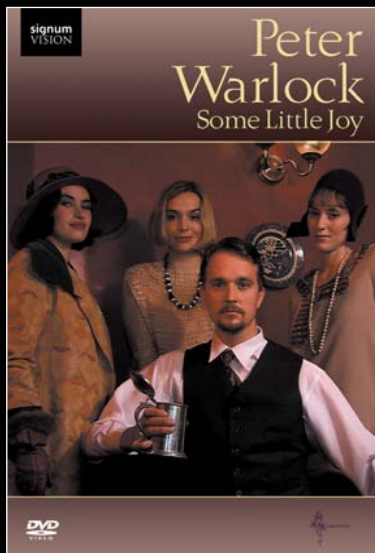


ALSO AVAILABLE ON
SIGNUMVISION



Peter Warlock: Some Little Joy

SIGDV002

Written and directed by Tony Britten

A film drama about a man who, by his death at thirty six, had composed some of the most perfect gems of English songwriting and elevated hedonism to an art form.



The King's Singers
Live at the BBC Proms, Royal Albert Hall, London

SIGDV005

The King's Singers celebrate their 40-year anniversary with a live BBC Proms performance from the Royal Albert Hall. This disc demonstrates the skill, flair and versatility you would come to expect from a King's Singers performance, sampling the best from their vast repertoire. The King's Singers have maintained their place at the apex of a cappella singing and are amongst the world's elite classical performers.

This DVD also includes interviews with the members of The King's Singers, a glimpse into the ensemble's past and a special audition for the group!

Following this concert The Daily telegraph said "every edge was bevelled smooth" and the Guardian described it as "flawlessly realised".

Available through most record stores and at www.signumrecords.com For more information call +44 (0) 20 8997 4000

signum
VISION

FROM THE DIRECTOR OF
RIVERS AND TIDES

Touch The Sound

A Sound Journey with
Evelyn Glennie

A FILM BY THOMAS RIEDELSHEIMER



TOUCH THE SOUND

A SOUND JOURNEY WITH EVELYN GLENNIE

A FILM BY
THOMAS RIEDELSHEIMER

MUSIC IMPROVISED AND PERFORMED BY

EVELYN GLENNIE
AND
FRED FRITH

WITH

ROXANNE BUTTERFLY, USA
HORAZIO 'EL NEGRO' HERNANDEZ, USA
ZA ONDEKOZA, JAPAN
THIS 'MISA & SAIKOU', JAPAN
JASON 'THE FOGMASTER', USA

MUSIC EVELYN GLENNIE AND FRED FRITH

U. A. SOUND DESIGN MARC VON STUERLER, GERGOR KUSCHEL, CHRISTOPH VON
SCHOENBURG, HUBERTUS RATH, JOERG T. SCHNABEL 2ND UNIT CAMERA DIETER
STUERMER PRODUCERS STEFAN TOLZ, LESLIE HILLS, TREVOR DAVIES

WRITTEN, FILMED DIRECTED AND EDITED BY THOMAS RIEDELSHEIMER

A FILMQUADRAT PRODUCTION IN ASSOCIATION WITH SKYLINE AND BR BAVARIAN
TELEVISION ARTE, AND YLE TV1, FINLAND FUNDING BY SCOTTISH SCREEN
NATIONAL LOTTERY FUND AND FILMFERNSEHFONDS BAYERN, FFA,
BKM AND FILMSTIFTUNG NRW

Design and Artwork - Woven Design www.wovendesign.co.uk

signum
VISION

www.signumrecords.com

TOUCH THE SOUND

SCENE LIST

- | | |
|----------------------------|------------------------|
| 1. Opening Credits | 13. CD Recording 2 |
| 2. New York, USA | 14. Bar Performance |
| 3. Cologne, Germany | 15. Rock Garden |
| 4. CD Recording 1 | 16. Silence and Sound |
| 5. Feeling Sound | 17. CD Recording 3 |
| 6. Aberdeenshire, Scotland | 18. Glennie Farm |
| 7. Teaching to Feel Sound | 19. CD Recording 4 |
| 8. Digital Displays | 20. New York, Lakeside |
| 9. Cambridgeshire, UK | 21. Santa Cruz, USA |
| 10. Rooftop Performance | 22. Guggenheim |
| 11. Fuji City, Japan | 23. We Are Sound |
| 12. Cacophony | 24. Credits |

EXTRA FEATURES

The Making of *Touch the Sound* [22.50]

Evelyn Glennie Biography

Thomas Riedelsheimer Biography

www.signumrecords.com

TOUCH THE SOUND

At the heart of every life form there is rhythm. Movement, flow, change, renewal and repetition are all based in rhythm. It is only in rhythm, that we can experience time. Without vibration, without oscillation, there is stasis. There is nothing. Stability and solidity are illusions. Everything oscillates and vibrates - from the bridge of steel and concrete, to the energy shells around an atom. Even colours oscillate at different frequencies. We recognize and experience our world through rhythm. Everything vibrates - everything "speaks". It is, in essence, a universe of sound.

Evelyn Glennie lives in this universe in a way that almost no one else does. Together with her, this film dives into the world of sound and rhythm - and into the world of our origins.

Hearing images, seeing sound

Evelyn Glennie embarks upon the recording of a new CD, within the four walls of a vast, decaying industrial warehouse. She is the top classical, solo percussionist in the world - a role virtually of her own creation. A musician especially for which an entire corpus of works has been written, yet, for this CD, the pages of the score are blank. She sits in this light-filled space with Fred Frith - the great master of avant garde music. Together they will create this CD as an improvisational exploration of sound and image using the space around them, as well as their instruments and intuitive talent, they follow this twin-track route. Hearing images. Seeing sound.

Accompanying Evelyn on her journey is filmmaker Thomas Riedelsheimer - winner of the 2001 German cinematography prize, the Golden Gate

Award Grand Prize in San Francisco (2002), the Grand Prix Montreal (2002) and two German Film Prizes (Best Camera, Best Documentary) in 2003 with his film "Rivers and Tides" - a portrait of sculptor Andy Goldsworthy, working with time.

The starting point for Thomas' and Evelyn's journey are the sounds and rhythms that surround us in everyday life. And from there, the path delves deeper - sculpting the nature of sound itself, discovering its genesis and how the universe depends upon it. Thomas and Evelyn track the road from breath to heart beat. From silence to music. From hearing to seeing to feeling. From fluid vibration to solid matter.

Evelyn's ability to guide this exploration has nothing to do with, perhaps, an intimate knowledge of physics. Evelyn Glennie is profoundly deaf. She lives this balance between rhythm and matter; between sound and seeing. Her conversation with the drums is not so much perceived through the ears - it is, in fact, felt; through every sense in her body. For her, hearing is a form of touch. Sound is palpable. The improvised musical journey, in this warehouse-recording studio, forms a road map. It becomes the backbone of Thomas Riedelsheimer's film.

Postcards of sound

But, as any other journey undertaken, this trip comes to life not only through the route it takes, but from the picture postcards collected along the way. Evelyn's postcards from around the world enlighten and nourish this studio journey. Depicting the rhythms of Cities, Nature, People,

the Universe. Silence. These pictures are colourful, evocative, with a strong sense of place, and of narrative.

Japan. England. California. Scotland. New York on a sunlit, early morning. The first traffic jams begin to form - yellow taxis become, from a bird's eye view, musical notes upon the score. Drivers curse, toot their horns, blare their music loud. Garbage trucks rumble and clatter, street cleaners sweep in unconscious rhythm to their steps. Enter Evelyn into this concert of awakening metropolis; her favorite snare drum hangs from her shoulder and she improvises with Manhattan. She communicates with the din of the construction, the cars, the facades, the yellow cabs. Later on she meets with Horazio

Hernandes, the great Cuban drum-magician, in Central Park. And the mass of multi-ethnic traditions of New York dances with us.

Our road map and Evelyn's postcards elicit moments of pause and reflection. We see the images of sound. From the vibrating drum shell from the cymbal struck nearby, to the rings of gravel in the Japanese stone garden. These are the sound waves of the universe.

At the end of this journey, we have traveled with Evelyn Glennie not just around the world but as she herself travels each day. Feeling the rhythms that are the building blocks of our universe. The essence of everything. The origins of life itself.

BIOGRAPHIES

EVELYN GLENNIE

Evelyn Glennie was born in 1965 near Aberdeen in Scotland. She grew up on her parents's farm, with two brothers. At the age of twelve, she became interested in the snare drum. It was around this same time that her hearing began to deteriorate as the result of a neurological disorder. A few years later, she was eighty percent deaf; however, her Scottish stubbornness would not let her give up. She learned to feel the vibrations of the notes, and to distinguish between them with the help of different areas of sensitivity throughout her body.

Evelyn Glennie had one goal - to play classical percussion. Not at the back of the orchestra, but as a solo performer - an independent artist. However, quite apart from the fact that many people believed that both her poor hearing and her small, petite stature would prove an



© Richard Ecclestone

insuperable barrier, there was no established solo percussionist role to serve as a model. Evelyn's inexhaustible energy swept all objections aside. In 1988 she won a Grammy for her first CD recording, Bartok's "Sonata for Two Pianos and Percussion", conducted by Sir George Solti.

Over the following years she played with all the great orchestras of the world, appeared several times as a solo performer at the renowned BBC Prom concerts and recorded a dozen CDs. She worked with Brazilian samba groups, Japanese kodo drummers, Indonesian gamelan orchestras and with the Icelandic rock singer, Björk. She commissioned contemporary pieces for percussion, thereby constantly expanding her repertoire. Evelyn had achieved the heights at a very young age.

Now in her late thirties, she is in a new phase of creativity. She no longer has to prove anything to anybody. She listens now to what is within herself and prefers improvising through good feeling to a perfected technical style. The dimension of the individual beat is as important to her as a complete score. She values the fine shades of sound much more highly. She is an amazing performer with an instinctive understanding of the sensual enjoyment that makes for a good show. On her "Shadows" tour, dry ice drifts across the stage; coloured spotlights bathe the battery of percussion instruments in a mystical light.

Evelyn's concert tours take her to Japan, Europe and, mostly, to the US, where she keeps a second complete set of percussion instruments. In between her tours she hatches new ideas in her sound studio at home, in the countryside north of London. She experiments with unusual instruments and everyday household objects. In this way, she invented the batonka, a sort-of plastic pipe marimba, and the simtak, a customized car exhaust.

THOMAS RIEDELSHEIMER

Born September 1963; studied at the Academy for Film and Television in Munich (1984-1991); since 1986 free-lance author, director and cameraman in Germany and abroad (Somalia, Tanzania, South Africa, New Zealand, Latvia, Russia, Tibet, Nepal, Japan, Canada, Scotland, India, Georgia, etc.); lecturer at seminars on cinematography and documentary film making; camera work with 16mm, S16mm and 35mm, as well as with all video formats. Until 2008 partner in Filmquadrat, a film production platform with Stefan Tolz and Thomas Wartmann. In 2008 Thomas Riedelsheimer and Stefan Tolz founded the production company Filmpunkt GmbH. Since October 2007 he is teaching regularly at Filmakademie Ludwigsburg.

Thomas Riedelsheimer lives in Munich, is married and has two children. He is a member of the German and European Film Academy.

He has several major national and international film and television awards for directing as well as for editing and camerawork and several nominations for the official section of international festivals.



Credits as Director, Director of Photography and Editor (selection)

Alison Watt - a Painter's Eye
2008

Beyond the Horizon - Timbuktu and the Delta of the Niger
2003

Rivers and Tides - Andy Goldsworthy Working With Time
2000

Metamorphoses (Metamorphosen) - Three Encounters with Death
1997/98

Lhasa and the spirit of Tibet (Lhasa und der Geist Tibets)
1996/97

"Floating means Love" ("Schweben heißt Lieben") - Three People Beyond Normality
1994

Government on Air - The Staging of a World Economic Summit
1992

The Brides of Christ (Sponsae Christi) - The Lives and Views of Three Young Ordained Nuns
1991/92

"You will shoot then" ("Dann werden Sie schon schießen...") - Three Months of Basic Training in the National Army
1988/89

Awards

2005 German Filmprize 'Lola' - Best Sound Design

2004 BAFTA Award Scotland

2004 Golden Dove Leipzig

2004 Prix Semaine de la Critique Locarno

2003 2 x German Filmprize 'Lola' - Best Camera and Best Documentary

2003 Best Documentary, San Diego Critics Circle

2002 Best Documentary, German Film Critics Association

2002 Best Documentary, San Francisco Critics Circle

2002 Golden Gate Award and Grand Prize, San Francisco

2002 Grand Prix, Montreal Fifa

2001 German Camera Prize

1998 Film Award, Munich

1993 German Video Art Award

1993 Adolf-Grimme Gold Award (Best Documentary on German TV)