

Fly On The Wall: The Collection (2015-25)

Notes to the exhibition

22nd July 2025 – 21st January 2026

By Stewart French

Room 1: "The Singers"

From 2015 to 2023 we filmed over 300 musicians with a single consumer camera. We made our way into private spaces, our goal to document what musicians do best - playing live - but under a microscope.

This first collection brings together some of the resulting films from four particular groups. La Nuova Musica, with their immersion into early instrumental music with solo vocalists. The Choir of Clare College Cambridge, one of the world's best choirs. Voix Cabaret, an experiment into cabaret by opera singer Ilona Domnich. And the King's Singers, one of the world's most cherished and longstanding vocal harmony groups.

037: Tim Mead & La Nuova Musica (2016)

On April 8th, 2016, we were invited to a recording session in central London. The venue was a Catholic church in East Finchley, often used by London's classical record labels for its acoustic and quiet surroundings. The church itself is in the middle of a large array of leafy middle-class residential streets, and to look at it you wouldn't expect anything other than the occasional local religious service. Instead, the church has seen some of the finest classical music making in history.

This day was no different. Harmonia Mundi USA had organised the recording session, a recording of Pergolesi's masterpiece 'Stabat Mater' and two cantatas by J. S. Bach. The backbone of the music was provided by La Nuova Musica, a group specialising in early music led by David Bates, and two soloists: countertenor Tim Mead and soprano Lucy Crowe.

We had come to know La Nuova Musica at the beginning of the Fly On The Wall project. In 2015, when toying with the idea of a film series, I contacted Harmonia Mundi owner Robina Young who had been my producer as a guitarist back in 2010. She had opened the door to a HM session in London recording La Nuova Musica and Lucy Crowe, which we filmed and shared online. Over the following year we had also forged close links with the agency Intermusica, whose artists we had helped to promote on Classic FM. Tim Mead was signed with them. So when the next recording project came up in 2016, Tim's management invited us to capture a moment for our online series.

The schedule was tight, but we asked the artists for our own short session: 30 minutes or so after the label had finished its recording day in the early afternoon.

The first work in this collection is the second one we filmed that session: the opening aria from J. S. Bach's Cantata BMV 170. The album recording of this movement had already taken place during the morning, with every corner of the work perfected and recorded in small sections. So we asked for one complete performance. We put up three small spotlights in the background and took out our one single 50mm lens to shoot on our Canon 5D handheld photo camera. Tim was the focus, but as soon as the music began, we realised there was an unexpected soloist. While we watched Tim as he awaited his entry, the sound of the

oboe captured our attention, and our eye began to wander between the two. In the background, two agents from Intermusica watch and listen quietly, a striking contrast to the usual formality of the concert scenario.

038: Lucy Crowe, Tim Mead & La Nuova Musica (2016)

The second film in the collection is the first film made that day. Upon arrival at the venue, we needed to wait for the recording session to finish. Watching through the windows of the front door of the church, this was the scene we saw: the movements between the musicians, the sound blocked by the window. In particular the conducting of David Bates. The musicians instead had their backs to us and the soloists – far left and right in the shot – were hidden to us at the rear of the scene.

We decided to capture the scene as it stood. We watched David as he communicated with the group. And from the corner of each eye, we spied the duo of voices.

David whispers to the group before they begin: "Now, remember, this is very, *very* sad..." An understandable understatement perhaps, for a hymn describing the suffering of the Virgin Mary as she watches her son – the Son of God – crucified before her eyes.

But this is not the only sadness. The piece was written by the young Pergolesi during the final year of his life, commissioned by a Neapolitan confraternity dedicated to the veneration of the Virgin Mary. The composer, aged just 26 and famous only in Naples and Rome at the time, penned the work from the sanctuary of a Franciscan monastery while suffering from tuberculosis. In death Pergolesi would come to be known as one of the most important composers of the Baroque. And this work, a requiem to his short life.

This film captures the moment when one group of musicians gathered in shared purpose to keep this music – and its meaning – alive today.

019: The Choir of Clare College (2015)

On June 15, 2015 we went to a small church in Gospel Oak, North London, to watch a choir perform. The group is the Choir of Clare College Cambridge, led by Graham Ross. The piece, Lassus' Easter hymn *Aurora Lucis Rutilat*.

We had started the Fly On The Wall project just months before; this would be only our ninth video. But I had known Graham when we were both undergraduates at university. He was a member of the choir himself, I was a guitarist who became involved with the choir recording some new works with John Rutter. Now, years later, we reconnected when Graham took over the role of Director of Music. Graham told me about his multi-album project to record a resource of music for the church year, with the next volume to focus on music specifically for Easter Day. He agreed to let us attend to capture a moment from the choir's session.

Aurora Lucis Rutilat is the text of an early Latin hymn, originally written around the 3rd century. Used and revised throughout the history of the church, it was set in this version by Lassus in 1592. The text itself celebrates the resurrection of Christ, in particular focussing on the ideas of rebirth, renewal and the subjugation of Hell.

The choir is made up of students, 18–21 years old. With exams now over they had coaxed down to the bottom edge of Hampstead Heath for the recording. Away from the formality of their Cambridge traditions, and the daily term-time demands of choral evensong, the scene had an atmosphere almost of a school field-trip – brightly coloured clothes and animated conversations filled the sun-lit room.

But as the break comes to a close, we see the choir switch modes. An intense and studious focus comes to the fore. A sense of unity from a group attuned to each other by their daily performances.

We set the camera rolling to capture this one final performance of the day.

*The dawn gleams with light,
the heavens resound with praise,
the exulting world rejoices,
groaning hell howls.*

*When that most mighty King,
having broken the laws of death,
now victor over hell,
returns to the Father's throne.*

*His tomb, marked by many
a guard, was sealed,
yet Life bore death,
and, as the avenger of death, He rose.*

*Then to the thirty-three
apostles Christ showed Himself,
the victorious Redeemer,
Lord over human affairs.*

*The gates of hell unbarred,
triumphing as Victor, He entered
Paradise in glory,
those whom the unclean earth had borne.*

*That the new people of God
might always rejoice in new joys—
this is the sign
of the immortal King's eternal glory.*

*You now, O Redeemer, we implore,
that our voices may be joined
to the heavenly hymns,
and that You free us from death.*

*To God the Father be glory,
and to the Son, who rose
from the dead, and to the Paraclete,
through everlasting ages. Amen.*

145: Voix Cabaret (2019)

In March 2019, singer Ilona Domnich approached us about a show she had planned. Ilona is a lyric soprano, most comfortable on the operatic stage. She told us how she was yearning to experiment with something new, a different way to explore her musical identity. And that this had led her to plan a cabaret show in the autumn. She asked us if we would like to document some tracks from the show.

So on October 2nd, we headed out into the Hampshire countryside for the show. The venue was an old converted barn, Bury Court, where Ilona had performed many times. A community of passionate music fans had grown over the years, and the venue had become a staple of local cultural life.

The format for the show was simple: a singer, a piano and a double-bass – and two dancers who would accompany the show. The pianist Mark Risi is an experienced jazz musician, the bass-player Ian Marcus a gigging professional who doubles on flute. Ilona also teamed up with the choreographer Ewan Jones to design the show.

On seeing the scene, we decided that we wanted to capture two songs by Kurt Weill from the live performance, shot entirely handheld with just one camera. The atmosphere of the scene was paramount for the act, so we focussed on capturing this aspect of the performance.

The first film is of the song Mack the Knife, with lyrics by Bertolt Brecht. Written for their Threepenny Opera, the song wasn't a part of the original but written last-minute on the insistence of the lead actor who felt their character needed introduction. It became cemented in popular culture with recordings by Louis Armstrong and Marc Blitzstein.

146: Voix Cabaret (2019)

The second film of the Bury Court set features the song Speak Low with lyrics by Ogden Nash. The piece was first introduced as part of the 1943 musical One Touch of Venus. It immediately became a hit, quickly cementing its permanent place as a jazz standard.

135: The King's Singers (2018)

On 21st November 2018, the King's Singers reached out to us via their new UK agent. The group is one of the world's best known a cappella groups, with two Grammy Awards and an Emmy award to its name. They told us they had seen our Fly On The Wall series and asked if we'd be interested to capture a portrait of their group.

The first two films presented here were private, uncut sessions shot in London's Temple Church. We wanted to capture the group authentically and microscopically. Initially we had thought to attend one of the hundreds of concerts they performed each year. But while discussing the idea, we learned that the group was undergoing a key moment, with two new members joining the group. They explained to us how the line-up changed intermittently, keeping the group – founded in 1955 – alive, both literally and figuratively. And with each change, an intense period of renewal and regeneration would take place. We wanted to document this moment of fresh, focussed performance in the privacy of a familiar closed venue.

So on 22nd March, 2019 we headed to central London to the church, hidden just a stone's throw from the Thames amongst the law courts and barristers' chambers. The church itself is a historic London location, home of the Knights Templar since the 12th Century and a symbol of the power and prestige of what was essentially the West's first multi-national corporation. And a venue with both deep links to Oxbridge and the English choral tradition, as well as a relationship with the Kings Singers for over 50 years.

The track presented in this first film is an arrangement by Pat (the group's first countertenor) of country-singer Katie Musgrave's Rainbow. The song, a description of the mental-health struggles of a young mother, had been released as a single and performed at the Grammy Awards just one month before our session.

136: The King's Singers (2018)

The Rose, by Amanda McBroom, is the second track we filmed that same day. When we met the King's Singers, they had just left the recording studio, working on an audio album for Signum Records. The release was part of a multi-album project spanning a decade to record the complete catalogue of the group since its inception in 1955.

With two new members of the group, the project had been a perfect opportunity to intensely focus on a key selection of Kings Singers repertoire. Since being shared online on October 22, 2019 it has been viewed nearly 3 million times.

298: The King's Singers (2021)

On October 18, 2021 we were invited back to visit the King's Singers, this time during recording. The album was a new volume in their project to record the complete King's Singers catalogue.

Three years before we had filmed a set of private portraits in London. Now, in the studio setting, the scene was already set. A pianist – Pat's brother – and a double bassist had joined the group for Harold Arlen's *Something Over The Rainbow*.

The recording took place at the Britten Studio, a new development at Snape Maltings of a previously-derelict industrial building. The complex is a hugely popular location for classical music, the home of Benjamin Britten's Aldeburgh Festival which he founded in 1948. The venue itself was created in the 1960s and immediately became a focal point for cultural life.

When we arrived, the sessions had been in full flow for two days. Differently from most of our work over the previous 6 years, we wanted to create a film that captured the session, not just a snapshot. With the single camera, we stayed with the musicians for an hour. And silently we filmed.

299: The King's Singers (2021)

The final clip presented here is composer Cy Coleman and lyricist Dorothy Fields' *Rhythm of Life*. The version performed by the King's Singers is an arrangement by Peter Knight.

Room 2: Classical in the UK

After the launch of the *Fly On The Wall* project in 2015, we began a broader look at the extraordinary fabric of the British classical music industry. Reaching out to producers, engineers and artists, we went behind the scenes at studio sessions and private locations across the UK to capture the artists in their daily lives.

This second collection presents a gallery of these moments. Uncut performances from a Hyperion recording venue at Wyastone with Ibragimova, Gerhardt, Hamelin and Tiberghien. A flawless audition tape by the Maxwell Quartet from the Menuhin Hall. A quartet session with the Dorics for Chandos. The unrivalled excellence of Angela Hewitt in London. A private trio performance with Pavel Kolesnikov before a BBC live broadcast. And the return to the concert stage by industry icon Richard Goode at London's Royal Festival Hall.

015: Alina Ibragimova & Cédric Tiberghien (2015)

On 25th May 2015, we began a series of videos shot at Wyastone Concert Hall in Wales. Hidden deep in the Monmouth valley, the hall is a gem of a recording venue, used by many of the key independent classical record labels. This first video is of violinist Alina Ibragimova and pianist Cédric Tiberghien, rehearsing Mozart the evening before their recording sessions were due to begin.

The Wyastone collection came about following the launch of the *Fly On The Wall* project online three months earlier. Excited by the response to our first five videos, we decided to reach out to our network of contacts. We heard about the Wyastone venue, and the immaculate Hyperion recordings produced there.

The hall itself was built in 1992 by Nimbus Records, during the golden age of recording. After 17 years producing records from the site, the label decided to build a studio of uncompromising quality on the estate. Based on the classic shoe-box design, it was to be unrivalled in both acoustics and location, providing artists with a perfect sanctuary in which to focus and engineers with ideal acoustic conditions. Soon after, with the formation of the Nimbus Foundation, the hall was offered to other labels to share the benefits of the hall.

This film is a clip from our third Wyastone session. On the evening of the 25th, Alina and Cédric had just arrived following the three-hour drive up from London. The project was a part of a series of Hyperion releases of the complete Mozart Sonatas for violin and piano, and the plan was to quickly rehearse the following day's works. When we arrived the duo had been rehearsing in the hall for a couple of hours.

We decided to capture this moment. So we dimmed the lights, put up a couple of spotlights and quickly put some microphones in place. We asked the duo to play one piece a couple of times.

And we filmed.

133: The Maxwell Quartet (2019)

On November 4th 2017, we met violist Elliot Perks during a private recording at the Menuhin Hall, the centrepiece of Yehudi Menuhin School. Elliot was a member of the Maxwell String Quartet, a young group who had just won first prize at the Trondheim International Chamber Music Competition.

Elliot had been a student at the school himself, and was also now teaching there. The quartet used the hall for rehearsals when they could. From 2017 to 2019 the quartet would tour extensively, culminating in a USA debut in January 2019 and a debut CD release on Linn Records due for March the same year.

The hall was built in 2006, satisfying a need by the school for a dedicated performance space. Today it is used regularly for external recordings and by staff and students to further the mission of the school.

The video was shot there on February 17th 2019 in one single uncut take of Haydn's Op.76 No.5.

046: Richard Goode (2016)

The third film in the collection was filmed on May 25th, 2016 at the Royal Festival Hall in London. The pianist is Richard Goode, captured the morning ahead of his evening recital.

The hall holds an iconic status in the UK classical music scene. Built in 1951 as part of the Festival of Britain, it has a capacity of 2,700 people and is one of the most important venues for orchestral concerts in the UK. For a solo pianist, it represents a setting of huge significance.

Richard is a legend amongst pianists. However, even though he had reached his early 70s, he had rarely agreed to be filmed. In light of this, we were approached by his UK agents with a view to including a short film in our project. They told us he would be performing a major concert at the Royal Festival Hall. He would also be alone in the hall at 9am.

The film here captures that moment. Richard had just arrived on stage and was acclimatising himself to the piano and the cavernous space, discussing the sound with his wife Marcia. In the background, staff quietly continue to prepare the hall. Placing the score on the piano, he asks if we'd like him to play. One private performance, from one of the great masters of our time.

024: Alban Gerhardt (2015)

The fourth film in the collection is a performance of Rostropovich's Moderato by cellist Alban Gerhardt. The film was shot on 26th September, 2015 as part of the Wyastone Concert Hall series.

In this film, we see Alban immediately after the end of the studio day. The album being recorded for Hyperion was the complete set of Rostropovich's Encores and this was the piece's first known recording. This live performance was captured immediately after finishing the recorded takes.

045: Doric Quartet (2016)

In May 2016 we were approached by the Doric Quartet's UK agent. They told us about their client – an 'exciting and tenacious' string quartet – and that they had seen our series online. The group were about to record their fifth album with Chandos Records and invited us to document the moment.

This film was shot on May 24th, 2016 during sessions at Potton Hall in Norfolk. Formerly a barn, the studio has been operating since its conversion in the early 1990s when an amateur organ collector who stored instruments there was convinced by a friend to convert it into a recording studio. It remains a staple in the UK recording scene to this day.

The music performed here is an excerpt from Schubert's Quartet in G major.

016: Marc-André Hamelin (2015)

The third film included from the Wyastone series is a performance of Gershwin's Lisa by legendary pianist Marc-André Hamelin.

Marc is a key solo recording artist with Hyperion, with over 89 albums to his name with the label. On this occasion he had joined forces with the Takács Quartet to record an album of music by César Franck and Claude Debussy.

After three days the quartet had physically and mentally invested all their energy into the project. Marc had been involved in just the Franck. And so, as the quartet retired after the final take to their hotel, Marc stayed behind with us for a personal performance.

While we were initially worried Marc might be tired, it quickly became clear – as he chatted with his producer over the talkback – that we were witnessing a moment of natural, playful music-making. A moment of release for the pianist.

The music performed here is the second of two films, Gershwin's Lisa, arranged by Earl Wild.

097: Trio Aventure (2018)

In 2018, we were introduced to pianist Pavel Kolesnikov. A superstar soloist, he had won one of the world's most important piano prizes in 2012, the Honens piano competition. Now, six years later he had formed a new chamber group, Trio Aventure, with violinist Elina Buksha and Aurélien Pascale. The group wanted to make a film in private, ahead of a round of radio broadcasts and festival appearances.

So we set up a session. The film was shot on 27th March 2018, and features a radical interpretation of Rameau's La Livri. Originally for trio, the version here begins with the version for solo harpsichord. However, as the opening concludes the music morphs into a version for trio once more.

287: Angela Hewitt (2021)

On 22nd April 2021, we filmed Angela Hewitt performing Beethoven in a private session in London. One of the world's greatest pianists, Angela's touring schedule had been heavily affected by the global pandemic. She told us how in particular, it had been impossible to attend her scheduled performance at New York's 92nd Street Y. And how the venue had organised a series of exclusive live-streamed concerts direct from artists' home-cities to share with its audiences.

This selected piece was the Rondo from Beethoven's Piano Sonata No. 15 in D major, Op. 28.

Room 3: New Music

Between 2015 and 2018 we filmed a community of producers, engineers, artists and labels dedicated to producing records. Based in and around South-East London, they worked in a network of recording locations developed and refined there during the 'golden age' of recording.

This third collection is a subset of these films, examining the landscape of classical music in the UK through new and contemporary music projects. From the historic venues of Henry Wood Hall, the Warehouse Studios, St. John's Smith Square and the Peckham Asylum, it is a curated journey of music by Steve Reich, Béla Bartók, Imogen Holst, Tarik O'Regan, György Kurtág, and Morton Feldman. The performers are The Colin Currie Group, Marc-André Hamelin, Cédric Tiberghien, Steven Isserlis, Stewart French, Steve Gibson, Antoine-Françoise, Robin Green and Rosey Chan.

087: Colin Currie Group, Steve Reich

On 25th April 2017, we wrote to one of our contacts at Intermusica Artists to ask about their artists' coming projects. With the Fly On The Wall series now being shared on Classic FM, we wanted to dig deeper into the London recording scene. She told us about Colin Currie's coming recording of Steve Reich's Drumming and asked if we'd like to film the group in pre-recording rehearsals.

The sessions were held at the Warehouse Studios, in Waterloo on May 8th 2017. Colin is an extraordinary percussionist, with an equally extraordinary entrepreneurial streak. We had met and filmed him in duo the year before at London's Southbank Centre to film composer Steve Reich's Clapping Music for our series. This time, the project was far bigger. The recording was of Reich's seminal work Drumming. It would soon be described by the composer as "the best recording of Drumming ever made".

The Warehouse Studios had been selected as an ideal recording space for the group of 18 musicians. Previously a factory for toy planes, the studio had become one of the key recording venues in and around South East London. The studio had been converted from a group of derelict warehouses by Ross Pople, conductor of the Royal Festival Orchestra in the 1990s. Originally built in the Lambeth marshes in the 19th century, he repurposed the buildings to provide a dedicated rehearsal space and recording location during the booming orchestral recording activity of the period.

The film presented here is the very first performance that day, as shared on YouTube and Classic FM to promote the album. The work begins with four percussionists, who had arrived early at 9am for a final run through before the red recording light went on. We put up a couple of spotlights, and set the tape rolling. Colin told us they would run the piece through just once that day. This clip is that single complete take, raw and uncut.

055: Marc-André Hamelin, Morton Feldman

On June 6th, 2016, we were invited to film Marc-André Hamelin during his sessions with Hyperion. The repertoire, we were told, was a passion-project for the 11-time Grammy-nominated pianist: Morton Feldman's For Bunita Marcus.

Since the beginning of the Fly On The Wall project, we had built strong ties with Hyperion and its owner Simon Perry. Based in South London, the label had been founded by his father Ted in London in the 1980s, with Marc-André joining the label at 32 years old in 1993. Now at 55, this was also to be the pianist's 55th album with the label.

The selected work holds an iconic place in musical history. Characterised by fragility, space and silence, Feldman's piece is an epic 75-minute long reflection in time and space.

We captured the pianist here during the opening sessions of the three-day recording in this single 10-minute take.

021: Françoise-Green Duo, György Kurtág & J. S. Bach

On August 18th 2015 we received an email from pianist Robin Green, who had seen our Fly On The Wall series – launched a few months before. He told us about his duo's coming recording project Games, Chorales & Fantasy featuring a selection of György Kurtág's piano duets alongside transcriptions of Bach chorales and Schubert's Fantasie in F minor, D.940.

The film here is a moment from those sessions in the afternoon of September 2nd 2015. The setting, St. John's Smith Square, is amongst the most important concert venues in the UK. Originally a parish church, the building was severely damaged during the London Blitz of WWII and was subsequently decommissioned. However, in the 1960s a significant and high-profile campaign was founded to restore and convert the building into a leading concert and recording venue. The resultant superb acoustics led to many important recordings of the late 20th Century being made there.

The music in this clip begins with Hommage à Soproni from György Kurtág's Játékok (Hungarian for "Games"). The piece aims to capture the spontaneity and exploration reminiscent of a child's play. This miniature, seemingly improvisatory in nature, is set immediately next to the formal structural perfection of a short Bach chorale.

007: Cédric Tiberghien, Béla Bartók

On March 18th 2015, we travelled to South London for the first in a series of films at Henry Wood Hall in Trinity Square. We had been invited by one of Hyperion's star production duos – Simon Eadon and Andrew Keener – having reached out to them about the Fly On The Wall concept. They told us about their premium recording venue, Henry Wood Hall, a private rehearsal space a stone's throw from Borough Market. And that they, the venue and the pianist for their next session, Cédric Tiberghien, were all happy to stay for a film session once the label's recording day was over.

As we arrived we were presented with an unexpected scene. A single Steinway grand piano stood alone in a vast rehearsal space. A floor below, a deserted canteen stretched the same distance beneath the hall. Simon – a legendary ex-Decca sound engineer – told us about the history of the great hall. Its origins as a disused church, and conversion for the London Philharmonic Orchestra as a rehearsal and recording space. Its use by most of the most prominent artists of the 20th century. And its history as the location for some of the finest solo piano recordings ever made.

Once the recording day had come to an end we quickly set up our scene. Two spotlights. Two microphones. And we watched as the pianist – engulfed by the shadows – gave his one final performance of the day.

001: Stewart French, Steve Gibson, Tarik O'Regan

In 2015 we launched Fly On The Wall. However, the idea was two years in the making. On March 6th, 2013 we shot what would become the very first Fly On The Wall video, an improvised arrangement for guitar and cajon of a new solo guitar work by Tarik O'Regan. The music had been composed by O'Regan as part of Accallam na Senorach, which I performed on guitar with the National Chamber Choir of Ireland in 2010 for a recording with the Harmonia Mundi USA label.

The film took place at the Peckham Asylum. The building was originally a church at the centre of a community of alms-houses, a charitable organisation to support retired pub landlords. However, with the relocation of the charity outside London the church would fall into disrepair in the mid-twentieth century before being revitalised by two new custodians in the 21st. Two artists who would repurpose the location for artistic and musical events, in particular as a location for films.

The scene filmed here is of myself, Stewart French, on guitar with percussionist Steve Gibson. The recording was released in 2014, reaching no. 7 in the iTunes music charts.

014: Steven Isserlis, Imogen Holst

The second film in our series shot at Henry Wood Hall, this session took place on 10th April, 2015. The cellist was Steven Isserlis, one of the greatest cellists of our time. This was the occasion of his recording of the Walton Cello Concerto, a major undertaking for any cellist. After the success of the first film in the venue with Cédric, we had arranged to film some footage of Steven recording the challenging solo cadenza.

When we arrived, however, it was clear that the clock was ticking. Session time was at a premium, as the orchestra – highly unionised – would need to finish at 5pm on the dot. Worse still, the cadenza had already been recorded earlier in the day.

So we waited behind the scenes. Once the recording day was over Steven was clearly exhausted. But true to his word, with the orchestra now gone, he stepped back into the empty hall lit with just our two solitary spotlights. Pausing for thought, he seemed to change his mind. "The Fall of the Leaf..." he whispers. The cadenza now a distant memory, this film is a document of those few magical minutes.

034: Rosey Chan

The final film in the collection was filmed the following year on March 16th, 2016 at Henry Wood Hall. The artist is Rosey Chan, who – during a lunchtime break in recording sessions with the English Chamber Orchestra – took a brief moment to share an improvisation with us.

The film, entitled Blues for Ravel, was released on our Classic FM series.

Room 4: Études-Tableaux

Since his launch to fame in 2013, Boris Giltburg has become one of the most established and successful solo concert pianists in the world. Over the course of five years, we filmed Boris during late-night private sessions in a central London piano shop.

This fourth exhibition presents the extraordinary finale to this partnership, filmed on 7th June 2018. It is a set of live performances of Rachmaninov's complete *Études-Tableaux* Op. 39, shot over the course of one single night. And a document of an elite musician immersed in his own private musical world.

101: Boris Giltburg, Sergei Rachmaninov

On October 9th, 2015, we were introduced to pianist Boris Giltburg. For the previous six months we had been releasing clips from our *Fly On The Wall* documentary project online. Boris was something different; a younger artist, he was perhaps best described as 'newly' established. He had experienced a meteoric rise after his Queen Elizabeth Competition success two years earlier. Now signed to a major agency and with two Naxos albums under his belt, we sensed a fresh, relentless enthusiasm we wanted to capture.

Boris' London 'home' was a piano shop called Jaques Samuel Pianos. Based on North London's gritty Edgware Road, the store is an institution amongst London's professional pianists, renting out practice rooms in the basement. Boris would regularly come, late at night, to practise there as he balanced the voluminous demands of repertoire-learning with his incessant concert schedule.

We first filmed Boris on one such evening. We were no stranger to the shop, having recently started a series there. So we set up the scene, and we waited. Arriving at 10pm after an evening concert, Boris performed a fiendish rendition of Prokofiev's *Suggestion Diabolique*.

The video was a resounding success on our online series. Boris immediately offered another. And so our ongoing relationship began. Every few months, we would visit the shop and film Boris at work. What began with a short 4-minute clip grew into longer and longer sessions. A trio of Rachmaninov *Études*. A small set of Liszt studies. Some works by Shostakovich. Soon we were filming longer pieces: Shostakovich's *String Quartet No. 8* arranged for piano, an 18-minute masterpiece, filmed in one single take.

Ultimately, the relationship would morph into the epic 11-hour film project that would be *Beethoven32* (2021). But the key moment was to happen on June 7th, 2018, when we decided to film the 40-minute *Études-Tableaux* by Sergei Rachmaninov. I had edited Boris' studio album of the work for Naxos a few months earlier and knew Boris' polished version of it intimately. But we wanted to capture something different. Something real. So we decided to film the entire work over the course of one single night, each movement in one single take. The camera would disappear. And we would try to capture a portrait of an artist truly in his own musical world.

Room 5: The Competition Tribe

Over eight years, we hosted a regular set of *Fly On The Wall* sessions to document a new generation of musicians. In exclusive sessions and private concerts, we invited them to play just one or two pieces for us, only twice, in London or during our travels abroad. No edits, no overdubs. Raw and uncut.

This fifth collection presents a selection of these performances shot at the genesis of the musicians' professional careers. The artists featured are Federico Colli, Pavel Kolesnikov, Andrey Gugnin, Boris Giltburg, Luca Buratto, Claire Huangci and Daniel Ciobanu.

131: Daniel Ciobanu, Prokofiev

Daniel Ciobanu is a Romanian pianist known for his charismatic stage presence and imaginative interpretations. He gained international attention after winning the Silver Medal and Audience Prize at the 2017 Arthur Rubinstein International Piano Master Competition in Tel Aviv. A graduate of the Royal Conservatoire of Scotland and Universität der Künste Berlin, Ciobanu is also the founder of the Neamt Piano Festival in Romania, aimed at enriching cultural life in his hometown.

117: Pavel Kolesnikov, Chopin

Pavel Kolesnikov is a Russian pianist recognized for his introspective and refined artistry. He rose to prominence after winning the 2012 Honens International Piano Competition in Canada. Now based in London, he has performed at major venues such as Wigmore Hall and is celebrated for his poetic and innovative programming. Kolesnikov records for Hyperion and is known for projects that blur boundaries between performance and installation.

025: Federico Colli, Gounod

Federico Colli is an Italian pianist praised for his intellect and idiosyncratic interpretations. He gained fame after winning the 2012 Leeds International Piano Competition and the 2011 Salzburg Mozart Competition. Known for his expressive freedom and original phrasing, Colli records for Chandos and is particularly noted for his work on Scarlatti, Mozart, and Beethoven.

054: Luca Buratto, Schumann

Luca Buratto is an Italian pianist who won the 2015 Honens International Piano Competition. His playing is often described as imaginative and technically assured. A graduate of the Milan Conservatory and the Bolzano Conservatory, Buratto is noted for his advocacy of lesser-known repertoire, including the works of Robert Schumann and contemporary composers such as Thomas Adès.

028: Boris Giltburg, Prokofiev

Born in Moscow and raised in Tel Aviv, Boris Giltburg is an Israeli pianist acclaimed for his poetic and deeply expressive playing. He won the Queen Elisabeth Competition in 2013 and has since enjoyed a successful international career, recording for Naxos and collaborating with top orchestras. Giltburg is particularly known for his interpretations of Rachmaninoff, Beethoven, and Shostakovich, and he also shares insights on music via blogs and videos.

126: Claire Huangci, Scarlatti

Claire Huangci is an American pianist of Chinese descent, known for her virtuosity and versatility. She won first prize at the 2018 Géza Anda Piano Competition and earlier gained attention at the ARD and Queen Elisabeth competitions. A graduate of the Curtis Institute of Music and Hochschule für Musik, Theater und Medien Hannover, Huangci has recorded for Berlin Classics, exploring a wide repertoire from Scarlatti to Chopin to Tchaikovsky.

143: Andrey Gugnin, Friedmann

Andrey Gugnin is a Russian pianist who won the Sydney International Piano Competition in 2016 and has become known for his passionate and dynamic playing. A graduate of the Moscow State Tchaikovsky Conservatory and a student of Vera Gornostaeva and later of William Nabore, Gugnin has recorded for Hyperion and Delos, earning praise for his interpretations of Shostakovich, Prokofiev, and Scriabin.

Room 6: Fazioli

On October 7th 2024, we flew to Venice, Italy to visit the Fazioli Pianoforte factory in Sacile. Over the years we had filmed over a hundred artists passionate about their instruments. We wanted to witness the place where the pianos were crafted. And the people who made them.

This sixth exhibition is a set of four miniature films cut from this day and four films of disciples of the brand. The featured performances were taken from the preceding 6 years. A fairy-tale by Medtner, performed by Nikolai Demidenko in London. Two works by Scriabin, performed by Alexander Gadjiev before his Southbank recital. And a Chopin Prelude, during recording sessions for Signum with Emmanuel Despax.

Room 7: Federico Colli and the Ehrbar Saal

On February 27th 2021, we travelled to Vienna's iconic Ehrbar Saal. At the end of the pandemic, the historic hall – which had seen performances by Rubinstein, Brahms, Bruckner, Schönberg and Mahler – stood bankrupt and empty. We were invited by the new owners, Bechstein Pianos, to film and record there.

This seventh collection is part of the visual album we filmed that day, reworked into a triptych of works by Mozart. This was Federico's first performance since the beginning of the pandemic, during which the city descended back into lockdown. The audio performance itself is one single live recording in the deserted city on Saturday February 28th, 2021.

Room 8: Behind Closed Doors

From 2015–2023, we filmed over 300 musicians, behind closed doors. We wanted to document the reality of classical music-making in the 21st century. Uncut. Unadulterated. Real.

This final collection brings together some of the more private musical settings. Daniel Bovey and Julian Vickers run through a guitar duo at Fitzrovia Chapel. The Mela Guitar Quartet in a private flat overlooking the Thames. Angela Theis and Ivan Moshchuk during 'secret sessions' in a decrepit Detroit film studio. Julian Metzger & Marco Fatichenti in a school hall in-between teaching. The Navarra Quartet in rehearsal. Ben Tarleton & Robin Green in the St. Pancras Clock Tower. And Sofia Fomina during a coaching session at the Royal Opera House.

084: Vickers-Bovey Duo, Castelnuovo-Tedesco

On July 17th, 2017, we went to a small chapel – just metres away from London's Oxford Street – to film guitarists Daniel Bovey and Julian Vickers. The young duo reached out to us following a film with Daniel's quartet some months before. They had recently graduated from London's Royal Academy of Music and had asked the local chapel if they could rehearse and film there.

The piece performed is *Les Guitares bien tempérées*, Op. 199, No. 18 by Mario Castelnuovo-Tedesco.

069: Mela Guitar Quartet, J. S. Bach

The second film in this collection was filmed in a small penthouse flat along the Thames in London on September 16th, 2016. The group was the Mela Guitar Quartet, a young ambitious group of recent graduates who would go on to win the Guitar Foundation of America seven years later. They told us how they were preparing a new programme and were using an uncle's apartment as a convenient meeting point; and wondered if we might like to document the moment for our series.

The piece in the film is J. S. Bach's *Fugue in G minor*, BWV 578.

072: Angela Theis & Ivan Moshchuk, DiChiera

In March 2018 we met with a young pianist and festival director Ivan Moshchuk in a pub in Battersea, London. He told us about his community in Detroit, USA and his ambitious project to rejuvenate the struggling city's classical musical scene. So he had organised to host a set of secret sessions held in a disused film studio. Would we like to come and document the project?

So with our single camera and a bunch of spotlights we headed to the US. The project was based around the compositions of the founder of the Detroit Opera House, David DiChiera, an entrepreneurial tour de force who had contributed immensely to

the artistic fabric of the city. The composer and musicologist had been responsible for generations of professional music-making. And had cultivated the love and loyalty of a community of passionate friends, colleagues and students.

The scene filmed here is a performance of one of his previously unrecorded songs, by soprano Angela Theis and pianist Ivan Moshchuk.

092: Julian Metzger & Marco Fatichenti, De Falla

The fourth film in the collection is a portrait of pianist Marco Fatichenti and cellist Julian Metzger playing Manuel de Falla's Nana.

From 2014–2019 we regularly visited Marco at his 'second home', a private school in the Berkshire countryside. The pianist and teacher was just beginning a PhD into the performance practice of Enrique Granados, and would spend many hours at the beaten-up Steinway in the school's old hall. Sometimes he would be joined by his colleague and friend Julian to play through duo works. With our having produced an audio album for him there in 2014, Marco was to become the first artist in the Fly On The Wall project. And over five years we would follow his private journey as teacher, academic and performer.

This film was shot on February 11th, 2018.

144: Navarra Quartet, Ravel

When we started Fly On The Wall, the idea was to document the real experiences of musicians. Having been living and working as a classical guitarist since 2008, one of the first things I did was to write to friends and colleagues from music college and ask if they would be willing to be involved with the project. One such colleague was Brian O'Kane, a talented cellist I had known while studying at the Royal Academy of Music. We had a coffee and a chat. And the idea faded away.

Four years later Brian got back in touch. His quartet had been going from strength to strength, and he wondered if I might document a moment with them. The group were to be recording a new CD at Potton Hall. He asked if I might be free to film them during a closed rehearsal there.

This film is a document of that moment. The music performed is the third movement from Ravel's String Quartet in F Major.

382: Ben Tarleton & Robin Green, Rachmaninov

On April 5th 2024, we received an email from pianist Robin Green. Robin had been an early contributor to the series back in 2015, when we had documented his Viennese Salon project at St. John's Smith Square. Nine years later, we were discussing its inclusion in the final collection. He mentioned he would soon be in London, rehearsing with cellist Ben Tarleton in a private flat in King's Cross built into the clock tower of St. Pancras station.

The flat was a fascinating place. Owned by an actuary with a passion for the arts, the living room area sat beneath the vast St. Pancras tower above – a landmark that I had experienced from the exterior throughout my entire life. With a permanently installed grand piano it was used regularly by young classical musicians who needed space to work. So on May 21st, we headed there to film Ben and Robin.

This is the first of two clips we filmed that day: *Élégie* Op. 3 No. 1 by Sergei Rachmaninov, arranged by A. Vlasov.

089: Marco Fatichenti, Debussy

The sixth film in the collection is a solo performance by pianist Marco Fatichenti from the same visit to Wellington College on February 11th 2018. As the Sunday session with Julian drew to a close, and the piano began to fall out of tune, Marco took a

moment to play one last piece of Debussy for us. The magical performance is of Debussy's Danseuses de Delphes from his first book of Preludes.

085: Sofia Fomina & Alexander Joel, Verdi

In this final film of the 'Behind Closed Doors' collection we visit soprano Sofia Fomina and conductor backstage at London's Royal Opera House. The pair were due to feature in the iconic opera venue's production of Verdi's Rigoletto and were in the intensive preparations for the opening night on December 14th 2017.

The film captures the final moments of a coaching session backstage on Friday December 10th.