

17 OKT. 1970

11 Nellfield Place,
Aberdeen. (Home Address)

12th October 1970.

Carl O. Gram Gjesdal Esq.,
Bergen 900,
Det Gamle Radhus,
Postboks I,
5001 Bergen,
Norway.

Dear Mr. Gram Gjesdal,

Herewith the information and press cuttings which you requested. All the press reports contain inaccuracies, but this is not important. No serious review of the film has been written yet, and the critics and journalists from national newspapers have still to see it.

What is important, however, is the coming BBC 2 broadcast and the selection by the National Panel for Film Festivals as a British entry for film festivals in 1971. Both events will give the film considerable publicity which will no doubt percolate back to Bergen.

I enclose some printed details which are really intended for schools and colleges. Below is a list of music and artists.

Piano Concerto	Berlin Philharmonic Rafael Kubelik / Geza Anda
Peer Gynt	Concertgebouw Amsterdam Jean Fournet / Annette de la Bije Soprano
Norwegian Dances Lyric Suite/Shepherd Boy Rustic March	Royal Philharmonic George Weldon
Two Elegiac Melodies	London Proms Symphony Charles Mackerras
To the Spring	Walter Giesecking
March of the Gnomes	Piano Solo
Short violin solo	Ole Bull
Mozart's Haffner Symphony	Concertgebouw Amsterdam Eugen Jochum

"Grieg" is very much a mark of my personal appreciation and respect for Grieg's music. My interest in a visual portrayal of it was roused when I first heard a recording of Peer Gynt while I was at school.

When I was 22 I decided to do something about this desire to translate Grieg's music into pictures and went on 3 month's location in the fjords, hoping somehow to find sequences that would eventually match Grieg's music. I was possessed with incredible nerve and energy. I had no transport and walked for miles carrying my film equipment up mountains and hills. And all the time I had no idea if any of the films had come out.

I must make a very important point here and say that I was helped a great deal by the very kind support of various Fjord Hoteliers, Bergen Line and Norwegian State Railways, without whose help I could never have started "Grieg" in 1964. My parents had actually given me all their life savings in an act of great faith in my venture. I had bought new film equipment and film stock and had sufficient left over for processing when I returned. It was a real shoe-string affair. But I was so keen to do this work that I bulldozed any doubts about being able to handle this film away and resolutely marched on through the fjords.

I was hit by bad weather. It was imperative that I should come back with 'Morning' for Peer Gynt. It was this music which had held me spellbound during those early years, and I was not going home without my sunrise.

I waited for three solid wet weeks before being rewarded by the most magnificent three mornings of sunrises imaginable. This was in Sognefjord, Balestrand. Mr. Kvikne was very kind to let me stay so long. The end result was certainly worth it; This sequence is now in the film and it is responsible for the magnificent ~~blend~~ blending of pictures and music which has become one of the highlights in "Grieg".

I worked like I had never worked before. By the time the hotel guests had got up, I had done eight hours of filming. I kept with up for three days before finally exhausting myself. And the strange thing was that I felt that I belonged to that part of the world. When so many young people today take drugs to give them an experience, I was able to feel something perhaps more lasting and more real than anything that drugs could produce. My three days of sunrise remain a wonder to me.

Then on to Nordfjord, Geiranger, Andalsnes and Elveaeter. All these places feature in the film including Hardanger - Ulvik, Utne, Lofthus, Fossli, Neroyfjord, Gudvangen and various mountainplateaux.

The 17th May procession in Ulvik has brought tears to some people's eyes. The proud faces and the importance of the event together with the cheering procession and the colourful costumes on a brilliant day would surely have thrilled Grieg himself.

I eventually ran out of film in the Jotunheimen. I was so exhausted and so thankful that I could go home and have a rest that I burst out crying on the top of that wild mountain range up there. Little did I know at the time that the efforts of those three months were to go unsung and unrewarded until four years later, when my fortunes were to change and I was able to finish at last what I had set out to do.

When I returned to England, No one wanted to see my film. Everything had turned out alright. I was pleased with the material. But no one was interested. The Norwegian Foreign office could not help. No one wanted my film.

Then sometime later I was offered a job in Grampian Television in Aberdeen. Little did I know that I would eventually finish my film in the very same city from which Grieg's ancestors had emigrated, that "Grieg" should be shown in a blaze of glory right there - the very first showing of it.

I paid all my debts to my parents and summoned up enough resources to have another go in Norway. This time I went by car and was able to get around much more quickly. I also knew where to go and had organised my tour of three weeks well. Mr. Harrison of Cooks had organised a Solveig for me in Ulvik. She was a beautiful young blond girl who carries the spirit of "Solveig" convincingly.

My experience of working in Television gave me an opportunity to judge ~~was~~ what was good filming for a television screen. I was employed as an editor, and in this capacity I knew which shots were intended to go together. I had acquired a "feel" for pictures, and it was this television experience which helped me capture the feeling, the intimate feeling which Grieg expressed in his music.

I was very impressed with the tranquility of Troldhaugen. And it was here above all, that I wanted to capture the mood of the peace and happiness which Grieg had left behind. My television technique helped me here to 'discover' by means of continuously flowing and moving pictures edited in time to music and birdsong and lapping water the Feel of Troldhaugen.

To end this story quickly - I enlisted the help of a Scots Writer to get a commentary script written. She was a tremendous ally because she was able to understand what Grieg was trying to do in a national sense. She put many things nicely into perspective.

Scots actor Tom Fleming narrated the script. He is well known and often appears on Television and performs on the radio. His voice is deep and rich and commands attention.

Incidentally the cost of this film is now approaching £3000. It has been a considerable feat of nerve to go through with the completion of the film. I'm very thankful, from an artistic point of view, that I have achieved a worthwhile result. It gives me great pleasure to see the film over and over again, reminding me of the many thrilling and wonderful moments - moments of wonder - which I was able to experience four years and two years ago in Norway.

In closing, may I just say how grateful I am to you for helping me out with the excellent pictures of Bergen. Such a pity that Grieg's present day relatives denied me access to Troldhaugen and offered not any encouragement. But then, I had so much help from Mr. Torsteinson, and what better ally could anyone want.

Yours very sincerely,

B. Schulze

Bernd Schulze.

P.S. I have postponed the showing after the 26th October. This will give you more time to view "Grieg".