APK HELLO I AM DAVID

Ausschnitt 1: Gillian & David: Kennenlernen

Gillian: It wasn't one that I would necessarily have chosen; I mean, David had 200 Dollars, a cane basket and a wornout radio when we decided to live together. So, it wasn't a materialistic decision at all! (giggling)

It was at a friend's house. And he said to me: „I am about to introduce you to the most unforgettable person I've ever met...“; and in walked David - he'd just got out of the swimming pool, so he was dripping - wet all over the carpet. He rushed up to me and gave me a very wet kiss and said (imitating, very fast): „Hello Gillian, I am so pleased to meet you.....blablablablaa...like I tell you... So are you going to come and hear me play at "Ricardo's"? Are you going to come and hear me play ..blablala..."; And I said: „Well, yes David, I am going to come and hear you play.“. And so - that night I went to the winebar where he was playing, smoking the cigarettes while he was playing, coffee cups around the piano;

But I just heard the most incredible, passionate and spontaneous playing... And then, the next morning he came around again for a swim and he asked me to marry him.

So I hadn't even known him 24 hours! ... Anyway.. I didn't quite say yes, then... It took a few... a little while longer to get around to it.

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Ausschnitt 2:
Gillian & Nils Ruben über Davids Klavierspiel

Gillian: He thinks about rivers and trees and the sky and birds, when he's practising. The notes...It is not the notes going through his head, it is the music that's going through his being. And this is why it has this color.

Nils: But,...But somehow, part of his nature is also that he - so to say - doesn't know how difficult it actually is what he does...

Gillian: Yes...that's right...

Nils: I mean, had he really known how difficult the pieces he's playing are, he wouldn't be able to do it. (raus 0.33)

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Ausschnitt 3: Cosima Lange & David: „Only the strong survive“.

David: Did you come all the way from Germany especially...because of me? Partially.

It's all planned. The less you know the less you worry. First you have to know the plan, you have to stay informed. You have to know what's going on. Otherwise: How would you know to get ready? It's all planed. Be happy. Keep smiling. Don't worry. No regrets, no regrets. Go forward, go forward. Into a happy future, hopefully. Different, different. You got tob e brave, you got to be courageous. It's a big world out there. It's the triumph of the will. Only the strong survive. The weak get crushed like grasshoppers. Keep trying. It will be allright. What do you got to loose? Nothing. Now, now.

Cosima: So, do you think it's important to live in the "now"?

David: Well, "past" - you can't. Why, why do I think so?

Cosima: Yeah?

David: Because, well, because that's all you can influence, you know? All you can influence is "now". Hehe!

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Ausschnitt 4: Scott Murray (Gillians Sohn)

Scott: Amongst all of the family and friends I was, however, the only one who had difficulties with David in the early days. I'm... I've... Less so now.
But as a chronically shy person, I'm very protective of personal space, my own and everybody else's -and in the early days of going out in public with David I found his hugging of people and talking to people and grabbing people very confronting. And I had conversations with Gillian about it. Gillian said: "Don't worry about it, you just have to be true to your own feelings and I'm sure it'll work out - and just relax!"

It was a concert in... Canberra, where he played "Pictures of the exhibition"...um... of Mussorgsky - and half way through I just started sobbing and I sobbed 'til the end and I just felt THAT was the moment I understood David for the first time. And David reminds me: "I made you cry, I made you cry..." - all the time - of that day. And then I really... I just "got" David, I just realized what an unbelievably sweet, kind, generous, incredibly brilliant mind - forgetting that he's a great pianist - he's just a gorgeous human being. He's just impossibly wise when he wants to tell you something.

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Ausschnitt 5:
*** David & Walter Hitz: Probe**
*** Walter Hitz (Europamanager DH) über Verhältnis zu DH**

David bei Bechstein. Noten nah.
Walter: Can you do that faster?
David: Yes.

Walter: (off) Ich denk' eigentlich nicht, dass ich David etwas beibringen kann. Ich kann ihm nur helfen, das wieder hervorzukramen, was er mal hatte und was er teilweise in den letzten Jahren wieder finden musste. Durch seine Krankheit, oder durch die ganze Zeit, die er in diesen Anstalten war, hat er halt wahrscheinlich sehr viel verloren. Und es ist ja nur... Es ist nicht 'ne... wie "Klavierstunde", also wie: ich versuche irgendwelche Knöpfe zu drücken, und ihm Stichworte zu geben, ihm gewisse Dinge zu sagen, an die er sich wieder erinnert.

Das Entscheidende ist ja: das erste Klavierstück, das ich von David gehört hab', war die "Apassionata" - also, eines meiner absoluten Lieblingsstücke - die er gespielt hat - ich hab' nur 'ne CD gehört und das war so - durchtrieben von Leidenschaft und Gefühl und Innerlichkeit, dass ich wirklich Gänsehaut bekommen habe und dachte: "Mit dem Pianisten will ich arbeiten." Das war noch vor dem Film "Shine" und das finde ich auch irgendwie schön, weil ich nicht Dollarzeichen in den Augen hatte, als ich den Namen "David Helfgott" hörte, sondern für mich war es ein unbeschriebenes Blatt und die Faszination, jemandem wie ihm zu begegnen, der so spielt.

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Ausschnitt 6:
Matthias Foremny über DH und sein Klavierspiel

Foremny: "Enjoy, enjoy" - Genieße es! Genieße den Moment! Ja, das ist wirklich toll, ja! Wir wissen das alle, aber er praktiziert es und... und er ermahnt uns immer alle, dass wir das auch mit ihm tun sollen.
Also das ist wirklich ein großes Glück. Ähm.. Im allgemeinen "Tutti" - im mit dem Orchester - gemeinsamen Zusammenspiel ist er manchmal auch etwas abgelenkt vor Begeisterung, weil er sich so freut, dass die Flöte mit ihm spielt, oder das Horn, oder die Celli... Und das bringt dann manchmal so ein bisschen, dass man denkt: "Na, was wird jetzt als Nächstes passieren?"; Da muss man als Dirigent die Übersicht bewahren. Aber das macht eben auch diesen speziellen improvisierenden Charakter dieser Aufführungen aus.

Es ist ein tolles Klavierspiel dahinter. Das ist nicht geprägt von Perfektion. Es ist geprägt von urwüchsiger Musikalität, von "Drive", von Verträumt-sein und von vielen Extremen. Aber so soll Musik sein; nicht "ein-Tempo-durch-von-vorne-bis-hinten", sondern eben diese Spielerei mit den unterschiedlichen Charakteren der Musik; und da ist es so voll davon, dass man wirklich auch sehr konzentriert zuhören muss.
Also, man ist nicht einfach nur "frei und drauf los" - was bei Rachmaninoffs Musik eigentlich naheliegt; das ist eine sehr rauschhafte Musik, eine sehr klangvolle, mitreißende Musik - und gleichzeitig hat diese Musik - aber auch im guten Sinne - so einen "Showeffekt".

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Ausschnitt 7: Gillian über Davids Vergangenheit & „Shine“

Gillian: Things started to go wrong for David when he was fifteen. Isaac Stern, the famous violinist, recommended that he should go and study at the "Curtis Institute" in America and he was accepted to go. And his father wouldn't allow him to go. Erm.. I can understand this, in some ways; you know, David's parents were Polish, they lost nearly all their family... erm... in the "Forties" - and so he was, perhaps, overprotective of David. But he just said: "You're not going!".

The father's love was a bit conditional, not just an open-hearted love. And this is is tragic - it left a terrible scar on David. When I first met David he would talk about the pain of his father to me every night. So, from 1984 to 1996, I really had Peter Helfgott with me a great deal in conversation. Erm.. but then - when "Shine" came out - it gave David a new sense of "selfhood"

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Ausschnitt 8: David & Cosima am Klavier: Happiness – inner peace

David: Wanna come back here, darling? Don't you wanna come? Or not? ...
Cosima: Do you want me to come now?
David: Yes, do you wanna come here, darling? Here darling, come, when I play ....
David: (while playing) Trust, have trust, if only you have trust, have trust...
David: Well, can you be all happy all the time or not? .... Oh, are you?
Cosima: No. I doubt, I definitely doubt;
David: You mean, no one, is that... just a film role?
Cosima: I think, happiness... Happiness is just something for a moment.

David: Just for the moment?
Cosima: Mhm.
David: Just for the moment. Be on the moment!
Cosima: I can't... I think you can't keep it forever.
David: Forever - no, you can't keep it forever - that's true.
Cosima: I wouldn't call it "happiness".
David: Well, what can you do?
Cosima: Yeah, but you can maybe keep..
David: .. for a while...? Keep all, yeah!
Cosima: ... a kind of inner... inner peace?!
David: Inner peace!
Cosima: I think this is... somewhat longer lasting.
David: Peace of mind! Peace of mind... Yes, it's all good.
David: That's heaven on earth - peace of mind - heaven on earth - peace of mind.
Cosima: Mhm.
David: For the moment. Well, what can you do - well, look, it's all relative:
everything is for everything and in degree, or in perspective. There's always something worse, there's always someone worse off than yourself, isn't there? So, keep that in mind, isn't it?

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Ausschnitt 9: Matthias Foremn: David ist positiv
Foremny: David denkt nicht in Kategorien. David ist Mensch und David ist positiv und gut drauf und...und sieht in Allem das Gute. Das große Glück - was er nach diesem düsteren Tal, was er durchschritten hat - jetzt hat, nämlich das Glück zu spielen und zu leben; und das überträgt er auf jeden Musiker und auf jeden im Saal (**kann man das einen Tick länger stehen lassen? Das Wort „Saal“ wirkt fast abgebrochen**).

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Ausschnitt 10: Konzert: Rach 3, Hauptthema

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Ausschnitt 11: Gillian: My love for him has matured

Gillian: The first years were more challenging for us. David’s health was nowhere near as good as it is now. But as he has developed, I think my love for him has matured and grown...and...everyday when I look at him my heart sings. **(025)**