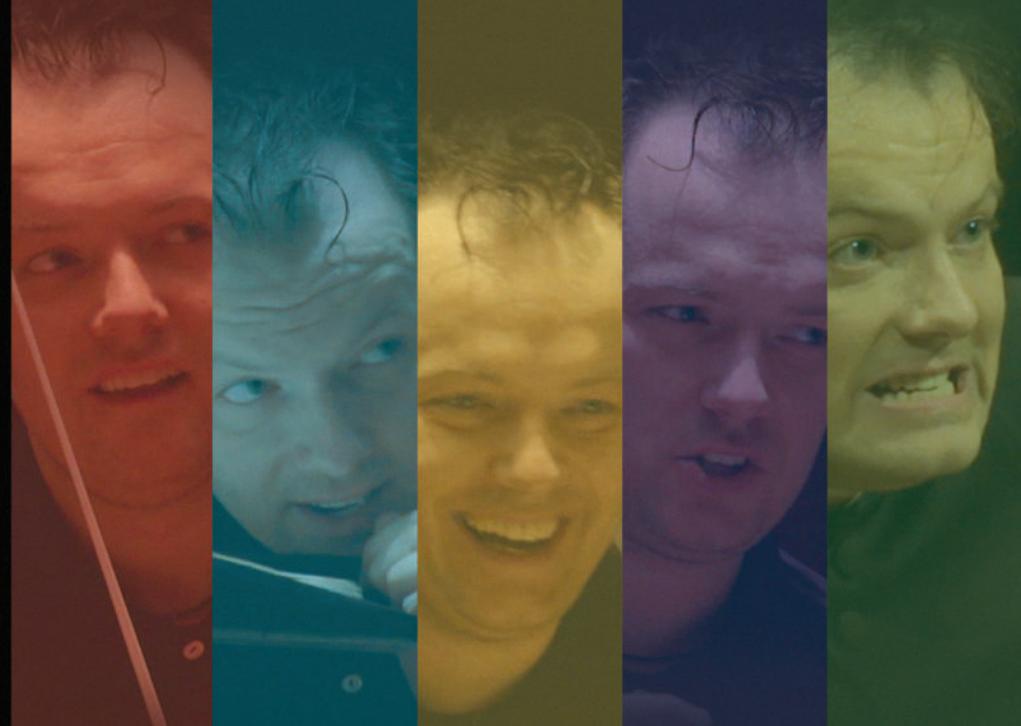


NELSONS N°5

A film by

CARMEN COBOS





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A FILM BY CARMEN COBOS

The Netherlands | 2015 | 72 minutes | English spoken

World-renowned conductor Andris Nelsons, music director of the Boston Symphony Orchestra, arrives in Amsterdam to conduct Shostakovich's powerful 5th Symphony before the city's renowned Royal Concertgebouw Orchestra.

De wereldberoemde dirigent Andris Nelsons, muzikaal leider van het Boston Symphony Orchestra, komt naar Amsterdam om de meeslepende Vijfde Symfonie van Sjostakovitsj te dirigeren bij het vermaarde Koninklijk Concertgebouworkest.

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SYNOPSIS



Er zijn een aantal symfonieën die zowel het publiek als de uitvoerenden in een staat van vervoering brengen. Het toeval wil dat drie daarvan vijfde symfonieën zijn, geschreven door de muzikale grootmeesters Mahler, Beethoven en, uiteraard, Sjostakovitsj.

In *Nelsons No 5*, de tweede lange documentaire van Carmen Cobos, gaat de wereldberoemde Letse dirigent Andris Nelsons - een zachttaardige, bescheiden man, maar zeer gedreven in zijn vak - aan de slag met het meesterwerk van Sjostakovitsj, samen met een van de meest gerenommeerde orkesten ter wereld, het Koninklijk Concertgebouworkest uit Amsterdam.

In de film volgen we het hele proces, van zijn aankomst op Schiphol vanuit Amerika, waar hij vaste dirigent is van het Boston Symphony Orchestra, via de repetities waarbij Nelsons zijn vitale, gevoelige kant laat zien, tot aan een impressionistische montage van fragmenten uit drie uitvoeringen van het werk. Daarnaast praat de dirigent over zijn sobere jeugd en muzikale opvoeding in Riga, en over de ingrijpende invloed van de muziek van Sjostakovitsj op zijn ontwikkeling als musicus en dirigent.

“Dit is niet de geruststellende muziek van het kapitalisme,” zegt hij tegen het orkest. “Het moet meer zijn dan alleen maar mooi. Aggressief. IJzig. Die uitersten zijn belangrijk bij Sjostakovitsj.”

De cameravoering van filmmaker Cobos is nieuwsgierig maar niet opdringerig, en legt vakkundig de vitaliteit en leergierigheid van het orkest vast, zowel bij de repetities als tijdens de uitvoering. We zien maestro Nelsons ook in een nadenkende bui als hij een SMS naar huis stuurt en ontroerend vertelt over zijn dochttertje dat hij zo vreselijk mist. Cobos geeft verder een leuke bijrol aan de harpiste van het orkest, wier instrument zo nadrukkelijk aanwezig is in de symfonie.

Aan het eind van de film zit Nelsons' werk erop en moet hij naar zijn volgende gastdirigentschap in Berlijn. En net als de symfonie van Sjostakovitsj eindigt ook de film met een majeur akkoord. “Hij eindigt met een overwinning,” zegt de dirigent triomfantelijk.

There are a handful of symphonies that inspire both audiences and performers alike to vertiginous heights of appreciation. It just so happens that three of these are fifth symphonies, composed in turn by the musical titans Mahler, Beethoven and, of course, Shostakovich.

In *Nelsons No 5*, Carmen Cobos' second feature documentary, the world-renowned Latvian conductor Andris Nelsons – a man who is gentle and modest, but deeply passionate about his craft – takes on the Shostakovich masterpiece together with one of the world's most celebrated ensembles, Amsterdam's Royal Concertgebouw Orchestra.

In the film we follow the whole process, from his arrival by plane from the US, where he is music director of the Boston Symphony Orchestra, through rehearsals characterised by Nelsons' vigour and sensitivity, finally ending with an impressionistic sequence of three performances of the work. In between, the conductor talks about his stark home-life and musical upbringing in Riga, as well as about the profound effect that the music of Shostakovich had on his development as a musician and conductor.

“This is not the comfortable music of capitalism,” he tells the orchestra. “It should be more than beautiful. Aggressive. Icy. The extremes are important in Shostakovich.”

Director Cobos' camera is curious but not intrusive, and expertly captures the vitality and inquisitiveness of the orchestra both in rehearsal and in the concert auditorium. It follows the maestro Nelsons in reflective mood as he texts home and talks movingly of the young daughter he desperately misses. Cobos also creates a delightful cameo motif for the orchestra's harpist whose instrument is so prominent within the symphony.

At the end of the film, Nelsons' work is done and he must leave for another guest conducting appearance in Berlin. And like Shostakovich's symphony the film ends on a major chord. “It ends with a victory,” proclaims the triumphant conductor.

CAST & CREW





Met **Andris NELSONS** & het
KONINKLIJK CONCERTGEBOUWORKEST
Muziek van **Dmitri SJOSTAKOVITSJ**
Symfonie No. 5 in D minor, Op. 47

Montage **Diego GUTIÉRREZ**
Supervisie Montage **Danniel DANNIEL NCE**
Fotografie **Sander SNOEP NSC & Rogier TIMMERMANS**
Geluid **Mark WESSNER & Everett PORTER**
Geluids nabewerking **Hugo DIJKSTAL**

Geschreven & Geproduceerd door **Kees RIJNINKS**
Geregisseerd door **Carmen COBOS**
Consulent AVROTROS **Jessica RASPE**
Eindredactie AVROTROS **Marijke HUIJBREGTS**

Featuring **Andris NELSONS** &
ROYAL CONCERTGEBOUW ORCHESTRA AMSTERDAM
Music by **Dmitri SHOSTAKOVICH**
Symphony No. 5 in D minor, Op. 47

Editor **Diego GUTIÉRREZ**
Supervising Editor **Danniel DANNIEL NCE**
DoP **Sander SNOEP NSC & Rogier TIMMERMANS**
Sound Recordist **Mark WESSNER & Everett PORTER**
Sound Designer **Hugo DIJKSTAL**

Written & Produced by **Kees RIJNINKS**
Directed by **Carmen COBOS**
Consultant AVROTROS **Jessica RASPE**
Commissioning Editor AVROTROS **Marijke HUIJBREGTS**

Een **COBOS FILMS PRODUCTIE** in coproductie met
A **COBOS FILMS PRODUCTION** in co-production with



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BIOGRAPHY
ANDRIS NELSONS



Andris Nelsons is Music Director of the Boston Symphony Orchestra, in his first season. Nelsons made his Boston Symphony Orchestra debut in March 2011, leading Mahler's Symphony no. 9 at Carnegie Hall. In summer 2012, Nelsons made his debut at Tanglewood, and in January 2013, he made his Symphony Hall debut. This appointment firmly underlines Andris Nelsons as one of the most renowned conductors on the international scene today, a distinguished name both on the opera and concert podiums.

Nelsons has been Music Director of the City of Birmingham Symphony Orchestra since 2008, enjoying critically acclaimed seasons and an outstanding tenure. In this their final season together, they embark on an extensive European tour, concluding with final performances in Birmingham in June 2015, which will feature a new work from Ēriks Ešēvalds, a joint commission by the CBSO and the BSO, and Mahler's Symphony No. 3.

Nelsons is leading major orchestral tours worldwide and he embarks on his first European summer festival tour with the BSO in Summer 2015, with performances in cities including Salzburg, Lucerne, London and Paris. Nelsons made his debut in Japan, on tour with Wiener Philharmoniker, and returned to tour Japan and the Far East with the CBSO in November 2013.

Over the next few seasons he will continue collaborations with Berliner Philharmoniker, Wiener Philharmoniker, Het Koninklijk Concertgebouworkest, Lucerne Festival Orchestra, Gewandhausorchester Leipzig, Symphonieorchester des Bayerischen Rundfunks and Philharmonia Orchestra. Andris Nelsons is a regular guest at Royal Opera House Covent Garden, Wiener Staatsoper and the Metropolitan Opera New York. In summer 2016, he returns to Bayreuther Festspiele as Musical Director for Parsifal, in a new production directed by Uwe Eric Laufenberg.

In announcing an exciting collaboration with Deutsche Grammophon, Andris Nelsons and the BSO will collaborate on a series of live recordings of works by Shostakovich; first album combining the Passacaglia from Lady Macbeth of Mtsensk and Symphony No. 10 will be released in summer 2015. One of the last conductors trained under the Soviet music tradition and representing a distinct musical voice influenced by both those Russian masters, and later those of Western Europe, Nelsons will bring a unique perspective to these recordings. With the CBSO, Nelsons has an exciting collaboration with Orfeo International, the most recent disc is Tchaikovsky's Manfred Symphony and Marche Slave. The majority of Nelsons' recordings are recognised with a Preis der Deutschen Schallplattenkritik. For audiovisual recordings, he has an exclusive agreement with Unitel GmbH, the most recent release is an all Strauss DVD with Het Koninklijk Concertgebouworkest.

Born in Riga in 1978 into a family of musicians, Andris Nelsons began his career as a trumpeter in the Latvian National Opera Orchestra before studying conducting. He was Principal Conductor of Nordwestdeutsche Philharmonie in Herford, Germany 2006-2009 and Music Director of Latvian National Opera 2003-2007.



ROYAL CONCERTGEBOUW ORCHESTRA AMSTERDAM

Patron: Her Majesty the Queen of the Netherlands

The Royal Concertgebouw Orchestra is one of the very best orchestras in the world. But what makes the orchestra so special? Time and time again, critics have lauded its unique sound, which clearly stands out among thousands of others. Although sound is difficult to describe in words, the RCO's string section has been called 'velvety', the sound of the brass 'golden', the timbre of the woodwinds 'distinctly personal' and the percussion have an international reputation.

While the exceptional acoustics of the Concertgebouw, designed by the architect A.L. van Gendt, also play an important role in this respect, no other orchestra sounds like the Royal Concertgebouw Orchestra in the Main Hall. The influence exerted on the orchestra by its chief conductors, of whom there have been only six in the last 125 years, is also important. As is that of the musicians themselves. The Royal Concertgebouw Orchestra is made up of 120 players hailing from over twenty countries. Despite its size, the orchestra actually functions more like a chamber orchestra in terms of the sensitivity with which its members listen to, and work in tandem with, one another. Indeed, this requires both a high individual calibre and a great sense of mutual trust and confidence.

FACTS AND FIGURES

The Concertgebouw Orchestra was founded in 1888. On the occasion of its 100th anniversary in 1988, the orchestra officially received the appellation 'Royal'. It celebrates its 125th anniversary in 2013. In addition to some eighty concerts performed at the Concertgebouw in Amsterdam, the Royal Concertgebouw Orchestra gives forty concerts at leading concert halls throughout the world each year. The orchestra participates in residencies in Paris (Salle Pleyel), Brussels (BOZAR), London (Barbican Centre) and Frankfurt (Alte Oper).

In the first half of this season, RCO Amsterdam RCO Amsterdam completed its world tour of six continents in a single year – the only orchestra ever to do so. The orchestra reaches some 250,000 concert-goers a year. Thanks to regular radio and television broadcasts in collaboration with its media partner, the Dutch broadcasting network AVRO, that exposure is further increased.

The orchestra has made over 1,100 LP, CD and DVD recordings to date, many of which have won international distinctions. In 2004, the orchestra launched its own in-house label, RCO Live, and in 2013 RCO Universe was launched, an innovative online application with enhanced concert recordings for iPhone and iPad.



CARMEN COBOS was born in Southern Spain. In 1991 she started working as researcher for the BBC. In 1997 she moved to The Netherlands where she started her own production company Cobos Films BV, producing internationally successful cinema & television documentaries. Her productions have been shown by all main public broadcasters in The Netherlands and abroad. They were also released in cinemas and on DVD in The Netherlands, United Kingdom, Germany, USA, Switzerland and Poland. All her films have on average been shown in more than 100 film festivals around the world.

Her award-winning credits include **The Player** and **The Last Victory** by John Appel, **Comrade Couture** by Marco Wilms, **Forever** and **El Olvido** by Heddy Honigmann, and more recently **Wrong Time Wrong Place** by John Appel, which opened the 25th edition of IDFA 2012. Her latest production **Around the World in 50 Concerts** also opened IDFA in 2014 and received the *Kristallen Film* status for Dutch films with more than 10000 visitors.

Carmen has been a regular tutor for EDN workshops and for other European and Latin-American organizations. She has also been an expert for several European AV Funds (MEDIA, Jan Vrijman – IDFA Bertha Fund, IDFA Summer Academy) and a jury member for San Sebastian Film Festival (2013), Seminci (Valladolid 2010), the Seville Film Festival (2009), Punto de Vista (Navarra 2008), IDFA (Joris Ivens Award, 2005), the Infinity Festi-

val (2005) and Docs Lisboa (2004). She is a member of the European Film Academy. In 2009 she was chosen Producer-on-the-Move for the Cannes Film Festival. Carmen has special expertise in international coaching in co-productions, financing and producing for cinema & television.

In 2012 Carmen also started to work as a director. Her debut documentary **IMPERFECT HARMONY** (2014), about the musical clash between Holland's famous composer Louis Andriessen and the Royal Concertgebouw Orchestra's chef-conductor Mariss Jansons, was chosen by IIDFA for one of their high-profile, special screenings. **NELSONS N°5** (2015) is her second film about another conductor Andris Nelsons and his unique way of conducting Shostakovich No.5. Presently Carmen is working on her next film, **The 7th Maestro**, about Italian conductor Daniele Gatti and future chief-conductor of the RCO.

In May 2015 Cinemateca Madrid will organise a retrospective of Carmen's work as producer and as starting director.

Cobos Films

Cobos Films is an Amsterdam based company that produces high-quality feature length documentaries for cinema and television. In 2001 Carmen Cobos became the sole company director, running the productions with her executive producer Kees Rijninks.



KEES RYNINKS graduated as director and producer at the National Film & Television School in Beaconsfield, England. He worked as cameraman, director and independent producer for BBC, Channel Four, ITV and for his own companies. During this period he directed documentaries and short fiction like **Claret and Chips** (Ch4/4 parts), **Maggie's Children** (Ch4), **A Clydeside Carol** (BBC Scotland) in addition to commercials. In 1997 he moved back to Amsterdam and founded Ryninks Films. His credits as producer include the following award winning films: **Romance de Valentía** (a.o. Best Documentary Chicago 1994), **Silent Witness, The Hunt** (a.o. Prix Italia 1999), **Lágrimas Negras** (a.o. Dutch Academy Award 1999), **A Cry from the Grave** (coprod. Dutch Academy Award 2000, Idfa Special Jury Award 1999, FIPA Award 2000), **Two Loves**. All films were released in the cinema in The Netherlands and some in Germany, Switzerland, UK and America.

For seven years he was Head of Documentaries at the Netherlands Film Fund where he commissioned documentaries for the cinema. In 2004 he initiated **CinemaNet Europe** - a digital cinema network in 175 cinemas across 8 European countries -, **CinemaNet Nederland** and distributor **Cinema Delicatessen**.

Kees has been a regular tutor and panel member for pitching workshops of the European Documentary Network (EDN), was treasurer for EDCF and The Forum, specialist advisor to MEDIA's Script and Digital Cinema committees. He was Chairperson of the EDN Executive Committee and served as Jury member for the International Emmy Awards and the Valladolid Film Festival. In March 2009 Kees resumed his work as free-lance producer with films like **Wrong Time Wrong Place** (opening film Idfa 2012), **The Rithem Bomber, Imperfect Harmony, Around the World in 50 Concerts** (opening film Idfa 2014) and **Nelsons No.5**. Presently researching and developing **The 7th Maestro**.



NELSONS N° 5

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