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HET KONINKLIJK CONCERTGEBOUWORKEST
EEN REIS NAAR DE KERN EN DE KRACHT VAN MUZIEK

om de wereld in 50 een film van Heddy Honigmann concerten



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OM DE WERELD IN 50 CONCERTEN

AROUND THE WORLD IN 50 CONCERTS

een film van / a film by Heddy Honigmann

Produced by Carmen Cobos & Kees Rijninks, in co-production with AVRO, with participation of SBS, STV & YLE - 94 minuten | 2014 | The Netherlands

OPENINGSFILM IDFA 2014

VANAF 27 NOVEMBER IN DE BIOSCOOP



Synopsis NL

In 2013 reist het Koninklijk Concertgebouworkest de hele wereld rond om hun 125 jarig bestaan te vieren: 50 concerten, verspreid over 6 continenten. Grenzeloze passie en liefde voor muziek brengt musici en concertbezoekers samen. Documentairemaker Heddy Honigmann landt met het orkest in Buenos Aires, Soweto en St Petersburg en laat zien hoe ze de harten van mensen in andere culturen veroveren. Een reis naar de kern en de kracht van muziek, die mensen begeistert, onvermoede emoties weet te treffen en helpt de pijn om te leven te doorstaan.

Synopsis ENG

In 2013 the Royal Concertgebouw Orchestra tours the whole world to celebrate its 125th anniversary: 50 concerts spread over 6 continents. Unbounded passion and love for music brings musicians and concert goers together. Documentary maker Heddy Honigmann lands with the orchestra in Buenos Aires, Soweto and St Petersburg and shows how the ensemble succeeds in gaining the hearts of people with a different cultural background. A journey to the kernel and the power of music which knows how to touch unexpected emotions and which helps to overcome the pain of living.

Heddy Honigmann

Heddy Honigmann is considered one of world's best documentary filmmakers. Her films (short & long fictions, short & long documentaries) have travelled all around the world receiving major awards and important retrospectives as in Toronto, the Museum of Modern Art in NY, Paris, Berlin, Minneapolis, Barcelona, Madrid, Valencia, Ontario, Utrecht, Grasz, Chicago and Berkeley between others.

She has also received many important awards for her entire work, as *the Living Legend Award* at IDFA in 2013, the *Dortmund Honorary Award* for Documentary Film *M* (2013), as the *Hot Docs Outstanding Achievement Award* (2007), the *San Francisco Films Society's Golden Gate Persistence of Vision Award* (2007), the *J. Van Praag Award* from the *Humanist Association* (2005) Netherlands, the *Jan Cassies Award* for her whole oeuvre from the Dutch National Fund for Cultural Films for Television (2003) Netherlands.



When she received the *San Francisco Persistence of Vision Award* in 2007, John Anderson (a regular contributor to *Newsday*, the *New York Times*, *Variety* and *The Guardian*) wrote the following about Heddy's work:

Heddy Honigmann Is Good for You... and her films are appetizing antidepressants. Penguins, fast food and fat guys in baseball caps all have been credited with raising the profile of the documentary in recent years, but these are aberrations, stupid pet tricks at the symphony. Among the real artists of nonfiction, Heddy is as responsible as anyone for raising the standards of doc-making worldwide. She flexes the form to meet her purposes, but never sacrifices style or integrity. She champions the dispossessed without sermonizing, and she injects just enough of herself in her films to give us a sense of the woman behind the movie without ever eclipsing the subject or the substance, the sense of space or the sense of place (...)

That her films are ego less makes them all the more precious. This award is to honor the lifetime achievement of a woman who has taken us inside the hearts of subjects most other filmmakers would never have noticed.

Born in Lima, Peru in 1951, Heddy trained as a filmmaker in Rome and has lived and worked in the Netherlands since 1978. It is said that love brought her

to Amsterdam, and love has been the engine of her art—especially if one considers art a form of love. Heddy isn't particularly interested in railing against social inequities, despite the sense of political dissatisfaction one hears rumbling under her movies like a dyspeptic subway train. Rather, she is obsessed with the way people of often limited means deal with those inequities—through art, through love, through sex. Through memory. Through dance and through music (...)

Heddy's films are elegantly composed, rich in precisely poetic imagery, fluid transitions and narrative flow. Ultimately, though, what one comes away feeling is the humanity, the empathy, the pouring out of hearts. Ask any theologian: What separates man from other animals? The same thing that distinguishes the work of Heddy Honigmann: Soul.



Director's statement

Can you imagine a single day in the world without music? I think that it would be like a scene from a science fiction film in which evil forces suddenly bring all movement – life itself - to a stop. A terrifying, frozen world. –

In *Around the World in 50 Concerts*, the Royal Concertgebouw Orchestra (RCO) gives us a precious gift: incredibly beautiful music and their dedication to make it sound as perfect as possible. But like we all do, they also need listeners.

During this road movie the orchestra not only meets their great maestro but they encounter extraordinary listeners, people who can't live without music, just like the musicians themselves can't live without the beat of their audiences' hearts.

During the editing of *Around the World in 50 Concerts* we played with music with total freedom:

A live performance by the RCO could become part of the film's underscore; this same music, used in a series of scenes, could evoke varying emotions and then morph back into a live performance or bring us to a new city. It was also rewarding to use beautifully recorded music and interweave it with dialogue. So music flows everywhere in the film, infiltrating and permeating every corner with its sinuous energy. Our characters received it from the RCO and took it away from the concert halls into their hearts.

Heddy Honigmann

August 2014

Selected Filmography

Around the World in 50 Concerts (2014)
Memories on Fire (2012)
And Then One Day (2010)
West Side Stories (2009)
El Olvido (2008)
Forever (2006)
A Shetl that's no longer there & 11 other shorts of the series
'Food for Love ' (2004)
Dame la Mano (2003)
Good Husband, Dear Son (2001)
Private (2000)
Crazy (1999)
2 minutes of silence, please (1998)
The Underground Orchestra (1997)
O Amor Natural (1996)
Au Revoir (1995)
Metal and Melancholy (1992)

Mind Shadows (1987)
De Deur van het huis (1985)
De Witte Paraplu (1983)



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.

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*** will open IDFA 2014. 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) 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 Festival (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 director. Her debut documentary ***Imperfect Harmony***, about the musical clash between Holland's famous composer Louis Andriessen and the Royal Concertgebouw Orchestra's chef-conductor Mariss Jansons, was chosen by IDFA for one of their high profile, special screenings. Presently Carmen is developing her next film about another conductor Andris Nelsons, entitled ***The Talented Mr. Nelsons***.





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 digital 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), **Imperfect Harmony** and **Around the World in 50 Concerts** (opening film Idfa 2014).

HET KONINKLIJK CONCERTGEBOUWORKEST

Beschermvrouwe: Hare Majesteit de Koningin

Het Koninklijk Concertgebouworkest behoort al 125 jaar tot de absolute wereldtop. Wat maakt het orkest uniek? Critici roemen telkens weer de orkestklank, die uit duizenden herkenbaar is.

Klank is lastig in woorden te vatten. KCO-strijkers klinken 'fluwelig', het koper heeft een 'gouden' klank, het timbre van de houtblazers is heel persoonlijk en de slagwerkers uit Amsterdam hebben wereldfaam opgebouwd.

In de klankkleur van het orkest speelt de bijzondere akoestiek van Het Concertgebouw, gebouwd naar een ontwerp van de architect A.L. van Gendt, een belangrijke rol. Maar niet elk orkest klinkt in de Grote Zaal als het Concertgebouworkest.

Belangrijk is ook de invloed van de chef-dirigenten, waarvan er in 125 jaar slechts zes zijn geweest. En natuurlijk die van de musici. Het orkest heeft er 120, afkomstig uit meer dan 20 landen. Ondanks de omvang musicereert het als een kamerorkest. Er wordt naar elkaar geluisterd en op elkaar ingespeeld. Dat vraagt een grote individuele kwaliteit en groot vertrouwen in elkaar.

De sfeer op het podium, de Amsterdamse wortels en de organisatiestructuur – orkestleden maken deel uit van het bestuur – scheppen daarvoor de juiste omstandigheden. Musici kunnen schitteren en houden tegelijkertijd zorg voor het collectief. Zij delen de ambitie om telkens de hoogste kwaliteit te leveren en willen meer bereiken dan perfect gespeelde noten.

Zo ontstaat er magie en wordt een concert een ervaring om nooit te vergeten.

DE ZES CHEF-DIRIGENTEN

Mariss Jansons werd in september 2004 verwelkomd als zesde chef-dirigent. Zijn voorgangers waren Willem Kes (chef-dirigent van 1888-1895), Willem Mengelberg (1895-1945), Eduard van Beinum (1945-1959), Bernard Haitink (1963-1988) en Riccardo Chailly (1988-2004).

Willem Mengelberg legde de grondslag voor de grote Mahler-traditie. Eduard van Beinum bracht de symfonieën van Bruckner en Franse muziek opnieuw onder de aandacht. Bernard Haitink maakte grote indruk met de in tal van Europese landen op tv uitgezonden Kerstmatineeën. In 1999 werd hij benoemd tot eredirigent. Riccardo Chailly, sinds 2004 conductor emeritus, gaf een grote impuls aan de interpretatie van hedendaagse muziek en opera.

Onder leiding van Mariss Jansons is er blijvende aandacht voor componisten als Bruckner, Mahler, Strauss en Brahms, en voor belangrijke twintigste-eeuwse componisten, zoals Sjostakovitsj en Messiaen aan wie grote thematische projecten werden gewijd.

FEITEN EN CIJFERS

Het Concertgebouworkest werd opgericht in 1888. Sinds het 100-jarig jubileum in 1988 mag het zich Koninklijk noemen. Jaarlijks geeft het orkest zo'n tachtig concerten in het Concertgebouw en veertig op de belangrijkste podia over de hele wereld. Er zijn residenties in Parijs (Salle Pleyel), Brussel (BOZAR), Londen (Barbican Centre) en Frankfurt (Alte Oper). In de eerste helft van dit seizoen voltooide het orkest zijn wereldtournee, waarbij het als eerste orkest ter wereld in één jaar zes werelddelen aandoet.

Het orkest bereikt jaarlijks ongeveer 250.000 concertbezoekers. Via de regelmatige radio- en tv-uitzendingen die het in samenwerking met de AVRO produceert, wordt dat bereik nog eens verveelvoudigd. Het orkest heeft ruim elfhonderd plaat-, cd- en dvd-opnamen gemaakt, waarvan er veel internationaal zijn onderscheiden. Sinds 2004 heeft het orkest zijn eigen label: RCO Live. In 2013 is RCO Universe gelanceerd, een innovatieve online toepassing met verrijkte concertregistraties voor iPhone en iPad.

ROYAL CONCERTGEBOUW ORCHESTRA

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.

THE SIX CHIEF CONDUCTORS

Mariss Jansons was welcomed as the orchestra's sixth chief conductor in September 2004. Serving before him in that capacity were Willem Kes (chief conductor from 1888 to 1895), Willem Mengelberg (1895–1945), Eduard van Beinum (1945–1959), Bernard Haitink (1963–1988) and Riccardo Chailly (1988–2004). Willem Mengelberg laid the foundation for the orchestra's acclaimed Mahler tradition. Eduard van Beinum introduced Bruckner's symphonies and French music. The Christmas Matinee concerts conducted by Bernard Haitink and televised in many European countries earned him wide acclaim. Haitink was appointed honorary conductor in 1999. Conductor emeritus since 2004, Riccardo Chailly provided a great impetus to the programming of contemporary music and opera. Under the direction of Mariss Jansons, the orchestra has consistently focused on composers such as Bruckner, Mahler, Strauss and Brahms, as well as important twentieth-century composers like Shostakovich and Messiaen, to whom large-scale thematic projects have been devoted.

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.

OM DE WERELD IN 50 CONCERTEN

AROUND THE WORLD IN 50 CONCERTS

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