



A TRUE EVENT CLASSICAL MUSIC MOCKUMENTARY

NOSELAND

BY ALEKSEY IGUDESMAN AND SEBASTIAN LEITNER

JULIAN RACHLIN
ALEKSEY IGUDESMAN
JOHN MALKOVICH
SIR ROGER MOORE

www.noselandthemovie.com



NOSELAND

Classical Music like never before!

DIRECTOR

Aleksey Igudesman

DIRECTOR OF PHOTOGRAPHY

SLfilm.at

Sebastian Leitner

ASSOCIATE PRODUCER

Sabina Hasanova

EDITOR

Sebastian Leitner

PRODUCER

Aleksey Igudesman Julian Rachlin

EXECUTIVE PRODUCER

George Votis

STARRING

Julian Rachlin Aleksey Igudesman John Malkovich
Sir Roger Moore Sabina Hasanova Pavel Vernikov
Boris Kuschnir Fumiaki Miura Itamar Golan Sophie Rachlin
Branimir Pofuk Nicola Benedetti Leonard Elschenbroich
Torleif Thedéen Boris Andrianov Boris Brovtsyn
Lawrence Power Stefan Vladar Mischa Maisky Lily Maisky
Stacey Watton Harvey de Souza
Ryan McAdams Hyung-ki Joo

Genre:

Docu-Feature

Country of Production:

Austria

Production Period:

2010-2012

Production Type:

Independent, Low Budget

TECH SPECS

Running time:

82mins

Language:

English

Final format:

HDcam 25p/30p, DCP 25p

Preview Format:

DVD, Blu-Ray PAL/NTSC

Working format:

ProRes 422 HQ, color

Final sound format:

Stereo, Dolby-E, Surround 5.1

Working sound format:

PCM stereo 16bit

Resolution:

HDTV 1080p, 16:9

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Julian Rachlin: *The Bathing Conductor*

NOSELAND

A True Event Classical Music Mockumentary

SYNOPSIS

Noseland is a humorous ode to the world of classical music and some of its star musicians. Although it is a feature length documentary, it crosses genres into fiction and comedy.

The world famous violinist with a nose fetish, Julian Rachlin, takes over the town of Dubrovnik, Croatia, every year to bring together some of the world's greatest musicians, actors and composers and create a unique two week long classical music festival.

His oldest friend, the violinist, composer and “wanna-be” filmmaker Aleksey Igudesman offers to make a documentary film that will take an “inside look” at this “fairytale” festival but things seem to go wrong pretty much from the start. Finding himself in the role of a somewhat oblivious producer, Rachlin watches the documentary fall apart in front of his eyes, as Igudesman manages to offend every one of the artists he interviews.

By the time John Malkovich starts ranting about how much Rachlin “sucks” and all classical musicians are depicted as “gay”, Rachlin realizes that this is not quite what he expected.

A mix between being boldly sincere and outright ridiculous, questions like; “What does a conductor actually do?” and “Why does anyone come to a music festival in the first place?” fail to be answered in the most eloquent way.

The extraordinary classical music, performed by some of today's greatest musicians, mingled with hilarious moments of film making failure evoke utter bewilderment in Rachlin.

In the end, Aleksey Igudesman makes Sir Roger Moore cry on camera and Julian Rachlin fear for his future; not only as a classical soloist...



Aleksey Igudesman & Julian Rachlin



Aleksey Igudesman & Sir Roger Moore: *Sir Roger Moore is not Ready*

ALEKSEY IGUDESMAN - an interview with myself

Why?

Well, the ways in which this question can be answered are manifold, depending on what you (or I in this case) actually mean. But since I happen to know (mostly due to intuition) that I probably meant “why?” in reference to the movie “Noseland”, I will precede to answer as follows: Because Julian asked me to.

And because it had always been a dream of mine to make a classical music documentary. Julian Rachlin, the main protagonist in this movie, apart my humble self, is my oldest friend. I have known him since we were less than 6 years old. In fact, the story goes that Julian started to learn the violin because of hearing me and my dad playing together.

Our parents have been friends since before we were born. After each of our families had immigrated from the Soviet Union, we all ended up in Vienna, the city where we first met and are still based in.

Throughout the many years we have known each other, Julian and I have been involved in numerous projects together, whether on stage performing with each other, developing ideas for Julian’s wonderful festival or drinking slightly too expensive wines and chasing the ladies.

What makes you think that a musician and, as you quite rightly put it in the synopsis, a wanna-be film maker, can make a decent movie without having any kind of movie making experience?

It is not quite true that I’ve had no previous movie making experience. I have edited many of my own clips and short films for YouTube or as extras on DVDs. Because my work with IGUDESMAN & JOO involves a lot of comedy where the visual side is as important as the music and the spoken word, I have been experimenting with film for numerous years.

Also, the humorous documentary “IGUDESMAN & JOO: Everything You Wanted to Know About Classical Music“, which was produced for ZDF/Arte and shown on TV in many countries, was created with me being in the editing room for many hours.

In fact, most of the material that can be seen which features me in a leading role, was created with me in the editing room. And a lot of it with the highly talented film maker Sebastian Leitner, who I teamed up with to make “Noseland“.

Yes, I freely admit, without his knowledge of lighting, cameras and a dozen other crucial things for film making, I would not have been able to do it. But is that not the director’s job? To have a vision, and instinct, and way too little knowledge of how to put it into practice, then get a great team together who do most of the work? Hmmm, well, maybe not.



Hyung-Ki Joo: *The Pirate Pianist*

Through my work with Hans Zimmer on numerous soundtracks in recent years, I have also had the pleasure of working directly with such great directors as Guy Ritchie, Gore Verbinsky, Jim L. Brooks and Christopher Nolan; who all have such an individual, contrasting and yet fascinating approach to music in combination with film that I have ultimately ended up with a truly diverse and unique training in this field.

How long did it take you to film it?

The whole filming took a mere two weeks during the festival "Julian Rachlin & Friends 2010" in Dubrovnik. It was the 10th year anniversary of Julian's festival. We had one day of reshoot for additional interviews with Julian and his mother in Vienna and an extra day for the final shots of Julian and I watching the finished product over a year later. And a few hours for the rap section, of course.

How long did the editing take?

The editing took over a year and a half. Why so long, you ask? Because we are lazy. No, that is not true, of course. First of all, we had an insane amount of hours of extremely funny and insanely beautiful material to go through. We filtered out the best things and threw them away. From the worst things left over, we proceeded to make "Noseland".

In the editing room, we were a team of three people. Besides my humble self, there was Sebastian Leitner, the actual editor and person who claims to have an idea about movie making, and Sabina Hasanova, our associate producer with the keen eye, also lovingly nicknamed "little bitch". Whenever Sebastian and I were happy and ready to move on, she would interrupt, still not be content and, quite rightly, question many things all the while having to cope with me hovering somewhere between having the perfect vision of the movie and being at a complete and utter loss.

On top of it, my calendar was so full with performances around the world that we sometimes had to interrupt work for a few months before editing the next section. However this did the movie a lot of good in the end.





Pavel Vernikov: *Teach Violin For Mony*

What is the movie actually about?

That is a good question, especially coming from me! I have always enjoyed movies the most that are not about anything. Or, to rephrase it, that are about nothing. Subtle difference, but very important. Since I am a musician and I write music, this is not a question I, or anyone else for that matter, would ever ask. What is this piece of music about? People tend to accept that most music is some form of more or less abstract art to be enjoyed for the mere beauty of it. Although most movies have the pretense of being about something, the real strength in a good film or any work of art is its shape, its form, the feel of it, the sound of it and the emotions it takes you through.

The combination of all these aspects makes any work of art what it really is, in essence. The actual "meaning" is and must always be secondary, I believe. Of course there are many things I wanted to address in this documentary, such as preconceptions and the borders between blatant truth and utter lies, which are often so close together. I really wanted our movie to be honest, more honest than any classical music documentary before.



What is so honest about your movie?

The honesty is hidden within the context of humor, but the fact is that a lot of the things said by the great musicians in this movie are the truth. Most musicians do prefer a friendly lie than the truth about how they performed after a concert.

They may tell you something different but that is so. It can help to sleep with members of an orchestra if you want to be a part of it. Most classical musicians are not gay, but that is certainly a preconception many people have. Out of jealousy, people often blame their own inability on a "Jewish Mafia" which has unfortunately become another common preconception in the music world. False preconceptions are something I tried to play with as much as possible.

Last but not least, there is the theme of criticism in general. Beauty is in the eye of the beholder and what is the most incredible performance for one person is an unbearable interpretation for the other.

"The Music Critic", a project I developed for the Julian Rachlin and Friends Festival with John Malkovich in the main role, is featured in the documentary, but criticism of all sorts and the role of critics are touched upon in other parts of the movie as well.

We are all critics and we love to criticize. And there is nothing wrong with that. As long as we are aware that our opinion is truly subjective.



Hyung-Ki Joo & Aleksey Igudesman: *Waiting for the Iceberg*

Tell us more about your team.

Sebastian Leitner is an extremely talented filmmaker, who has often done filming and editing for Igudesman & Joo. He is good-natured, fast, extremely bright and has a strong vision.

Sabina Hasanova, our associate producer, was an incredible help throughout the whole of the movie developing ideas, being in the editing room, doing 2nd camera at certain points and helping with just about everything. She is actually a pianist, which explains her deep understanding of the music and the whole process of making a music documentary.

Jonas Petersen was the key person in the long and complex process of sound editing. He also recorded and produced the "Wrap Rap". Jonas is someone I work with on a nearly daily basis, whether it is recording for and with Hans Zimmer or editing and recording things for Igudesman & Joo. He is without a doubt one of the most flexible and versatile recording and sound engineers I have ever come across.

Philipp Treiber is the sound engineer who is always on the road with me for all my projects. He was responsible for the 5.1 mix and also helped us with the end stereo mix. A highly talented recording engineer, he is a perfectionist in every way.

George Votis is our executive producer, who came into the picture mid-way and made it possible, financially, to finish the movie. He also gave extremely valuable artistic input. And I am not writing that because I have to!

Julian Rachlin, who was acting as a producer, was often involved in the sound edit and also had his say concerning certain key scenes in the movie.

I believe that there are no wrong comments or criticisms. The role of a producer is to keep the movie in check in more ways than one. The help and input of the producers was and always will be greatly appreciated. As long as they don't mind that I tell them to go to hell when I don't agree!





John Malkovich: *The Malkovich Torment*

Tell me more about some of the protagonists in the movie.

To name all of them would take too long, but here are a few names and a few brief sentences about each one.

Julian Rachlin is a wildly colorful personality in the world of classical music. He is one of the greatest violinists in the world, including the ones that are dead. But besides that, he has a wicked sense of humor and a pallet of colors in his playing and his personality that surpasses just about anyone I know. On film he comes across as wildly exuberant and extravagant as he is in real life, but he is also one of the warmest and most loving people I know – and very watchable on screen, I believe.

John Malkovich one does not have to talk about a lot, but the wonderful thing about this great actor is that he was always open and on for “the ride”. The horrible critique about him, which plays a central part in his interview, many people would have had problems with. Instead he embraced it, loved it and loved being a part of the project “The Music Critic”, as well as being interviewed for “Noseland”. We are, in fact, planning to put further performances of “The Music Critic” together in the future.

Sir Roger Moore is a dear friend of ours and has been for many years now. Besides having an amazing sense of humor and being a part of our “gang”, he came out with some of the most hilarious lines for the movie. He is as funny in the interview as he is touching in “The Testament”, which closes the movie with some thoughtful lines from the great Beethoven himself.

There are too many fascinating personalities to mention all of them, but the openness of all of these amazing musicians to having fun poked at them, astounds me. I don't know why, but for some reason it proves to me that musicians can be great actors.

What would you like to achieve through your movie and what are your dreams for the future?

Those are actually two questions, right? But I guess one can combine them. One thing I've always been highly allergic to is actors playing musicians on screen. We don't believe you, even if you learn the violin for half a year and practice many hours a day.

A musician, instrumentalist, conductor or singer (note how I categorize) is so particular in his movements on the instrument and his or her behavior on and off stage that it is practically impossible for an actor to emulate, short of actually becoming a musician. I am guessing the same counts for dancers, but music just happens to have that special place in my heart.

Part of my goal was and is to show that all these incredible musicians have a great humility and a wonderful sense of humor and on top of that, also have acting talent. Musicians can and should play the roles of musicians in movies. And my dream, which I very much plan to make reality, is to make fictional movies about musicians, where the main roles are played by great musicians themselves.



Sabina Hasanova: *The Beauty of the Nose*

How did you structure the movie?

At the very beginning we made a list of themes that ran through all the interviews and a list of the musicians we interviewed. Some of the central themes were as varied as “teaching”, “rehearsal”, “baywatch”, “gay”, “viola playing”, etc.

Then we made a list of the people we interviewed and were careful not to cross paths there too much. Once we had the separate clips edited, they all made many small and wonderful short movies in themselves which were great to watch. In order to put them together and make a structure of it all, we played around with the shape of it for many months. The biggest challenge was to get the right emotional balance for the movie as a whole. And of course we were left with an enormous amount of wonderful out-takes, at least as funny and interesting as what is in the movie. I believe we could make another 40 minute documentary simply from the material that was not used – great material for extras on the DVD! The final structure we refined throughout half a year of cutting and recutting.

How did you choose the music for it?

The incredible music, ranging from some of the greatest chamber music ever written, such as the Schubert String Quintet and Brahms Sextet, was all performed, filmed and recorded at the Julian Rachlin and Friends Festival. The great thing is that the performances became the soundtrack of the movie.

And to capture the magic of these powerful interpretations was essential to me.

In fact, the humor and all of the interviews are mostly edited to the music and not the other way round, as is mostly the case in film these days. It is more of a musician’s way of working on a movie, I guess.

The material we used includes an orchestral concert with the great Academy of St Martin in the Fields, Julian conducting a Mozart Symphony and the world premiere of Giya Kancheli’s piece “Chiaroscuro” for violin & viola with orchestra.

I also managed to combine Richard Dubugnon’s new piano trio with a poem by the pianist Itamar Golan and had an endless amount of fun and touching moments editing all this great music.

On top of it all, I used “The Malkovich Torment”, a composition of mine, which was featured in the festival, as well as two original compositions that I wrote for the movie. The “End Titles” is a simple piece that I felt was needed to tie the movie together and give it that extra energy at the end.

And the “Wrap Rap”, two thirds of the way through the movie, was created very late in as a device to pick up the pace of the movie at that crucial juncture. Clearly I saw this documentary more like a large piece of extremely eclectic music and therefore I approached it quite differently from how a regular filmmaker might have.



John Malkovich, Julian Rachlin, Aleksey Igudesman

DIRECTOR'S BIOGRAPHY

Aleksey Igudesman is known as a violinist, but has also established himself as a composer, conductor, actor and film maker. He was born in St. Petersburg, Russia and at the age of 12 he was accepted to the prestigious Yehudi Menuhin School in England. He then studied violin with Boris Kuschnir at the Vienna Conservatory.

Igudesman's music is published by UNIVERSAL EDITION. His compositions have been performed world wide by soloists, ensembles and orchestras, often with him as a solo violinist and conductor. He has often performed his violin duets in the project "Violins of the World", in which his poems are recited by Sir Roger Moore.

Igudesman has written for and performed as a soloist on several movie soundtracks and worked closely with Academy Award® winning film composer Hans Zimmer on numerous movies such as "Sherlock Holmes", which was nominated for the Oscar for the best original score. He has co-written the soundtrack for "Jealous of the Birds" together with Hans Zimmer, which won the Grand Prize for the best original score in the Rhode Island International Film Festival. New collaborations with Zimmer are in the works.

Igudesman has directed, produced and starred in the feature length documentary "Noseland" about the Julian Rachlin & Friends festival, featuring John Malkovich and Sir Roger Moore.

Together with the pianist Hyung-ki Joo, he appears as IGUESMAN & JOO. Their show "A Little Nightmare Music" has received much acclaim by critics and audiences and been watched on YouTube over 28 million times. They often perform with Gidon Kremer, Julian Rachlin, Janine Jansen, Viktoria Mullova, Emanuel Ax, John Malkovich among others.

IGUESMAN & JOO appeared in front of half a million people, alongside rock legends such as Simple Minds, Kim Wilde, Sinead O'Connor, Tears for Fears and Robin Gibb from the BeeGees.

Aleksey Igudesman plays a Santo Serafin 1717 violin, kindly loaned to him by ERSTE BANK and a bow by the modern bow maker Benoit Rolland.

www.igudesmanandjoo.com
www.alekseyigudesman.com



ADDITIONAL MUSICIANS

Annabelle Meare Julia-Maria Kretz David Jansen
Inon Barnatan Yury Revich Elena Semenova Lev Solodovnikov
Hannah Tarley Stephanie Ko Soeun Kim Nobara Nishikawa

ORCHESTRA

Academy of St. Martin in the Fields

ADDITIONAL NOSE PEOPLE

Richard Dubugnon Béla Koreny Sandra Benedikt
Foppe Locher Ksenija Matic

ADDITIONAL SOCCER PLAYERS

Robert Prosinecki Zlatko Krancicjar Slaven Bilic Andro Vlahusic
Franz Hasil Roman Hagara Dinko Jukic

PRODUCTION ASSISTANCE

Lisa Neumann Nastassja Boreyko

LEGAL ASSISTANCE

Mag. Oliver Ertl

ADDITIONAL CAMERAS

Sabina Hasanova Aleksey Igudesman Corinna Pumm
Matthias Exel Petra Mayer Jakub Velikovsky Branimir Pofuk

BOOM AND ORIGINAL SOUND

Jakub Velikovsky

LIVE SOUND RECORDING AND MIX

TELDEX Studios Berlin
Friedemann Engelbrecht Philipp Knop

SUPERVISING SOUND EDITOR AND MIXER

FAST FORWARD Studios Vienna
Jonas Petersen

5.1 SOUND MIX AND MASTERING

PDV LOUNGE/SOUNDMILL Vienna
Philipp Treiber Volker Werner

COLOR GRADING

EXTRASOLARIS FILM
Mario Seidl

CREDITS ANIMATION

FRAME FRESH Eldar Siradjov

VOICEOVER DIRECTOR

Sabina Hasanova

VOICEOVER ASSISTANCE

John Megill

ORIGINAL MUSIC

"The Malkovich Torment"
composed by Aleksey Igudesman
"Piano Trio Dubrovnik"
composed by Richard Dubugnon
"The Wrap Rap"
composed by Aleksey Igudesman
"Ciaruscuro"
composed by Giya Kancheli
"End Credits"
composed by Aleksey Igudesman

ADDITIONAL MUSIC

Johannes Brahms - Sextet - Andante ma moderato
Eugene Ysaye - Sonata No.3 - "Ballade"
Felix Mendelssohn - Piano Trio No.1 - Scherzo
Wolfgang Amadeus Mozart - Symphony No.35 - Andante
Johannes Brahms - Cello Sonata No.2 - Adagio affetuoso
Franz Schubert - String Quartet - Allegretto
Robert Schumann - Piano Quintet - Scherzo
Robert Schumann - Piano Quartet - Andante Cantabile
Antonio Vivaldi - Concerto No. 24 - Allegro
Franz Schubert - String Quintet - Adagio
Ludwig van Beethoven - Violin Concerto -
Allegro ma non troppo, Sergei Rachmaninoff - Vocalise
Johann Sebastian Bach - Violin Concerto No.2 - Allegro
Wolfgang Amadeus Mozart - Symphony No.35 - Presto
Johann Sebastian Bach - Concerto for 3 Violins - Allegro
Franz Schubert - String Quintet - Allegro ma non troppo
Ludwig van Beethoven - Grosse Fugue
Wolfgang Amadeus Mozart - Symphony No. 35 - Allegro
Ludwig van Beethoven - String Quartet No.13 - Cavatina
Ludwig van Beethoven - String Quartet No.13 - Presto

NOSELAND

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Karel Och, Mihai Chirilov



sl FILM

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