

Rosendal part 5 - transcript

SPEAKERS

Riccardo LaForesta, Ingar Zach, Etienne Nillesen

Etienne Nillesen 00:00

But I can also imagine that like to turn it around like to start with the four timpani's actually. To have maybe a while where you will we search for like this tonal center, maybe instead of, you know, yeah, instead of getting there like developing it and playing single pitches. It doesn't have to be loud, well, like a minimum volume maybe to get the sounds, but to have that and maybe even also, with the timpani's tuned, I don't know if it's possible, but to try to find a tonal center instead of having it already clear, okay, there's this low F sharp or A, B or whatever. That's what we're going for. Yeah, so turning it around, as part of it could be, I think, it'd be pretty interesting, actually.

Ingar Zach 00:50

Yeah, that's what I loved about your solo presentation. When you when you in the end, put all the four timpani's in motion, and we went around listening and then you adjusted along the way, and this I also liked, kind of settling in some kind of, in the new house, maybe you're settling in, and then you enter and you come and visit with your little instrument in your house, you know.

Riccardo LaForesta 01:17

We can definitely do this more together. Yeah, I mean, myself, I can take more risks. In a way. From my point of view, it's like, okay, does it sound that I'm actually doing something consciously? Or do people think that I don't know what I'm doing? If it's not there, what should be there? What feels that should be there? You know. So, this is why sometimes, maybe I also overthink you know, I should be more punk in a way. Be in the attitude. But the elephant is always behind the corner. You know, you never know when you turn it on, if you didn't prepare it properly, then it's like UUUU (elephant sound) It's the only thing I want to avoid?

Ingar Zach 02:10

Yeah, but it also helps playing together a lot and just try these things out, like being more extreme in the choices also, taking more risks. And having done that, in rehearsals also know that, okay, when things like this happen, you can go like this or go like that, or have these options, but I really liked the idea to turn things around to do it the opposite way. Because it's very usual to start really slow, building, you know. When and if it doesn't work, you can also just turn things off, can't you?

Riccardo LaForesta 02:40

No, but I mean, it always works. It just a matter of time. If something is not sounding properly. Yeah, I can turn it on. But sometimes, I did it today just like a little slap to the thing to move it because it was in a position in which I couldn't really find any good pitch that I was looking for. So, it was like, move it from there. And then I got to another place in which, okay, here I am closer to something that I like.

Ingar Zach 03:12

It's also very strange how this, I don't really understand what happens, but at some point, I guess it's because of the resonance of sympathy with what's in the room from the other frequencies, but when the triangle is vibrating on the skin with this kind of flicker frequency.

And then I would just at some point, I just raised the volume a bit on the iPad, and then suddenly another... it's a leap of frequency change, like that. And I'd take the volume down, and it doesn't go away.

Riccardo LaForesta 03:50

So, it stays there.

Ingar Zach 03:51

Yeah, it stays there. And I don't understand that. So, I decide to take the frequency all the way down and then take it up and then it's not there. And then suddenly it peaks. So that's also this reaction with the vibration that I don't understand.

Riccardo LaForesta 04:09

That might be the vibration. The physical vibration, the friction between the triangle and the skin. No?

Ingar Zach 04:17

Yes, but then when the triangle then is set into vibration, it takes a lot of lowering down the volume before it stops to vibrate. Okay, that could be an explanation.

Riccardo LaForesta 04:29

Or maybe, you know, also because when I do also prepare. I never use the triangle actually. But some other pieces of metal like cubes and things that are heavy enough to not bounce. This is the point.

Ingar Zach 04:43

Yeah, exactly.

Riccardo LaForesta 04:44

Sometimes they move. I don't know if the triangle moves a lot.

Ingar Zach 04:48

It moves slowly when it's really loud. Normally I will have my hand on it. Because when it starts to vibrate, I can control it. Yeah, it's there's lots of very different subtle movements that are like crucial to these things. So, when I start hearing, okay, now it's the vibration is going explode and it's not doesn't sound so nice. So, I try to manipulate it with a bit of more weight with my hand. Very subtle things.

Riccardo LaForesta 05:15

Maybe it's probably a matter of the position of the triangle?

Ingar Zach 05:18

Position. It's all these things in combination. I think that especially this volume thing today I was...I was looking at it. What's going on, yeah. It's fun. It's fun that these things happen.