

Rosendal part 6 - transcript

SPEAKERS

Etienne Nillesen, Riccardo LaForesta, Ingar Zach

Etienne Nillesen 00:00

We try to understand actually what's happening there and try to control it. But at the same time, like all these unexpected things, not understanding where it comes from. Yeah, it's the most interesting part.

Riccardo LaForesta 00:11

Yeah. Imagine how boring it would be if everything was under control. It would be probably become boring. Because in the end, you know think about it. What's the point of having it perfectly tuned, then we can just play another instrument.

Etienne Nillesen 00:29

Yeah

Ingar Zach 00:30

And that is the whole ballgame, that's what interesting about it, yeah, that it opens up for so much more in the tonal layers. That guy who came up to me after the concert in Oslo, he said that it looks like you're playing some kind of inverse music, that you're setting off something into vibration, and you are trying to tame it. And we never make it. But I mean, we are sort of learning how to do it, and there are always new challenges that comes up that we need to address. Right. And it's the inverse music. I don't know if that's a correct expression but it's interesting. You are not playing the music; you are setting off something and they give you feedback. It's like a feedback system.

Riccardo LaForesta 01:14

Yeah.

Ingar Zach 01:14

Between you and the drum and you and the space. And I think it's super interesting this, that you're not that you're actually not considering that you're only the human actant in the plane, right?

Riccardo LaForesta 01:28

...not the only the alive are involved in this

Ingar Zach 01:31

No, no, exactly. It's the non-human items, the matter that also gives you information, that you have to relate to.

Riccardo LaForesta 01:39

It's been great.

Etienne Nillesen 01:40

I think also what I noticed with the organ concert today is like the way he also work with layers, so we can try to blend in to each other sound and kind of have like the dynamics, more or less. I mean, we have layers, but they're pretty close together. Or in his case, it was

like, also vertically was so big. And that's not talking about like tonality or something that was just this whole, like layering of all these things that were happening. And all of a sudden, like the bottom part just popped up. Yeah. And the rest went down and stuff like that.

Ingar Zach 02:16

It was masterfully played, but it's also very clear the ideas that he has.

Etienne Nillesen 02:20

Yeah, exactly.

Ingar Zach 02:21

And to think that he was, he said that, yeah, it was just improvising. I was exploring along the way, which I know that he does that. But there's also that he's a composer also, and there's a composers mind behind. Yeah, very much how we orchestrate and how he actually... Foreground, background how he really, as you say, vertically knows, okay, now I can emphasize that, and he knows how to do it straight away. He has this kind of ability, and it would be nice to have this ability to actually go into these frequencies and do the same thing. Like an idea, at least, it won't be something the same, of course, but to have this kind of mindset that this could be a possibility to just drop out something and then be in the foreground and it doesn't matter if you're in the background. It's fine.

Etienne Nillesen 03:06

Exactly.

Riccardo LaForesta 03:06

Yeah.

Etienne Nillesen 03:07

I think that is just definitely one of these things that we can pretty easily do.

Ingar Zach 03:13

Yeah, I love the thought that, for example, Riccardo in full volume. And then he drops out and leaves you only there, like these things. Tension and movement in the music that is not always... I love that too. It's nice to have both. The option to do it.

Riccardo LaForesta 03:37

Yeah, but this is a group vocabulary. So, it's only something that you can develop by playing. A residency would be just the ideal situation because otherwise you never get enough time to practice. If there is something that you're looking for besides just nice a improvisation. Then you need to practice together. I mean, you need to rehearse. Otherwise, it takes so much time, so many gigs to get there.

Ingar Zach 04:08

Yeah.

Riccardo LaForesta 04:09

It takes so many gigs. You can get there. Even if you're lucky. You can get it you can get there like pretty easily and fast, let's say. But still, there will always be something you know that you didn't have the chance to investigate.