

Rosendal part 4 - transcript

SPEAKERS

Etienne Nillesen, Ingar Zach, Riccardo LaForesta

Riccardo LaForesta 00:07

Yeah, I was thinking not doing much, but there is so much going on thinking about that we're not only the three of us. That's what I'm thinking about. Because we are also with the space and our drums, which we also talked about before, this observing thing, that they are telling us so much information. And then sometimes the communication is not there, because as you say, you don't know who is communicating to you. Which drum is it? So, there is this vital force that these instruments have to actually be co-creative in the moment and I am being more and more conscious about that in my solo work. Working with these layers of frequencies, then you just have to take for granted that you're not alone. Instruments are also affecting the whole result. Also, in considering towards the perception of time, on how you deal with these things. It is slowing down what you actually are instigating, and what how you're allocating the events, there and there. And then the instruments and the space, give something back to you, which you have to relate to. But it's a slower process. That's also why I think that our music, yeah, takes a long time to actually develop. We should play more; we should play a little more in our concerts.

Ingar Zach 01:34

It was 40 minutes.

Riccardo LaForesta 01:36

Yeah. I would say, I think we should play a little more. Yeah, like up to one hour could be totally fine for this.

Ingar Zach 01:46

Yeah. And when you get this constraint about 40 minutes, it feels a bit short. But also, today it felt short to me, because I think that in the beginning, it took a long time for me to get into it.

Riccardo LaForesta 01:59

Yeah, we had like, more or less two main scenes. Or I mean, like the way I...

Ingar Zach 02:05

The way you perceived it.

Riccardo LaForesta 02:06

No, the way I played it, let's say, because I mentally separate one part when I am playing with my breath. And when try with the drums I, for me, it's like two different things. Because then in one I'm playing and in the other one I'm more listening. Yeah, so it's very different for me. And probably compared to Oslo today, the first scene was longer. No? It was a little longer in the overall form.

Etienne Nillesen 02:43

A little bit, I think so.

Riccardo LaForesta 02:43

So, this is why we probably could have played a little longer also in the second part, yeah, to finish longer with what we were building. But yeah, you know that then you start thinking about, oh, no, I mean, I have to finish and then there's this thing going on. And you're like, we shouldn't finish, no?

Ingar Zach 03:01

No, it has to do with the whole situation with what went on before. And also, what you know is coming after, two more sets. We were all alone on Friday, all day, and we had lots of time. We could do whatever we wanted. Stuff that are affecting our mental concentration, I guess.