

# OCW PRE-PROGRAMMA

voorschot op de voorstelling crimp\_32 in ocw, podium voor kleinschaligheden, rotterdam

op vrijdagavond 29, zaterdagavond 30 november en zondagavond 1 december 2019 beleeft het rotterdamse oude westen de tweeëndertigste aflevering van de crimp-reeks, die dit keer geheel in het teken staat van het werk italiaanse componist **giacinto scelsi** (1905-1988). \_ het programma bestaat uit de volgende bijdragen:

## # 1 | COMPOSITIES VAN GIACINTO SCELISI uitgevoerd door **reinier van houdt** en **cora schmeiser**

PROGRAM | delen uit *suite nos. 8 & 9, musique concrète* (reiniers ode aan scelsi), *canti del capricorno nos. 8 & 14* en *avé maria* uit *'three latin prayers'*. \_het live-program wordt afgesloten met het in scelsi's geest geïmproviseerde *reico-otsi*

## # 2 | GIACINTO SCELISI. THE FIRST MOTION OF THE IMMOVABLE \* [83 minuten, engels ondertiteld] vertoning van de documentaire van **sebastiano d'ayala valva** die in 2018 werd bekroond met de Idfa-award voor beste debuut.

\* *'sound is force,'* zo legt scelsi uit op één van zijn tapes, *'sound is the first motion of the immovable.'*

SYNOPSIS | geïnspireerd door een jeugdherinnering aan het horen van angstaanjagende muziek, neemt de regisseur on mee op een ontdekkingsreis naar zijn raadselachtige voorvader, de componist giacinto scelsi. "claiming that he wasn't the author of his own music and that he received it from the deities, scelsi lived as a recluse in his apartment in rome, allowing no one to photograph him. \_it is here, towards the end of his life, that he recorded his life story and thoughts on magnetic tape, asking they only be made public fifteen years after his death. In this film, scelsi's spirit finds a new

and discarnate expression in his preferred form: sound waves. \_we meet him while listening – to his voice, his music and to the interpreters he chose to perform his work. \_a profound immersion in the spiritual soundscape of a visionary if invisible artist."

OVER | toen sebastiano d'ayala valva tien jaar oud was, liet zijn vader hem muziek horen van hun (achter-)neef, componist giacinto scelsi. \_hij vond het angstaanjagend. \_nu probeert hij door te dringen in de wereld van deze lang onbekend gebleven moderne componist met onorthodoxe opvattingen over muziek en geluid. \_de in 1988 overleden scelsi beweerde niet zelf de schepper van zijn werk te zijn, maar de muziek door te krijgen van de goden. \_hij bracht een groot deel van zijn leven als kluizenaar door en wilde niet gefotografeerd worden. \_hier komt hij tot leven in de herinneringen van zangers en musici, in krachtige visuele associaties waarin de natuur vaak een rol speelt, in de palmboom waarin hij gereïncarneerd heet te zijn en uiteraard in zijn soms buitenaards klinkende muziek. \_dit organisch opgebouwde portret toont een breed palet: van persoonlijke momenten met d'ayala valva's oude vader tot de abstracte schoonheid van door scelsi's muziek opgewekte interferentiepatronen. \_ een kennismaking met een mystiek getint universum waarin scelsi toch nog zelf aanwezig is in de vorm van zijn op geluidsband vastgelegde bespiegelingen

EIGEN BIJDRAGE | wat de financiering betreft zijn de voorstellingen gebaseerd op het principe van incrowd-funding: \_bezoekers beslissen individueel wat de voorstelling hen waard is geweest en bepalen achteraf de hoogte van hun financiële bijdrage. \_de opbrengst komt geheel ten goede aan de uitvoerend kunstenaar, dus wees gul met je gift!  
OCW PROFIEL | ocw is een ongesubsidieerd rotterdams podium voor kleinschaligheden dat op initiatief van de beeldend kunstenaar arnold schalks is ontstaan. \_'kleinschaligheid' en 'gastvrijheid' zijn de parolen van ocw. \_doelstelling van ocw is het scheppen van voorwaarden voor het ontstaan van dwarsverbanden door gecombineerde presentaties van beeldende kunst, dans, muziek, literatuur, theater en cinéma, waarbij de elementen onderwijs, cultuur en wetenschap op prikkelende wijze met elkaar verweven worden. \_het experiment krijgt daarbij ruim baan

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EXCERPT FROM 'THE ROUGH GUIDE TO CLASSICAL MUSIC'

COUNT **giacinto scelsi d'ayala alva**, aristocrat, poet and composer, was one of the twentieth century's more unusual musicians. \_born in 1905, he grew up in the scelsi family's ancestral castle at valva, near naples, where his studies concentrated – according to the composer's own testimony – on the noble pursuits of fencing, latin and chess.

his youthful enthusiasms also included the piano, an instrument for which he formed a lifelong affection and at which he developed the habit of improvising for hours at a time – a strange anticipation of his later composing method. \_although scelsi never received any formal musical training, as a young man he frequented the *house of respighi* in rome, became an enthusiast for the *futurist music* of **luigi russolo**, and later studied briefly in vienna with a pupil of **schönberg**, writing the first twelve-tone music to be composed by an italian. \_he subsequently lived in london, where he married a cousin of the queen, and paris, where he published three volumes of surrealist poetry in french and established a minor reputation as a maverick composer whose influences ranged from *futurism* to **berg** and **scriabin**. \_during these years he also travelled in asia, in particular to india and tibet, journeys which would later prove of great significance in his artistic development.

the full facts of scelsi's life are imperfectly known. \_following world war II it appears he suffered an

extended nervous breakdown during which, as he would later proudly announce: '*i forgot everything i ever knew about music.*' \_during his recovery, scelsi fell into the habit of calming his mind by playing single notes over and over on the piano, a form of musical auto-therapy which was, improbably, to form the basis of his mature compositional style. \_he also became an adept of *buddhism*, meditating three times daily, adding a *zen*-symbol to his signature and refusing to allow his photograph to be taken.

in 1959, out of his one-note improvisations, came the seminal *quattro pezzi chiascuno su una nota sola (four pieces each one on a single note)*, the first unequivocal demonstration of scelsi's concern with what he called the 'three-dimensional'-quality of sound. \_each piece takes as its starting (and ending) point a single note – a radical paring-down of musical subject matter which focuses attention inward, making the listener concentrate on what musical sound is, rather than what it does.

the obvious comparison is with the eastern musics scelsi admired - whether the indian *raga* or the tibetan *tantra*, with their hypnotic concentration on a single elemental sonority – yet scelsi's strange genius lifts this and all his later work far above the level of mere musical tourism, creating a unique soundworld which is unplaceable in any tradition except its own.

though none of scelsi's subsequent works shows quite the pyrrhic simplicity of the *quattro pezzi*, all are based on what is

essentially material of extreme sparseness. \_it's music which is totally lacking in theme, melody, rhythm and (often) harmony, but which instead confronts the listener with the phenomenom of pure sound in seemingly natural and spontaneous evolution – the paradox is that (in his finest works at least) scelsi manages to conjure such luminous musical effects from even the simplest of note-combinations. \_always an extremely prolific composer, scelsi's later music features many pieces for strings especially, including a number of string quartets and the wonderful violin concerto *anahit*, and also for wind instruments, such as the haunting *kya* for clarinet and ensemble – though he gave up writing for his once favoured instrument, the piano, finding its fixed tuning and uniform sound colour too inflexible for his musical needs.

scelsi also became famous not only for his unique musical style, but also for his unusual working methods, whereby pieces were first improvised – either by the composer himself at the keyboard or in collaboration with sympathetic performers – and then written down by amanuenses (in a strange twist, one of scelsi's assistants, the italian composer **vieru tosatti**, later claimed that he rather than scelsi was the true author of the works). \_scelsi stopped composing around 1975, but enjoyed belated fame as musicians from all over the world discovered his work.

gavin thomas