

OCW PRE-PROGRAMME

pre-reference to the event crimp_36 in ocw, stage for small scale events, rotterdam

on friday evening 21 and saturday evening 22 april 2023, podium ocw presents crimp_36, with two trios on stage, successively:

contribution # 1 | MIR IST SO QUIRL!
/ LUNYALA TRIO

the members of the lunyala trio: lucia mense - flutes | cora schmeiser - voice | dietmar bonnen - keys and percussion, bumped into each other ten years ago in the cologne kolumba museum and have been converting shared ideas into sounds ever since. _in 'mir ist so quirl!', the trio incorporates (translated) poetry by european poets such as sappho, van hoddiss, charms, stramm, falkenburg, seikilos, hölderlin, ball and wolkenstein in a repertoire that is partly precomposed (niehaus), partly improvised and partly the result of historic reconstruction. _it uses a diverse, sometimes unconventional variety of instruments

the rotterdam soprano **cora schmeiser** loves the musical play with words based on vocal sounds and melodies from the middle ages and the present. _she smoothly switches between historical performance practice, experimental vocal expression and the empathic-detached art of recitation

in addition to repertoire from the middle ages, the renaissance and the baroque, the cologne flutist **lucia mense** also devotes herself to contemporary music. _she is driven by her fascination for the diverse sound ideals, views on virtuosity and the characteristic performance practice associated with those different styles

the cologne composer and musician **dietmar bonnen** is a jack-of-all-trades with more than 100 CD productions and composition assignments for various radio stations, film, television and theater to his

name. _his concerts, productions and sound installations in europe, asia, south america and especially russia have led to long lasting collaborations with local artists

- INTERMISSION -

contribution # 2 | TRIO DHRUPAD / ART OF DHRUPAD

evening *ragas* of classical vocal music from north india by trio **dhrupad**: marianne svašek - *dhrupad* vocals, *sarangi* accompaniment | nathanaël van zuilen - *pakhawaj* accompaniment | beate gatscha - *pakhawaj* solo, *dhrupad* vocals

dhrupad is the oldest surviving form of north indian classical music, the origins of which are linked to the vedic *sutras*. _this refined, meditative, and complex musical system has been passed down through generations through oral tradition, preserved in its essence while continually being reinterpreted and reformulated by subsequent performers. _*dhrupad* is both a powerful artistic and spiritual experience and highly appreciated by lovers of classical indian music and is being rediscovered in the west in modern times as well

in a vocal recital one or more *ragas* are introduced, appropriate to the time of day, season or topic. _after the *alap*, the elaboration of the raga in three parts (melodic improvisation), a *bandish* (song composition) begins in a *dhrupad* specific *tala* (rhythm cycle) which is accompanied and embellished by the barrel shaped drum *pakhawaj*. _there is also melodic and rhythmic improvisation happening within the compositions, tied to the *tala*

marianne svašek studied indian classical singing and *sarangi* at the rotterdam conservatory with ustad zia mohiuddin dagar and uday bhawalkar. _from 1994 to 2013 she was taught by

ustad zia fariduddin dagar in india. _in 2013 she initiated the women in *dhrupad*-project as a manifesto representing a shift in a predominantly male tradition. _she is a sought-after singer, she teaches at codarts, rotterdam, gives workshops and lessons all over europe

the dutch *pakhawaj*-player **nathanaël van zuilen** started his indian drumming career with manik munde. _later he developed his technique with austrian *pakhawaj*-player helmut waibl and pandit sanjay agle in mumbai. _but the accompaniment sessions with vocalists ustad fariduddin dagar and pandit nirmalya dey were perhaps most revealing in discovering the secrets of balancing *tala* and *raga* in the art of *dhrupad*

beate gatscha, freelance artist from berlin, learns the *pakhawaj*-playing technique from master drummer pandit radheshyam sharma (delhi/india) in the *nathdwara*-style. _she also takes lessons in *dhrupad*-singing from dr. sumeet anand (delhi/india) in *darbhanga*-style. _so she understands this music from both perspectives. _beate acquired prior knowledge of indian music through many years of training in classical indian *kathak*-dance in berlin and india

OWN CONTRIBUTION | the admission for ocw evenings is free. _yet visitors are requested to donate whatever amount they think appropriate for attending the performances afterwards. _the participating artists receive a fair proportion of the collected sum (incrowd funding). _so make sure you bring some cash with you and be generous with your donation

t.o.p.

OCW NEXT | crimmp_37 is scheduled for saturday evening 13 may 2023. _the programme features contributions by **austéje žvirblyté**, **jorrit westerhof** (*soon to expire*) and **gerwin luijendijk**. _subscribers to the ocw mailing list will receive an invitation in due time. _subscription to the mailing list via podium@podiumocw.nl

OCW PROFILE | ocw is a rotterdam non-subsidized stage, initiated by the visual artist arnold schalks. _'small scale' and 'hospitality' are the catch-words for the activities of ocw. _the objective of ocw is to create the conditions for crossdisciplinary connections by the combined presentations of visual arts, dance, music, literature, theater and cinema, offering a lot of room for the experiment

ocw / stage for small scale events,
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