

10:18.20

Alberto kommt in die Kirche und geht umher ... zuerst in den hinteren Teil ... Beichtstühle ... dann durch den Mittelgang nach vorne ... Schwenk nach oben ... Alberto schaut nach oben ... er setze sich hin – ich hinter ihm ... schöne Totale mit Alberto von hinten (Cecilia von vorne ...) seitlich Totale ...

10:21:28

Alberto steht wieder auf – läuft weiter nach vorne ...

Schwenk von oben auf Alberto vor dem Altar ...

Nah an Alberto nach oben geschwenkt ...

10:23:48

Alberto geht zu dem eigentlich Transfigurationsbild

24:54

Totale mit Transfigurationsbild und Alberto

Zweiter Take

10:27:04

27:33

U: Well, what do we can see on this picture?

A: So, we are ready and so we are going to keep this dialogue like this?

Yeah.

Ah, ok.

A: Should I look to the painting or to you? It seems to be a dialogue and quite strange to look to a painting and then ...
What do you have ...

U: What I have is the the Marie, ascending.

And this is Jesus transfiguring.

Maybe you sit down ...

No, this doesn't work.

Ich versuche noch andere Perspektiven ..

29:37

U: Do you like this picture?

A: This particular picture?

U: Yes. It's a very bad painting.

This is not a matter of your Rafaelo Painting ... so you have a representation of the idea of Transfiguration ...

But for me, Uli, what I would like to know beforehand is how we are going to follow this dialogue.

Because you said before that we were going to be a film together, keeping this conversation.

But now if you are there, we are like this.

U: The biggest problem is that maybe we just saw...

10:30:43

Wir brechen nochmals ab ... und suchen eine neue Gesprächssituation ...

Cecilia hat uns aus einiger Entfernung – ich stehe neben Alberto, vor dem Bild ..

U: Some distance to you but it's maybe it's okay like this for you?

A: Okay.

10:30:54

And when ... if you ask me something and I answer to you, should I look at you?

Yeah, okay.

Yeah, we...

U: I just... Okay, now. You look at me ... it is wonderful like this ...

10:31:25

Could you first tell us, what we see on this picture ...

A: Transfiguration. The word itself says a lot. Transfigur ... which is beyond how someone how something shows its presence. And to me this is one of the most mystical moments describes in the new testament because precisely this is talking

about something revealing a change of nature. So when Jesus Christ went to pray with Peter, James and John, at this particular moment his face started to shine. His clothes became white and brilliant and radiant and in that moment the new testament says that Moses and Elias joined to the scene and a voice said you are my son. Which means that for the three apostles there was the reverberation of someone to whom they were following to It was not just a man. It changed its presence showing what it was concealed beyond that way to appear to them. The idea of something that is transformed in such a way that it acquires a new nature it is something very appealing to me. But there is also something quite astonishing in the way that tradition Christian tradition showed this in the paintings. It is the fact the apostles when they were conscious of this nature, they got afraid. They felt fear. And this is a very human reaction. When something is revealed to us, we have the tendency maybe to feel fear. And to go into a unknown (?) reality. And very often when ... and of course this belongs to the Christian tradition, but to me it is something that has to do with probably everyone. Not only to those who are believers but to those who are not. Because in life many times something shows a certain type of presence and overtime there is something that reveals what was beyond that presence. And I have to say this is something I have experienced many times while composing.

10:36:29

What is a sound? How we transform a sound? When we are writing a score or when we are performing the music. How this

way to transform the sound is bringing a different nature? And what is the meaning of that nature? And how do we react concerning that change of nature? And after the fear they felt they followed him. And to me this is a creative way to face life. In my case I have to say I don't feel fear. For me it is something that is like a sort of impulse to keep growing up as a human being and maybe sound is a way to me to grow.

10:38:00

Overtime I feel more and more that I am sound. And this idea of transfiguration is what leads me to take the instrument and to try to discover what is the one of the possible different natures of that instrument. So ..

10:38:35

U: I want to change the position ...

A: But I keep this direction or I look to you?

U: To me ..

A: For me it is not nature I had like a sort of heritage it is not the nature of an instrument of a sound that that was already preestablished. It is the hidden or the concealed nature that could be beyond the already known presence of that sound or of that instrument even of that human being with whom I am making music. I mean the performers, for instance.

39:36

And for me to take a sound and to

and for me to take a sound and to turn the object, the sound has an object for the moment to turn it. To put it upside down. It is a process I need to be illuminated by this sound. I mean, that is the moment in which I feel the sound is revealing something that was concealed. It is moment when it becomes something shining like Jesus Christ in the New Testament. It is something that is projecting a light. It is projecting a light that makes it possible to discover a path that before it was so shadowed that I was not conscious that this path even existed, and this is... this is an adventure. And this is also the journey to face uncertainty. Because if this object becomes a subject through this showing of this change of nature for sure it is going to create some uncertainty. Because we are not in a safe territory. And ... feeling unsafe ...probably is what makes us to survive.

42:05

So for me transfiguration ...

It's something that appeals not only to composing it appeals to any environment in which human livings are.

10:42:32

U: In our conversation 10 years ago you mentioned also that there happens something when the musician plays music of certain qualities with his instrument and two listeners.

So we have these three who then suddenly or possibly could form or transmute to one body. So the body of sound is not only an acoustic phenomena, but it is based on these three legs, so to

speaking. Musician, sound, and listening. And then this art object, you said, becomes a subject. When these three partners communicate ... and this body transfigures. So this is a bit different to that what you just told me.

10:44:19

A: Right, because I was referring to how transfiguration affects or represents one step which is the step of the loneliness. It is the step in which the composer gets in touch with that phenomenon. But if we look to the painting, there are precisely three elements: We have Jesus Christ, which becomes the subject with this new nature. And we have the past with Moses and Elias. And we have the present with the apostles. So we have all those three elements that are creating the process of listening. So how to be conscious about this change of nature only when those three elements embody the possibility to have or to inhabit a change of nature. It means when it is something really shared. And when it is something inhabited, being conscious about what could be beyond how something is presented. And ...

I think all of them, composers, performers and listeners, are transformed through this type of phenomenon which means that those phenomena are against the idea for me of the listener as someone consuming an object. In this case a piece of music. No, for me the listener only exists when they are inhabiting the music they are listening to. And, I'm pretty sure this is transforming our nature.

10:47:14

So listening it as well a transfiguration and probably this is why we never listen to the music, we never listen to the same piece. We can listen many times the same piece, it'll never be the same piece. Because after each listening our nature has transformed us.

10:47:58

Or better ...

The listening has revealed something that has transformed us.

I would say.

It is difficult.

10:48:34

Stills von dem Bild der Transfiguration mit aufgelegter Kamera – einmal frontal und einmal leicht seitlich ...