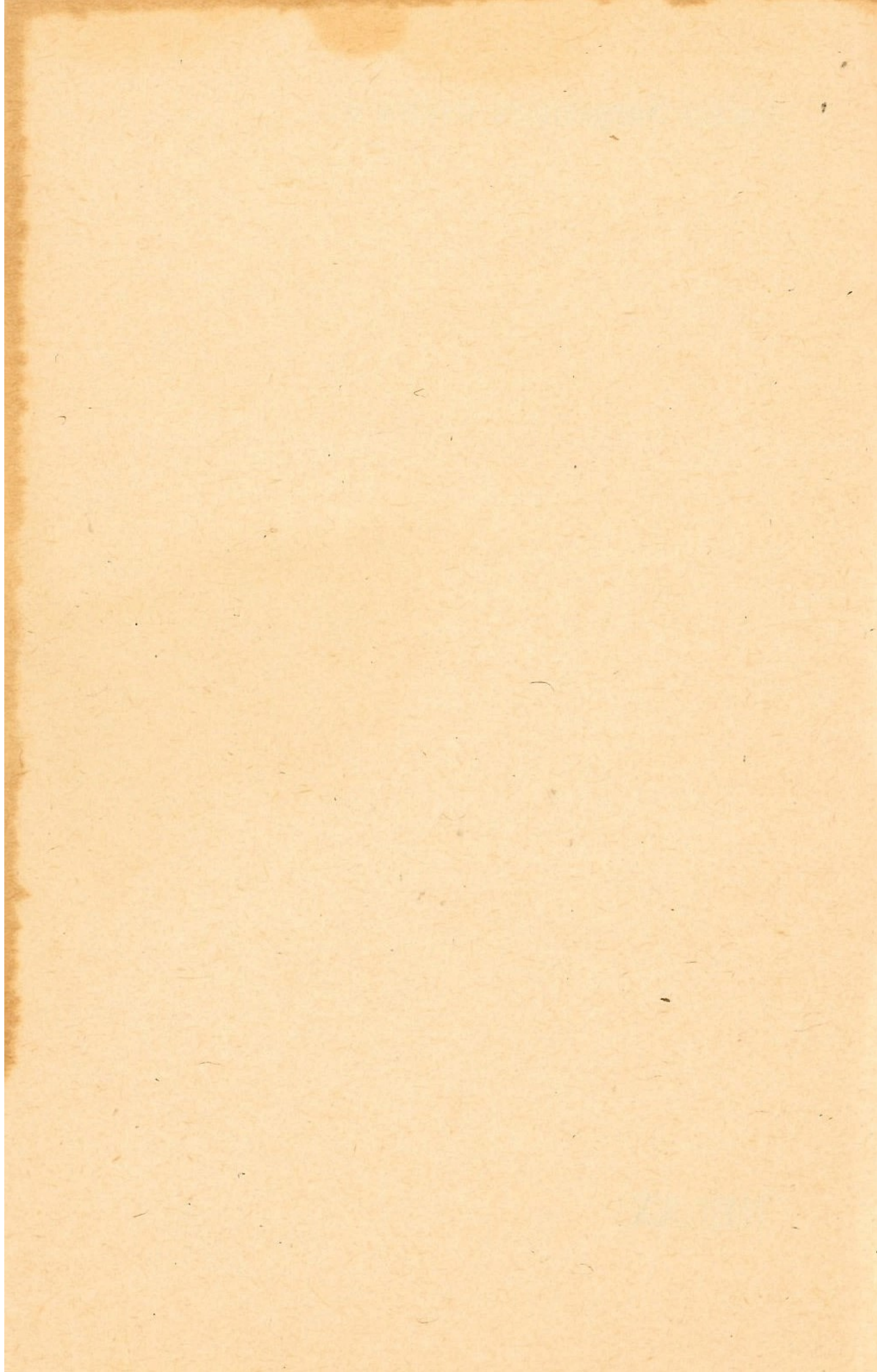




Relax !

Fabio Sargentini invita a.....

RELAX!



CONCERTI DHRUPAD di
USTAD AMINUDDIN DAGAR

CONTACT IMPROVISATIONS di
STEVE PAXTON

2 FILM con
MARIA MONTEZ

alla Sala Borromini
Roma, Piazza della Chiesa Nuova
dal 12 al 19 luglio 1978

DHRUPAD

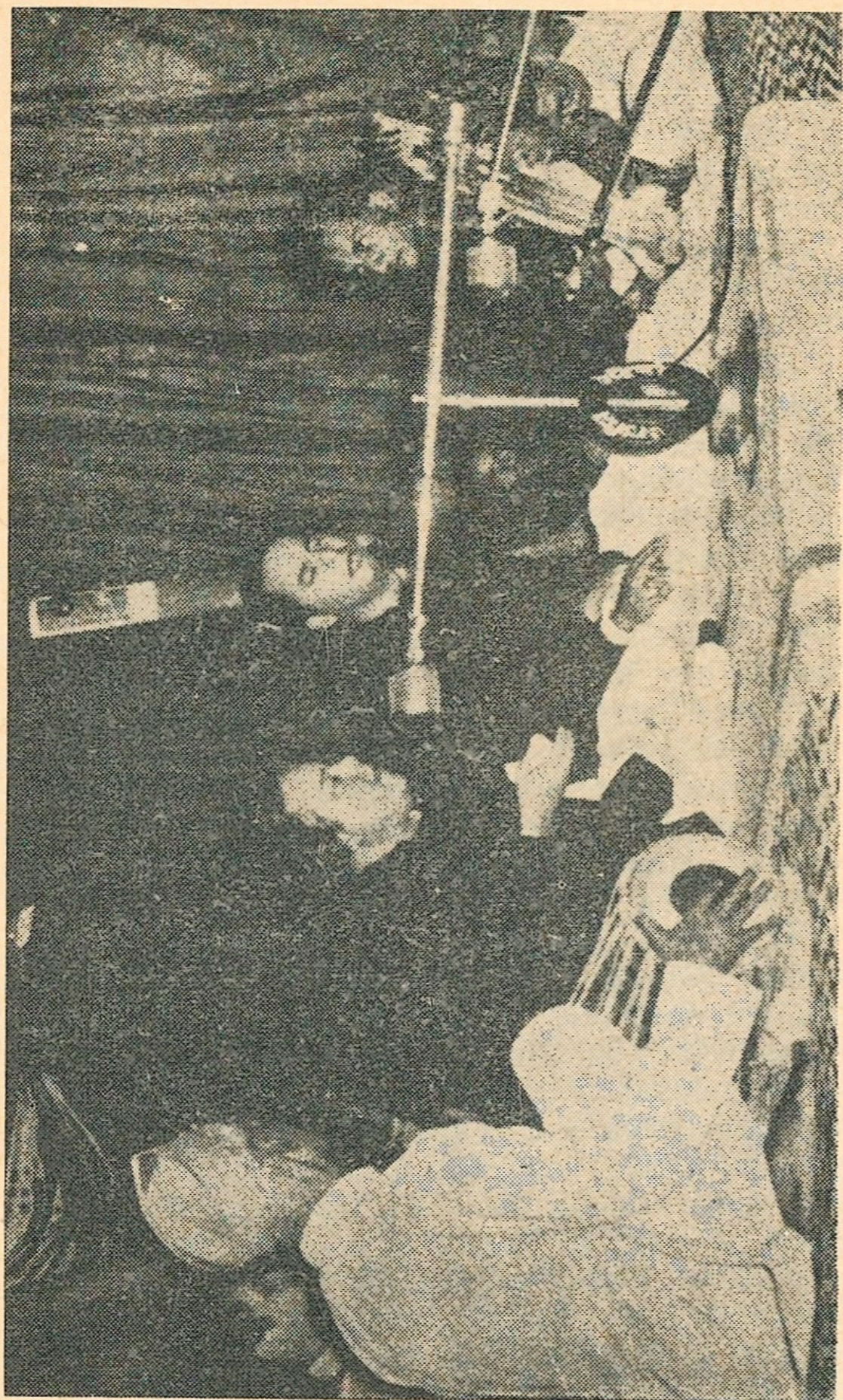
La caratteristica principale della *dhrupad* — forma musicale della grande tradizione indiana che si affermò ai tempi dell'imperatore Akhbar — è la fissità: note, parole e struttura ritmica rispettano rigorosamente uno schema prefisso con l'esclusione di abbellimenti e fioriture e consentendo austere variazioni nella scansione ritmica a condizione di un ritorno ben calcolato al ritmo originale.

Le sezioni (*tuk*) della *dhrupad* (termine contratto da *dhruva pada*) sono quattro: *sthayi*, *antara*, *sanchari* e *abhoga*. Nella *sthayi*, sezione occupata in larga misura dalle note basse, le frasi musicali cominciano ad intrecciarsi intorno alla dominante e quindi tornano alla tonica. La sezione *antara* dà libero gioco alle note della ottava mediana. In essa le frasi musicali conducono verso la *shadja* (corrispondente alla nota re) superiore.

La sezione *sanchari* si apre solitamente con la nota base del secondo tetracordo e conduce all'ottava superiore. Nella sezione *abhoga*, il cantante attraversa tutti e tre i registri e raggiunge il tono più alto compatibilmente con le proprie capacità vocali.

In sostanza la forma musicale *dhrupad* mira ad ottenere gli effetti più straordinari con poche note combinate in uno svolgimento melodico semplice e cristallino presentando così il raga in tutta la sua purezza.

I Dagar Brothers a Indore: Moinuddin e, alla sua sinistra Aminuddin.



DHRUPAD

Dhrupad (originally *dhruva-pada*) is a form of classical Indian music which was developed in the fifteenth century and reached its highest evolution during Akbar's time.

The main feature of *dhrupad* is its fixity. It lays down that the notes, words, time-measures and other aspects must conform to the set pattern. And no embellishments or flourishes or *tananas* of any kind are permitted in its progression. Its chief merit is in its strict adherence to the two fundamental principles of rhythmic advance and movement by determinate degrees. *Dhrupad* aims at the highest possible effect with a few simple, clean and unornamented notes thereby presenting a raga in its pristine purity.

There are *tuks* or sections in *dhrupad*: *sthayi*, *antara*, *sanchari* and *abhoga*. In *sthayi*, bass notes are rendered on a very large scale. Musical phrases are, in the first instance, wovven round the dominant note and then return to the tonic. *Antara* affords a free play of the notes from the middle octave and the musical phrases lead to the upper shadja. *Sanchari* usually opens on the base note of the second tetrachord and leads to the upper octave with artistic twists and turns. In *abhoga*, the singer traverses all the three registers and touches the highest pitch, if his vocal resources permit.

USTAD AMINUDDIN DAGAR

Ustad Nasir Aminuddin Dagar provvede oggi da solo al culto creativo e all'opera d'alta divulgazione della forma *dhrupad* cui con il fratello maggiore Moinuddin (scomparso nel '66) sin dagli anni '40 s'era dedicato formando al suo fianco l'originario duo vocale dei Dagar Brothers divenuto poi famoso nel mondo intero.

Continua così una tradizione familiare che risale a Baba Gopal Das Dagar e ai grandi interpreti che se la sono trasmessa di generazione in generazione sin dall'epoca dell'imperatore Akhbar quando la forma *dhrupad* è giunta al suo grado estremo d'evoluzione.

Aminuddin, che ne è ora il custode più prestigioso, la porta avanti, come esecutore e come maestro, con profondo spirito religioso: da sadhu, da fachiro e da emittente cultore qual'egli è della musica classica indiana ma anche della poesia devozionale sufi.

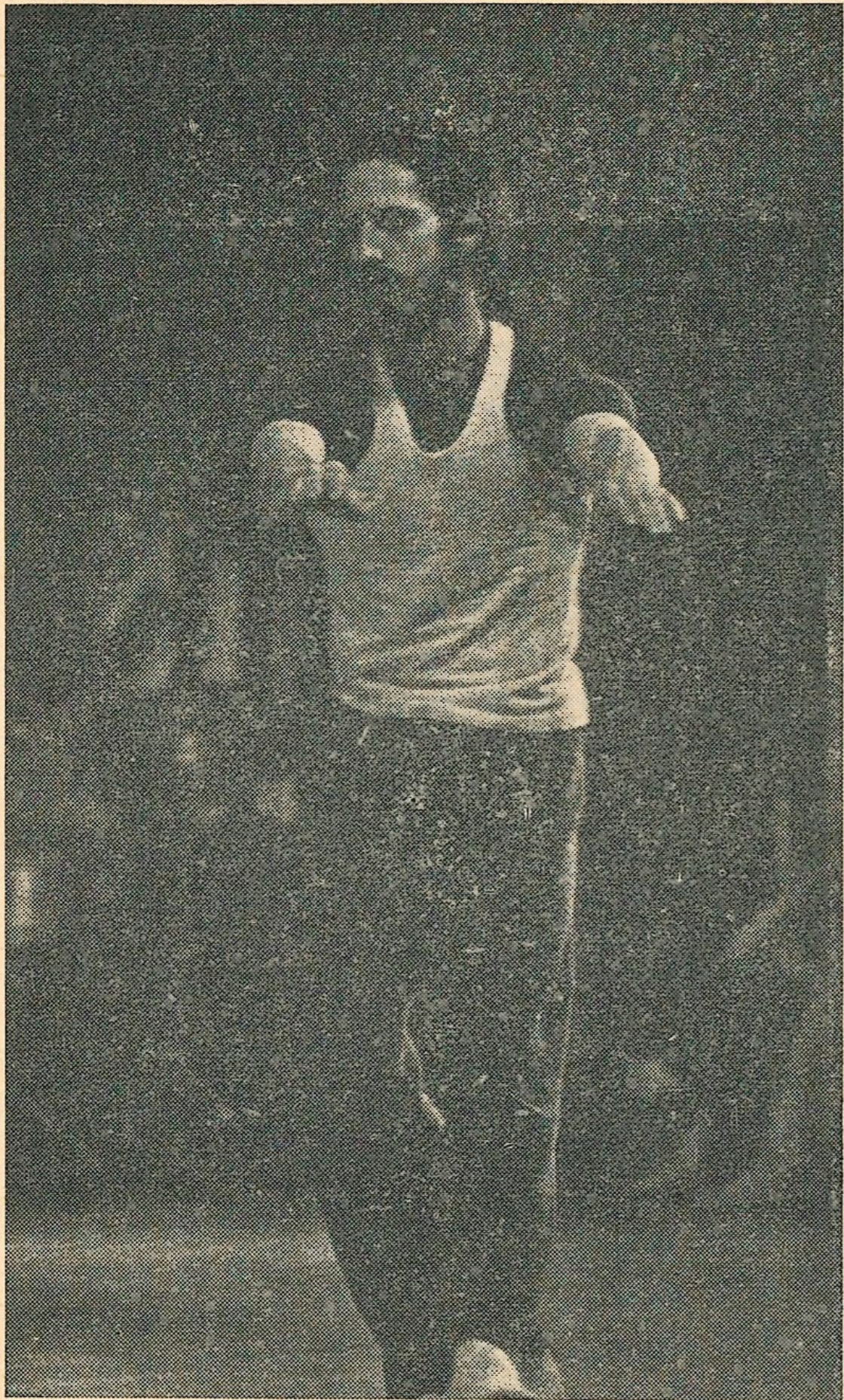
Aminuddin è un raro esempio del totale abbandono cui si può giungere per mezzo dell'arte. Stando ad ascoltarlo cantare si può facilmente giungere ad uno stato di esaltazione nel quale, trascendendo il proprio dato esistenziale, si plana con tutta naturalezza attraverso l'intera gamma delle emozioni: dalla più profonda afflizione alla gioia ineffabile. Tale risultato non sarebbe forse spiegabile senza tener conto che Aminuddin conosce e sa applicare come pochi la teoria delle nove rasi. Le parole del testo determinano le note da impiegare e lo schema in cui vanno inserite affinché il gusto emotivo si stagli nettamente, evocato senza incertezze o contraddizioni e capace di coinvolgere cantante ed ascoltatore in un perfetto unisono.

USTAD AMINUDDIN DAGAR

A sadhu and a fakir with a philosophic detachment, as well as a great classical Indian music vocalist and guru, Ustad Nasir Aminuddin Dagar was born on October 20th 1923 the second son of the famous Late Ustad Nasruddin Khan Dagar (Sangeet Ratnakar) of Indore.

Along with his elder brother, the Late Ustad Moinuddin Dagar — he formed the original, world-famous Dagar Brothers duo, responsible, since the forties, for a renaissance and revival of the glorious tradition of Dhrupad which can be traced back to the great ancestor of his family Baba Gopal Das Dagar alias Imam Khan Dagar.

He is a rare example of the total surrender of the human personality to an art form. To listen to him is to lose all consciousness of the material world and to achieve a transcendent state of exaltation in which the soul glides with ease through the whole gamut of human emotions, from ineffable joy to deep sorrow. This felicity is achieved because the Ustad knows and practices the Nava Rasa theory (classification of all human emotions into nine groups). Words of the song determine the notes and the note patterns to be used. This ensures that one and the same emotion is evoked by the combination of literature and music. As a result, an integrated, composite whole comes about in which the singer and the listener are both enveloped by one dominant mood or emotion.



CONTACT IMPROVISATIONS

Solo dancing does not exist: the dancer dances with the floor: add another dancer and you have a quartet: each dancer with the other and each with the floor.

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In the United States recently a form of dancing has arisen which treats each dancer as a surface to be played upon as is the floor. Named CONTACT IMPROVISATIONS, it resembles wrestling, the Jitterbug, fucking, tumbling and juggling; yet none of these quite describes the other; and none quite describes this dancing. The physical part is best pictured in terms of spectrum of potentials: two people freely improvising movement using the floor and each other as surface rely on gravity as a constant; inertia into momentum as a variable; adamant (the floor) to yielding (skin-muscle-bone-total mass) as surface features; and the variables of give and take, ruled not by set roles for each dancer but by the understanding that each may change from give to take at any time.

This brings us to the non-physical part of this dancing; the state of being or mind permitting mutual freedom, with mutual reliance. The mind is kept empty of preconceptions and memories; it is in the present moments only, meditating on the potentials and on the easiest paths in the energy construct which are available to both dancers: it is a state of abandon; trust in the self and in each other must be total. The ability to help each other and one's self must be ever ready: through constant movement one pursues mu-

tual ease in constant mutual change. The dancer's weight is only his to give; not to possess.

The final factor here considered is time. The division of time into minutes and seconds perhaps clouds the view of time as flow: but in this dancing where units of time are defined by the velocity of the quantity of independent and semi-independent masses involved in movement of and upon the two bodies, time moves as quickly as the dancers move: given a state of constant falling, the glands react as in those falls wherein time apparently stands still and the dancers shift from our pedestrian concepts into a time sense allowing some controls in the endless chain of accidents they have provoked: that is the improvisation in which they make contact.

Roma, July 7th, 1973.

STEVE PAXTON

MARIA MONTEZ

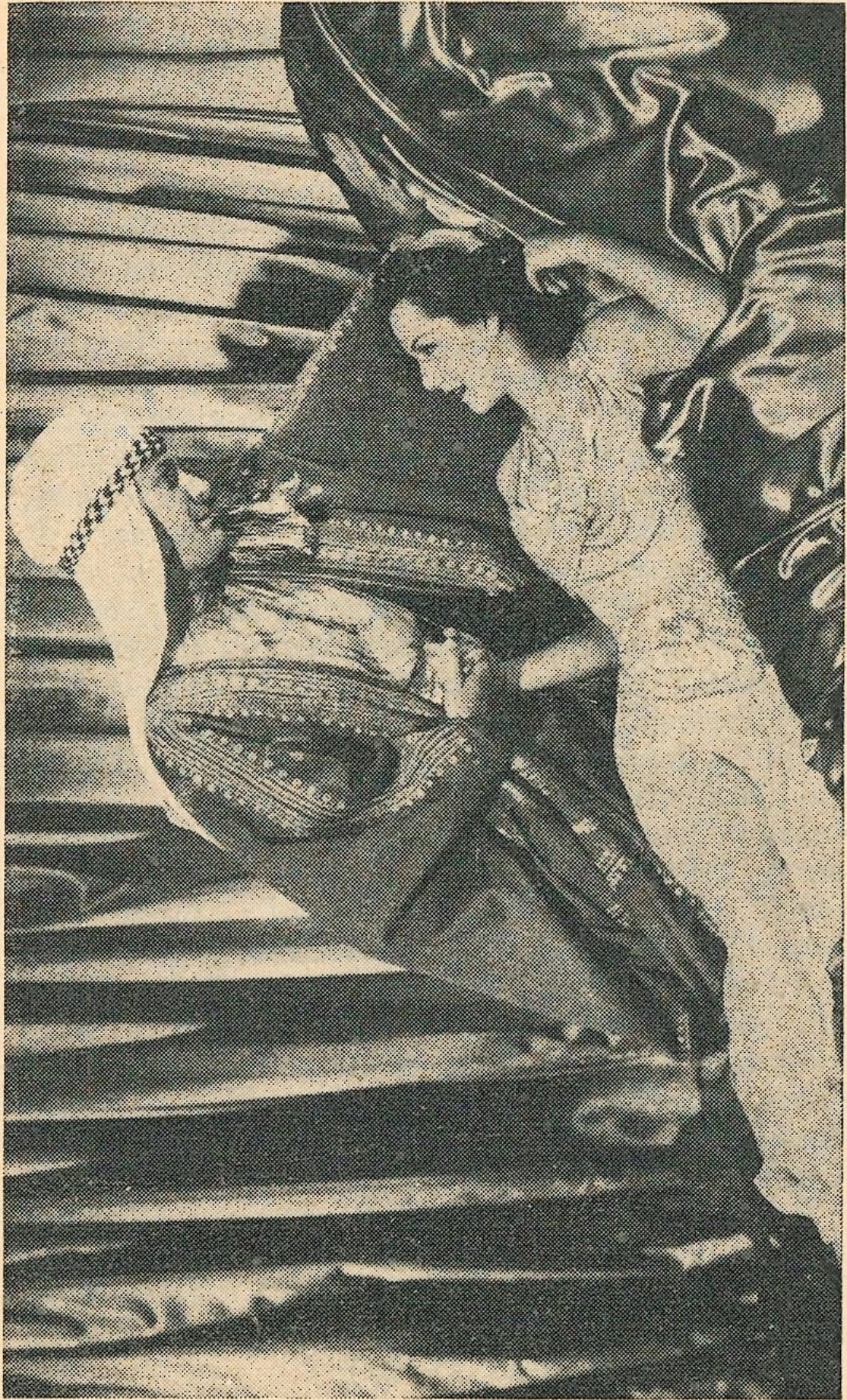
Allorché, nel 1951 a Parigi, venne trovata morta nella vasca da bagno, Maria Montez aveva appena 31 anni e al suo attivo una folgorante carriera di diva che resta legata ai favolosi film di evasione prodotti durante la seconda guerra mondiale. Due di questi — *White Savage* e *Ali Baba and the Forty Thieves*— vengono presentati in questa occasione.

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The film career of Maria Montez was a brief one when she died in her Paris bathtub in 1951 at the age of 31. But today she is thought of in terms of an even briefer period — World War II — and the six Technicolor adventures she did.

These romantic fantasies — *Arabian Nights*, *White Savage*, *Cobra Woman*, *Ali Baba and the Forty Thieves*, *Gipsy Wildcat* and *Sudan* — are landmarks of cinema escapism.

Fabio Sargentini ringrazia Edit Deak, Antonietta Perez, Eric Spilker, Ulisse Benedetti e Simone Carella per la loro preziosa collaborazione.



ALI BABA AND THE FORTY THIEVES

(Univ., 1944) C—87 M.

Producer, Paul Malvern; director, Arthur Lubin; screenplay, Edmund L. Hartmann; art directors, John B. Goodman, Richard H. Riedel; set decorators, R. A. Gausman, Ira S. Webb; music-music director, Edward Ward; song, J. Keirn Brennan and Ward; choreography, Paul Osgard; assistant director, Charles Gould; technical adviser, Jamiel Hasson; dialog director, Stacy Keach; sound, Bernard B. Brown, Robert Pritchard; special camera, John P. Fulton; camera, George Robinson, W. Howard Green; editor, Russell Schoengarth.

Jon Hall (Ali Baba); Maria Montez (Amara); Turhan Bey (Jamiel); Andy Devine (Abdullah); Kurt Katch (Hulagu Khan); Frank Puglia (Cassim); Fortunio Bonanova (Baba); Moroni Olsen (Caliph); Ramsey Ames (Nalu); Chris-Pin Martin (Fat Thief); Scotty Beckett (Ali as a Boy); Yvette Duguay (Amara as a Girl); Noel Cravat, Robert Barron (Mongol Captains); Jimmy Conlin (Little Thief); Harry Cording (Mahmoud); Ethan Laidlaw, Hans Herbert, Dick Dickinson, Joey Ray, John Calvert, David Heywood, Pedro Regas (Thieves); Eric Braunsteiner, Jerome Andrews, Alex Goudovitch, Ed Brown, George Martin, Dick D'Arcy (Dancers); Rex Evans (Arab Major Domo); Belle Mitchell (Nursemaid); Harry Woods, Dick Alexander, Art Miles (Mongol Guards); Alphonse Berge (Tailor); Charles Wagenheim (Barber); Wee Willie Davis (Arab Giant); Norman Willis, Pierce Lyden, Don McGill (Guards); James Khan (Persian Prince); Theodore Patay (Arab Priest); Angelo Rossitto (Arab Dwarf).

WHITE SAVAGE

(Univ., 1943) C—75 M.

Producer, George Waggner; director, Arthur Lubin; story, Peter Milne; screenplay, Richard Brooks; music, Frank Skinner; music director, Charles Previn; assistant director, Charles Gould; art directors, John B. Goodman, Robert Boyle; set decorators, R. A. Gausman, Ira S. Webb; sound, Charles Carrol; camera, Lester White, William Snyder; editor, Russel Schoengarth.

Maria Montez (Tahia); Jon Hall (Kaloe); Sabu (Orano); Thomas Gomez (Sam Miller); Sidney Toler (Wong); Paul Guilfoyle (Erik); Turhan Bey (Tamara); Don Terry (Gris); Constance Purdy (Blossom); Al Kikume (Guard); Frederick Brunn (Sully); Pedro de Cordoba (Candlemaker); Anthony Warde (Clark); Jim Mitchell, Bella Lewitzky (Specialty Dancers); John Harmon (Williams); Minerva Urecal, Kate Lawson (Native Women).

RELAX!

VIAGGI:

ZEUS TOUR

Via Carducci 24, Roma

