

Clipping

Cheers and boos for the controversial '9th' by Agrupación Señor Serrano

Like a train crash, cheers and boos were mixed at the end of Friday's concert of the OBC in which the 'Ninth Symphony' of Beethoven was presented seasoned by the audiovisual arts of Agrupación Señor Serrano. The masterpiece of the genius from Bonn came served by a dramaturgy of the theater company that transformed the music into a soundtrack of a film of illusions, frustration, defeat and rebirth of hope in this 'Europa Garden Center ', changing the sense of a symphonic and abstract work in an audiovisual programmatic concert. In the end, the audience was divided between those who applauded furiously and those who protested. The truth is that the dressing provided a simple and well-done story, and although it is also true that before this sublime music the images abound, the proposal enchanted the less accustomed to the rite of the classical concert. The life-long subscribers of the Auditori questioned it. Proposals such as this give variety to a stereotype that has been questioned for decades: the format with which classical music is offered. Is a form that has remained almost unchanged for 150 years, valid in the 21st century? The controversy has surely made audience and players reflect. Goal achieved.

Pablo Meléndez-Haddad
El Periódico, 16.03.2019

Beethoven among flowers, smooching and boos

The Auditori has achieved something as unusual as finishing a work of sure success as Beethoven's Ninth with a resounding mixture of applauses, cheers, whistles, boos and shouts of indignation. After the serene musical reading directed by Kazushi Ono, the performance of the Agrupación Señor Serrano ended up irritating a good part of the audience. In the performing language of Agrupación Señor Serrano, the deployment of scale models, video projections and artisan videos finds a powerful ally in the music of their own creation that animates their multimedia shows. But, before the energy, the lyricism and the dramatic force of Beethoven, they remain as a background of a work so colossal that it does not need more stories than music itself.

Javier Pérez Senz
El País, 17.03.2019

Out of place

The problem of the live video work projected during Beethoven's Ninth Symphony at the Auditori by Agrupación Señor Serrano was not the figure of the cock in erection on the screen; nor homosexuals kissing on stage live; nor the disco-style smoke while the Hymn to joy sounded. The problem was another and it is called being out of place. The problem of Auditori's bet was to put a conceptual audiovisual as background of one of the most sublime, timeless and elevated works of art in the history of music. An audiovisual like the one that was seen is fine for a series of theater or television, where, if you want, different companies represent with images phenomena such as football, politics or the EU. But not with two hundred musicians making Art in capital letters with a work that, almost two hundred years later, continues to fill theaters around the world. Not here.

Fernando Trias de Bes
Ara, 17.03.2019

Agrupación Señor Serrano shakes L'Auditori with its Beethoven's 9th

The Catalan theater company transforms the symphony into a visual poem in four movements. As the company usually does, it uses metaphor to produce parallel poetic content. And it wonders if Europe is a garden or is it a dumping ground. And if it is a garden, how should its flowers be cared? Does the garden have to be closed by a fence and protected by a bouncer? What is it exactly a weed? The company manipulates everyday objects, filters them through technology and projects them in real time on a giant screen. Before certain sacralization of some classical repertoires, and even more if it is the Ninth, the proposals in which the classical field converges with theater or contemporary art are uncomfortable to the most classical mode of reception. That is, the one that carries expectations of "recognition" of classical music and that does not see it as a space for creation. And yet, was not Beethoven himself an innovator? In spite of his deafness, his political disappointment and his amorous failures, he ends his last symphony with joy, with a "Let's embrace, oh brothers". But who are the brothers? The conceptual answer, as was seen yesterday in the first of three performances, is what breaks schemes in a conservative hall like L'Auditori, with actors smooching erotically while the music ends. Five minutes of applause between boos and shouts of "Get out!". But on the way out, nobody goes home as usual. People, excited, comments the work. "I loved it," says one woman. "Isn't it the Hymn to joy? Today, everyone will have sex at home!"

Georgina Sedano

La Vanguardia, 16.03.2019

