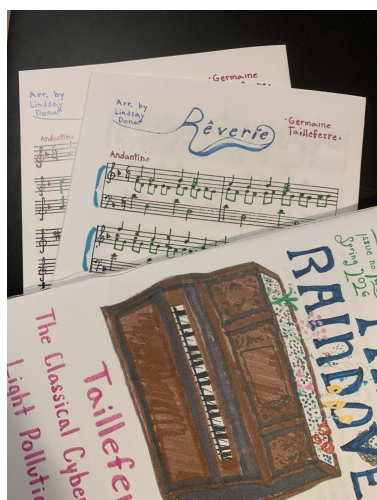


Lindsay Donat y The Raindove Project

En un mundo en el que la inteligencia artificial actúa como globalizador estético (al igual que antes Starbucks y otras marcas multinacionales colonizaron las ciudades, homogeneizándolas); en el que carteles, fotos, avatares, e incluso mensajes pretendidamente personales vienen escritos por chatgpt o por sus marcas similares, la revista de *The Raindove Project* es una sorprendente ráfaga de aire fresco. Está hecha a mano. Se envía por correo postal. Cada ejemplar está cosido. Incluye ensayos, y una partitura con un arreglo original escrito de forma manual (en este caso, una obra de Germaine Tailleferre) en forma de separata, como aquellas revistas de música de siglos precedentes. La revista es de frecuencia cuatrimestral y tiene como eje temático a compositoras de los siglos XIX y XX.



Su propuesta nos pareció tan atípica para los tiempos que corren que decidimos indagar en la persona que ideó este proyecto: Lindsay Donat, contrabajista.

"I started The RAINDOVE as a way for people to engage with music written by female composers in a comprehensive and tactile way. The print-only publication (sort of a cross between a DIY zine, academic-style journal, and culture magazine/review) features a hand-written score of a song or short work by a female composer in each issue. It also contains biographical information on the composer, light theoretical analysis/score specific information, and other articles relating to musical topics.

As a double bassist who loves to play solo music and transcriptions, I have always been on the lookout for repertoire outside of the small canon that exists for my instrument. In my search, I have discovered many wonderful pieces written by women that are underappreciated that I want to share. I am particularly focused on music written by French composers during the interwar and post-war periods, when women began to have more educational and professional opportunities. This music is so different from the standard double bass concertos I grew up learning, as it contains more tonal ambiguity and colors - opening a world of musical exploration.

I was a bit worried at first that a physical publication would be limiting, but it brings me so much joy to know my readers might have one of my scores resting on their music stand for their morning warm-up, or a copy of the articles in their bag to flip through while on the train. There is an element of intimacy. I have been lucky to start this project at a time when people are craving analog experiences and physical media.

In today's political climate, when women's history and art are being increasingly devalued in certain spaces, I am grateful to have a space where I can research, learn, and connect with a community that values the stories and work of women."

Lindsay Donat ha lanzado una edición de las 3 Piezas de Nadia Boulanger para cello y piano (1914) en arreglo para contrabajo y piano. Sobre dicha edición, dice: *“This arrangement keeps the work in the original key (and down an octave) to preserve the sound colors that are integral to the work's emotional and atmospheric effect. My general approach was to prioritize style while also considering clarity and playability when changing octavations, bowings, and chords.”* [“Este arreglo mantiene la obra en su tonalidad original (y una octava más grave) para preservar los matices sonoros que son parte intrínseca del efecto emocional y atmosférico de la pieza. Mi objetivo general fue dar prioridad al estilo, sin descuidar la claridad y la ergonomía de la interpretación, a la hora de modificar octavas, arcos y acordes.”]

Lindsay Donat ha compartido con nosotras este video de un fragmento de su interpretación.

youtube.com/watch?v=YTrAwG8ahD0&feature=youtu.be

Nadia Boulanger: 3 Pièces pour violoncelle et piano. N°3: Vite et nerveusement rythmé

Lindsay Donat, contrabajo

Alan Xuesong Lin, piano

La edición se puede adquirir en este enlace:

<https://lindsaydonatbass.com/store/p/three-pieces-by-nadia-boulanger>

Lindsay Donat tiene perfil en Instagram

@lindsaydonat



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