



Augsburg premieres at Rayuela Festival

MADDY SIITER AND NOAH FELDMAN, CONTRIBUTORS

A collaboration between Augsburg's assistant composition professor Reinaldo Moya and concert pianist Matthew McCright titled "The Way North" was unveiled on Friday, Oct. 6 in Sateren Auditorium. The Rayuela Festival aimed to highlight an immigration journey from Central America to the United States. In English, "rayuela" translates to "hopscotch" and Friday's performance allowed audience members to do just that.

While Moya described his own migration from

Venezuela as a teenager as relatively easy, the piece intended to shed light on the emotional journey many other stories face.

"I was really drawn to [the idea of] passing through, leaving everything behind. There's something cinematic about that. There's a parallel there, between wandering person and wandering artist," Moya explained as the evening began.

As a prelude to the composition, Augsburg students joined performing arts professor Beliza Torres Narvaez for a short spoken word reading

based on the novel "The Beast" by Oscar Martinez which tells the story of South American migrants journeying through Mexico via train. Though spoken word is typically performed in an aggressive manner, it was not just the tone that sent chills through my spine. The words alone highlighted the horror, turmoil and bravery of migrating. The desert is a "cemetery for the nameless," and rape is described as a "border-wide practice."

When the readers stepped down from the stage, McCright sat down at the piano bench

and began to play. What started in a quiet, somber tone quickly evolved into a dark and haunting melody. It then broke into complicated harmonies and transcended into more delicate tones.

As the piece progressed, we heard more and more contrast in emotion. Just like the translation suggests, we hopscotched through not only feelings but literal places as well. Each transition — usually a long pause and deep breath by McCright — brought the audience to the varying feelings attached with leaving home, jumping trains and find-

ing comfort in the new. While at times these new settings were difficult to follow even with the help of a program guide, I enjoyed the concept. Even if one was to lose their place, the heavy, stomach-punching emotion was still present.

As for the ending, a spectacular final melody brought visions of hope and concluded with a final pause. This was followed by overwhelming applause and a standing ovation. The feeling I got after the piece was the perfect emotional mixture of happiness, tearfulness and amazement.

Opinion: Keep music out of literature

GABRIEL BENSON, COPY EDITOR

Many Augsburg students may have been put under the impression that the Nobel Prize is only given out for peace, but there are prizes for physics, chemistry, medicine, economics and the only category that I really keep an eye on year to year, the literature award. Last year, the award became host to an unlikely recipient: musician Bob Dylan.

Winning for "having created new poetic expressions within the great American song tradition," this decision left many, myself included,

befuddled. However, nobody seemed more confused than Bob Dylan himself. For many weeks, he declined to travel to Stockholm to accept the award, and it was not until June that he gave his Nobel Lecture. "When I first received the Nobel Prize for Literature," Dylan said in his speech, "I got to wondering exactly how my songs related to literature."

Same, Bob. Same.

It's not that I hate music. It's not that I don't believe that music lyrics have a poetic quality; they most certainly

do. However, there is something sacred about the words on the page, the commitment to literature as an artform that Bob Dylan does not use. Music is art, and art is amazing, but music doesn't fall under the category of literature.

There is some historical precedent for musicians winning the award. Among epic authors such as Toni Morrison, Ernest Hemingway and Sinclair Lewis, one other musician has won. Rabindranath Tagore won the Prize in 1914 "because of his profoundly sensi-

tive, fresh and beautiful verse, by which, with consummate skill, he has made his poetic thought, expressed in his own English words, a part of the literature of the West." Dylan and Tagore aren't the only unusual winners. English Prime Minister Winston Churchill won in 1953 for "his mastery of historical and biographical description as well as for brilliant oratory in defending exalted human values."

This year, the Prize returned to the hands of the creators of classic lit-

erature: Kazuo Ishiguro, author of "Never Let Me Go" and "The Buried Giant." In the explanation for the award, the Nobel Committee wrote that Kazuo "in novels of great emotional force has uncovered the abyss beneath our illusory sense of connection with the world."

I'm happy that the the Nobel Prize for Literature was given to an author this year, and I'm glad that giving the award to Dylan was not an attempt to set a trend.