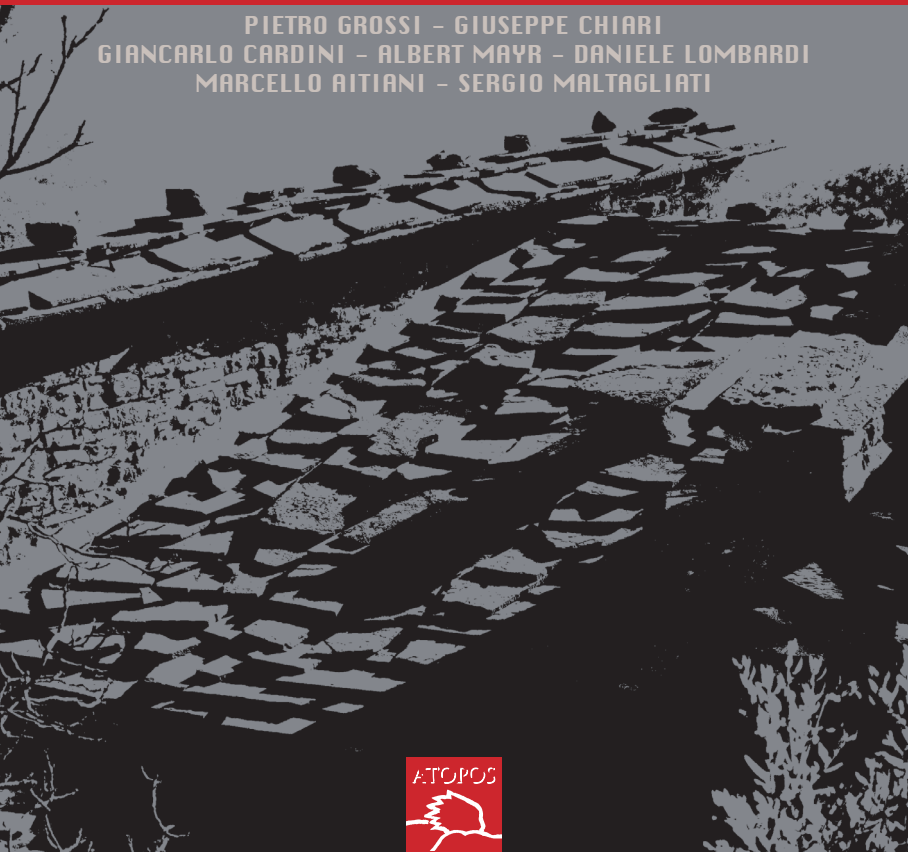


SUONO SEGNO GESTO DIVISIONE A FIRENZE 2

PIETRO GROSSI - GIUSEPPE CHIARI
GIANCARLO CARDINI - ALBERT MAYR - DANIELE LOMBARDI
MARCELLO AITIANI - SERGIO MALTAGLIATI





More than 50 years of musical culture have taken place in Florence since the end of World War 2. This should be systematically explored.

Besides the celebrations, it is time to acknowledge that, during the 1960's, Florence produced a "Musica d'Arte" which could retrieve perception, memory, action and performance, through a dramatic meta-language exalting the potential of emotion and atmosphere through the confrontation triggered by individual experiences, opening the way to discoveries of new creative and poetical horizons. The confrontation and dialogue with several of the historical avant-garde's most profound sources regarding synesthesia - from Kandinsky to futurism, from Scriabin to Schoenberg and the Bauhaus - was to bring the Florentine approach to maturity. In addition to audible forms for listening, the interaction between gesture, sound and vision became sign, making music utopia. This conception for a new music was a phenomenon which was also born and developed in Florence. In no other location during the 60's, in fact, was there a comparable wealth of artistic experiences joined in debate and research upon the interaction of sign, gesture and sound.

In particular, the "picture-graphs" of Bussotti and the works of Chiari allow us to articulate a timeline with regard to this production and this question. Pietro Grossi, Giuseppe Chiari, Giancarlo Cardini, Albert Mayr, Daniele Lombardi, through their investigations, results, works and activities – testimonies of inexhaustible vivacity, widened and deepened aspects of this "Musica d'Arte" proposing it in the most qualified and prestigious institutions throughout the world thereby demonstrating Florence's innovative contribution to the 20th century – a century in which occurred the greatest development and the greatest concentration of techniques, technologies, new sounds, new experimentation and experiences in the field of music. Beginning in the late 1980's, Marcello Aitiani and Sergio Maltagliati took part in this movement.

This is a symbolic occasion, then, as well as rare, and a favorable augury for the future – that Florence, a city at the roots of European civilization, will be given credit for one of its most authentically original and innovative contributions.

Pietro Grossi

Dear Grossi,

Your concerto for orchestra, to which I listened attentively last evening, made an excellent general impression on me. In particular, the Finale interested and amazed me with its exceptional timbral imagination.

Goffredo Petrassi

...If there is someone who is interested in sound, in the sonorous result, who actually venerates sound, it is Grossi because he accepts sound no matter what it is. For him sound is always "beautiful", oh no - not so much beautiful as I have said, if anything marvelous, miraculous and, more simply put, sound. Others can keep the adjectives amidst the continual transmigration of taste. What is sound? That is the problem. Certainly not a question to answer with words. We play, simply, even if, in order to do so in heavenly peace, one must construct a studio piece by piece. This is the essential, central role that Grossi assigned for himself at the marrow of the history of things made with sounds.

Fausto Pirandello

Giuseppe Chiari

To make music visible means to display it, to give it light. It means to let the unconscious tongue of the world (in this, one thinks of Schopenhauer or Nietzsche) be clearly evident, displaying itself together with its silence. That is why sound is the music of things. That is why a smashed guitar "does not sound but is music".

Roberto Carifi

Giancarlo Cardini

"Dolcemente turbato" (softly agitated) is, at the heart of it, all of Cardini's piano, not only the ostinato figuration. Those disturbances across his sky, almost always an azure fixedness: azure gray.

Carlo Maria Cella

One could risk saying that, for Cardini, underlining the poetic-suggestive given, spontaneously crystallized at the spring of its origins, has priority over the transformation of a perceptual stimulus into a closed formal product – whether that be technological or experimental.

Michele Porzio

Albert Mayr

With microphones on the public streets and squares, with musical instruments in the open field and, above all, with his attentive ears and his sensibility for the sonorous and rhythmic wealth of places and situations, Albert Mayr has often removed music from the idealized limits of the concert hall, placing it in the global, anthropological context which it already occupied in antiquity in the form of "musica mundana" and "musica humana".

Andreas Pfeifer

Daniele Lombardi

Acknowledging his debt towards "The experiences of sign-gesture-sound" of the 1970's, Lombardi, subsequently departed from it to reach (by way of a route which he himself described) something much different, a sort of synthesis (which, if we were more courageous, we would think definitive) of a series of problems left open by the Masters of that experience.

Just as the post-serialists (excuse me for the simplification) have directly confronted the large store of ideas and suggestions inherited from the Viennese School, a few loners (Lombardi among the first, according to at least one other Florentine - Bussotti) have worked in another direction. The results form a compact body of work where the music "to see" and the music "to hear" have become two sides of the same coin. I think, for example, of the Symphony for 21 pianos, where the material, musically fluid and reverberant, is set within a massive mineral structure inlaid with diagonals, grooves, spots and slashes. A visual suggestion which we find as well in the performing body, in the constellation of keys, hands, pianos, monitors, and in the flesh (of the pianists, of the mass of spectators). A sort of epiphany of body-sound-material, with the chromatic predominance of white and black of the keys and of the score, a multi-sensory probe of variable and iridescent density. In Lombardi, the composer of images, the inspiration is the same (while the instruments of the craft differ), but we always find the immanence of Zero Time: like Utopia, the enticement and temptation of the conquest of another dimension "which has no limits, is not linear and does not run like a clock".
"There is a secret and, as it must be, everyone has their revelation".

Michele dall'Ongaro

Marcello Aitiani

Marcello Aitiani is one of those rare contemporary artists who not only thinks but also works in an interdisciplinary dimension – or better said: a total dimension... In his work he employs all the multiple interests which have attracted him for many years – as painter and, in some way, as sculptor, as musician and as poet.... His experimentalism is clearly focused, not vaguely heuristic, a fact which renders Aitiani rather isolated in the Italian panorama. Furthermore, given the complexity of intellectual tensions implied, his work is certainly neither easy nor adapted for public consumption. He is absolutely autonomous and constitutes one of those cases which leaves hope of discovery to future historians...

Enrico Crispolti

Sergio Maltagliati

The interaction and fusion between diverse codes of communication is the fulcrum for Sergio Maltagliati's research. The use of new technologies permits him to integrate sound, image and text within the same work offering the spectator a multi-sensory experience. With a particular attention to the sound component, daughter to the best tradition of research on synthetic and electronic sound. Oper@pixel is a project for use on internet which generates continually diverse audiovisual compositions utilizing images and sound frequencies borrowed from the universe of cell phones, chat rooms and e-mail. And also logos, ringtones, banners and small designs in Ascii code.

But these new languages of contemporary communication intersect with a historical component: traditional lyric opera, an unusual presence in its new digital guise. The project represents a fascinating attempt to make tradition and the contemporary meet, as well as to investigate the structure and the esthetic possibilities of the new language. Codes which evolve in front of us every day at a disorienting speed. Experimentation like this, which confronts the problem both from an esthetic and conceptual point of view, is probably the best way to metabolize and understand, at a deeper level, the change to which we are all testimony.

Valentina Tanni



ATP 010

SUONO SEGNO GESTO VISIONE A FIRENZE 2

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**PIETRO GROSSI – GIUSEPPE CHIARI
GIANCARLO CARDINI – ALBERT MAYR – DANIELE LOMBARDI
MARCELLO AITIANI – SERGIO MALTAGLIATI**

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|---|-----------------------|--|------------------|--------------|
| 1 | P. Grossi | Sound life 4 | 1979-1985 | 09:50 |
| 2 | G. Chiari | Intervalli 2* | 1950-1956 | 04:20 |
| 3 | G. Chiari | Intervalli 3*
Pianoforte: Daniele Lombardi | 1950-1956 | 06:03 |
| 4 | G. Cardini | Canti segreti (Sonata n. 2)
Pianoforte: Giancarlo Cardini | 1989 | 13:23 |
| 5 | A. Mayr | So könnte es geschehen,
so oder ähnlich II* | 1970 | 07:10 |
| 6 | D. Lombardi | Trasale Sospeso*
Pianoforte a 4 mani:
Gabriella Morelli e Giancarlo Simonacci | 1991 | 08:20 |
| 7 | M. Aitiani | Canto dell'allegrezza II* | 1985 | 06:01 |
| 8 | S. Maltagliati | >Automated_Music 1.02* | 2001 | 08:53 |

*world premiere recording

total time 64:12

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