

# CROSSROADS 2021

International Contemporary Music Festival

26 – 29 October 2021, Salzburg

**COLLETTIVO\_21 (IT)**

Mittwoch, 27. Oktober 2021

20.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

# PROGRAMM

Luca Guidarini	Still life: electric matter with living flesh (2021, UA)
Arshia Samsaminia	Micro-Moments III (2021, UA)
Claudio Panariello	Private Journal of dreams (2020, ÖUA)
Sara Stevanovic	Atrocity of sunset (2021, UA)
Mattia Clera	D'Improvviso (2021, UA)
Luca Ricci	Le mie corde non si distendono (2021, UA)

## Collettivo\_21 (Italy)

Mitwirkende | Performers:

Giulia Pastorino (E-Gitarre), Daniele Nava (Klavier), Alessandro Mazzacane (Violoncello), Antonio Magnatta (Schlagwerk), Lorenzo Di Marco (Flöte), Lorenzo Moretto (Saxophon), Luca Guidarini (Live electronics, Sound Projection)

## LUCA GUIDARINI

*Still Life: electric matter with living flesh*

*Still Life: electric matter with living flesh* investigates a narrow field of physical relationships between the instrumental practice of the flute and piano duo and the sonic imagery of personal artistic research on the electroacoustic new lutherie. The artistic practice of still life, evoked by the title, consists of a personal interpretation of inanimate objects. In this case, the inanimate materials to be interpreted are the piano, the flute, the two performers [living flesh], and two electromagnetic coils [electric matter]. The form and the technical representation of the „still life“ enter into a close relationship with the human body: the movements of the exaggerated musical gestures, become sonic sources thanks to the MMG sensors (X-th sense, conceived by Marco Donnarumma). The sound of the muscles creates one of the electronic layers of the piece, controlled by two machine learning algorithms. The electromagnetic coils are acting as autonomous musical instruments, creating an electromagnetic silent feedback with the relay, then manipulated by live electronics and machine learning algorithms. The piece, commissioned by and written for the ensemble Collettivo\_21, is dedicated to Daniele Nava and Lorenzo Di Marco.

## ARSHIA SAMSAMINIA

*Micro-Moments III*

*Micro-Moments III* is part of my composition cycle „*Micro-Moments*“ related to my Doctoral thesis at Aristotle University of Thessaloniki. The main idea for different parts of the „*Micro-Moments*“ cycle is mainly to focus on Persian ancient micro-intervals and Scales (Dastgāh/ Maqām) with the HEJL notation system approach which has been extended by Marc Sabat. The compositional materials which I have used for „*Micro-Moments III*“ has as its foundation of the Zirafkand Maqām, recalculated from the book „*Jami al-Alhan*“ written in the 13<sup>th</sup> century by the Persian musician and theorist Abd al-Qadir Maraghi.

## CLAUDIO PANARIELLO

*Private Journal of dreams*

Commissioned by and written for *Ensemble Collettivo 21*, *Private Journal of Dreams* is a stream of five sound dreams that seamlessly follow one another. The piece is a sonic bubble that slowly gets bigger, engulfing the performers and the audience who are more and more exposed to the most inner – and often unconscious – part of the Composer's mind, his private dreams. Five interconnected oneiric scenarios where both eerie and comfortable sonic events evoke blurred images and unstable memories, without offering any unambiguous decoding key. On the other side, *Private Journal of Dreams* represents also the meeting point of a compositional strategy based on the collaboration between two adaptive systems: a human being, the composer, on one hand; and an artificial adaptive system (designed by the first one), on the other. While the system has specifically created the electronic part, which in turn is the expression of its inner world and dreams, the composer has co-acted with it in the creation of the final musical work, offering his private chest of visions. *Private Journal of Dreams*, both in the title and in the inspiration, owes its deepest birth to Emanuel Swedenborg's *Journal of Dreams and Spiritual Experiences*.

## SARA STEVANOVIC

*Atrocity of sunset*

*Your existence on earth comes to an end with the permanent and irretrievable loss of the ability to think of yourself from the first person.*

I decided to write this piece in the first person: the piece will be I. Though it is much more complex than that. There is not one simple answer to: „who are you?“ and there is not one simple I that makes us complete. This piece simply reflects the period in my life when I became aware that somewhere in the hallways of one's own personality there is one little door locked from the inside; an unfinished attic that will (maybe forever?) remain maddeningly unknowable. Ultimately there is no map, no way of knowing exactly where one stands. "I am, I am...", short twist of acid in one's voice; an obscene amount of effort put into being: from the first person.

## MATTIA CLERA

*D'Improvviso*

This short study explores specific qualities of the flute, focusing on musical gestures that spring from the anatomy of the instrument, rather than its history. This piece was born as a result of an investigation of relationship among fingerings, as opposed to relationship among pitch sets, and through fingerings explores ways to generate tension through speed and instability through slow gestures.

## LUCA RICCI

*Le mie corde non si distendono*

The first sonic idea of the piece comes from Antonin Artaud's radio work "To Have Done with the Judgment of God" (1947): here Artaud's vocal cords seem to be still – paradoxically – "scratched" in tension, even during the pauses of the speech. A second input is the famous video showing a policeman kneeling on George Floyd's neck, preventing him from speaking. These two suggestions have been merged into a single musical image: instrumental strings and vocal cords are tirelessly "squeezed" and put under pressure, so that the sounds have to "struggle" in order to liberate themselves from this "physical" constraint and to explode all around.

## Collettivo\_21 (Italy)



*Collettivo\_21* is a contemporary music ensemble, formed by young professionals, born in Piacenza in 2015 in the "G. Nicolini" Conservatory. Defined as an eclectic ensemble, *Collettivo\_21* works since its beginning with musicians and composers from all over Italy and Europe and explores different aspects of contemporary classical music, often crossing the boundaries that define it as such, collaborating with festivals and exhibitions of contemporary art and artists such as Giovanni Sollima, Umberto Petrin, Marco Domenichetti, Evan Parker, Ike Willis, Elio (by Elio e le storie tese), Gianpaolo Antongiolami and Walter Prati. *Collettivo\_21* has premiered works by Frederik Rzewski, Giorgio Colombo Taccani, Riccardo Dapelo, Luca Guidarini, Luca Ricci among others. *Collettivo\_21* is also the organizer of the first festival of contemporary music in Piacenza - „*Incó\_ntemporanea*".