

# PROJECT DRAFT | name to be defined

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## INTRODUCTION

The musical and artistic group “(name to be defined)” is an international “ensemble” of musicians composed of (in alphabetical order):

Lorella Calzolari, flute (recorder) and installation  
Silvia Falavigna, violin  
Eva Malmros, voice  
Bernt Malmros, keyboards, violin  
Magnus Malmros, violoncello, electric and acoustic guitar  
Nanna Malmros, violin  
Antonella Montali, soprano voice  
Erik Montannier, drums  
Erena Ransfield Rhese, voice, drum and project inspirer  
Agnes Sarmiento, soprano voice

These musicians are coming from different traditions and places, beginning from the Maori culture of New Zealandl as far as Sweden, France, Spain and then Italy where they gathered for the first time in a little village of Parma province last September 2009.

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## REASONS AND THEORETICAL MEANS OF THE PROJECT

The mutual purpose of this meeting of talented people is to awaken public opinion to water subject by using the creative practice of music. The water, meant as resource for the man life on the earth and as very element of the life, is indeed the core of the compositional and performative attention of this group.

The first intervention in Italy of this musical project has given birth to “**LA CASCATA | movimento dell’acqua in musica**”, a sonata in four movements. This musical project is based on the rearticulation in a holistic way of musical types and suggestions which are actually culturally distant such as the Baroque music and the shamanic rhythms, the opera singing and the scratched and dirty sound of the electric guitar. This rearticulative modality is exploring the polysemous potentialities not only of the music in general or of the harmony in particular but of the sound which is pure vibration before becoming music. Starting from listening to the natural sounds, in a “*subtilis*” way, the musical pieces of this group are coming out as poetical synthesis of this listening full of respect and spirituality.

The performance of the composed pieces is followed or included in an installation made by emergent artists such as Lorella Calzolari (already a group member) and others. The artistic work of both Calzolari and the involved artists is under progress and it concerns the possibility of studying a *site specific* collocation in the different places which will host the performance of the musical pieces during the “(name to be defined)” group different stages. Anyway, it will be a work done starting from the elaboration of the relation between shape and sound, volume and silence which will imply the realization of big-dimension sculptures and the use of multimedia means such as video projection, photo and dance performance.

Therefore, this project is a wide-range artistic project, where, besides being strictly musical or sonorous, the means used are performative and visual in a very wide way.

The intention of this group is to work out its own research by using different skills concerning the range of arts and show business so that, within these involvements, it may coordinate a movement for the attention towards the preservation and acknowledge of both the vital importance and big spiritual value of the water.

The centrality of the water subject is leading this project to explore the potentialities of both the sound and rhythmic from the inside, from the zero time of the creative communication that the water itself contains. Starting from the research on the origins of our meeting with the water, information and primary links will be brought within this project stuff with enthusiasm and energy. Therefore, in a few words, this project purpose is to reactivate these links and the memory of these precious information.

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## OBJECTIVES AND OPERATIVE MODALITIES

This project is meant to deepen the above mentioned research and to carry its purpose during a series of stages in Italy and in Europe in general, starting from Sweden, France and Spain.

For each event organized within this project, there will raise proper funds from public institutions or private authorities in order to finance the event itself and the professional people involved, besides allowing a period of trials which may be necessary for the continuation and in-depth study of the project research.

The collected funds will be used to pay the expenses for the musicians journey and movings, the cost of the infrastructures used for the set-up, including as well the musical instruments and relevant amplification and lighting when and if necessary; such funds will also repay the skilled performances of the musicians, artists and all the other professional people involved in each single event.

In this project phase, to summarize, the organizing work I am doing (with the co-operation of Silvia Conzatti and others) consists of raising the funds for each single event in order to allow the musicians to devote at least a week to the trials, to the exchange of opinions about the musical material produced and the performance. This involvement will have to be entirely repaid by the funds raised for the event where it will converge.

Therefore, every “concert” will be also an opportunity for the group and single musicians to work out a research for a clearer and clearer shape of interaction so that to carry out a convincing “work” which may be extensible to a wider and wider audience.