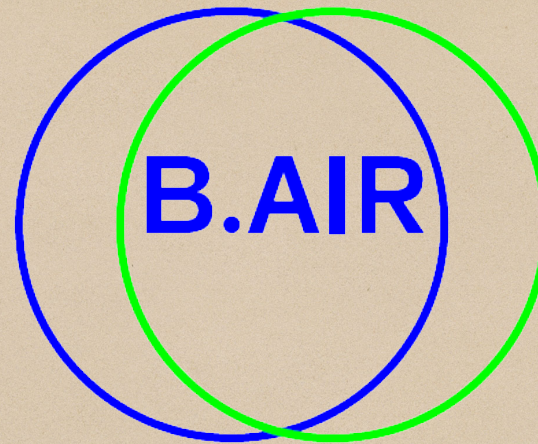




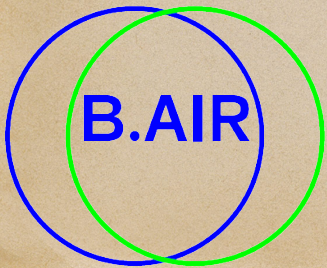
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COMMENT SONNE LE MONDE
L'ART INFINI DE LA RADIO
SÉMINAIRE SCIENTIFIQUE ET DE CRÉATION

HOW DOES THE WORLD SOUND
ART INFINITY RADIO
SCIENTIFIC AND CREATIVE SEMINAR

CENTRE CULTUREL INTERNATIONAL DE CERISY

15 - 20 May, 2023



Co-funded by the
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B-AIR: Abstract Infinity Radio
HOW DOES THE WORLD SOUND
Chateau de Cerisy, May 15-20, 2023

The Castle of Crossed Destinies: playing with sounds and tarot cards

Giuseppe Gavazza
and his musicians students:

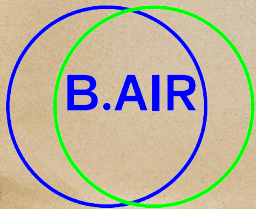
Letizia Ambrosetti

Marta Zígante

Domenico Bosio

Matteo Ricci

(Michelangelo Einaudi)

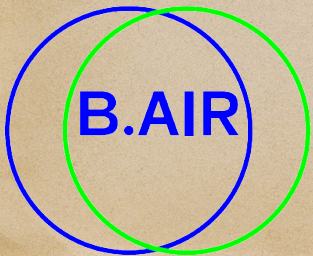


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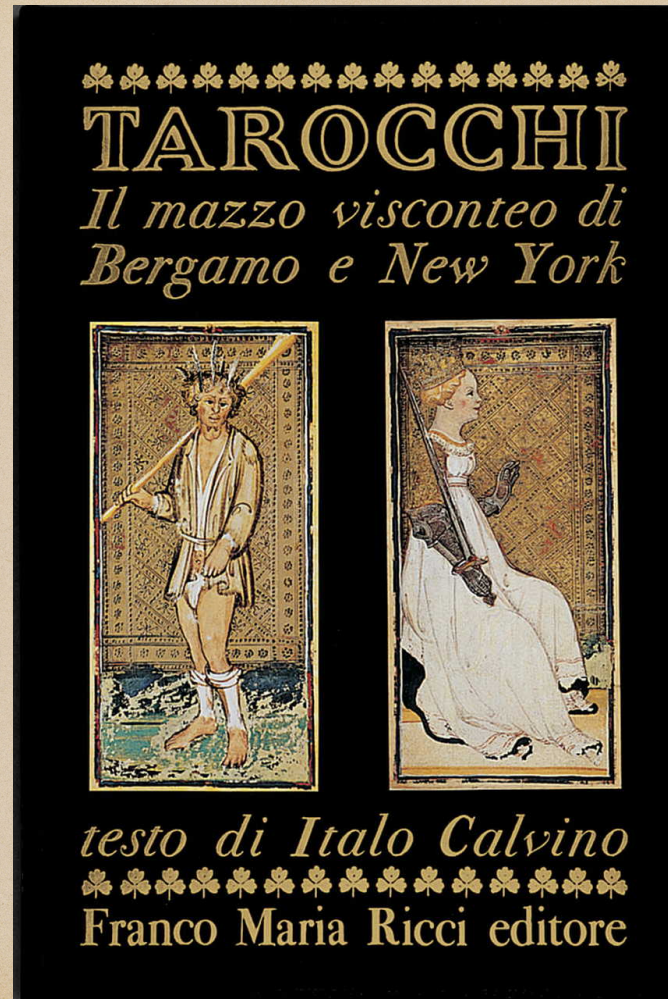
Raccontare una storia senza parole

Raconter une histoire sans mot

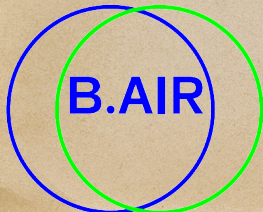
Telling a story without words



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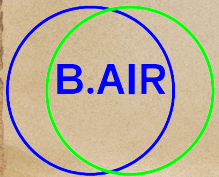
Parma, 1969
Franco Maria Ricci
FMR
(éphémère)



Co-funded by the
Creative Europe Programme
of the European Union

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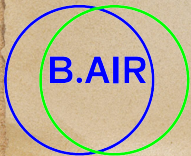
- 1- The Castle of Crossed Destinies is the perfect title for our next adventure in Cerisy, now, May 15-20, 2023. In this enchanted castle, we will cross our destinies coming from different countries, languages, cultures, and experiences.
- 2- The tarot cards, which are the narrative heart of both stories that compose this book ("The Castle of Crossed Destinies" and "The Tavern of Crossed Destinies"), are as well a good connection. (*1)



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- *1 - During the current academic year at the Conservatory, with a class of electronic music composition students, we began working on a series of sound fragments that I intended to create and propose for listening from the perspective of an imaginative categorisation inspired by Linnaeus's botanical classification. The next step would have been to associate these sounds with a symbol and/or a drawing to create a set of cards that could be understood as a deck of playing cards: playing cards to play sounds, to compose.

As is often the case (at least for me, when I teach), we then took a different direction, also inspired by the rich experience of the Grenoble Winter School, which we attended in February with the same students who are now here in Cerisy.



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- Finally, we too live in an, at least somewhat, post-apocalyptic present, having escaped a not-so-mysterious disaster. Might we outline a hypothesis for our own future "Motel of Crossed Destinies"?

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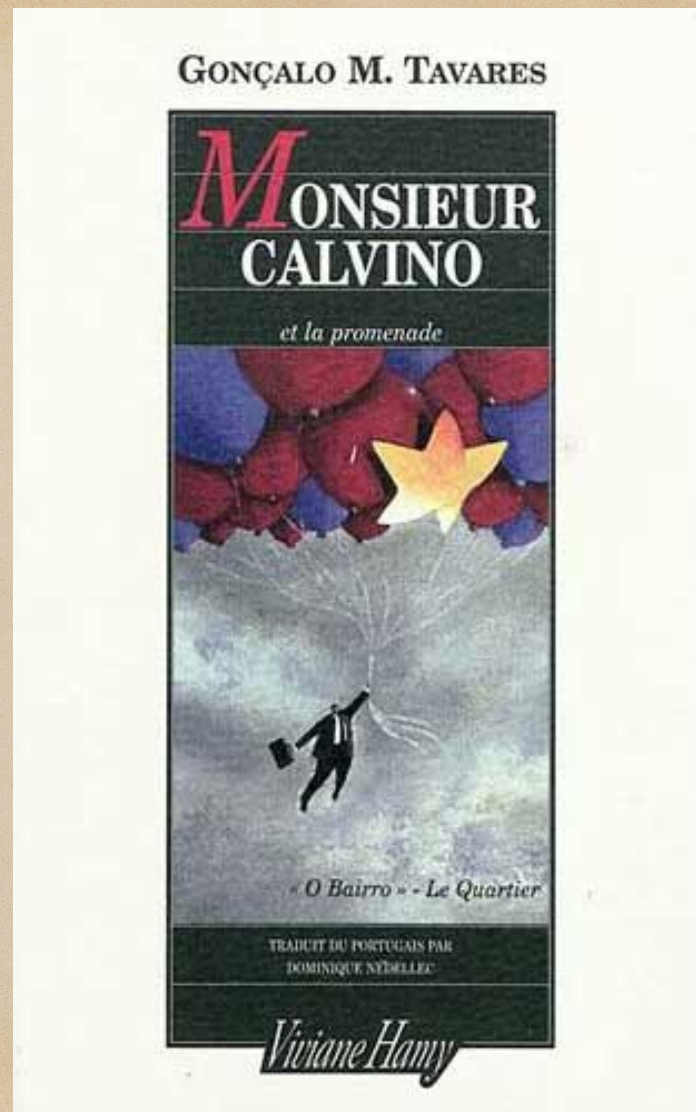
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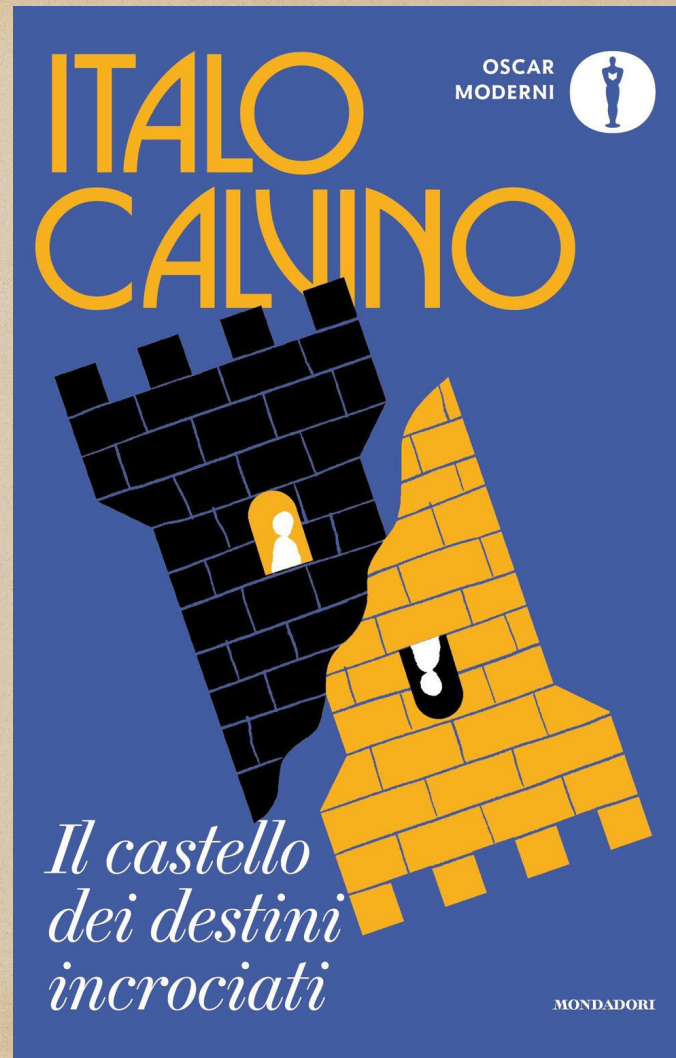
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+ - Finally, an additional reason was added: it is this book, which I had the first time I was in Cerisy, for the symposium:
"L'usage des Ambiances, Une épreuve sensible des situations", September 2018





GONÇALO M. TAVARES

*M*ONSIEUR CALVINO

et la promenade



« O Bairro » - Le Quartier

TRADUIT DU PORTUGAIS PAR
DOMINIQUE NYÉLLEC

Viviane Hamy

*ceci n'est
pas
deux livres*

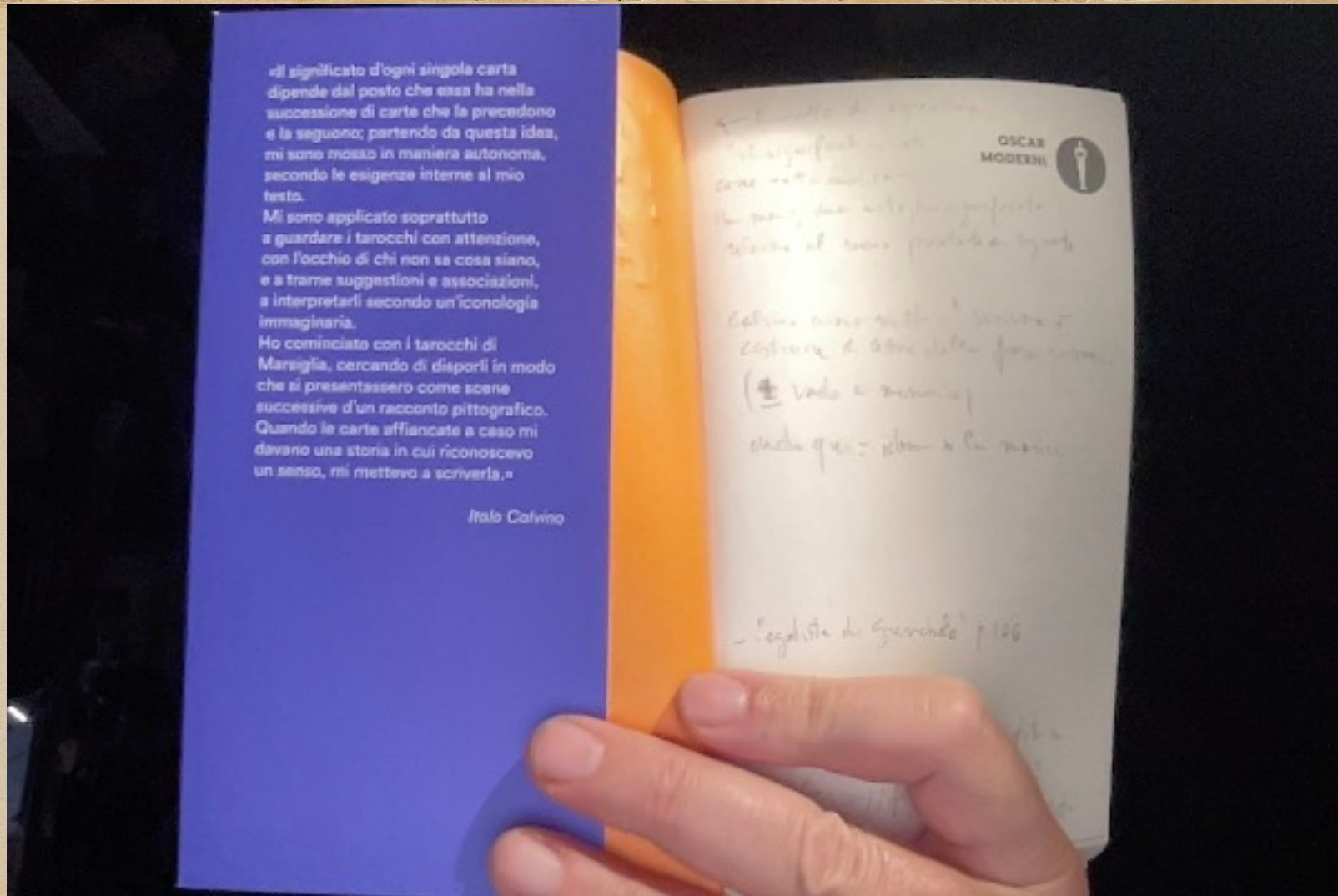
ITALO CALVINO

OSCAR
MODERNI



*Il castello
dei destini
incrociati*

MONDADORI



«Il significato d'ogni singola carta dipende dal posto che essa ha nella successione di carte che la precedono e la seguono; partendo da questa idea, mi sono mosso in maniera autonoma, secondo le esigenze interne al mio testo.

Mi sono applicato soprattutto a guardare i tarocchi con attenzione, con l'occhio di chi non sa cosa siano, e a trarne suggestioni e associazioni, a interpretarli secondo un'iconologia immaginaria.

Ho cominciato con i tarocchi di Marsiglia, cercando di disporli in modo che si presentassero come scene successive d'un racconto pittografico. Quando le carte affiancate a caso mi davano una storia in cui riconoscevo un senso, mi mettevo a scriverla.»

Italo Calvino

"The meaning of each card depends on its place in the sequence of cards that precede and follow it...

I devoted myself above all to looking at the Tarot cards carefully, with the eye of one who does not know what they are, and to drawing from them suggestions and associations, to interpreting them according to an imaginary iconology.

I began with the Tarot de Marseille and tried to arrange them so that they appeared as successive scenes of a pictographic story. When the cards, placed side by side at random, told me a story in which I recognised a meaning, I began to write it down".

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I remember a sentence by Italo Calvino that I read in one of his articles years ago: I am going to approximate by heart:

"To write is to construct, sentence by sentence, the reader who will read the following sentences."

Composing music is the same: to construct, sound by sound, the listener who will listen to the following sound."

rimpicciolita senza perdere troppo della loro suggestione, tranne che per i colori. Il mazzo «marsigliese» non è molto diverso dai tarocchi ancora in uso in gran parte d'Italia come carte da gioco; ma mentre in ogni carta dei mazzi italiani la figura è tagliata per metà e si ripete capovolta, qui ogni figura conserva la sua compiutezza di quadretto insieme rozzo e misterioso, che la rende particolarmente adatta alla mia operazione di raccontare attraverso figure variamente interpretabili.

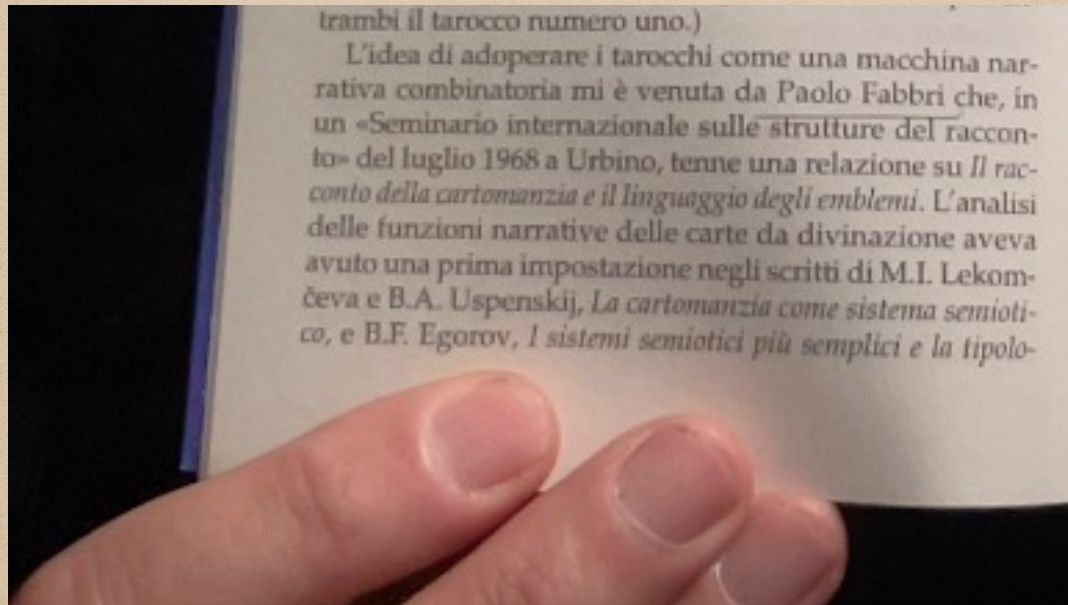
I nomi francesi e italiani degli Arcani maggiori presentano alcune differenze: *La Maison-Dieu* da noi è detta *La Torre*, *Le Jugement* è *L'Angelo*, *L'Amoureux* è *L'Amore* o *Gli Amanti*, dal singolare *L'Etoile* si passa al plurale *Le Stelle*. Ho seguito l'una o l'altra nomenclatura a seconda dei casi. (*Le Bateleur* e *Il Bagatto* sono nomi d'oscura origine in entrambe le lingue e il solo loro significato sicuro è per entrambi il tarocco numero uno.)

L'idea di adoperare i tarocchi come una macchina narrativa combinatoria mi è venuta da Paolo Fabbri che, in un «Seminario internazionale sulle strutture del racconto» del luglio 1968 a Urbino, tenne una relazione su *Il racconto della cartomanzia e il linguaggio degli emblemi*. L'analisi delle funzioni narrative delle carte da divinazione aveva avuto una prima impostazione negli scritti di M.I. Lekomčeva e B.A. Uspenskij, *La cartomanzia come sistema semiotico*, e B.F. Egorov, *I sistemi semiotici più semplici e la tipolo-*

Quanto alla vastissima bibliografia di interpretazione simbolica dei tarocchi, che per una debita conoscenza, non credo abbia mai fatto sul mio lavoro. Mi sono applicato a dare i tarocchi con attenzione, cercando di far capire cosa siano, e a trarne suggestioni e interpretazioni secondo un'iconologia irrazionale.

Ho cominciato con i tarocchi e ho disposto in modo che si presentasse d'un racconto pittografico affiancate a caso mi davano una sensazione, mi mettevo a scriverla su un foglio di carta bianca; posso dire che *La casa dei destini incrociati* è stata scritta in questo modo. Ho riuscito a disporre le carte in un modo che comandasse la pluralità dei racconti e rinnovamente le regole del gioco, la stessa delle soluzioni narrative.

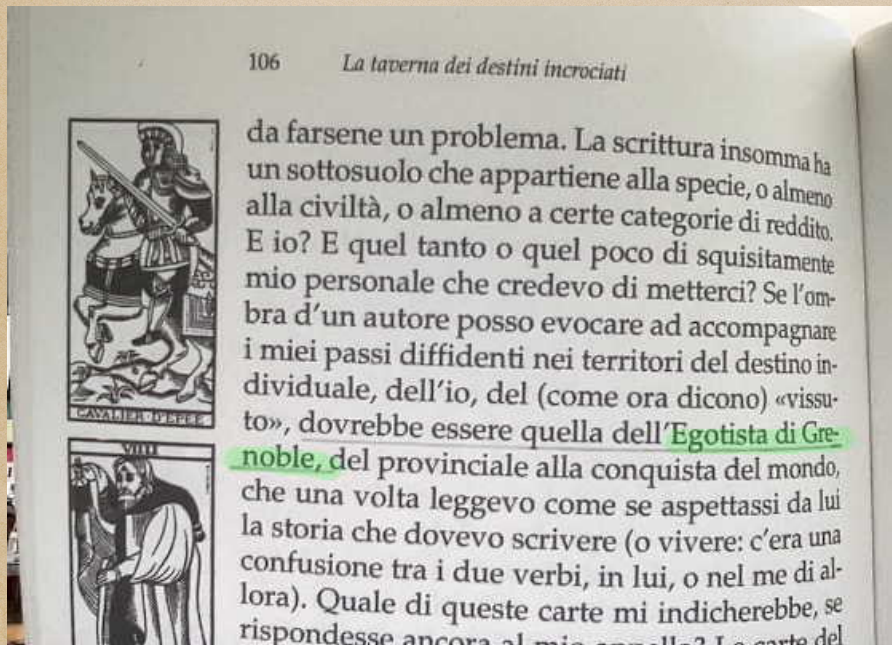
Stavo per arrendermi, quando Ricci mi invitò a scrivere un testo su *La casa dei visconti*. Dapprincipio pensavo che avevo già scritto, ma mi resi conto che le miniature quattrocentesche erano diverse da quelle delle stampe posteriori solo perché alcuni Arcani erano rovesciati. (*La Forza* era un uomo, sul *Carro* c'era una donna.)



"The idea of using tarot cards as a combinatorial narrative machine came to me from Paolo Fabbri who, in an «International Seminar on Narrative Structures» in July 1968 in Urbino, gave a report on The Tale of Cartomancy and the language of the emblems."

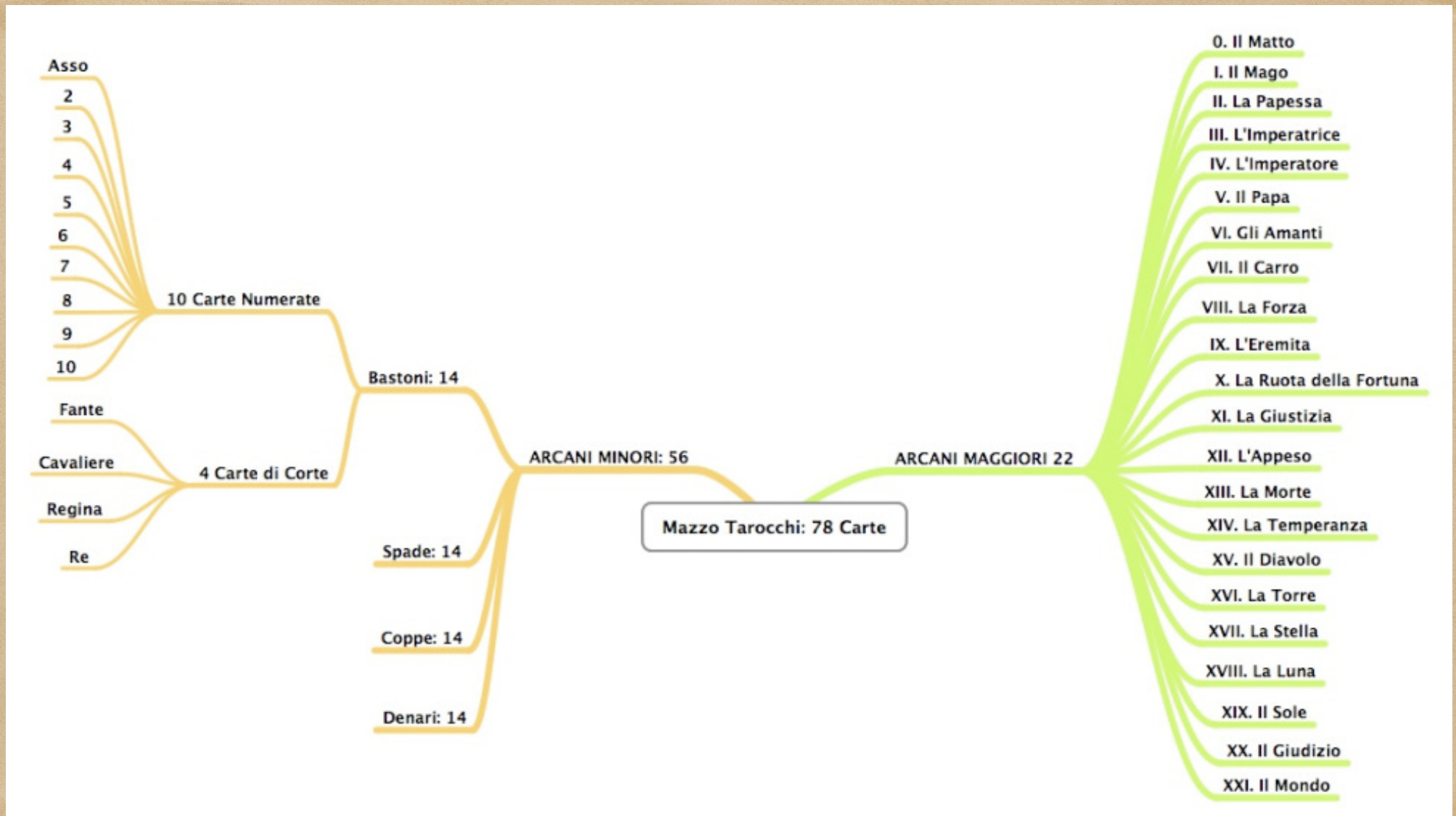


da farsene un problema. La scrittura insomma ha un sottosuolo che appartiene alla specie, o almeno alla civiltà, o almeno a certe categorie di reddito. E io? E quel tanto o quel poco di squisitamente mio personale che credevo di metterci? Se l'ombra d'un autore posso evocare ad accompagnare i miei passi diffidenti nei territori del destino individuale, dell'io, del (come ora dicono) «vissuto», dovrebbe essere quella dell'Egotista di Grenoble, del provinciale alla conquista del mondo, che una volta leggevo come se aspettassi da lui la storia che dovevo scrivere (o vivere: c'era una confusione tra i due verbi, in lui, o nel me di allora). Quale di queste carte mi indicherebbe, se rispondesse ancora al mio appello? La carta del



“Writing, in short, has a subsoil which belongs to the species, or at least to civilization, or at least to certain income brackets. And I? And that amount, large or small, of myself, exquisitely personal, that I believed I was putting into it? If I can call up an author's shade to accompany my distrustful steps in the territories of individual destiny, of the ego, of (as they now say) “real life,” it should be that of the Egotist of Grenoble, the provincial out to conquer the world, whom I once read as if I were expecting from him the story I was to write (or live: there was a confusion between the two verbs, in him, or in the me of that time).”

I asked each of my 5 electronic music composition students
(4 are here, one, Michelangelo, unfortunately
(for him ...) could not come)
to prepare 10 audio files between 5" and 10" in length.
We thus have 50 short sounds that we will propose for you to listen to
in order to choose 22 of them to associate with the 22 Major Arcana
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Taking inspiration from the analytical and functional description of the Jardin des plantes de Grenoble,

Les Arbres remarquables du Jardin des Plantes

Fiche 1



Origine: Amérique du Nord
Caractéristiques: Rustique, sol frais, craint le calcaire. Enracinement plongeant, port large, feuilles nonjolies uniques au monde, fleurs surprenantes jaunes en forme de tulipe. Très belles couleurs automales. Il peut atteindre 50 m de haut dans son milieu naturel.
Utilisation: Plante mellifère et vertus médicinales.
Genre: Liriodendron
Espèce: tulipifera
Variété:
Nom commun: Tulipier de Virginie

Fiche 2



Origine: Amérique du Nord
Caractéristiques: Accepte tous les sols sauf calcaires et prospère même en atmosphère sèche si le sol est assez frais. Il peut atteindre 25 m ou plus. Son port est pyramidal et ses branches sont arquées et retombantes. Son écorce grise se fissure avec l'âge. Cette espèce doit son nom à Lord Weymouth qui en planta un grand nombre dans sa propriété, contribuant ainsi à son extension en Grande-Bretagne.
Utilisation: Menuiserie
Genre: Pinus
Espèce: strobus
Variété:
Nom commun: Pin de Weymouth, «Pin du Lord» ou «Pin blanc du Canada»

Fiche 3



Origine: Amérique du Nord
Caractéristiques: Conifère poussant en zone marécageuse, mais qui peut s'adapter à des sols plus secs. Sur terrain très humide, il forme des excroissances au niveau du sol appelées «pneumatophores». Cette espèce a la particularité de perdre ses feuilles en hiver.
Utilisation: Le bois de ce cyprès est de qualité comparable à celle du pin sylvestre mais il est planté surtout à des fins de décoration.
Genre: Taxodium
Espèce: distichum
Variété:
Nom commun: Cyprès Chauve ou «Cyprès de la Louisiane»

Fiche 4



Origine: Amérique du Sud
Caractéristiques: Très original. C'est un arbre à croissance lente. Il peut atteindre 30 à 80 m en milieu naturel. C'est un très beau conifère au port étalé et ouvert. Son écorce est grise et ridée comme un dépliant. Son nom lui a été donné car ses feuilles acérées empêchent les singes de l'escalader. Il fait partie des arbres fossiles présent au jurassique.
Utilisation: Ornemental
Genre: Araucaria
Espèce: araucana
Variété:
Nom commun: Désespoir du singe

Fiche 5



Origine: Europe
Caractéristiques: Arbre majestueux.
Utilisation: Vertus médicinales, bois de menuiserie et ébénisterie; naguire très apprécié par les sabotiers et les charbons.
Genre: Fagus
Espèce: sylvatica
Variété:
Nom commun: Hêtre commun, Fayard

Fiche 6



Origine: Europe
Caractéristiques: C'est le chêne de nos forêts d'Europe. C'est un arbre majestueux. Son feuillage prend de belles couleurs automales.
Utilisation: Excellent bois d'œuvre, de chauffage. Peut être truffier.
Genre: Quercus
Espèce: robur
Variété: Pedunculata
Nom commun: Chêne pédonculé

Fiche 7



Origine: Asie du sud-est
Caractéristiques: arbre méconnu, très rustique, intéressant pour sa floraison blanche en été et très parfumée. Elle est suivie de petits fruits rouges, virant au noir, disposés en grappes. Cet arbre à croissance rapide est de courte durée de vie, 35 à 40 ans au maximum.
Utilisation: Plante mellifère, décoratif pour sa floraison.
Plantation en hommage
Genre: Tetradleum
Espèce: danelli
Variété:
Nom commun: Arbre à miel, Arbre aux abeilles ou Arbre aux cent mille fleurs

Fiche 8



Origine: Europe
Caractéristiques: feuillage persistant, aromatique (au froissage de la feuille une odeur rappelant celle de la pomme). Sa hauteur est de 15 m et plus.
Utilisation: Homéopathie contre les verrues, inflammations... Au Canada, pour lutter contre le scabot, certaines tribus d'indiens buvaient fréquemment des tisanes à base d'écorce (réputée pour sa vitamine C).
Genre: Thuja
Espèce: occidentalis
Variété:
Nom commun: Thuja Occidental



Taking inspiration from the analytical and functional description
of the Jardin des plantes de Grenoble,
we will invent a Fantastic Trinomial Taxonomic classification for each sound.



Fiche 6

Origine: Europe

Caractéristiques: C'est le chêne de nos forêts d'Europe. C'est un arbre majestueux. Son feuillage prend de belles couleurs automnales.

Utilisation: Excellent bois d'oeuvre, de chauffage. Peut être truffier.

Genre: Quercus
Espèce: robur
Variété: Pedunculata
Nom commun: Chêne pédonculé

Names of Arbres Remarquables

Mugo mughus
Ilox aquifolium
Taxus baccata
Salix caprea
Betula pendula
Corylus avellana
Cephalota harringtonia
Lagerstroemia indica
Fagus sylvatica
Araucaria araucana
Taxodium disticum
Pinus strobus
Fraxinus excelsior
Acer palmatum
Cercidiphyllum japonicum
Thuja occidentalis,
Sorbopyrus auricularis
Liquidambar styraciflua
Malus floribunda
Picea abies
Aesculus parviflora
Cryptomeria japonica
Quercus fraxinifolia
Davidia involucrata
Picea engelmannii
Cladastris lutea

Invented single names to be used for sounds,
(To be combined in trinomials):

aquisonus,
haringtonica,
pendulum, sylvatica,
disticum,
strobophonius,
excelsus,
strobophonium auricularis,
liquidaceus,
parvisonica,
sonix,
disticum,
parviritmea,
cercidiphonicus,
cercidiphonium,
orientalis,
occidentalis,
stereofolia,
styrafluida,
sonibunda,
flautulus,
cryptophonia,
vibrans,
involucrata,
stereocifluus,
malus,
pulsus,
auricularis,
palmatum

As an example of Pseudo Linnaeus Fantastic Trinomial Nomenclature
(used by me previously for an installation at the Jardin des Plantes):

Sonibundus aquisonus styrafluida
Sonibundus aquisonus palmatum
Sonibundus parvirhythmea flautulus
Sonibundus involucratus malus

Pendulum arcus flautulus

Pendulum sonix alter

Cryptophonon vibrans haringtonica

Cryptophonon vibrans vibrans

Sonibundum cryptophonon auricularis

Sonibundum cryptophonon liquidaceus

Sonibundum pulsus occidentalis

Sonibundum cercidiphonon vibrans

Phoneibundus parvirhythmea excelsus
Phoneibundus parvirhythmea dysticum
Phoneibundus cryptophonon orientalis
Phoneibundus paucirhythmea malus
Phoneibundus flautulus parvirhythmea
Phoneibundus flautulus vibrans
Strobophonon parvirhythmea sylvatica
Strobophonon tintinnus remoris
Cordis cercidiphonon involucratus
Cordis stridens sylvatica
Cordis pulsus remoris
Cristallus auricularis pulsus

Perhaps we can find the names of the
Arbres Remarquables in the magnificent
park of the enchanted castle of Cerisy?
and let them inspire us ...

Telling a story without words

Raconter une histoire sans mot

Raccontare una storia senza parole

In short, our (optimistic) intentions are to:

- 1 - choose collaboratively 22 sounds, among the 50 sounds proposed,
- 2 - associate them with the 22 Major Arcana,
- 3 - invent 22 Fantastic Trinomial Names,
- 4 - draw 22 new cards inspired by 1, 2 & 3
- 5 - define the modalities of the Friday afternoon/evening performance.

Thus ends The Castle of Crossed Destinies:

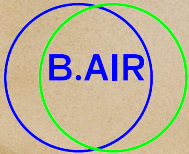
“Sono stanco che Il Sole resti in cielo, non vedo l’ora che si sfasci la sintassi del Mondo, che si mescolino le carte del gioco, i fogli dell’in-folio, i frantumi di specchio del disastro.”

“I ‘gin to be aweary of The Sun, and wish the syntax o’ The World were now undone, that the playing cards were shuffled, the folios’ pages, the mirror-shards of the disaster.”

“Je commence à être las du Soleil et souhaite que se casse la syntaxe du Monde : que se mêlent les cartes, les feuilles de l’in-folio, les fragments de ce miroir du désastre.”

Italo Calvino, 1969

Many thanks for your attention now,
and for your forthcoming participation



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