

Giuseppe Gavazza, linear bio
(Schematic version follows on page 5)

My training

I was born on October 8th, 1957 in Novara, where I lived until 1966. After that, I moved to Canelli (AT) until 1976. Currently, I reside and work in Turin, but I alternate between there and other cities, such as Cuneo, where I have been a music teacher at the Conservatory since 1991, and Grenoble, which I have been attending since 1998 for study, research and artistic collaborations.

After finishing high school, I joined the University of Turin, where I graduated with a degree in Pharmacy in 1983. At the same time, I pursued my passion for music by studying composition, musicology, piano, choir conducting, and electronic music at the Conservatory of Turin under the guidance of professors such as Alberto Peyretti and Enzo Restagno. In 1985, I completed my studies by obtaining a diploma in Composition from the Conservatory in Milan, under the tutelage of professors such as Azio Corghi, Paolo Castaldi, Marco De Natale, Giovanni Acciai, and Guido Salvetti. In the same year, I also received a Diploma in Electronic Music from EMIT in Milan after completing a two-year course that was directed by Goffredo Haus. From 1986 to 1989, I collaborated with CSC (Centre for Computational Sonology) at the University of Padua and LIM (Laboratory of Musical Informatics) at the University of Milan.

Also thanks to De Sono grants from Turin, I have had the opportunity to collaborate with various organisations in creating musical compositions and discographic productions. From 1991 to 1995, I worked with the Experimental Studio SWF, Heinrich Strobel Stiftung in Freiburg. I also followed the Cours annuel de composition at IRCAM in Paris from 1995 to 1997.

Since 1998, I have been a composer in residence at ACROE; in 2013, I moved to Grenoble Polytechnique to pursue a PhD completed in 2018 with my thesis, titled "De Rerum Natura: Physical Modelling as a Tool for Musical Composition," a cross-field subject between scientific-technological research and artistic creativity.

Since 2020 I am a permanent researcher at AAU Cresson, Ensag, Grenoble and collaborate with the European network EASTN-DC (European Art Science Technology Network, Digital Creativity) and the European project B-AIR (Abstract Infinity Radio).

My compositions have been awarded and selected for international competitions (Irino Tokyo, Bucchi Rome, Ensembliä Mönchengladbach, Briccialdi Terni, ICOMS Novara), performed, recorded and broadcast in Italy and abroad (Pomeriggi di Musica Nuova, Festival Antidogma, Settembre Musica Torino, Scuola Civica di Musica Milano, Festival d'été Genève, Ensembliä Mönchengladbach, Festival Bartok Szombately, Biennale Musica Berlin, Ars Nova SWF Ravensburg, IRCAM Paris, Folkestone Fringe, Deal Festival, Miso Music, EASTN-DC festivals and other concert seasons in Venice, Rome, Genoa, Turin, Perugia, Paris, Athen, Freiburg, Bacau, Valencia, Zagreb, Grenoble, Lisbon, Atlanta, Koper) published (BMG Ariola Ricordi, Semar and Edipan), recorded on CD (Ventunesimo Musicale, Datum, 2E2M, DDT, Happy New Ears, Nuova Era, Da Vinci Classic) performed by important musicians (Quartetto d'archi di Torino, Antidogma Ensemble, Quartetto di Zagabria, Camerata Strumentale A. Casella Torino, Het Trio, Trumpets, Sven Thomas Kiebler, Francesco Dillon, Rocco Parisi, Gabriella Bosio, Luisa Castellani, Donatienne Michel-Dansac, Françoise Rivalland, Alain Lafuente, Alessandro Commellato, Alain Neveau, Manuel Zigante, Paolo Borsarelli, Davide Ficco).

I have had the privilege of being an artist-in-residence at several notable institutions, including the Fondation d'Art Château de La Napoule-France in 2000 and 2003, Kulturhuset-USF Bergen-Norway in 2002, 2005, 2012, and 2014, Liguria Study Center for Arts and Humanities-Bogliasco in 2006 and 2011, La vie des formes-Chalon su Saône in 2007, Asilo bianco Ameno in 2007, META Museum, Black Mountain College, USA in 2002, 2005, 2008, 2011, 2014, and 2018, as well as Café Tissardmine in the Sahara, Morocco in 2020 and 2025, Spitsbergen Artists Center Residency in Longyearbyen, 2023, 2024 and 2025.

Since the early 1980s, I have actively promoted contemporary music and art while exploring the use of new technologies in the arts. I have collaborated with Camerata Strumentale Casella, Antidogma Musica, Compositori Associati, L'opera dei bambini, Cooperativa Insieme Musica, Biennale dei Giovani Artisti dell'Europa e del Mediterraneo. I am a member of the Cinémathèque and a member of ACROE and AAU Cresson in Grenoble and of the association Le Groupe, Paris.

I collaborate with online art, music and soundart magazines: <https://www.theartsection.com/music> , <https://terpress.blogspot.com/search/label/EARS%20WIDE%20SHUT>

I have worked in musical theatre for children for many years, collaborating with Sergio Liberovici and Giulio Castagnoli, and have also worked with renowned composer Luciano Berio.

After seven years as a temporary teacher in Italian conservatories, I became a tenure professor of Elements of Composition for Didactics at the Conservatory of Cuneo in 1991, where I taught until 2024 actively collaborating with the METS department (Electronic Music and Sound Technique). During my time at the conservatory, I directed the Department MNT (Music and New Technologies) from 2000 to 2006 and the Department of Music Didactics from 2008 to 2011.

For more than 30 years, searching for new spaces and new opportunities for my music, I have realised more than 150 projects in collaboration with choreographers, sculptors and painters, architects, video artists, theatre and film directors, writers, poets, architects, geographers, urban planners, anthropologists and philosophers.

Music and research between art and technology

I received a 'classical' education, studying piano, conducting, musicology, music analysis, harmony, counterpoint, fugue, orchestration and composition at the conservatoire. My first compositions were for acoustic instruments (wood, leather, metal) for soloists and chamber ensembles. During the last years of my academic studies, I flanked the study and research in the field of electronic music and new technologies applied to artistic creation: it was the beginning of the eighties, the digital was emerging to replace the analogue and I experienced this transition actively and personally. I continued my technological and musical training beyond my diplomas, collaborating with international study centres (see above). My compositions of this period, based on this dual training, favoured the combination of musical instruments and live electronics: in concert compositions, I was mainly interested in the acoustic sound, the performative dimension of the instrumental gesture, and the space of the concert hall.

Since 1998, I have collaborated with ACROE (Association pour la Recherche sur les Outils d'Expression), a laboratory of the Grenoble Polytechnic that pioneers research on physical models and force feedback interfaces. This collaboration has allowed me to explore and discover new horizons in these dimensions. In particular during the period from 2013 to 2018, which was dedicated to my PhD studies, I created hybrid compositions for instruments and electronics, solo electronics, and musical installations. I collaborated with other artists, especially visual artists, on many of these projects. Alongside these artistic pursuits, I also engaged in theoretical activities such as giving speeches at conferences and publishing articles on topics related to artistic research and new technologies.

In the European project Arch/Art, 2004-2006, I had the opportunity to address and explore issues such as "the production of everyday places endowed with meaning in relation to multisensory perception, through a transdisciplinary design process of architecture and technology, communication sciences and art in its expressions in relation to sound, light, image and virtuality".

Both the MNT (Music and New Technologies) department of the Cuneo Conservatory and ACROE, where I was personally involved, took part in Arch/Art. Another partner was the Cresson Laboratory

(Centre de Recherche sur l'Espace Sonore et l'environnement urbain), a historical research centre incorporated into the ENSAG (École Nationale Supérieure d'Architecture de Grenoble), which also (and above all) deals with sound and listening in its interdisciplinary profile. It was an opportunity to learn about these issues, which I began to explore in relation to my work as a musician.

Research and musical production at ACROE led me to conceive of synthesis by physical models as a third way between the two canonical distinctions of electronic music: synthesis and musique concrète. The digital world resets the differences to zero: at the level of binary microprocessor logic, there are no differences between the different levels of music. With digital technology, synthesis is not just composing with sounds, it is essentially composing the sound itself. The meeting with Jean-Claude Risset (founder and president of ACROE) was crucial: "The most radical computer-related innovation is undoubtedly the ability to compose sound, to encapsulate isolated sounds and contextual sounds in a single practice";¹ and more: *"One of my early desires as a musician was to shape and organise sound material directly, to extend compositional control to the sonic level-to compose the sound itself, rather than just composing with sounds. My use of the computer has been largely focused on this goal. I have been able to fulfil this desire to some extent by using digital synthesis and also digital processing of sound. As I shall explain, I had to do some exploration and research in order to use the computer musically"*.²

Through my research, I developed a method to unite the different levels of music, including micro-formal (timbre), medium-formal (rhythm), and macro-formal (structure of the piece). I accomplished this by creating physical models that could generate complex sounds lasting several minutes, or even hours or days. My doctoral thesis, "De Rerum Natura: Physical Modelling as a Tool for Musical Composition," explores this process in detail.

While composing (with) these models, I was increasingly aware of an affinity between these virtual objects, which generated synthetic sounds, and Pierre Schaeffer's *Objet Sonore*. In parallel, my increasingly frequent contacts in Grenoble with Cresson's researchers led me to become interested in two other fundamental paradigms of music, sound and listening: Murray Schafer's *Soundscape* and Jean François Augoyard and Henry Torgue's *Effet Sonore*; which led me to make on-field recordings, to archive them, categorise them, and include them in compositional, investigation and research projects.

The aim of my making music today is to integrate these skills: the physical and acoustic reality of musical instruments, the virtual reality of physical models (including instrumental gestures in force feedback interfaces), and the perceptual reality implicit in the concept of *Ambiance*. Seeking new spaces and opportunities to propose 'my' sounds (which are actually compositions / organisations of the world's voices) to people who are willing to listen attentively and undistractedly.

"The conception of a musical body that includes the performers, the hall and the listeners is based on a phenomenology of musical interpretation that I regard as an ecological attitude.

The sound-space unity (ambiance) of authentic musical interpretations is a necessity that makes it assimilate the inevitable sound-space organicity of unorganised sounds, of 'non-compositions', of non-musical, natural sounds (concrete sounds?).

The here and now of a concert, which cannot be duplicated in its authenticity, is the here and now of

1 "L'innovazione più radicale legata al computer è senza dubbio la capacità di comporre il suono, di racchiudere in un'unica pratica suoni isolati e suoni contestuali." Jean-Claude Risset: *Arte e Scienza: Musica elettroacustica numerica*, on *La Nuova Atlantide*, Biennale Musica, Venezia 1986, p.114

2 *"L'un de mes premiers désirs en tant que musicien était de sculpter et d'organiser directement le matériel sonore, afin d'étendre le contrôle de la composition au niveau sonore - de composer le son lui-même, au lieu de simplement composer avec des sons. Mon utilisation de l'ordinateur s'est principalement concentrée sur cet objectif. J'ai pu satisfaire ce désir dans une certaine mesure en recourant à la synthèse numérique et au traitement numérique du son. Comme je l'expliquerai, j'ai dû faire des explorations et des recherches pour utiliser l'ordinateur musicalement"*. Jean-Claude Risset: *Computer music: why ?*

https://www.utexas.edu/cola/insts/france-ut/files/pdf/resources/risset_2.pdf. See also: Jean-Claude Risset : *Composer le son: expériences avec l'ordinateur*, 1964-1989. Contrechamps XI, Editions l'Age d'homme : <https://books.openedition.org/contrechamps/1582>

every moment of our lives, in which we cannot escape the experience of listening (there are no eyelids for ears) and in which the sounds are naturally present precisely because they are not organised/composed with musical intentions: unintentional but inescapable, spontaneous. The authentic interpretation of musical, artistic (artificial) sound should aim to be a 'natural' sound since it is capable of activating 'natural listening'. Where does the "anima"³ position itself in the "lutherie" of world sounds?"

3 In Italian, the word for soundpost in bowed instruments is 'anima', which literally translates to 'soul'.

Schematic version

Giuseppe Gavazza, born on the 8th of October 1957, live in Turin

Studies:

- 1976: Scientific Baccalaureat at Liceo Scientifico Nizza Monferrato
- 1975-1982: studies of composition, harmony & counterpoint, piano, orchestral and choir direction at Music Conservatories of Alessandria and Torino.
- 1977-1983: Studies and final Degree in Pharmacology, Turin University;
- 1983-1985: Studies in Musical Analysis and final academic degree in Composition, Music Conservatory, Milan with Azio Corghi, Paolo Castaldi, Marco De Natale, Guido Salvetti, Giovanni Acciai.
- 1985-1986 Studies and Diploma in Electronic Music, EMIT, Milan
- 2013-2018: PhD ACROE- Ingénierie de la Création Artistique, Institut National Polytechnique Grenoble, France

Collaboration and invitation as composer and researcher:

- 1985-1986 with CSC (Centro di Sonologia Computazionale) of Padua University
- 1986-1988 with LIM (Laboratorio d'Informatica Musicale) of Milan University
- 1991-1996 with Experimental Studio der Südwestfunk, H.Strobel Stiftung, Freiburg
- 1993, 1994 and 1996 grants as composer and researcher of De Sono, Turin
- 1995-1997 studies, research and production at IRCAM-Centre George Pompidou, Paris
- 1998 till now: composer in residence at ACROE-Politechnique de Grenoble
- 2000, 2003 artist in residence at Chateau de La Napoule Art Foundation, Mandelieu, France
- 2002, 2005, 2008, 2011, 2014, 2018 invited at META Museum, Black Mountain College, NC, USA
- 2002, 2005, 2012, 2014 artist in Residence at Kulturhuset USF, Bergen, Norway
- 2004, 2008 artist in residence, Le cheminement des sculptures, Gigondas, France
- 2006, 2011 artist in residence at Liguria Study Center for the Arts and Humanities, Bogliasco, Italy
- 2006, artist in residence, La Charbonniere, Chalon sur Saône, France
- 2006, artist in residence, Asilo Bianco, Ameno, Italy
- 2018, 2021, 2023, invited artist at Colloque de Cerisy, Chateau de Cerisy, France
- 2020, 2025 artist in residence Café Tissardmine, Sahara, Morocco
- 2020 till now: permanent Researcher AAU Cresson, ENSAG, Grenoble, France
- 2023, 2024, 2025, artist in residence at Spitsbergen Kunstsenter, Longyearbyen, Svalbard, Norway

Prize and nomination in composition competition:

- 1990 Premio Valentino Bucchi, Roma with string quartet "Tre stanze d'ascolto"
- 1991 Ensemblia Moenchengladbach, with "Knoot" for bass clarinet, flute and piano
- 1992 Irino Prize, Tokyo, with "Il silenzio che si rinnova" for soprano and ensemble
- 1993 Irino Prize, Tokyo with string quartet "Memoria occidentale"
- 1993 Accademia Briccialdi, Terni with "Nodi" for violin, bass clarinet and piano

Teaching:

- Tenure professor of composition, analysis, pedagogics music theory in National Music Conservatory from 1985 to 2024 in Milan, Vicenza, Turin and Cuneo Conservatories where collaborate with METS (Electronic music and sound engineering) and Didactic and musical pedagogy departments.

Performances:

- Festival and concert seasons: Antidogma Musica, Artifex, ArsNova Ravensburg, Bacau Music Festival, Bartok Festival Budapest, Cabaret Voltaire, Camerata Strumentale Alfredo Casella, Castello di Manta, Civica Scuola di Musica di Milano, Ensembles Valencia, Ensemblia Moenchengladbach, Eté musicale Geneve, Experimental Studio SWF Freiburg, Festival Aix Musique, Fondazione Arkad Seravezza, Il Sogno Di Cocteau GAM Torino, Ircam Paris, Meta Black Mountain College, Music Biennale Berlin, Neue Musik Leipzig, Nuova Consonanza Roma, Phonurgia Nova Sonoscope,

Pomeriggi di musica nuova Torino, Pulse Field Atlanta, Quaderni Perugini di Musica Contemporanea, Risonanze Mestre, Rive Gauche Concerti, Semaine de l'art et de science Grenoble, Settembre Musica Torino, Traiettorie Sonore Como, Unione Culturale Torino, USF Bergen Norway, Vocemusica Faenza, Vor-echo Freiburg, Zagreb Festival, EASTN EU network, Biennale de l'Innovazione-Venezia, Statisticalla-Treviso, EASTN-DC EU network ZKM Karlsruhe, Manchester University, Cité de la Musique Romans-sur-Isère, Miso Music Lisboa, Agora Grenoble, Festival Between Stockholm, l'Enchantement qui revient and L'atelier du rêve, Cerisy

Where:

- Auditorium Rai Torino, Centro Candiani Mestre, Conservatorio G.Verdi Torino, Black Mountain College NC-USA, Café Procope, Centre Culturel Français de Turin, Chateau de La Napoule Cannes, Circolo degli Artisti Torino, Concert Hall Bacau, Conservatorio di Torino, Espace Projection Ircam Paris, Experimental Studio SWF Freiburg, Galleria Persano Torino, GAM Torino, Gazi Atene, Goethe Institut Turin, MAMAC Nice, Museo d'arte Contemporanea Castello di Rivoli, Sala dei Notari Perugia, Schauspielhaus Berlin, Schworsaal im Waaghaus Ravensburg, Teatro Carignano Torino, Teatro Comunale Faenza, Teatro Goldoni Venezia, , Teatro Toselli Cuneo, Teatro Juvarrà, Teatergarasjet Bergen Norway, Woodruff Park Atlanta, Palais de Tokyo-Paris, Cinémathèque de Tours, Cinémathèque de Grenoble, ZKM Karlsruhe, Salle Olivier Messiaen Grenoble, KMH Stockholm, Danish Royal Academy of Music, Chateau de Cerisy la Salle

Who:

- Antidogma Ensemble, Alain Lafuente, Alessandro Commellato, Annamaria Morini, Barbara Lazotti, Camerata Strumentale Casella, Antidogma Musica Ensemble, Coro Magnificat, Dario Vagliengo, Dolci Aure Consort, Donatienne Michel-Dansac, Edmondo Tedesco, Elisabet Baudry, Enzo Porta, Francesco Dillon, Francoise Rivalland, Freon Ensemble, Gabriella Bosio, Het Trio, J.F. Cottet, Linda Campanella, Luisa Castellani, Manuel Zigante, Mathijs Bunschoten, Quartetto d'archi di Torino, Rheinisches Bach Collegium, Solisti dei Compositori Associati, SvenThomas Kiebler, Rocco Parisi, Het Trio, Zagreb String Quartet, Mark Foster, Paolo Borsarelli, Giorgio Li Calzi.

Collaborations:

- Sergio Liberovici in many projects of music theater for children, 1983-1991;
- Mauro Chessa, painter, 1985;
- Walter Malosti, theatre director, dramaturgist, 1993;
- Giulio Castagnoli, composer, 1985-1995;
- Luciano Berio, orchestration of Liberovici opera "Maelzel o delle macchinazioni" 1992-96;
- Roberto Piumini, writer, 1990 and 1995;
- Alfredo Romano, sculptor and painter, different sound installation's project, 1998-2005;
- Dan Perjovski, drawer, writer, 2000;
- Licia Lucchese, Maria Cristina Madau, Jean-François Barotte, 2001-2002
- Daniel Firman, visual artist, performer, 2002;
- Magali Claude, video artist, 2001-2002;
- MAP3 (Music Architecture, Painting) Monica Trevisan and Deanna Sirlin, 2002-2006;
- Johannes Pfeiffer, visual artist, several projects 2004-20022;
- Jennifer Wofford, Kayla Allen, Sandra Bermudez, drawer, painter, film director 2003;
- Folkert de Jong, painter, sculptor, 2003;
- Emmanuelle Delle Piane, dramatist, 2003-2004;
- Christine Sefolosha, painter, drawer, 2004;
- Gayle Tustin, sculptor, 2004;
- Vittorio Messina, painter, visual artist, film director, 2004;
- Françoise Murcia, choreographer, dancer, 2003-2005;
- Giuseppe Armenia, painter, concept artist, 2006;

- Marguerite Kahrl, painter, visual artist, 2006;
- Alessandro Sciaraffa, sound-artist and performer: several collaboration 2012-2022;
- Nicolas Tixier, Pascal Amphoux, Bruno Queysanne: 2015-2023.
- Eugenio Pini, 2023-2025

Scores published by:

- Ricordi, BMG Ariola, Semar, Edipan

Articles in musical magazines:

- Musica Domani, Musica Realtà, Quaderni di Musica Nuova, Il Giornale della Musica, Interlinea, The Art Section, Terpress

Articles published:

- *Progetto & Multisensorialità: come gli oggetti sono e come ci appaiono*. Franco Angeli, Milano, 2010
- *Ambiances, Alloæsthesia: Senses, Inventions, Worlds*; 4th International Congress on Ambiances, 2020
- *Suono Bene Comune: riflessioni, esperienze e progetti dalla pandemia*. Edizioni Squilibri, Roma 2022
- *L'enchantement qui revient*, Hermann, Paris 2023
- *Unheard Landscapes: listening | resonating | inhabiting*; Atti del X convegno FKL. Galaad Edizioni, Giulianova (Teramo), 2023
- Polarlit, 2024

Paper and intervention:

- at International meetings and conferences in Italy, France, Germany, Hungary, Austria, Rumania, Switzerland, USA, Norway, Portugal, France, Sweden, Finland, Slovenia, Serbia

CD recording:

- Happy New Ears, DDT, 2E2M, Datum, Da Vinci Classic

Radio and TV broadcast:

- Italy: RAI RadioDue, RadioTre, RAI Due TV; France: France Culture, Radio France
- Other radio and TV national networks in Germany, Switzerland, Spain, Rumania, Hungary, Croatia, Slovenja

Organizing:

- Collaborator in artistic direction Camerata Strumentale Alfredo Casella, 1980-1995
- Member of administrative board Cooperativa Insieme Musica, L'Opera dei Bambini, 1985-1988
- Artistic Director Compositori Associati Torino, 1988-1995
- Member of artistic committee Antidogma Musica, from 1996 to 2002
- Composer in residence at ACROE. Institut National Polytechnique Grenoble, from 1998 till now
- Head of department MNT (Music and New Technologies) Cuneo Conservatory, 2001-2006

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