

Giuseppe Gavazza

website: www.giuseppegavazza.it



AAU Cresson page:

<https://aau.archi.fr/equipe/gavazza-giuseppe/>



An (irregular) blog:

<https://listentothisworld.blogspot.com>



Vimeo channel:

<https://vimeo.com/user6156285>



Soundcloud channels:

<https://soundcloud.com/giuseppegavazza>



<https://soundcloud.com/giuseppe-gavazza>



A column about sounds, music, listening in an Italian online magazine:

<https://terpress.blogspot.com/search/label/EARS%20WIDE%20SHUT>



A column about sounds, music, listening in an USA online magazine:

<https://www.theartsection.com/music>



HAL publications

<https://hal.science/hal-03220315v1>

Three Avant-Garde Masterpieces: Atmospheres, Aura, Stimmung. Can Music Suggest an Original Interpretation of These Themes?



<https://hal.science/hal-04117001v1>

Au jardin des voix cachées



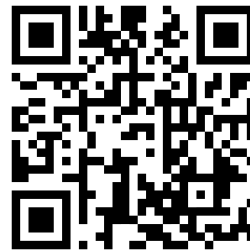
<https://hal.science/hal-03220329v1>

Ascolto il tuo cuore, citta. Listening to My City at the Time of COVID-19



<https://hal.science/hal-04226013v1>

Compagnonnage Recherche-Création sur le temps long autour des concepts et technologies de l'ACROE



<https://hal.science/hal-03248445v1>

SOUNDS, SILENCE AND DREAMS



Music

Cartografia dell'invisibile, sopr,fl,vc, 1993,

https://giuseppegavazza.it/images/Foto/cartografia/gavazza_cartografia_del_invisibile.pdf



<https://giuseppegavazza.it/acustica-da-concerto/8-pagine/149-cartografia-dell-invisibile>



***Les Feuilles Mortes*141020. Field recording, Grenoble, 2014**

<https://soundcloud.com/giuseppegavazza/les-feuilles-mortes141020>



Combeloup, Grenoble. On field recording in a forest of autumn falling leaves, round 1 p.m. of Monday October 20 2014. I seated on path border, under the tree of the photo, trying don't move. Better headphone listening. Binaural recording: Zoom H4, SoundMan OKM II Klassic, WAV 24 bit, 48 khz duration 3'

Giungla, Strange Trio.mpg, cello, double bass and live electronics. Live recording 2011:
<https://soundcloud.com/giusepppegavazza/giungla>



Strange Trio.mpg is named after the performers: Manuel (Zigante) cello, Paolo (Borsarelli) double bass, Giuseppe (Gavazza) live electronics.

In *Giungla* (Jungle) using unorthodox and rather noisy instrumental techniques, processed and transformed by live electronics, the acoustic instruments become the protagonists of an almost prehistoric sound bestiary.

Colombano Ghiacciaia 3di4, Strange Duo.mv, violin, cello and live electronics. Live recording 2011:

<https://soundcloud.com/giusepppegavazza/colombano-ghiacciaia-3di4>



Strange Trio .mvg is named after the performers: Manuel (Zigante) cello, Vittoria (Panato) violin. Giuseppe (Gavazza) live electronics.

A concert in the resonant, dark space of an old, disused icehouse, carved into the womb of the Alps, with two string instruments and the live electronics of 'Elettronica Portativa' (portable electronics or sound backpack). The ice has now melted and the recorded whales' voices blend with those of the instruments that mimic them in an impromptu counterpoint.

Sad Seagulls. Online remix of a vintage hit, 2012
<https://soundcloud.com/giusepppegavazza/sad-seagulls>



This piece was presented in the frame of 2011 Folkestone Fringe Festival: *Lighthouses*. In Italy in 1972 had a great commercial success a piece on a vinyl 45 r.p.m : the performer was il Conte Federico Monti Arduini, whose art name was Il guardiano del faro (The lighthouse keeper), the title of the piece was *Il gabbiano infelice* (The sad seagull). Was the first commercial piece played on a synthesizer (was the glorious Moog) and the first disc of electronic music I had in my home. I remember clearly the vinyl's scratch and the amazing new sound of the Moog. Only later I discover the melody of *Il gabbiano infelice* was the old traditional tune: *Amazing Grace*. I choose to interact with other sound works presented in the Lighthouses festival: listening at some sample the Sarah's scraping sampling and former lighthouse keeper Dave's recorded voice immediately I remembered all these things: the rotating vinyl scratch, the old melody, the new electronic sound, the lighthouse and its keeper. I have simply overlaid the full Sarah sampling, 3 (of 4) phrases of the original recording of *Il gabbiano infelice* and Dave's recorded voice, mixing the levels, giving a 45 r.p.m. rotation at Sarah scratching sounds and filtering Dave's voice with a "round close stones space like".



Semafori/Lighthouses at Bergen USF Studio 2 with Susi Law, february 26th 2012. Audio-video, 2012:
<https://vimeo.com/manage/videos/165582160>

During an artist residence at USF-Bergen I proposed the music-video installation *Semafori/Lighthouses* in my studio at USF. In winter in Norway days are short and at late afternoon night come and the studio, due to necessity to have no light because the video installation, was deeply dark. From the 3 big windows was visible opposite side of the fjord, with feeble home lights, some rare passing car light and a herky-jerky light of a far lighthouse. The resident artist Susi Law arrived visiting the installation very late afternoon with a HD video camera, so we decided to film the scene from the window. I love very much this video, melting ambient sounds of the installation soundtrack, fjord soundscape, voices on the background "coelum stellatum - like" fragile video image.

Semafori, site specific & web audio-video installation: 2012:
<https://giusepegavazza.it/works/cronologia/8-pagine/68-full-web-version>



An audio-video web version of *Semafori/Lightouses* installation.

Étude pour des études musicales sur Études sur Paris, cinéconcert, 2014:
<https://giusepegavazza.it/works/cronologia/8-pagine/90-etude-pour-des-etudes-musicales-sur-etudes-sur-paris>



In *Études sur Paris*, a silent film from 1928, I read: *"The experience of the city is polyphonic" and "Mobility plays a part in shaping the landscape. When they disappear, they leave traces"*.

Polyphony, mobility, space, and memory. Listening, much more than seeing, is the key to a polyphonic experience, and in modern cinemas, space has a sonic dimension.

In André Sauvage's film from 1928, we see the past, while the spectators of that time saw the present of the (re)presentation of reality and the future of technology. I therefore chose to preserve the temporal distance of the images in the music: abstract, distant, neither decorative nor descriptive. It is present, but it is discreet and transparent and it draws on the "source of latencies and possibilities".

I've composed a series of soundscapes, "objets musicaux" that develop with their own (un)regular cycles and their sometimes unexpected variations, evolving in the hall along the paths suggested by the 'crossings' of the film. My live score will be open, following the film's paths, and I'll add 'samples' of music played on acoustic instruments.

Finally, the title: *Études sur Paris*, not *Symphonie*, as in Walter Ruttmann's *Berlin: The City Symphony* (1927), probably the film most often compared to André Sauvage's masterpiece. Finally, the title: *Études sur Paris*, not *Symphony* as in Walter Ruttmann's *Berlin: The Symphony of the City* (1927), probably the film most frequently likened to Sauvage's masterpiece. My music is nothing more than a series of sound sketches, singular voices that become a chorus when the film is projected, each one different, as always happens when music is played live. In other words, studies.words.

Passage at Port bou: four walks for listening, on the traces of Walter Benjamin:
<https://giusepegavazza.it/works/cronologia/8-pagine/270-passage-at-port-bou-quattro-passeggiate-d-ascolto-2>



La foresta delle voci timide (The forest of timid voices), 2019, electronic multichannel composition
<https://eastndc.eu/library/la-foresta-delle-voci-timide/>



In the composition *La foresta delle voci timide* (The forest of timid voices), all sounds are generated with the synthesis program for physical models GENESIS using a single simple model for each audio channel. Every single model has its own voice lasting a long time (several minutes, hours, days, maybe years) and I like to imagine that in every loudspeaker is hidden an uncommon sounding objects whose voices appear to me like strange animals, cryptic signal coming from outer-world, unusual musical objects. Playing at the mixer during the concert I shall give voices to these sounds scattered in space staying immobile in the centre of an unreal forest. I use as well a GENESIS macromodel (composed of some thousand modules) that will shape the form acting as a Basso Continuo. This composition shall be modulated in relation with every multichannel audio system: I will select as many GENESIS models as will be speakers. The duration may also vary depending on the circumstances, ranging from a minimum of 06'05" (365 seconds) to an unspecified maximum (hours, days, ...).

In the title, and not only, I was inspired by recent readings: Robert Schneider's novel *Schlafes Bruder*, *Brother of sleep* in English and *Le voci del Mondo* (The Voices of the World) in the Italian version and Richard Powers *The Overstory*, in Italian version *Il sussurro del mondo* (The whisper of the world). Working on physical modelling synthesis gave me the opportunity to get closer to the concepts of Virtual Realities also in relation with Artificial Intelligence(s) envisaging an interchange to create hybrids: can VR and AI generate VI and AR?

Ascolto il tuo cuore, città: listening to my city at the time of COVID-19. Audio-video, 2020:
<https://vimeo.com/manage/videos/487892109>



I have decided to borrow the title "I listen to your heart, city" from Alberto Savinio for this urban recording cycle. The few walks I have made in recent days have been "augmented" by listening with my ZoomH2n digital audio recorder and Soundman OKMII binaural microphones. The audio files are available on <https://aporee.org>, where they appear on a terrestrial map.

Starting on Tuesday 10 March 2020, the day of the COVID19 emergency measures, till June 15 I recorded every day during my walks (the self-certification form in my pocket: it's a work permit), but also from my terrace in the central San Salvario district of Turin. I have attached a GPS tracker file, which records the movements made, to each audio file. You can find links to the GPS track files in kmz, kml and gpx formats on the page of each of my files on Aporee (see the full list above). The kmz and kml files can be opened by Google Earth or other programs and websites.

From the 18th of June, I continued the recordings by gradually thinning them out until the 10th of March 2022, for a total of 188 recordings. You can listen to and follow the respective walks by clicking on the links below; I intend to update them as new ones are recorded. Here is the complete project: <https://aporee.org/maps/work/projects.php?project=aitcc>

25 Ambiances in Covid time: 4'33". Audio-video, 2020:
<https://vimeo.com/manage/videos/492064844>



Inspired by John Cage's 4'33" and the several distance group performances that appeared on the web during spring 2020. All audio and video recordings were made by me, to me, at my home during the first lockdown due to the COVID-19 pandemic.

Dreams Cloud, voices installation, L'Enchantement qui revient, Chateau de Cerisy, 2021:
<https://listentothisworld.blogspot.com/2021/11/giuseppe-gavazza-dreams-cloud-bit-in.html>



A bit in the spirit of Rabelais' Paroles gelées, but without the fighting (make dreams, not war!). Attached to luminous balloons, I install a dozen pocket loudspeakers scattered around the garden, which will broadcast voices narrating their dreams.

During the first installations, at the Château de Cerisy-la Salle in July and August 2021, I collected more than eighty dreams told by voices speaking in French, Italian, English, Chinese, Korean, Tunisian, Spanish. The collection of dreams continues with new calls for new opportunities.

The dreams, part of this intimate and private archive of mine, will only be unveiled on the occasions of the installation but not shared in any other ways.