

Giampiero Gemini
Danza Pitagorica

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| 01. Danza Pitagorica
for violin, electronics - violin: Patti Kilroy | 08:32 |
| 02. Diavolo Figura
for voice, clarinet, orchestra, electronics - text: Elmerindo Fiore; voice: Giovanni Fontana,
clarinet: Spiros Mourikis - orchestra: Athens Orchestra of Colour | 08:36 |
| 03. Flamma Inveniat
for clarinet, electronics - clarinet: Ester Lamneck | 08:36 |
| 04. Perfezione dell'Oro
for orchestra, electronics - orchestra: New Music Ensemble | 06:52 |
| 05. Il Ferro di Umberto
for voice, ensemble, electronics - text: Antonio Poce; voice: Giovanni Fontana
ensemble: New Music Ensemble | 05:14 |
| 06. Leuchtstücke
for ensemble, voices, electronics - voices: Ferrara Conservatory of Music
ensemble of the Teatro Comunale di Ferrara | 05:23 |
| 07. Fino all'Ultimo Fuoco
for voice, electronics - text: Pietro Tripodo; voice: Giovanni Fontana | 03:57 |
| 08. Sguardo (to Adolfo Loreti)
for voice, electronics - text and voice: Giovanni Fontana | 02:48 |
| 09. Blending One
for clarinet, electronics - clarinet: Ester Lamneck | 06:47 |

Total Time: 56:45



Producer manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**
Artwork **Chiara Gimmelli** | Cover art **Antonio Poce**

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Antonio Poce 2022

Giampiero Gemini's works are intermedial. They live in a dilated time, where past and future do not exist, everything acts in the continuous present of the mind. In the absence of any conflict between reality and imagination, memory unfolds its nonlinear nature in them, eschewing the single vision. Imagination, in fact, is intimately multiple, it opens up horizons and reveals new perceptions. Memory is fertile ground for it, stimulating the psyche into an overproduction of images. This is the job of artists. They know those moments when the perceptive faculties seem to get tangled up, until they grasp a multitude of events simultaneously. The sources of this thought are Plato, Plotinus, St Augustine and Eckart, who was the first to organically address the knowledge of the image and figure. Then Leopardi, who in the Zibaldone hypothesized a reason for similarities, anticipating Mallarmé's "Demon of Analogy" (but also Baudelaire and Valéry), Musil's "slippery logic", and then Nietzsche, and others. Intermediality, therefore, as a synthesis of different creative processes and a crucible of new writing. Codes and languages integrated in simultaneous visions. Different territories of art "reconciled" (as Leonardo said) in a single creative process. This music is an explosion of the multiple that arises from silence and struggles for a new language, overcoming the anguish of the division between image and word, between sense and letter. Finally, assuming the breath, the living voice, the animated image, poetry, music itself, as 'flesh of the same body, thoughts of the same soul'.

Antonio Poce

It is the anticipation that loads the strings of time. It is the timbre. And the color. The red. The gold. And the mask. The body. It is the demon of writing. Writing for words, sounds, images. By syntax of scans and vibrations. Of inflections and cadences. Of oscillations, tremors and new consonances. It is the intermedial demon that merges everything, weaves it into a single voice of forms. That tenses. That ignites and transcends. That shines with other lights. Dáimon that assigns singular paths towards dilacerating expansions and prodigies overflowing with shivers and disturbances. Of flashes and sulfurous fragrances. Of contrasts. Of opaque folds and harmonic cravings. While the voice is a figure of speech that transpires disturbingly in the whisper. Perhaps insidiously. While the word is a figure of sound and sound is body. The body is breath and breath is wind. Which beats extraordinary events. And it is a demonic figure because it is the scream that implodes in the abysses of the body. It is a retrograde voice that supports the egg of time that sustains everything. And time is a synesthetic waste. It is flicker. It is a fragment that germinates. It is a fragment that sprouts, that charges and presses and explodes in that scream, that drags everything to the reverberating tail that opens to silence and tears the geometries of sense.

Giovanni Fontana



Giampiero Gemini - Composer, conductor, audiovisual artist

He studied piano and he graduated in acting and directing at the Accademia Italiana di Teatro in Rome in 1987. He began composing music working for the RAI and began studying composition with Maestri Giovanni Piazza and Antonio Poce. He obtained a diploma with top marks in Composition, Electronic Music and Orchestral Conducting a post graduate Academic Diploma in Composition with honors. He attended the masterclasses of the Accademia Chigiana, the Pomeriggi Musicali, the Universität für Musik und darstellende Kunst Wien. His compositions have received, among others, the following awards: Gesualdo da Venosa, Premio Lucus, Potenza (1996), Di Nuovo Musica, Reggio Emilia (1996), Premio Giovanni Guaccero Bari (2001), Dimitri Mitropoulos International Music, Competition for Composing, Atene (2005), ICMC - International Computer Music Conference, 2005-2008-2009-2021, Premio di Musica Sacra Fernando Rielo, Rome (2007 giury: S.Sciarrino-E.Morricone), IMEB - Institut international de musique Électroacoustique de Bourges (2008-2009), NYCEMF 2021 New York City Electroacoustic Music Festival. He is active in the field of multimedia and audiovisuals, with Antonio Poce, Valerio Murat and Giovanni Fontana, he founded the Hermes Intermedia collective. His works in this field have received rewards and international awards, including: Biennale di Venezia 2011, Zebra Poetry Film Festival, Berlino, IMEB Bourges, NYU New York University, Institute of Fine Arts, Asolo FilmFestival, (Italy), Frederick Loewe Theatre NYU, Loikka Dance Film Festival 2005, Finland, Videoformes, Clermont-Ferrand, Roma Poesia Rome, Traverse Video, Toulouse, Terra di Siena Film Festival Siena, , NYU Institute of Fine Arts, , New York, Experimental Film, International, Seoul, Megaron Concert Hall, Atene, Metu Video Festival, Ankara, Athens Digital Arts Festival, Atene, NYCEMF - New York City Electroacoustic Music Festival. He has composed music which has been included in the RAI repertoire and used in numerous radio and television broadcasts. In 2009 and 2011 he was a guest at the Music and Performing Art Department at NYU, where he held workshops focusing on his work. He teaches electroacoustic music composition at Italian State Music Conservatory.