

Riccardo Nova



Ictus Ensemble

altremusiche.it and Sincronie cultural association are proud to announce the birth of a new series of musical recordings on vinyl format. "am serie" addresses the most interesting proposals of contemporary music.

This first issue contains two precious recordings of a huge group, the belgian **Ictus Ensemble**, which performs *Drones 1.2* and *THIRTEEN 13x8 @ terror generating deity* by **Riccardo Nova**.

A music that synthesizes modernity as a meeting point between different cultures (high and low, past and present, Eastern and Western). Riccardo Nova is a composer who joins the spirit of overcoming anachronistic academic settings, also refusing every easy ways of expression. His music is strong, vibrant, emotional, full of details.

This seems the best way to get started in this new adventure. Beginning with the music and his valuable interpretation, we shared the desire to build a publishing project that just wants to dwell on details: the images, the graphics, the bandwidth that, for high frequencies, is up to 40 kHz (twice the limit of an audio CD), are designed to enhance vinyl format.

Profoundly influenced by his encounter with the traditional music of India, by the most experimental techno tendencies as well as by progressive rock, **Riccardo Nova** stands out for the audacity of his musical quest that places the most experimental results of European classical music alongside a re-elaboration of the virtuoso rhythmical phrasing of Carnatic music, the obsessive pulse of techno and the distorted and saturated sound of rock music. Traditional orchestral combinations and large percussion sections, often supplemented by electronics, meet in a luxuriant sonic environment. The juxtaposition of archetypal and sensual rhythmic gestures converges with the complexity of Western sound in a vision that restores to music its fundamental spiritual force.

Nova studied both flute and composition at the Verdi Conservatory of Milan and the Accademia Chigiana in Siena with Giuliano Zosi, Giacomo Manzoni and Franco Donatoni. He has been working with all main European ensemble such as Ictus Ensemble, Ensemble Moderne, Ensemble InterContemporain, Ensemble L'Itinéraire, Arditti String Quartet etc. Since early 90s he has been living periodically in India where he studied South Indian music with M.T. Raja Kesari (a former student of Karaikudi R. Mani). Since the early 90s Riccardo Nova is active in the field of "hard core/avantgarde techno" and he was the founder with Max Viel of the groups Overclockd and ArtiCoolAction. In 2006 he has composed the *Thirteen/13x8@terror generating deity trilogy*, which ended in a work for seven soloists (Ater Ego&DGD), two techno musicians (Pan Sonic) and orchestra. *Thirteen 13x8@terror generating deity (the ultimate reality)* was selected at the International Rostrum of composers 2007. He composed the music for *Ma*, the world wide acclaimed production of the coreographer Akram Khan. Presently he is working with to Nineteen Mantras, a video/coreographic opera based on a sanskrit text from the Yajurveda.

PRODUCTION: altremusiche.it &
Sincronie

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AUDIO MIXING: Riccardo Nova and
Jarek Frankousky
DIGITAL MASTERING: Jarek
Frankousky
VYNIL CUTTING: Alessandro Di
Giuglielmo
ART WORK: Cybergraphics di Marco
Aureggi
FOTO: Bruno Ciccarelli

Side A
DRONES 1.2

Side B
THIRTEEN 13X8@terror generating
deity (The intermediate reality)

FILE UNDER:

- XXIst Century Music

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DRONES 1.2

for electric guitar, trumpet, strings, percussion and electronics.
Instruments: trumpet, electric guitar (guitar 2 and 3 pre-recorded on tape), 2
violins, 2 violas, 2 cellos, percussion and electronics.
Commission Ictus Ensemble.
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Drones 1.2 is a meditation over inspiration and expiration (prana). I have decided to use the simplest possible meter of 8/4 (4/4 x 2) and its derived form of 12/8x2 as unit. In South India this meter is known as *Adi Tala* (*adi* = the first). The breathing idea is given by the periodic structure of the piece and therefore by the length and speed of the meter which I have used. Periodically a more or less evident change appears, a new direction, a question followed by an answer if possible or simply by a second question. What never really change is the main periodic structure, the meter, even if often we lose its sight it is always underneath and whatever happens requires a precise relation with it. In the Vedic tradition a meter is considered a precious gift, a tool which can be used to reach a target, a desire, or even a weapon of destruction. (Riccardo Nova)

THIRTEEN 13X8@terror generating deity (The intermediate reality)

Instruments: bass flute (also alto flute and soprano), bass clarinet (also soprano clarinet), trumpet, electric guitar, keyboards, percussion, violin, viola, cello and electronics.
Commission Ictus Ensemble.
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The orchestra for *Thirteen - 13x8@terror generating deity (The Intermediate Reality)*, written in 2006 on commission from and dedicated to the ensemble Ictus, is comprised of clarinet, trumpet, electric guitar, keyboards, percussion, viola, cello and electronics. The numbers 13 and 8 permeate the formal structure of the work in its every fibre, from its broad architectural features to its finest detail. The piece unreels seven sequences closed by a coda. The sequences are sometimes simple, when they consist of a single succession of thirteen values, sometimes compound, when they are subdivided into a number of successions of thirteen values. The first and the fourth sequences are simple, both being made up of thirteen breves. All the other sequences are compound: the second, the fifth and the seventh are subdivided into eight, the third into three and the sixth into four sequences of thirteen values.

The sonic material contained in the recorded part – a common feature of Nova's music – is entirely inferred from the instrumental parts of the piece. Through filtering, cuts, superimposition and other manipulations the electronics alters their physiognomy, blurring the familiarity of the music and introducing aberrant perspectives amidst the sonic relations. This type of treatment is, on the one hand, designed to multiply the possibilities of the harmonic-timbral stratification of the textures; on the other, it aims to evoke a metallic sonority that is impure, psychedelic and urban. The distorted sound of the electric guitar adds to the effect.

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