

Francesco Palmieri guitars

Francesco Palmieri (*1996, IT) is a Basel-based classical and electric guitarist whose work intertwines instrumental practice with artistic research in music. Dedicated to contemporary music, he has performed at major festivals, including Festival d'Automne, Huddersfield Contemporary Music Festival, Ruhrtriennale, Darmstädter Ferienkurse, Acht Brücken, and Festival Ultraschall, collaborating with composers such as Salvatore Sciarrino, Clara Iannotta, Enno Poppe, Beat Furrer, Marco Momi, and Simon Steen-Andersen. He has performed with Ensemble Musikfabrik, Ensemble Intercontemporain, Klangforum Wien, and Collegium Novum Zurich, and is a member of the collective Opificio Sonoro and Ensemble PHACE.

Palmieri has been awarded grants from several foundations, including Fondation Nicati-de Luze and Fondazione Giorgio Cini, and has been an artist-in-residence at GRAME Lyon, La Muse en Circuit, and Mattatoio di Roma. He was awarded 1st Prize in the contemporary music interpretation competitions Valentino Bucchi (2019) and Concours Nicati (2023). He recorded for Kairos, Brilliant Classics, Contrastes Records and Liquen Records.

After studying in Fermo, Seville, and Bern, Francesco Palmieri graduated in 2022 with a MA SP in Contemporary Music Performance from the Basel Hochschule für Musik. He is currently pursuing a PhD in Artistic Research in Music at the Malmö Academy of Music (Lund University)

Giuseppe Silvi sound direction

Giuseppe Silvi (*1981, IT) is an electroacoustic musician and saxophonist. He studied saxophone with Enzo Filippetti, electronic music with Giorgio Nottoli, Nicola Bernardini and Michelangelo Lupone, and electroacoustics with Piero Schiavoni at Conservatorio di Musica S. Cecilia of Rome. His research on sound space and musical dimensions led him to the construction of electroacoustic prototypes and software for music production. He is a member and sound director of the EMUfest staff, and a specialized sound engineer in surround recordings for Tactus, Naxos, Brilliant Classic and Sony. He is professor of electroacoustic music at the Conservatorio di Musica of Bari.



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BACHOFEN - HENN - STIFTUNG

Francesco Palmieri guitars

Giuseppe Silvi sound direction

CON-TATTO

music by

Hugues Dufourt

Thomas Kessler

Marco Momi

Fausto Romitelli

Maurizio Tedde

kHaus

Basel

29.01.2025

20:00



CON-TATTO

This concert explores the multiplicity of relationships between bodies. Singular and plural bodies, as both instrument and interpreter; intertwined souls discovering themselves through contact. The instrumental gesture becomes a living movement, raw desire, necessity, spasm, and contraction, an unprecedented form of touch...

Thomas Kessler (1937-2024, CH)	Guitar Control (1999) for classical guitar and live electronics
Marco Momi (*1978, IT)	Sans Dire (2021) for guitar and electronics
Maurizio Tedde (*1996, IT)	Januvia (2024) for e-guitar and electronics
Hugues Dufourt (*1943, FR)	La Cité des Saules (1997) for e-guitar
Fausto Romitelli (1963-2004, IT)	Trash TV Trance (2002) for e-guitar

Francesco Palmieri
guitars

Giuseppe Silvi
sound direction

Thomas Kessler Guitar Control (1999)

Guitar Control is part of the Control cycle, a series of compositions for solo instruments enhanced with electronics. This piece utilizes the software LEP (Live Electronic Patch), developed by Thomas Kessler and Wolfgang Heiniger, aiming to create a live electronic instrument that achieves its strongest musical potential in synergy with acoustic instruments.

Marco Momi Sans Dire (2021)

"Sans dire (without saying) is a wordless and confidential talk among interlaced souls taking place around the body of the guitar, the instrument that mostly reminds me the friendship tone and the intimate connections that make words are only hinted at efficient. The electronics speaks through sound analogies revealing the affection of the playing gestures and displaying the complicity structure inside the unsaid." (M. Momi)

Maurizio Tedde Januvia (2024)

"Januvia / May a moment suffice to contain the total. Condemned to stare at it in order to understand it, polluted by evolution, blinded by knowledge. / Let's pray. / Ode to you Januvia, who prospers hidden from the exhausting crowd of the living. / Ignorance as an alternative, concrete proof of forgotten connections. Image by image, riveted to the senses. / Let's pray. / Ode to you Januvia, who prospers hidden from the exhausting crowd of the living. / The primordial folklore of a distant people, perhaps never existed, resonates between the cracks of what we know: the deception of the guitar, here is the harmonica, the voice is missing. / Let's pray. / Ode to you Januvia, who thrive hidden from the exhausting crowd of the living." (M. Tedde)

Dufourt Hugues La Cité des Saules (1997)

"The Cité des Saules (City of Willows) is a metaphor for departure. The entire pièce is conceived as a form of reciprocal genesis between inwardness and space. There is no motif, no outline, no figure derived from a background. All that matter is the spatialization process. The piece comes down to a process of emergence with the only distinctive features being the degrees of depth and opening. Articulations are reduced to the strict minimum: interstices, active voids, coloured segments, luminous events, interplay of transparencies, dark rumblings. The work ends by turning in on itself, by being reabsorbed into its own background." (H. Dufourt)

Fausto Romitelli Trash TV Trance (2002)

"Since I was born, I bathe in the digitized images, synthetic sounds, artifacts. The artificial, the distorted, filtered - that's what the Nature of men today. [...] I believe that popular music has changed our perception of sound and established new forms of communication. For a long time, composers of classical music, the 'last defenders of art,' have refused any blending with 'commercial' music. [...] The boundless energy, the violent and visionary impact, the relentless search for new sounds capable of opening the 'doors of perception': these aspects of the most innovative rock seem to echo the expressive concerns of certain contemporary composers." (F. Romitelli)