

Marianne Gubri – Roberto Passuti | **VITA NUOVA**

On November 6th, 2021, **VITA NUOVA**, a musical production by Marianne Gubri on the electric harp with acoustic and electronic arrangements by Roberto Passuti, is released worldwide on all digital platforms for TeleCineSound label to celebrate **Dante's 700th anniversary**.

The album is part of a more ambitious project, carried out in crowdfunding, which includes a **book** on Dante's musical, symbolic and philosophical thought, as well as a **show** in production with readings by actor Ivano Marescotti and the **scores** of the compositions.



The reading of Dante's works gave rise to the desire to create a **soundtrack** for his texts, a receptive casket that can welcome the poet's most precious jewels, bringing to the present day the strength, the value, the modernity of his thinking.

A **New Life** as a common thread: renewal and innovation capacities and the possibility to direct our thinking, our emotions, our actions for the creation of the world we want.

In this panorama, the musical influences open up to bring together Gregorian melodies, Celtic atmospheres, Mediterranean rhythms, oriental ways, improvisation, minimalism, in a synthesis of my musical path, combined with Roberto's ambient and electronic arrangements.

The **harp** - with its ancestor the lyre - is widely mentioned by Dante; instrument with an ancient history, it derives from the musical bow, and has come to us through Africa, India, Persia, Egypt, Greece, in the European Middle Ages it is essentially evoked for its symbolism. Its strings animated by the breath of the Gods, from Hermes to Apollo, from Arion to Amphion, and struck by the plectrum of men like Orpheus and David, represent the planets of the solar system; tuning the lyre is like restoring the harmony of the cosmos - the music of the spheres - tuning the poem with the lyre is the skill of lyric poets, tuning the hearts of men to restore human music is perhaps the task of each of us, welcoming the arrows of Love shot from his bow.

Then as today, the harp is loved for the sweetness of its sound, its wide spectrum of harmonics, its long resonance and its dynamic and precise plucked sound, characteristics extensively studied in the field of sound healing; in this project the **electric harp** contains in its shape all the evocative power of the gothic harps. It reveals its sound possibilities, creating continuous reworkings, opening the acoustic landscape to an architecture in constant transformation and dematerialization, without losing its intentionality.



13 songs for a New Life

Velo sottile (Thin Veil) is the invisible cloud, made up of beliefs, habits, doubts, which separates us from joy, childhood and freedom.

Rosa sempiterna (Eternal Rose) offers its perfume to those who want to cross the threshold of their inner garden. It is a visual model that opens from the center towards infinity, and from infinity towards the center; like the calligraphy on the album, it is the rose window of a modern cathedral, where the light of our experiences is filtered.

Non dormire (Do not sleep), is the warning of the ladies to Dante in the *Vita Nuova*: his suffering is pure illusion, his imagination creates intensely deceptive scenarios.

Beatitudine (Beatitude), the place of Beatrice, the place of happiness that appears like a bolt from the blue. A moment later, it disappears, until you want to re-walk the way; is the first song in the series dedicated to drone music, a typical form taken from traditional cultures, with a fundamental note around which all the others gravitate.

Oriental Zaffiro (Oriental Sapphire) evokes scenarios from the lands of the Levant, in a mysterious India which, since the dawn of humanity, has been considered a place of Paradise, where fruits, flowers and precious gems abound.

"Conqueror, **Cor Suave**, de te primo", (Sweet Heart) where do you go if you don't take space and time to welcome your existence into your life? Listen to time, listen to your heartbeat and live!

Umanitade (Humanity), pulled between being beast and angel, if only it could express all its potential!

Chiara Fontana: (Clear Fountain) Matelda immerses Dante in the river Lethe which has the property of erasing the memory of the actions committed, while Eunoè strengthens the memory of the good accomplished. Between a mixolydian improvisation and a neo-impressionist arpeggio, there is a Gregorian chant, *Asperges me*, sung by the angels in the earthly Paradise of the *Divine Comedy*.

Emisperio (Hemisphere) evokes the line of the horizon, mentioned in the *Quaestio de aqua et terra*, which divides the spheres and separates the density of the earth with the fluidity of water, the lightness of air with the intensity of fire.

The hierarchies of **Angelicanza** (Angels) are counsel virtues, which dance in a circle as in a labyrinthine and ecstatic dance around the point of our aspirations. The piece is built on a series of medieval ascending scales, from the introspective aeolian, to the dorian, to the mixolydian up to the expansive ionian. This time the drone is located in the fifth - the space of the heart - of the musical scale.

"Beyond the constant movement, the fluctuation of desires, the alternation of emotions, there is a realm where I am at Peace", (**Io sono in Pace**) in stillness and silence, says the beloved to the poet. In the Starry Sky (**Cielo Stellato**), the first impulse is born, which gives rise to the stimulus of sound, the synchronic gesture and abundant creativity. The pulsation of the heartbeat, radiates in a series of sequential biorhythms, propagates to the respiratory rhythm and the nervous cycle, in a harmonic polyrhythm.

To be ready for a New Life (**Vita Nuova**) is to welcome change and transformation: "Don't you realize that we are worms born to form the angelic butterfly?" *Dicie Comedy, Purgatorio, X*.



Voice to the Arranger

I have always been asked how I approach an **ongoing project** and it is not always easy to answer. Working on something that tries to grasp or tangere often **impalpable feelings** is full of artistic and technical nuances, of memories that emerge and condense into images, smells, sounds and which in turn refer to a reality filtered by our essence.

When you manage to photograph that emotional universe to be able to distill it into a media compatible with the available technologies, it is natural to simplify it. It is not certain that the latter is a deprivation of force or mistreatment of the content. "We are made of the material we believe we are made of" and therefore it is right to act as an intermediary to translate into an understandable language that best reflects oneself naked in the eyes of others (in this case the listener) and of course trying to be the as honest as possible towards the "inside" and the "outside" and keeping faith with that essence of ours.

Having that said, when Marianne suggested that we experiment together with the possibilities of her new electric harp, I still did not know where it would lead us and I had no idea of her desire to immerse herself in the Dante universe. My very first impulse was purely **experimental** in being able to acquire in a "clean" and punctual way a **binaural signal**, of an instrument known as acoustic, to be able to treat it **electronically in-live**, unleashing the potential of electronics played by a "classical" musician. From this intriguing premise, everything else has layered. Before even going into the arrangements of the songs, the underlying constructive engine were all electronic elaborations and sound treatments of the notes recorded by Marianne.

I confess that in this process that began in late 2019, I do not remember the moment in which "I found myself in the dark forest" of the Vita Nuova project, where however "the right path" I never lost. I also confess that my Dante knowledge was limited to school and a couple of documentaries for which I was a sound engineer, editor and composer dealing with the facial reconstruction of the "Face of Dante" and the stealing of his remains from the Ravenna crypt.

I am of the idea that **creation** must be extemporaneous, then the growth of that **intuition** can take even more time, especially by distancing oneself and returning to work at other times. As anticipated, the initial approach of pure electronic treatment has been preserved only in part, because the depth of the pieces required the extension of the musical and sound arrangement to other instruments, acoustic and other. Since I am often inspired by the newly acquired **instrumentation**, as a form of curiosity, but of great creative and timbre stimulus, I bought for the occasion a tenor flute, an Irish flute and a Chinese reed flute. So, I abandoned the sax and the trumpet to dedicate myself to these newcomers. I usually play "1000" instruments during the arrangement, and then have them re-recorded properly by the instrumentalists, but spurred on by my traveling companion, we decided to only involve Erica with her violin to record the parts basted with the sampler. (Roberto Passuti)



Marianne Gubri

She combines an original and unique musical path with a search for personal development. She studied the Celtic harp at a very young age in Brittany before devoting herself to the ancient harp, graduating and graduating in musicology in France and at the International Harp Therapy Program (USA). She has released more than 10 record albums and together with the scores of her compositions and three methods for the Celtic harp. Resident in Italy, she has taken part in numerous ensembles playing all over the world: Royal Opera House Mumbai (India), Concert Hall New Delhi (India), Concert Hall (Hong Kong), Wonder Festival (150 concerts in the USA), Ancient Music Festival of Mexico City (Mexico), X and XI Rio Harp Festival (Brazil), Stockholm Early Music Festival (Sweden), Wight Harp Festival (UK), Brussels Harp Festival (Belgium), Nobber

Harp Festival (Ireland), Cairo, (Egypt), Glowing Harp Festival (Ukraine), Wight Harp Festival (UK), Sentmenat Harp Festival (Spain), Music in the Mendrisiotto (Switzerland), Early Music Festival of Loulé (Portugal), Rencontres Internationales de Harpes Celtiques de Dinan (France), Ravenna Festival, Bologna Festival, Greatness and Wonders, Malatesta Festival, San Biagio Festival, Municipal Theaters of Bologna, Genoa, Ferrara, Ravenna, La Chapelle Royale (Versailles), Palazzo Ducale and Querini Stampalia Foundation (Venice), Sforzesco Castle (Milan). Artistic director of the Bologna Harp Festival and the Arpeggi Harp School, she passionately combines her activity as a musician with that of a teacher and speaker on harp and music therapy for TEDx Conference, Italian and foreign universities and conservatories.



Roberto Passuti

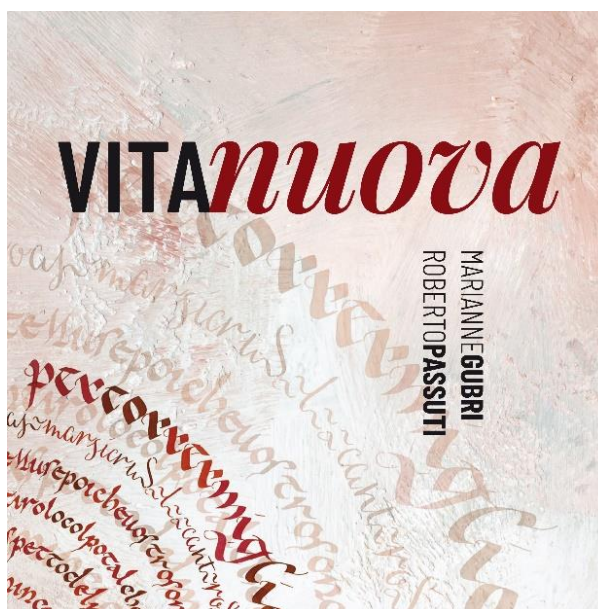
He carries out activities in the field of multimedia creation, theater, dance, cinema and electronic media: theater and video direction, photography direction, editing, sound, musical composition. He counts to his credit the production of over ninety soundtracks for theatrical works and over sixty for long, medium and short films. He collaborates side by side with Daniele Furlati (Morricone Award 2011) recording various soundtracks in RAI contexts. Since 2010 he has been certified by the BBC as a live sound engineer. Together with Martino Nicoletti, he founded the independent label Stenopeica starting to work systematically between Nepal, Thailand, United Kingdom, France and Italy, in the field of audiovisual productions, making a series of short films in film, creating soundtracks, producing volumes and CDs. musical with Franco Battiato, Teresa De Sio, Giovanni Lindo Ferretti,

participating in festivals, concerts and cultural events. He is composer and lighting designer of Simona Bertozzi, Ivano Marescotti, Marco Sgrosso and Elena Bucci.

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A path
Back in Dante's burning mind,
Inside of you, inside of us, in search of our possibilities,
Towards the creation of a world that is fair, sensitive, kind, ecological, harmonious,
Through poetic, graphic and musical languages bathed in Mediterranean, oriental, Celtic,
medieval, minimal and electronic waters,
For a New Life that can ferry us to generous lands and inspiring skies.

1. *Velo Sottile*
2. *Rosa Sempiterna*
3. *Non Dormire*
4. *Beatitudine*
5. *Oriental Zaffiro*
6. *Cuor Suave*
7. *Umanitade*
8. *Chiara Fontana*
9. *Emisperio*
10. *Angelicanza*
11. *Io sono in Pace*
12. *Lo Cielo Stellato*
13. *Vita Nuova*



Marianne Gubri, electric harp

Roberto Passuti, acoustic instruments, electronics

Original music by Marianne Gubri and Roberto Passuti
Recorded and mixed at Studioattico / Spectrumstudio Bologna
Erica Scherl, violins, Loudness control, Francesco Brini
Calligraphy, Amandine Cappelli, Graphics, Federica Baldazzi
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thanks to which this project was able to see the light

Album and scores available

www.mariannegubri.com

