

**SMC. MUSIC SESSION AT SALA MARÍA CRISTINA****SMC.6 Lorenzo Ballerini, Massimo D'Amato and Alberto Gatti**  
*Relazioni Digitali (Digital Relations)*

In electronic music, the use of a laptop changes the intuitive vision of performance. It does so to the extent that the immediate sensation of the proximity of human intervention is less useful to understand the musical experience. We argue that such a technological impasse is worth exploring by specifically investigating the various compositional and performance methods related to new technologies. On these premises, we aim to reflect on the relationship between music and society, gesture and sound, vision and listening.

Accordingly, this composition is based on human presence and light that are used to conceal or reveal the various aspects of performance in a timely manner and on the dichotomy between action and autonomous control of the laptop, continually overturning the man/machine relationship.

LEDs, we show, also play a fundamental role for the enjoyment of the musical event. This performance shows that the ability to see musical action allows for a greater sensitivity to the role played by the eye in the perception of the musical experience. We search then a visceral relationship between electricity, vision and sound.

Duration: 7' 30"

Year of Composition: 2018

**Lorenzo Ballerini**, composer, performer and sound designer. Graduated at Luigi Cherubini Conservatory of Florence in Music and New Technologies. He has always cultivated a passion for music, technology and design.

In 2016 and 2017 he brings his compositions "The origin of species" and "Perseverance" for tape and instrumental ensemble in New York at the Loewe Theater. He has participated in Florentine festivals such as Il corpo / La luce / Il suono, Meff and Diffrazioni Multimedia Festival in which he also held the role of technical director.

In May 2018 he collaborated as sound designer for *Juliae* - for Choir and Tablets, composed by Girolamo Deraco and premiered at the International Festival of Sacred Music Sanctae Julie, 4th Edition, Sala Canavaglia of the Old Fortress of Livorno. The collaboration with Deraco continues for *Dr. Streben* (world premiere), Robot chamber opera for soprano, tenor, baritone, robot and ensemble at Gran Teatro Giacomo Puccini.

In the same year he participated at SMC2018 as electronics executor for Nicoletta Andreuccetti's piece - Resounding Resonances. He made his debut at the Tempo Reale Festival, Klang Experimental Music # 9, as executor for *Ideale* by

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Giorgio Sancristoforo. The sound designer's work also arrives outside Italy for the Gala concert on the 20th anniversary of the Kazakh National University of Arts, Astana, Kazakhstan Central Concert Hall.

In February 2019 he won the call for artists of Bright Festival with his performance "Digital Relations" born from the research on gesture conducted in the various artistic research laboratories in music promoted by the Orpheus Institute of Ghent, the Luigi Cherubini Conservatory in Florence and the Giuseppe Verdi Conservatory in Milan and supported in particular by professors Tiziano Manca, Francesco Torrigiani and Gabriele Manca.

He has collaborated with composers and performers including Girolamo Deraco, Alvisé Vidolin, Giorgio Sancristoforo, Michele Marasco, Nicola Sani, Roberto Fabbriani, Alberto Maria Gatti, Nicoletta Andreuccetti.

**Massimo D'Amato** approached the world of music in his childhood, studying piano and drums until middle school. At an early age he began his interest in the generation and production of electronic music. He has worked closely with freelance artist and independent labels around the world that specialize in the production of electronic music. His preference for live performance led him to study the use of the sophisticated manufacturing techniques and live interaction, which allow the management and control of refined acoustic sound in real time.

Graduated in sound design at the conservatory G.B. Martini Bologna, Massimo has a peculiar style that is based on in-depth and meticulous research, which allows developed by software with an aesthetic and refined linguistic choice. His capabilities in developing works along several dimensions have allowed him to broaden his thematic and stylistic choices.

**Alberto Maria Gatti** was born in La Spezia (Italy) in 1992, is a composer and a computer music designer. He graduated at the Conservatory of Florence in "Electronic Music" and "Music and New Technologies" with Marco Ligabue and Simone Conforti. He attended also many composition masterclasses with Vittorio Montalti and Girolamo Deraco, music for dance with Roberto Castello (Aldes) and Sound Direction with Alvisé Vidolin.

His works have been performed in many festivals and theaters, among others, Museo del 900 (Florence, Italy), Palazzo Vecchio (Florence), Collisioni Festival (Turin), Diffrazioni Festival (Florence), Chuaufonna (Tunisi), Tempo Reale (Florence), Sermoneta (Latina), Thin Edge New Music Collective (Varese), Cluster Association for Contemporary Music (Lucca), SIMC (Bari).

He worked for Rete Regionale dei Flauti della Toscana winning the Abbiati School Prize in 2015, Abbazia di Spineto, Aldes, Compagnia Simona Bucci, Gruppo MUD, Conservatory of Florence, K-Array Industries and many others.

Currently he's working on his artistic research project and as freelance composer.