

## WANDERER

Francesco Maria Narcisi

Dicono di Wanderer

### Sihou

Stopping is like death. Without conflicts, life fades away, and without periodic infringement of desires, a person degrades. Happiness is with those who do not depend on stability, those who know how to lose gain peace and do not depend on what they strive for.

Unique album! Deep and superficial at the same time, filled with search, transformation and gaining.

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### Music Won't Save You

*by Raffaello Russo*

La frequente connessione con lo spazio delle opere di sperimentazione sonora assume nel nuovo lavoro di Francesco Maria Narcisi un significato al tempo stesso simbolico e tangibile. Si tratta tuttavia non già soltanto di spazi fisici, ma anche e soprattutto di un ventaglio di percezioni individuali rifuse in un itinerario narrativo svolto in quattro diverse fasi, condensate nelle otto tracce che formano "Wanderer".

La metafora del viandante, con la quale l'artista marchigiano contrassegna l'opera, pur muovendo da riferimenti letterari e significati simbolici, diventa piuttosto rappresentazione di un percorso attraverso moti dell'animo personali, proiettati all'esterno sotto forma di emissioni sonore originate da strumenti acustici. A differenza della netta caratterizzazione del precedente lavoro condiviso con Giacomo Fianza ("The Accordion Sessions", 2017), "Wanderer" presenta una più articolata matrice elettro-acustica, che dà luogo a una immaginifica parabola di suoni e sensazioni.

Mutevole come un paesaggio che scorre lungo un viaggio, oscillante come il flusso dei contrastanti sentimenti umani, "Wanderer" disegna un itinerario d'ascolto tra dissonanze e saturazioni ambientali, tra tensione sospesa e sublimazione malinconica, che dopo quaranta minuti di dense manipolazioni sonore sfociano in una sorprendente quiete scandita da compassati battiti vitali. Nonostante la dettagliata descrizione del "cammino del viandante" acclusa da Narcisi alle note di copertina imprima significati ben precisi allo svolgimento del lavoro, le texture vivide e i naturali contenuti cinematografici presenti in ciascuna delle sue tappe lo consegnano a una dimensione di pura, istintiva percezione ambient-drone.

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### Sergey Kudelin

I believe that when listening to music that you like, there is a dialogue between the listener and the creator of the music. Sometimes music helps to disconnect for a while from obsessive thoughts or stressful states, sometimes, on the contrary, music acts as an irritant and instigator, but in any case, our feelings come into resonance with the sound and those states in which the musician was when he composed this music. As a rule, we can observe our reaction to music in the form of associative fantasies or memories, and in other cases in the form of a certain stream of thoughts. I call it a dialogue or conversation between a music composer and his listeners.

I don't listen to Francesco's music often and I am preparing for the next play. It looks like a delicious dessert served on special occasions. I need to reach a certain state and be ready for a new meeting in order to start talking with the author through music. The time frame and distance don't play any role in this case, because

the soul and consciousness of the author is always present in music. This doesn't seem like a direct conversation with the author. In the case of Francesco's music, I have a dialogue at all levels, both at the level of the soul, feelings, and at the level of consciousness. It happens differently each time. Starting the next journey, I don't know what it will lead to in the end, maybe a new idea will be born or something that was previously in an unresolved state will appear, or maybe it will just be an empty stream of thoughts and feelings will pulsate with a barely distinguishable background. In any case, it will be a unique journey that has not happened before and which will not be repeated.

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### **Mirco Salvadori**

“Guarda come mi sono preparata questa sera, per te eh? Su dai girati e ammirami mentre mi sciolgo nel tramonto.”

Mi sono girato e il mio tempo si è fermato mentre il suono continuava a fluire. Stavo ascoltando il nuovo lavoro di Francesco Maria Narcisi, miglior colonna sonora non poteva esserci, in quell'attimo.

 <https://francescomarianarcisi.bandcamp.com/album/wanderer>

\*\* Francesco Maria Narcisi ~ Wanderer ~ Unknown Tone Records 2019

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### **Mirco Salvadori**

Ti amerei alla follia  
Farei pazzie per poterti godere  
Cadrei estasiato ai tuoi piedi  
Mi annienterei strisciando lungo i tuoi respiri  
Liberi, Silenziosi, Ampi  
Se solo tu fossi sempre così  
Se solo tu fossi sempre e solo mia  
Fisserei il tuo lento ondeggiare  
Odorerei il dolce effluvio delle tue ombre  
Mi sazierei con le nudità che solo tu possiedi e sai concedere  
Se solo tu fossi sempre e solo mia  
Come lo sei in questa breve sospensione  
In questa parentesi senza tempo nella quale ti ritrovo sorridente e libera  
Pronta a darti  
Il respiro leggero  
I malefici mezzani lontani dai tuoi confini.  
Se solo non fossi quella dolente e infetta meretrice prossima alla fine  
Ti amerei alla follia  
Farei pazzie per poterti godere  
Mia dolce e morente amante dal nome tanto glorioso quanto inquietante: Venezia.

 <https://francescomarianarcisi.bandcamp.com/album/wanderer>

\*\* Francesco Maria Narcisi ~ Wanderer ~ Unknown Tone Records 2019

ph: Campo San Leonardo/Venezia ~ 09.11.19 ~ 18.15pm

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### **Interview on Votivelandscape (RU)**

The latest Wanderer album by Francesco Maria Narcisi is for me one of the most striking events of the past year in ambient music. His music is deep and rich not only in the emotional palette and conceptual development, but also in the component of spiritual research. Therefore, it was doubly pleasant for me to interview Francesco.

**Sergey:** How and why did you start making music? How did your musical path progress?

**Francesco:** *I start making music at the age of 7/8 years, playing keyboards in a music school under my grandmother's influence, but at this age, you know, music don't was a big interest for me. Some years later, when I was 11, began in me a real interest in music and I start to study and playing drums, guitar and bass to develop my creativity. From that moment it was a continuous search for my musical language. My instrument of choice has always been the drums, and as a drummer I played in different bands, from prog to indie-rock music. In the meantime I became an architect and a passion for soundscape, acoustic ecology, and ambient music, developed in me, combined with a strong cinematic character in composing music. When, for work and lifestyle choices, my longest-lived band broke up, I found myself alone, with an urgent need to develop many ideas that had remained in the drawer for long time.*

**Sergey:** Quite an unusual choice of styles in creating music for the drummer. Why did you choose self-expression through ambient and experimental electronics with a strong influence of classical music?

**Francesco:** *I choose to express myself through ambient and experimental electronic music because I found them the most suitable artistic form to carry out my emotions and sensations. What happens to our inner life is always in a constant state of becoming, and at the same time immobile. Time becomes fluid and generate space in our minds. I would to insert my music in those spaces. Also, over the years, "verse-refrain" music had become quite boring and predictable for me. For this reason I also love Jazz. The influence of classical music comes from my father and, subsequently, from many plays of the greatest composers (Bach, Mozart, Brahms, Liszt, Chopin, Vivaldi etc...) up to contemporary great composers (Glass, Part, Ligeti, Reich, Nono, etc...).*

**Sergey:** Most ambient musicians find inspiration in their natural surroundings. Where do you find inspiration?

**Francesco:** *Over time I have changed my approach to composition a lot, and depends on the material I am working on. Sometimes I put my hands on the instruments and start to sketch ideas that I elaborate later. Other times I got inspired by a particular landscape or emotion and I try to replicate those sensation in music. At other times I start with a conceptual idea, recording music/non-music, in places and situations that convey feelings to me, and then rework it like a tailor.*

**Sergey:** Your music is very full of emotional colors. Are these emotions from personal experience or are you, like an actor, getting used to the role?

**Francesco:** *I can't be an actor in music. I could say with my regret, because my limited knowledge dose not let me have all the tools necessary to represent any emotion. Those in which I can do better are always those that say something about me.*

**Sergey:** How many instruments do you own?

**Francesco:** *I own a Prophet 08 as main analogue synthesiser, with a Minilogue and some virtual instruments managed in a daw. Then I have two guitars, a hollow body and a solid body, and a bass guitar. Obviously I have a pro acoustic drumkit and a V-Drum. To complete this equipment there are some outboards, monitors, controllers, studio and field recording microphones.*

**Sergey:** Both Time Released Sound and Unknown Tone Records are very interesting and worthy of attention labels, which released your second and third albums. But why the United States, not Europe? Was it a conscious choice or did it happen by chance?

**Francesco:** *First of all, I have to thank Colin Herrick and Mark Kuykendall, the owners of TRS and UTR, for believing in those albums and working out so wonderfully on the design and packaging of the physical copies that are so beautiful to me. The choice of these labels was by chance; I had listened to many of their works and loved the way they take care of what they do. I found myself very much in tune with their releases that I decided to send them the albums, to learn about their possible interest. To my delight they wanted to release them.*

**Sergey:** When listening to your album "Wanderer" I got the impression that this is a conceptual work, not only in musical development, but also in spirit and storyline. Is it so? Tell us what this album is about, what is its concept.

**Francesco:** *You're right! Wanderer is a conceptual work. Wanderer, to me, is the representation of the need for contrast and acceptance of anxiety as an indispensable part of the vital spirit. It's a sort of journey in four phases through our emotionality, from an unresolvable restlessness to a fragile awareness that embrace a duality accepted as fundamental. I wanted to match the album with a poem by Antonio Machado «Caminante no Hay Camino», which I think could be a starting point for immersing oneself in listening this work with more awareness.*

**Sergey:** Very interesting. I saw how it seems to me a few key phrases: vital spirit, anxiety, duality accepted as fundamental. Can you clarify in more detail your picture of the worldview, its philosophical part? What duality are you talking about?

**Francesco:** *I'm talking about the duality between order and anarchy, between entropy and syntropy and the thin border that separates them, particularly when we have to make small or big choices in life. The tension between these factors forces us to choose, often in a state of anxiety, which however makes us alive. We often tend to fight this duality but perhaps we should flow through it. Perhaps, everything "is" and "isn't" at the same time. Perhaps we perceive time as constantly changing, but from a point of view that we are not able to perceive, we would see time both flowing and staying still. Somehow, these were my thoughts when I was working on Wanderer, and maybe some of these flowed into music.*

**Sergey:** For whom do you create your music, for yourself or for others? I mean, what is the priority in this case, the creation process or the desire to share the final result with the audience?

**Francesco:** *I make music for myself, because I need to express myself. The creative process is fundamental and is the most exciting part of everything, but I believe that having the possibility to communicate something through music, transmitting emotions to other human beings, is the ultimate goal of each musician. Despite the pleasure I have in composing, I rarely do it without having identified the conceptual project to be developed, and I think this says something about how important it is for me to be able to convey a message to the audience.*

**Sergey:** Creative activity as a commodity. It so happens that unpopular music has for some time been an integral part of the music market and is increasingly integrating into it. To what extent is your work a commodity?

**Francesco:** *Creativity can, and must, be profitable. Even better if the creativity we are talking about is research for new expressive forms. Otherwise there would be no one who has the opportunity to devote all his time to research in order to develop the best possible projects. It is not easy if, as in my case, your work is not related to music and therefore the time to dedicate to it is little. I would like my music to be much more a commodity: I would have more time to give to it.*

**Sergey:** You are an architect by education. What are you working on as an architect?

**Francesco:** *I'm the person in charge of the technical department of a small municipality in Italy. Mine is a very fragmented work, in which we move from public works to urban planning, to authorizations to build for*

citizens, and many other things. My work does not represent the idea of a commonly imagined cool architect, but I am happy to be able to intervene on a wide scale of territory.

**Sergey:** Does your knowledge in the field of architecture somehow influence your creation of music, or maybe it is reflected in your perception of music? In your opinion, what is the relationship between architecture and composing music?

**Francesco:** *From Greeks that transferred the mathematical relationships and proportions they had already recognized in music to architecture, to Leon Battista Alberti that recommended architects to study music, to Goethe that spoke of architecture as frozen music, up to, for example, the production of Prometheus by Luigi Nono and Renzo Piano, the deep connection between architecture and music has always been clear since ancient times, and over time it has always gone thicker. I don't know exactly what the relationship between architecture and music is, and whether it goes in one direction rather than another. I know, from personal experience, that they influence each other. Just think of all the times when a magnificent architecture has invited us to open our ears to the surrounding world of sounds, and at all times when a few notes are enough to imagine real and concrete spaces. Architecture and space continually influence my way of writing and perceiving music. As for my compositional activity, I can say that I write music for places, spaces and environments.*

**Sergey:** In Italy a huge number of original musicians who go their own way. Do you think there is a relationship between the colorful and very diverse architecture of Italy and a large number of experimental musicians?

**Francesco:** *There is certainly a correlation between these two facts. We must consider that Italy is a country with a multiplicity of local sub-cultures, due to the many influences that each specific place has generated and sometimes suffered over the centuries. This multiplicity of facets has been reflected in Italian architecture, as well as in art and music, which since the Baroque era has always been characterized by multiple nuances. I therefore believe that what you are referring to is a structural aspect of the Italian people, which nowadays is evidently also reflected in experimental music.*

**Sergey:** Who do you like from the Italian musicians and why?

**Francesco:** *I have noticed that in Italy, in the last ten, fifteen years, there has been an enormous development of experimental music. There are so many artists doing research on timbre and sound, on soundscapes and on pulsations and harmonics. Among my favorites of my generation there are certainly Fabio Orsi, Giulio Aldinucci, Fabio Perletta, as well as many other outstanding artists, even from my area. Here there is a lot of excitement, fortunately. There are contemporary music festivals that have been going on for 40 years, and other experimental ones now well rooted in the territory, which have contributed to creating a sort of "common feeling" that led to the flowering of many experimenters. This is thanks to the pioneers of this research.*

**Sergey:** You don't release albums often. What is the reason for this? When do we wait for your new album?

**Francesco:** *I have some work in progress projects in collaboration with other musicians who often suffer from a coordination difficulty and are not yet finished. At the same time I am working on two other albums, but I cannot announce their release date. Unfortunately my work requires a lot of effort and time, and, at this time, I don't always have periods in which I can dedicate myself to music with the minimum continuity that makes the work done effective. I think, but I can't say for sure, that next year I'll be able to release a new album, a sort of conceptual sequel to «The Accordion Sessions».*

**Sergey:** Do you think music can heal or at least help with healing?

**Francesco:** *Surely music can help healing. Psychological well-being undoubtedly creates the best conditions for the individual's reaction. Furthermore, for a long time there have been important studies that have shown that there are numerous pathologies that benefit from music therapy, for example ALS,*

*dementia, parkinson etc. Here music is understood not only as listening but also as active participation and often also playing on instruments, as far as possible.*

**Sergey:** Modern Western society, in your opinion what are the symptoms?

**Francesco:** *Yours is not a simple question, and I am not a sociologist. Like everyone else, I obviously have opinions and ideas that are not systematized. I believe that the most characteristic aspect of our society is a growing individualism, where relationships between people often fall apart when difficulties arise. This is reflected both in small family realities and in political attitudes. I also believe that our society is characterized by really too many words, confused and inconsistent. It is really difficult to understand the truth of the facts without going deep into the information from which we are bombarded. This often results, in many people, in total disinterest or uncritical behavior.*

**Sergey:** At the end, parting words or wishes.

**Francesco:** *Thanks for giving me this space. Best wishes to all readers for a new year full of "music". Arrivederci e a presto!*