

# LIGHT BLUE

**Michele Mazzini**

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***Duration:***

40 minutes ca.

***Organic:***

Clarinet/Bass Clarinet/Piano (one player)

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***Features***

*Light Blue* is a cycle of five pieces for one solo performer created without score.

I conceived them during June 2018 and I recorded them in San Lanfranco Church in Italy (Pavia).

Even though *Light Blue* was born as a site-specific project for a church with an incredibly beautiful reverb for woodwinds, the cycle is now conceivable as a music offering to all churches or acoustically similar places, such as caves or wide post-industrial locations.

All of the movements are improvisation-based and will be therefore performed freely. Anyhow, the core elements of every piece is now crystalized into very steady forms. The more I will perform them, the more they will solidify into actual compositions.

There is not any clear specific religious intent in the project. Nevertheless, I constructed it as a spiritual journey that links many cultures and music styles together.

Due to the pieces' nature, which grows within and is nourished by a great reverberation, the concert should always take place in a big and closed environment such as a cathedral, a church, a cave, etc. A normal concert hall, even with a long reverb, would flatten its energy. *Light Blue* expresses itself at the best within the energy of a sacred closed location.

### **What is its purpose?**

The great “why” of this performance is to give a performance that resonates as a “spiritual journey”, without necessarily identify with one single religion. *Light Blue* connects instead connecting many cultures together and it remains, at the same time, a very personal project. From my perspective, this performance requires a high technical level on three instruments. Which develops greatly my flexibility as an improviser and performers.

### **What kind of live performance is being developed?**

Light Blue underlines that grey area between composition and improvisation. Where does one end and the other does begins? All the pieces are created without scores. A feature that grants me great freedom even within self-imposed limitations in terms of form and material.

For the audience, the borders between improvisation and composition will not be heard, as they will be constantly juxtaposed and combined. The inner flow of the pieces make sure not to differentiate them in any way. This choice is a deliberate one. In this way, I take distance from all the improvisation tradition that comes out of classic jazz, where the differences between a “theme” and the subsequent improvisation, are extremely clear to both performers and audience in order to make space for other kinds of improvisation, more connected to contemporary practices and extra-European various traditions.

### **What audience am I aiming for?**

The sources and stylistic approaches of the cycle, together with a very personal music vocabulary that welcomes both tonal and modal music and a harsher contemporary approach, will grant a performance enjoyable to both professional musicians, music lovers, and a neutral, even very traditional, not-musician audience.

Virtually, the audience for my music should be as wider as possible, in terms of both ages and backgrounds.

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## *Structure*

- *Canto*: for bass clarinet (5-8 min)
- *Grido*: for clarinet (6-9 min)
- *Corale*: for piano (8-10 min)
- *Lamento*: for bass clarinet (7-10 min)
- *Giubilo*: for clarinet (4-6 min)

All pieces are under copyright as recorded improvisations in the copyright organization SIAE. They should be claimed at every live performance or radio broadcast.

In *Corale*, the piano will be prepared by stopping a number of low strings with a rubber eraser, so that only the fundamental tones will be clearly heard. This will connect the piano to a more “mallet”-like percussion, or even a bell-*ish* sound

Furthermore in *Canto*, *Grido*, and *Lamento*, specific unusual techniques are developed. The first makes use of the humming technique, in which I will simultaneously play and sing. This will create a limpid bi-phonic polyphony that partly refers to ancient music and Gregorian chants. *Grido* and *Lamento* are, even with great stylistic differences, both based over circular breathing and a complex articulation of the natural harmonic sequences of the instruments. *Giubilo*, a quieter and shorter piece, is the only piece not to use any extended technique, and in its simplicity, connects itself to a more peaceful minimal tradition.

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## *Program notes*

The titles of this spiritual cycle refer to different actions or features of the human or animal voice:

*Canto* means to sing, or a “chant”

*Grido* means to shout

*Corale* refers to a music piece sang by a choir

*Lamento* refers to a sad moan -possibly for the dead-

And *Giubilo* finally describes a simple act of joy.

I strongly believe that music can express any told or untold feeling in infinite ways. For this reason, during this concert, you will hear both sweet melodies and desperate howling. I hope to make your mind travel, through my sounds, in places yet for you to discover.

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*Past concerts and press coverage*

- *Vondel park, Amsterdam for Open lucht theater Festival, 9<sup>th</sup> of June 2019.*
- *Chiesa di San Lanfranco, Pavia (Italy), 7th July 2019.*
- *Oosterkerk, Amsterdam, 22nd November 2019.*

**Jong Talent**  
vrijdag 22 november 14:30 uur



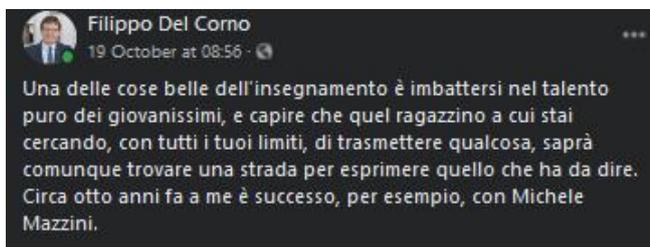
**“ LIGHT BLUE ”**  
eigen muziek voor solo-instrumenten

**MICHELE MAZZINI**  
KLARINET / BASKLARINET / PIANO

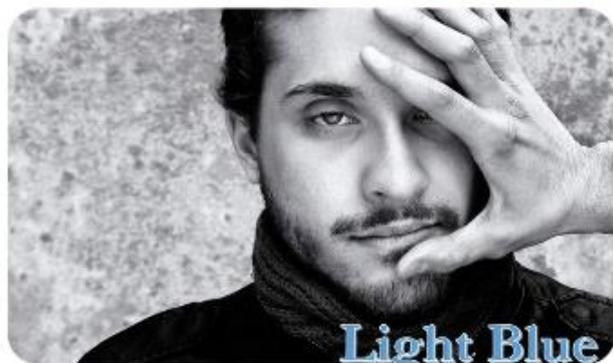
Gratis toegang, vrijwillige bijdrage wordt op prijs gesteld  
**OOSTERKERK AMSTERDAM**  
kleine wittenburgerstraat 1 [www.oosterkerk-amsterdam.nl](http://www.oosterkerk-amsterdam.nl)



- Chiesa di Sant'Andrea, Bergamo Alta, 24 Ottobre 2020.



**Sinestesia**  
Simposi delle Arti in Sant'Andrea



**Michele Mazzini**

ciclo di brani originali per clarinetto, clarinetto basso e pianoforte

Nato a Milano nel 1995, Michele Mazzini si è diplomato con il massimo dei voti in clarinetto classico al Conservatorio di Milano nel 2016. Nel 2020 si è nuovamente laureato in clarinetto basso e musica contemporanea presso il Conservatorio di Amsterdam. Ha al suo attivo numerosi concerti in Europa.

**DOMENICA 26 OTTOBRE 2020, ORE 16**

Chiesa di Sant'Andrea Apostolo, via Porta Dipinta, 39 - Bergamo Alta  
info e prenotazioni presso [dongusmini@gmail.com](mailto:dongusmini@gmail.com)

This was the endorsement that my previous composition teacher and now counsellor for culture for Milan, Filippo Del Corno, wrote for me on his facebook page. The post is still available on his timeline.

Translation of his caption: *“One of the beautiful things of teaching is to meet young pupils gifted with pure talent, and to know that, even with all your limits, you manage to pass on to them something, and that they will eventually find a way to express what they have to say. Eight years ago, it happened to me with Michele Mazzini.”*



### *Further possible performances*

- *Thomas Kerk, Amsterdam*: rescheduled due to Covid-19 outbreak
  - *Apostolische genootschap, Zandijk (Zaanstad)*: date to be defined during 2021.
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### *Video and audio recordings*

Light Blue grows and changes with me. I allow that. So that I can have, each time, the security of knowing what to do at all times, and yet, find the freedom to change and enlarge my pieces, if and where I feel so. As a flower blossoming, the original recording, which were just miniatures, are now fully-grown forms, sometimes enlarging themselves even outside of my control.

Recordings, ordered from *last to first*.

- Live recording in Sant' Andrea Church, Bergamo Alta. (Italy, 2020)

<https://michelemazzini.bandcamp.com/album/light-blue>

- Uncut and full live recording in Oosterkerk, Amsterdam. (Netherlands, 2019)

[https://www.youtube.com/watch?v=nf\\_TJaeH6Fs&t=1762s](https://www.youtube.com/watch?v=nf_TJaeH6Fs&t=1762s)

- The original recordings. San Lanfranco Church, Pavia. (Italy, 2018)

<https://soundcloud.com/michele-mazzini-2/sets/improvising-in-a-church>

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02/11/2020 Amsterdam, the Netherlands,

Michele Mazzini,

A photograph of a handwritten signature in black ink on a light-colored surface. The signature reads "Michele Mazzini" in a cursive, slightly slanted script.