

## SUITE 1984     A concrete testimony of Polyphony of Languages

Thanks to the support of <Pierluigi da Palestrina> Opera House in Cagliari, in 1984 I could carry out a unique experience. I projected, composed and conducted a large score using almost one hundred musicians coming from the most different traditions: a large symphonic orchestra jazz pianist Franco D'Andrea quartet and "Africa Djol?" percussion ensemble from Guinea. Obviously the challenge was enormous but extremely fascinating. Luckily I knew well jazz language and also was very attracted by ethnic music, particularly African, which I've been studying for several years. Contemporary music language though was the one which gave me the syntactic tools to analyse and re-compose this tangled mosaic. What I did was to deeply analyse and "dig" in to these three languages till when I could isolate a few musical cells. I extrapolated the basic linguistic bricks that were common to all of them, in terms of intervals, harmonies, rhythms, instrumentation and form. Then, using these bricks, I reconstructed my big building where occidental culture worked as a vast generative mother of all the other musical episodes. I didn't of course have any interest in a "pastiche" or collage type of work. I didn't want to "use" popular or ethnic musical ideas as occidental tradition always did. My purpose was instead to create a different relationship between cultured music and the others, searching for a positive exchange of values. Even because these cultures were alive and present in front of me, "flesh and bones". It was important that they could communicate at the same level of dignity; which wasn't an easy task. A sort of general rehearsal for the next millennium... I often had to invent even practical ways of intercommunication since neither the Africans nor the jazz quartet could read music; at least the way we are used to. The result was nevertheless a 150 page score: an extremely complex and spectacular musical event. In spite of the complexity and the great conceptual, compositional and performing effort the best answer was the "encore" we were requested for: we had to perform again half of the piece. The enthusiastic response of the audience, made of any kind of music fan from young students to old concertgoers (about 2000 people), was further beyond any prevision. Now we have the possibility to make this "unique" event live once again.