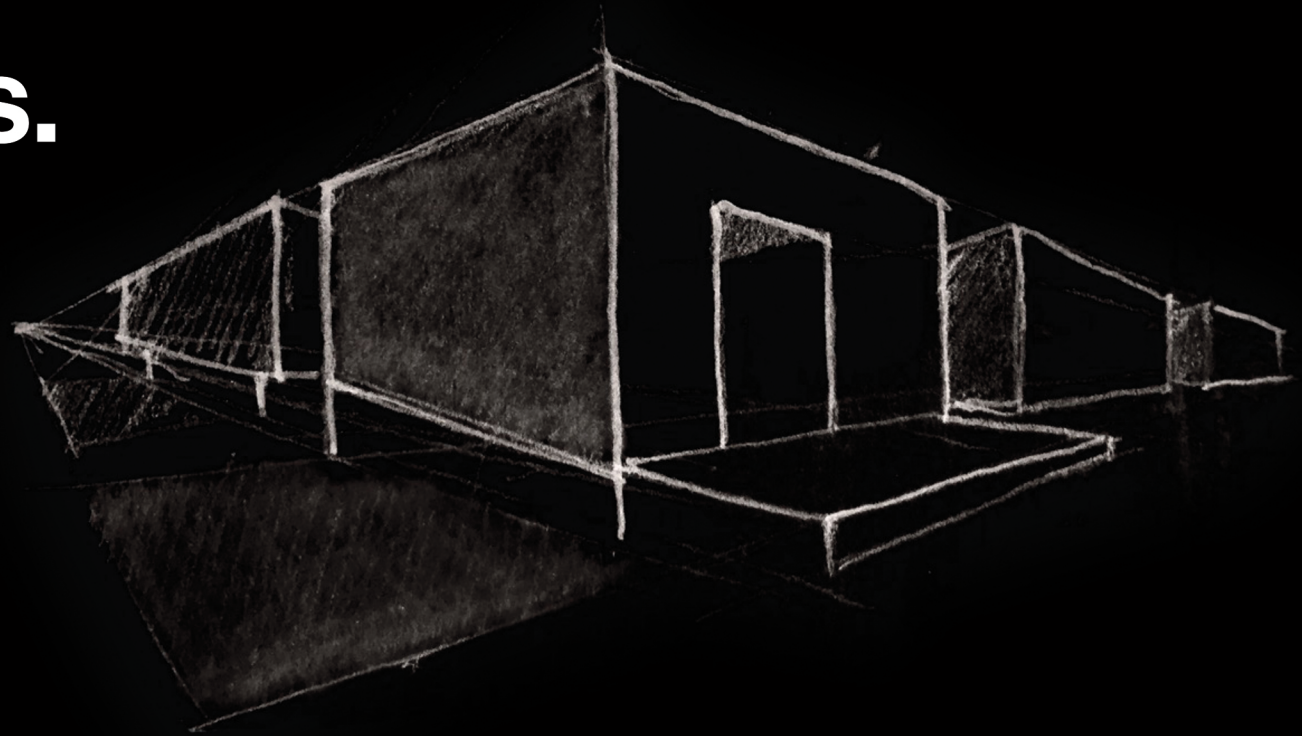


Francesco Tristano

Goldberg City Variations.



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FRANCESCO TRISTANO presents
GOLDBERG CITY VARIATIONS

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Background: The idea of the '**Cosmic City**' first appeared in 'Music and Architecture', a book by engineer *Iannis Xenakis*. This Greek pioneer imagined the future of urban redevelopment. His concept has recently been recovered by architecture firm MDRDV, for an extensive new project in Korea.

Space, man, nature, progress: Francesco Tristano aims to take the audience on a journey of discovery and portray Xenakis' fantasy through the magic of music and technology. Through music and visual elements he also explores the relationship between man, space, and progress and the celebration of a new relationship with our planet and its health.

The main focus is the vertical development of cities, where nature has more room for growth, as opposed to the concept of horizontal urbanisation. This project does not judge which is best, simply chooses that which is more pioneering, as Bach's variation also does in its own exploration.

Visual beauty: The wonderful visual show portrays the creation of the city. Goldberg's Variation will be more than a sound track to the images, it becomes the heart of the building process. Each note is a precise action and every compositional technique a piece of framework in the presentation.

Technological innovation: To reflect the three different styles within the music: **Danza**, **Toccata**, and **Canone**, 3 different cameras were used: a **2D map**, **3D isometric view**, and **3D perspective**. The variations are controlled by a sequences of vectors and renderings. They are also divided into three different design effects: wireframe vectors, shape, and rendered surface.

Thanks to impressive new technology, all of the graphic elements are assigned to single notes by a midi controlled system. Every variation has a different patch to connect the music to the images, portraying the 'Cosmic City' in perfect detail.

Music and city development mirror each other in their life cycles; and Goldberg City Variations, a unique, immersive and high impact show will take audiences to a whole new realm enhanced by a fantastical exploration of Xenakis' dreams combined with Bach's wonderful music.

“Music is music”. This is what Alban Berg responded to George Gershwin in Paris during the spring of 1928, as to why there was no distinction between what we consider “educated” music and “popular” music. Francesco Tristano has endorsed this quote over the last decade with his work; combining piano and synthesizer, between the scores of Johann Sebastian Bach – and also Frescobaldi, Berio, Buxtehude, Stravinsky, and Gershwin, among others – and the latest production and sequencing tools. The differences between a piano recital – or a classical score – and a techno track are very noticeable, however, whether it is written on paper, uploaded to a computer or improvised live; music is music regardless of its style; electronic or baroque, dance or avant-garde.

Francesco Tristano’s recordings attempt to embrace a broad spectrum too; for Deutsche Grammophon he developed programs based on Cage and Bach (“Bach/Cage”, 2011), Buxtehude and Bach (“Long Walk”, 2012), Ravel and Stravinsky in “Scandale” (2014). Then also, for the French label Infiné he has developed his own compositions where the main ingredients are rhythmic experimentation, abstract texture and a unique sensation of freedom. Although it can seem as a contradictory method, almost bipolar, in reality, there is a very direct – however tenuous – line that connects Bach with techno music; the dance rhythm, harmony and order you may find in Bach are very much alive in pop music. There is a familiar energy, and also a rigid and intense sense of groove.

Techno music entered his life while pursuing his degree at the Juilliard School of New York. During the day, he would lead The New Bach Players through their Bach readings, and at night, the city’s clubs would introduce him to house and techno music. In “Not for piano” (2007), he published his own compositions as well as piano versions of Detroit anthems such as, “The Bells” (Jeff Mills) or “Strings of Life” (Derrick May). A year later, with “Auricle Bio On” (2008), he introduced the sound of the piano and use it simultaneously as a sampler and synthesizer. In fact, with the release of “Idiosynkrasia” (2010) Francesco accomplished the synthesis of both languages; digital virtuosity and rare electronic textures, which he would claim as ‘Piano 2.0’.

Alongside with his career in electronic music, he has simultaneously continued to grow as a classical pianist with a repertoire half way between baroque (mainly Bach and before) and twentieth and twenty first century music, organizing his programs as if they were “playlists”, which is how he likes to define them. Francesco Tristano is expanding, driven by his genuine open-minded attitude and his increasing knowledge of techno. After finalizing *Aufgang* – two pianos and drums with a dose of deep house –, his next endeavours lead him again to his version of techno. Laying the foundations of a vast and untamed aesthetic.

Music is music and whether it is baroque or modern, dance or ambient, it attempts to connect with mind and body, to the euphoric and the sublime.





Duration - 60 min

Performer

Francesco Tristano pianist, composer

Technical crew

Edoardo Pietrogrande sound

Federico Nitti visuals

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