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L'ART INFINI DE LA RADIO
SÉMINAIRE SCIENTIFIQUE ET DE CRÉATION

HOW DOES THE WORLD SOUND
ART INFINITY RADIO
SCIENTIFIC AND CREATIVE SEMINAR

CENTRE CULTUREL INTERNATIONAL DE CERISY
15 - 20 May, 2023
B-AIR: Abstract Infinity Radio
HOW DOES THE WORLD SOUND
Chateau de Cerisy, May 15-20, 2023

The Castle of Crossed Destinies: playing with sounds and tarot cards

Giuseppe Gavazza
and his musicians students:

Letizia Ambrosetti
Marta Zigante
Domenico Bosio
Matteo Ricci
(Michelangelo Einaudi)
Raccontare una storia senza parole

Raconter une histoire sans mot

Telling a story without words
Parma, 1969
Franco Maria Ricci
FMR
(éphémère)
At least seven reasons led me to compellingly choose Italo Calvino’s book:

1- The Castle of Crossed Destinies is the perfect title for our next adventure in Cerisy, now, May 15-20, 2023. In this enchanted castle, we will cross our destinies coming from different countries, languages, cultures, and experiences.

2- The tarot cards, which are the narrative heart of both stories that compose this book (“The Castle of Crossed Destinies” and “The Tavern of Crossed Destinies”), are as well a good connection. (*1)
During the current academic year at the Conservatory, with a class of electronic music composition students, we began working on a series of sound fragments that I intended to create and propose for listening from the perspective of an imaginative categorisation inspired by Linnaeus’s botanical classification. The next step would have been to associate these sounds with a symbol and/or a drawing to create a set of cards that could be understood as a deck of playing cards: playing cards to play sounds, to compose.

As is often the case (at least for me, when I teach), we then took a different direction, also inspired by the rich experience of the Grenoble Winter School, which we attended in February with the same students who are now here in Cerisy.
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3- The use of tarot cards, in the novel, is made necessary to communicate in the castle among travellers who are inexplicably unable to speak: for us, who deal with sound, voices, radio broadcasting, listeners (Walter Benjamin’s “Dear invisibles” radio listeners) preverbal language age and vulnerability, is an enchanting challenge!
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4- The second part of the book comes with the title “The Tavern of Crossed Destinies”; I launch the challenge of finding the hidden tavern in the Castle. (Hidden suggestion: may we consider the cave of Chateau de Cerisy as a good location for this second part?)
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5- Italo Calvino states that he was tempted to write a third story that could have been called “The Motel of Crossed Destinies”, set in a post-apocalyptic future in which some people, escaped a mysterious disaster, narrate their stories silently using as a visual aid the fragments of some comic stories.

Finally, we too live in an, at least somewhat, post-apocalyptic present, having escaped a not-so-mysterious disaster. Might we outline a hypothesis for our own future “Motel of Crossed Destinies”?
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+ - Finally, an additional reason was added: it is this book, which I had the first time I was in Cerisy, for the symposium: “L’usage des Ambiances, Une épreuve sensible des situations”, September 2018
Giuseppe Gavazza & his students from Cuneo Conservatory, METS Departement  Cerisy B-AIR, 15-20 May, 2023  The Castle of Crossed Destinies

GONÇALO M. TAVARES

MONSIEUR CALVINO

et la promenade

O Bairro - Le Quartier

TRADUIT DE PORTUGAIS PAR
DOMINIQUE NYBELLE.

Viviane Hamy
ITALO CALVINO

Il castello dei destini incrociati

Mondadori
ceci n'est pas deux livres
«Il significato di ogni singola carta dipende dal posto che essa ha nelle successione di carte che la precedono e la seguono; partendo da questa idea, mi sono mosso in maniera autonomo, secondo le esigenze interne al mio testo. Mi sono applicato soprattutto a guardare i tarocchi con attenzione, con l’occhio di chi non sa cosa siano, e a trarre suggestioni e associazioni, a interpretarli secondo un’iconologia immaginaria. Ho cominciato con i tarocchi di Marsiglia, cercando di diporli in modo che si presentassero come scene successive d’un racconto pittoresco. Quando la carta affiancata a caso mi dava una storia in cui riconoscevo un senso, mi mettevo a scriverla.»

Italo Calvino
"The meaning of each card depends on its place in the sequence of cards that precede and follow it...
I devoted myself above all to looking at the Tarot cards carefully, with the eye of one who does not know what they are, and to drawing from them suggestions and associations, to interpreting them according to an imaginary iconology.
I began with the Tarot de Marseille and tried to arrange them so that they appeared as successive scenes of a pictographic story. When the cards, placed side by side at random, told me a story in which I recognised a meaning, I began to write it down”.

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Italo Calvino
"The meaning of each card depends on its place in the sequence of cards that precede and follow it…"

I remember a sentence by Italo Calvino that I read in one of his articles years ago: I am going to approximate by heart:

"To write is to construct, sentence by sentence, the reader who will read the following sentences."

Composing music is the same: to construct, sound by sound, the listener who will listen to the following sound."
Giuseppe Gavazza & his students from Cuneo Conservatory, METS Department
Cerisy B-AIR, 15-20 May, 2023
The Castle of Crossed Destinies
"The idea of using tarot cards as a combinatorial narrative machine came to me from Paolo Fabbri who, in an «International Seminar on Narrative Structures» in July 1968 in Urbino, gave a report on The Tale of Cartomancy and the language of the emblems."
La taverna dei destini incrociati

da farsene un problema. La scrittura insomma ha un sottosuolo che appartiene alla specie, o almeno alla civiltà, o almeno a certe categorie di reddito. E io? E quel tanto o quel poco di squisitamente mio personale che credevo di metterci? Se l’ombra d’un autore posso evocare ad accompagnare i miei passi diffidenti nei territori del destino individuale, dell’io, del (come ora dicono) «vissuto», dovrebbe essere quella dell’Egotista di Grenoble, del provinciale alla conquista del mondo, che una volta leggevo come se aspettassi da lui la storia che dovevo scrivere (o vivere: c’era una confusione tra i due verbi, in lui, o nel me di allora). Quale di queste carte mi indicherebbe, se rispondesse ancora al mio appello? Le carte del
“Writing, in short, has a subsoil which belongs to the species, or at least to civilization, or at least to certain income brackets. And I? And that amount, large or small, of myself, exquisitely personal, that I believed I was putting into it? If I can call up an author’s shade to accompany my distrustful steps in the territories of individual destiny, of the ego, of (as they now say) “real life,” it should be that of the Egotist of Grenoble, the provincial out to conquer the world, whom I once read as if I were expecting from him the story I was to write (or live: there was a confusion between the two verbs, in him, or in the me of that time).”
I asked each of my 5 electronic music composition students (4 are here, one, Michelangelo, unfortunately (for him …) could not come) to prepare 10 audio files between 5” and 10” in length. We thus have 50 short sounds that we will propose for you to listen to in order to choose 22 of them to associate with the 22 Major Arcana of the Tarot.
Mazzo Tarocchi: 78 Carte

ARCANI MINORI: 56

ARCANI MAGGIORI: 22

0. Il Matto
1. Il Mago
2. La Papessa
3. L'Imperatrice
4. L'Imperatore
5. Il Papa
6. Gli Amanti
7. Il Carro
8. La Forza
9. L'Eremita
10. La Ruota della Fortuna
11. La Giustizia
12. L'Appeso
13. La Morte
14. La Temperanza
15. Il Diavolo
16. La Torre
17. La Stella
18. La Luna
19. Il Sole
20. Il Giudizio
21. Il Mondo

1. Asso
2. 2
3. 3
4. 4
5. 5
6. 6
7. 7
8. 8
9. 9
10. 10

1. Fante
2. Cavaliere
3. Regina
4. Re

1. Bastoni: 14
2. Spade: 14
3. Coppe: 14
4. Denari: 14

10 Carte Numerate
4 Carte di Corte
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We thus have 50 short sounds that we will propose for you to listen to in order to choose 22 of them to associate with the 22 Major Arcana of the Tarot.
Taking inspiration from the analytical and functional description of the Jardin des plantes de Grenoble,

Les Arbres remarquables du Jardin des Plantes
Taking inspiration from the analytical and functional description of the Jardin des plantes de Grenoble, we will invent a Fantastic Trinomial Taxonomic classification for each sound.
Names of Arbres Remarquables

- Mugo mughus
- Ilox aquifolium
- Taxus baccata
- Salix caprea
- Betula pendula
- Corylus avellana
- Cephalota harringtonia
- Lagerstroemia indica
- Fagus sylvatica
- Araucaria araucana
- Taxodium disticum
- Pinus strobus
- Fraxinus excelsior
- Acer palmatum
- Cercidiphyllum japonicum
- Thuja occidentalis
- Sorbopyrus auricularis
- Liquidambar styraciflua
- Malus floribunda
- Picea abies
- Aesculus parviflora
- Cryptomeria japonica
- Quercus frasinifolia
- Davidia involucrata
- Picea engelmannii
- Cladastis lutea

Invented single names to be used for sounds,
(To be combined in trinomials):

- aquisonus,
- harringtonica,
- pendulum, sylvatica,
- disticum,
- strobophonicus,
- excelsus,
- strobophonium auricularis,
- liquidaceus,
- parvisonica,
- sonix,
- disticum,
- parvirrimea,
- cercidiphonicus,
- cercidiphonium,
- orientalis,
- occidentalis,
- stereofolia,
- styrafluida,
- sonibunda,
- flautulus,
- cryptoophonia,
- vibrans,
- involucrata,
- stereocifius,
- malus,
- pulsus,
- auricularis,
- palmatum
As an example of Pseudo Linnaeus Fantastic Trínomial Nomenclature (used by me previously for an installation at the Jardin des Plantes):

Sonibundus aquisonus styrafluida
Sonibundus aquisonus palmatum
Sonibundus parvirhythmea flautulus
Sonibundus involucratus malus
Pendulum arcus flautulus
Pendulum sonix alter
Cryptophonus vibrans haringtonica
Cryptophonus vibrans vibrans
Sonibundum cryptophonicus auricularis
Sonibundum cryptophonicus liquidaceus
Sonibundum pulsus occidentalis
Sonibundum cercidiphonicus vibrans

Phoneibundus parvirhythmea excelsus
Phoneibundus parvirhythmea dysticum
Phoneibundus cryptophonicus orientalis
Phoneibundus paucirhythmea malus
Phoneibundus flautulus parviritmea
Phoneibundus flautulus vibrans
Strobophonium parvirhythmea sylvatica
Strobophonium tintinnus remoris
Cordis cercidiphonicus involucratus
Cordis stridens sylvatica
Cordis pulsus remoris
Cristallus auricularis pulsus
Perhaps we can find the names of the Arbres Remarquables in the magnificent park of the enchanted castle of Cerisy? and let them inspire us …
Telling a story without words

Raconter une histoire sans mot

Raccontare una storia senza parole
In short, our (optimistic) intentions are to:
1 - choose collaboratively 22 sounds, among the 50 sounds proposed,
2 - associate them with the 22 Major Arcana,
3 - invent 22 Fantastic Trinomial Names,
4 - draw 22 new cards inspired by 1, 2 & 3
5 - define the modalities of the Friday afternoon/evening performance.
Thus ends The Castle of Crossed Destinies:

“Sono stanco che Il Sole resti in cielo, non vedo l’ora che si sfasci la sintassi del Mondo, che si mescolino le carte del gioco, i fogli dell’in-folio, i frantumi di specchio del disastro.”

“I ‘gin to be aweary of The Sun, and wish the syntax o’ The World were now undone, that the playing cards were shuffled, the folios’ pages, the mirror-shards of the disaster.”

“Je commence à être las du Soleil et souhaitez que se casse la syntaxe du Monde : que se mêlent les cartes, les feuilles de l’in-folio, les fragments de ce miroir du désastre.”

Italo Calvino, 1969
Many thanks for your attention now, and for your forthcoming participation