

BIOGRAPHY:

Enrico Malatesta (born in Cesena, Italy, in 1985) is a percussionist is active in the field of contemporary, electro-acoustic and improvised music.

He studied classical percussion at the "Bruno Maderna" Conservatory of high artistic formation in Cesena, delving into both the orchestral and soloist repertoire, following courses of pianoforte, musical theory and harmony; he took part in many workshops on philosophy of music, graphic musical notation and soundscape.

His personal activity and research is aimed at the redefinition of the role of the percussionist in different contemporary areas, studying the acoustic dimension and the material quality of percussion instruments.

Besides his ongoing solo projects "**DAMNATIO AD BESTIAS**" and "**CYMBALS**" he is also active performing works from the soloist repertoire of the 20th Century, including graphic scores by John Cage, Morton Feldman, Karlhenz Stockhausen, Earl Brown.

He frequently works with percussionists Christian Wolfarth and Seijiro Murayama, and also works with musicians like Giuseppe Ielasi, Stefano Pilia, Robin Hayward, Lorenzo Senni, Tristan Honsinger, Urs Leimgruber, Manuel Mota, John Russel, Eli Keszler, Dominique Vaccaro, Luciano Maggiore, Renato Ciunfrini, Jonas Kocher, Katsura Yamauchi, Eugene Chadbourne among others, and playing concerts in all over Europe and Scandinavia.

His work is released/ will be released by the Italian label Presto! Records, second sleep, Senufo editions.

In 2007 he started working as on-stage performing musician for "Teatro Valdoca", a theatre company active since 1983, researching the possibilities of word, poetry and gesture; together with Alice Berni and Luca Fusconi he composed the original score for the latest production, "Cain", currently touring the most important Italian theatres (Teatro Stabile di Torino, Teatro Palladium Roma, Palazzo del Ghiaccio di Milano, etc); under the direction of Cesare Ronconi, he had the chance to work with Mariangela Gualtieri, Raffaella Giordano and Danio Manfredini.

He frequently works with dancers, visual artists and performers; he took part, with the project "studio visit", in the exhibition dedicated to the artist Riccardo Baruzzi "quando disegno non canto" (when I draw I don't sing), giving birth to a research workshop whose work is aimed at delving into the inmost details of the creative process and the relation between sound and gesture, pulling down any disciplinary boundary.

Interested in teaching, he developed "sull'istmo" (on the isthmus), a theoretical/practical workshop on sonic detail and micro-dynamics, open to actors, musicians and dancers, set up in various locations in Italy. He frequently organizes events and concerts with the purpose to improve the diffusion of contemporary music in his area.

ARTISTIC PURPOSES

The main artistic purpose of the residence is to develop and strengthen the last two years of study and research in the field of percussion instrument; the research was based on the redefinition of percussion in terms of gesture, nature of sound and multi-directional performance, reducing the percussion set to only a few pieces, and playing exclusively in acoustic.

Enrico Malatesta's work as a soloist can be divided in three subgroups, each one on its way to become more independent and detailed in its in-depth research.

> "DAMNATIO AD BESTIAS", the final result of three different studies entitled "Bestiario" (vol. 1, 2, 3), which are being published in 7 inches vinyl editions.

Bestiario is a series of short compositions for solo acoustic percussions, recorded live with no overdub or editing; these pieces are meant to explore a multi-directional sonic dimension (instead of traditional striking gestures), still keeping a high level of tension. All the studies in the series feature extremely dense micro-micro-structures, broken rhythms and fast tempi.

The *Bestiario* series is based on the following technical grounds:

- the use of all the surface of the instrument;
- fast and dense tempi;
- contrast between broken rhythms and graceful gestures;
- very specific dynamic settings;
- an equal relationship between explicit sounds and sounds related to the process or gesture;
- sound meant as *sign*.

This is the starting point for a further development, leading to a more articulated composition entitled "DAMNATIO AD BESTIAS". In addition to that, a written article will consolidate the aforementioned techniques and approach on a theoretical level, describing the gestures and the potentiality of the instrument.

> "CYMBALS", a new solo project based on the research on cymbals and bowed sounds in a choral dimension, in which to redefine the possibilities of cymbals in both tone and space. Using extended techniques, aimed at emphasizing the countless harmonic possibilities of these instruments, the project is meant to create extended compositions, developing different sonic levels and taking advantage of the connection with the place of the performance. The use of drones and attack-less phrases are meant to encourage the cymbals to approach the suggestive possibilities of the human voice.

> A short theoretical and technical essay entitled "**Horizontal development of percussion**", about the in-depth examination of the percussion practice as a *sign* and the abolition of sonic attack (meant as explicit hit).

> Coming in close contact with Austrian musicians and artists, in order to promote comparison and common goals through active projects in the field of contemporary art, music and performance.