

IVANO TORRE BEFORENOWHEREAFTER

Umberto Savolini / Translation: Silvia Delorenzi-Schenkel

"The fundamental component of my music is the never ending journey, on whose route the notes, rhythms, improvisations and themes are moving and undergoing a constant transformation without interrupting the melody, which is incessantly interacting with this musical course. The centre of the music is the present, the hour, the now that is always escaping and becomes the before and lets us anticipate the hereafter. The centre exists only in "trance", in the absence of thought, in the vague trace of infinity".

Like this Ivano Torre explains his musical philosophy in his autobiographical description in the publication "Swiss music on record" edited by the SUIA and the Swiss National Sound Archive. "Primadorainpoi" (Beforenowhereafter), the title of this CD is the synthesis of that philosophy and re-proposes the ticinese drummer and percussionist as a soloist.

It is certainly difficult to recognise in this musician the boy of forty years ago (Torre was born in 1954), who was attracted by everything that produced a sound or rhythm, who, in the train, remained enraptured listening to the rhythmical cadences of the wheels on the railway when passing over the rail switches and joints, who jumped when hearing his grand-father starting the engine of the car and let himself been lulled by the rhythmic sound made on the alternate rows of stakes along the border of the streets; and he will never forget the fifes and drums he had heard during the carnival procession in Basle.

In his self-taught empirical journey towards the heart of music - a quest for sounds and rhythms, for compositions and harmonisation - Ivano Torre doesn't neglect or omit anything, arranging his memories, experiences, findings and discoveries of the past in a kind of logical system, passing to the present, filled with researches, improvisation, confrontation and maybe even encounters, and finally catching a glimpse of the future fomented by his imagination and that surrealistic sense which sometimes issues from his music.

He has sailed round the whole archipelago of music coming to anchor for a transient stay in the ports of rock and jazz, of functional music for the theatre and of the music interacting with other forms of art like poetry, painting and sculpture. He has performed as a soloist and with various rock, blues and jazz groups as well as in brass-bands. He has been teaching music, established a school for brass-band, wrote a manual on rhythmic introducing a completely new writing in symbols, an approach leading to an easier understanding and reading of the usual notation. He has created new instruments using the blades of circular saws and hub caps of cars ready for the scrap heap. He has drawn sounds and rhythms from empty oil barrels, from flower pots, from water basins, from bird-whistles, from girders of wooden bridges, iron tubes, garden tools and from Paolo Selmoni's sculptures. At the beginning of his musical career he released recordings on cassettes, then on long playing records and compact disks ranging from "Musique d'Urt" to "Urt' O Logique", always experimenting with the sounds and rhythms and playing with the senses and meanings. This brought him rewards like the assignment of composition by Pro Helvetia and the "Swiss Italian Music '96" award.

Torre's navigation is as unpredictable and fantastic as his music. His musical visions can be compared with those of an explorer, but not all of them and not always are they only mirages. There is the song of creature in "Musique d'Urt" and the magic cave in "Urt' O Logique", and now in this "Primadorainpoi" time and space are discomposed in triune cadences, the old songs of the Valley Bavona find their echoes between the rocks and giants, there are resonances and indecipherable rhythms of abysses and seas, and concealed in their centre is "trance", the absence of thought, the hazy trace of infinity, indefinite and enveloping like a womb from which new life is originating.

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