

THE TIME MACHINE

dialogs with distance

Marco Cappelli - classic and electric guitar

F. Sor Studi per chitarra op 31 n. 23, op.35 n.27

J. Zorn The book of heads # 2, # 1

F. Sor Studi per chitarra op 29 n. 21, op. 6 n.6

J. Zorn The book of heads # 23, # 6, # 5

F. Sor Studi per chitarra op 35 n. 8, op. 6 n. 11

J. Zorn The book of heads # 30, # 8

F. Sor Studi per chitarra op 31 n. 22, op. 6 n. 9

J. Zorn The book of heads # 22, # 27, # 11, # 32

In the representation of a “dialogue in the shape of a concert” the meeting between the Studies for Guitar by Fernando Sor (Barcelona 1778 – Paris 1839) and The Book of Heads, for electric guitar, by John Zorn (New York) appears rather hazardous, and not only for the time distance or for the different nature of the instruments used, the classic one in Sor and its modern electric version in Zorn, but mostly for the different, antithetical nature of the contexts in which the two works are created: canonical, institutional and enlightened that of the Catalan guitarist and composer; evasive, underground and radical the habitat of the saxophonist and composer from New York.

Nevertheless, in both cases there is a reference to study intended as, both by Sor and by Zorn, terrain of systematic research of the possible technical modes of operation of the instrument in question, but also as exercise of cataloguing of the variety of expressive attitudes of an applied compositive thought, in this case, to the guitar.

Sor focused his work, considered an inevitable step in the molding of a classic guitarist, on the problems linked to the positioning and the movement of the fingers, thus fairly extending the technical possibilities and meanwhile redesigning the expressive palette of the guitar of the end of the seventeen hundreds, Zorn, on the other hand, looks at the historical panorama of the use of the electric guitar at the end of the 70s (his work dates back to 1978) in a patchwork of instrumental styles of general use or executed by the masters (in a fragment Hendrix, Metheney, Santana, peep out among the others) and he lets in, in a collection of the 35 études that make up the work, all those extra elements so dear to another composer from New York, John Cage, such as the use of various objects more or less unusual that interact with the instrumental executions, such as files, metal rods between the cords, and balloons filled with rice grains: the result of a visionary research of new sounds, new possible timbres, with the purpose to pay homage to the theatrical happening, still popular at the end of the 70s.

Two distant ages will follow each other at the breathtaking rhythm of an acrobatic zapping, being virtuosity the topic of the proposed dialogue - the propellant of the “Machine of Time” that will create the vertiginous coming and going of two thousand miles and three hundred years of distance.