

[ferc.2011@gmail.com](mailto:ferc.2011@gmail.com)[FERC web page](#)[FERC su Soundcloud](#)

## concept

The Elvetico/Cangini duo **FERC** is a jazz/industrial/visual project that joins acoustic sounds and electronic treatments, starting from circular sequences in continuous transformation and from various kind of sounds and noises. In this scenario, the two musicians intervene by means of improvised lines that aim to accumulate tension. Picking up from a background that includes contemporary music, jazz, punk, electroacoustic landscapes, the duo never forgets the goal of seducing the listener, melting together physical approach and musical research. FERC performance includes also **real time video drawing and processing**.

## personnel

**Rossella Cangini** :: vocals, loops, visuals

**Fabrizio Elvetico** :: keyboards, electric bass, live electronics

## curricula

### ROSSELLA CANGINI

Singer from Turin involved in vocal research and experimental techniques. She specialised her improvisation techniques within several different artistic contexts (experimental theatre/avantgarde jazz/free style/rap). Afterwards, she enlarged her knowledge of the various kinds of scenical techniques, including recitation, vocal expression and interpretation from the operetta style to the modern singing. She studied the Tuvana musical culture with **Sainkho Namtchylak** and improvisation with **Ellen Christi** with who still collaborates in live performances and recording releases. The list of artists Rossella Cangini has played and recorded with, includes: **Billy Cobham**, **Don Moye** (drummer of Art Ensemble of Chicago), **Salvatore Bonafede**, Carlo Actis Dato and Claudio Lodati (founders in Turin of two avangarde jazz institutes, Artstudio and C.M.C), Marco Messina (founder of 99 Posse and electronic music producer), Lauro Rossi (trombonist of Italian Instabile Orchestra), Illachime Quartet.

### FABRIZIO ELVETICO

was born in Naples and studied piano and composition - with **Franco Donatoni** among others - gaining his diploma in choral music and graduating in studies of the history of aesthetics with a thesis on the works of Pierre Boulez. His compositions have been performed in public by polyphonic choirs and chamber music ensembles under his direction. He has had an intense studio and concert activity in jazz, rock and free improvisation bands since the late 70's, then he has extended his activity to movies, audiovisual and artistic sound installations. In 2004 he founded the **Illàchime Quartet** which released two albums and contributions on international compilations. He has collaborated, among others, with **Mark Stewart** (Pop Group, Maffia), **Rhys Chatham**, **Graham Lewis** (Wire), **Schneider TM**, **Philippe Petit**, Salvatore Bonafede, Domenico Sciajno. Since 1999 is also professor of Harmony and Musical Analysis at the National music Conservatory of Trapani (Sicily).

### FERC live

- ⤴ Interplay 2008 - Festival internazionale di danza contemporanea - Torino, may 2008 (with Daniela Paci)
- ⤴ @Itera – Festival di musiche non convenzionali – Black House, Avellino, april 2009
- ⤴ Festa del primo maggio – Lido Valderice, Trapani, may 2009 (with Salvatore Bonafede)
- ⤴ Fonseca 30, Nola, Naples, february 2010
- ⤴ Festival – Perditempo, Naples, february 2010
- ⤴ Festival – Oblomova, Naples, february 2010
- ⤴ Amaci – Torre Annunziata, Naples, may 2010
- ⤴ Cellar Theory, Naples, may 2010
- ⤴ Evo Festival – Moncalieri (TO), july 2010

## the album

**The Trail of Monologues** is the first album recorded by the duo. It is released by the Italian label **Silta Records** (Milan). The two musicians have met for three years in Naples and Turin, and the project has taken shape. Meanwhile they founded the "Migrant Creative Movement" called **Na-To versus Nato** (cfr. <http://natovsnato/tumblr.com>), which has involved musicians from the two cities who worked together on common projects mainly under the free improvisation attitude.

Formerly composed in Italian by Rossella Cangini, **The Trail of Monologues** speaks about the trail left by everybody who has lived or lives inside power logics, that made some victims and some tormentors. A mechanism fed by psychological propaganda that sneaks among us, coming from historical monologues of men of power. The song refers to this by means of a sleeper, who in a dream slowly lives again images and scenes of his background. At the end he awakes and becomes aware of the surrounding reality, helped by a message sent by a far parent.

**Dawn** - the opening track - and **Twilight**, specular routes toward light and shadow, were the first FERC compositions, made in collaboration with dancer/coreographer **Daniela Paci** for **Interplay** - International Dance Festival - in Turin, 2008. The jazzy dialogue between voice and piano leads to a progressive crescendo, and is immersed in an iridescent harmonic texture generated by controlled aleatoric techniques.

**Slams** - as well as each FERC work - was born from and contains a systematic improvisational attitude; in this case, anyway, the interplay happens between the voice and a range of strictly played industrial samples. The improvised performance flows on an harmonic texture, again partially randomic, and musicians care of sound signals that keep the flow organized.

**Run Run Run** was created by assembling some sentences written by Baudelaire in his diaries collected in the *Journaux Intimes*. A diving in the artist's life oppressed by daily surviving distress. Here you can find two opposite FERC's souls: cold electronic sounds and punk attitude.

The last track is **O bene mio**, composed by the great Flemish composer Adrian Willaert on a text in Neapolitan language. The vocal line, fully rearranged, is pulled in a rarefied audio landscape made of natural sounds and industrial noises.

Last but not least, some words about the cover art, not simply a dress, but an integral part of the work instead. Starting from the photo reportage made by **Francesco Napolitano** in 2011 during the trash crisis near Naples, the cover interacts with music by means of cross-references and militant suggestions.



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