

*Testimonial\**

Alvise Vidolin

Many memories come to mind while listening to those who preceded me. I don't think I need to tell you about the many (very stimulating) experiences that in one way or another, at least on a personal level, brought me to my present profession. I came into contact with the NPS group almost by chance. I didn't even know that such a peculiar world even existed. I arrived when Teresa and Ennio had already split up. There we were with Gianni De Poli and Luciano Merini. We seemed to be aware that there was another 'presence' in the air – not physically (in fact we met Chiggio a little later). We needed to find a method, some precise rules to follow, but we didn't know where these rules had to start and from where they had to arrive. It could come from maths, architecture, or technology. At that time I wasn't able to make certain choices because my point of view was too limited; so the choices that we, as young new members of the NPS group made with Teresa were always the simplest and the closest to the technologies available to us. We started doing the first experiments: *Eco 1*<sup>1</sup>, a study on the use of the echo between the magnetic heads. *Filtro 1*<sup>2</sup>, a work I

\* The following testimonial is Alvise Vidolin's speech at the conference *Dedicato a Teresa Rampazzi* held on May 16, 2002 at the 'C. Pollini' conservatory of Padua. The conference – organised by Nicola Bernardini, professor of Electronic Music at the conservatory in Padua – presented various testimonials and speeches by Laura Zattra, Graziano Tisato, Ennio Chiggio, Luciano Durante, and Alvise Vidolin. I would like to thank Ennio Chiggio for giving me the audiovisual equipment with the film of the conference. This transcription has been reviewed and corrected by Alvise Vidolin, whom I thank very much.

<sup>1</sup> «ECO 1 – 3'50" – (De Poli, Gracis, Menini, Vidolin) – a summary was made of the results of experiments made with materials that underwent the echo effects», in NPS 65-72, p. 111.

<sup>2</sup> «FILTRO 1 – 6'8" – (De Poli, Gracis, Menini, Rampazzi, Vidolin) – the same can be said for this work [which was made after *Eco 1*, both date from 1971.] After many experiments on the capability of low and high-pass filters the collected material was put together with a continuous stereophonic circular movement», *ibidem*. In the magazine «Oggetto sonoro» edited by Ennio Chiggio, Edizioni Multimediali del Barbagianni, March 2002, dedicated to the NPS group, we find some information about a magnetic tape that confirms all of the above «Tape 1 Revox recorded on Revox A77 at 19 cm/s [...] 1968 – 1972 Teresa Rampazzi + Giovanni De Poli + Alvise Vidolin [...] *Filtro 1* stereo 6'08"». The *Eco 1* musical text is not mentioned.

listened to again recently while reorganising Teresa's material was not after all such an ordinary scholastic exercise. So the rationale was to choose an 'instrument' and explore all the possibilities – at first – in a detached way, almost like a botanist studying the elements. Then at this point we stopped. Fortunately Teresa was with us and she followed with who knows what logic (we later found out that it was musical logic though at that moment we didn't know it), and who was able to make, combine the sounds and create a form (if this is the way we want to call it though it wasn't part of a pre-established form). An exact musical logic that is also found in many of the following pieces of music. We did the work with very rudimentary equipment (when I arrived there were only a few oscillators, as Ennio Chiggio said earlier). We had a filter that probably wasn't there when Chiggio was in the studio. There were two or three tape recorders to do the editing and little more. The only reverberator was the stairway (Teresa lived on the top floor of a four-floor building. We had to wait until late at night when there wasn't a lot of noise, but not too late that we would wake up all the neighbours. We had a loudspeaker for the sound and a microphone on the other side that picked up the echo).

What I want to describe quickly is the passage from this first pioneering phase, characterised by the use of homemade tools with the tape cut as the starting point, to the *voltage control* phase (in fact the first synthesisers were just coming out on the market; Teresa had bought a black plastic overnight bag, banker style, with the synthesiser inside), to the phase of fully automated sounds that were not manually controlled, but 'moved' and articulated by electric tension. With the creation of *voltage control* a new era started that had required years of experiments like those of *Filtro 1* to learn this special technology well. Since there wasn't enough time and we were only three students of engineering, we were only able to understand the technical procedure that was at the basis of the manipulation, while Teresa was exploring other possibilities, going far ahead of us.

We also began to work with Professor Oselladore<sup>3</sup> making the soundtracks of medical-scientific documentaries about gastroscopes, and enteroscopes (unfortunately we had to set things up before lunchtime...).

After the *voltage control* phase, which coincided with occurred Teresa's entry in the conservatory, we bought a very important synthesiser (which we still have). It was an *Arp 2500*, the *top of the line* of synthesisers with tension control. At the same time computer use was growing. Graziano Tisato has given us a few examples.

The most important elements in my relationship with Teresa are, on the one hand, our trip into the future, the desire to discover and explore new things and – paradoxically – from the musical point of view, her desire to bring us back. Listening to Ennio's *Trenodia*<sup>4</sup> and listening to the Perotinus that emerged from these sounds, I remember

<sup>3</sup> There is a reference to the «Scientific movie "Endoscopia" – Domenico Oselladore» of 1972, *ivi*, p. 113. In the same volume the «Scientific movie "La laparoscopia" – Giorgio Dagnini» of 1975, *ibidem*.

<sup>4</sup> The piece we listened to during Ennio Chiggio's speech at the conference is a reversion... and you can't find it in the catalogue of the major works of the NPS group.

what I listened to with Teresa. We listened to music for hours and hours...and as we faced musical problems we travelled more and more into the past. I remember once we listened to a record (an LP) of Alfonso's<sup>5</sup> *Cantigas*. It was like reaching the top. There was this continuous difference between exploring new possibilities and discovering older and older ways that were very well connected to what we were doing (it would have been interesting to analyse the relationship between certain kinds of 'assembled' sinusoidal sounds and these first examples of musical organisation, that in those years were listened to with a lot of interest). Listening was always very important to Teresa. For this reason I would like to end my speech by listening to one of her pieces. I think that for Teresa listening to music counted more than words. I would like to propose a piece that was done on the computer in 1979: *Fluxus*. Let's listen to a quadriphonic stereo reduction piece (Teresa loved spaciality and quadraphonics, let's hope that we'll soon be able to listen to her music not only as examples during the conference, but as the type of musical listening she loved). *Fluxus* reflects well Teresa's thought and musical work. Also if Teresa followed different courses and many paths, if we listen again to *Filtro 1* and to *Fluxus* – composed ten years apart, using two kinds of totally different technologies – you'll notice that they're guided by the same thought.

<sup>5</sup> Alfonso X il Savio (1221 – 1284), author of 450 *Cantigas*.