

Sinfonia (2026) Immersi nel suono della vita (Immersed in the sound of life)

In 2025, I wrote a symphonic piece for FORM, directed by Alessio Allegrini. The work was intended to participate to a project by Allegrini himself set in the swimming pool of the Paralympic Village in Rome, to facilitate access to water for people with disabilities thanks to musical practice.

At the end of the last concert, Allegrini asked me to perform the piece at a concert in Lucerne, with a larger orchestra and reducing its duration to a maximum of seven minutes. I was very happy with the proposal, but I said I would prefer to compose a new piece. The piece would suggest the feeling of overcoming difficulties progressively, to reach a state of well-being. It would also include sound material recorded during an experience in the Roman swimming pool, as had been the case with the previous symphonic piece.

This is how this new collaboration began.

In this and in my previous work, I aimed to explore the integration of electronic digital instruments with a classical orchestral ensemble. For this piece, I therefore developed touchscreen-controlled plugins.

The symphonic piece is divided into two parts. The first part is constructed according to the 9-12 number of Allen Forte's theory. It is quite dissonant. The second part is more consonant and takes up a melody—a two-part canon—that I composed in 2020, based on a nursery rhyme by Gianni Rodari: *L'orologiaio* (*The Watchmaker*). This nursery rhyme tells the story of a watchmaker who repairs watches with the same care as a doctor, to give people the most beautiful time in the world. On my YouTube channel, I have published a version of this music, composed with the students of the school where I teach.

While looking for a subtitle for this work, I came across the title of a book by Paolo Berta: *Un tuffo nella vita* (*A Dive into Life*). I read that the author, born in 1980, had a terrible accident diving into the sea at the age of 24 that left him quadriplegic. From then on, he began his lifelong commitment to disability rights and to pacifism, which lasted until his death in 2022.

Perhaps the idea of the pair of cymbal strikes similar to the sound of dives into the water derived from it.

When I write music, sometimes I don't know where the ideas come from; sometimes I think they might be suggested by the souls of the dead.

In the past, when I composed music, fresh from my academic studies, I was more rigid in adhering to the structural rules I had planned. Now I rather concentrate on ideas, unexpected suggestions, and mistakes that emerge accidentally during my work, harbouring them with more flexible rules and supporting them with the resources I have acquired through my musical studies.

Offida, May 16, 2026

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