

PRESS RELEASE:

“THE WHARMERALL” – Silvia Cignoli // Pitch the Noise Records

On 24 January 2020, the first solo work of the Italian musician Silvia Cignoli "The Wharmerall" was released on all major digital platforms for Pitch The Noise Records. The label will also handle the release on CD and cassette.



CREDITS:

Silvia Cignoli: e-guitar, keyboards, signal processors.

Recorded by Silvia Cignoli and Andrea Tremolada.

Mixed and produced by Andrea Tremolada.

Mastering by Andrea Tremolada and Luca Arosio.

Pic: Stefano Carena.

Artwork: Mario Ziliani, Andrea Tremolada, Silvia Cignoli.

THE ALBUM:

The work investigates many languages of the experimental music (drone, ambient, contemporary music, glitch and sound art).

In the album I try to describe an epic and contemplative decadentism, building imaginative architectures starting from the evanescent powders of postmodern landscapes, in the manner that Volodine describes in the book "Terminus Radioso" which has influenced the work.

The work presents two sound universes.

In the tracks "L'acqua non ricorda" and "Terminale Radioso" we can find vaporous, magmatic sounds, which build soft atmospheres but tend to explosion. It is a continuous game between absence and presence. It is a wave of long-term reactions: the vaporous and liquid materialization of a sound, its iridescent morphing that

draws a sonic preciousness between underwater and astral elements, inserts itself inside the mind as a transfigured vision of landscapes known to consciousness. In these cases the guitar and keyboards are sometimes only touched, almost denied, used as the source of a signal translated in an extremely changeable way and whose voice could sound as distant, physically and emotionally, from the known one. In the tracks "Nioto", "The dam and the black gleam" the material, rhythmic, rocky aspect, is in a continuous game between more organic sounds and inorganic sounds that swallow with their furious density the repeated movement of crazy metaphysical machinery. The investigation of possible timbre combinations is carried to the extreme, added to a vocabulary of border sounds produced by the electronics of the signal processors.

THE FOUR TRACKS OF THE ALBUM:

1. L'acqua non ricorda: piece for electric guitar and signal processors. It's a desire to represent the passage of time, a representation of the ancestral memory contained in it with its own unidentifiable rhythm, ideally tending towards the absolute. A flow with no time and no moral of what remains of the world at the end of all the choices made. It's a representation of all this, coagulate to become an abstract form, a contemplation equally serene or painful.
2. Nioto: in Japanese it means "two sounds". It's a title chosen in contrast to the fact that the song is actually a machine, a forge driven mad by hundreds of sounds sampled and mixed on signal processors and vintage keyboards.
3. The dam and the black gleam: the title is an image that emphasizes the synaesthetic sound-image aspect, in which the roughness of the sound wall has a tactile response, which is anticipated by sound sparks that illuminate the dark.
4. Terminale radioso: a tribute to the aforementioned book Terminus Radioso by Volodine. A piece for signal processors, vintage keyboards and electric guitar that is a progressive disappearance of an initial darkness, an unreal light that illuminates the ruins of what remains of the postmodern era.

SPOTIFY: <https://open.spotify.com/album/68LGLSiHsRSty1btNmFTxm>

iTunes: <https://music.apple.com/it/album/the-wharmerall/1495011207>

SOUNDCLOUD: https://soundcloud.com/silvia_cignoli_wharmerall

YOUTUBE: <https://www.youtube.com/channel/UCna8wvtLm4bmYPlzZERfQRg>

WEBSITE: www.silviacignoli.com

INSTAGRAM: [silvia_cignoli_the_wharmerall](#)
FB: <https://www.facebook.com/thewharmerall/>

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SILVIA CIGNOLI

Classical and electric guitarist, versatile musician ranges from classical to contemporary music, from radical improvisation to avant-rock to his own musical creation, crossover between her academic experiences and the underground scene of drone, glitch and noise music. From 2019 she has been focusing on her solo project "The Wharmerall" where she composes and plays electric guitar, signal processors, electronics and keyboards. The project was performed in Milan at Mudec Museum, at Tertulliano Theatre (Smart Guitar Fest by Città Sonora) and at Salotto in Prova; in Brescia (Spettro); in Bergamo (Inascolto); in Piacenza (Incòntemporanea); in Berlin (Madame Claude).

She studied classical guitar with Paola Coppi at Civica Scuola di Musica Claudio Abbado, graduated from the Conservatory in Milan and later gained the Master of Arts in Music Performance under the guidance of Massimo Laura. At the same time she studies electric guitar for contemporary music with Francesco Zago. In the last years of education she ranks among the first places in various Italian international competitions such as: "Rocco Peruggini", "Rospigliosi", "Roberto Pincioli" and "Città di Voghera".

Very soon she specializes in the field of contemporary music as a soloist (ranking among the first places in several Italian international contemporary music competitions as "Mencherini" and "Luigi Nono"). She has been collaborating with various ensembles (Divertimento, Repertorio 0, Eutopia, Sinestesia, Fiari, New Made.) She regularly plays in contemporary music Festival for example: Rebus, Festival 5 Giornate, Rondò (Milan), Festival Archipel (Geneva, CH), Festival Soundscape (Maccagno, IT), Le strade del suono (Genoa); Alterazioni (Lainate, IT). She has curated dozens of first performances and has collaborated as a musician with the composition class of Giovanni Verrando at the Fondazione Claudio Abbado (Milan).

She is co-author of the project "irid.", a variable ensemble in collaboration with the audiovisual artist Andre Carlotto and with the composer, performer and instrument and effects builder Andrea Tremolada. The project combines contemporary, experimental, electronics and improvisation music, creating audiovisual immersive shows. The project was one of the winners of the Mitici contest by Fondazione Milano and went on stage in Italy in various venues like OCA, Auditorium Lattuada, Pacta dei Teatri for "pactaSOUNDzone" (Milan), Bloom (Mezzago, IT), Teatro S. Giorgio for "Contemporanea" (Udine, IT) and in Austria for "Limmitationes".

As IRID.so (irid.sounds) with Andrea Tremolada she's been selected for the Interfaces residency in Nicosia (Cyprus) in collaboration with the European University of Cyprus, creating and performing the site-specific project for electric guitar, objects and electronics "Kyparissos".

A similar work approach has been develop with the performance "Arianna ... il suon de bei lamenti. Drammatizzazione sonora in quattro stazioni", a psychedelic semi-improvised homage to Claudio Monteverdi performed with Laura Faoro, Elia Moretti and Mario Mariotti at the church of San Giovanni in Laterano (Milan).

Another project that sees her as author is IN/ELEKTRA with the bassist Valentina Guidugli, a crossover music between two very different backgrounds that moves in particular in the avant-rock and effects experimentation. The duo played in Italy in several different situations like "Rewrite Festival" (Massimo Theatre, Cagliari, Sardinia), Jazzmi Festival (Milan) and in Switzerland at Klang Bang Festival (Basel).

As an electric guitarist she also collaborates with the keyboardist and composer Massimo Giuntoli in the duo U-Gené.

In 2020 she win "Suoni e visioni" residency in Rome at AAMOD archive, which allows her to create the soundtrack on a found footage film by Salvatore Insana.

She has worked several times with the Accademia del Teatro alla Scala of Milan playing at the Teatro alla Scala, Teatro Grande of Brescia, Teatro Valli of Reggio Emilia, Teatro Pavarotti of Modena, Opera Theater of Kaliningrad (Russia) and Muscat (Oman), taking part in the Italian premiere of "The Yellow Shark" by Frank Zappa (Verbania, Teatro Il Maggiore).

As an electric guitarist she took part in the realization of the musical "Teen Dante" produced by the RSI (Swiss Radio and TV) and performed at the LAC Theatre (Lugano, CH).

She also collaborated with the Paolo Grassi School of Drama (Milan).

She holds several concerts as soloist or in ensemble in Milan ("Notturmi" in Villa Simonetta, Università Statale, Mazzotta Foundation, Modern Art Gallery, Milan Haus Musik, Planetarium), and for important events such as the Lake Festival of Como, the concert season of the Laudense Guitar Atelier, in Switzerland (Pinacoteca Züst, Cineteatro di Chiasso) and in London (Mary Queen University).

She teaches guitar and teaches an experimental and improvisation workshop mixing music and video in Italy and Switzerland. She holds seminars and masterclasses in important Italian Conservatory.

He teaches classical and electric guitar in Italy and Switzerland. She brings her experience in experimental music to children too with the course she created "IMPRO-VISIONE: improvisation, sonorization, soundtracking".

PITCH THE NOISE®
R E C O R D S

PRESS:

“The wise direction that Silvia Cignoli applies to resonant matter to shape her first solo track has something alchemical, deeply enigmatic. It is a vibrant flow of kaleidoscopic visions hovering between brooding quiet and disruptive deflagration. The Lombard musician draws an iridescent trajectory through an umbratile universe pervaded by tangible anxiety.

We move from the poignant / overwhelming melancholy of "L'acqua non ricorda" to the abrupt synthetic pulse of "Nioto", from the scratchy roughness of "The dam and the black gleam" to the placid drift of "Terminale radioso".

P. Trotta (2020, SoWhat)

“When Terminale radioso plays, the last track of The Wharmerall by Silvia Cignoli, everyone in the editorial team looks each other in the eye. Because the work of the Milanese artist is the most introspective, enigmatic and imaginative thing that we've ever heard. This is a work that contains an impressive quality for the sounds, that are the fulcrum and the bridge towards an unwritten future. We are in fact in the surroundings of a rarefied and philosophical ambient music, in which Cignoli moves with the wisdom of an expert and impresses at every moment of this The Wharmerall. With The Wharmerall, Silvia Cignoli convinced our reason and kidnapped our heart: we could not ask for better.”

M. Nesto (2020, Rockit)

“Refined electronics for the solo debut of this Milanese enfant prodige. In our unquestionable judgment, we are in the presence of another creative substance compared to other acclaimed wannabe who recently appeared on the national scene. Silvia's classic studies are elegantly combined with adventurous glitch raids. Something similar to powernoise. The Wharmerall is articulated through four long tracks intended as explorations on terrains with very different road surfaces. If in the one hand the piece “L'Acqua non ricorda” can evoke certain unpredictable modulations by Caterina Barbieri, the subsequent Nioto moves the path making it more bumpy and disconnected by slipping in the third The Dam And The Black Gleam perhaps the most daring and also most beautiful track of the whole work. Here, in fact, noise improvisation spreads by expanding into digital feedback that turns into harsh noisewall: the ambiguous taboo of contemporary electronics. Acid winds that spinning in a swirling way, wrap themselves in the ground in rustling and

blowing. Coherently, like a uroboro, the album ends in a "Terminale Radioso", a track full of hope and as bright as the beginning. And it is definitely a début."

M. Giorcelli (2020, Sodapop Webzine)

"We set off on a journey in search of scenarios inhabited by the avant-garde music conducted at the heart of the spectator. Density and changeability travel on the console to deconstruct the sound, to blow up the boundaries".

M. Prati (2019, Libertà di Piacenza)

"Silvia impresses us with the depth of her concentration, the splendid versatility expressed in gestures and movements, and the variable positioning on the guitar according to the situations, which is attractive both when it comes to keeping the guitar on your knees and when she is in front of a guitar table deal with non-traditional methods."

E. Garzia (2019, percorsimusicali.eu)

".....The introductory L'acqua non ricorda represents the most colorful and expressive guitar (dark) ambient that can be heard. The intense dive, the drone's thickening, its lazy rolling, the danger of suffocation, then the harshness under the escalating onslaught of ruthless noise, all of this conceals some sort of mystery, flashes of melodies (perhaps memory?), but disappearing; but with other listening you will feel them and begin to compose them in your own heart...."

J. Hocek (2020, Jazzport.cz)

"Perhaps the first long track of this release would be enough to surprise and definitely impress the listener. The Italian musician from Milan manages to create, through the sound of her guitar, immersed in the dense web of electronic and synthetic weaves that surround it, a dystopic vision of a story. A sound that is strongly dreamlike and equally concrete, like the writings of Volodine and his village, that Terminus Radioso that gives the title to the last track of this INTENSE WORK".

M. Salvadori (2020, Rockerilla)

"...The story tells of a polluted and radioactive steppe, a glimpse of peace among the rubble of nuclear destruction. These are the atmospheres told in the pages of Antoine Volodine's Terminus Radioso: that music captures the essence of a book is nothing new, what is surprising is the grace and punctuality with which it is translated. And this is the case of The Wharmerall, Silvia Cignoli's album...."

S. Colombo (2020, scribacchina.it)

“With electric guitar, keyboards and DSP Silvia Cignoli, Milanese guitarist of academic extraction, gives life to different textures... And everything remains inscribed in a coherent sound art, between post-rock and environmental experimentation.”

A. Prevignano (2020, Rumore Magazine)

“...I simply think that with Silvia the Ambient genre has started another, new mutation...It is a virtuosity not only technical, but also semiotic, as if a constant stratification was felt in her gestures, in the choices and in the notes she played. A little jewel...”

A. Aguzzi (2020, newguitars.com)

"The Wharmerall" is configured as a union of incorporeal materials and emotional states, which touch, seek, attract and influence each other, making sure that "inside" and "outside" can overlap and be present at the same time and in the same space. The settings of this album, rich in rarefied and diluted atmospheres, post-rock experiments and ambient and electronic sounds, are strongly cinematographic and remain in the balance between what is the objectivity, the frenzy and immediacy of the real world and the subjectivity, the calm and stillness of our most intimate and hidden thoughts, which seem to belong to another dimension; a more nuanced and quieter dimension, an underwater dimension in which time and distances have a different consistency...."

M. B. Sanseverino (2020, paranoidpark.it)

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