

# Rosa di flauti

(compass rose of flutes)

**12 acoustic solos for 12 archaic flutes from the world**

Composition & performing  
**Mario Crispi**

info - bio - photo



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# mariocrispi

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The project "**Rosa di Flauti**" (translatable as "compass rose of flutes") is a musical research of **Mario Crispi** based on archaic flutes that he plays for many years. He collected them during his many travels around the world.

Unlike other Crispi's projects (**Soffi, Arenaria, Agricantus**), in which the sound of his instruments are mixed within an electro-acoustic system and with different processing, in the **Rosa di Flauti**, he realizes a concert exclusively of acoustic solos of archaic wind instruments from various cultures of the world.

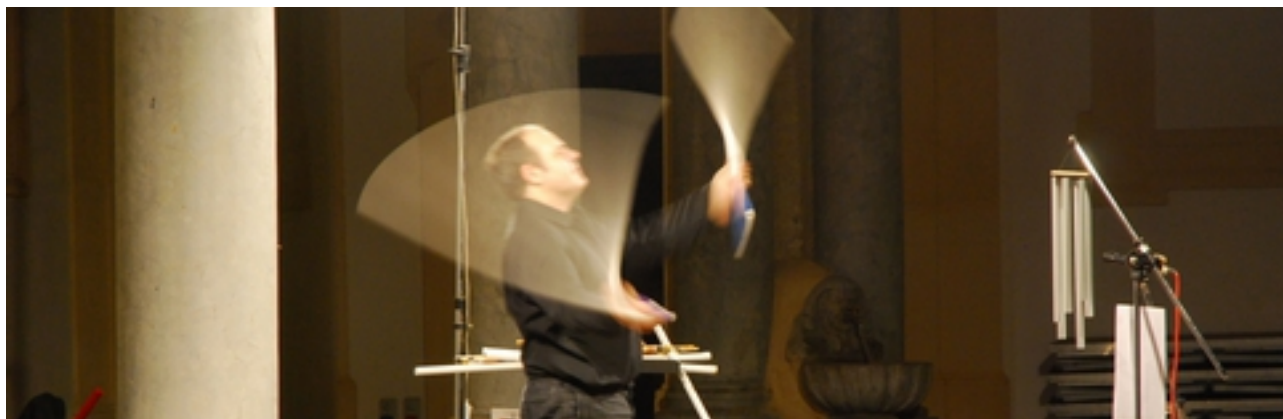
In this concert the author wants to emphasize the various musical elements specific to each instrument and he mixing them alternate, chase, penetrate each one on another without prevail nothing.

The natural sound of these instruments is played as symbol. This, for example, suggested a "acoustic biodiversity", not in the form of a simple archive of sounds, but especially as emotional and narrative investigation. Borrowing the concept symbol of the explorer, or the "rose of wind" (compass rose), the repertoire covers a circular route, starting ideally from North, touching symbolically the different cardinal points (using the sonority of wind instruments from those directions) to rejoin again to the north.

The core of this acoustic music project, also connects to the concept of low "entropy" or "low impact total energy" produced by this type of instrument (made from natural or recycled materials). These instruments are systematically swallowed up in the hubbub of life modern, cultural oblivion, by a misunderstood globalization, as well as an exaltation, sometimes destructive, of modern technology, too often conceived as "status symbol" and not used instead as a "tool".

The music resulting from all these concepts is, finally, a musical expression often dreamlike, sometimes epidermal and instinctive, but always strictly evocative. It is produced by the compositions of Mario Crispi, who reinterprets and compound structures and musical forms that are typical of the traditions of these musical instruments and many other musical cultures. He met them in his travels and then, once he comes back at home, he transforms them in its investigations, in travel notes imaginary or sounding pictures.

The concert is also suitable to be carried in places with acoustic detail such as churches, caves, courtyards, auditorium.





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**Repertory**

1. **Tubi**  
per *Whirlies longitudinali*: tubi armonici roteanti a doppia rondella interna
2. **Arenaria**  
per *caval Rumeno*: fauto a becco posteriore gutturale
3. **Hulusi**  
per *Hulusi cinese*: organo a bocca polifonico
4. **Andatura**  
per *Duduk Armeno e shruti box*: oboe popolare ad ancia doppia a tonica bassa e harmonium a bordone fsso
5. **Pasargade**  
per *Nay Persiano*: fauto obliquo ad imboccatura libera interdentale
6. **Luglio, Agosto, Settembre Nero (2011 monodic version)**  
per Kaval macedone, chiavi
7. **Marea**  
per *bansuri indiano in Eb basso*: fauto traverso in bambù
8. **Zammar**  
per *Arghoul egiziano*: clarinetto popolare bicalamo
9. **Echoes**  
per *Didjeridoo telescopico in PVC*: risuonatore armonico della bocca e modificatore della voce
10. **Solitude**  
per *Tazzamart tuareg*, fauto obliquo gutturale ad imboccatura libera
11. **Soffando**  
per *Sikus boliviano e chime bells*: fauto di pan e sonaglio di campane
12. **Armonici 2**  
per *Selijeføyte lappone e Whirlies flessibili*: fauti a tacca e a rotazione armonici



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### Bio

**Mario Crispi**  
archaic flutes and wind instruments, compositions



Born in Palermo (Sicily), his first real involvement in music began in 1976, showing from the very start an interest in archaic wind instruments from all over the world. Founder of the band **Agricantus** with which he had an intense record and concert activity (10 albums, 4 soundtracks, various compilations, hundred of concerts). He has completed research into ethnomusicology, both with the **Sicilian Ethnophonic Archive**, the **Folkstudio of Palermo**, the **Institute for Folk Traditions of the University of Palermo**, and the **Museum of Folk Traditions of Nuoro**. In order to deepen his musical research he has visited many regions of the world, **Africa, Middle East, Asia Minor** and **Brasil** meeting many musicians, history and atmospheres, making important musical experiences and elaborating musical concepts and compositions.

Besides Agricantus productions, he also composes for soundtracks, theatre and dance shows, surrounding sonorizations, developing the multimedia side of his artistic works. As coauthor and interpreter he has participated in various soundtrack and in record productions in the fields of traditional, world and trance music working with artists such as **Luis Bacalov, Pivio e Aldo De Scalzi, Trancendental, Andrea Guerra, Enzo Avitabile, Brothers, Giovanni Lo Cascio**.

His research work continuous during the years with the participation to **ON Nomadic Observatory of Rome** with which he realizes territorial artistic events and multimedia installations in **Sicily** and the **Mediterranean**. In 2007 he has participated to the **Juakali Drummers Project** conceived by **Giovanni Lo Cascio** within the **AMREF** rehabilitation program "Children in need" in **Nairobi, Kenya**. **Juakali Drummers** is a **Dulcimer Fondation pour la Musique** and **AMREF** permanent project to rescue children from the streets through music education. He performs as soloist in various Italian and international Festivals two different musical projects with his winds instruments, the first totally acoustic and the other which digs deep into the world of wind instruments and of technology. In **2006** he has been invited in **Pakistan**, in quality of representative for **Italy**, to the **World Performing Arts Festival of Lahore**.

With **Agricantus** he has realized tours in **Europe, Brasil, Israel, Syria, Hong Kong**, participating to **International Festivals** and won the prestigious **Targa Tenco 1996** (for the **Best World Music Album**), **PIM – Italian Music Award 1997** (for the best frontier music album), the **Augusto Daolio Prize** (for the social engagement).

He is author and artistic director of the **Festival Paesaggi di Suoni** ([www.paesaggidisuoni.it](http://www.paesaggidisuoni.it)). In **2008**, has created in Palermo **FolkaLab** a permanent musical and multidisciplinary workshop which has linked **200 artists** ([www.folkalab.com](http://www.folkalab.com)). **January 2009**: the new CD **Arenaria**.

**Mario Crispi** played solo in international festival: **MedFest 2003** (Sicilia), **Premio Grinzane Cavour 2004** (Piemonte), **Theatron Musikommer 2004** (Monaco di Baviera), **Kals'Art 2005** (Palermo), **Musica sulle Bocche 2005** (Sardegna), **La Notte della Taranta 2006** (Puglia), **September Concert 2006 e 2007** (Roma), **Sete Soys y Sete Luas 2006** (Sicilia), **Paesaggi di Suoni 2006 e 2009** (Lazio), **Auditorium Parco della Musica di Roma, 2008 e 2010**, **Cornerstone Festival 2008** (Liverpool), **Festival Letteraltura Macugnaga 2009**. He played and made musical research too in **Tunisia, Egitto, Siria, Libano, Giordania, Iran, Brasile, Europa, Kenya**.



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**REVIEWS**

**Crispi suona ai Cantieri gli strumenti del mondo**

**Repubblica — 15 dicembre 2004 pagina 10 sezione: PALERMO**

Blow from anywhere, nothing is more acoustic, archaic and yearning of the breath of the winds. A each of them known poly instrumentist Mario Crispi, founder of Agricantus, replaced tools wind from the four corners of the globe, from Persia to 'Australia via Egypt, Bolivia, Sardinia and other lands, and has put together an impressive recital sound, "Rose flutes" presenting tonight at the New Area of Cantieri Culturali alla Zisa for the review "The music crosses / or sounds."

**LetterAltura: successo ed emozioni a Macugnaga Monte Rosa**

<http://www.letteraltura.it/9679,News...>

**published by Luca Lorenzini**

**Lunedì, 13 Luglio 2009**

300 people attended the meeting with the mountaineer Marco Confortola, a packed church for the performance of flutist Mario Crispi and about 500 people at dawn for the concert in proportion to the Zamboni. These are the numbers of stage LetterAltura Macugnaga. The Festival has aroused great enthusiasm in the community at the foot of Monte Rosa Walser, bringing a breath of vitality and renewal. The weekend LetterAltura Anzasca Valley opened with a dialogue between the journalist and Marco Confortola Teresio Valsesia. The mountaineer told the Valfurva, step by step, what happened in July 2008 on the summit of K2, where 11 people lost their lives and Confortola was one of the few survivors. An adventure with a happy ending for the strong Italian climber, who has represented - this is what comes out of his story - a new starting point in his life, both human and professional sports. In the evening, the festival saw the sounds of the flute player Mario Crispi animate a packed Old Church of Dorf, the first settlement of Macugnaga. The musician-researcher has proposed nine solos played using wind instruments from all over the world. The concert was also amplified outside the church, spreading the melodies and sounds in the streets of the core Walser ..

**LetterAltura a Macugnaga**

Inserito da gianca (/u/gianca) il 14 Luglio, 2009 - 23:48

(<http://outdoorpassion.lastampa.it>)

(...) Saturday evening more than 400 people at the Old Church, illuminated by torches for the occasion.

Exciting and charming concert of horns Mario Crispi, founder of Agricantus (...)







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Photos by **Cinzia Garofalo**



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PRODUCTION



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CONCERTS & EVENTS



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