

Daniele Lombardi (1946-2018)

NGC 1316

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2018

a requiem to Daniele Lombardi
a music dedicated to Luigi Esposito

NGC1316 is the name of a strange galaxy. It is considered one of the most strange galaxies known in the beginning of the 21st century.

It is an elliptical galaxy with unusual dust lanes. Its kinematics structure indicates that it lived a merging process recently.

Because of these characteristics I choose it as the departing point of my composition dedicated to Luigi Esposito and in memory of Daniele Lombardi.

It is a requiem to Daniele.

The word *requiem* has its etymological root in the Indo-European expression **kweie*, which meant "to rest", "be quiet".

It is the title of an eucharist service to remember someone who has passed away.

This kind of celebration started in the 2nd century.

In the Renaissance, the requiem, in general, was polyphonic.

Ancient requiems were composed by seven parts followed by an introduction. So, they were composed by an *Introitus* followed by *Kyrie*, *Dies Irae*, *Offertorium*, *Sanctus*, *Benedictus*, *Agnus Dei* and *Lux Aeterna*.

In 1966, György Ligeti composed his *Lux Aeterna*.

This requiem to Daniele Lombardi has just one movement.

It is a symphonic piece.

I first met Daniele Lombardi through Peppe Morra, for the inauguration of Casa Morra, in Naples, Italy, in 2016.

At that moment I performed my concert and movies *Decameron*, on Giovanni Boccaccio's fabulous work. Daniele brilliantly performed thirteen pieces by John Cage.

Before the performances, in the morning, Daniele and I met by chance at Casa Morra courtyard. It was almost lunch time. We start talking. I asked about his life, he asked about mine. Suddenly I noticed so many similar things in our lives!

Not only, he was extremely gentle, polite, peaceful and always looked directly at our eyes. I love people who look directly at us. I do the same.

We spoke by about two hours at least. The lunch time arrived and we had it at the courtyard.

In that moment we became friends. But it was about a friendship that seemed me that already existed forever.

Then, at the evening, the moment of the performances arrived. One of the musicians there, a close friend of Daniele, was Luigi Esposito. Great person!

In the interval and after the performances Luigi and I met and talked for some time. Luigi also was a very special person. Immediately we created a mutual link.

In the end of that wonderful evening, I gave one of my books to Daniele. What was my surprise when in the morning of the next day I found in the front desk of my hotel a Daniele's book with a dedication to me.

I opened the book and saw his wonderful works.

How we had not met before?

Since the 1960s, Daniele worked on graphic musical notations. I started working on it in the 1970s. Our difference of age was eleven years. He was older than me, but did not look like. Quickly, still very young, I'd entered into the world of Virtual Reality, of mathematics, of neurosciences. Daniele remained a poet. Even if we had different flights in the same field, the identity between our works was marvelous.

It seemed me incomprehensible we had not met before! After so many years working in Italy, with so many friends in common, we would meet only in that day!

After all that, in the following months, we exchanged some messages, and I sent him some books and cds by post.

Daniele was a marvelous composer, a great artist and a wonderful person.

In our messages, it was as if we had been friends since always.

Then, I received a message from Luigi, saying he was going to Lisbon! Unfortunately I was not there.

But we kept in touch.

Like Daniele, his great friend, Luigi also is extremely polite, open and attentive.

After Luigi's visit to Lisbon I'd in mind to compose a piece dedicated to him, who is also a formidable pianist.

In the next weeks I discovered that an old friend of mine, Marco Brizzi, also from Florence, was a close friend of Daniele.

It was as if I'd found a part of my family!

Suddenly, Daniele passed away, in March 11 2018.

It was a shock to everyone!

I felt that it would be important to make something in his memory. He was very important for this world. I should make something.

So, I decided to compose a Requiem to Daniele Lombardi, dedicating it to Luigi Esposito. Such a design of dedications is not common in music history. But, it made sense for me. Life and death, one following the other, one celebrating the other, a mirror, two people who were old friends: Daniele and Luigi.

Beyond this, it is a work from a composer in memory of other composer. We both, Daniele and I, had devoted good part of our lives to graphic music scores.

On the other hand, the dedication to Luigi is like an asymmetric mirror between us, it is a game in a mutual celebration to a common friend - who was much closer to him than to me, of course.



NGC1316, NASA

All this made me think about the roots of the piece, symmetries and asymmetries.

Daniele Lombardi, Luigi Esposito and myself, among other people, are part of a strange galaxy in the universe we live. It is enough to listen to our music in our days populated by Big Brothers to understand what I say.

Thus, I started researching the most strange known galaxies in the sky. Not as a metaphor! But yes as a physical base for the piece.

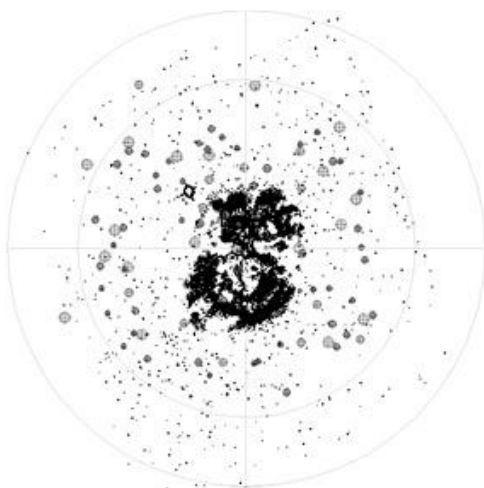
And I found NCG 1316 - which is a beautiful asymmetric galaxy.

Like our friendship, such galaxy lived a recent merging process.

It is a lenticular galaxy placed about sixty million light-years from us. It is located at the Fornax constellation and works as a radio galaxy at 1400 MHz, being the fourth-brightest radio source in the sky.

I liked it.

I rebuilt that galaxy inside Virtual Reality in three dimensions, and worked on it.



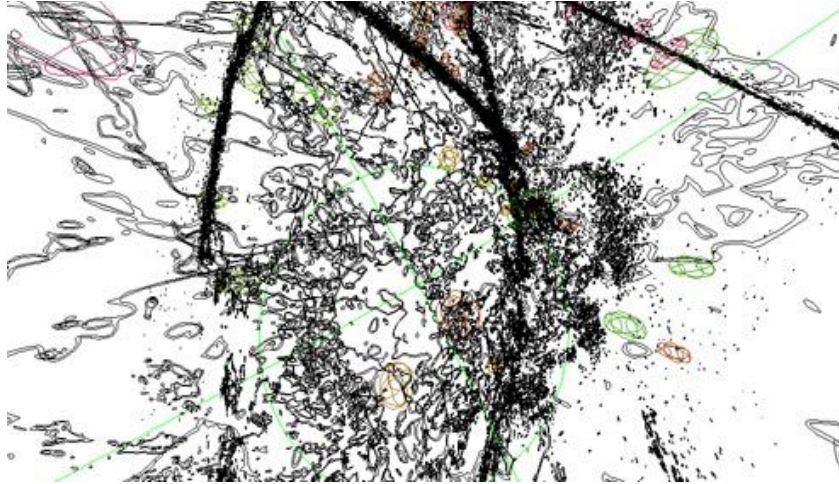
NGC1316, Emanuel Pimenta - musical score

Using chance operations, I attached singularities to several points of the galaxy, which were distributed in five sets - because number five is the third prime number, and we are three friends. Five is also an untouchable number, because it cannot be expressed as the sum of all the proper divisors of any positive integer - including the untouchable number itself. And, finally, five was a sacred number in the ancient Sumeria.

Each singularity is a field of sound. Each one determines the field of the strings that must be played. Depending on its size, it is also implicit the dynamics, forte or piano.

The sustain pedal must be always on, freeing the strings.

Then I created a path inside that four dimensional complex in Virtual Reality. A virtual eye that travels in that path.



NGC1316, Emanuel Pimenta - musical score

The images of that eye's path generated a forty minutes film, which is superposed to the image of a long piano.

The pianist must work inside the piano, following the indications of the virtual eye.

In this way, the musical score is created by the virtual eye in its trip inside the strange galaxy of singularities.

NGC 1316 is a piece for an undetermined number of pianos. It can be performed in one piano, in one hundred or more - also as a reference to Daniele Lombardi's magistral works.

It is a symphonic music.

Even when, possibly, each pianist will be far from each other, they must follow to the same musical score, but each one will produce his or her own music, his or her own interpretation.

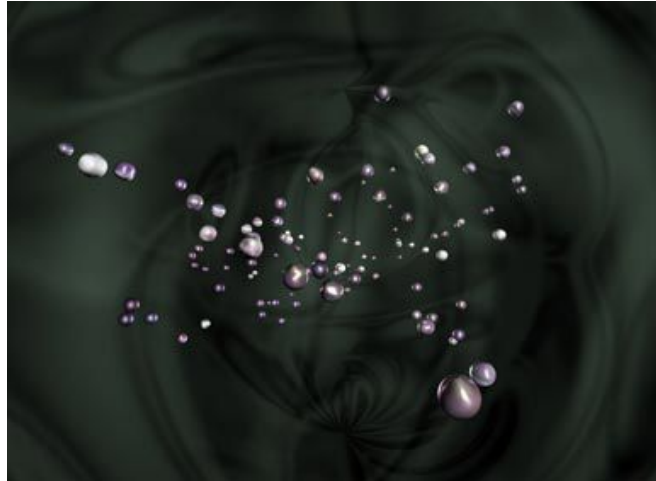
The duration of NGC 1316 is forty minutes.

For this world premiere we have two pianos: Luigi Esposito in Rome, and myself in Lisbon, Portugal.

In the background you can follow the NGC 1316 musical score inside

Virtual Reality - of course, it is exactly the same music score performed by Luigi and me.

The beginning of this concert - because it is to remain always online - is August 12th, 2018 - Daniele Lombardi's birthday.



NGC1316, Emanuel Pimenta, musical score