

- Where and when did the idea to actually release these songs as a double CD package originate?

It all began when two friends from an Italian fanzine, after having told me long time before about their idea to manage an Autunna et sa Rose acoustic performance in a baroque church in a town in Northern Italy, decided to make this project concrete. It was August 2002 when they thought it could have been a great thing to have a double concert for both of the bands in quite a special place! Afterwards, unfortunately, some problems occurred. The date for the show was in fact postponed twice, until our manager Turambar and me decided to try doing by ourselves, as in that period we'd been able to find a convenient place for such an event, that's the St. Michael's church in Rovigo. So, after having experienced the acoustics of the place with a concert of ours on the 29th of March 2003, we were ready to manage this event in a unique atmosphere. In fact, since Autumn 2002, as we were getting ready for the concert to be set in its early location, Turambar had had the idea to record it and so I had even asked Gianluca, my sound engineer and guitarist, if he could move his studio to the church for the gig recordings. That's why, after having come to an agreement with Ataraxia about the project to produce audio and video material of that special night, we scheduled for the 31st of May.

Initially our project was to release a limited edition 12" vinyl containing four tracks from each band, followed by a double DVD including the complete recordings, since we had filmed the entire performances. In September 2003, as Turambar was searching for a label eventually interested in printing the DoDVD, we realized it was very difficult to bring that project to an end, because no label was interested to release the work in such a format, having judged it not suitable for the indie-market at that moment. The proposal we had from Equilibrium seemed interesting anyway, and in fact the decision to print the recordings of the two gigs as a double CD package came from our label.

- I hear a lot of influences of the so-called Neue Musik (Ligeti, Schönberg, Stravinski), especially in the first track, *L'Art et la Mort...* am I right? Who else influenced your compositions?

I think Autunna et sa Rose is in fact to be considered as a contemporary music project, maybe slightly different from the works by most of the modern composers, and eventually approaching composers like Einaudi, Mertens or Nyman. I am certainly influenced by contemporary music, but I think even wave, gothic, rock and electronic music have been having a great influence on my work. It so happens that our forthcoming work (that will be definitively ready just in these days) is a collection of compositions generated from skeletons of original ('80s) wave tracks, that I've been re-moulded and re-constructed as a puzzle (which you've already shredded the pieces of) following a new contemporary sensitivity, especially linked to literature, and according to a sort of *Entstrukturierung* (How can you say...? You know...) process, typical of cubist artists.

- Did you study composition or are you writing somewhat intuitively?

Of course, I studied composition, but most of my knowledge about music comes from self-taught studies and analysis of classical and contemporary works of the most relevant composers.

- Your music sounds very theatrical at times, almost like a musical version of a theatre play or a setting to sound of a romantic painting. Do you agree? What do you wish to convey to the listener?

In the past years we've released three albums that are in fact more than normal musical works: From the debut-album *Sous la robe bleue* (1996), passing through *Né l'être... éternel* (2000), until the more recent *Sturm* (2002), we have always produced music-theatre works, since they have, especially the *Sturm* opus, also a script. Our aim would be to put them on the stage, one day or other. Actually it still seems difficult, but I'm not disenchanted. I've been realizing that it's not so difficult to find some actors (luckily we won't need many of them); the most problematic question is to get a solid financial support.

So, until we won't be able to offer a theatrical performance to our audience, we hope the listeners could imagine the scenes described in our music... From the beginning we decided with a strong passion for a musical way of expression, but the writings have always been important because they could inspire very naturally the musical creation in the attempt to give the most suggestive completion to words for communicating emotions in a multi-sensorial way.

It's a terrible fear that constrains us to scream our wish of Love and Life: everything's born and has been taking shape after getting conscious of the so-called "distance from being and appearing", that we've been trying to

point out as a fetid plague in this world of “perfect men”, where too many emotions are hidden and masked to take refuge in mean “plastic” mechanisms of the quality of unconditional appearing; but the absence of emotions, more or less forced, apart from leading to a sham life, can even lead to insanity (maybe the opposite extreme...). So you can see well the reason of the two above-emphasized capital letters: there’s a strong need of expression, and this must be pursued by not accepting any hypocritical half-measures and especially not placing our trust in some temporary trends just to gain an increasing (in a hypothetical measure, anyway) audience.

- You quote Antonin Artaud as an influence, which is rather fitting regarding the theatrical aspect of your music? What is your relation to Artaud and his body of work?

Since the beginning Artaud had had an essential influence on me for his revolutionary concept of theatre and his extremely “dangerous” sensitivity. His Dionysian approach to theatre has been fundamental for almost all our activity. Our first CD, *Sous la robe bleue* was released on the 4th of September 1996: that was incredible, because it was by coincidence the centenary of Artaud’s birth (I had the occasion to discover that some months later...)! Destiny’s sign? I don’t know what to say, I just can say that I wasn’t conditioned at all as I took the decision to set his writing from *L’Art et la Mort* (1929) to music. Now I can realize most of the reasons why the project *Autunna et sa Rose* could get the strength to live on, in spite of all our difficulties and the scarcity of opportunities we have had during these years. Today Artaud has to be considered as a man who tried to break any kind of rules, proposing himself as an artist in an absolute sense, and that’s why he found a great resistance his society offered him; in any case he had the strength to continue his work, despite the fact that he was placed in a psychiatric asylum and constrained to endure the sufferings of electroshocks.

I think that who dedicates his own life to Art, even if today it could seem a bit “anachronistic”, has a huge spiritual strength, and so if really destiny has decided *Autunna et sa Rose* had to be born under the spiritual “protection” of Artaud, I hope that our project and our words won’t stop in front of anybody and anything at all. I’ve always felt *obliged* to bring my works to life, just as if I had to satisfy a sort of a *ritual* need: the instinct of the *sacrum facere*, the sacrifice in its original Latin significance, that’s doing something sacred, for myself and for my life. That’s why each performance of ours must still start with the track *L’Art et la Mort*, a beginning that looks even like an end, and in fact I believe it always creates some feelings of drifting atmospheres in our audience: that’s what I regard as the *théâtre de la cruauté*...

- The experimenting with drugs had a heavy influence on Artaud... Is this aspect also interesting for your music?

I think it’s not in fact correct to say that drugs had such a big influence on him. OK, he experimented drugs and he also had to disintoxicate from drugs just after he had released *Le théâtre et son double*, but it’s not true he had been using them with the specific purpose to write his works, to find the right inspiration, to sum up. Anyway I’m not interested in this aspect at all.

- How do you bring together your romantic side and Artaud?

I still think Artaud has to be considered as a romantic man, before than a romantic artist... The fact that he tried extremely hard experiences and wrote about very strong and excessive feelings doesn’t in fact remove him from a romantic spiritual disposition. To die for his Art... What’s more romantic?

- What is your relation with Ataraxia? Have you been well acquainted before your concert together at St. Michele?

I’ve known Francesca, Vittorio and Giovanni since New Year’s Eve 1993. From then on I’ve been following them in occasion of most of all their concerts in Northern Italy and sometimes even abroad. But of course our friendship has not been restricted to regular meetings during these gigs, but, on the contrary, we’ve found many other occasions for meeting each other, and often for no special reason at all.

- Was there anything that made this particular evening special to you?

Yes, of course. That night will be always unforgettable for me, because once more the Destiny made His loud voice resound and decided that was the place I had to meet – even if in an *indirect* way, so to say – my true Love...

- Did the challenging acoustics of a church (endless reverb... ;-)) provide a special challenge for you?

Not at all... It was not the first time we had played in St. Michael's church in Rovigo (see answer to question #1), and we had already experimented the acoustic conditions of that place. Moreover, that church is not very large, so it's an ideal place for acoustic concerts, because you don't hear an *endless* reverb inside it. In any case, I can say we prefer that kind of places for a concert, for the only reason that it's possible to play with a fully acoustic setting and be heard by the audience with no problem, our sound gets richer, especially vocals.

- One of your albums is called *Sturm*... are you familiar with the German language?

Natürlich, ich kann ein bisschen Deutsches. Aber ich finde zu schwierig, ein ganzes Interview auf deutsch geben!

The reason why the title of our previous album is *Sturm* is to be found in the plot of the theatrical opus (see also answer to question #4). *Sturm* is a young man with an ancestral romantic and tempestuous personality, born in Austria from a family of Slovene origin at the end of XIX. century. He lives during the birth of the cultural movements and transformations of the beginning of the 20th century. He is somehow a symbol of the cultural Middle-European ferment in the years of the Austrian empire, developed in this sense of protection and stability felt by Viennese cultivated people in the period even called *Felix Austria*. *Sturm* has been reading some authors like Schnitzler and Hofmannsthal, with such a deep passion that he could quite live their theatrical dramas in his inner life. His name is connected to the avant-garde art journal *Der Sturm*, founded in Berlin in 1910, and for which Oskar Kokoschka made a fantastic self-portrait cover: he painted his face as a skinhead prisoner serving a life sentence, with a grotesque expression as to represent the protest against the social world of the "successful grown men". Of course, this suggests a hard complaint to the Austrian society of that period, that Kokoschka considered as a sham world, hidden behind masks of appearance: therefore, the character *Sturm*, as already Kokoschka in his self-portrait, shows himself as the prophet and the martyr who expiates the guilt of a dull society, unable to see his sensitiveness, and only attended to a "plastic" material self-fulfilment, exactly - in quite an unforced parallel! - as our modern third-millennium society is.

- Saverio, you pen name yourself Disorder. Why is that?

In fact my real name wouldn't have to be published at all...

- Is there anything else you would like to tell our readers?

No matter what kind of music you listen to... On condition that it gives you *real* emotions, that it's a music living in the planet of feelings.