

SENSUAL MUSICOLOGY

Sergio Messina & The Four Twenties

Krom Boom Waltz

A little demented waltz I wrote at 25, dedicated to one of my favorite Amsterdam canals: the miraculously peaceful Krom Boomssloot. The absurd instrumentation (that came with the melody) is inspired by the infernal and very enticing Draaiorgel, the Amsterdam mechanical street Organ. Over 30 years later, making this album, I replayed the whole thing by memory; later I checked the 1985 demo and it's identical. The pneumatic sound at the beginning is my indian harmonium, a cheap and unstable instrument I bought in Benares around the same time and have used ever since. To have this number performed by the loud, acoustic, proto-MIDI, robotic Draaiorgel (where the only human sound is the owner shaking a metal box full of coins, and the "file" of the tune is a thick perforated cardboard sheet) is definitely on my bucket list.

In A Silent Way

(Joe Zawinul)

Sony Music Entertainment

In 2008 I produced a live, very electronic drone version of this great Joe Zawinul/Miles Davis classic for a performance at the Marina Cafe Noir literature festival in Cagliari, Sardinia. When I started thinking about this album, it was one of the first tunes I thought of: I wanted to make drones with acoustic guitars. The E-bow was essential: in this track I used it on two miked acoustics, a mandolin, a bass (pure bliss, as you can hear) and a very open-tuned resonator guitar. But I felt it needed some outer space, so I asked TeZ, aka Maurizio Martinucci (who's a Master analogist, a contemporary renaissance man and a very good friend) to sprinkle some magic with his array of instruments, that look like future medical equipment and make very radical analog sounds. The lovely UFOs you hear in the mix are by him. The electric guitar part is my modest attempt to emulate Robert Fripp, whose guitar playing has been with me since forever.