



"THE DISORDER OF APPEARANCES"

THE FIRST ALBUM OF THE SCORE COMPOSER

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"*The disorder of appearances*" is the new album of **Ginevra Nervi**, available today **June, 10th**, on all streaming platforms via **La Tempesta International**, distributed by **AWAL**.

tracklist:

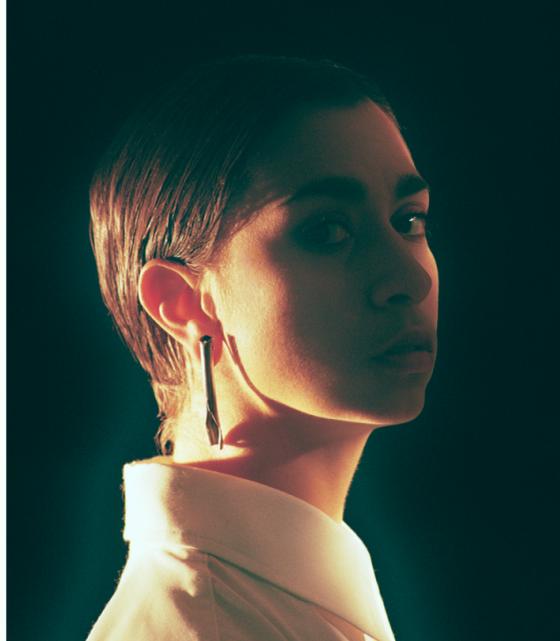
1. Entrance one
2. Variable objects
 3. Twelve
 4. Seven
 5. Nine
6. May the road
7. Eleven
8. Twenty
9. Zero (feat Iosonouncane)
10. Zero, two, one
 11. End one
 12. Anmous
13. An interior of strange beauty
 14. Stasis V
 15. Incoming call



Using sound as her instrument, Italian score composer, producer and songwriter **Ginevra Nervi** explores the limitless potential of voice and noise on her transfixing debut album "*The Disorder Of Appearance*". Released on June 10 via tastemaking label **La Tempesta International**, the Genova-born artist describes the transcendental 15-track body of work as "*the fingerprint of my musical language*".

Having learned to play the piano and guitar from a young age before studying at a conservatory in Italy, Ginevra soon found herself intrigued by the freedom of electronic music and fascinated by the possibilities of the avant-garde. And it's this myriad of ideas that she would go on to explore in her own artistry, with the self-released single "P12" and her debut 2021-released EP "Klastós" (a collection of broken rhythms in symbiosis with her vocals, based on the theme of reconstruction and connection). Now, Ginevra Nervi arrives with her first full-length project, "*The Disorder Of Appearance*": an intelligently conceptual debut record that slithers with hypnotising electronic ethereality and industrial production, it manages to be both challenging and beautiful at the same time.

Like with all of Ginevra's work to date (including compositions for films, documentaries and TV series), the atmospheric record dances a delicate line between experimental textures and sweeping scores for cinema. Written across three months during the winter of 2020, and with her research stemming from exploring vocal timbres and sound manipulation techniques, Ginevra created an album of two distinct halves. The heart of the album (represented by the tracks *Twelve*, *Seven*, *Nine*, *Eleven*, *Twenty*, *Zero*, *Zero Two One*) was born as a 50-minute improvisation designed for a live show for Mutant Radio (Tbilisi) that aired in November 2020. The main subjects for this part, Ginevra says, were "*the Voice, intended as a primordial primitive sound, human lifeblood; and Noise, understood in a musical sense*". With the two constructs melting together, Ginevra unfolded the idea that "Noise is usually decoded as a disturbing element in a traditional musical context" while the Voice becomes an instrument capable of covering the most varied and unusual role (not only melodic, but rhythmic, background, accompaniment)".



Devoid of text, this first nucleus of the album is based around the notion of the 'Voice' "wanting to remain free of codification through letters and words". Instead, the sound is in the foreground, meaning that the listener is not required to find a meaning in what they hear. "They are free to immerse themselves in the soundscape and discover all its nuances," Ginevra says. She also highlights a quote from Walt Whitman as being particularly inspirational: "Now I will do nothing but listen... I hear all sounds running together, combined, fused, or following. Sounds of the city and sounds out of the city, sounds of the day and night".

Contrastingly, Ginevra describes the second nucleus of the album - "where an intelligible text appears, performed by a solo voice" - as being "the evolution of the Word". Her fascination with this subject arose from reading essays by physicists of the past, including Heisenberg, Schrödinger, Planck, Dirac, and contemporaries like Rovelli and Rudolph.

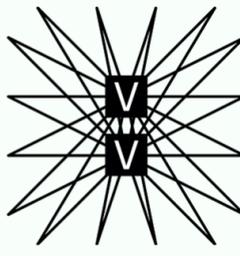
On the song *An Interior of Strange Beauty*, which Ginevra calls "a prayer in dark times", two different narrative parts are introduced, electronic textures form the background to the lead vocal, before a resolution in which fragmented drums become the principal structure of the track, while the lead vocal leaves space for orchestral woodwind and string sections and synthesiser melodies.

"Zero", meanwhile, is Ginevra's tribute to French concrete music, though revisited in a contemporary way. Firstly, the structure of the track was built up by using a large library of samples from different sound environments (traffic, metropolitans galleries, people speaking, Italian dialects, markets) and adding only one simple pulsation. Next, the artist Iosonouncane (Jacopo Incani) added different percussion layers that constitute the track's principal beat (Clap, Charly e Darbuka), and a new layer of electronic textures (played by Northwave, Model D, and Casio synthesisers) which form the lead melody of the track.

Later, the gradually-journeying "Variable Objects" melds layers of intimate sonic textures with static noise and sharp storytelling instrumentation while the album's final track, *Incoming Call*, is representative of two things: "the conclusion of a long journey between in nite soundscapes and mysterious worlds", and "the purest joy of coming back home".

The title of the album, "*The Disorder of Appearances*", also conveys multiple meanings: Ginevra describes it as "a condensed sound whose creative impulse, the driving force, comes from reflections on the appearances and illusions of the surrounding world. It is meant to be a hymn to go beyond appearances, go deep, and break the loop in which the contemporary man lives". The overarching idea, though, is to re-educate, she adds - "to look with different eyes at what the world shows us, wake up from the media sleep in which we are immersed, and go back to listening to the cosmos".

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Ginevra Nervi - The Disorder of Appearances
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