

STONE LEAF  
NOVUM ORGANUM

**MUSIC LIVE PERFORMANCE**  
FOR AUTOMATION MACHINES  
**AND ELECTRONIC SOUNDS**



Pietro Luca Congedo (AKA Stone Leaf) was born in Milan, Italy. He is considered one of the best soloist percussionists in the international scene and is known mainly as a multi-instrumentalist, producer and performer of electronic and contemporary music. The research project born in 2017 under the pseudonym Stone Leaf represents the concept of coexistence of opposites and investigates the relationship between matter, man and machine through a Renaissance approach to language contamination: the investigation of pre-existing states, form in form. Nothing is new. Mix and confuse everything, like wanting to undo and flatten all those "elitist" distinctions between forms and genres of art: "contaminate". The Stone Leaf project blends contemporary experimental electronic language with the underground / IDM.



# t r a i n i n g

From 2001 to 2007 he studied percussion instruments at the Musikhochschule of Italian Switzerland in Lugano, graduating under the guidance of professors Mircea Ardeleanu and Bernhard Wulff. During the training period he has the opportunity to compete with the most important experimental percussion instrumental solo repertoire, perfecting his preparation with performers such as Isao Nakamura, Andreas Boettger, Fritz Hauser, Stuart Gerber, Taijiro Miyazaki, Mike Quinn and Matthias Kaul. The course of study will lead him to undertake a long experimentation phase on indefinite percussion instruments, investigating the timbre-rhythm ratio of sonic material: percussion is treated and played as a harmonic matter. Since 2002 his first international collaborations have been born, as performers



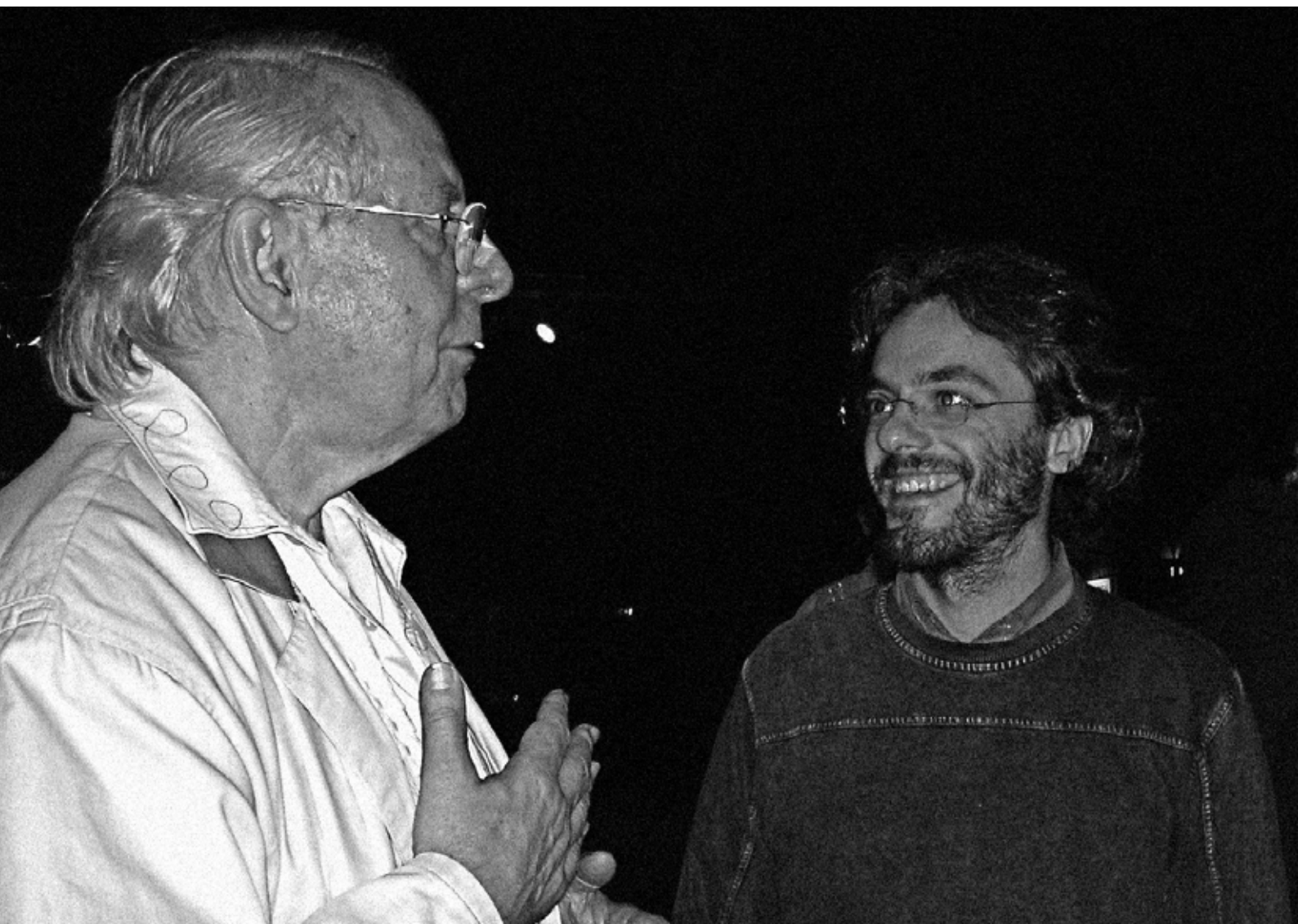
and interpreters, with musicians and composers of the likes of Karlheinz Stockhausen, Steve Reich, Alvin Curran, Toshio Hosokawa, Sylvano Bussotti, Michel Jarrel, Martha Argerich and Arturo Tamayo. 2004 represents a turning point in his career and marks the beginning of his collaboration with Karlheinz Stockhausen for the re-writing of the song KOMET. The new interpretation, created with an innovative multi-set technology created specifically for the purpose, is worthy of two prestigious international awards, which are conferred by Stockhausen for the impeccable interpretation of the piece and for the technological and creative innovation of the invented instruments. From this research emerges the need to develop and invent new techniques and theories of execution, merged with an electronic research



intended as a timbre survey. Thus, innovative multi-sets lead to unconventional instruments and sophisticated electronic devices, which he himself conceived. These are the foundations of a new discipline: ELECTRONIC MIDI PERCUSSION, on which Luca Congedo will hold lectures from 2009 to 2014 at the Musikhochschule of Italian Switzerland in Lugano. At the same time, the artist intensifies the study of electronic music, investigating live sound processing, sound spatialization techniques and MIDI protocol. He holds the Electronic Music and Sound Design Diploma at the Musikhochschule of Italian Switzerland in Lugano and MAXXI Museum in Rome, under the guidance of Professor Fabrizio Rosso. Luca Congedo continues his musical and artistic quest, which will lead him to the invention

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of new instruments called PERSCULTRONIC, an expression of the fusion of electronic music, percussion and sculpture (as form and movement). PERSCULTRONICS are still today the world's first MIDI percussion automa capable of real-time dynamic range at any BMP, with the ability to be played with the most innovative technology interfaces offered by the market (mainly Ableton Live). Starting from the results of these experimental prototypes, the artist begins the creation of works specially designed for automa. In 2013 he debuted with Homoiomérea, a work commissioned by the Venice Biennale for the 57th edition, in which 43 Percultronics were used. In 2017 he founded the Stone Leaf project, which aims to blend contemporary experimental electronic language with the underground/IDM.



# m u s i c a l r e s e a r c h

The research carried out focuses on the origin of sound through matter. Complex sonorities are extracted from a timbral, rhythmic, structural, and molecular analysis of matter, which is made to communicate with electronic synth sounds by generating a specific timbral identity. Everything is played with dedicated set-ups that incorporate innovative technology specifically designed for live performance. His Renaissance extravaganza and his visionary intuition allow him a musical aesthetic freedom that manifests itself in compositions that embrace various musical genres, such as underground, experimental, classical and installation dance, to the creation of compositions in which several musical worlds coexist.

Design, construction and installation of audio, video and lighting installations. The works are felt as a physical experience, a sensory journey in which the proposed theme materializes through work on all of the senses (olfactory, tactile, auditory and visual) giving the spectator the opportunity to filter and choose what he needs (experincing for example the sense that most receptive for him) and to thus become an integral part of the work.

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## **Recordings:**

Deutsche Grammophon, EMI, Suisse Grammont  
Portrait, Stradivarius.



# t e c h n o l o g i c a l r e s e a r c h

Congedo invents a new technology called **PERSCULTRONIC**, which represents a profound contamination of shapes and movement: technology, electronics, material research, ergonomics and sculpture blend, creating new and unexpected tools that represent the most innovative and current synthesis of applied sound technology and form, in relation to movement and to the human body.



## S O U N D D E S I G N

Space is sound. A special score notation is created for diffusion points that relate sound and space. Marble-matter ratio studies are applied to correlate the sounds produced with the vibrations and reflections of the various acoustic spaces, allowing the user to experience performance as a multi-sensorial physical experience.

## S O U N D P R O J E C T I O N

His quest for new sounds and sounds leads him to investigate the relationship between the timbre-object and his voice-expression. Sound is matter: the timbral and rhythmic analysis of the molecular structure of the examined matter allows for full consciousness of real possibilities, for a harmonious formal balance of coexistence. This process characterizes the identity of Stone Leaf.

## L I V E P E R F O R M A N C E

As a solo expert in percussion and electronic instruments, Congedo invents and produces multi-sets of percussive instruments with amazing sound, integrating them with the most sophisticated electronic sound production technologies. The performances are also thought of for the dislocation of sound and space. From the great experience gained as a live performer, Stone Leaf develops innovative set-ups that combine conventional and non-conventional acoustic and audio instruments, which are played through software and control surfaces specifically designed for the live experience.

o r g a n i z a t i o n s  
f e s t i v a l s  
t h e a t r e



Biennale di Venezia; Teatro Alla Scala – Milano  
Musica; Teatro Strehler; Nuovo Auditorium Parco  
della Musica di Roma; MAXXI museo di Roma;  
Fondazione B.Munari di Milano; LAC Lugano;  
Sinfonieorchester Basel; International Ferienkurse  
für Neue Musik Darmstadt; New World Music  
Days-Svizzera; Progetto Martha Argerich-Lugano;  
Basel Stadtcasino; Istanbul Parade Festival; Swiss  
Expo 02; Strawinskij Theatre, Montreaux; Sala  
Rachmaninoff (Mosca); Teatro National de Brasilia;  
Teatro Guaira (Curitiba); Università Federale di  
Belorizonte; Sulztalhalle in Kürten (Köln); Centro  
Ricerche FIAT; Rai Radio Tre; Radio della Svizzera  
Italiana; Televisione della Svizzera Italiana;  
Odessa Festival (Ucraina); Gare du Nord (Basel).

# international recognition



Stipendienpreise  
2002 - Darmstadt

Stockhausen preise  
2005

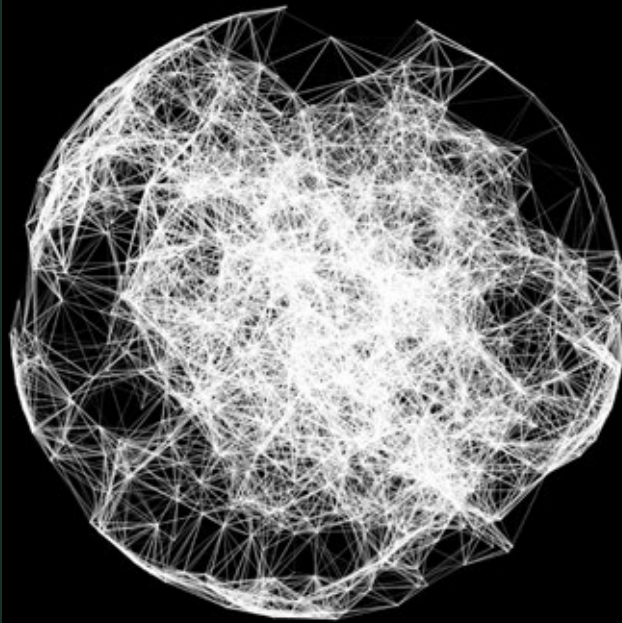
Stockhausen preise  
2006

Stipendium prize Raiffeisen  
2005 - Lugano

Stipendium prize Schweizerische  
Interpreten-Gesellschaft SAH  
2002, 2003, 2004 - Zürich

Stipendium prize IMD  
2002, 2004, 2006  
Darmstadt

Stipendium prize Schweizerische  
Interpreten-Stiftung SIS  
2007, 2008  
Zürich





# s o c i a l m e d i a



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