

About the work of Samuel Cedillo

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If a composer works deeply in touch with a musical instrument and decides to open himself completely, without knowing what could happen, he faces the possibility of an unknown relationship.

In such a situation his work turns in an open question about creative freedom and knowledge: about sound as possible revelation, instrumental practice as a discovery, about ourselves, our task, about the individual and public sense of our work.

This approach, which is close to a *religious* feeling, gives the work of the musician its unique and true dignity.

The outcome of the work will be - without exception - surprising, because it breaks and overcomes the temporary balance of what is already known.

Some unknown roots of our relationship with the sound come to light, and this process requires the necessary intellectual and emotional determination to be approached.

We are far away from the academic practice of music as conservative, uncritical and deaf repetition of the tradition (sometimes even without understanding its meaning...).

The musician is one who gives the sound space, but, unlike the academic approach, he goes beyond the limits of what is already recognized as sound.

The sound itself becomes a question.

If what outcomes is difficult to understand, even paradoxical, even if it introduces a not comprehensible difference, or it creates a fracture inside the traditional knowledge, nevertheless the musician accepts this complexity as a question.

The work becomes –this way – a kind of care of the new question; it turns in a form of *thanksgiving*.

New and open sound relationships arise only by transforming or overcoming the traditional musical knowledge.

The instrumental practice itself and its limits become therefore a question: a body exploring new relationships overcomes them with a jump (...*wild things run fast*...).

New questions are introduced in the musical practice; they oblige the performer to think again the fundamentals of his relation with the instrument. Even in a paradoxical way.

This new task implies awareness and a practical and intellectual flexibility, which not everybody is ready to offer.

The loneliness of this way of thinking and working (each new work a new journey...) is only apparent. What is coming up is going to become a (possible) place of knowledge and communion. This is our difficult practice of written music, fixed in the notation to be able to become and remain an occasion of knowledge.

A written music –whatever it is – is always a kind of place open to everybody. Although it is the result of an individual work, it gathers in itself a future common knowledge, immediately addressed to the community

Many musicians do believe in this practice, in its value as knowledge, and they keep working through and despite many difficulties and the constant risk of isolation and misunderstanding. Samuel Cedillo is with no doubt one of them.

If oriented by an aware discipline of discovery, a work for solo instrument is always an exploration of unknown fields, an evocation of possible relationships and of a sense almost unknown before, a concentration of forces inside a lighting order.

It is definitively an emotional and abstract adventure of construction.

This makes the experience of listening to a solo work a particular one: the performer, evoking and listening to a new “voice” out of the material, involves the listener in an extreme direct way and on every level.

The soloist dimension seems almost to “nullify” the distinction performer – listener.

This precious connection celebrates a communion whose sense can be only underestimated.

The five solo works here collected *Monologues I-V*, show in different ways, how the constructed life of sound and its relationships are the result of a deep contact of the body with the material. But at the same time and in an original way, here the contact is immediately an “abstract” emotion: from the beginning the sound is “captured” (looked for, practiced and thought) within abstract connections which offer him a space of evolution, new possibilities and limits of existence.

This inseparable closeness of emotion and abstraction, of sound forces -whose identity often seems unknown, and of an order– whose law is at the beginning difficult to decipher, all this defines the actual work of Samuel Cedillo.

Pierluigi Billone, Vienna 30.7.2013