

# MUSIC TODAY

MUSICA OGGI

THIRD YEAR N. 6 L. 3.000  
QUARTERLY OF MUSIC AND SHOWS

## THE GUEST

by Franco Cerri  
and Enrico Intra

## PIERO

## ANGELA:

OPPORTUNITY  
MAKES MAN A MUSICIAN  
(MAYBE OF JAZZ)

With this commentary by the known scientific television divulger (whose passion for music we reveal) we open a directory that, in every issue, will give space to the commentaries of protagonists and observers of the Italian musical environment

Have you ever witnessed a parade in the U.S.A.? I have, several times. The last time was a couple of years ago in Miami on New Year's Eve. At the head of the procession was Bob Hope, and following him were allegorical floats, dancers, singers, and old-timers. But, above all, there were orchestras - about fifty of them from the Miami Schools - each one composed of 100 to 120 elements.

Miami isn't a big city. (What's more, and above all, it's a city of the aged and retired who come from various other U.S. States). And yet, that New Year's Eve, Miami was able to parade a real army of youths through the streets in marching rhythm with instruments in hand. But what does jazz have to do with it? A lot.

Because learning to play an instrument is like learning to read and write. With an instrument (as with a pen) one can, step by step, begin to "write" any kind of music, even jazz. And this is what has happened to a lot of musicians. Quite a lot. I know trumpet players who began playing a simple fanfare, and pianists who got started by playing Mozart's "Turkish March" or "Rosamunda" "Roll out the barrel"...

The important thing is to have an instrument in hand. And this is the most beautiful gift a parent can give to his child, for whatever type of music he then decides to play. In one of the episodes from the World of Quark (those

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(BUT NOT ONLY JAZZ)

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short 30 minute educational films that have been transmitted on RAI 1 for some time now) the famous violinist, Salvatore Accardo, says this: To give a musical instrument means not only giving an object, but maybe even a life-long friend.

Because it's the instrument that creates the opportunity.

Naturally, the opportunity to get closer to jazz comes from listening to records, frequenting friends already infected with the virus, going to hear concerts. But the step up in quality comes when one begins to play jazz, and not just listen to it. This is what the instrument is for. And it takes a long period of

study. (Sometimes very long as in the case of the piano). This is the advantage of putting a technique and a capacity of words at the disposal of children at a young age. The road becomes much more difficult if one learns to "speak" too late.

The right time is school time. How many of those young people who paraded through Miami on New Year's Eve with the school band must have later begun to get together to organize jazz bands? Or maybe other types of musical groups?

It's a situation that our educators (but, above all, our politicians) should try to understand a little better in a country where

musical education is zero. It's possible to graduate from the classical high school (or from any other school or university) without ever having heard the name Vivaldi, or Bach, or Mozart, or Beethoven, or Chopin, or Debussy. And without ever having had the opportunity to handle a musical instrument, to blow into it, or to pluck it.

Naturally, I know well that by now the schools are overloaded with materials, with teachings, with "priorities", and that music is at the tail's end. Economics (which dominate the goings on of our times) are not taught, neither is law, neither is industrial culture. Imagine how a proposition to insert musical education in the curriculum would be received. Musical education is delegated to the individual sphere, to radio transmissions, to external Manifestations, and to family stimulus.

Nevertheless, there is one thing the schools could do: allow public space (during the closing hours) to be used as practice rooms for those students who wish to organize and play in musical groups. Some "sponsors" (by now? in a society of sponsors) could pay teachers or instructors to organize this activity at a minimum expense. And maybe he could also supply some musical instruments for those who don't have the money to buy them. (In the case of choruses this expense wouldn't even exist).

I personally am convinced that it would be like planting seeds on fertile ground. And that in this way vocations and talents would bloom: and surely so would good jazz musicians.

An investment of this kind would be extremely profitable also on a social and educational level.

On the social level, without lingering for too long, the usefulness of creating meeting centers for youths is evident, with group activities able to stimulate healthy interests.

On the educational level, it's a way to enrich the youths through a musical education freely chosen and self-managed (and therefore doubly profitable). With everything that self-discipline is able to develop through a pledge of this kind, there's also the great advantage of turning out a concrete result: the pleasure of making music together.

In the case of jazz, then, the educational aspect is maybe even more articulated, because jazz allows not only the execution of music, but it's creation through improvisation, as well. Moreover, it places an individual in that ideal position which teaches him to be a soloist and a member of a group at the same time. That is to combine individualism and socialism - moments in which his personality counts, and moments in which he re-enters the ranks and collaborates with others (or, rather, listens to the others' individualism).

Whoever has played jazz knows, in addition, that a jazz band is the best school of social integration: there is no longer distinction between the differences of class, education, race, or nationality. It was, after all, in the jazz bands that the first spontaneous racial integration in the U.S. occurred).

All things considered, playing jazz is good not only for the brain, but for the heart as well.

For this (as with every other type of music) it's desirable that something more be done in the schools to put musical instruments into the hands of youths.

Because it's only the opportunity that makes man a musician. And maybe even a jazz musician.

*Piero Angela*



## Colophon

### MUSIC TODAY

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TV SORRISI E CANZONI

# MILANO GAVE BIRTH TO THE FIRST PUBLIC JAZZ SCHOOL

Programs, orientations and teachers

## THE COURSE FOR MUSICAL OPERANTS

Co-ordinated by Franco Fabbri, musician and musical organizer, and present director of the Information Sector of Ricordi, this course, new to Italy, proposes to enlighten its participants in new profession in the sphere of music born in the lap of industry and in the world of entertainment, in the last twenty years. The course lasts a biennium and upon completion issues a certificate of attendance, with suitable professional value, from the Milan City Council and the Region of Lombardia. The directions of the course are two. The first, defined *productive* includes the following studies. For the first year: Music Theory, Music History, Sociology of Music, Acoustics and Electrical Acoustics, Scenography. For the second year (with programs obviously varied): Music Theory, Music History, Acoustics and Electrical Acoustics and Scenography. Plus Criticism and Journalism and Musical Analysis. The second direction, defined as *organizational*, offers the same first-year studies as above with the addition of Laws and Regulations (in place of Music Theory). In the second year the projected studies are Laws and Regulations, Music History, Criticism and Journalism, Sociology of Music, Elements of Marketing, and Business Organizations. Both, the directions and the relative teachings, will be integrated through seminars by experts in various matters.

For further information: Segreteria del Corso di Operatori musicali: corso Venezia, 7, 20121 Milano, tel. 02/702714



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10. P. CATTANEO - 11. G. MONTEFORTE  
12. M. GUASCONI - 13. P. PELLEGATTI  
14. F. JEGHER





Jazz becomes a didactic institution:  
the city councilwoman for education in Milan speaks

## "WE NEED NEW SPACES OF MUSICAL FORMATION"

by NADIA CAMPI

On February the 29th, 1988, at Milan's Teatro Lirico, a press conference/concert was held to present the first Italian jazz civic school, in front of an audience of about 1,000.

Marilena Adamo, councilwoman for education, was there as the representative of the Milan City Hall.

— Adamo, do you have an emotionally touching memory of that event?

"Yes, very much so. First of all, because before then I had never had a chance to speak from a theatre stage. Being in front of an audience and being unable to see them because the lights, flooding the stage, create the effect of the dark, gives you the sensation of speaking a monologue. I identified myself with the figure of the artist and I understood what each of them feels when he or she is upon the stage. Secondly, because I had by my side prestigious names of the world of music and culture, and this was definitely a new experience, since I'm used to deal with administrators and politicians."

— Why, in your opinion, has the Milan City Hall supported Musica Oggi's idea to start a school of jazz?

"This idea had already been taken into consideration by my predecessor. I have examined it again with great interest. First,

because it creates an institutional space, for an unprecedented plan of musical formation we deeply felt the need of. In the second place, I think that the approach offered by this school does not only focus on the musical training but also on the theoretical-professional formation. I want to stress this point: what distinguishes this school from any other didactic institution acting within the musical disciplinary panorama are the approach and the subject matter."

— A few months have passed since the courses started and the balance is more than positive: 104 students have attended the initial four months. Did you expect such an enthusiastic participation?

"I didn't have any doubts. From a vacuum of general proposals in this field and from such an advantageous offer, we could only expect this kind of reaction. The City Hall and Musica Oggi have been farsighted, perfectly understanding the needs of the young people, and not just those."

— You know that in September, besides the jazz course, a course for musical operators will start. How do you feel about it?

"Maybe this is the course I'm mostly interested in, because, in the Milan area, the request for qualified personnel is very high. And don't

forget that in Milan there are several record companies, recording studios, specialized magazines that need well-prepared professionals. Music is not only art, but also production and market."

— "Sound engineer" and "cultural operator" are the two specialisations each student will be able to choose from after the first year of the course for musical operators. When the course is over, in your opinion, what kind of job expectations can the students have?

"In part I've already answered this question. I'd like to add, however, another consideration: the intent of the association is not just to form good musicians and theoreticians, but also — after the course — to help the students find adequate jobs. The association will make an effort to support the student in his or her professional growth. In fact they will organize stages, seminars and concerts in order to promote and start off the future professional."

— Councilwoman, do you like music, and particularly this kind of music?

"I like music, even if only moderately. I got as far as Stravinskij; after that I've had some troubles... But this is just my problem..."

After an experimental period, March-June 1988, the "Civic School of Jazz and for musical operators" will begin, October 3rd, its first regular annual course intended to train students, who have applied in large number, for traditional, as well as new, professions either in the jazz field or in the musical industry

### CLASSES AND TEACHERS

The following are the classes and respective teachers of the Jazz Music course. For any information about scholastic subjects and bibliography, please contact the Secretary:

Corso Venezia, 7 - 20121 Milano (Italy).  
Phone 02-702714

PIANO: CESARE POGGI AND SANTE PALUMBO

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SAXOPHONE: GIANNI BEDORI AND GIULIO VISIBELLI

BASS: GIORGIO AZZOLINI AND MARCO VAGGI

PERCUSSION: FABIO JEGHER AND PAOLO PELLEGATTI

MUSIC THEORY: MASSIMO GUASCONI AND FABIO JEGHER

HISTORY AND AESTHETICS OF JAZZ: LUCA CERCHIARI

The Program Director is Maestro Enrico Intra



"Starting a relationship between musical educators  
and manufacturers and distributors of instruments"

# YAMAHA FOR MUSIC

by ANTONIO MONZINO

During the last few years there has been more and more talking about "mission" with reference to the activities of industries and businesses in general. This term is intended to point at the fact that all actions both towards the inside and the outside must necessarily consider the sphere of influence where a company works, in order to delineate its development directives synergically aimed at the best results to the consumers and the company itself. A modern company that aspires to an active role in the surrounding reality must adopt this point of view.

In this specific field – musical instruments – the need to make music which is inborn in everyone is a basic condition each manufacturer has to satisfy: making culture, so, is the answer, not just the mere involvement in some commercial action. Society's moral and civil conscience must benefit from a continuous impulse towards musical sensibility in order to shape a common language.

In fact music is the only really universal mean of expression. We don't want to come to Haydn's paradox, when he said that music can fully express concepts that written words merely succeed in sketching... It is surely true, though, that thanks to music each culture is able to express tradition of

its own which everybody immediately understands.

Since 1954 the YAMAHA experience has been showing how a manufacturer's vocation to the popularization of music can be susceptible of fast and positive developments.

With the advice of experts, musicians and teachers, the YAMAHA MUSIC FOUNDATION, a non profit-making organism exclusively devoted to the diffusion of music, created a didactic method which today still counts one million students all over the world.

The YAMAHA Music Courses offer everybody a concrete opportunity to approach music developing one's skills by practice. Their goal is not to look at all costs for real talent, but to open the manifold opportunities offered by the language of music to as many people as possible.

For these courses YAMAHA projected instruments which take the students' specific needs into account; this exchange of experiences is very important for manufacturers, since it allows them to keep in touch with the final users and to put its results to interest while designing new instruments.

Music is one of man's primary purposes.

Since the dawn of civilization man has been feeling the urge to express himself by sound evolution of society has suggested to develop this urge, to widen it and give it more and more expressive opportunities, also considering the growing availability of leisure time in the industrialized countries. So it's easy to see how the role of the manufacturer of musical instruments with reference to the education to music becomes essential and desirable, particularly in the (frequent) cases in which a State's institutions do not provide for any reasonably advanced teaching of music, if not in such extremely specialized schools as the conservatories.

Musical education meant as an indispensable component in the formation of the young, intended to develop their creativity, cultivate their sense of beauty, better their personality and intellectual capabilities, by now has become part of the programs of compulsory schooling all over the world, an recently also in those of the troubled Italian school.

It's desirable, therefore, that manufacturers of instruments will commit themselves to musical education, contributing to improve the life of present and future generations' through music, whilst promoting the development of their own activity.



**Monzino**  
*Dal 1750 uno strumento importante.*

# ONE HUNDRED YEARS OF MUSIC DIDACTICS AT MILAN'S CIVIC SCHOOL

Unequalled in Italy as far as disciplinary completeness and abundance of external initiatives are concerned, the School has always been preparing professionals in the field of European classical music. For this very reason the Parliament, with a new act, should finally acknowledge its power to issue legitimate qualifications

by SERGIO MARZORATI

The Civic School of Music, the way it is now structured, complies with a precise demand for music: it prepares top-level professionals, as musical operators – who benefit from what the School produces – well know. In the Milanese orchestras (Scala, Rai, Angelicum, Pomeriggi Musicali) and other national ones (Turin's Regio, Trieste's Comunale, Florence's Comunale, Palermo's Teatro Massimo and Catania's Bellini) several alumni have found their positions, even as leading parts; others have become concert performances, as first prize winners in musical performance, or they teach at the Conservatory or at the Civic School itself, or devote themselves to musical education.

There is a teaching staff of 105 for 1,200 students, evenly distributed among the various courses: in fact the piano classes are 14 (an extremely limited number compared to the applications) but no less than 12 are the violin and 5 the cello classes, besides, of course, all the other instrument classes in which the maximum attendance has always been reached. We must notice that for certain instrument (piano, violin, cello, etc.) children from 6 on are admitted, and it's generally known that at this age music may represent an essential formative element, not only from a musical but also from a cultural (in a broad sense) point of view. And it has also been proved that beginning the study of certain instruments at eleven, as provided for by the present programs of the Conservatory annexed junior high school, may be too late. By this criterion it has been possible – at the Civic School – to lower the graduates' average age considerably.

Registration depends on a rigorous selection during the entrance examination, and – by the present size of enrolment – only ten per cent of the aspiring students are admitted for a probationary period: at the end of the year they have to take the exam of confirmation.

A second exam of confirmation must be taken at the end of the third course by those who have been admitted. This rigorous approach has been allowing – since the Sixties – to form for the first time in our country an orchestra only made up of alumni, which has performed and still performs in Italy and abroad.

With the year 1980/81 the School moved from Palazzo Calchi-Taeggi, in Corso di Porta Vicentina, to its new seat in Via Silicene: Villa Simonetta, which in Lombardia represents the only instance of suburban Renaissance patrician villa, a seat that is no doubt more in keeping with the renewed needs and the prestige of the Civic School of Music.

Right now forty classrooms are available, plus an auditorium, the head office, two office rooms, the Professors' room, a waiting room and a cafeteria.

## SPECIAL ACTIVITIES

Besides the professional teaching, the Civic School has always performed also special tasks. The institution of a course of music for films dates back to 1963, while a course of musical didactics goes back to 1964. We want to call particular attention to this course because it represented the first experience of its kind in Italy.

It was established in 1964 in order to prepare the teachers of musical education for junior high schools. Music graduates (piano, violin, composition, etc.) and students who had completed their intermediate studies were admitted to the course.

The program is divided in four parts:

- 1) Harmony and counterpoint (4 years)
- 2) Music History (fundamental yearly courses)
- 3) Pedagogics and didactics of musical education (yearly)
- 4) Training and practice in choral direction (2 years)

The following year, unexpectedly, analogous courses with the same program were established at some State Conservatories. It was the end for the course at the Civic School, because all the concerned people chose to attend the same course at the Conservatory, which, as a State Institute, had the faculty to give a certificate of completed studies.

The School, however, has never stopped establishing special courses, outside the scope of ministerial programs.

We may hold up as an example the course of restoration and reconstruction of ancient musical instruments, instituted in 1978. To this, the following year, a course of modern guitar-making. The instruments built by the students have been exhibited in Japan, Germany and at the 1980 Florence exhibition. Such was the success of this initiative that – in consideration of the size reached by the course – the School suggested the Civic Administration to found a real Institute, absolutely autonomous. The School, however, still runs

1) Free evening courses for adults, limited to the flute, clarinet, trumpet and classical guitar classes, lasting three years.

2) The "Center for studies and research on ancient music" which includes the harpsichord, lute, baroque violin, viola da gamba, baroque cello, recorder and ensemble music classes. This Center is coordinated by Laura Alvin and assigned to teachers of European repute.

3) Contemporary Music Section, divided into three branches:

*Composition:* seminars by particularly significant composers and concerts devoted to music of theirs.

*Documentation:* library, record library and tape library devoted to contemporary music.

*Performance:* instrumental laboratories and establishment of an Ensemble specialized in the contemporary repertoire.

4) Course for choir members (divided into three branches: basic choir, intermediate choir, professional choir), assigned to Mino Bordignon and attended by approximately 400 registered people.

5) Publication, every four months, of a magazine – "I quaderni della Civica Scuola di Musica" – that intends to go into the debate now growing in our country about the topics of musical instruction.

6) Organization – since the summer of 1981 – of specialization courses in Premeno, by Lake Maggiore. Internationally renowned teachers are present.

From what we have explained it's manifest that the Civic School of Music has no equivalents in Italy. In fact it performs its duties towards the professional training of its students, similarly to what happens in the Conservatories, and – thanks to the financial support of the Civic Administration – can program initiatives on a high artistic level, as we have stated above. The only flaw, in a clearly satisfying overall picture, is represented by the School's impossibility – when studies are completed – to issue a legitimate qualification, because of a 1930 law which took a more limited musical reality into account and forbade the presence of another officially recognized Institute in a province where there was a Conservatory. Evident is the anachronism of such a situation, and we end by saying that hopefully the Parliament by a new act will give a more than centenarian Institution – more active than ever, today, in the national musical life – its due, also thanks to the presence of a highly qualified teaching staff.



# A JAZZMAN'S IMAGE: HOW TO BUILD IT UP

Enrico Cogno introduces a new and important concept for a jazz musician: considering himself a cultural enterprise. Here is the decalogue of the artist/manager who in the Nineties will have to be able to plan and promote his professional life

by ENRICO COGNO

First of all, what does the word "image" mean here?

We are not talking about "look", appearance, even if look itself is part of the general image of a musician. Rather, we are referring to the very meaning the word "image" has in the English-speaking world: in a sense, the person as a whole, his/her psychological history according to the idea the others have been forming up of him/her. Not what we would like to be, but *what we really are to the others*. This is not to be mistaken for notoriety, for being well-known doesn't necessarily mean "having favorable reviews".

In order to be well-known a positive image is indispensable, but only if notoriety is associated to *reliability*.

What makes one reliable (and, consequently, worth being respected, followed and trusted) comes from one's *behaviour*. In its turn, behaviour (that is, high quality level of performances, stylistic consistency, choice of proper sidemen, sense of duty, punctuality, a serious attitude toward managers, promoters and audience, etc.) is the result of a whole *communicative process*. Indeed, behaviour is communication.

Each individual can't help having his/her own behaviour, so it's impossible for anyone "not to communicate". Image is but the result of a general *communicative process* that each musician adopts, often unconsciously.

## THE OBSTACLES

What are the obstacles to the building up of a good image? Usually, the myth of the *artiste maudit*, that is a wrong idea of expressive communication, seen as anarchical and un-coordinated expression instead of a rightful desire to partake in a creative act. In other words, it is necessary to decide if we play for *ourselves* or for the *others*. If the former should be the case, the process is centripetal, brought towards the innermost of one's self, narcissistic, self-centered and, consequently, uncommunicative (because communication is known to be a two-way relationship, with the emphasis put on the receivers), with the worst results for one's image. When the latter event occurs, if we assume this to be a correct, audience-oriented, high quality process, the building up of an excellent image will be favoured by the adoption of the traditional triple rule used by mass media operators: **TO WORK, WORK WELL, LET PEOPLE KNOW**. In fact, it's not enough to *work*, and *work well* either, as these are just the fundamental steps to creative communication, which is otherwise

impossible. At the end of the Eighties and while the Nineties are fast approaching, it is necessary to *amplify* information and, consequently, let all the people in the trade know what one is doing. Without a proper sound-box (mass-media), we will be really cut off the rest of the world. Today's jazz musician must accept an unusual notion: to think of himself as a culture-producing firm, for he is somehow part of an organized structure (no matter as a combo or big band or free-lance musician), and thus adopt the best behaviour. Any commercial firm starts its peculiar communication process according to previous planning. The jazzman of the Nineties will have to do the same. Thus, he will have to decide:

- 1) A TARGET GROUP
- 2) A COMMUNICATION OBJECTIVE
- 3) THE "PROMISE"
- 4) THE PROPER MEDIA
- 5) THE TIMING
- 6) THE BUDGET

This list will seem quite detestable to those whose views are still, more or less, biased by the myth of the *artiste maudit*. The artist as a gipsy or "perverse person" – it is true – doesn't like planning at all, wants to live for today, without duties or clocks striking the time. Without a good image, either.

Thus, the first thing to point out is the similarity existing today between a marketing-oriented firm and the jazzman: the former's techniques and methods should be applied to the latter. What does a firm do when it has to communicate a message concerning its production? It gives a product the proper *placing*, which makes it **IDENTIFIABLE, RECOGNIZABLE, CONSISTENT, RELIABLE** but – most of all – **UNIQUE, CONSPICUOUS, QUITE DIFFERENT** from other products. In other words, the jazzman has to create his own **PERSONALITY**. Lacking it, he won't be but a musical labourer, with due respect to labourers. *Some pieces of advice:*

## HOW TO CHOOSE ONE'S TARGET GROUP

By means of a personal computer, if possible, it is necessary to build up a file, which will be constantly kept up to date, with the addresses of all the people who may be of help, divided into specific groups: festival and concert promoters, clubs, musicians, city council members, sponsors, critics, etc.

According to the chosen objectives (e.g. letting people know we just exist, promoting our latest recordings, looking for freelance or group gigs,

or for a specific tour, looking for a drummer, etc.), of course the messages will change. On how to draw up messages, this simple suggestion will prove very useful: adopt the well-known journalistic technique called "the five WH's rule" (who, what, when, where, why) to make sure that your press releases include all information. If specific information concerning your activity should be provided, you might prefer to use a NEWS LETTER, a low-cost bulletin with the same printed cover and inner pages consisting of different photocopies for different messages. For periodic information, it would be wise to send the specialistic press graphically good ads (the help of a skilled commercial artist will be precious...), as well as photos, which are very important in the building up of a good image. These should always be of excellent quality level. In brief, we think the following are the most useful undertakings:

## MEDIA AND ACTIONS

- Direct mail; press releases sent by mail; echo-press; news letters, etc.
  - Memo and information phone calls (sending invitations might not be enough: we should phone to receive confirmations whenever we organize an "event")
  - Wide use of photos (of professional quality level, black and white, or slides, but never colour printings, which the press can't use)
  - Courtesy towards interviewers
  - Test cassettes and sample records sent to opinion leaders
  - Press-conferences for any significant event
  - Postcards or brief letters sent to opinion leaders when touring
  - Resumes, with complete press documentation collected while touring
  - Gadgets
- Everything should be planned in terms of *time* and *cost*.

The list might be endless, for a little creativity is all a jazzman (who *always* should be creative!) needs to devise several other things to do. What really matters is to accept a notion: if we want the others to know about us and our activity, **WE HAVE TO LET THEM KNOW**. Few musicians have such mentality. If we consider, however, the musician as a culture producing firm, it is clear that this firm too must communicate, constantly, professionally. He needn't sound boisterous (one of the worst things he could do!), but just let the others know what he's doing.

Le Martin says: "God Himself needs pealing bells". You just can imagine if a jazzman does!

# "L'ECO DELLA STAMPA"

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# ENNIO MORRICONE: TOWARDS A NEW FREEDOM

Following his participation as composer and conductor in the "Boundless Orchestra" serie, presented by Musica Oggi at Milan's Teatro Studio in March-April, 1988, Ennio Morricone wrote us a particularly meaningful letter (from both a musical and human point of view) that we publish here together with Enrico Intra's answer. These letters reflect the desire of mutual exchange between different musical milieus and experiences that we'd like to see more frequently expressed.

Dear Enrico,

*just back in Rome, I feel the need to thank you for the wonderful opportunity that you, Franco and Luca have so kindly offered me. It seems that everything went well.*

*My sons and my wife have somewhat rebuked me for the polemical tone they think I have assumed after the concert, during the discussion. I don't think nothing alike has happened.*

*I recapitulate here, in three points, my thoughts, and I'd also like to know your opinion on this regard:*

*1) As for the "cage" or "prison" I keep saying that each discipline must have its rigor and each rigorous attitude permits then a new freedom. A kind of freedom you only conquer by training yourself to suffering. Nor by "prison" we may intend the rhythmical and metrical part which is essential and peculiar to the language of jazz. My reasoning does not change: even through that conditioning, the composer and subsequently the performer, must find the way (only within themselves, from their own training to suffering) to express themselves, in the best way, they can. (There would be a lot to say on this purpose).*

*2) More rigorous improvisation, respectful of the language of the composition in which is inserted. But not only respectful of the language also of colours (timbres), harmonic relations (chromatic or diatonic... or ...), melodic intervals in the theme. So that the improviser's contribution will not dissent from the composition and will represent, instead, a kind of symbiosis, an even spiritual participation to the composition he is performing. But the improviser cannot (although it happens frequently) place himself above the composition.*

*3) Anticipate, finally, the history of composing with contributions and techniques which only regard jazz. It isn't possible anymore to be led by the history of composition, as it has been happening for so long. Jazz has the duty and the right to intervene and influence itself. Jazz must dictate its own rules. Gone are the days of the ghettos. We need to challenge history by taking open actions which regard "only" the jazz language.*

*But where is the polemical tone my dear ones were talking about? I don't see it. Let me know your opinion, if you wish. All I have said is exclusively in defence of jazz and of its idea. (Even if jazz doesn't need advocates). But I was in Milan, yesterday at eleven, and I was called upon in this cause.*

Ennio Morricone

Dear Ennio,

*your letter - which I personally find very stimulating - suggests me to answer your questions point by point, even if briefly.*

*1) Rigor and freedom in the compositional patterns.*

What you refer to as "cages" or "prisons" has been matter of discussion also during the debate which followed my performance, for the Boundless Orchestra series, on Sunday, April the seventeenth. We talked about the barriers inborn in every discipline, with critic Luigi Pestalozza, "classica" composer Alessandro Lucchetti and members of the audience.

As far as I'm concerned - but, after all, it's just a matter of words - I'd rather define as "workshops" those stylistic cages or prisons where creative processes are born and grow.

I mean the workshop in which the musician (the painter, the writer) studies with painstaking rigor and great suffering - as you properly state in your letter; he analyzes, destroys, builds in solitude - I add - never losing however his sheer curiosity, for what other workshops are creating with which - at times, when they are justified and not merely casual - reciprocal graftings of oxygenated cells happen to be vivifying. (In this case, I'm alluding to the workshops of those who make good music, without any distinction of genre).

I absolutely agree with the fact that at the bottom of new rediscovered freedoms there must be a disciplinary rigor "above all suspicion". On the other hand, patterns and rules call for transgression in order to evolve artistically and have the right to life. It's all a question, essentially, of going beyond the mere terms and investigating the problem thoroughly, in its various aspects, as you have begun doing - in a very lucid way - after your Milan concert on Sunday, April the tenth. Why not widen the discussion between exponents of classical music and exponents of so called "extra-classical" music?

*2) The composer's reservations and worries about improvisation.*

During the compositional and performing processes, determination and consistency are extremely important. For the purpose of result, as I've already suggested, sometimes it's necessary to be "transgressive". Transgressing is even worthy when - by that gesture - we knock down the barriers of prejudice, of labels, of superficial criteria of classification. Not always transgression is revolutionary.

Sometimes, however, it represents a phase of verification and admittance into other worlds of sound. All this helps also defining improvisation.

Improvisation - liberating, consistent in style and contents - is the transgressive moment in the context of the organized structure. I'll say more: the improvisational moment, when there are the prerequisites of deeper investigation and common artistic aims between performer and composer, brings about new interpretations and further original projects.

*3) Jazz and its evolution.*

Personally I've always considered jazz as a cell in the music macrocosm. Not a language in itself, but a part of the total language. In that sense, I believe that the various workshops

should open more and more, freely and without resistances, leading to mutual advantages. This interesting and intriguing sound called jazz might be used, at last, even by "classical" composers, I repeat, with great benefits.

This was the meaning and the proposal of the series "The Boundless Orchestra", which (and I want this to be clear) didn't pretend to offer "new music". Our intent (many people have understood this) was to find, within a serene debate, a projectional spur which would hypothesize the use in a consistent and functional key - not as a patchwork! - of each musical material which today, as the year 2000 is drawing near, we are so rich of. Past, present, future; boundless, without any ideological or geographical barriers. Total music, if you allow me to use this term. Music defined as classical and extra-classical acting together, towards an unbiased claim founded on the principles of conceptual and operative clarity, aiming to the demolition of the surviving masonries of music.

We hug you, dear Ennio, together with your wonderful family, and wish you all the best for your work.

Enrico Intra

*These two letters, in a certain way, synthesize dissimilar opinions with - however - several common points. The approach to music, our work and the problems we have to face. I have been working in my workshop for thirty years, even if not assiduously, alas, for obvious reasons of surviving. I've allowed myself a few pauses in which compromise has been necessary. Among other things, it has not been (and still isn't) easy to work in an often hostile milieu, not without conservatism and too often conditioned by passions for what comes from abroad.*

*Today, with the Civic School of Jazz, a more profound and complex approach to music has been made possible. The students don't have a personal-sentimental past to defend, if not in a historical - objective key. The road that jazz has had to follow in order to be acknowledged both from an artistic and cultural point of view has been long and winding, but with the Civic School a small step ahead has been taken. Jazz has a public school of its own and even in this case, as it has often happened in the past, the initiative started from the City Hall of Milan, always ready to grasp the needs towards cultural formation and updating expressed by today's society.*

*Hopefully, the institution of a Civic School will urge the Ministry of Entertainment to agree to the request of including a representative of this music in the Commission authorized to hand out state subsidies, so that - once and for all - jazz will be adequately valued from an institutional point of view. (e.i.)*



# JAZZ IN SWITZERLAND TODAY: A PANORAMA

Despite structural and communicative difficulties which are similar – after all – to those happening in other European countries, the state of jazz in the Swiss Confederation is today in continuous growth from the artistic point of view. Reporting about it here, with a profusion of details, is one of the jazz authorities in Switzerland, at the same time musician, critic and radio producer

by JURG SOLOTHURNMANN

Geography and language regions divide Switzerland (pop. 6.4 million) into three main regions: German and Romansch Switzerland, the French-speaking western part of the country, and the Italian-speaking Canton of Ticino. These language partitions also function as a barrier to communications, so that much information, particularly that relating to culture, never leaves its area of origin, unless it is deemed by the national media to be of "sufficient importance". So even those Swiss with a marked interest in cultural affairs have to make a decided effort to uncover information about the arts in other parts of the country. The radio programmes of the Swiss Broadcasting Corporation (SRG/SSR) – major media for music and talks – can only partially be heard outside the immediate areas where they are broadcast. This is a matter which leads to much complaint, but which can be explained by the difficulties of broadcasting in mountainous areas. The lack of cohesion amongst the cultural regions is all the more serious where disparate minorities are concerned.

One such minority, and split into various streams to boot, are the jazz lovers. MKS – the Musiker-Kooperative Schweiz, or Swiss musicians' co-operative, for example has for the past ten years been trying to get a national perspective with regard to jazz and improvised music. It has so far foundered because of the regionalism of musicians and cultural policy, inasmuch as one can even talk in terms of such a policy. In line with federal principles it is always maintained that culture is the responsibility of the Cantons and local communities, and because every political body is differently structured, there are vastly divergent procedures to be followed, and authorities to be approached if one is looking for co-operation and support.

Logically Swiss jazz has adapted to this situation and become fragmented into a host of small and sometimes small-minded local scenes. What is run-of-the-mill in one town can be regarded as daring or altogether too much in another place. The positive aspect of this particularism is that each and every small town can have its own cultural life. Switzerland has no cultural capital to which every artist must gravitate to be assured recognition. Writers, painters, and also jazz musicians often remain in their home towns, where they have their place – provided they can make an arrangement with the prevailing mentality.

Regional consciousness and fragmentation of financial resources is reflected by the large number of local part-time concert organisers and hobby musicians. They have left a lasting impression on the jazz scene. Jazz venues with performances on weekdays are few and far



between. The handful of jazz clubs and halls to be found in Zürich, Berne, Lausanne, and Geneva are fighting/or fought with financial difficulties and can only help home-grown jazz musicians in a very limited way. Consequently jazz musicians are almost totally dependent on local concert promoters-but this is a fickle situation with an ever changing array of part-time concert organizers, usually inexperienced idealists, with vacillating tastes, and prone to giving up and handing over the work to another enthusiast. Today's list of concert promoters is waste paper within two months. This calls for a disproportionate effort on the part of a musician seeking engagements, and often results in a feeling of resignation within a short time.

The battle for survival among the culturally active is no even-handed game. There is only a very small number of jazz promoters who can rely on substantial and regular funding. Swiss arts budgets are, barring a few small exceptions, planned with the expensive and established art forms in mind, such as opera, theatre, symphony orchestras, and Conservatories. "Alternative" or "minor" art forms are excluded from the annual financial blessings poured out by municipalities and cantons, and have to fight over the remaining unattributed funds. Often one is advised by the authorities to try one's luck with private institutions – that is banks, commerce, and industry, which may or may not be present, depending on the region. Thus jazz promoters and local musicians' initiatives are largely dependent on contacts, and the goodwill of

individual civil servants, politicians, and company managers. A change of opinion or job inevitably leads to a cutback or small blossoming of the local scene. One misses a sense of continuity, which would be a prerequisite not only for any constructive development of jazz, but also for the creation of a permanent audience. There is hardly one community or canton which has an independent and clearly formulated cultural policy. Cultural positions – where they even exist – are often not filled and all too many decisive issues are settled by police and housing department regulations. The Zürichpress is the only media which has made a more equitable distribution of arts subsidies the subject of permanent debate.

Even so, the lot of Zurich's jazz is not a particularly happy one. Early in 1987 the "Bazillus" jazz club closed its doors for the second time, despite doing extraordinarily good business. Because of enormous inner-city real estate speculation the rent had risen to over 1000 Swiss francs per day – a price which the otherwise positively inclined city parliament was not willing to pay-although much larger sums are being spent on other institutions. So in Zürich too, jazz has become very much an underground activity.

In this connection we should mention Geneva as an exception. In the early 1970s the AMR musicians' initiative was launched – this was a "society to promote improvised music". Not least thanks to a temporary left – wing majority in the city parliament AMR managed to achieve most of its goals before 1980. Even though the parliamentary debates revealed the depth of ignorance and condescension about jazz and so called youth music prevalent amongst many bourgeois and left-wing politicians, a good and unemotional relationship grew up with the city authorities. In 1981 AMR was given the use of a vacant library building right in the heart of the city. As well as this music centre, AMR was also granted an annual subsidy of several hundred thousand francs. Before the political pendulum swung back to neo-conservatism or the "Restoration", rock musicians were also given a similar centre. The vibrations emanating from the AMR centre "Sud des Alpes" ("South of the Alps" – a reference to the cultural climate) have for a couple of years now already reached German-speaking Switzerland. Teaching session, rehearsals and workshops are held continually, as well as concerts at weekends. The number of experienced and inventive musicians is on the increase, after a period in which Geneva was a musical wasteland. In German-speaking Switzerland, three jazz School take care of tuition: the Swiss Jazz School in Bern (department for professional musicians since 1973), in St. Gallen (since

1983), and Lucerne (since 1987). All have notable teaching staff from Switzerland and abroad. The St. Gallen and Lucerne Schools are funded by Migros and Coop, two large retail chains. The SJS is incorporated as an association. So now jazz musicians are being trained-but with what results and prospects?

The standard of Swiss jazz musicians has been continually improving since the 1970s, but by no means all of them went to jazz School. The originality of many a musician is rooted in his unconventional semi-self taught learning. Either way, career prospects are still not rosy. Collaboration between Swiss and international musicians is not only fruitful, it is highly desirable. And yet the limited opportunities here, again and again prompt our best musicians to go abroad for a number of years or even to emigrate permanently. This amounts to a veritable blood-letting of the Swiss jazz scene. The French-speaking Swiss often complain about the contempt with which they are regarded by their French neighbours, but even as "petits suisses" (little Swiss) they have hardly any alternative but to orientate themselves towards Paris or Lyons. Percussionists Daniel Humair and Pierre Favre, and also Lausanne pianist René Böttinger are at home in Paris. Drummers Peter Giger and Charly Antolini, saxophonist Roman Schwaller or bass player Hans Hartmann are really more part of the West German jazz scene. Mathias Ruggli has settled down as composer in Vienna, bass player Eric Peter lives in Barcelona, while young avant-garde musicians Christian Marclay and Peter Scherer have chosen to live as far afield as New York. Musicians from the Ticino, Italian-speaking Switzerland, like Franco Ambrosetti, tend to work mostly in Italy. Swiss jazz musicians certainly know what it is like to work abroad. And yet despite all this, many a seasoned musician born here in the 1940s, and above all in the 1950s and 1960s, has decided to stay, with the result that even the larger promoters are taking an interest. At concerts one can now hear American musicians as before, but also more Swiss, whereas contacts with the European jazz scene, even in neighbouring countries, remain poor.

It was particularly thanks to former alumni of the SJS that remarkable postbop formations were established in the 70s: for example "The Swiss Jazz Quintet", "Jasata" and in Lausanne, "CM 4" and "CM 5" led by pianist François Lindemann, who has a good name as a composer and has latterly also been working in an ensemble made up of seven French-Swiss pianists.

Rockjazz first came to light in Switzerland in 1969 led by cool jazz and hard bop pioneers Hans Kennel (trumpet), and Bruno Spoerri (sax) who at the meantime has become one of the most experienced synthesizer specialists in Switzerland. The most interesting groups in the rockjazz spectrum was without a doubt the Lucerne "OM" quartet (1972-82). Playing under the motto "electric jazz-free music", Christy Doran, Urs Leimgruber, Bobby Burri, and Fredy Studer developed a style between modal and free-jazz and rock. In recent times free-funk bands which have come to the fore in and outside Switzerland include "Donky Kong's Multi Scream" (split up in 1986), the Bernese "Free Funk Trio" (now called "Adventure Dupont"), and the Zürich band "Intergalactic Maiden Ballet" featuring guitarist Harold Hoerter. In Switzerland as elsewhere the younger generation tends to enter the jazz world via funk and rock. Free-jazz, free music and succeeding trends are principally to be found in German-speaking

Switzerland. Irene Schweizer and Pierre Favre are the most prominent founders of this now 20 year old tradition. In the late Seventies the Zürich WIM or Workshop for Improvised Music grew up around a nucleus composed of Irene Schweizer (piano, drums), Urs Voerkl (piano), Peter K. Frey (bass, vocals, trombone) and the Moeslang-Guhl trio from eastern Switzerland. Many young musicians joined WIM. Weekly concerts, more resembling jam-sessions, brought forth a language of improvisation which has little connection left with jazz tradition. Among the most original exponents are the "Karl ein Karl" trio, and cellist/composer Alfred Zimmerlin (b. 1955). These musicians were joined by percussionists Jacques Widmer and Günter Müller and woodwind players Markus Eichenberger, Jürg Gasser, and Christoph Gallio, who all play together in various



DANIEL HUMAIR

permanent and ad-hoc formations. The multimedia-orientated Zürich "Koprod", led by Andres Bosshard (b. 1955), is preoccupied by concrete music and live-electronics. To this end Bosshard developed "the cassette machinery", a synthesizer using pre-recorded cassettes as primary source.

Jazz formations, who have come to public notice in the last two to three years include "Westblock", "Schlagwerk 3", "Polyphonie Zürich", "WIM Pool/Space Food Union" and "Nachtluft".

The influence of the Zürich WIM model on Basel and Berne is indisputable, with sometimes the same musicians playing in two cities. The "Basel Music Workshop" has a marked pedagogical aim, and offers an alternative to traditional music teaching. Under its aegis, formations such as "M.I.T.", "OFF", the "City Sextet" and the strongly electronic big combo "Planet Oeuf" with Briton Phil Wachsmann, were created. The driving force of the Bernese WIM comes mainly from followers of improvised post-serial music. A cheeky new-wave exception to this rule is the young "Nuage de Courage" trio.

Concert organizers such as "Fabrikjazz" in

Zürich and "Jazz Now" in Berne especially promote contemporary trends between free/new jazz, improvised noise music, and experimental rock. Since 1984 they have also jointly organised the "Taktlos" (Tactless) festival which in recent times has been sub-titled "jazz dissidence".

There are several groups floating in the vicinity of this stream, but without attaching themselves to any trend or initiative, for instance "Urban Territories", whose leader is Bernese artist and guitarist George Steinmann. A remarkable group pitched between rock, free music and electronic music existed between 1985-7. Called "Red Twist and Tuned Arrow", it included Fredy Studer (drums), and guitarists Christy Doran and Stephan Wittwer (b. 1953). Even in free jazz circles Steffi Wittwer was regarded as a totally free spirit, playing around with styles and electronics, and unencumbered by ideas of materialistic success.

The other two "OM" members have on the other hand drifted off more in the direction of modern post-bop and chamber jazz: Urs Leimgruber and Bobby Burri have together with Don Friedman and Joel Allouche achieved international success with the "Reflexionen"

quartet. Burri recently stepped down in favour of Palle Danielsson, and thus Leimgruber remains as the probably most prolifically performing representative of the newer Swiss jazz generation.

But mainly acoustic music is still much in demand with younger musicians. Sometimes referred to as a European free jazz pioneer, Werner Lüdi, who has remained younger than his years, plays with his quintet "Sunnymoon". Making a name for himself since about 1980 is sax and flute player Urs Blöchliger (b. 1954), who likes to use irregular rhythms and whose tonality is inspired by composers like Weill and Eisler, as well as by new jazz. Composing and arranging take up much of Blöchliger's time, while on the other hand accords hardly figure in his improvisations. Blöchliger first played in a trio, but has also worked with ensembles of more than ten musicians. Hans Koch, a sax/clarinet player from Biel used to work a great deal with Lüdi and Blöchliger, but is now increasingly an independent artist. Koch (b. 1948) is also a well-versed classical clarinetist, and has an impressive technique coupled with a strongly developed fear for melody. He concentrates on a trio made up of himself, cello and bass player Martin Schütz, and drummer Marco Käppeli.

Blöchliger has since the Seventies often worked with pianist Christoph Baumann (b. 1954), who shores a flair for composition, while at the same time tending more towards post-bop and salsa music. Baumann achieved national recognition as musical director of the



MATHIAS RÜEGG



LAUREN NEWTON

together with its theatrical gags is fairly clear and should be understood as an expression of a latin love of sensuality. The four inseparable chums, Jean-Francois Bovard (trombone), Daniel Bourquin (sax), Leon Francioli (bass), and Olivier Clerc (drums), often look like Buster Keaton figures and are total enthusiasts. Francioli came to fame with Pierre Favre, and he is one of the best bass players in Switzerland. Together with Jean-Francois Bovard he is leader of the "Musique" orchestra whose electricism cuts across all stylistic barriers to the point of parody. Another tongue in cheek operation, first seen at the Willisau International Jazz Festival in 1987, is "1991-Andante Patriottico ma non fanatico" - a reference to the forthcoming threat of jubiliations for Switzerland's 700th birthday. This band is basically an augmented BBFC, featuring percussionist, vocalist and mime Pascal Auberson. Encouraged by the eclectic-humorous concept of the Lausanne band, guitarist Francois Allaz and his "Batiscaf" have made their first voyages to German-speaking Switzerland. (The name Batiscaf is a reference to the famous deep-sea

dives undertaken by Lausanne Professor Piccard in his bathyscaphe).

Geneva saxophone and clarinet player Maurice Magnoni (b. 1948), who frequently works in Paris, has in recent years shed the strong Coltrane influence and found a rich style of his own. Magnoni is always producing new plans, he has written film music for the likes of Alain Tanner, and at the moment has a quartet brimming with young talent, for example the promising Olivier Rogg (piano, synthesizer). Magnoni often plays with Jacques Demierre (b. 1954), who is not only a remarkable pianist, but also a composer of classical music. His aim is to achieve a total melting pot of composing and improvisation processes. Demierre is also gaining a reputation as an intelligent music journalist.



TEXIER-HUMAIR

Another leading light of the Geneva jazz scene is bass player and composer Olivier Megnenat (b. 1950). Until recently he was, together with Claude Jordan (flute), leader of the "Under Control" quartet, whose repertoire ranged between electronic, rocking mainstream, and vocal improvisations. "Under Control",



JEANNEAU-HUMAIR-TEXIER



FRANÇOIS JEANNEAU

absurd theatre group named "Jerry Dental Kollektif". Today he is also engaged in live accompaniments and improvisations for classic silent movies.

A marked theatrical vein is displayed by the Lausanne quartet "BBFC", the most successful French-Swiss jazz group, with several discs to their credit. The influence of new french jazz



WOLFGANG PUSCHNIG







# NEW SPACE FOR THE CITY

## PAOLO MALENA:

### The City Councillor of Tourism, Sport and Leisure Speaks

Past Alderman of the Civil State and Personnel. Paolo Malena, 46, a graduate in jurisprudence and a long-time servant of the Socialist Party, has been the City Councillor of Tourism, Sport and Leisure since December, 1987. Among other things, manifestations like the Ambrosian Carnival, the Festival of the

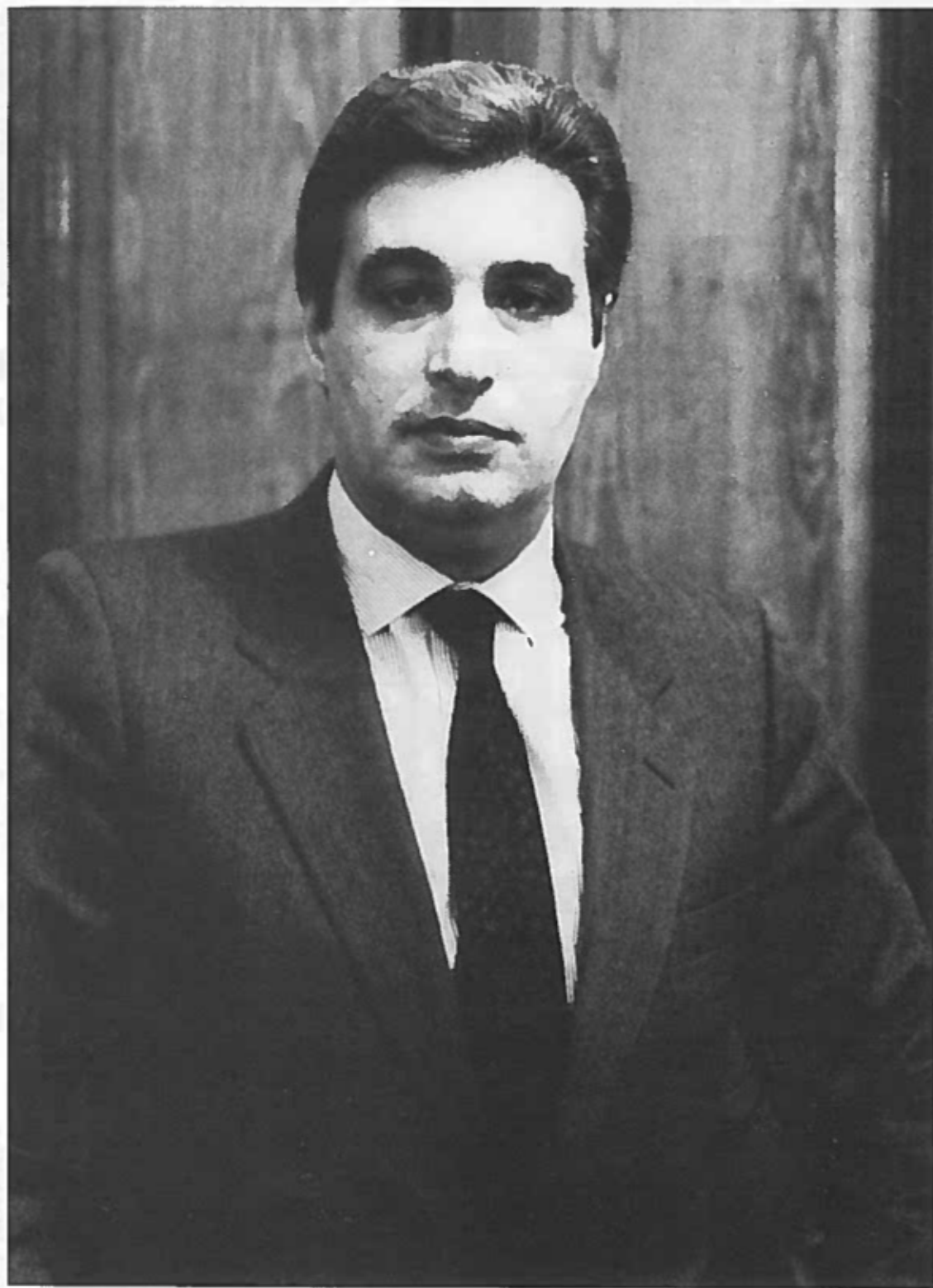
Navigli, and Vacations in Milan depend on him.

"The objectives I intend to pursue during my term regard the three sectors of involvement. In the area of Sports, it's necessary to develop a basic activity, dedicating more resources for mass practice and inverting the logic that has presided over the goings on in this sector in the recent years. It should be kept in mind that the city of Milan is acquiring unused areas for a total of 5 million square meters, intended to be used as nature areas and new sports facilities. With this, we can better meet the needs of over 70 thousand Milanese who actively practice sports, many of whom are senior citizens.

Turning to the relevant subject of the "sport-show", the completion of the Palazzo dello Sport, which is anticipated for 1990, should be noted. It's a very ample structure that will have multiple functions, also as a gathering place for youths and a polysportive center (swimming, tennis, etc.) In the area of tourism, a relaunching of the image of Milan is projected ("Project Image"), a city traditionally frequented little by tourists, and that yet is relaunched in this very sense, bringing tourists up to date with historic recall and infrastructures. The new Centro Congressi Portello, which holds 4,000, and the Passante Ferroviario, and the third line of the subway which is expected to be completed by March, 1990, respond to this new demand for service."

— Councillor, the young Milanese have been waiting for some time for the Community to find a solution to the unresolved problem of available space for music. What are the short and mid-term perspectives?

"The first regards the Stadium of San Siro. A removeable platform is being prepared that will finally allow the public to enter the grounds without ruining the grass. This will allow the re-activation of the so-called megaconcerts, those with 50 to 60 thousand spectators. The new Palazzo dello Sport will offer the possibility of concerts for 20 thousand people. And, finally, there is the Arena, which has been operating for some time now. Naturally, none of these is the ideal space for music, but we don't have precise dates on the restructuring of the Auditorium Dal Verme at this time."



We'd like to express our thanks to the mentioned Companies for their welcome collaboration to all the musical enterprises organized by our Association

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