

Niton

Cemento 3D

Niton Cemento^{3D}

P&A020

2022 ©

Total timing 45'04"

Album Tracklisting

1. Usimende
2. Asmant
3. Mortel
4. Baylanis
5. Shuini
6. Sima
7. Maas

Flexi-disc Tracklisting

1. Maas

Label

Pulver und Asche

Format

Digital (3D) + Flexi-disc single

Release date

October 7, 2022

Web Utilities

Niton

<https://www.niton.space>

<https://www.facebook.com/nitonband>

https://www.instagram.com/niton_band/

Label

<http://www.pulverundasche.com>

EPK & Downloads

<http://www.fiverosespress.net>

Promo Agent

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NITON: 10 YEARS AND THE COMPLETION OF 'CEMENTO'

It was a Wednesday in early autumn ten years ago, on 3 October 2012, when Italian musicians **Luca Xelius Martegani** and **EI Toxyque** invited Swiss cellist **Zeno Gabaglio** to share the extemporary joy of a 'drone night': amidst the dust of the **Officine Creative** in Barasso (a disused factory in the Varese lakes region), a free sonic journey would come to life, offered to spectators - human, but also canine and feline - lying on the floor.

The success of that evening - and its recording, later released on vinyl - led to the foundation of the group **Niton**, the experimental electronic music trio that would continue its musical work in the following years with rather varied ideas, poetics and approaches.

The celebration of **Niton's** tenth anniversary - next October - coincides with the conclusion of the discographic journey of '*Cemento*', the group's third album: in November 2021 the Berlin label **Shameless Records** released '*Cemento*' in a stereo digital version (7 tracks), an LP (of 6 tracks <https://shamelessrocks.bandcamp.com/album/cemento>) and with 7 videos made by RO-M (<https://roberto-mucchiut.com/niton-cemento/>). On 7 October 2022, the Swiss label **Pulver und Asche** will release '*Cemento*' with 7 digital tracks re-imagined and remixed in 3D and a physical edition of *Maas* (the only track not included on the Shameless LP) with a special physical flexi-disc design and concept.

CEMENTO 3D

Cement is a substance with a compact and cohesive appearance, but it is the result of the combination of very different materials, united through a precise and methodical process.

Thus "*Cemento 3D*" – the third album of the Italian-Swiss group **Niton** – is the result of the re-elaboration of sound materials collected over a period of five years, in very different places and situations: from 2015 to 2020, between Ticino, Varese, Zurich and Milan, in theatre spaces, in recording studios, next to Alpine lakes, in Romanesque churches, in arthouse cinemas, not forgetting that the first recordings for "*Cemento*" took place on 17 May 2015 among the surreal, post-industrial reverberations of the ex-**Saceba** cement factory in Morbio Inferiore, Switzerland.

All the sounds accumulated over five years were then processed, edited and mixed with the precise aim of coexisting side by side, to trace a listening path that aims to be rich and dialectical, questioning but at the same time satisfying.

"*Cemento 3D*" consists of seven tracks that combine electronics and acoustics, noise and melody, research and relaxation. The name of each track is a translation of the word "cement" into languages that offer a different semantic root, and therefore a different path of sound and meaning. Due to the mixing work with 3D spatialisation techniques, listening with headphones is highly recommended.

MAAS - ENHANCED FLEXI DISC SINGLE

Pulver und Asche Records has established itself – over the years – as a label that devotes great attention to the physical realisation (objective but also conceptual) of its productions. For the single *Maas*, designer **Alfio Mazzei** decided to invert one of the fundamental assumptions of music publishing: the content is in fact not in the container but it is the container, inside which there is only a suggestion of the idea of a disc.

Maas is in fact printed on a transparent flexi-disc that – with plastic welding – becomes packaging, while the cardboard disc placed inside has grooves that do not produce music. On the contrary: the cardboard disc – when in its container – obstructs the hole that allows the flexi disc to be fixed to the turntable platter. In order to listen to the music, the cardboard disc must therefore be removed and the container placed directly on the turntable.

The theme evoked by Mazzei's graphic design is that of material – but also symbolic – forms with which cultural products manifest themselves. And, by extension, the reflection embraces the very idea of culture: its nature, its evolution, the relationships we entertain with it. The physical musical support is no longer essential; the disappearance of the object has also changed the relationship between human beings and the art of sound, modifying (or shifting elsewhere) those elements of necessity, urgency and possession that had been its characteristic for many decades.

Maas's production underlines these dynamics not in order to assert an ideological position of resistance, nor even to suggest nostalgic regret. Rather, it is meant to be a gesture of lucid awareness by someone who – looking to the future, despite everything – chooses to continue to produce and print music as a value of culture, from humans and for humans.

NITON

«A highly beautiful experience, Brothers'n'sisters».

— Julian Cope's Head Heritage

Niton was formed in 2013 on the Italian-Swiss border. Starting from freely improvisational attitudes, the trio has moved in various expressive contexts (minimal, experimental or industrial music - for theatre, dance, cinema and installations) while maintaining their instrumentation as a unifying feature: **Luca Xelius Martegani's** analogue synthesisers, **El Toxyque's** amplified objects, **Zeno Gabaglio's** electric cello. Documenting this path are two albums on the **Pulver und Asche Records** label, one by **Floating Forest Records** and various participations in compilations, such as the **Guide to Swiss Underground Experimental Music** by **Buh Records/The Wire**.

THE MUSICIANS

Zeno Gabaglio was born in Italian Switzerland. He studied cello, philosophy and free improvisation (in Lugano, Florence and Basel respectively), devoting himself to music in its widest variety, preferring the most authentic and - perhaps - least expected forms. He has so far released four records (*Uno*, Pulver&Asche 2007; *Gadamer*, Altrisuoni 2009; *Niton*, Pulver&Asche 2013; *Tiresias*, Pulver&Asche 2015), created around forty soundtracks for theatre and cinema, and performed in concerts in Europe, Asia and America. Among the various people he has collaborated with are: **Bugge Wesseltoft**, **Frankie Hi NRG**, **Michel Godard**, **Peter Kernel**, **Carmelo Rifici**, **Trickster-p**, **Alberto Nessi**, **Villi Hermann**, **Daniele Cipri**, **René Burri**, **Erik Bernasconi**, **Klaudia Reynicke** and **Francesco Rizzi**. He is professor of improvisation at the **Conservatorio della Svizzera italiana**, president of the music subcommission of the **Canton Ticino** and member of the board of **SUISA**.

Luca Xelius Martegani is a sound designer, composer of electroacoustic music and sound technician. He has collaborated with numerous contemporary artists, designed and built analogue equipment for sound synthesis and treatment, and acted in the studio and live. It all began at the age of sixteen, when he received an *Honour Mention* at the 4th "**Luigi Russolo**" **International Competition of Electroacoustic Music**. He then worked with **Pietro Pirelli** on investigating the sound of stone, through the sculptural works of **Pinuccio Sciola** and **Giancarlo Sangregorio**, for whom he was the sound director for numerous performances. He has collaborated with authors and producers from the electronic dance scene of the 80s and 90s (**Mephisto**, **Don Carlos**, **Elgar**) and the contemporary pop scene (**The Van Houten**, Andy of **BluVertigo**, **Krisma**, **Garbo**, **Helalyn Flowers**, **Tibe**). He has also created the electro-pop duo **Xelius Project**, whose first recording was mastered by **Henning Schmitz (Kraftwerk)**.

El Toxyque is the alias under which, since 2005, **Enrico Mangione** (elsewhere known as **Mr. Henry**, **Lucha Libre**, **Downloaders**, **Menimals**, **Homunculus**, **Naylo**) has explored through improvisation the hidden sonic possibilities offered by the most extreme electronics, salvaged objects, and traditional acoustic instruments that have been prepared, modified, self-made or simply mistreated. **El Toxyque's** solo performances are characterised by a disturbing combination of theatricality, mystery and nonsense (also due to the use of a Mexican wrestler's mask and unorthodox instrumental techniques) mixed with heavy doses of brutal sonic aggression. Since 2012 he has been collaborating with **Xelius** on the intuitive performance project "*Drone Night*" in which the more angular sides of his music are smoothed out in favour of ambient openings, psychedelic dilations and drone mystique. He is active on **YouTube** with **Prepared Guitar Channel**, a channel in which he presents guitar preparation techniques not aimed at producing noise, but rather melodies.