

Organum Multiplum

a project by Villa Lontana

Chapter I – November 7/9/11, 2025

Friday, November 7, 8:30 pm

Ellen Arkbro

Basilica Santa Maria degli Angeli e dei Martiri
Piazza della Repubblica 8, Rome

Sunday, November 9, 3:30 pm

Ellen Arkbro, Hampus Lindwall, and Hanne Lippard

Basilica di Santo Stefano Rotondo al Celio
Via Santo Stefano Rotondo 7, Rome

Tuesday, November 11, 8:30 pm

Hampus Lindwall

Chiesa di San Luigi dei Francesi,
Piazza di S. Luigi de' Francesi, Rome

Chapter II – November 18/21, 2025

Tuesday, November 18, 8:30 pm

Kali Malone

Basilica Santa Maria degli Angeli e dei Martiri
Piazza della Repubblica 8, Rome

Friday, November 21, 8:30 pm

Maxime Denuc

Chiesa di San Luigi dei Francesi,
Piazza di S. Luigi de' Francesi, Rome

Chapter III – November 25/28, 2025

Tuesday, November 25, 8:30 pm

Sarah Davachi

Chiesa di San Luigi dei Francesi, Rome
Piazza di S. Luigi de' Francesi, Rome

Friday, November 28, 8:30 pm

Jonathan Fitoussi

Chiesa di Nostra Signora del SS. Sacramento
e dei Santi Martiri Canadesi
Via Giovan Battista de Rossi 46, Rome

Villa Lontana presents *Organum Multiplum*, a festival of contemporary music for organ conceived as a sonic and spiritual journey across the city of Rome. Featuring **Ellen Arkbro, Sarah Davachi, Maxime Denuc, Jonathan Fitoussi, Hampus Lindwall, Hanne Lippard**, and **Kali Malone**, the program brings together composers and artists whose work intertwines the spiritual dimension of listening with the timbral and spatial experimentation of sound.

The festival proposes a musical itinerary through four historic churches in Rome, offering moments of collective listening and contemplation. The concerts will take place at the **Basilica di Santa Maria degli Angeli e dei Martiri**, la **Basilica di Santo Stefano Rotondo al Celio**, la **Chiesa di San Luigi dei Francesi** e la **Chiesa di Nostra Signora del Santissimo Sacramento e dei Santi Martiri Canadesi**.

Considered the “oldest of synthesizers,” the pipe organ becomes a bridge between the spiritual and the experimental. The title pays homage to Alfredo Leonardi’s 1967 film *Organum Multiplum* and reflects the festival’s intent to explore the dialogue between historical instruments and contemporary sound practices.

On the occasion of the Jubilee Year 2025, *Organum Multiplum* unfolds as a sonic pilgrimage across multiple sites in the historic center of Rome. Each concert is

conceived as a unique experience, in dialogue with the acoustics and architecture of the hosting churches.

The festival is curated by **Vittoria Bonifati** and promoted by **Villa Lontana** in partnership with **Soprintendenza Speciale Archeologia, Belle Arti e Paesaggio di Roma** and under the Patronage of **Roma Capitale**. The initiative is made possible with the support of **Fondazione Roma** and additional support from **Fondazione Santarelli**. Supported by **French Academy in Rome – Villa Medici**, **American Academy in Rome**, **Pieux Établissements de la France à Rome et à Lorette**. With the collaboration of **Accademia Tedesca di Roma Villa Massimo** and **Circolo Scandinavo**. Technical sponsor: **Fabbrica d’Organi Tamburini**. Media partners: **ZERO, NERO, Radio Raheem**.

Full video documentation [here](#)

www.villalontana.it

Programme:

Organum Multiplum unfolds in three chapters, each conceived as a unique musical experience in dialogue with the acoustics and architecture of the hosting churches, which house pipe organs of extraordinary historical and artistic value.

All concerts are free to attend upon reservation, until capacity is reached.

Chapter I – November 7/9/11, 2025

The first chapter of the series opens on **November 7** at **8:30 PM** at the **Basilica of Santa Maria degli Angeli e dei Martiri**, designed by Michelangelo Buonarroti within the ancient Baths of Diocletian. In the Chapel of San Bruno stands the monumental organ built by Barthélemy Formentelli in 2000—the largest in Italy constructed according to the French Baroque organ-building tradition—which will host the opening concert by **Ellen Arkbro**. Composer, sound artist, and musician, Arkbro presents her first concert in Rome: a series of organ variations drawn from her album *Nightclouds* (Blank Forms, 2025), recorded in various churches across Central Europe between

2023 and 2024. In her compositions, the exploration of natural harmonies and subtle tonal micro-variations generates a contemplative and suspended listening experience, capable of channeling a spiritual pathos through a rigorously measured sonic architecture.

On **November 9** at **3:30 PM**, the festival continues at the **Basilica di Santo Stefano Rotondo al Celio**, the oldest circular-plan church in Rome, built in the 5th century AD. Its interior perimeter is marked by the *Martyrology*, the Cycle of Martyrdom, comprising thirty-four frescoes made in 1582 by Pomarancio and Matteo da Siena. Here, **Ellen Arkbro**, **Hampus Lindwall**, and **Hanne Lippard** present for the first time in Italy *How do I know if my cat likes me?* (Blank Forms, 2025), a concert for two organs and voice, transforming the alienation of contemporary life into a sonic and spiritual reflection on distance, repetition and emptiness. The performance unfolds as an existential meditation on the empty spaces of our automated everyday life, structured through a skillful use of sonic and textual repetitions that liberate sound from meaning, returning it as pure perceptual experience. The accompaniment on two organs by Arkbro and Lindwall creates a tonal landscape that is at once intuitive and enigmatic, while Lippard's recitation envelops the listener in a circular movement in which language gradually slips from pure function to pure aesthetics, leading back to a spiritual dimension of being.

The first chapter concludes on **November 11** at **8:30 PM** at the **Church of San Luigi dei Francesi**, renowned for Caravaggio's cycle of paintings dedicated to Saint Matthew and for its magnificent French Romantic organ built by Joseph Merklin in 1881. Positioned on the gallery above the entrance portal, it is considered the first modern organ ever built in Rome. Organist and composer **Hampus Lindwall**, for whom this was his second performance on this historic instrument—having previously played works by Jeanne Demessieux—presents here, for the first time in Rome, an improvised version of one of his own compositions. His practice—defined as a form of “post-internet organ music”—is informed by algorithmic processes and a constant tension between liturgical memory and sonic innovation. In his approach, Lindwall seems to imitate computerized music in the very way he plays the organ, performing rapid sequences and responding to the architecture of the church, where the notes merge with their own resonances. The improvisation employs computer processes to cut into his microtonal drones, creating popping rhythms that he pipes back into the space.

II Chapter – Novembre 18/21, 2025

The second chapter of the series opens on **November 18** at **8:30 PM** with **Kali Malone**'s first concert in Rome, held at the **Basilica of Santa Maria degli Angeli e dei Martiri**. The artist, composer, and organist presents an evolving program that intertwines new compositions and pieces drawn from her albums *All Life Long* (Ideologic Organ, 2024) and *The Sacrificial Code* (Ideal Recordings, 2019). In her practice, experimental reinterpretations of ancient polyphonic methods and historical tuning systems become portals to new ways of perceiving harmony, structure, and introspection, shaping a space for contemplative and meditative listening. The concert includes the participation of **Stephen O'Malley**—guitarist, producer, composer, and visual artist—in several pieces for four-hand organ.

On **November 21** at **8:30 PM**, the **Church of San Luigi dei Francesi** hosts **Maxime Denuc**, who presents an organ concert where tradition and contemporary experimentation intertwine. This marks his first organ concert in Italy. Combining classical harmonies with new timbral explorations, the composer investigates the possibility of transforming the organ into a powerful natural synthesizer by using two robots that he places on the instrument's keyboards. His practice merges the expressive richness and emotional power of the church organ with a sonic sensibility suspended between trance, techno, and the geometries of Baroque polyphony. This synthesis is poetically expressed in his album *Nachthorn* (Vlek, 2022), a musical project composed for the organ of St. Antonius Church in Düsseldorf, whose title refers to one of the 78 stops of the church's main instrument.

III Chapter – November 25/28, 2025

The final chapter of the series opens on **November 25** at **8:30 PM** with a concert by **Sarah Davachi** at the **Church of San Luigi dei Francesi**, marking her first performance in Rome. The composer explores the timbral and temporal complexity of the Merklin organ, adapting the program to the acoustic and spatial specificities of the instrument and the church. The performance takes shape as an exploration of newly composed material and selected works from her repertoire, including pieces from the albums *Two Sisters* (Late Music, 2023) and *The Head as Form'd in the Crier's Choir* (Late Music, 2024). Inspired by the principles of minimalism, by concepts of early music related to intervallic and modal harmony, and by the experimental practices of

electroacoustic production, Davachi develops an intimate and patient sonic language that invites immersive and contemplative listening.

The series concludes on **November 28 at 8:30 PM** with a concert by **Jonathan Fitoussi** at the **Church of Nostra Signora del Santissimo Sacramento e dei Santi Martiri Canadesi**, one of the most significant examples of modern sacred architecture in Rome, which houses a monumental organ built in 1975 by Fratelli Ruffatti. Marking his first performance in Rome, Fitoussi presents an improvisation for organ and electronic instruments, within a meditative aesthetic that unites tradition and experimentation. Using synthesizers, a looper, and sound effects, the artist explores the fusion between electronic and acoustic sound, focusing on timbral matter and the immersive dimension of listening. His research into minimalist and contemporary musical forms invites a contemplative mode of listening, restoring to the organ its role as a visionary and universal instrument. This same church was also chosen by Federico Fellini, who filmed here in 1960 the well-known scene in *La Dolce Vita* in which Steiner (played by Alain Cuny) plays the organ for Marcello (played by Marcello Mastroianni).

Artists:

Ellen Arkbro (Sweden, 1990) is a Swedish composer, musician, and sound artist whose work explores intervallic harmony and the spatiality of sound through both acoustic and synthetic instruments. Her compositions, grounded in the study of natural intonation and harmonic resonance, are marked by a minimal and deeply meditative approach that invites the listener into an active and immersive experience of listening. Throughout her work, Arkbro examines the qualities of harmonic sound that reveal listening as an active process of creative participation, inviting the listener to gradually transform into the sound itself. Among her works is *Sounds While Waiting* (Superior Viaduct, 2023), for multiple organs and cymbals, which continues the path initiated with *For Organ and Brass* (Subtext Recordings, 2017) and *Chords* (Subtext Recordings, 2019). Arkbro has presented her work in renowned international venues including the Barbican Center, Philharmonie Köln, INA GRM, Centquatre, EMPAC, The Lab, Intonal, the Church of Santa Maria Annunciata in Chiesa Rossa in Milan, the Church of Gesù Redentore in Modena, and Biennale Musica di Venezia.

Sarah Davachi (Canada, 1987) is a Canadian composer and performer based in Los Angeles. Her practice centers on the subtle complexities of timbral and temporal

space, employing extended durations and carefully calibrated harmonic structures that emphasize gradual variations in texture, harmonic complexity, psychoacoustic phenomena, and nuances of tuning and intonation. Her compositions span solo, chamber, and acousmatic formats, encompassing both acoustic and electronic instruments. Davachi has presented her works at major international venues and festivals, including the Southbank Centre and Barbican in London, the Elbphilharmonie in Hamburg, MoMA in New York, the Getty Museum in Los Angeles, and the Reina Sofía Museum in Madrid. Institutions and ensembles that have commissioned or performed her works include the London Contemporary Orchestra, Quatuor Bozzini, BBC Scottish Symphony Orchestra, Radio France, and the Canadian International Organ Competition. For over ten years she worked at the National Music Centre in Canada, and in 2020 she founded the label Late Music. She is currently pursuing a PhD in musicology at UCLA, focusing on timbre, phenomenology, and critical organology.

Maxime Denuc (France, 1983) is a French composer based in Brussels whose research focuses on pipe organs and their relationship to contemporary electronic music. His practice merges the expressive richness and emotional power of the church organ with a sonic sensibility suspended between trance, techno, and the geometries of Baroque polyphony. In 2022, he released *Nachthorn* (Vlek, 2022), a musical project composed for the organ of St. Antonius Church in Düsseldorf—an entirely acoustic work exploring the possibility of transforming the organ into a powerful natural synthesizer. He had previously composed *Solarium* (Vlek, 2020), an organ-centric venture that relies on the emotional potency of sunrise to spawn an experience that is both musical and social. Denuc has presented his work in major international contexts such as Rewire, Intonal, Klangspuren, Orgelpark, and Centre Pompidou-Metz. Among his most recent projects is *Elevations* (2025), a sound and light installation centered on transportable organs, created in collaboration with Kris Verdonck and presented at the Biennale Musica di Venezia.

Jonathan Fitoussi (France, 1978) is a French composer who has dedicated his research for over a decade to minimalist and contemporary musical forms. An expert in creating sonic atmospheres with some of the most iconic synthesizers of the 1970s, he performs live with instruments such as the EMS Synthi, Moog, and Buchla Music Easel. His artistic path has been shaped by encounters with Daniel Caux, François Bayle (GRM), Éliane Radigue, and Bernard Baschet. He has collaborated with pioneering figures in electronic and experimental music, including Suzanne Ciani, Morton Subotnick, and JB Dunckel (AIR), and his compositions have been presented in

major international venues and institutions such as the Philharmonie de Paris, Opéra de Paris, Maison de la Radio, La Biennale di Venezia, Lafayette Anticipations, and the Church of Saint-Eustache. Alongside his artistic practice, he works as a sound engineer at the Institut National de l'Audiovisuel – GRM (Groupe de Recherches Musicales) and is co-founder of the French record label Transversales Disques.

Hampus Lindwall (Sweden, 1976) is a Swedish organist and composer based in Paris. Appointed titular organist of the Church of Saint-Esprit in Paris since 2005, he studied with Rolande Falcinelli and is today recognized as one of the leading interpreters of sacred and contemporary music for organ. His work merges historical instruments, experimental composition, and digital processes. Lindwall is active internationally as a performer and collaborator, premiering works by artists such as Cory Arcangel, Tarek Atoui, Phill Niblock, and Stephen O'Malley, and performing across Europe, North America, and China. His recordings have been released by labels including Ideologic Organ, Blank Forms, and Superpang. He teaches at IMEP in Namur and is the artistic director of the collective *Les Inspirations Visibles*. He is the recipient of international improvisation awards including “Orgel ohne Grenzen” (2003, Saarbrücken) and the “Prix Boëllmann-Gigout” (2004, Strasbourg).

Hanne Lippard (Norway/Germany, 1984) is an artist born in Milton Keynes (UK) who lives and works in Berlin. Her work moves between written and spoken language, through sound installations, performances, printed matter, and sculpture. Her practice explores language as a sculptural and performative material, questioning how voice, rhythm, and repetition influence the reception of speech and the construction of identity. Combining found texts and original writing, Lippard investigates how the era of media and social networks is transforming our relationship with words, the body, and identity, revealing the fragility of language as a tool for meaning and communication. Her work has been presented at numerous international institutions, including Hamburger Bahnhof, Mudam Luxembourg, Kunsthalle Baden-Baden, Haus der Kunst, and Biennale Musica di Venezia. She is the winner of the Nationalgalerie Prize 2024 and a fellow at the German Academy Villa Massimo in Rome (2024–2025).

Kali Malone (USA, 1994) is an American composer and organist based between Stockholm and Paris. Her work is grounded in slow and deeply meditative harmonic cycles, employing historical tuning systems and polyphonic techniques to investigate the perception of harmony and time. Her compositions for organ, choir, and chamber ensemble have been presented at major international venues and festivals, including

Hamburg Elbphilharmonie, Philharmonie de Paris, Radio France, Rockefeller Chapel, Grace Cathedral, the Southbank Centre, Bozar, Schauspielhaus, and Kanal Pompidou, as well as in numerous museums, concert halls, churches, and festivals across Europe, North America, Japan, and Australia. Her commissions and residencies include INA GRM, La Biennale di Venezia, the Art Gallery of New South Wales, Orgelpark, and Lafayette Anticipations.

Villa Lontana is a non-profit organization active in Rome since 2018, dedicated to the promotion and research of contemporary artistic practices, with a particular focus on the relationships between sound practices, visual arts, and historical-archaeological heritage. Its interdisciplinary program includes exhibitions, workshops, publications, editions, new artistic productions, and sound projects developed through its own label, **Villa Lontana Records**. The label, directed in collaboration with Michele Ferrari, focuses on archival materials and unreleased works from electronic avant-garde and contemporary sound research. Founded in 2018 by Vittoria Bonifati and Jo Melvin, Villa Lontana is directed by Vittoria Bonifati.

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