



**La Fattoria di Nonno BACH**  
**Pier Paolo Strona** pianoforte acustico  
pianoforte digitale

## **IDEA!**

Ideas often arise by chance, and that of playing Bach's music on the piano with the timbres and voices of various animals came one day long ago in the mid-1990s, an afternoon spent talking about music and playing at the home of a musician friend of mine out of town.

Various animals lived in his garden, two donkeys, a sheep, many farmyard animals, ducks, and mallards. Just the braying of a donkey, so powerful and rich in harmonics, sparked the idea that has now materialized in this CD. Since then actually I have attempted to realize it many times, but with not very convincing results, until three years ago, when I involved in this "adventure" Gianluigi, very experienced and competent in the field of sounds and electronic instruments. I extend special thanks to him for his essential and decisive contribution that has led to results we believe worthy of sharing and so to the creation of this CD.

## **Grandfather Bach's Farm**

Grandfather Bach's farm is a strange one!

Isolated in the countryside, far from cities or other small towns, it resonates with Bach's songs and melodies. No one knows how the music of J.S. Bach reached this farm... radio? television? internet? some passing musician?...The animals who lived there, however, became so passionate about it that they began to sing it, first some timidly alone and then, little by little, in small groups and in choirs that involved everyone. The animals obviously had no musical training, and their songs are sometimes a bit awkward. They may make you smile, but they put into their singing an extraordinary feeling of commitment, testimony of a great, intense passion! And it's also extraordinary that they developed a desire to share their passion with others, to the point that decide to record their performances to share their songs with the people through this CD. Perhaps they aren't worthy of singing in a large theater for an expert and knowledgeable audience, but those who will listen to them will certainly appreciate their genuine and naive goodwill and passion.

## **The Singers**

Here are the "singers": the tenors (horse, donkey, dog), the baritones (sheep), the basses (cow), the mezzo-sopranos (duck), and the large chorus of roosters and hens from the henhouse. They almost always sing in duo and without accompaniment, but sometimes they are also accompanied by two musicians who happened to be passing by, a cellist and a harpist.

## **The Program**

It begins with three short compositions from the "Anna Magdalena Bach Notebook": a Minuet, a March and a Minuet. Then some preludes and a fugue from the first book of the "Well-Tempered Clavier" follow, also including Prelude No. 8 in E-flat minor, one of J.S. Bach's greatest masterpieces. Here, after a performance heightened by the mooing cry of the cow, the animals felt the need to repeat the prelude, flanking the soloist (a dog) with the choir of roosters and hens, to create dramatic effects like the choruses of Greek Theater do. Then come two inventions and two sinfonias, magnificent musical compositions but also with great educational value, excellent training for the animals who wish to learn. Finally, at the end of the CD, here is the "Andante" from the "Concerto Italiano", where the melody stands out with great freedom against the regular rhythm of the bass.

## **The Sounds**

The goal of sound synthesis and sound design is to emulate the sounds of real instruments using electronic tools, but also to create completely new artificial timbres. There are various techniques to achieve these results, but one of the most common is to use a recording of a sound or a performance and play it back at different speeds to change the pitch. This method is relatively simple and effective when emulating a musical instrument that is obviously in tune and, more importantly, can be recorded note for note. However, when it comes to making a pet vocalize a musical scale, the result can be decidedly unexpected and surprising. Indeed, it's not possible to record vocalizations in tune note for note, and therefore the sounds must be artificially extended to cover all the necessary octaves, and in this way some harmonic components that were not perceived in the original sound were artificially enhanced.

**Pier Paolo Strona** has been interested and stimulated by three seemingly distant and different fields from early age: music, photography, engineering and he managed to cultivate them and consistently pursue them professionally, integrating them into a unified view. A student of the Maestro Guido Maffiotti, he graduated in piano from the Accademia Filarmonica in Bologna and has a degree in Civil Engineering from the Politecnico of Turin. Photography has always accompanied him in his various pursuits, whether mountaineering, sailing or travelling. A researcher in the field of numerical methods for structural analysis, a photographer active with exhibitions and conferences in Italy and abroad, and the author of books and publications, as a musician he explored classical and contemporary literature, extending his interests to American and Asian music, particularly Scott Joplin's ragtime, venezuelan waltzes and the works of G.I. Gurdjieff and Philip Glass. He performs in Italy and abroad for cultural associations, public institutions, and universities, and also teaches in schools and libraries. He has recorded around twenty CDs on piano and organ and written two books, "Nel Giardino della Meraviglie," on the Goldberg Variations, with Maestro Guido Donati, and "Il Gioco dei Suoni e delle Immagini," on the relationship between the languages of music and photography. **(Website: <http://pierpaolo-strona.arty.it>)**

**Gianluigi Francesco Nieddu** began his musical career as a member of pop and rock bands in 1993, winning major competitions for emerging bands. Since 2003, he has dedicated himself to experimentation and producing other artists. He has always had a great passion for electronic musical instruments and technologies applied to music and sound. Over the years, he has explored the possibilities offered by synthesizers, each time reliving the thrill of turning a knob on the panel and being transported to a completely new dimension of sound. As a biologist, he has dedicated several years to scientific research and teaching. He currently works as a pharmacist.

Thanks to Maestro *Guido Donati*, Professor Emeritus of Organ and Organ Composition at the "Giuseppe Verdi" Conservatory of Turin, and to Maestro *Massimo Caracò*, titular organist at the "Chiesa della Misericordia" in Turin, for spending their time listening to these "musical experiments", for their observations, their constructive criticism, and their valuable advice and suggestions.

**La Fattoria di nonno BACH**  
**Animali Cantanti**

**Grandfather BACH's Farm**  
**Singing Animals**

**Musiche di J.S. BACH**

**Dal Quaderno di Anna Magdalena**    **Musette, Marcia, Minuetto**  
**Dal Clavicembalo ben temperato, I**    **Preludi n. 1, 2, 8, Fuga n.2**  
**Dalle 15 Invenzioni a due voci**        **Invenzioni n. 8, 13**  
**Dalle 15 Sinfonie a tre voci**         **Sinfonie n. 9, 11**  
**Dal Concerto Italiano BWV 971**        **Andante**

**I Cantanti**

**The Singers**

**Tenori**  
**Asino, Cavallo, Cane**  
**Baritono**  
**Pecora**  
**Basso**  
**Mucca**  
**Mezzo-soprano**  
**Anatra**  
**Coro**  
**Galli e Galline**

**Tenors**  
**Donkey, Horse, Dog**  
**Baritone**  
**Sheep**  
**Bass**  
**Cow**  
**Mezzo-soprano**  
**Duck**  
**Choir**  
**Roosters and hens**



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Libretto, fotografie, grafica della copertina

**Gianluigi Francesco Nieddu**    **Sound Designer**

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