

ARTIST PRESS KIT

[2025]



MUSICROMA

A DRUMMER · A PIANIST · A PAINTER

Joni Witzi

PRESENTS

MUSICROMA

A DRUMMER · A PIANIST · A PAINTER

feat. Maria Qué

A musical voyage through colour.

Each composition, inspired by a colour, guides the hand of a painter who transfers their spontaneous creativity onto the canvas. **Music and painting engage in a live dialogue**, in a multisensory performance that ingeniously intertwines two artistic disciplines. **From white** —light and life, from which all colours are born— **to black** —darkness and death, where all colours dissolve—, **the chromatic palette transforms into sound, emotion, and memory**. A visual, sonic, and poetic concert that blends **form and improvisation**, engaging the senses through **intuition and beauty**.

Live music. Live painting. A unique, unrepeatable experience, born in the moment.
Like a ritual that consumes itself as it's created.



INDEX

PREAMBLE.....	p. 3
Chapter 1. INTRODUCTION	
<i>The colour of sound. The sound of colour.....</i>	<i>p. 5</i>
Chapter 2. CONCEPT AND PHILOSOPHY OF THE PROJECT	
<i>Music, colour, and thought: A humanistic and subjective view.....</i>	<i>p. 6</i>
Chapter 3. SOUND AESTHETICS AND MUSICAL IDENTITY	
<i>The sound of colour: Between jazz and chamber music.....</i>	<i>p. 8</i>
Chapter 4. COLOUR DRAMATURGY	
<i>Poetic architecture and scenic dynamics.....</i>	<i>p. 9</i>
Chapter 5. CREATIVE PROCESS AND FRAMEWORK	
<i>Thought, intuition, and craft: Foundations of a unique language.....</i>	<i>p. 11</i>
Chapter 6. THE PERFORMERS	
<i>The voices that turn colour into sound.....</i>	<i>p. 13</i>
Chapter 7. ARTISTIC COMMITMENT AND STAGE VISION	
<i>The art of committing to excellence, beauty, and responsibility</i>	<i>p. 18</i>
Chapter 8. FORMAT, ADAPTABILITY, AND TECHNICAL SPECIFICATIONS	
<i>A live experience for every space.....</i>	<i>p. 21</i>
Chapter 9. CONTEXTUAL APPENDIX	
<i>Symbolic keys and structural decisions behind MUSICROMA's colour palette.....</i>	<i>p. 25</i>
EPILOGUE.....	p. 28
CONTACT	p. 29

PREAMBLE

MUSICROMA invites you to cross the boundaries between disciplines, to occupy the space where music and painting recognise each other as two forms of the same creative impulse. This dossier invites you to discover the philosophy, aesthetics, and dramaturgy: a journey through the creative process, where intellectual baggage merges with the promise of a direct, emotional, and intimate experience. it's a project built on both freedom and rigour, outlining a symbolic path through colours and inviting the audience to listen to the world through a new lens: an ephemeral experience that transforms the stage into a constellation of perceptions. A proposal where thought takes on a sensory form, and sensitivity becomes a stage discourse.



1. INTRODUCTION

The Colour of Sound. The Sound of Colour.

MUSICROMA isn't just a concert: it's a total experience. An interdisciplinary and sensory performance where music and painting converse live. Each piece of music inspires a live painting creation; each canvas, in turn, captures the memory of a soundscape.

The name of the project —**MUSICROMA**— encapsulates its essence: a fusion of 'music' and 'chroma' (colour), pointing to a shared language between the two disciplines. This is where sight and sound meet; where intuition unfolds within a precise compositional structure.

Conceived by composer and drummer **Joni Witzi**, **MUSICROMA** stems from an in-depth artistic exploration of the historical, symbolic, and perceptive connections between sound and colour. This theoretical framework is its foundation, but the music that emerges from it's alive and passionate, unfolding with freedom and connecting emotionally with the audience.

The project has grown through the collaboration of pianist **Maria Qué**, who has understood its spirit and given it voice: the pieces have taken shape through her talent and creativity, bringing unique nuances and enriching its character. It has also been a privilege to collaborate with **David Mengual**, a bassist and composer of great renown in the jazz scene, whose insightful perspective has helped expand its musical dimension.

With this proposal, **Joni Witzi** bursts onto the music scene with a clear and genuine imprint, offering a well-articulated vision and solid aesthetic thinking, from which he constructs a work of ambition and personality. A way of thinking and making music that looks at the world with curiosity and inhabits it with consciousness.

MUSICROMA is a bold and original debut, capable of engaging a wide audience—from all ages, from music lovers to new spectators— through beauty, emotional power, and surprise. An alliance between theory and instinct, between form and meaning. An immersive stage experience of high intensity. A living organism, with its own voice.

2. CONCEPT AND PHILOSOPHY OF THE PROJECT

Music, Colour, and Thought: A Humanistic and Subjective View

«What we see is not just light, but also the nature of our gaze.»

Johann Wolfgang von Goethe

«Colour is a means of directly influencing the soul.»

Vassily Kandinsky

MUSICROMA is born from an artistic vision rooted in thought and brought to life through experience. It's the result of personal research by **Joni Witzi**, presented in his thesis *MUSICROMA: A Journey Through Colours via Music* (Conservatori del Liceu, 2025). This work articulates an original symbolic framework, exploring the interconnections between painting and sound across history, from Antiquity to the present day.

Although colours are traditionally associated with painting, considered its own discipline, their connection with sound has been studied from multiple philosophical and aesthetic approaches, often yielding contradictory or hard-to-systematise results. This plurality highlights the fact that the relationship between these two languages does not follow a universal logic; rather, it emerges from individual sensitivities and diverse cultural contexts.

The project adopts a poetic and subjective perspective, distancing itself from synesthetic or neuroscientific approaches. Colour becomes both an emotional catalyst and a creative engine for musical expression. The balance between substance and form, solid thought and interpretative freedom, structures a stage experience that transforms theory into emotion.

This philosophical perspective on colour is rooted in a deep tradition: from Ancient Greece, where colours were associated with the four elements, to the Renaissance, where Leonardo da Vinci saw colour not only as an optical phenomenon, but as an expression of nature's inner qualities. The humanistic and symbolic approach finds one of its most relevant references in Goethe, a thinker who anticipated Romantic sensibility. In his *Theory of Colours* (1810), Goethe opposed Newton's physical approach ("Newton's mistake was to entrust mathematics with the sensations of his eye"), advocating for a symbolic and qualitative understanding of colour as an expressive language.

Also resonating in this context is the legacy of Kandinsky, who paved the way for interpreting colour in dialogue with other languages. His vision allows us to conceive of chromatic

architecture as a living organism, with internal tensions, rhythm, expressive depth, and a spiritual dimension.

MUSICROMA does not simply imitate this legacy, but reinterprets it through contemporary listening and original creation. Intellectual discourse is present, but always in service of the experience: the music that emerges is not meant to be understood, but felt. It's a singular, crafted proposal that remains connected to the present while rooted in history.

With an aesthetic language that appeals to the senses, **MUSICROMA** seeks to reach all audiences —without sacrificing conceptual rigour or formal quality— striking and resonating through beauty.



3. SOUND AESTHETICS AND MUSICAL IDENTITY

The Sound of Colour: Between Jazz and Chamber Music

The sonic universe of **MUSICROMA** is eclectic by nature, a result of the convergence of diverse worlds. On one hand, it incorporates the spirit of jazz—in its broadest sense—as living, open music capable of improvisation and connection to the moment. On the other hand, it mirrors chamber music, with its attentive listening, precision, and constant dialogue between instruments.

MUSICROMA's language draws from a wide variety of sources: from Baroque music to minimalism, from blues to rock's roots, from New Orleans tradition to modal jazz, from tribal music to Afro-Latin rhythms. This amalgamation, blending written and improvised music, organically merges, surpassing conventional genre boundaries. Creation is built on intuition and curiosity, as a natural expression of open listening to an interconnected world. Everything played and heard originates from the present moment, with awareness of the place and time in which it exists.

The melodies are the soul of each piece, lyrical and sculpted with care, like an artist chiselling the hidden form from a block of stone. At the same time, they remain open to movement, change, and surprise. As a result, the experience is dynamic and unpredictable: living music, conceived with rigour, felt with freedom, and shared with passion. With spaces open to spontaneity and shared creativity, connected to the body, the heartbeat, the instant. Everything breathes, vibrates, and converses.

The sound is fully acoustic when the space allows: colour is channelled through wood, metal, skin, and voice. No sequences nor electronic effects, just vibrating matter. The musical ensemble consists of piano and drums, but this core is expanded with complementary instruments such as voice, melodica, various percussion, and acoustic objects, adding textures, nuances, and new layers of expression.

What defines **MUSICROMA**, therefore, is not a closed stylistic framework but an artistic attitude: rigour and freedom, beauty and risk, awareness and instinct. All rooted in a life trajectory that acknowledges its origins and is permeated by its surroundings.

And it's in spontaneity where the music takes shape: each performance is unique.

4. COLOUR DRAMATURGY

Poetic Architecture and Scenic Dynamics

«White and black are the same thing in different states: two sides of the same reality. White contains all colours in suspension, within light; black, all colours in the matter, on the canvas.»

The structure of the concert unfolds as a sonic and visual journey in eight movements. Each piece, inspired by a specific colour, fits into a narrative that begins with white — a prologue of light, life, origin — and culminates in black — the epilogue of darkness, death, the point where all colours converge. Between these extremes, the primary and secondary colours trace a dramatic and expressive arc alluding to the life cycle, from dawn to dusk, resurrection to transcendence.

This journey responds not only to physical criteria but takes on a scenic form through a poetic thought and architecture. Kandinsky's chromatic system, for instance, distinguishes luminosity and temperature as axes of meaning and defines white and black as the poles of nothingness: the silence before and after sound.

Beyond visual symbolism, this arrangement establishes symmetries and oppositions: the numerical proportions and their derived correspondences have directly influenced the work's approach. Working with eight colours allows for a direct analogy with the musical octave, opening the door to formal balance. This binary organisation fosters the creation of internal contrasts, circular metaphors, and structural reflections. Within this system, each colour finds its complement or antithesis in a later section, generating a network of tensions and resolutions, a constant dialectic between light and shadow, between warm and cool tones. The melodic motifs associated with the primary colours reappear transformed in their corresponding secondary colours, weaving thematic relationships of kinship.

Unlike painting, which inhabits space, music unfolds in time. This tension between what is seen and what is heard requires a narrative structure with a beginning, direction, and conclusion. From this arises the concept of progressive darkening: a symbolic dramaturgy reflected both in the chromatic choice and in the musical treatment, with a modal progression from Lydian (the brightest mode) to Locrian (the darkest and most unstable).

White, for its part, reappears implicitly throughout the work and subtly pervades all the pieces. Its presence is hinted at as a latent melody crossing the entire chromatic palette, modulating and

darkening until it blends into black. One can read a reminiscence of light slowly fading, but never extinguishing, closing the cycle like the octave that returns to its starting point.

From this framework, the intermediate colours are organised as a transition full of meaning and emotional density. For example:

- Green, often linked to nature and hope, here reveals itself as an ambivalent and dangerous colour. In his *Theory of Colours*, Palau i Fabre associates it with betrayal and envy: “Crimes are green... envy is green... we all, when we hate, have very green eyes.”
- Blue, commonly associated with calm and transcendence, also carries complexity. Turner offers masterful examples in his stormy seascapes; Klee attributes to it an expressive power akin to red; Picasso, in his Blue Period, explores its ability to convey solitude, sorrow, and misery; and in a scene by Bruegel, a blue cloak becomes a symbol of deceit.

Darkening is not understood here as a loss of light, but as a deepening of meaning. Like the path of the sun through a Gothic cathedral: the white light — “God is light” — passes through coloured stained glass windows, nuances of knowledge, and projects into the temple. It enters from the east façade — oriented towards the Holy Land, symbolising rebirth — and hides in the west, where the altar rises, and the holiest ritual is celebrated, commemorating the death of Christ.

The lighting enhances this symbolic journey: it accentuates emotional direction, reinforces poetic charge, and intensifies the spiritual experience.

During the concert, as the music progresses, a visual artist creates a painting for each colour. This painting does not illustrate the music; it dialogues with it, provokes it, accompanies it. Each piece becomes an open conversation between languages, a living space where arts and sensibilities intersect and influence one another. The result is an ephemeral and unrepeatable work, born from the moment. Like a ritual that is consumed as it’s created.

5. CREATIVE PROCESS AND FRAMEWORK

Thought, Intuition, and Craft: The Foundations of a Unique Language

*«All living language arises from a fertile tension between what we know,
what we feel, and what we discover in doing.»*

Joni Witzi

MUSICROMA is the result of an artistic research process combining aesthetic thought, creative intuition, and intellectual rigour. The initial goal was to establish the foundations of a unique language, one capable of transforming the relationship between music and colour into a living, meaningful performance.

This proposal does not stem from neurological phenomena like chromesthesia or universal correspondences, but is rooted in an interpretative, cultural, and artistic perspective. It's a subjective, documented, and conscious process, building bridges between thought and action. As Borgdorff notes, art generates knowledge not only about the world, but also from the world and through practice.

The creative development has been articulated in three interconnected phases: research, musical composition, and performance. These phases have not unfolded in a linear fashion but in a dynamic, circular movement: theory feeds practice, and practice redefines theory. Readings and sources (philosophy, literature, theology, fine arts...) have nourished the reflection; composition contrasts and distills ideas; the stage transforms them into living material. Along this journey, each composition has grown in relation to the others: the bridges between colours, shared motifs, symmetry between opposites, and internal resonances have required a networked approach, with constant back-and-forth between movements.

Each piece is linked to a specific colour, drawing connections to figures from the Western classical repertoire and popular genres. Some of these relationships are explicit; others are subtle hints, winks, traces of memory. All together they form a map of references that gives substance and depth to the sonic universe of each composition.

MUSICROMA is also a space for sonic and compositional experimentation, a creative laboratory from which to explore paths, test intuitions, make mistakes, and find — with sensitivity and reason — what is meant to be expressed and how. Composing becomes a craft: a

rigorous exercise of artistry where instinct coexists with technique, and where experience has been forged through time, error, dedication, and listening.

To deepen this dimension and engage with the spirit of jazz, it has been a privilege to collaborate with **David Mengual**, a bassist and composer of extensive and recognised career. His experience, musical wisdom, and generous outlook have contributed to the growth of the proposal through several working sessions, where textures, structures, and nuances were explored. His contribution, more than technical, has been a lesson in freedom, listening, and depth: a lucid and inspiring presence that enriched the work's maturation.

MUSICROMA is, thus, a living system of complicity, a constellation of relationships between disciplines that does not seek to be explained, but felt. The conclusions are not final — nor are they meant to be — but this does not make them any less valid. This project aims to enrich perception, inspire imagination, stimulate creativity, and open pathways for a living, interdisciplinary artistic expression.

It's in this place where **MUSICROMA** finds its voice and its own language: in the dialogue between colour and sound, between intuition and craft. Here beats its uniqueness.



6. THE PERFORMERS

The voices that turn colour into sound

The world of **MUSICROMA** cannot be understood without its living dimension: the performance. The compositions take shape through two powerful stage voices, united by a deep sense of synergy. **Joni Witzi** and **Maria Qué** not only play the music, they inhabit it: they breathe it, converse with it, and embody it. The intersection of their paths—so different yet complementary—creates the tension that transforms a score into an experience. Behind every sound there is a way of listening to the world. And of sharing it.

JONI WITZI

Drummer, Composer, and Creator of the Project

Joni Witzi is the creator and driving force behind **MUSICROMA**, a project that reflects his passion for sound experimentation and the constant search for balance between form and freedom, thought and intuition. With drums at the core, his expression blends intensity with detail, crafting a sound that is both visceral and passionate, yet subtle, attuned to nuance and silence. With **MUSICROMA**, his debut as a composer, he takes a bold step forward in his career, condensing years of aesthetic exploration and a deep love for the art.

Born in Barcelona and raised in Santa Perpètua de Mogoda, a drums appeared in his home at Christmas in 1995. He started by playing along to *In-A-Gadda-Da-Vida* by Iron Butterfly and *Dangerous* by Michael Jackson. But the real turning point came with the discovery of *Live in Japan* by Keith Jarrett, introduced to him by his teacher and mentor, Quicu Samsó. This encounter with jazz would forever change the way he listened to and made music.

Academically, he trained in classical percussion at the Conservatory of Sabadell and earned a degree in Modern Music and Jazz at the Liceu Conservatory, specialising in drums. He has studied with teachers such as David Xirgu, Marc Miralta, Aldo Caviglia, Jordi Gardeñas, David Gómez, and Gonzalo del Val, and attended masterclasses with prominent figures like Jack DeJohnette, John Patitucci, Richard Bona, Gonzalo Rubalcaba, Michael League, Bill Laurance, and Jordi Rossy. In the field of musical language and composition, he has studied classical writing with masters Miquel Pardo and Benjamin Davis, and jazz and modern music with Sergi

Vergés, Bill McHenry, Toni Vaquer, David Mengual, and Pablo Selnik, among others. He has deepened his practice in international contexts like Cuba and New Orleans, studying with renowned teachers such as Ruy López-Nussa, Rodney Barreto, Johnny Vidacovich, Herlin Riley, and Joe Lastie.

His career has taken him through a wide range of musical contexts: from traditional jazz to the avant-garde, from rock to musical theatre, and from symphonic music to film scores. In the world of cinema, he has worked as musical director, producer, and performer on projects like *Ateuendos*, *Señas e Identidades*, *La Santa Espina*, *Barcelona Tourist Walk*, and *Otros Tiempos*. Although most of his work is based in Catalonia, he has also performed in the Balearic Islands and throughout the Iberian Peninsula, including the Valencian region, Madrid, Castile and León, Aragón, and the Principality of Andorra. He has shared the stage with top national and international artists, including Figa Flawas, Catarres, Mishima, Mazoni, Búhos, Joan Garriga (La Troba Kung-Fú), Joan Miquel Oliver (Antònia Font), and two-time Grammy winner Mala Rodríguez. Some of his most notable performances include the Costa Brava Jazz Festival, the Tortosa Jazz Festival, the Ripoll International Music Festival, and prestigious venues such as the Palau de la Música Catalana and the Teatro Ramos Carrión in Zamora.

In addition to his performance career, Joni Witzi also teaches and leads his own group, the *Joni Witzi Trio*. He is also the leader of *Ruc'n'Roll*, a project that has featured collaborations with prominent figures of Catalan rock, such as Pemi Fortuny, Jimmy Piñol, Pemi Roviroso (Lax'n'Busto), Jordi Gas (Sau, Jarabe de Palo), Francesc "Cuco" Lisicic, Jaume Soler "Peck" (Sopa de Cabra), Francesc Ribera "Titot" (Brams), and David Muñoz "Gnaposs" (Els Pets, Jarabe de Palo).

His compositional side is driven by a restless soul and a constant push towards creativity, with an endless curiosity that keeps him open to new experiences. This has led him to experiment with a variety of instruments, including piano, saxophone, recorder, violin, and guitar, as well as the wide family of percussion instruments, with a particular interest in mallet instruments like vibraphone and marimba. This diversity has allowed him to explore different repertoires and interpretive possibilities, broadening his vision of music and enriching his compositional practice.

With **MUSICROMA**, **Joni Witzi** begins a new chapter as a composer, creating an interdisciplinary work that merges music and the fine arts, where sound and thought, melodic sensitivity and philosophical outlook intertwine as two sides of the same creative impulse.



MARIA QUÉ

Piano

Maria Qué is a pianist and composer with a deep interpretive sensitivity, a versatile talent that stands out for her ability to blend technical precision with expressiveness. Her sound is characterised by her skill in engaging with other artistic languages, creating a bridge between seemingly distant worlds. Her intuition allows her to move effortlessly between classical repertoires, modern music, and experimental contexts, bringing an equilibrium of intensity and poetry to every performance.

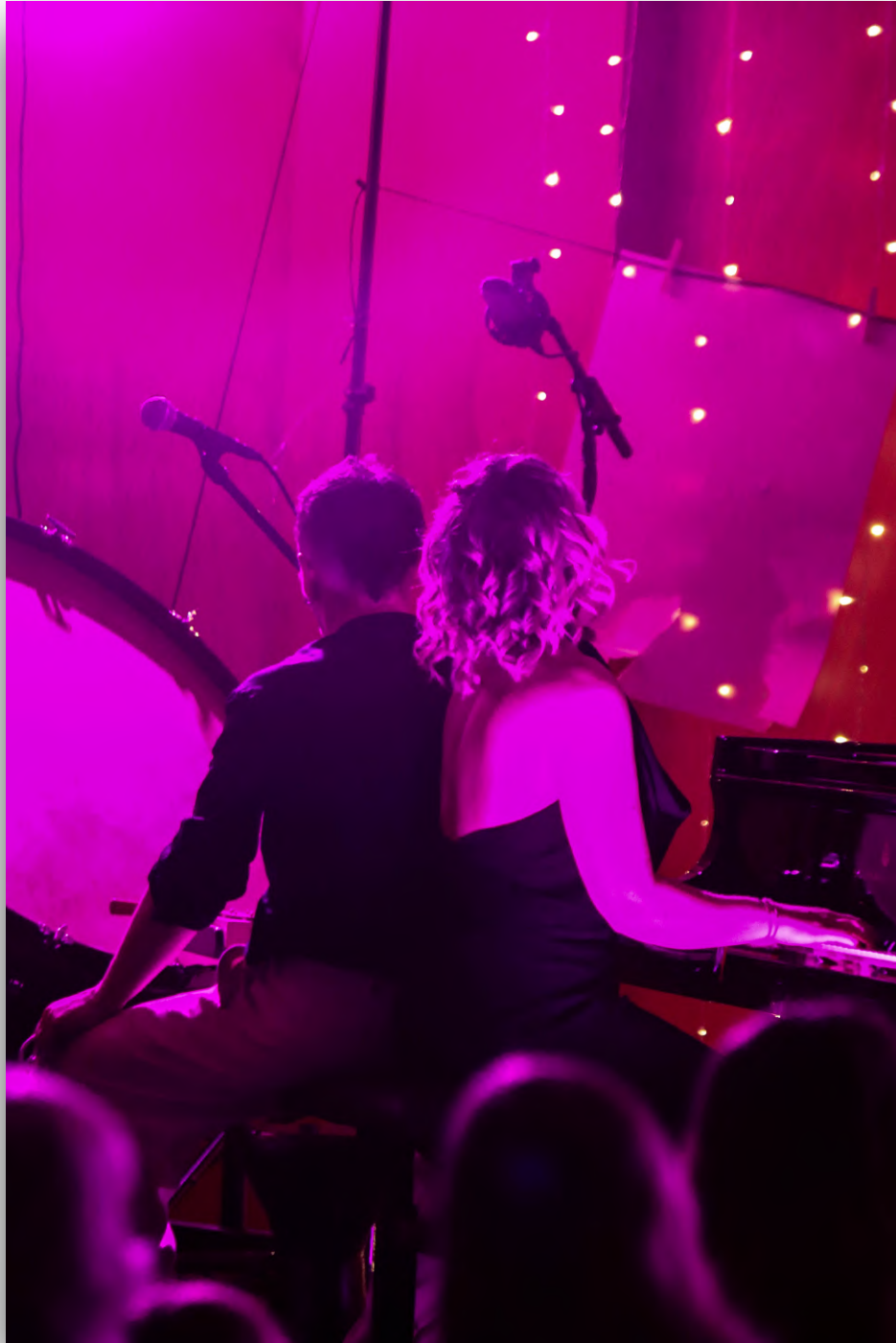
Hailing from La Canonja (Tarragona), Maria began piano studies at the age of five and trained in classical music at the Conservatory of Vila-seca. From an early age, she excelled in competitions and vocal ensembles. She soon expanded her musical horizons, joining the band *RSK*, with whom she recorded two albums and toured across Spain, and leading the project *Tyco Brae*, sharing stages with well-known bands such as *La Fuga*, *Dorian*, and *Hombres G*. She has also performed at iconic venues like the Jamboree and the Tarraco Arena.

In 2011, she delved deeper into jazz and modern music at the Liceu's Aula, where she consolidated her voice as a versatile performer and began exploring contemporary musical language in greater depth. This new phase allowed her to incorporate fresh influences and enrich her musical sensitivity, broadening her vision and opening her up to more experimental sounds. Since then, she has been part of various ensembles, including *Modern Funkers*, *Femme Versions*, *Cometa Eme*, and *Chloe&Co*. Since 2023, she has been a member of *Ruc'n'Roll*, alongside musicians like Pemi Rovirosa (Lax'n'Busto).

Beyond her performance career, **Maria Qué** is also a composer. She has received commissions for various projects, such as composing the official song for the Terra Natura theme park (2018) and the original music for the dance-theatre piece *Chrysalide* (2021), which premiered at the Sala Trono in Tarragona. She has also participated as a musician and actress in shows like *Mr. Divas*, adding a new dimension to her creative and artistic versatility.

Alongside her performance and composition work, Maria has maintained a steady teaching career, sharing her expertise in piano, musical theory, and harmony at various schools in the Tarragona region. Between 2019 and 2024, she was a faculty member at the Yamaha Music School in Tarragona, where she also received specialised training at Yamaha's headquarters in Madrid.

In **MUSICROMA**, **Maria Qué** brings more than just her pianistic talent: her stage presence expands beyond the keyboard, embracing melodica, voice, and percussion.



Together, **Joni Witzi** and **Maria Qué** create a shared space for expression where colour becomes sound, and sound transforms into emotion. **MUSICROMA** is born from dialogue, and in that dialogue, it finds its strength.

7. ARTISTIC COMMITMENT AND STAGE VISION

The art of committing to excellence, beauty, and responsibility

An attitude that runs through everything: rigour, sensitivity, and awareness

MUSICROMA is not just an artistic project; it's a way of living the craft, of understanding creation, and of building relationships. From the first sketch to the final note, the project is grounded in a deep commitment to excellence, beauty, and cultural responsibility.

Musical craftsmanship and interpretive quality

Every element of **MUSICROMA** stems from rigorous and sensitive work, from the compositional process to the staging. We take a stand for live performance, with no pre-recorded sequences or effects. This is living music, made with hands, ears, and heart. We work with musicians who bring exceptional artistic quality, passion, and expressive awareness. We ensure a careful stage setup and a high-level musical performance.

Elegance as a stage language

The musical experience is not just auditory; it's also visual and atmospheric. We pay attention to every detail of the stage space, creating an elegant and immersive aesthetic. We have our own lighting system, adaptable to the resources of each venue, designed to create a subtle, welcoming atmosphere that enhances the audience's experience.

Acoustic piano: an essential condition

The piano is the harmonic heart of **MUSICROMA**. To ensure its timbral and expressive quality, the ideal experience is built around an acoustic piano, preferably a grand. If the venue doesn't have one, we manage the rental through specialist suppliers. This is not a secondary detail; it's part of our sonic commitment to the work.

A collaborative attitude: technique and production

A concert is not just about those on stage. We work closely with technical and production teams, always with respect, empathy, and professionalism. We champion a collaborative and efficient environment where everyone can contribute their best. This partnership is key to ensuring a smooth and high-quality experience at every level.

Responsible flexibility and accessibility

Excellence is not a luxury; it's a shared goal. That's why we tailor the financial conditions according to the context and the possibilities of each programming organisation, with sensitivity and a sense of reality. This flexibility does not compromise quality; it reflects our commitment to cultural outreach and our desire to reach diverse audiences. While the value of the work is non-negotiable, the means to make it possible can be adjusted.

A memorable experience

Each performance of **MUSICROMA** is unique. The music is alive, the painting is created in real time, and the connection with the audience is built in the moment. Our goal is to make each show a memorable and unrepeatable experience. We aim to leave a lasting impression: artistic, emotional, and human.



8. FORMAT, FLEXIBILITY, AND TECHNICAL SPECIFICATIONS

A live experience for every space

A flexible proposal with local roots and a universal reach

MUSICROMA has been designed to adapt to different formats and contexts while always staying true to its essence. It's a proposal capable of transforming any space into an immersive, shared experience, one that connects with its environment and the people within it.

Painting as a living, collaborative creation

Each performance includes the participation of a visual artist who creates a live painting in dialogue with the music. This part of the project is built through a network of painters from across the region, collaborating with local creators depending on the context of each concert. This dynamic brings a sense of rootedness, stylistic diversity, and vitality, without ever compromising on artistic quality. Quality is essential; proximity is a value.

Commitment to memory and the local environment

MUSICROMA is born from a history deeply rooted in its territory. It's a project with a distinct voice, one that engages with the present while drawing from the past, and it's committed to preserving memory, culture, and strengthening the local artistic fabric. Its aim is to resonate with its time and its people, forging connections with heritage sites, contemporary scenes, and programming that seeks both quality and uniqueness.

Sale of the live paintings

Each concert generates a unique collection of paintings created live. These works are available for purchase at the end of the performance, serving as a tangible, meaningful reminder of an ephemeral experience. A way of making the experience last beyond the stage.

Show Format:

- **Duration:** 80–90 minutes
- **Composition:** 8 original pieces, each dedicated to a colour
- **Disciplines:** live music + live painting
- **On stage:** drums, piano, and visual artist
- **Scenography:** modular and adaptable to each space
- **Sale of paintings** at the end of the concert

Possible Venues:

- Auditoriums and theatres
- Medium and small-sized venues with good acoustics
- Heritage, museum, or unique spaces
- Interdisciplinary festivals or live music cycles
- Classical, contemporary, jazz, or visual arts programming

Technical Support:

- **Lighting system** for small to medium-sized stages
- **Optional hire** of grand piano and sound equipment

TECHNICAL SPECIFICATIONS

Project Title:

MUSICROMA: A Journey Through Colours via Music

Original Idea, Direction, and Composition:

Joni Witzi

Performers:

Joni Witzi — drums, percussion, and vocals

Maria Qué — piano, melodica, percussion, and vocals

Visual Artists:

Network of collaborators from across the region

TECHNICAL REQUIREMENTS (Summary)

(Full Technical Rider available on request)

- **Minimum stage space:** 6 x 4 m
- **Acoustic piano** (preferably grand)
- **Basic lighting system** (can be combined with the venue's own)
- **Sound system** (optional if the venue does not provide one)
- **Table for the visual artist** + floor protection, if needed
- **Power outlet** near the stage
- **Access to the stage:** minimum 4 hours before the performance
- **Dressing rooms** for the performers

✓ *We adapt to the technical realities of each space, **always ensuring high-quality, elegant staging.***



9. CONTEXTUAL APPENDIX

Symbolic Keys and Structural Decisions Behind MUSICROMA's Colour Palette

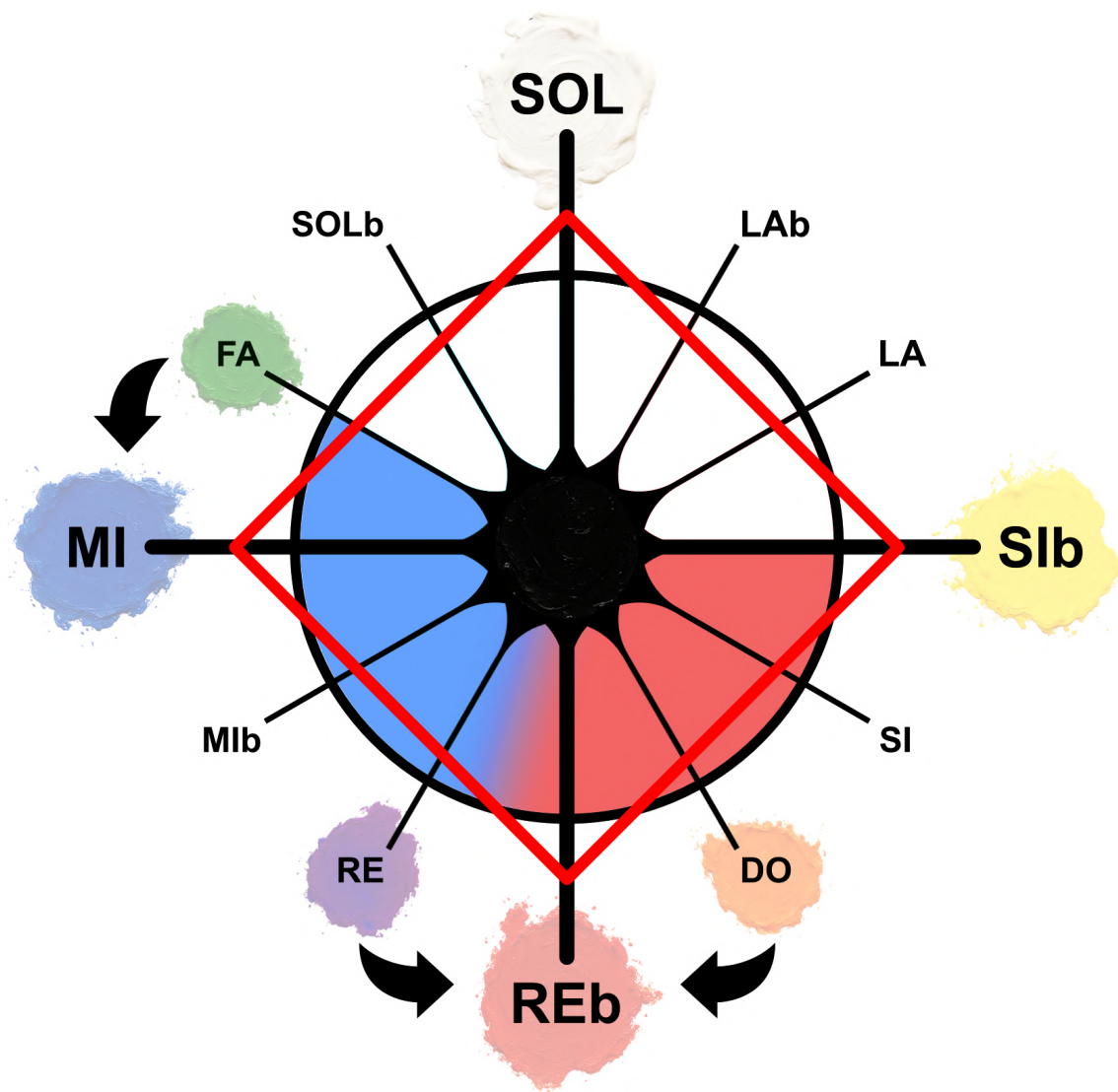
The Choice of Colour Palette: Historical Perspective, Structure and Expressiveness

Up until the Renaissance, there was no consensus on what constituted essential colours. Palettes were limited, often symbolic, and shaped by spiritual or material contexts. With Newton came a new spectral classification based on the decomposition of light into seven colours — a direct analogy to the musical scale — reinforcing the idea of a system of mathematical correspondences. Shortly after, Goethe proposed a six-colour wheel (primary and secondary colours), which was more attuned to perceptual and emotional experiences than rational optics.

These two proposals — seven colours by Newton, six by Goethe — have been crucial, both for their impact on the history of science and art, and for their implications in shaping musical durations, contrasts, and proportions. The number of colour elements directly affects the temporal planning of the work: a larger palette favours shorter, more contrasting movements, while a more restricted one allows for deeper exploration of motifs.

The arrangement of colours within the colour wheel also impacts their expressive relationship. Newton's model, with two shades of blue, presents perceptual and semantic redundancies. In contrast, Goethe's wheel — with three pairs of complementary primary and secondary colours — establishes a balanced symmetry and a clear polarisation between each colour and its complement. This structure has proven particularly effective in assigning contrasting modes and characters between movements.

By including white and black in Goethe's six colours, a system of eight elements is formed, directly analogous to the musical octave: a journey where the first and last notes meet. In this context, white and black act as extremes of the same expressive matrix, establishing a structural framework that combines tension, contrast, and symbolic return.



The Symbolic Geometry of Sound: Tonality

This section addresses a central question of **MUSICROMA**: which tonality corresponds to each colour, and by what criteria? The answer is not arbitrary but is based on a symbolic system with internal coherence, combining chromatic temperature and placement within the wheel.

The arrangement of modes and tonalities has been conceived as a harmonic architecture based on symmetry, polarity, and contrast. A regular division of the octave has been used, where white and black serve as polar fundamentals — two sides of the same centre — and the primary colours act as structural axes. This configuration creates a diminished arpeggio, forming the harmonic backbone: balanced yet filled with tension.

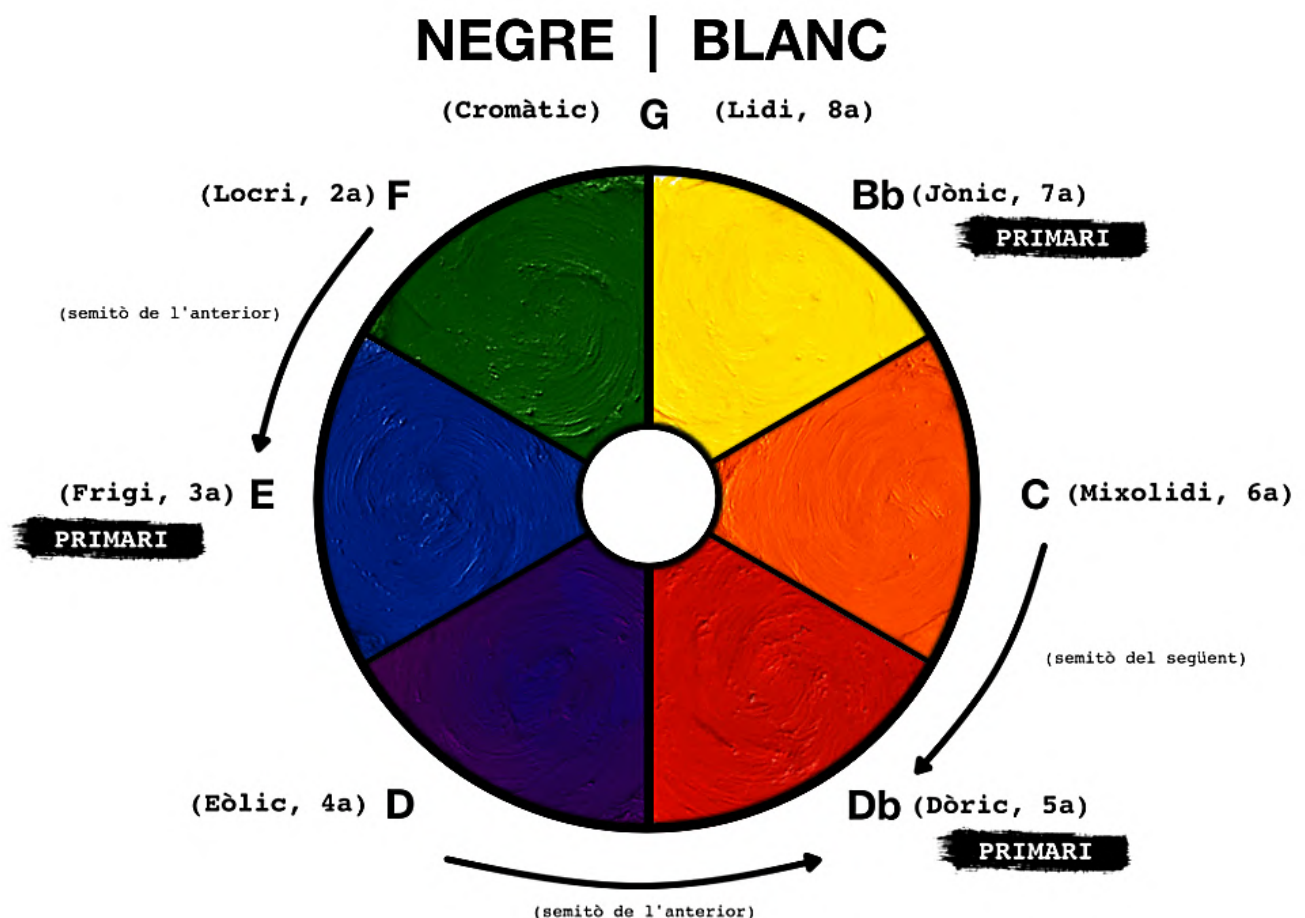
Between each pair of primary colours, there is an interval of a tone and a half. It's in this space that the secondary colours are placed, not adopting a neutral position. Based on the idea that

warm colours tend to expand and cool colours contract, each secondary colour has been placed closer to the primary colour most aligned with it, with a semitone distance, taking into account its temperature and expressive direction.

This distribution is not only technical but materialises a sonic metaphor of chromatic behaviour. We thus translate into music an essential question:

| Which primary colour is each secondary colour closest to?

This approach creates an harmonic system, a network of attractions and tensions that manifests in meaningful intervals. It does not seek universality but internal coherence: a sensitive, symbolic logic that sustains the musical ecosystem of **MUSICROMA**. It's a work where interpretive freedom intertwines with poetic architecture, capable of giving form to the invisible.



10. EPILOGUE

As art historian Ana Fernández wrote after attending the premiere:

“An intelligent and emotionally beautiful work.”

This phrase perfectly encapsulates the essence of **MUSICROMA**: a profound experience where thought and emotion, craft and intuition, meet in a singular blend of discourse and sensitivity.

An interdisciplinary dialogue intertwined with creative instinct; a space where knowledge, risk, and beauty merge in an ephemeral experience. It's the heartbeat of an artistic vision that invites you to look, listen... and feel.



11. CONTACT AND PRODUCTION

For bookings, concerts, or more information:

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Youtube: [@musicroma_oficial](https://www.youtube.com/@musicroma_oficial)

MUSICROMA | Trailer (DeCara Films, 2025)



Live recording by DeCara Films,
at the Liceu Conservatory (Barcelona, 2025).

MUSICROMA | Sol de Sants Studios (Good Projects, 2025)



An audiovisual co-production by MUSICROMA and GOOD PROJECTS.

Recorded at Sol De Sants Studios (Barcelona, 2025).

MUSICROMA | FLASHES OF COLOURS (DeCara Films, 2025)

The "FLASHES OF COLOURS" collection is a brief audiovisual showcase that will take you through each of the colours in our repertoire. This selection offers just a glimpse of how the colour palette transforms throughout an original, interdisciplinary, and emotionally impactful performance; a fusion of music and painting that doesn't aim to explain, but to suggest and be experienced. A sensory journey that celebrates the spirituality of colour, the sensuality of form, and the intelligence of art.

#001 | FLASHES OF COLOURS



#002 | FLASHES OF COLOURS



#003 | FLASHES OF COLOURS



