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Liuteria Narrata: A Dialogue between Luthiers and Performers

In recent years, much attention has been paid to forms of shared creativity and cooperation in the musical field. Creative interactions that give rise to new pieces are increasingly frequent and therefore, in various contexts, we often talk about collaboration between composers and between composers and performers.

It is rarer, however, to talk about that particular interaction focused not on the creation of a piece or a new musical textuality, but rather of the sound material itself, or rather the collaboration between performer and luthier.

Liuteria Narrata – the Project



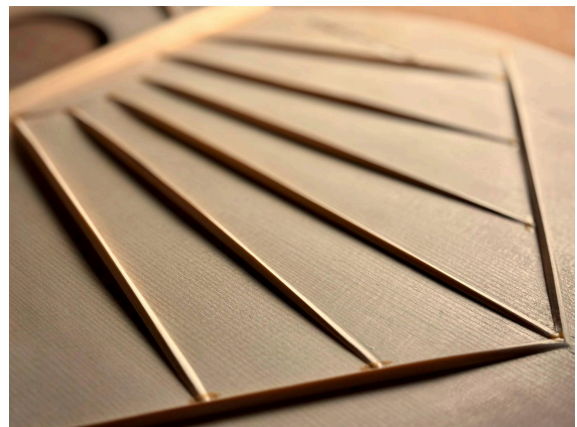
The experience of Liuteria Narrata was born from the friendship and cooperation between two luthiers, Umberto Cevoli and Marco Golfieri, and a performer, Leonardo De Marchi, united by a strong passion for historical guitar lutherie.

At the base is the desire to build new guitars that capture the sound and functional characteristics of some important instruments of the past, combining them with the versatility needs of today's performer. This objective is combined with the desire not only to make the instruments born thanks to this collaboration known to the public, but to open the world of guitar lutherie to the dimension of

divulcation.

Modern Interpretations of Historic Guitars

It is impossible to perfectly recreate the sound and functionality of an existing instrument: there are too many variables in play in the construction process, too many considerations that can influence it and, finally, too many nuances that make the woods that can be used different from each other, even if they come from the same plant. Liuteria Narrata will therefore not tell the story of the construction of exact copies of historic guitars, but of informed and conscious modern interpretations. Each interpretation, while respecting the originals, differs in part to adapt, for example, to the different strings on the market today, to the different availability of wood species, to the needs of a profession,



that of the interpreter, different from what it was a century ago. The interpretations are therefore in all respects a byproduct of today's times and represent the attempt to make constructive and sound suggestions that are apparently distant in time.

We will begin to document the construction of a new guitar that is clearly inspired by the Barcelona school, that is, that line of development of lutherie that at the beginning of the twentieth century gathered the aesthetic influences of the art-déco style, pushing guitarist organology towards new and exciting frontiers. We were struck, in particular, by the encounter with the guitars of Francisco Simplicio (1874-1932). We were struck by their enveloping and persuasive sound and the extraordinary level of woodcraft ability, all aspects that have few equals in the history of guitar lutherie. Our inspiration comes from the in-depth study of two specific instruments:

- n. 240 del 1929, which we will refer to on a visual level and in terms of decorations;
- n. 288 del 1930, that is, the instrument whose sound and functional characteristics we most appreciated.

Liuteria Narrata and TouchTheSound project



The live encounter with an instrument is always the best way to appreciate it: TouchTheSound project was born following this suggestion and promotes opportunities for testing and comparison in person. With Liuteria Narrata we will try to integrate the perspective of TouchTheSound.

Words and images do not replace testing and listening in person, but they try to fix and make available even after a long time the deepest suggestions of the encounter with historical instruments. In this sense, Liuteria Narrata contributes to crystallizing and making communicable the experience at the base of TouchTheSound project