

Interview: Caverna delle Rose - Interview Nov 2021 | Brutal Resonance

Hello Caverna delle Rose and welcome to Brutal Resonance! What are three of your favorite albums of all time and why?

AimA: Hallo and thanks for this interview, glad to be part of your reviews. I'm AimA and I answer on behalf of all the Caverna delle Rose members. My favorite albums come obviously from my favorite artists. These include Diamanda Galàs' "The Saint of the Pit", The Moon Lay Hidden Beneath a Cloud's "A New Soldier Follows the Path of a New King", and Current 93's "Swastikas for Noddy". But how to not mention Coil's "Scatology" or "Horse Rotorvator". There's not a reason when something calls your attention through your senses or your intellect. It simply happens. These are works that gave shape to my sensitivity since I was 15. They're like a matrix for me.

When and where did you all meet? Whose idea was it to start the band?

AimA: I have known Evor Ameisie since I was 20, which is more than twenty years ago. There's a deep friendship and respect between us. In addition to this there's a common way to feel and this is for all the members of Caverna delle Rose. I met Diego Cinquegrana around 8 years ago and I can say the same. He's an artist in the fullest sense of the term. We also have in common the classical studies that led us to develop these issues, from my point of view in a way that is perhaps more spiritual than cultural.

What does the name Caverna delle Rose mean? Why did you choose it?

AimA: Diego chose the name. It is obviously an intimate poetic figure, you can transfigure as you prefer, without limits of interpretation. Alternatively look at this as the possibility of inflorescence of the mystical sacral dimension of the rose within the darkness of a cave, where darkness is nevertheless a necessary condition for loss that precedes revelation and ecstasy. It is also the name of the Swedish method of condemnation / torture in the thirteenth century. It sounds romantic and the meaning is also almost similar also from this point of view.

You're inspired by magical rituals. What are your experiences with magic? Do you have a history with it?

AimA: I have experiences with magic since I was a child. There is a precise sensitivity and predisposition to this, I believe from birth. This is because I believe that we come into the world with something innate that is more present in some human beings; in others it is less so. It is afterwards a question of being aware of it and in a certain sense you have no choice: it is a path that calls strongly and wants to be followed. What I follow in this sense cannot be said, but only lived and practiced.

You state that your project stands between research and reinterpretation. What does that mean?

AimA: Research, because there is a lot to know and understand about the ritual forms not only of the past, but also of those that today are erroneously defined as "primitive peoples". From the cultural point of view, these are investigations of an anthropological nature; from the spiritual point of view, they have their roots in spaces and times that are difficult to understand for our reason. They are more so from a spiritual point of view, studying these phenomena not from an evolutionary point of view, but reasoning according to those archetypes that are common to humanity (or that should be, I would add). In this case we are talking about reinterpretation, in full respect of those cultures and in the awareness that we will never be able to talk about them. From my point of view, but obviously I speak only in my own name, the reinterpretation takes place above all in the spiritual, instinctual sphere, very little mediated by reason.

Your debut album "Elysian Chants" is being released through Slaughter in Art. Why

did you choose to go with this label?

AimA: To be honest we didn't chose the label, but it was the label that chose us, so this would be a question for Slaughter in Art, but I can say that in the name of interests that are common to us, we were chosen. Thank you very much to Nicolas for this, because he really invested in us. And anyway, when people meet is never the result of the case.

**“Elysian Chants” takes us through seven Orphic Hymns. What are Orphic Hymns? Where do they come from?**

AimA: “Elysian Chants” is a musical work based on some Orphic Hymns chosen among the 87 short poems composed in the late Hellenistic era. The poems, used in mystical rituals are attributed to Orpheus and they were a clear expression of how the Hellenic past was fighting for its survival, while the new Christian faith was spreading everywhere. The Hymns are devoted to specific divinities as well as to cosmic elements and incense that was used during the rituals. Then there's 'Hyle, The Chant of Creation' (a song I personally love). When Hyle was born, I was studying Bernardo Silvestre, a medieval Platonist philosopher of the 12th century and I was inspired at that time in the creation of this song (which in fact goes beyond the work on the Orphic Hymns), but consistent with the discourses around Cosmogony. In perfect harmony with the theme, Evor created a scenario of explosive creation supported by the sound integrations of Diego.

The cover art is quite simple; it contains a mask with some kind of beard. What is on the cover art? Does it have a story?

AimA: Diego is the author the cover art. The use of masks in ancient Greek theater derives its origin from the cult of Dionysus and the first author to use them was the tragedian Thespis. The musical, dance and storytelling performances associated with the Dionysian festivals can be considered as the beginning of organized Greek theater. Furthermore, in addition to being the deity of wine and feasts, Dionysus was also the god of "otherness" and was often portrayed on vases with a mask on his face. We started the album with the 'Hymn to Dionysius'. But beyond its connection with the Greek theater and its culture, the mask has always been an instrument used in rituals. The mask allowed primitive man to transcend space-time reality and to immerse himself deeply and totally in the divine, mystical and sacred sphere. Thinking that the spirit was in the face of man, primitive men used the mask as an artificial face and in wearing it they achieved their own transfiguration by taking possession of a new spirit.



What else are you working on? Any new songs, albums, collaborations, or the like for next year? Any live shows?

AimA: We have already arrived at the end of the second work “Carmina in Spiritum”. “Carmina in Spiritum” is the result of a period particularly inspired by precise and profound astral conjunctions that determined the compositions in a praxis that I would dare to define mystical. The cosmic and absolute dimension of the texts, which goes to the limit of invocation to self-annihilation, consists of a series of carmina (chants, hymns) dedicated to the elements or spirits that hold the main inner forces holding the spirit and preserving it in its strength and integritas.

I started to write these poems between 2020 and 2021, after a mystical experience which drove me to meet strong presences and totally being under the favor of the Muses. Composed in Italian, they have been translated into Latin, in order to complete the work through music and singing, forms of art that I believe are able to express the inconsistency of the spirit (its free, volatile, aerial character) in the most absolute form. Apparently it might seem that this concept differs from the previous one; in reality it is not so, because the form is that of invocation imbued with symbolism, often inherited from mystery literature, not of an allusive character, but always original in its constitution and practice: therefore the “tòpoi” proper to the classical hymn are excluded, as well as epiclesis or epithets deriving from ancient literature because, although the iconographic references are recognizable, they are reconstituted in a totally personal form through a metaphorical illustration of the state of ecstasy.

We’re now working at the mixing and at the book. Then we’re close to the end. It is a work I made

with deep passion. Among other collaborations (but we're talking as AimA at this moment and not as Caverna delle Rose), as you know I have a dense collaboration with Allerseelen and I started recently a little collaboration with Lonsai Maikov. A 7" is underway with Andrew King and Digamma Cottage, but it will take some time to release it. Another collaboration is the one with iNsCissorS, blessed by a beautiful friendship too. Regarding concerts, let's see what it will happen: at the moment I see very difficult the idea to perform in these conditions, and you understand what I mean.

Lastly, I'd like to thank you for your time. I leave the space below open for you to mention anything I may have missed.

Thanks to you. You didn't miss anything, really! I hope that people will support the project mostly for the label that invested so much in this release, producing a CD digipak with booklet, a black vinyl, a green vinyl and a blue one. We worked a lot for this.

Pre-order your copy of "Elysian Chants" in limited edition vinyl and CD [HERE!](#)

