

MUSICA MANCINA



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press release

COLLETTIVO APOSTROPHE - SEMPRE PIU' LONTANO (MUSICA MANCINA GRCD63, 2013)



December 21th, 2013 saw the release of *Sempre più lontano*, the first CD recorded by **Collettivo Apostrophe**, an eclectic Italian trio that mixes jazz, rock and ethnic music. The tracks are all originals written by **Marco Giaccaria** (multi instrumentalist, here featured on flutes, violin and bouzouki) and **Eugenio Mirti**, guitar player, backed by the drums of **Sergio Ponti**. Jazz rock tunes (*Le Tre città*, *Via Valgioie 5*) alternates with modal vamps (*Sempre più lontano*, *Hoover Dam*), polyrhythmic tracks like *No Pasaran!* and the research for melody of *Ballad per Laura*.

“Collettivo Apostrophe proposes its own music, emotionally intense, devoid of the narcissism of technical virtuosity, a nu-jazz rock type of chamber music” (Chiara Giordano)

TITLE: Sempre più lontano

LABEL: Musica Mancina

CATALOGUE: GRCD63-2013

GENRE: jazz-rock, ethnic, avant-garde

MUSICIANS: Marco Giaccaria (flutes, violin, bouzouki); Eugenio Mirti (acoustic and electric guitars); Sergio Ponti (drums)

LINER NOTES: Chiara Giordano

COVER: *Possibilities* by Ho Hsiang Wei

TRACKLIST:

1. Le tre città (Mirti)* 6:32
2. No pasaran! (Giaccaria) 2:48
3. Ballad per Laura (Mirti)* 5:19
4. Hoover Dam (Mirti)* 5:56
5. Blackshout Blues (Mirti)* / Marcus (Giaccaria) 7:18
6. Blues Carnaval (Giaccaria) 7:04
7. Via Valgioie, 5 (Mirti)* 5:35
8. Sempre più lontano (Giaccaria) 9:48

[total time: 50:20] *musical editions Decam/TDD, Milano

DISTRIBUTION: digital on www.cdbaby.com/cd/collettivoapostrophe, (also on iTunes, Amazon, Spotify, etc.). CD orders on www.musicamancina.eu/albums/63.html.

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BIO



The trio began playing together in 2013 with the goal of develop a brilliant mix of improvisational techniques derived from different genres and music styles. The different background of the three musicians helped in realizing an avant-garde and ethnic sound melting with a jazz approach.

SERGIO PONTI - DRUMS



Born in Torino, Italy, in 1980.

Active mostly in the progressive rock field, he performed with **Ian Anderson**, **David Jackson**, **Martin Barre**, **Mike Keneally** and many others.

Currently playing with **Dordeduh** and **Sunset in the 12th House**, as well as **Collettivo Apostrophe!**

MARCO GIACCARIA – FLUTES, VIOLIN, BOUZOUKI



Marco Giaccaria was born in Torino in 1959. His earlier musical education, having taken his diploma as a flautist, included studies in musical composition, teaching and violin. He also played various ethnic instruments (flutes, reeds and plucked instruments).

Marco has had a rich and varied experience in acoustic music and music for the theatre. In 1992 he took a personal innovative direction in the field of creative composition. Its scores are used all over the world.

More than 40 album as soloist or with bands, among **Éire Nua**, **Sharadi**, **Claudio Lodati** and a great variety of collaborations.

Projects with **Skip Healy** and **Joe Quinn**, **Collettivo Apostrophe**.

EUGENIO MIRTI – ACOUSTIC AND ELECTRIC GUITARS



Eugenio Mirti was born in Torino in 1972. In 1995 he started the rock band **Matka** which recorded two albums, *Lavorare Stanca* in 1998 and *Zen Number 3* in 2000. In 2001 **Matka** split and the Eugenio Mirti Trio was formed, and the record *Piccolo Uragano* came out in October 2005. In 2005 Eugenio planned a new band, **Ropa 11**, whose first album *Infrangibile*, came out on may 2006. The band toured US (Nevada) on december 2006 and recorded a second cd *Mark III*, in february 2008, and a third *Amazing Stories* in april 2010. In 2013 together with **Marco Giaccaria** and **Sergio Ponti**, Eugenio developed the **Collettivo Apostrophe** trio, in order to explore ethnic and avant-garde sounds, and the trio published in november 2013 *Sempre più*

lontano, their first CD. In 2014 will come out Eugenio's first guitar solo CD and a record dedicated to the work of **Prince**, *Minneapolis Standard vol. 1*. In november 2009 Eugenio started writing for the very famed *Jazzit* magazine, mainly cd reviews and musicians in-depth examinations and interviews as well: among the others he interviewed Bill Frisell, Cassandra Wilson, Branford Marsalys, Michel Camilo, ecc.

ABOUT COLLETTIVO APOSTROPHE

Eugenio Mirti

Around 2012 Christmas time I was living a bizarre artistic life: my main musical project, **Ropa11**, was (and still is) stopped because of the success of **Paolo Inserra**, the drummer, that was hired to play with the famous Italian pop band **Baustelle**. So now he is very busy and it's very difficult to plane new projects with our band.

At the same time my long term collaboration with **Jazzit** magazine gave me the chance (and still gives me) to hear billions of records, leaving me two kind of feelings:

- 1) In case of beautiful records, I am left sad with no self-esteem left at all or
- 2) in case of horrible or unuseful records I am left worried that my work could be filed this way!

So it has passed a long period of artistic holiday during wich I spent a lot of time in teaching, I became the proud dad of two daughters and I've done many other beautiful things without any urge to communicate.

So finally Christmas time 2012 arrived; I had knew **Sergio Ponti** in a music school where we both worked in, and since I am an admirer of his style and of his deep musical culture, I wanted to create the chance to play together. It was very exciting to know that he is a rock metal drummer with a deep knowledge of progressive rock: in fact I wanted to avoid to be closed in a trite jazzy aesthetic. Besides we were both collaborating for a school project with **Marco Giaccaria**, a multi-instrumentalist fond of ethnic music, a deep follower of **Zappa**, prog rock and many other musical languages. The idea to mix a fake jazz and rock guitar player as I am, a metal drummer and a flautist-violinist-bouzuki player with an avant-garde background was really thrilling. What fascinated me the most was knowing that Marco is also a very good composer and arranger, so I could rely also on his writing skills.

Usually when nowadays jazz bands meet it is always for a specific purpose: generally it is a gig or a record. I am very happy because **Collettivo Apostrophe** (the name of our trio, an evident tribute to Frank Zappa) rehearsed for more than six months without any specific reason, trying to develop an original sound and our potentiality and having a lot of good time as well.

Finally we decided to record a CD, after a very beautiful show in May 2013, with eight original tracks. The stated purpose was to surprise ourselves and try to make a very original music. Listeners will tell if it's been worth the effort, but I feel proud and happy because **Sempre più lontano** is certainly surprising. Exactly what we wanted to do.

Apostrophe

Chiara Giordano

If you should name a musician that did not have a "specific" style, that did link different languages and expressive techniques, that did provoke and amaze, that did produce a schizophrenic music using elements of popular music, contemporary music, blues, jazz, always balancing experimentation with a classical approach to writing, you would indeed name **Frank Zappa**. And in fact the **Collettivo Apostrophe** makes an explicit reference to the guitar player from Baltimore even starting from the name of the band, that refers to Zappa's 1974 album *Apostrophe*.

This is because **Marco Giaccaria**, **Eugenio Mirti** and **Sergio Ponti**, the three members of the band, really love to express through a schizophrenic style: the sound organization relies in fact on a fusion guitar player, a solid rock drummer and a multi-instrumentalist fond of ethnic music.

Make no mistake: the music in *Sempre più lontano* is not a tribute to Zappa, and it is not even similar to his expressive style, but Collettivo Apostrophe uses here the idea that originated Zappa's aesthetic: always find something new to elaborate, with no boundaries and without reference points.

And so you have to make an effort to interpret the eight tracks in this debut CD, that appears to be a workshop with no leader and with compositions written and arranged by all the members.

You can find the **Mahavishnu Orchestra** oriented jazz-rock in *Le tre città* followed by the psychedelic garage sounds in *No Pasaran!*; the search for melody of *Ballad per Laura* and *Hoover Dam*, a "nervous" mini suite based on the classic AABA form of the American song of early XXth Century; the blues numbers (*Blackshout Blues* and *Blues Carnaval*) and the most Zappa-style-oriented of the tracks, *Via Valgioie, 5*; the end of the record relies on the title track, *Sempre più lontano*, that links psychedelic splinters à la *Tomorrow Never Knows* of **The Beatles** with baroque melodic lines and musical landscapes that reminds you of **Bill Frisell**.

Here's a new music based on essentiality and a sophisticated minimalism. Jazz? Pop? Fusion? Avant-garde? It might be, but this is not the right question. **Collettivo Apostrophe** proposes its own music, emotionally intense, devoid of the narcissism of technical virtuosity, a nu-jazz rock type of chamber music, you might say. But even this definition makes no sense at all, because the music you will listen to was planned to look "Sempre più lontano/still farther", and certainly, if there will be a second album, it will be radically different. A new chapter. Still farther... Sempre più lontano!

Chiara Giordano is the editor of *Jazzit Magazine*

AUTHORS' NOTES

1. Le tre città (Mirti)

The title relates to Cospicua, Senglea e Vittoriosa, three charming cities rich of history located in Malta. The three musical cities are the three solos I wanted to develop with this special line up: the drum solo, dark and misterious, with my minimal comp; the violin one, rich and well backed by the band; and mine, a long and nervous dialogue with Sergio. (*Eugenio Mirti*)

2. No Pasaran! (Giaccaria)

This composition, like mine others that appear in this CD, is a new version of some old stuff I wrote some 20 years ago. *No Pasaran!* is written with whole tone scales, modal harmonies and irregular rhythms... too hard to explain, it's better to listen to! (*Marco Giaccaria*)

3. Ballad per Laura (Mirti)

A song I wrote in 2003 for Laura, my eldest daughter. A delicate ballad wich express my deep love for her (and her sister Chiara as well!), my passion for **Pat Metheny** and my infatuation for the phrygian mode. (*EM*)

4. Hoover Dam (Mirti)

A classic from the **Ropa 11** repertoire written after the US tour in 2006. Hoover Dam is a huge dam built on the Colorado river, a nocturnal and magic place, somehow even scary. The melody is written in the AABA form, and the solos sound free but are built using some definite but implied harmonies. (*EM*)

5. Blackshout Blues (Mirti) / Marcus (Giaccaria)

The first part is a Blues written by Eugenio, *Blackshout Blues*, played with an acoustic guitar and an American Native flute; then follows *Marcus*, a 5/8 beat composition with pentatonic melody and quartal harmonies. Yes, I must confess, I'm not so keen on 4/4 and major or minor keys! (*MG*)

Blackshout Blues is a short melody inspired by **Led Zeppelin** and **R. Carlos Nakai** as well. Quite fun! (*EM*)

6. Blues Carnaval (Giaccaria)

...Surprise! I also enjoy 4/4 and major and minor keys! This composition reflects a meeting of the Blues (also considered as a part of the Jazz tradition), with the melody and a little bit of improvisation in 5/4 (here and there there are some irregular breaks, I'm addicted!). (*MG*)

7. Via Valgioie, 5 (Mirti)

A song dedicated to Giovanna Mellino Roatta, my grandma; the title refers to the address of the house she used to live, a place where i spent most of my childhood. The melody took a long time to develop, and I'm very happy with the 12/8 section. (*EM*)

8. Sempre più lontano! (Giaccaria)

This track is much more aural than the others: it doesn't have a written melody but only a suggestion of a minor scale, and the song then proceeds with an improvisation on a written vamp. The introduction is the *Preludio dalla suite in Re minore* by **Ludovico Roncalli**, 1692, here presented in a liserigic version for acoustic guitar and delay. (*MG*)