

Gianluigi Trovesi and Orobico Quartet “Mediterraneamente”

Gianluigi Trovesi (alto sax and clarinets), Paolo Manzolini (g),
Marco Esposito (el.b), Fulvio Maras (dr, perc)

Gianluigi Trovesi's new quartet was born under the sign of a double "homecoming": on the one hand, the desire to resume playing with longtime collaborators who are also close to him geographically (they are all musicians from Lombardia except Maras); on the other hand, the desire to reconstitute a genuinely jazz combo, on the way of Alessandro Manzoni speaking, however not “*returning to wash clothes in the rivers of home*” but “*immersing*” the musical material in the waters of the Mediterranean area tout-court.

The saxophonist-clarinetist from Bergamo has always claimed impurity as the distinctive matrix of his creativity: his polychromatic personality and his genuinely omnivorous musical poetics have made him one of the rare examples of an artist who finds interest in the most diverse materials and knows how to draw from repertoires seemingly distant in age and distant in style, but at the same time comes to coin a unique and unrepeatable language. It should come as no surprise, then, this return to the fold of an explorer and culturally stateless musician; indeed, if it is an act of typical “*nostalgia*” at all, this return journey could not but bring with it clear echoes of all the explorations completed in almost sixty years of music, from the color of folk melodies to the improvisational avant-garde, to the spirit of the Baroque seventeenth century. Alongside original pieces expressly written for the project, the quartet's music includes reinterpretations of the leader's extensive “*songbook*,” composed over time for his many ensembles --from duo to orchestra, via trio, quintet octet and nonet-- as well as interpretations of standards from the African American repertoire. Always with an eye to the arrangement, with attention to detail even within such a small group, and without disdaining attention to contemporary sounds. And like the music of any of his other projects, that of Trovesi's present quartet is never exhausted in the mere sum of the elements brought into play, but takes shape, rather, thanks to an extraordinary re-creative idea, in perpetual becoming, which is renewed at every concert, according to the most authentic spirit of jazz music.

The quartet, for the occasion, can expand to a quintet by hosting the trumpet of Massimo Greco sodal of Trovesi's celebrated Octet since 1999.

“Mediterraneamente”

Lifelong friends, those of Trovesi's quartet, and united by a curiosity to experiment the “*whole music world*”. Now with a more classical bent, now pop, now just “*jazz*,” the swinging and dynamic kind, now experimental or hard rock.

And with this attitude they entered the studio recently for the written test of an exam that has already passed so many orals and with flying colors in years of live concerts. In fact, making a new record has this function: to fix between the grooves, or rather between the digital bits, a project made of many ideas in motion that for a moment stop and define Gianluigi Trovesi's music at this moment, with this quartet. The ideas almost always start from him, the “*great wise man*” of Italian jazz, and more so, he himself has within him this Mediterranean spirit that is one of the group's hallmarks.

“*Mediterraneamente*” is the name of this project. But what exactly does it mean today to be Mediterranean? Having a melodic approach, in which the quality of Trovesi's sound on alto

pannonica

sax or piccolo and alto clarinet emerges, supported by timbral, harmonic, and melodic elements typical of that area.

The rhythm, interpreted by the omnivorous sensibility of Fulvio Maras, starts from the dances of our south to cross the ocean, touching Africa, South and Central America, getting dirty with the groove of NY and coming home again within a few bars.

"Mediterraneo" is the balance of a landscape that is nevertheless always different, between the bushes of Sardinia and the white sand of the Gargano; a landscape as clear and limpid as Paolo Manzolini's guitar phrasing that contrasts the beauty of Trovesi's pure melody. The two often reverse roles, with Trovesi as a free sprite with Parkerian language filtered through the warped lenses of Dolphy and Ornette.

"Mediterranean" is the deep blue, equal on the coasts of Africa or off our peninsula, in a chromatic continuum. It is indeed blue-and-blues are the pedals of Marco Esposito's bass. Rhythmic and harmonic pedals that create the foundations of a certain and defined musical architecture, which sometimes seems to bend under the fury of Trovesi's creative mistral but then rises again even more persuasively with that Mediterranean song of great beauty and vitality.

www.gianluigitrovesi.com