# GIANNI COSCIA – LA VIOLETERA

(accordion or, as Gianni prefers: "harmonica")

(Tŭk 078, 2025)

GIANNI COSCIA



la VIOLETERA

Gianni Coscia, born in 1931 in the last century, after completing classical studies, worked in a bank and worked as a lawyer for many years, a job that relegated music to the "back room".
Luck and talent then led him to play with some of the biggest names in music of the last seventy years. It is useless to list them. Gianni Coscia represents a sort of quintessence of a noble Italian history, made up of quality and intelligence, class and elegance, irony and gentleness.
The deep friendship that bound Coscia to Umberto Eco allowed both of them a fundamental exchange of experiences, enriching their knowledge of the time they were living.
If Eco got to know from Coscia that certain "sense of jazz" that he sometimes quoted, Gianni certainly absorbed from the great writer the taste for storytelling which, seasoned with the irony and wisdom of the Po Valley class of the past, transformed him into a skilled narrator of musical stories.
The first to notice it was Manfred Eicher who gave Gianni Coscia, paired with another extraordinary artist like Gianluigi Trovesi, the opportunity to give the world some wonderful chapters of that musical history, published for his famous ECM.

On the threshold of an important century of life, Paolo Fresu wanted to offer this wonderful artist the opportunity to finally tell his story in a solo work (the first of his long life at 94 years old), also philosophically conferring on the accordion which is a particular and often neglected instrument in the panorama of African-American music and towards which, as more generally, towards bellows instruments (see the works of Daniele Di Bonaventura and Pierpaolo Vacca published in recent years), the label shows a firm and important desire for enhancement.

An intelligent and culturally significant choice that allows Gianni to express his solo essence. The result was the story of an entire life and, as Coscia himself states in the liner notes of the work:

"*As rarely happens, I practically played a series of songs at once, one after the other and – thanks to the skill of Paolo Facco behind the mixer who almost without telling me began to record – this work came out. Listening to it at the end of the session I realized that I was almost unintentionally telling my life in music and unknowingly I created a practically chronological setlist. What you listen to is therefore a series of essential stages of my artistic life: sometimes they are just simple memories, in other cases the piece is instead connected to important meetings with other musicians and the elaborations that came out of them. A summary of my musical life.*"

In short, not only a sort of summary of the music of Coscia's heart but an important and encyclopedic testimony of the history of twentieth-century music, made up of poetry, memories and quotations that would otherwise be lost in the fog of time. Something to get lost in and dream of. A precious and rare record that is good for the heart. A work capable of testifying not only to the stature

of a certainly unique artist but also to tell the story of Italy that crossed the last century. Listening to this record is closing your eyes and traveling through time: remembering the stories of Tonino Guerra or rethinking and recalling the poets, writers and screenwriters of the twentieth century in our country until it flows into the great cinematographic frescoes of Ermanno Olmi or the Taviani brothers or, more generally, of the history of Italian neorealism.

The work, recorded, mixed and mastered in the spring of 2025 by Paolo Facco at the "Night and Day Studio" in Cascinagrossa (AL), makes use of the splendid cover work "*Constellation of Venus*" by Daria Petrilli who, as Artemest teaches, lives and works in Rome, but her works are exhibited in the most famous national and international exhibitions, with numerous awards, such as the Accademia Pictor Award in Turin and collaborations with prestigious companies. His paintings portray surreal, ethereal and unattainable female figures, often portrayed with animals. A deliberately provocative art that evokes classical art, drawing on the digital production of illustrations, where the enchantment of the Italian Renaissance and the underground language of Pop Surrealism meet.
A meritorious note, finally, to the beautiful images of Daniela Bellu, director of photography of the cine-documentary world, fully entered into the role of paying homage to a true master such as Coscia and to the always impeccable work of Oscar Diodoro for the design of an intelligent packaging that pays homage to and respects the "green-solidarity" dictates of the Fresu label.

la VIOLETERA

01 Sigla 1950 (Giovanni Coscia / Ed. Tŭk Music)
02 Ritratto di mio padre (Giovanni Coscia / Nar - Saifam – Universal)
03 Laura (David Raksin / Robbins Music Corp)
04 Tre bimbi di campagna (Giovanni Coscia / Ed. Tŭk Music)
05 Adagio da passeggiata (Giovanni Coscia / Ed. Tŭk Music)
06 Stardust (Hoagy Charmichael / Lawrence Wright Music)
07 Valzeretto (Giovanni Coscia / Ed. Tŭk Music)
08 Our love is here to stay (George Gershwin / Chappell - Gershwin Publ)
09 Love for sale (Cole Porter / Chrysalis Music - Wb Music Corp)
10 Tema e specchio deformante (Giovanni Coscia / Ed. Tŭk Music)
11 Tributo a Frumento (Giovanni Coscia / San Babila Music)
12 Tangoli (Giovanni Coscia / Gruppo Editoriale Eridania)
13 Tanghetti (Giovanni Coscia - Saverio Paffumi / Siae)
14 Por una cabeza (Carlos Gardel / Unknown Publisher)
15 La violetera (José Padilla / Union Musical Ediciones)
16 Garganta con arena (Humberto Vicente Castagna / Bakanal)
17 'Round About Midnight (Thelonious Monk / Advanced Music)
18 Dove andranno a finire i palloncini (Gorni Kramer - Pietro Garinei - Sandro Giovannini / Public Domain)
19 Donna (Gorni Kramer - Pietro Garinei - Sandro Giovannini / Public Domain) / Prime lacrime (Eldo Di Lazzaro - Gorni Kramer / Public Domain)

GIANNI COSCIA: accordion
℗ and © 2025 Tŭk Music ◆ produced by Paolo Fresu
All rights reserved. Unauthorised copying, reproduction, hiring, lending, public performance and broadcasting prohibited.

Link: https://on.soundcloud.com/KwJhNxnKHjVC68McuF

Texts: Gianni Coscia & Vic Albani
Artistic production: Gianni Coscia
Executive Production: Paolo Fresu & Tŭk Music
Production coordination: Luca Devito
Graphic Design: Oscar Diodoro www.odd-house.com
Management and booking: Vic Albani & Stefania Conte – Pannonica S.r.l. www.pannonica.it / info@pannonica.it

*If jazz is a "genre" ...*
*Among the rules*
*There is a panoply*
*Of canonical instruments.*
*But if it's a way*
*To live music...*
*It must be able to be played*
*Even with "ramsinga"*
*With all due respect to Salgari.*

[Umberto Eco]