PIERPAOLO VACCA

TRAVESSU



Travessu is the project linked to accordeonist Pierpaolo Vacca's debut album, recorded for Paolo Fresu's Tŭk Music.
Entirely arranged, composed, played and chiseled by him and featuring Dino Rubino, Pape Ndiaye, Nanni Gaias, DJ Cris and Fabio Calzia.
The title literally means "reverse," also in the sense of "contrary Mary" or, again, as something that overturns and reshuffles.
The sense of the project is to start from dances, dances and passing through rituals and traditions of its area of origin, experience music that is overwhelmed and smoothed by the use of electronics, projecting into a world where the sounds of the past meet with the sounds of the present.
In the live project, which is deeply pushed into the "futuristic" thanks to a truly creative and intelligent artistic choice, songs related to traditional dances that are still sung and danced by the community, authentic customs handed down over time that have been alongside social changes for centuries, adapting and never becoming extinct, can also find a place: it is no coincidence that this work inaugurated ETNOTŬK, a sub-label dedicated precisely to world music.
Thus, the approach is that of a work that starting from traditional music wants to be rooted in the contemporary and the present, looking to the future. The result is simply amazing and impressed all the listeners of one of his concerts.
Pierpaolo Vacca made his mark on the national scene in the three-year period 2021-23 by participating in Tango Macondo, a play directed by Giorgio Gallione and staged by the Teatro Stabile di Bolzano.
This play also resulted in a successful recording project embellished by the voices of Malika Ayane, Tosca and Elisa.

The relationship between dance, player and community is a fascinating and complex dialectic.
It is the difficult negotiation between an individual who is the ringer, a group of people who constitute his villagers, and an abstract and intangible concept that would be the dance.
In the case of Ovodda there are five dances and culturally they make this granite cluster of houses a junction point between mountain and hill cultures, of the Gennargentu, Barbagie and Mandrolisai.
In Ovodda people dance the dances generally widespread further north (Ballu tundu, Dillu, Passu Torrau) along with
those of a more western area (Ballu tzoppu, Dantza).
At least this is the legacy of Tziu Peppino Deiana and Peppe Cuga, who certainly put an important mortgage on the way dances are accompanied in Ovodda.
What are the dances of a community?
Those that are surely danced night by night, carnival by carnival, those that keep people together, that make the player and the listener happy.
The tunes on this work are five performances related to the style of Tziu Peppino Deiana, but they are something more complicated than five community dances.
They are first and foremost the legacy of a virtuoso who identifies the community of Ovoddese and at the same time enters dialogue with neighboring village, Sarule, Tziu Peppino's village of origin.
It is the tale of a revolutionary teaching method.
It is the story of a group of disciples (Pierpaolo in primis) but also Peppino, Pietro, Gianluca, Ivan, to name a few.
People connected to the village of Ovodda who learned from a great master how to be free on a severely limited instrument.
The paradox is this.
These are local and communal musics but launched into the cosmos of creative freedom, of individual choice, of being representative of oneself, but also of the genius of the instant.
It is the rigor of the respectable man who, however, always hides that little devil that must necessarily take over for a moment.
A little devil that ensures that music, culture, people, do not die in custom but continue to fuel an unpredictable fire that makes everyone crazier and freer.
Using electronics, the aim is to give space to revisit what have always been the melodies that accompany the festive moments of communities.
A work that gives prominence to what are the suggestions and sounds of a territory, smoothed, overturned and twisted by a new interpretation with influences certainly folk, electronic but also jazz, with a look towards what is now called World Music.
Fabio Calzia (notes to the CD)

"Travessu"

We immediately enter the vortex of a bellows harnessed to all its possibilities by experiencing this record. And we come out with the knowledge that we have fully lived an authentic experience of participatory and artful listening. Also, because Pierpaolo Vacca's accordion is not the only entity played on this journey. What is being operated is the entire acoustic universe of Sardinian tradition, including us, who are a vehicular and cardiac part of this great circle, although often with our ears detached from the soil of this island, in search of other beats. Of wings and roots there is an entire dictionary here as if etymologies and synonyms forged a new diatonic phonetics capable of uniting times and distances, dystopias and dances.

The promise of not bothering sacred names of the instrument such as Kepa Junkera and Ambrogio Sparagna cannot be kept. The innovation of the known, the innovation in the known, cannot be kept silent. But Ovodda's fingers climb dedicated scales and glimpse unprecedented effects throughout the first half of the work (and indeed, perhaps the album's only flaw is that it divides the tracks almost perfectly, with the second half more canonical). In this blossoming, the grafts of Dj Cris, Fabio Calzia, Nanni Gaias and Dino Rubino should not be forgotten. With "Travessu," Pierpaolo Vacca gives us a film to listen to, an inner dance, a new rediscovery of ourselves, a resistant syntax that makes room in a scene not always capable of reinterpreting itself.
(Mauro Piredda, January 2024)

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The project can also be presented in duo with the participation of Dj Cris aka Cristian Orsini.

Dj Cris (Cristian Orsini, born in 1973), began to spin records in 1986 rummaging through his father's well-stocked collection of records. In 1990 together with Kingaiè (MENHIR) and other rappers they founded the rap group W.A.R. which later took the name of MAS. In 2004 he founded S.O.S. Machines together with Menion (Stefano Ferrari) and Simone Pala. Over the years he has collaborated with various artists, including Paolo Fresu in the album "Le Fresiadi", with the Alborada Quartet in "Ethos", with Gavino Murgia in Enrico Pitzianti's feature film "Tutto Torna", with Roberto Cipelli, Tino Tracanna, Dieter Ilg and Roberto Dani in the "Sansa Quartet" project, with Luca Acquino for the magazine "Top Jazz", with Malam in the album "Introspezione", with the Menhirs in the albums "Menhir" and "Abissi" and in the single "Funk Molotov". In 2013 he founded the band "Tempi di Cris" together with Matteo Cara, Paolo Succu, Raffaele Mele and Mauro Dore with two albums to his credit "Event Horizon" 2014 and "Delayed" 2018. Since 2019 he has collaborated both on the record and live in Francesco Pirà's project "Crossing" - The Music Of Robert Johnson, Appaloosa Records. In 2023 he collaborated with Pierpaolo Vacca on the album "Travessu" with the single "Danzas Sardstep" released in January 2024 for Paolo Fresu's Tuk Music label. He currently collaborates with various musicians in various live projects and with Pierpaolo Vacca in the live "Travessu".