



## MARCO BARDOSCIA

### *"Tutti Solo"*

Marco Bardoscia, double bass player and composer from Salento (Puglia, Italy), was born and raised surrounded by olive trees and music. His grandfather, a luthier, in addition to building and playing guitars and mandolins, was a "mandatario," meaning he wrote and "delivered" serenades on commission in exchange for cheese, wine or oil. And so, on summer nights spent in the farmyard in the countryside, Marco overcame his fear of the dark by staying with the grown-ups singing, playing and telling stories to each other. Over the years he goes through church songs, "May chants", and records of his older brothers, until, groove by groove, he comes across Jazz and 'that solo' double bass that turns on a light bulb and a passion in him: *"When I grow up I will do double bass solos!"*

"Tutti Solo" is also the title of his third album, the first recorded in solitude and, with the exception of two standards and one traditional song, full of unreleased tracks written by Marco himself capable of combining in a fairy-tale marriage the love of traditional and avant-garde jazz; the love of classical and melody. The double bass sound is counterbalanced by only a few other elements, such as playful warbles imitating Donald Duck and Fethry Duck and a handful of effects and overdubs.

*Hallelujah I Love Her So*, one of the two standards contained on the album, was also the opening theme song of the TV-special "Ghiaccio Bollente" made for Rai 5 in occasion of "Il Jazz Italiano per L'Aquila" (the annual important nationally acclaimed day dedicated to Italian Jazz) that documents the September 6, 2015 event of the same name in which more than 50,000 people filled the streets of the historic center of Abruzzo's capital city.

*"Solo Contrebasse - Tutti Solo - as Marco tells it - is a record composed of various musical forms. There are songs in it, free improvisations, original compositions, and, apart from the last track built with some overdubbing, without ever using overdubbing or pedals or electronic equipment. I chose to bring in the bare sound of the double bass, my breathing, the noise and all the sounds of the instrument. I liked the idea of entering the universe of the double bass by going through me, as if it were a free-body exercise. On the one hand, the pure confrontation with the instrument, so much so that I imagined an embrace in which we are one, with my body becoming a sounding board; on the other hand, I allowed myself to play something that was not shouted but rather whispered and thus confront my innermost musical self."*

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### Bio

Marco Bardoscia, born in 1982, graduated in classical double bass from the "T. Schipa" conservatory in Lecce and in jazz music from the "N. Rota" conservatory in Monopoli.

His aptitude is multifaceted as are his collaborations. Over the years he has deepened his connection with his homeland, Salento (Puglia), collaborating with all the major exponents of the traditional scene and working on the musical repertoire and remixing it with his personal language. He lived for seven years in Brussels where he got in touch with the Belgian music scene, deepening the language of free improvisation and forming, together with Nathan Daems and Lander Gyselick, the "Ragini trio" with which he plays a repertoire of reworked Indian "raga" and which boasts two records for the Belgian Dewerf Records and numerous concerts in some important European festivals and clubs.

In recent years he has been collaborating assiduously with trumpeter Paolo Fresu with whom he has recorded two discs: "Altissima Luce" linked to the Franciscan Laudario di Cortona and "Tempo di Chet" dedicated to Chet Baker. He is featured on more than ten titles on Fresu's record label (Tük Music) including the concept "The future is a tree," dedicated to nature released in 2020. Bardoscia has about 50 albums of various genres on record and boasts collaborations with several important European musicians. His characteristic is to cross without prejudice the various styles of music: classical, jazz, traditional music, free, early music, pop, rock and psychedelia making use of an unconventional use of his double bass.