

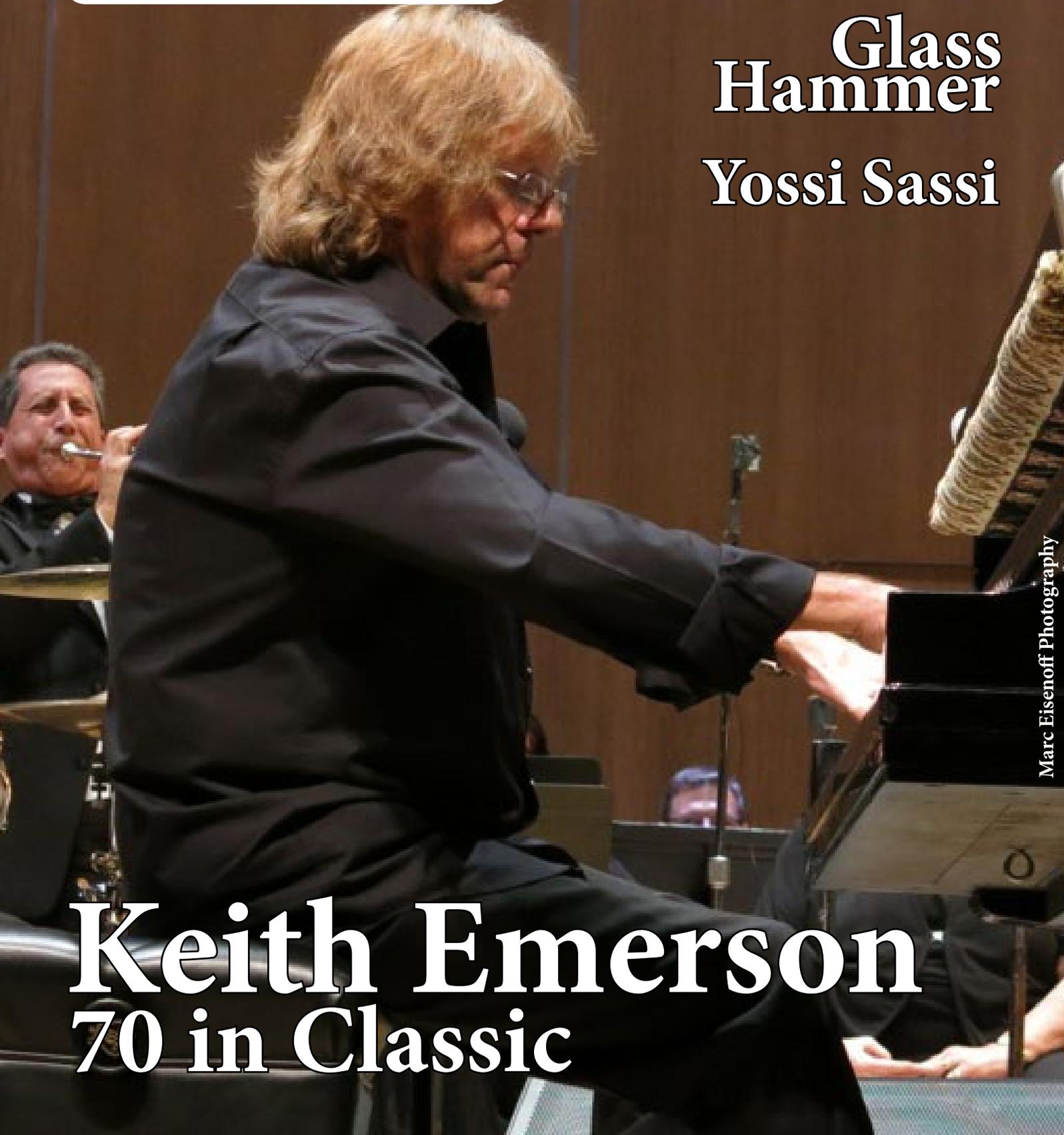


Steven
Wilson

Gianni
Leone
talks about Korg CX-3

**Glass
Hammer**

Yossi Sassi



Marc Eisenoff Photography

Keith Emerson
70 in Classic



MAT 2020 - MusicArTeam speaks...

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After eighteen months MAT2020 proposes a number in English, as requested by some readers overseas.

What will you find inside?

Let's start from the "classic" concert of Keith Emerson, celebrating its 70 years: a fact really important for music lovers.

Interesting interview with Steve Babb, bassist and leader of american Glass Hammer, as well as the report of an Italian concert of Steven Wilson.

Long series of artists and albums presented: Airportman, Annot Rhul, Victor Peraino's Kingdom Come, Secret Tales, Il Tempio delle Clessidre (DVD), Habitat, Lagartija, Moorder "Il", Nights! Nights!, Oscar Louise, Serena Finatti, Posto Blocco, Runaway Totem, Sparkle in Grey, The Bad Mexican, Vanth, Motherpearl Yossi Sassi, Unreal City and Oceanic.

To report an article by Gianni Leone, keyboardist of Balletto di Bronzo, who tells us about his relationship with one of its instruments, the Korg CX-3.

To the corner of the Jazz we remember an Italian event, the Caribe Jazz Magazine, while in space blues are underlined historical aspects that bind Italy to America.

Do not miss the section dedicated to the metal, with the presentation of the new album by Motiva.

Articles related to Gianni Leone, Steven Wilson and Oscar Louise were translated by Beatrice Della Siega.

So ... good read by the editorial staff of MAT 2020!

SUMMARY

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Keith Emerson



Glass Hammer



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Nights! Nights!



Oscar Louise



Spaghetti Juke Joint

News for Ears and Eyes



Unreal City

Steven Wilson



Motherpearl



Yossi Sassi



Serena Finatti



Oceanic



Gianni & Korg CX3



Motiva



KEITH EMERSON IN CLASSIC

By Corrado Canonici



Marc Eisenoff Photography

Keith Emerson, yes, him, the Emerson Lake & Palmer's one. The same as in the 1977 "Works Vol. 1" album featuring the "Piano Concerto no.1", a purely classical piece which critics (not having anything better to do) have decided to play down like an exercise of pomposity and megalomania – on the contrary, it was the pleasure of a true musician to develop and explore. Keith Emerson, born November 2, 1944 (as time goes on...), this year celebrates his 70th birthday.

To mark this important anniversary, the South Shore Symphony Orchestra, USA, conducted by Scott Jackson Wiley, has dedicated two concerts as a tribute to Keith, on 10th and 11th October 2014.

It was a most pleasant surprise seeing Keith on a classical stage, let alone the further surprise of seeing him conducting! Keith has been a convincing and knowledgeable guest conductor; in this capacity he conducted two of his pieces composed for the occasion.

The concert also saw the participation of Jeffrey Biegel, pianist preferred by Emerson for the interpretation of his "Piano Concerto No.1", performed by Jeffrey. A great video of the two evenings is available here:



VIDEO

(click on title to view the link)

KEITH EMERSON
with director Scott Jackson Wiley (on the left)
and the pianist Jeffrey Biegel

More beautiful news for Keith's 70th: his "Piano Concerto No.1" will be recorded on the legendary classical label Naxos, alongside Jeffrey Biegel's interpretation of Gershwin's "Rhapsody in Blue (Emerson and Gershwin on the same classical music CD? I honestly find this beautiful).



Marc Eisenoff Photography

The concerts indeed featured Keith Emerson playing solo as well, with a new and captivating jazz version of his “Tarkus” and a rock version of Alberto Ginastera’s “Malambo”.

Emerson is a musician who has touched many hearts with his prog-rock, but never forgot blues, jazz, and classical music. Such influences are all too evident in his work

with both the Nice and EL&P. The audience has listened and deeply appreciated, literally greeting each and every piece with a standing ovation. Both concerts were sold out several days earlier.

Keith Emerson’s music I find has been celebrated less than it should have: its originality is immense. Furthermore, not to be forgotten that unlike some of his prog-colleagues,

Keith has never been a shadow of himself: as the true musician that he is, breathing music and living music every minute of his life, Emerson has never been afraid to jump into new trends and musical experiments. When the love of music and honesty of purpose are the forces that guide you, you can never, under any circumstances, have been mistaken.

JEFFREY BIEGEL
pianist preferred by Emerson for the interpretation of his “Piano Concerto No.1”

The two evenings with the South Shore Symphony were a wonderful experience that is likely to be repeated in 2015, when Emerson’s 70th birthday’s celebrations will continue. Happy Birthday to Keith Emerson, a true musical genius.

MEETING THE GLASS HAMMER

By Athos Enrile



My usual curiosity led me to discovery an amazing band that impressed me, the Glass Hammer. Starting from a recent movie of YES with Jon Davison on vocals, substitute Jon Anderson, I came to this American band, precisely of Tennessee, a state famous for the music, but not for the Progressive. And so, song after song, I discovered a history of at least twenty years, during which time they are released several albums and a couple of DVD. And so, by domino effect, I went in search of the details of the American Prog.

I love many things of Glass Hammer, which then synthesize in a listening pleasure that certainly can not be explained.

G.H. recovers the soul and the imprint of “my” band of the past and once again blended, and then managed to add a trademark that becomes indelible stamp and which distinguishes their

music.

How to give an idea of their proposal? I open the container and insert YES, ELP and Gentle Giant, join a tip of Genesis and I mix the ideas and talents of GH: what results is a music that gives me satisfaction ... who could ask for more?

I asked Steve Babb, bassist and co-founder of the band, to answer a few questions ... interesting his point of view.



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FACEBOOK

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Savona, Italy, October 6, 2014

I have been in Tennessee, I was in Beal Street and I visited the house of Elvis, but nowhere I felt the smell of Prog: how is born your passion for this kind of music?

Tennessee is famous for the Blues, Rock, Country and Bluegrass music. The important thing is, Tennessee is well known for music! Prog Rock might not be so noticeable here, but Salem Hill is from Tennessee as is Neal Morse and Glass Hammer. Adrian Belew lives in Nashville. There are more prog artists here than you would realize. Though the audience for prog is usually found elsewhere in the country.

I was exposed to progressive rock after discovering Rush in the late seventies which led to some friends giving me copies of ELP and Kansas albums. I later discovered Camel, Genesis and UK. I've always loved this genre!

I came to you for a combination, watching a movie by Jon Davison on stage with YES, and through his story I found the Glass Hammer: how it has evolved over the years the line up and what is the current situation?

It started as a studio project for Fred Schendel and myself, which led to us needing other musicians for our live band. We run a recording studio full time, so there were always people around who became interested in joining us for a year or sometimes several years. As those people move on to other projects or family commitments, we adapt with new musicians. Right now we have a very solid group with Aaron Raulston on drums, Kamran Alan Shikoh on guitar, with Carl Groves and Susie Bogdanowicz handling the vocals.

The Glass Hammer were born over 20 years ago and during this long period they have recorded a large number of albums: what kind of link exist between the first, “Journey of the Dunadan” and the last, “Ode to Echo”?

Fred Schendel and I have always been a part of this, and our writing is the constant thread that runs through each album. We have also always enjoyed telling stories with our music, and that has been the case on the majority of our albums

or individual songs. We have certainly learned a lot since that first album, and hopefully have improved at our craft over the last 20 years.

What happens when the Glass Hammer go up on a stage?

It is really a different group on stage. We don't perform often, but truly enjoy doing that as much as possible. The music has a completely different energy live that is seldom captured on our albums. If you heard us live you might say we played much more aggressively and had an energy to our performance that you might not have expected. Fans always tell us that we appear to be having a lot of fun on stage, and we can tend to be a little goofy – in the same way Rush seems to be these days. We have a blast on stage and love to interact with each other and the audience.

Listening to your music, I had the impression of suddenly finding myself in my teens, finding the indelible marks of some of my favorite bands (YES, ELP, Gentle Giant) combined with something original, which I call the brand of Glass Hammer: how and how much you have been influenced by the musicians of the past, some still at work?

We do reference this band or that band when writing music for our albums, usually bands from 35 or 40 years ago who have long since abandoned their love for progressive rock. We have never tried to be truly progressive, as our love for the genre is rooted in the seventies – so we are more retro than progressive. That being said, we have managed to develop a very distinctive Glass Hammer sound that I think prog fans around the world instantly recognize. We would never be mistaken for another group. I'm very glad you noticed our “brand”!

What do you think about the state of the music - between talent and business - in your country?

We are in the music business here, producing artists and songwriters. This being the case, I rarely have the time to listen to much beyond the projects we are working on. I think for the most part, the business of music is in a dismal state here and elsewhere. There is a lot of great talent everywhere I look, but most artists have

no idea how to promote their music – so it gets lost in all the noise. If you can write and record a brilliant album but lack the ability to promote it, well, it will go nowhere and your efforts are wasted. That is true everywhere I imagine.

Where do you get inspiration for the lyrics of your album? Can be considered conceptual?

Sometimes there is a point I wish to make, so I develop a storyline or a theme for some of an album's songs, and sometimes for the entire album. "Culture Of Ascent" used the metaphor of mountain climbing to represent spiritual ascension and the search for Heaven on earth – with the final realization being that it exists elsewhere and cannot be found here. "IF" was much the same, especially the song "If The Sun". In this case many of the lyrics and musical themes were suggesting a "singer" who was calling us home. Of course, the singer was God. "Perilous" was written during and after my experience with a friend who died from cancer. We dealt with his fears and ultimately his making his peace with God. All of that, sadness and joy, went into the lyrics of "Perilous". "Ode To Echo" was about the danger of narcissism and a warning about psychopaths, and was written after my family had been victimized by one of these monsters. The new album we are currently working on has a lot of different ideas going on and each song has its own source of inspiration. Fans are going to really love this one, which is scheduled for spring 2015.

I know about your collaboration with Jon Anderson: what kind of contact exists between you and the "world YES"?

Yes fans have always been very supportive of Glass Hammer and we hear from them all the time. Yes sells our CDs at their concerts. I spent some time with Roger Dean last spring and he is always a gentleman. Beyond that there is no contact between Glass Hammer and Yes, other than the relationship with have with Jon Davison.

There is a small chance to see you in Italy in the future?

If there is a prog festival with a budget to bring



Glass Hammer over – we will come! I did get an invitation from one promoter this year, but the budget simply did not exist that would permit flying the group over. So if you know of a festival – let them know you would love to see Glass Hammer in Italy. I have always maintained that if I come to Europe and have to pay for it myself, then I will be doing it as a vacation! We will bring Glass Hammer to Europe one day, but only when the fans demand it and the promoters are willing to pay for it. We would draw a HUGE audience there, of that I am certain.

Is it possible reveal something about your future projects?

As I said, we are hard at work on a new album. Some albums we have done have been real

turning points for us. "Chronometree", "Lex Rex", "The Inconsolable Secret" and "IF" would be examples of those. I predict the new album will be our most popular yet. Something has happened with the songwriting and the level of musicianship I cannot quite explain yet. Suffice it to say it will be fan favorite. Hopefully we will have a title for it soon and will start talking about it a lot more!



"CROWBONE"

(click on title to view the link)

"Crowbone" from Ode To Echo, the 2014 release by Glass Hammer. "Crowbone" features music by Fred Schendel and lyrics by author Robert Low. Featured players... Babb, Schendel, Raulston, Shikoh and Davison. David Ragsdale of Kansas: violin. Randy Jackson of Zebra: backing vocals and guitar solo. Susie Bogdanowicz: Backing vocals. Album artwork by Michael Xaay Loranc. Band photography by Julie Babb.



MEMORIES OF JAZZ ...IN ITALY

Caribe Jazz Magazine – August September 2013

by Valter Monteleone

Jazz events in Italy are numerous but one of the most important reunion is **Umbria Jazz Festival 2013**. Great emotions, joy and lively atmosphere are a perfect cocktail in this Summer meeting for musicians and jazz-loving, by Artistic director of Mr. Carlo Pagnotta. Today start an interesting calendar of 40th edition; 500 and more artists, from 5th to 14th July. **Perugia**, beautiful city of Umbria, is the right

location for 250 concerts and a lot of stages like Arena Santa Giuliana, Teatro Morlacchi, Giardini Carducci, Piazza IV Novembre, Palazzo della Penna. Contamination of jazz genres is the characteristic of this festival where a great root is always present. Main guests of 40th edition of UJF are Chick Corea, Diana Krall, Branford Marsalis with Joey Calderazzo, Eric Revis and Justin Faulkner, Harbie Hancock, Hiromi, Dee Dee Bridgewater & Ramsey

Lewis Quintet, Stefano Bollani with Orchestra di Santa Cecilia, Keith Jarrett with Gary Peacock and Jack DeJohnette, Jonny Legend, Jan Garbarek, Simona Molinari, Mario Biondi, Pino Daniele, Gal Costa, Gilberto Gil. Last but not list, music on the road, the nice formula of *Funk Off*, fantastic big band with the *Street Parade* on Corso Vannucci.

Don't forget, in the same period of concerts, a standing appointment with **Umbria Jazz Clinics 2013**, an agreement between **Berklee College of Music** and Umbria Jazz. Twelve days where classes and ensembles are guided by teachers of Berklee College.

Orvieto, famous city of Umbria, will be an artistic location of 21st edition of **Umbria Jazz Winter**, main appointment since 1993 for jazz international musicians, from 27th December 2013 to 1st January 2014.

Very important kermesse by artistic direction of Carlo Pagnotta. Last edition 2012/2013 suggested 110 concert with 130 artists, music on the roads with the Marchin' Band.

A beautiful scene, medieval alleyway, little place, historical building, where music, culture and gastronomy are enjoyed and pleasant by international tourists.

Prestigious locations will be Teatro Mancinelli, Palazzo del Popolo, Sala del Carmine, Palazzo Soliano, Palazzo dei Sette and the Orvieto Cathedral, where will sing the Gospel Choir.

An Italian lovely jazz meeting is **Montalcino Jazz & Wine 2013**, from 16th to 21th July. Six concert, fine wine, like "Brunello", two prestigious locations, **Castello Banfi**, suggestive ambience of medieval fortress and the famous **Fortezza di Montalcino**.

The 16th edition of Festival is a collaboration between Castello Banfi, Cultural Association "Jazz & Image Roma and Council of Montalcino.

High level of guest musicians, Joy Garrison Quartet with Claudio Colasazza, Francesco Puglisi and Alessandro Marzi, Javier Girotto Quartet "Alrededores de la Ausencia", Nick the Nightfly, Sarah Jane Morris, Steve Grossman Project with Danilo Memoli, Pietro Ciancaglini, Enrico Rava with J.O. Mazzariello, Dario Deidda and Amedeo Ariano, Roberto Gatto, Flavio Boltro Quintet with Emanuele Cisi, Pietro Lusso, Darril Hall, Dedé Ceccarelli.

Taranto (I) 2013, 5th July



NIGHTS! NIGHTS!

Clouded mind, clear as day

by Athos Enrile



“Clouded mind”, clear as day” is a small gem born during the cold swedish winters of Gothenburg. The album takes the path marked by huge post-rock names as This Will Destroy You and Explosions in the Sky and works it in with a true swedish sound. What was once calm is now calmer, what was harsh is now heavy.

Nights! Nights! is the product of the band members’ will to create emotions out of music, and create music out of emotions. As a project based in many genres, the influences can come from anywhere but lands on something that most easily can be described as post-rock. Constantly evolving and seeking new ways of expression, the quartet blends

peaceful melodies and heavy, melancholic riffs, played from the heart.

This EP marks the debut of Nights! Nights! on the market, with 15 minutes of ideas and talent, while the band finishes the works on the new album due in 2015.

Autumn 2012. Nights! Nights! was started by Jonas Hallén and Martin Bäckius during their time together in high school. They wanted to explore new music, and during a school project they got the push in the right direction. Their friends Erik Larsson and Malusi Sjögren joined in on drums and bass.

Winter 2013. Together they recorded and self-produced their first song “Explosions” in the school’s studio. The track was self-released on Spotify, Soundcloud and YouTube.

Summer 2013. Together with X-Style Productions, they record the EP “Clouded mind, clear as day”, containing two songs. A music video for “Another Sunset Lost” is recorded and released via BlankTV.

Autumn 2013. John Eriksson and Anton Berglund replace Erik and Malusi on drums and bass. The band signs a contract with Creative or Not Productions.

Summer 2014. The contract with Creative or Not Productions is cancelled, and the band signs a new contract with Shunu Records. Erik Lindstrand replace John Eriksson on drums.

Autumn 2014. “Clouded mind, clear as day” is released and promoted by Shunu Records. The band is writing music for a new release due in 2015.



The EP...

Band: Nights! Nights!
Album: Clouded mind, clear as day
Genre: Post-rock
Released: 2014
Label: Shunu Records

MEMBERS

Jonas Hallén - Guitars
Martin Bäckius - Guitars
Malusi Sjögren - Bass
Erik Larsson – Drums

CREDITS

All music by Martin Bäckius, Jonas Hallén and Erik Larsson.

Produced by Matteo Coppola Neri in October 2013 at X-Style Studios, Gothenburg.
Mastering by Gitarrtoken Studios, Gothenburg.
Album art by Acke Hallén & Sam Woods.

TRACKLIST

- 01 Searching for Borealis
10:00
- 02 Another Sunset Lost
4:51



OSCAR LOUISE “EMPTY HOUSE”

by Athos Enrile



Oscar Louise is an artist from Lausanne whose real name is **Rachel Hamel**.

Her debut album is entitled **Empty House**, thirteen tracks that... stun.

My usual “mania”, my habit of approaching artists through a direct cross talk, appears once again to be the most effective means to explore the actual mindset of a musician, in this case a “female” musician, thus discovering the essence of a work that no external observer would otherwise be able to comprehend in such detail.

A classical type singer and a Conservatory Graduate working in that specific environment, at a certain point of her career, prompted by her curiosity and inclination, she decided to take different paths, starting from jazz and continuing with experimentation, at first in parallel with her original “occupation”. Now, maybe, the turning point.

The record was born as a result of the lucky encounter with **Michael Frei**, who wrote songs that describe **O.L.’s** feelings without making her the absolute protagonist of the scene, but rather as a simple means to generalize and extend the moods that occasionally characterise the lives of every human being: misunderstandings, solitude, social problems and... love affairs.

Put this way, it would not seem to be a great novelty, but rather an array of usual themes, possibly in a new guise. Well, the result is absolutely amazing and transcends the message - because it is worth remembering that rationality and music do not really get along with each other, and listening to a well-accomplished song can have a powerful, magical impact.

Oscar Louise’s voice is a classy brush stroke on a canvas in the making, and her versatility leads to intimistic moments, but also to sheer movement.

The overall judgement refers to certain records by great vocalists who can always be considered as up-to-date, appealing to all tastes and suitable for any situation. This

is what **Empty House** is all about, a music container that will not go unnoticed and will accompany us in time, because there will always be a time when one is in the mood to listen to a song like **Oklahoma Betty** (which **O.L.** does not mention, but I am crazy about it...) or **Lucinda**.

If this is the beginning of a long journey - well, we shall watch from the window and see what happens next!

THE INTERVIEW

Starting from the very beginning... where did your passion for music take its origins?

I came to music very late. Not coming from a musician family, there was barely any music at home. My parents had few discs though, so my musical souvenirs are a mix of Rolling Stone, Dylan and Bessie Smith. Nonetheless I was always singing... don’t ask me what! As I was seven Callas died. First shock. Music came all of a sudden through radio and TV to me. I was moved by the voice and the music. Linked or not, from then on I remember spending hours aside the disc player singing along with whatever I found home: Barbara Streisand and Ornella Vanoni (my mother is Italian speaking). I was a lonely child and a dreamer. I certainly did find through the music – and also through the physical experience of singing – a calming and comforting feeling. Then with my family I went to live in Asia and Africa and with the changes or new issues, I had no opportunities to focus on a musical education. The second musical shock was around 17 with Chet Baker’s magical “Let’s get lost” album. It’s a summer course in Italy, in Perugia, that made me rediscover the physical thrill of singing and changed my life.

You have a classical background, so how did you approach rock, jazz and all the other music styles which seem to have always belonged to you?

I've always mixed genres, pop, rock, jazz and classical. But it's true, I did focus on classical as I started to learn singing, technically speaking. For some years it was almost an obsession. A whole new world was coming to me, from Bel Canto, to Opera, German lieder, or French "impressionism" from the beginning of the twentieth century... So many breathtaking works to discover! I was studying architecture at the time and all those historical genres could find a dialogue with my architectural studies. Classical technique is really demanding. You have to do and redo a million times the same vocal movement till it gets natural. Sometimes even speaking was frightening the first years, so you imagine singing rock! But I am curious, and as soon as I felt I could start trying other ways, and learn through it, I did. I started to experiment jazz, and do with the voice all what is forbidden in classical music. It was scary at the beginning. Confusing sometimes, but always exciting. Whatever the style, music has the same rules. In the end the only thing that matters is emotion: how to deliver a feeling, how to be true, how to be free to express yourself. It took me time to find that freedom which can only be when you don't think about technique anymore. Then you are just one with your emotions to carry and offer to the public.

Is there any artist who influenced you more than others?

There are... so many. Jacques Brel for the power of interpretation, Camille for the poetry and humour, Chet Baker for the fragility, pureness and simplicity of the line, Shirley Horne for the overwhelming easy feeling, Tom Waits for the rough simplicity... But I am really eclectic, as long as I can feel the thrill. It can take so many different shapes: Cat Power, PJ Harvey or Dietrich Fisher Dieskau singing Schubert's lieder...

You have been a Chorus Professional Singer

at Lausanne's Opera for many years... how do you manage to handle «classical» tasks as well as your own personal tours and other music assignments?

Till last year it's been really perfect! Preparing the CD and working on music during the day and then on stage at night with the opera and the Ensemble Vocal de Lausanne. Only this last year I had to stop, to bring Oscar Louise on stage. Now that things are on, it's seems difficult to go back to a regular assignment with classical ensemble... But I'll only be able to do it for special occasions and concerts. I love that thrill of being immersed into one big human sound, made of so many individuals.

Can you tell me more about your debut album, Empty House?

This album is a miracle. The whole process. Nothing was planned. I was looking, beside classical, to find new ways to express my voice and myself. And it happenend. I stumbled on Michael Frei universe and 3 weeks later there was 20 songs to work on. I had no choice but to go and grow with it. Every step brought me in a new place. I'm just following a path that has his own rules. And it did carry me home. I was at a crossroad of my life, with heavy feelings to handle. This album has been a way to bring out emotions of my own without being personal. All those songs have a very strong link with the state of mind I was in, but none is really mine. A general theme goes through the album: the feeling of being trapped in one's own life. It carries emotions like solitude, emptiness, melancholy or misunderstanding. Whether the circumstances are social (Fourteen), political (Beyond the wall), criminal (For ever and a week) or personal (Absence, Empty house, Practically blue, Unhappy). One can have everything or nothing, but still have the feeling to be trapped in a life that was not chosen.

Artistically speaking, I was so lucky to cross

someone like Michael Frei (Hemlock Smith), who really understood my universe as if he was just reading my mind. He is a magician. Not only he understood the general feeling, but he found the way to express it with this radical simplicity that makes every song obvious. Also, he guided me on every crucial choice, in a total respect of my expression, leaving me the entire latitude to make a project of my own. We had the chance to record with amazing musicians such as Julien Feltin (he thrills me!) or Massimo Zampieri and above all the unique quatuor "Barbouze de chez Fior". We did record in 5 days, and almost every title on the album is the first take ever played together! But it was always the one were you could feel something special, a true emotion.

What happens when Oscar Louise hits the stage?

I come from the stage... Opera, Cabaret, Lieder. I love to transform myself and I am used to be someone else on stage. Being someone else has always been a way to free myself and paradoxically feel free to be what I truly am. Therefore it's not surprising "Oscar Louise" was chosen to be my artist name. The idea is to be the voice of someone else -not mine- on each song and



make something human and universal with each story. But with Oscar Louise, I quickly understood that I would have to bring something of my own on stage. I would have to be all those characters just being me. No false lashes and costume. Just me, bare nude with my feelings on stage, true and simple, as the songs are.

After this amazing album, what direction will you take in the near future?

I still need to hit the stage for a few more months, everything is very new to me; It continues to evolves and I am excited and truly love that experience. I am also hoping to cross other musicians and mix, share, let each song of the album find a way to develop itself. Then of course, I do think of the future, I write down ideas, songs, themes in relation with a new chapter of my life but everything comes for the moment in the shape of a nice white cloud I carry with me... We'll see when it rains again...

BIOGRAHY – MAIN FACTS

Coming from a classical background, Rachel Hamel gained a Diploma in Singing at the Ribeaupierre Institute and the Lausanne Conservatory. Since 2000 she has been singing as a professional chorister at the Lausanne Opera and in 2005 she joined the "Ensemble Vocal" conducted by Michel Corboz.

In the following years she has been on stage with a cabaret repertoire with the «Swinging Bikinis» quartet at the "Théâtre de Poche" in Vevey (2009) and at the "Casino Théâtre de Rolle" (2011). She has been on a jazz tour accompanied by the pianist Julien Galland (OYO, Lausanne 2010) and on another tour accompanied by Christophe Duplan (Casino de Paris 2011).

INFO

Oscar Louise: www.oscarlouise.com

Phénix Records: www.phenix-records.com

New Model Label: www.newmodellabel.com



Spaghetti Juke Joint: The Italians Who Invented the Blues

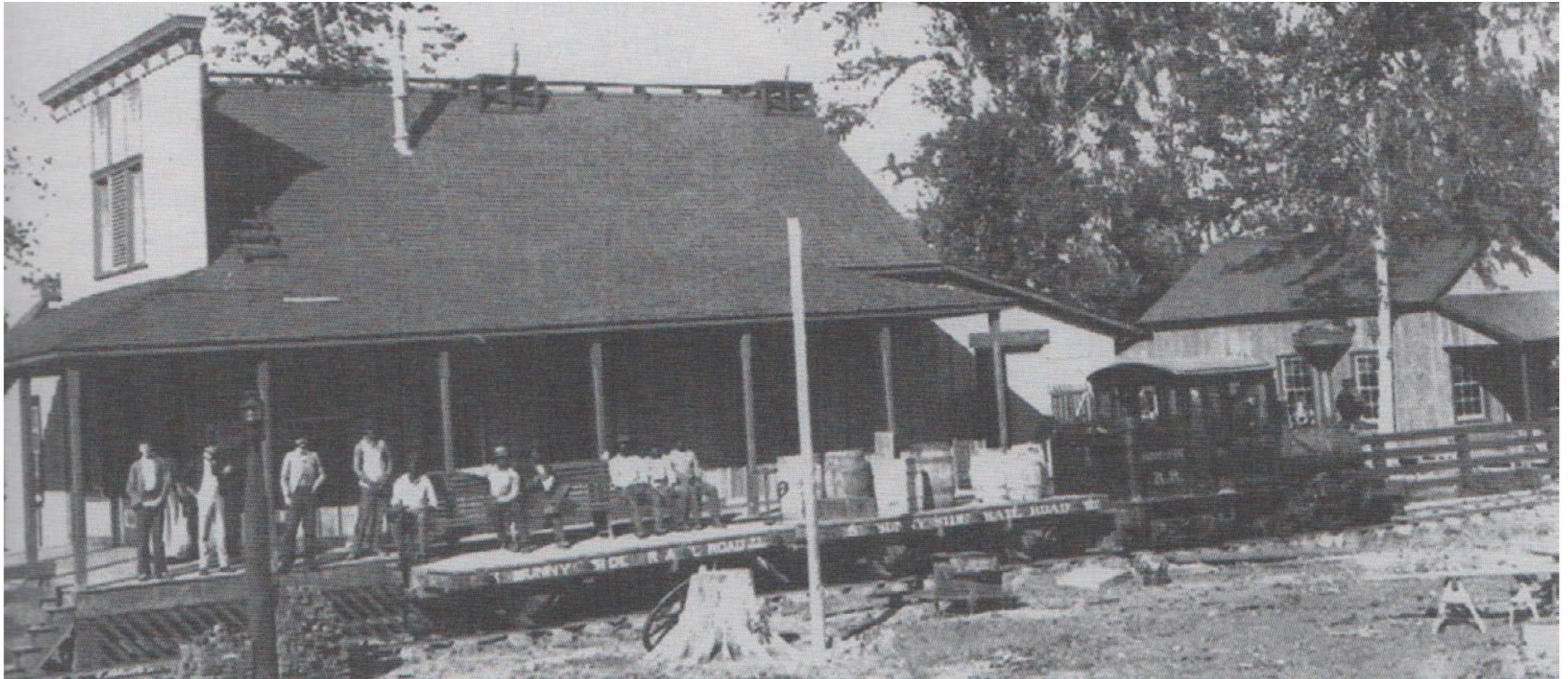
by Fabrizio Poggi

This is a real story, but at the same time it's a legend. It's a story about Italian farmers and fishermen that, looking for a better life, left their country to settle down in the cotton fields of the Delta. The first ones arrived in Mississippi in 1895. They came from Marche, Emilia, Veneto and Lombardy. Their life was difficult because of the extreme conditions they had to survive: the mosquitoes carrying malaria, the frequent floods, and, of course, racial discrimination made their existence very hard. Maybe you are asking the reason for this Italian presence in Mississippi. In 1865 at the end of the Civil War and the beginning of abolition of slavery, a lot of black people, already free even if just by word of mouth, left the cotton plantations to emigrate to the north of the States, leaving their owners "in difficulty". Replacing tireless workers like the African-American ones wasn't easy; thus, it came to some owners' minds to call the people who lived in very poor conditions but were rather expert workers in the fields: the Italians. They all were victims of a terrible trick. With promise of a better life, men without scruples made them enter illegally into the United States, and then sent them on a "biblical" journey to the plantation of Sunnyside near Greenville, Mississippi, the world capital of cotton. The Italians lived and worked in close quarters with the black people, and with them they shared misery and misfortune. There was no more slavery for

black people and not even for Italians, at least not officially, but their life conditions were like real slavery. They lived in poor shacks on the sides of swamps infested by mosquitoes. Malarial fever was widespread and a lot of children died. The burden of debts oppressed our poor emigrates who worked hard, but were unable to emerge from a life made of "insects, scanty food and non potable, green and stinking water". It would take years to free themselves from the yoke of slavery and racism.

GREENVILLE MISSISSIPPI
Sunnyside plantation marker
(left: little boy picking cotton)





The Italians were often treated, if it is possible, worse than the former slaves. And the African-Americans were the only ones who were gentle with them; they had passed through that hell, too. Together they withstood the racist vexations of the white leading class.

The Ku Klux Klan didn't persecute just black people, but also Italians. In the first decades of the 20th century, despite their sacrifice and their dignified misery, the Italians were considered just "ugly, dirty and bad". In addition, some of them had dark skin, like black people. In rural America, such as the state

of Mississippi, in that period of history it often happened that groups of fanatic racists burned the houses, the stock pens, the schools, or the harvest of some poor Italian family. Together with black people, the Italians survived not only this, but nature's fury: frequent storms and floods that destroyed their poor houses. And who knew that there was something that links us Italians to the African-American par excellence: the blues. We were there when the blues were "invented". In one book it says that "...outside Tribbett road, at Dean Plantation, there was a long wooden shed. In the first years of the 20th century, that was one of the places where

black people met for playing and dancing the blues on Saturday evening, and the sound of blues was taking care of the pain of the Italians' souls, too...". Naturally, the Italians didn't invent the blues, and nobody will ever know how much of those Italians there is in the "devil music".

Maybe little or nothing. Certainly the story of the "Delta Italians" is fascinating and proves that Italians and black people, living and working together, have suffered strain and pain which gave rise to their singing. And for sure, black people and Italians sang in the fields. Maybe each one sang his own song. But they

GREENVILLE MISSISSIPPI
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Sunnyside plantation

worked side by side in the same cotton fields, and perhaps the songs were mixed among themselves. Because music is like that; it is like the wind - it can't be stopped. And who knows, maybe as one legend narrates, an Italian really opened a juke joint somewhere among the cotton fields of Mississippi? And which name would have been chosen for the place if not "Spaghetti Juke Joint"?



STEVEN WILSON

Live at the Teatro della Luna, Assago (Milan), March 28, 2013

by Alberto Sgarlato

I had seen **Porcupine Tree** play live on their “*The Incident*” tour, so far their latest studio album, and I had not been impressed. What I had seen was a band literally “boxed” in its role, five musicians standing motionless within their immense stage lighting set and a rather manneristic video featuring “urban” imagery.

Then I happened to listen to the two live albums that the prolific **Steven Wilson** released shortly afterwards, “*Octane Twisted*” with Porcupine Tree and the solo work “*Catalogue/preserve/amass*”, and I began to wonder... Prompted by a certain curiosity, I also went to see the live performance of this new Steven Wilson project and most of the thoughts that had crossed my mind while listening to the two live albums were actually confirmed...

My first impression after watching the concert was that Wilson must have become rather fed up with Porcupine Tree, a project that on the one hand has achieved sounding success, both in terms of image and economic upturn, but on the other hand seems to be increasingly the same as itself. The little English genius feels like experimenting more and all his parallel projects go to prove this. In fact, the Steven Wilson who is offering his show at the Teatro della Luna in Assago appears to be much more smiling, relaxed, communicative and even playful. Even his vocal performance benefits from this, and sounds more brilliant, varied and less homogeneous, compared to the latest songs of the Porcupine Tree repertoire.

The band starts by pressing the accelerator fully down and opens the concert with “*Luminol*”, from their latest album “*The Raven that Refused to Sing*”. The initial “blow” is so powerful as to take your breath away. A couple of rapid strokes announce the start of the first song and Wilson enters a little later, just in time to receive a special applause. He stops at the centre of the stage, his arms lifted and wide open, in an iconic, unpredictable

and unexpected symbolic embrace with the whole audience. In *"Luminol"*, while bass and drums gallop through and the dry, cutting alternate picking are reminiscent of Rush of the 1980s, on the other hand the Mellotron crescendos, the edgy sound of the flute, the jazzy inputs of the electric piano undoubtedly refer to progressive rock music from the 1970s, and namely King Crimson and the Canterbury scene. These aspects underpin the whole concert - a heart-felt, intense homage to classic prog-rock in all its mightiness, but with the rhythmic concepts of today. The link between the lessons of the past and the novelties of the present is absolutely successful.

By the way, the aforesaid rhythmic section deserves a special mention – as I was watching Marco Minneman play, the first thought that crossed my mind was, *"this is the most amazing drummer I have ever seen"*. And I believe I have seen quite a good number of valid musicians play on stage, just a few yards away from me - from Max Roach to Neil Peart, from Billy Cobham to Phil Collins, from John Hiseman to Mike Portnoy... Minneman is perfect, he has got all that it takes - touch, energy, precision, speed and taste. Sadly, this is his last performance on this tour. Other commitments are going to remove him from Wilson's band and for the U.S. tour he is being replaced by Chad Wackerman, a drummer who has worked with none other than Frank Zappa. In other words, a guarantee. Minneman, left alone onstage, has the taste and the intelligence not to distress the audience with useless "proofs of strength", and performs a quick, playful, delightful solo that ends with a funny *pa-papa-pappa-pa-ppà*. Nick Beggs's excellent performance offers food for thought - Wilson, apart from his patent love for the 1970's rock, has also savvily surrounded himself with the best musicians from the 1980's new wave and electro-pop scene. As in Porcupine Tree there was Richard Barbieri, former keyboard



player of Japan, this new "Wilsonian" project features Nick Beggs, bass player of Kajagoogoo and Alphaville. And yet it would be limiting to confine Beggs only to that period, considering that in his curriculum he can boast excellent collaborations, recently even with Steve Hackett. On a couple of occasions during the concert Beggs applies himself to a complex, demanding instrument such as the Chapman Stick, apart from the percussions and all the choruses, also displaying his remarkable vocal talent. This gives life to tasty duos with Wilson on bass and Beggs on Chapman Stick. Also, it should not go unnoticed that, contrary to what happens with Porcupine Tree, in this new line-up Wilson often just sings, mostly plays the keyboards, and occasionally the guitar, more the acoustic than the electric one. He hardly ever performs a guitar solo,

bestowing all the honour on Guthrie Govan, who certainly is a perfect guitarist, in spite of his excessive strive for "high school acts" at all costs; it would not have hurt to rein in his virtuosity slightly more. Anyway, it would be pure folly to look for flaws or imperfections in a band that, apart from the above-mentioned Minneman, Beggs and Govan, includes a wind instrumentalist like Theo Travis and a keyboard player like Adam Holzman. Indeed, no offence to an excellent band like Porcupine Tree (also the rhythmic section Colin Edwin/Gavin Harrison is by all means perfect); but as regards the mastery of instruments we are quite in a different galaxy. Holzman showcases all his expressive scale with an intro to "Deform to form a star", on the piano all by himself, switching with ease and effortlessly from jazz phrasing to moments of

classical inspiration. During the concert, on the electric piano or the Minimoog, he offers upsurges of pure Canterburyan jazz-rock, but ultimately the Mellotron rules the roost, with Holzman and Wilson often engaged in double orchestral fillings. Travis punctuates with great formal rigour, but maybe a high-level wind instrumentalist like him should have been given more prominence. The final act of the concert is bold, to say the least, with 27 uninterrupted minutes of "Raider II", a sort of summa of the new direction of Wilson's project, ranging from prog to space rock, from metal to jazz.

On being called back on stage for the encores, before resuming to play, Steven Wilson starts with an interesting preamble. As many might remember, in the first albums released under the brand Porcupine Tree, the overdubbing of all the instruments was almost entirely left to him, with just a few guests contributing here and there. He comments that in those early albums there is still a lot of material he is fond of but he has not performed for years because he feels that it is not pertinent with the present history of Porcupine Tree, who had by then become a stable and established band. And here comes a present that everybody longed for but would never have expected to receive - an enthralling, hypnotic, involving, tremendously acid "Radioactive Toy" in which Wilson offers us the only actual guitar solo of the show, with a taste and class that only a handful possess.

Before leaving the stage, Wilson does not introduce the musicians, but calls each of them before him, and as they approach, a caricature with their name next to it appears on the screen. A bright finishing touch to a perfect concert.

THE MOTHERLOAD

Funk, Rock and energy from Motherpearl



"The Motherload" is the name of the album of **Motherpearl**, released in 2014. The album is recorded and produced entirely by the band themselves, in exception of three tracks recorded by Jakob Herrmann @ Top Floor Studios, and featured on the 2010 EP "Top Floor Sessions"

Combining the sweaty grooves from the roots of funk with the insane energy and stage performance of a modern hard rock band, Motherpearl want to take on any crowd, at

any time and any stage, showing an incredible musicianship either in studio or on a live stage.

"We want to put on one hell of a live show for all the music lovers tired of crappy musicians with lack of live presence" - says Motherpearl frontman Martin Brishäll. And it seems like Motherpearl are on their way to deliver.

Guitar virtuoso Mattias IA Eklundh (Freak Kitchen) and the monk of funk Paulo Mendonça (Tina Turner, Jeff Scott Soto) liked what

they heard and so decided to join the album. Former Europe guitarist Kee Marcello publicly praised the band's skills, and during a radio review by Tommy Denander (Michael Jackson, Eric Clapton, Jimmy Page, etc.) he claimed "[Motherpearl] is the best new band I've heard in years".

The release party for The Motherload has seen the band performing a very special semi-acoustic show at the prestigious 2112 Restaurant in Gothenburg under the eyes of his owner, Björn Gelotte (In Flames), and a wild crowd that filled the venue to its capacity.

Formed in 2006 in Gothenburg, Sweden, Motherpearl has grown over the years. What started as somewhat of a jazzier constellation, now sheds its skin as a fully formed rock quartet with its roots somewhere along the likes of Extreme, Mr. Big and Swedish prog-metal band Freak Kitchen. The result is as catchy and energetic as it is vibrant and fun.

As singer Martin Brishäll joined the band in

2010 the urge to start recording was so great that the band recorded an EP in November that year, aided by friend and producer Jakob Herrmann at Top Floor Studios, Gothenburg. Two years later and with a good response from fans and media, the band started the process of recording what was to be their debut album "The Motherload". Mainly recording the entire album themselves, apart from including the songs from the 2010 EP, the album grew over a period of about two years before Joakim Styren (Panorama Music), started the mixing process.

Released in May 2014 both the band as well as the new album has barely made it out of the gates, but as reviews from all over start to pour in, the future of this band looks more than promising. The band has also set a deadline for the next album to be released not more than one year from the release of the debut album.





Band: Motherpearl
 Album: The Motherload
 Genre: Funk Rock/AOR
 Released: 25th May 2014

MEMBERS

Martin Brishäll - Vocals
 Birger Wikström - Guitars
 Daniel Sjöstrand - Bass
 Gustaf Hedström - Drums

GUEST STARS

Mattias IA Eklundh
(Freak Kitchen)
Add. guitars on Posterboy
 Paulo Mendonça
(Tina Turner, Jeff Scott Soto)
Add. Guitars on Simon Says
 Martin Svanström
(Svanström, Erik Gadd)
Sax on Waste My Time

CREDITS

All songs were recorded at Motherpearl HQ, Gothenburg, except tracks 3, 6 and 8 which were recorded at Top Floor Studios in 2010 by Jakob Herrmann.
 Production by Martin Brishäll & Motherpearl in 2014
 Music and lyrics by Motherpearl
 Mix by Joakim Styren @ Panorama Studios
 Master by Daniel Muhr @ Mastringshuset.se
 Cover artwork by Ferhat Deniz Fors

TRACKLIST

01 Showstarter	4:26
02 Posterboy	4:01
03 Silver Spoon	4:31
04 Ropes and Dreams	3:44
05 Sooner or Later	4:45
06 Supervisory Man	3:39
07 Waste My Time	3:53
08 Voodoo Queen	4:13
09 Simon Says	3:58
10 New Home	3:54

YOSSI SASSI

Desert Butterflies

by Athos Enrile

Desert Butterflies Yossi Sassi

The album I'm talking about today is *Desert Butterflies*, from Yossi Sassi, a founder of the metal band Orphaned Land, in this case full "owner" of the project.

I've never done research on the music of Israel, and I do not know what kind of fervor sound is in place, hidden - or enhanced - by problems of social and political nature, so important to be able to influence artistic and cultural aspects that are often the way escape to the serenity and personal revenge.

It 'was then with curiosity - and the next surprise - that I approached an unknown world, which sees an absolute star - Yossi Sassi - genius of the instrument, capable of inventing what for me is the first example of



guitar / bouzouky, time into a single “body”, but careful enough in promoting the choral expression at the expense enterprising staff. Eleven tracks to make a disc conceptual, focusing on the new challenges that escape from the daily routine in an effort to create the conditions for a future based on a better quality of life, and it is these concepts that unite the souls of every country, even those in apparent state of peace.

The music offered is something amazing, definitely a novelty for the Italian public. The combination of rock and prog lines to the specific culture of the place of origin create an unusual sound, where ethnic acoustic and electric folk are added to the side, creating a product is not common, varied and refined.

Yossi uses 19 different types of guitars, with the aim to enhance the details of his music, taking care of every facet that accompanies the melodic verse, those oriental and the “hardness” that only a power group manages to achieve success and to share with.

And in this music that comes from Israel, there is also an Italian presence, for the participation of “our” Mariangela Demurtas, Yossi mentioned in the interview below.

Difficult to provide a traditional location for the proposal of Sassi, and maybe the follow video will clarify the ideas, but I want to emphasize how what we often go to look for - a new sound - is that contained in *Desert Butterflies*, an album that could open the door to a parallel conception of Music, a container waiting to be discovered and shared.

 **OFFICIAL WEBSITE**
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 **“COCOON (Official)”**
(click on title to view the link)

 **“BELIEVE (Official)”**
(click on title to view the link)

Interview

How would you describe your music for the Italian public and for those who do not know you?

The music is a merger between roots and folklore from around the world, especially oriental and Mediterranean roots, fused with contemporary music, with emphasis on rock. It's a mix of oriental rock with world music, and the journey you go through is diverse and intense.

How was borne your passion for music and what were your most important musical references?

I was born into a family of music. My father was 4th child out of 10 brothers and sisters, all of them play musical instruments or sing, or doing both. My grandfather Yossef Sassi (I am his namesake) was a Bouzouki and Oud player, and teacher of Arabic scales - makamat. My influences were my family, my father especially, and music from all around the world - from Dead can Dance, to Joe Satriani, through Dream Theater and up to Omar Faruk Takbilek.

You are considered a guitar hero, but what emerges from listening to your music is a sound overall, as a team: am I wrong?

Indeed, there is a clear sense of a band. I am used to work with other musicians, perform and cooperate in groups. In my solo group it is a team sound, although I compose and arrange the songs, still each and every talented musician brings his color and style.

Can you tell me something about this new album, “Desert Butterflies”?

The new album ‘Desert Butterflies’ was recorded in 4 countries and 3 continents, actually including a singer from Sardinia, Mariangela Demurtas (Moonspell, Tristania). It features musicians and good friends such as Marty Friedman, Ron ‘Bumblefoot’ Thal (Guns’n’Roses) and many more. I play 19(!) different guitars there, and all songs are part of a concept album, about the routine, following your dreams, and leaving the familiar to new big challenges.

In one song there is an Italian singer, Mariangela Demurtas: how started your collaboration?

Mariangela is a great singer and amazing person. We met few years ago in some festivals, and I was impressed by her voice and stage performance. I also have some Italian blood in me (quarter Italian, from my father’s side), maybe that’s the reason we connected well. Ever since we kept in touch, and when I was working on the song ‘Believe’, I was looking for a singer to sing in Spanish or Italian, and she was the first to come in mind. She gave an amazing performance on the album, as well as in live shows, when we play together.

I was intrigued by the Bouzouki-Guitar, your invention: can you tell me about it?

It’s one body, 2 necks, 3 souls / instruments - Electric, acoustic and bouzouki guitars in one instrument. In 2011, I decided to plan

an instrument that would later become an embodiment of my musical journey. I had a clear need for an efficient way to switch between the acoustic Greek Bouzouki to my electric guitar, and after many tries and hard work, it gave birth to the “Bouzoukitar” - a unique instrument that combines a traditional Greek mandolin (Bouzouki) with an electric solid-body guitar. Together with Luthier Benjamin Millar, I was able to transform this design into reality.

Could you tell me something about the state of music in your country?

Sadly, music and culture in general are not as big as I would hope them to be in Israel. Coming from a region undergoing struggles and disputes, sometimes music steps aside to more urgent issues. But that’s also the reason why it’s so important for me to do music in my country, and for ALL the neighboring countries - music is the true universal language that bridges between people. It has the power to unite people where politicians fail. And that’s where I pick up the guitar and do what I love to do best!

Is there any chance to see you soon in Italy, for a presentation of your album?

Sure! We’re working on some dates for Europe, and Italy should be included. I’ve already toured in Italy with my previous release ‘Melting Clocks’, in Prato and Milano, and hopefully will be back soon. Grazie!

*Singer-songwriter, actress and performer,
Serena Finatti is a full-round artist.*

SERENA

...more than ever



Serena Finatti gives birth to “Serena più che mai” (Folkest Dischi, distributed by CNI, on [iTunes](#) and Italian stores): first solo album after more than fifteen years of experience as author, composer and singer of her project Deja. The title, “Serena più che mai” (which means *Serena more than ever*), hints at a newly found balance, both artistic and human: a sort of point of arrival, from which to set sail again on a new, sunlit journey capable of reflecting her personality as a songwriter and full-round artist, among references to jazz and classical music, uneven time signatures, Balkan and oriental nuances, refined pop songs and *a cappella* pieces, where the fun and curiosity of an artist experimenting with her instrument are shown aplenty. A real kaleidoscope of styles and genres, reread and relived in a very personal key.

This project is the result of more than a year and a half of writing, revising and arranging, and gathers glimpses of life, experiences, emotions, travel notes, everyday and uncommon vicissitudes. Almost a voiced diary. Of the ten songs, nine were written by Serena, arranged with the help of Andrea Varnier and Mauro Costantini (who respectively also play guitars and piano on the album), while “La Camera dei Strafanici” is by Ares Movio, a prematurely passed away Friulian songwriter.

A rich, dynamic and sumptuously arranged record, thanks to the presence of a string quintet and the participation of world class musicians: Quartetto Pezzé is a well-known Italian strings quartet (Nicola Mansutti violin, Lucia Clonfero violin, Elena Allegretto viola, Mara Grion cello); Simone Serafini at bassoon and electric bass guitar; Ermes Ghirardini at drums and percussions. As a valuable guest, the Canadian singer-songwriter Matt Epp, with his warm and full voice enriches “Homeless”, singing with Serena, in a really heartfelt duet.

Different are the colours of this faceted album: from the jazz flavor of “Sospesi Qui”, to the polyphonic *a cappella* “Serena più che

mai” and “Homeless”; from the refined pop of “Incantata dal cielo”, to the delicate and intimist songwriting of “Divenire”; from the odd, Balkan time signatures that spice up “Le Cirque des Animaux”, to the almost progressive rock that echoes in “Sorriso”.

The first single from the album, “Incantata dal cielo”, features also a videoclip, directed by Chiara Cardinali. An evocative video for a very intense song, with a strong environmental message.



ITUNES

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“INCANTATA DAL CIELO”

(click on title to view the link)

SERENA

Singer-songwriter, actress and performer, **Serena Finatti** is a full-round artist. Her training is diverse and unconventional: she studied singing (jazz, lyrical and indian), piano and composition as well as acting and theatre. She’s always been curious about everything that produces a sound, and so she’s mastered a wide variety of styles and forms of expression.

As an actress and writer of her own songs and theatrical plays, Serena has spent most of her life in direct contact with the stage and the children’s theatre. In 2006 she started collaborating with Andrea Varnier, transforming her long-time project Deja (a band with six members at the time) in a voice and guitar duo, à la Tuck & Patti. Their first cd “Distratti dal vento” was published in 2007 by *fingerpicking.net*. In September of 2009 Deja won the “Singer-Songwriter Contest” at the Open Strings Festival in Osnabruck (Germany), the prize consisting in the production and promotion of a cd for the well-known *Acoustic Music Records* label. And so, in November of 2010, “Laila” saw the light, recorded by Sándor Szabó and produced by Peter Finger. In May 2011 Deja got their first international tour, with concerts in Hungary, Romania and Czech Republic, with Sándor Szabó: the response of the audience was enthusiastic, and so the following year (2012) they had the opportunity to tour Germany, along with Timon Hoffmann, Matt Epp, the duo Soham (Christian and Dalila Laborde) and Peter Finger.



Oceanic are:
Gal Shochet – Drums, Percussion, Backing Vocals
Or Lubianiker – Bass, Additional Guitars
Amir Manber – Guitars
Idan Liberman – Vocals, Guitars

OCEANIC “City of Glass”

by Athos Enrile

It's just released the debut album of the Oceanic, prog-metal band born in Israel. The guitarist/vocalist and leader Idan Liberman told us something about the project "Oceanic" and the new album "City of Glass".

The Interview

How and where was born the band? I ask to you a little history for the Italian public.

Oceanic was formed in 2009, though Idan L. began performing songs under the name Oceanic already in 2007! We've had some lineup changes over the years, but the current lineup is the best yet! In the past we have performed in ProgStage 2012, Israel's first international prog-rock festival, and opened for Swedish prog giants Pain of Salvation in their 2013 Israel show. From 2012 we have been working with oriental rock pioneer Yossi Sassi (founding member, Orphaned Land), and currently an esteemed solo artist in his own right. In late 2014 we have released our first album *City of Glass*, and can't tell you how excited we are. We can't wait for you to hear it.

Where come from your love for prog-metal music?

Well, each one of us is a fan of different styles of rock and metal (and music in general). Some of us like the rollercoaster compositions of *Symphony X*; some of us like the dark journeys of *Opeth*; some of us like the textures of more modern djent/ prog bands, like *Animals as Leaders* and *Skyharbor*. I guess what's important is not to be tied down to any specific set of rules. If the song needs to be a simple 3-min song, let it be that way; if the song needs to be a 12-minute epic journey, let it be that way. We are just servants of the music.

What is the soul of "City of Glass"? Is it a concept album?

Good question! It wasn't written as a concept album, but in a way there is a common

thread to all the songs. They're all about being a young person in the early 21st century. Some things resemble science fiction, some remain the same; some things are about what's inside, and some things are about what's outside all of us, what's common to all. All in all, all the songs are about change – we're changing, faster than ever, and *City of Glass* is a moment within that change. By making this album we tried to lift our heads up and say "Hey everyone, just look around for a second, see who we are and where we are now, today."

What happens at your concerts?

Emm... people head-band, drink beer and/or smoking reefers, and just have a good time. Sometimes they sing the lyrics as well.

What do you think about the state of music in your country?

Well, that's a painful question. Israel is PACKED with talented musicians and good bands, but there are few good places to perform and crowds tend to stay at home after a hard day's work. But good things are happening. The scene is getting bigger, slowly but surely. And besides, you gotta keep rock'n'rolling even if no one else cares. What else is there?

Will be possible to see you play in Italy, soon? I sincerely hope so. We're starting to think about a European tour, maybe in late 2015/ early 2016. In the meantime, follow us for updates at <http://oceanicband.com>

What do you have planned for the future?

Well, first and last – to keep the music going. But more specifically, to get as many listeners as possible to our first album, *City of Glass*. We may not be objective, but we think we've done a good job (ha ha!). Besides, I'm working on new songs in some dark alternative guitar tunings, and learning how to play the banjo, because banjos can be rock'n'roll too!



City of Glass

A Scanner Darkly 06:42
Wind Up in a Barrel (Tribute to Walter) 05:17
lyrics
download
South of Heaven 04:23
Enter 05:13
Clouds 05:05
Fish You Shouldn't Eat (Part I) 02:07
These Countless Hours 04:16
HMS Beagle 06:55
Eva the Cat Doesn't Sleep 04:28
Oceanic 07:36

Oceanic's anticipated debut album "City of Glass," produced by oriental-rock musician Yossi Sassi, formerly of Orphaned Land and an acclaimed solo artist in his own right.

credits

released 31 October 2014

Written by Idan Liberman

Produced by Yossi Sassi

Additional Musicians:

Yossi Sassi – Additional Guitars, Backing Vocals, Bozokitara

Idan Harat – Guitars on tracks 1 and 3

Eva the Cat – Meows on track 9

Engineered and Mixed by Liron Shaffer at Bardo Studios, Ramat-Gan, Israel, and Piloni Sound and Vision (Zaza Studios), Tel-Aviv, Israel.

Mastered by Michael Fossenkemper at TurtleTone Studios, NYC, USA.

Photography by Ofir Abe, ofirabe.4ormat.com. Art and design by Adam Nishma, nishma.info.

INFO

<http://oceanicband.com>
<http://youtube.com/OceanicOfficial>
<http://facebook.com/OceanicBand>
<http://twitter.com/OceanicBand>

GIANNI and his KORG

by Gianni Leone

CX-3



This story starts in the second half of 1984. It was my first time in Stockholm. My ex band mates from Il Balletto di Bronzo, Lino Ajello and Marco Cecioni, owned the Humlan recording studios, located downtown. There was a lot of ferment in those studios. I would often record songs of mine, or play keyboards and sing in various productions. I even had the chance to play in two albums by an Iranian band that made records in Sweden to be marketed in their country of origin, quite an unusual experience! Sometimes we would

have fun playing “sexy” or grotesque versions of songs of any description, including those of Il Balletto. Obviously I had at my disposal all the synthesizers that were popular at the time. One day at the end of December I accepted a proposal from two guitarist friends, a Swede and a Pole, to join them on a gig of four consecutive days in a pub in a town in the south of Sweden, Skövde. In no time we put together a repertoire all based on songs by the Beatles, the Rolling Stones and other historical bands from the 60’s and

70’s. I decided to bring my Korg CX-3 organ, a Hammond emulator that was handy and had a good sound output, so it was perfect for the occasion. When I got back to Ajello’s house in Stockholm, I leaned the keyboard to the wall in my room and left it there. A winter went by, one of the coldest, iciest winters in years, with frequent peaks of -20° C (-4° F). Between the end of April and the beginning of May 1985, as the ice was finally starting to melt, the Humlan studios were dismantled because the entire building had to be

demolished and be replaced by a shopping mall. I managed to record some of my stuff (the as yet unpublished songs “Discoclub”, “Un’eccitazione nuova” and others) working at them at night, on my own, literally until just before the bulldozers came. In the meantime the CX-3 was still there, at Ajello’s house, leaning on the wall. Snubbed, forlorn and forgotten.

When I left for Italy, some time later, I did not even consider bringing the organ with me – as usual, I was already having a hard

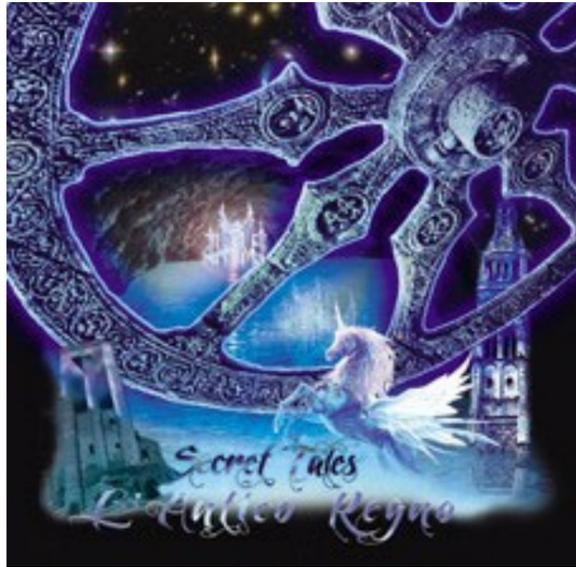
time fitting everything in my luggage, what with all my clothes, personal belongings and presents, you can imagine! Today, looking back and recalling the mood of that period, I can understand the reason for my lack of interest in that instrument. They were years in which we keyboard players were constantly bombarded with cutting-edge technologies of all kinds, and increasingly sophisticated and versatile synthesizers that could generate amazing sounds. This led to the aberration of considering the Hammond, in spite of its irreplaceable and incomparable sound, as “old”, outdated and linked to the past. If such was the attitude to the “original”, just imagine then what one would think of a “copy”, within limits of course. And yet a few years later something strange and unpredictable happened. There was an increasingly insistent talk about Rock, analog instruments, “vintage” sounds, Hammonds. This magic word slipped even in the vulgar, unworthy, foul mouths of cheap singers who until the day before had sung seaside tunes, coarse drinking songs, town festival songs. All of a sudden, following the rediscovery of a certain Rock taste between the 80’s and the 90’s, these people had the cheek to propose and recycle themselves in a more ...“captivating” light (at least in their intentions). Poor Hammond, debased to a mere freakshow to be presented in grand style to the worst individuals in the most squalid Saturday night TV shows and employed in the record productions of small, big and cheap singer-songwriters whose songs were commercial in the pejorative sense! I had had a Hammond organ (an L-222 model) since 1970, with which I had composed the songs of the YS album – the very first compositions in my life, for that matter. With Il Balletto di Bronzo I had brought it to every single corner of Italy, from Val d’Aosta to the far South; but from the mid-70’s, after the group disbanded, it lay in the garage, covered by a plastic dust sheet. Same fate for the mammoth Leslie. I

was taken by an irresistible urge to bring it to a new life. Once it had been carried up to the attic with the help of three stocky guys, I started to examine it carefully. It was not so damaged after all. It was 22nd February, 1995. As I opened it, all sorts of things came out: feathers (like the ones I used to throw liberally to the audience during the concerts in the early 70’s), confetti, authentic “vintage” cobwebs and even a mummified little mouse (il Balletto had lived for about a year and a half in a farmhouse in the outskirts of Rimini). I took it all apart and started to restore it – I puttied the wooden part, painted it with mordant and revarnished it; I managed to find some spare parts that were already unobtainable in 1975 from Marco Montaruli, one of the greatest experts, a collector and seller of Hammond organs; I replaced the damaged bits and a few broken keys (at the time of the Balletto I used to wear eight rings on each hand and at every concert the keys were strained to the limit, as were my hands: I recall that one day at the Altro Mondo in Rimini the keyboard was all dirty with blood...). As for its electronics, I sent for a real “authority” in this field, Cesare Bernardini, the ultimate and unique expert of musical instruments both modern and vintage; in fact, even clients from abroad go to his laboratory in via Val di Non 94 – luckily just only 200 yards from my house as the crow flies – to have synthesizers and any sort of device repaired. The repairs lasted for months. Finally, the masterpiece! But let us go back to the Korg CX-3. I had carelessly left it behind in Stockholm in ‘85. A few years later, though, I repented bitterly for what I had done and I tried to recover it - too late. So a hectic research began, but unfortunately nothing came out of it; by now the instrument had long gone out of production and whoever had one held onto it, because the CX-3 is a good Hammond emulator and it is extremely handy and light. And then, if anything, it was THE FIRST one. In fact, it was put on the market in 1979 and

it is still sought after and appreciated by collectors from all over the world. Actually, the electronic Leslie leaves much to be desired; incredibly enough, it lacks both vibrato and reverb, important to reproduce some typical sounds; the percussion is not amazing, either. On the other hand, it is possible to reproduce and adjust the “click” for each key, a real finesse for those times. Finding one had become a matter of principle, a challenge to myself. On the night of 25th September 1997, during a concert in Naples, I heard one being played live by an old friend of mine, Ernesto Vitolo, who had connected it to a real Leslie, and the effect was just great. Years went by. Let us move to 2006. I found out that in a big store in San Marino they had one available, dating back right from the mid 80’s. It was not in perfect shape, as many as three drawbars and two switches were missing... Never mind - I mailed off the money and after a few days it was delivered to my house in Rome. What a thrill ! I immediately started to restore it: I removed the varnish on the wooden part; then I proceeded with putty, mordant and shellac applied by hand with a pad. Obviously for the technical part I relied on Cesare Bernardini. I asked him to modify some features, e.g. emphasize its percussion and distortion. Unfortunately the drawbars and switches were nowhere to be found - Korg did not have any, nor did any private owners, and spare parts from other keyboards would not fit... Months went by. What could I do? I called up a friend of mine, Michele Bon, keyboard player of Le Orme. He can take apart a Hammond and put it back together in just a few days remaking it even better than the original, a real “wizard” of electronics. Hurrah, he told me he had something that could do for my CX-3! I met up with Michele on the 12th of October 2006 at a concert of Le Orme in Rome. Being a person of rare and exquisite kindness, he had remembered to bring me the spare parts for my Korg. Of course they were not the originals and they

needed to be adapted. While I remodelled the plastic parts with abrasive paper, a cutter and trichloroethylene, recreating also the numerical sequence from 1 to 8 on the back of the drawbars, the “legendary” Bernardini set up the electric connections and assembled all the various parts. We worked at it for a few weeks and finally managed to pull it off. I immediately started to bring my Korg with me at the concerts, it was working, finally! In the dvd of Il Balletto di Bronzo “Live in Rome”, distributed worldwide by Black Widow Records... (www.blackwidow.it), I use it very often and you can see some nice close-ups. Of course it cannot be compared to the performances of a Hammond/Suzuki XK-1, a Roland VK-8, the new Korg CX-3, or even better, “prodigies” like the Hamichord and the KeyB (actually, I am thinking about it...). Not to mention the greatest and unequalled instrument, The Real Thing, that is the Hammond itself. But then how shall we deal with issues such as personal history and “emotional bonds”?

News for Ears and Eyes



SECRET TALES "L'ANTICO REGNO" Black Widow Records

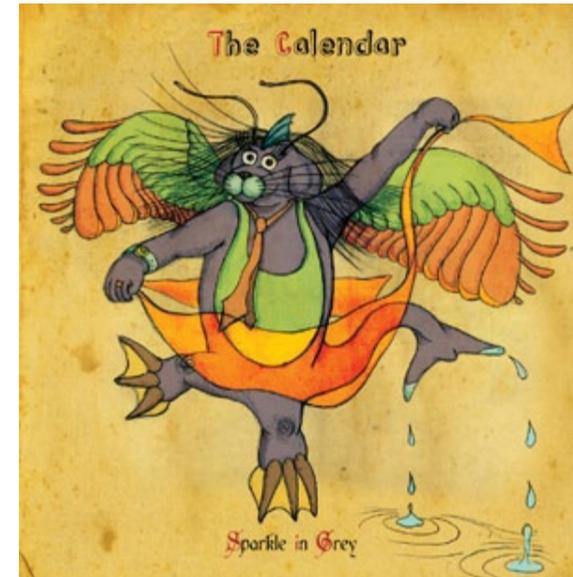
Secret tales of an enchanting journey that takes place over time in a kingdom disappeared from who knows how long. Kings, queens, princes and princesses, fairies, witches and magical and grotesque creatures rotate with their stories in a fabulous location, where the figure of the demiurge-Unicorn overhangs and protects everything and everyone, from the monstrous Faust to the sweet Elf. Emotions

without boundaries, to other infinite universes ... The charm and enchantment of soft and dreamy music, full of fabulous side dishes and lyrically supported by parts sung in Italian, English and French by Princess Tiziana Radis: the debut album of the Secret Tales is an imaginary sound that turns his gaze to the ancient traditions of Celtic folk-medieval, alternating dark atmosphere and refined symphonic progressive melodies... A work of great emotional impact !



RUNAWAY TOTEM "VIAGGIO MAGICO" (double CD) Lizard Records

Fantastic live concert of RUNAWAY TOTEM on a double CD, recorded on May 2013. A ritualistic trip of this historical Italian band (one of the best projects around Italian prog from '90 years) with a magical sound between psych-ethno-jazz-rock, with echoes of Magma, Zappa and others but really original, in the spirit of gold seventies music and live concerts. Now Runaway Totem is an amazing orchestra, without boundaries.



SPARKLE IN GREY "THE CALENDAR" Lizard Records

One year after Thursday Evening (2013), an album characterised by loud sounds and a rebellious ideal, Sparkle in Grey are back with The Calendar, which began to take form as far back as 2007, just two years after the band was born. The development of this previously announced 'acoustic work' takes its basis from the classic guitar of Alberto Carozzi (except from the opening and closing pieces), on top of which the violin

and viola of Franz Krostopovic have progressively been layered, the electronic inserts and the field recording of Matteo Uggeri and, finally, the bass, a touch of glockenspiel, percussion and kid's organ by Cristiano Lupo.

Moreover, other musicians provided important contributions to the final arrangements: Letizia Sechi on clarinet, Francesco Giordani on the organ, Alessandra Spinetti on cello, Marco Dalpiaz on double bass, Alessandro De Nito on piano and Alessandro Pipino of Radiodervish plays the harmonic saw.

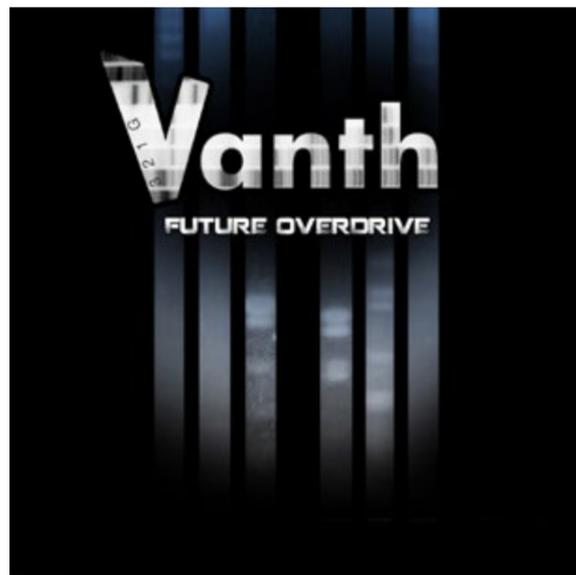
The overall sound of the The Calendar is airy and ever-changing, accompanying the movement of the seasons from which transpires a delicate poetry, open to minimalist experimentation, like drops of water that find their way on glass, hair that has been bleached softly by sunbeams, leaves scattered around a court, and nights that consume the feeble lights of sunsets.

Whereas calendars typically enter our houses every new year, this rather special calendar will make its appearance just in time for the summer solstice, when days are close to never-ending.



HABITAT "UTENSILIOS Y ARTILUGIOS" Lizard Records

Another magical journey, inspired by Genesis and Yes, with the delicacy of original melodic delicacy of the South American prog!!!



VANTH "FUTURE OVERDRIVE"

Shunu Records

Vanth project is born in 2006, with a constant and systematic evolution, starting from roots of music to walk into the future. Today, evolution of Vanth's DNA is 100% complete, built crossing electronic music genes with pop and metal atomic structure. Acquiring in its database the best parts from every kind of music, Vanth absorbs all of this, mutating into a musical genre that still doesn't exist. Future is today.

Vanth are born in Florence (Italy) in 2006, as a one-man-band by Ace. The sound of the band is new, fresh, positive, electronic and rock.

In 2008 a real lineup completes the band and first EP "Extend Eternity" is released. The CD portrays a second dirty vocal next to Ace.

In 2009 a new evolution moves the sound towards a more modern synth-rock, keeping a single main voice. Ace moves to Göteborg so the band lives between Florence and Sweden.

In 2010, with Lou as a new bass player and Nyar on the drums, the band records the new EP "Parallel Overdrive", prelude to the debut "Future Overdrive". The new EP contains 3 songs that will be included in the debut and 2 b-sides.

In 2011 Walter joins the band on the guitar, while Vanth promote Parallel Overdrive.

Between 2012 and 2013 Future Overdrive gets refined and mixed with the band signing for Shunu Records in 2014.



ANNOT RHÜL "LEVIATHAN"

Black Widow Records

Annot Rhül is the studio project of Sigurd Tonna. Whenever inspiration comes to him, he makes demos on his laptop, gets friend to play things he cannot (fx drums) and creates the rest from there with input from friends. The music is inspired by music from the 60s to nowadays.

Annot Rhül likes music that serves as vessels to transport the listener to other places, in inner and outer space.

a limited edition in white vinyl + poster + booklet will be available too.



AIRPORTMAN "DAVID"

Lizard Records

Airportman presents "David", an instrumental-sensorial project based on overlapping improvisations.

The aim of this project was to allow each member to express his feelings in absolute freedom, by means of several languages such as music, theatre and visual arts.

Starting from a common point of view, they added their own piece of story and their

most secret feelings, using music, text or images - often without any explanation or clear reason. This is David: a complex and visceral world of sounds, made of microcosms, fears and anxieties.

David belongs to everyone, but is something different for each of us.

David is a view in the wreckage of our society, a faint light, a breath and a jump into the void.

Goodbye David.

"Underground art taking off from an airport beyond the clouds" (Enrico Ramunni)

"....much more than post-rock".



POSTO BLOCCO 19 "MOTIVI DI SEMPRE"

Lizard Records

Long-awaited album from POSTO BLOCCO 19!

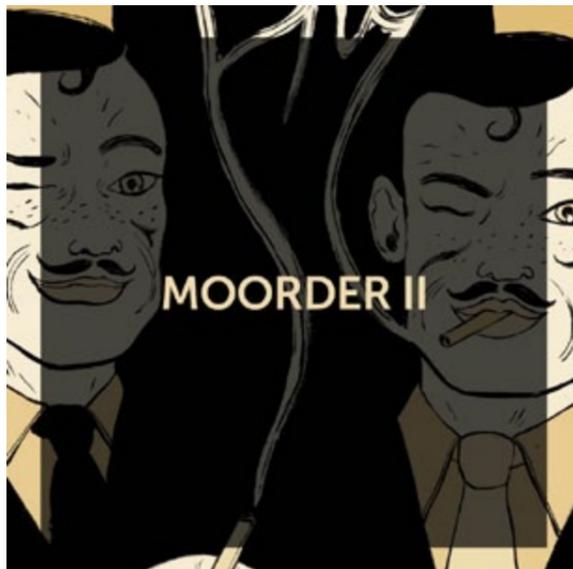
The band is born in 1972 around the leader Raimondo Fantuzzi (guitar, vocal), but just with only a 45 rpm record dated 1981. Now the first official album "Motivi di Sempre": 6 tracks full of the magic of classic Italian prog-rock sound, close to the textures of PFM and keyboards progressions of Banco del Mutuo Soccorso, with sweet melodies and pastoral moments. Special guest in "L'Ultima Acqua" the fantastic voice of Bernardo Lanzetti (historical singer of PFM).

A must for every prog-fan who loves the best Italian progressive rock that has made the history of Italian music!!!



LAGARTIJA
"AMORE DI VINILE"
Lizard Records

Third album for the young and appreciated band LAGARTIJA, appreciated for the prog-jazz-rock atmospheres. Now "Amore di vinile" is a eight pieces mosaic of melancholy songs which differ from the previous album "Particelle" for the songwriting vein, with the excellent voice of Sara Aliani, ever in vintage style (Fender Rhodes, Farfisa organ, sax are ever typical in the sound of Lagartija)



MOORDER
"II"
Lizard Records

Second album for this amazing instrumental project, led by the guitarist Alessandro Iamborghini. Moorder is a quintet ensemble with guitar-drums-bass-trumpet-tuba. Around Cuneiform style zone Moorder assemble with visionary talent Crimsonic sounds, jazz-rock and Zappa (with a touch of Zorn)



THE BAD MEXICAN
"DUE"
Lizard Records

The return of THE BAD MEXICAN is a new amazing trip. A stunning and original trip with different atmospheres. A kind of psych-jazz-rock sound, from the eclecticism of Mas Volta and Diablo Swing Orchestra and hypnotic disgressions to Morricone's cinematic tensions. 10 tracks beyond the boundaries of conventional



IL TEMPIO DELLE CLESSIDRE
"LIVE IN SEOUL"
(Double DVD)
Black Widow Records

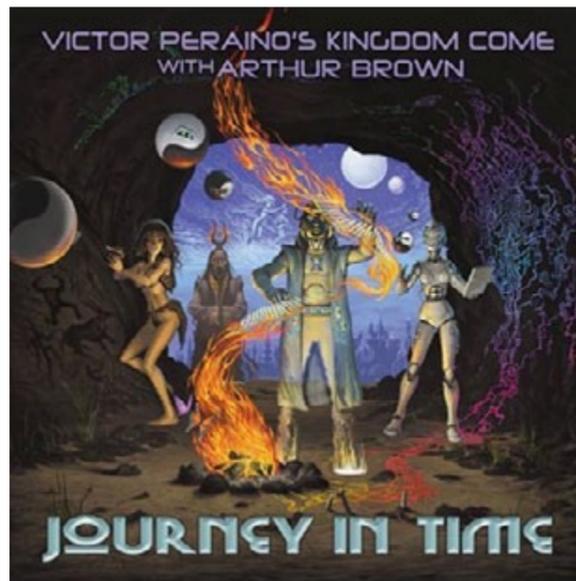
Saturday October 8, 2011 was the day Il Tempio delle Clessidre performed for a large Korean audience at the Sowol Art Hall in Seoul, brought to Korea through the efforts of Si-Wan Seong, Korean DJ and music producer working with his friends at Black Widow Records.

The band is the brainchild of keyboardist Elisa Montaldo. As a young teenager, Elisa spent a lot of time at the Black Widow shop in Genoa exploring all musical genres and developing a love for Italian Progressive music of the 70s. In 2006 she met Stefano Galifi, aka "Lupo," the vocalist from the legendary Museo Rosenbach. they began to form a band that would play the renowned

Zarathustra live. Finally in 2008 they enlisted fellow Giulio Canepa (guitar), Fabio Gremo (bass), and 19-year old drummer Paolo Tixi to form Il Tempio delle Clessidre (The Temple of the Hourglass), their name a reference to a section in Museo Rosenbach's Zarathustra. To recreate Zarathustra live is definitely a labor of love and a tribute to Museo Rosenbach and I think that the result is better than the original. The music is complex, and given that the band can only gather once a week to rehearse, their hard work and dedication is a testament to the high quality of their performance.

After their 45-minute Zarathustra performance, the band took a 10-minute break to change costumes and returned to play most of their debut release. Now we were able to experience a different side of the band, from quiet Paolo Tixi of Il Tempio delle Clessidre duets with Lupo and Elisa to contemporary organ and synth drenched masterpieces without any obligatory drum or guitar solos. At the end, the audience would not let them go, so for their encore they played a final song from Zarathustra that elicited a resounding cheer. The audience loved them! They were clapping and cheering. After the encore, the band lined up for a "curtain call." I fully expected them to receive a bouquet of flowers, as the audience was that enthusiastic!

What a perfect way for the band to end on a high note! I am so grateful that I could be part of it as well. From the opening chords and mournful Mellotron to the friendly reception. May Il Tempio delle Clessidre continue in this direction and reach larger audiences everywhere.



VICTOR PERAINO'S KINGDOM COME
With ARTHUR BROWN
"JOURNEY IN TIME"
 Black Widow Records

In the 70's Victor Peraino recorded on Polydor Records in England with the father of theatrical rock Arthur Brown, know for his million sell hit "Fire" Arthur Brown's Kingdom Come "Journey" was critically acclaimed as a landmark, in the music industry the first recording to feature a drum machine. Victor played keyboards. mellotron. moog synthesizer. vcs3, theremin & vocals on this ground-breaking

album. He also worked with such notable artist as Queen, Manfred Mann, Dave Edmunds, Brian Eno, Daevid Allen of Gong , Hawkwind and The Edgar Broughton Band. After Arthur Brown's Kingdom Come disintegrated following the release of the wonderful "Journey", US keyboard player Victor Peraino somehow retained the name, releasing No Man's Land in '75 under the name Victor Peraino's Kingdom Come, reissued by Black Widow in 2010. After about 40 years, Victor and Arthur decide to collaborate again, resurrecting the project Kingdom Come: in this new musical adventure, reproduce in a new guise some of the best songs included in "No Man's Land" (Demon of Love, Sun Sets Sail, Empires of Steel), take up the theme of the wonderful "Time Captives" from "Journey" turning it into a cross-section sidereal enriched by the magnificence of space keyboards, revitalize ina progressive key two old classics like "Don't Let Me Be Misunderstood" and "I Put a Spell On You "... but they also offer some brand new compositions (We Only Come to Help You, Future, the title track, Walk with Angels) deploying an odyssey of lovely sounds, underpinned by the omnipresent as ever presence of Mellotron, Moog, VCS3, in an uninterrupted flow of emotions.



MOTIVA

New Studio Album released in December

by Maurizio Mazzarella

It will be released on 15 December, the new studio album of Motiva, original band of the city of Taranto in Italy devoted to a melodic rock quality. The disc published by Videoradio, will be called Un Motivo ci Sarà and contains ten songs, nine unreleased, with the cover of "Con il nastro rosa" of the duo Battisti / Mogol magazine in an exclusive arrangement of the band from Puglia. "Un Motivo ci Sarà is a musical journey through the various shades of rock, from ballad to sound aggressive, the love song to the social. The album summarizes the different experiences of the individual components of Motiva. The cover also brings together the titles of all tracks on the album, represented

by a man, a puppet of the company, located in the night in a dimension between heaven and earth, that looking through a porthole a world inside the storm appears illuminated by a light of hope, ie that oxygen that flying in to report heart forever love for life and the courage to live it accompanied by the sweet scent of memories. If this world is part of me ... there is a reason. The Motiva are: Fabrizio Tarantino (voice), Gregorio Pulpito (keyboards), Durando Tegas (guitars), Cosimo Masella (bass) and Vincenzo Cannarile (drums). The Motiva finally officially entered the roster of Mazzarella Press Office that will cure the promotion and press office.

UNREAL CITY

IL PAESE DEL TRAMONTO



Let's go out on a very distant limb here: If Rock Progressivo Italiano was just starting out today then Unreal City's Il Paese Del Tramonto would, some 40 years later, be considered one of the genre's top representative releases. Unreal City isn't just the quintessential RPI band because they sing in Italian, but because the sum of their music represents everything that's best about this most special sub-genre of prog. The quartet has, since their beginnings with La Crudelta Di Aprile (2013), signaled a connection with the legacy of their forebears.

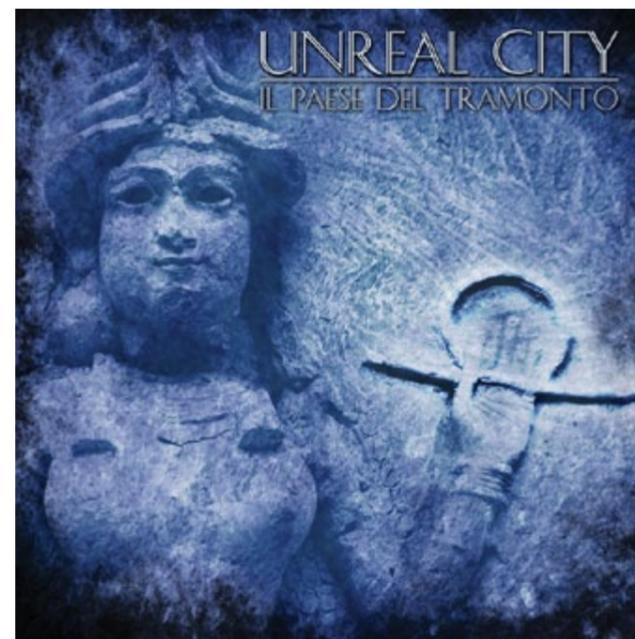
If La Crudelta Di Aprile was psychedelic at times, the sophomore release transcends the normal standards of prog rock. Keyboardist Emanuele Tarasconi gets more than a fair share of time to structurally build Il Paese Del Tramonto from the ground up by showcasing the variety in his fingers, ranging from clear piano pieces to ambient or electronically driven synths. A horroresque and at times Sabbath, Caligari both distances and adjoins itself from the rest of the material. And that is

one of the greatest highlights that adorns this release: having power and skill to be distinctive, but still retain continuity.

Il Paese Del Tramonto, which means "the land of sunset," depicts in a successful way the warmth the title refers to, and numbers like La Meccanica Dell'Ombra and Il Nome di Lei underpin it. The album may largely dispense with overt indications of the band's native roots, but there are still segments on the album where Unreal City infuses a bit of experimentation, like in the already mentioned La Meccanica Dell'Ombra which exudes middle eastern and oriental motifs.

The sum total of Il Paese Del Tramonto is most definitely greater than its individual parts. The album paints the ongoing portrait of a band who may be a rising star in the Italian progressive rock world.

Il Paese Del Tramonto is released on AMS Records in January 2015, with worldwide distribution managed by BTF. The album art was designed by Eugenio Crippa on behalf of Advent Productions.



Il Paese Del Tramonto track listing:

1. Ouverture: Obscurus Fio
2. Oniromanzia (Il Paese del Tramonto)
3. Caligari
4. La Meccanica Dell'Ombra
5. Il Nome di Lei
6. Lo Schermo di Pietra (κενωσιζ)
7. Ex Tenebrae Lux

Unreal City:

Emanuele Tarasconi – keyboards and lead vocals
Francesca Zanetta – guitars and Mellotron
Dario Pessina – bass and backing vocals
Federico Bedostri – drums, percussions and backing vocals

Visit Unreal City online:

<http://www.unrealcity.it>
<https://www.facebook.com/unrealcityband>
<https://unrealcityprogband.bandcamp.com>
<http://www.btf.it>

"Lo Schermo Di Pietra" Official Video:

<https://www.youtube.com/watch?v=NDQbErC3Eo4>

In the summer 2008, the Italian progressive rock band Unreal City was founded by the pianist Emanuele Tarasconi and the guitarist Francesca Zanetta. To this day, the band is composed by Emanuele, Francesca, the bass player Dario Pessina and the drummer and percussionist Andrea Gardani.

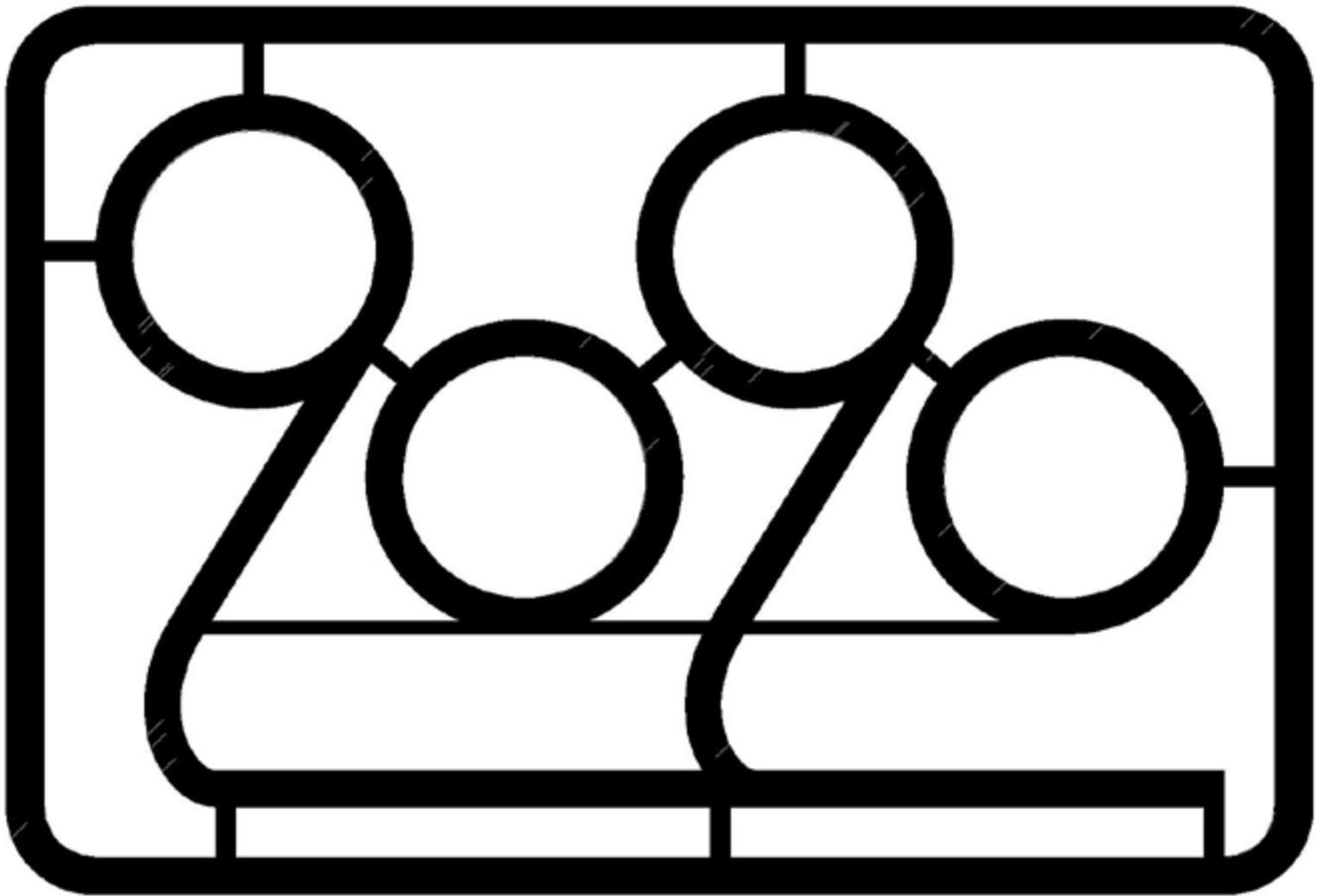
Consequently to the release of the first EP in 2012, the band took part in several music contests, winning the "best original song" award at the NeoDOP music awards and the silver medal at Liber@mente contest. During January 2013 the band signed with AMS/BTF records and in April 2013 released the first album (recorded with the artistic direction of Fabio Zuffanti) titled "La Crudelta Di Aprile" (the cruelty of April). After its release "La Crudelta Di Aprile" went at the top of many Italian progressive rock albums charts and many positive reviews were published on fanzines, magazines and websites.

During the promotional tour for the first album, the band played on important Italian and international stages like the Terra Incognita Progressif Festival in Québec City (Canada), MetaRock festival with Banco Del Mutuo Soccorso in Pisa, the Cre.Sta Festival and the FIM Festival in Genoa and the Il Giardino Club in Verona, Italy. On the 15th December 2014 the band released the videoclip of "Lo Schermo Di Pietra" the first single extracted from the second album, "Il Paese Del Tramonto", which will be released on 15th January 2015 for AMS/BTF Records.

In February 2015 the band will join a European tour, which will bring Unreal City in The Netherlands, Belgium, Germany, Austria, Switzerland and other countries.

WHERE TO FIND US:

www.unrealcity.it
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(complete album streaming)
www.progarchives.com/artist.asp?id=8120



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