



ANTONIO ARTESE TRIO

TWO WORLDS

ANTONIO ARTESE, piano
STEFANO BATTAGLIA, double bass
ALESSANDRO MARZI, drums

TWO WORLDS - DUE MONDI

The idea for the TWO WORLDS project came to me in Santa Barbara, California, while I was preparing for a concert at the historic Lobero Theatre on the palindrome date, 22-2-22, with my "West Coast" Trio. The two worlds are the ones I have experienced since the beginning of my musical journey: a love for jazz and classical music, free improvisation and structured composition, my Italian culture and the American culture of my adopted home.

The album is a collection of seven original compositions and two arrangements representing the auspicious reconciliation of these apparent dualities. The compositions, conceived for the acoustic trio with piano, are at times inspired by the sound of Bill Evans' trio, but also by the atmospheres of Northern European minimalism.

The harmonic and timbric palette from which I draw is the fruit of my travels, intersections and contaminations, and eclectic musical experiences. These tunes represent a stratification of musical layers accumulated over the years: melodic fragments, harmonic structures, and rhythmic cells which I continue to explore within the trio and revisit from different perspectives.

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piano
**STEFANO
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double bass
**ALESSANDRO
MARZI**
drums

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TWO WORLDS**

- 1 TWO WORLDS
Antonio Artese
6.18
- 2 JULITA
Antonio Artese
3.30
- 3 PRELUDE
Antonio Artese
4.30
- 4 HYMN
Antonio Artese
4.10
- 5 LILA
Traditional
arr. Antonio Artese
5.55
- 6 ICARUS
Antonio Artese
6.18
- 7 NIENTE
Antonio Artese
3.00
- 8 UN BEL DÌ
Giacomo Puccini
arr. Antonio Artese
4.59
- 9 VOYAGE
Antonio Artese
5.40





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LINER NOTES

First among the artforms born in the twentieth century, together with cinema, jazz has always been an effective metaphor for the society from which its first cries emerged. It is not possible and would be incorrect to define it as a musical genre. Jazz is better classified as a type of artistic practice that allows each one of its participants to contribute fundamentally to a creation that, by its very nature, is always collective. Each one of these contributions brings with it a view of the world, the weight of the technical capabilities of the artist and their emotions, all of which are expressed in various languages, cultures, and even in the facial expressions and movements of the artists' bodies as they play.

It is for this reason that, if it is possible to determine approximately when jazz originated, it would be extremely unlikely to say where and by whom jazz was born. Because from each musical phrase, sequence of chords, and rhythmic form, traces emerge from at least two worlds: the traditions of classical and popular/folk music; the narrative myth and the rituals that concretely renew it during each execution; and Europe and the United States, next to Latin America.

In this way, between a researched equilibrium and an excessive letting oneself go, from the melodic lyricism of the song to an anchoring by the percussion, the dual nature of Antonio Artese's music happily transpires. In the opening tune, Two Worlds, the Latin rhythm bends the articulation of a rhapsodic piano that reminds us of the late 19th century tradition. Then, we find the classic "Coltrane changes" of Giant Steps interwoven with the vocabulary of jazz, forming the structure for Preludio. Sustained by these, we become open to the dissonant modulations of Hymn, a chorale tempered again with Latin accents. The same contrast between thoughts and musical colors finds space in Icarus, but its South American aura is not the only grandiose element.

Stefano Battaglia's bass and Alessandro Marzi's drums often guide the trio rhythmically along the lines of "even eight" time, as in Niente. It's a beat that, starting around the 1970s, has compelled the jazz language to absorb ideas and sounds coming from rock and the European tradition. The influence of the latter takes centerstage in Lila, where the imaginative sounds of the opening bars lay the foundations for a song with a traditional flavor and narrative pace that arises and then unfolds into improvisations on a series of variations.

The most characteristic trait of Artese's music is the predisposition of melody, evident in the ballad Julita. However, the best demonstration occurs in Un bel dì: Cio Cio-san's celebrated aria from "Madame Butterfly" and Artese's homage to Giacomo Puccini. The images evoked by that tune constitute an invitation to reflect on the condition of forgotten women as conflicts continue to scorch the lands of the East.

The feeling of being suspended between the two worlds constructed by Antonio Artese culminates with the final track, Voyage. Here, well planted roots with their view fixed upon the horizon seem like a contradiction, but they are the best way to seek and embark on other journeys, opening oneself up to what is to come.

STEFANO JACOVIELLO

translated by Samantha Stout

ARTIST BIOS

ANTONIO ARTESE, piano

Italian pianist/composer Antonio Artese is a much sought-after recital pianist in Europe and the U.S. Artese has performed extensively in Europe (Italy, Spain, Belgium, Sweden, UK) and in the USA. He holds diplomas in music from the Conservatorio "Santa Cecilia" in Rome and from the University of California at Santa Barbara (where he was a student of Peter Yazbeck and Paul Berkowitz). He also studied Theoretical Philosophy at the University of Chieti, Italy (Laurea Magna cum Laude) and musicology at the University of Bologna. Artese is the founder of several music festivals in Italy, among them the Festival Adriatico delle Musiche and the Adriatic Chamber Music Festival; Brainwaves Festival in Florence; music seminars "Corsi Musicali" in Alba, Italy; and "Cryptic Music" at the Museum Marino Marini in Florence. In 2020, Artese founded the new Argiano Baroque Music Festival. He serves as co-founder and Artistic Director of the Florentia Consort, an international ensemble of emerging young musicians based in Florence. In 2017, Antonio Artese was appointed Dean of the Global Academic Programs at the Accademia Musicale Chigiana in Siena, Italy. He has collaborated with prominent jazz musicians such as Bill Smith, Maurizio Giammarco, Yuri Golubev, Gabriele Mirabassi, Stefano "Cocco" Cantini, Nate Birkey, Chris Colangelo, Jim Connolly, Luis Muñoz, Klaus Lessmann, Barbara Casini. He has recorded several albums and led various musical projects, including the piano solo albums "Italian Sketches" [1996]; "Live in Santa Barbara" [2008], "The Change" [2006] and "Voyage" [2019]. The TWO WORLDS project premiered in the prestigious season of the Lobero Theater in Santa Barbara, California.

STEFANO BATTAGLIA, contrabbasso

Stefano Battaglia graduated at Berklee College of Music of Boston, USA, at Conservatorio Santa Cecilia of Roma, Italy and he completed a master program at Berklee Global Jazz Institute of Boston, USA. He performed, recorded or toured with artists like George Garzone, Kenny Werner, Dave Kikoski, 'Ra Kalam' Bob Moses, Leo Genovese, Walter Smith III, Jonathan Kreisberg, Logan Richardson, Dayna Stephens, Jason Palmer, Benito Gonzalez, Bruce Ditmas, Luciana Sousa, Aruan Ortiz, Thomas Crane, Marco Pignataro, Marcello Allulli, Umbria Jazz Orchestra directed by Quincy Jones & John Clayton. Performances at Newport Jazz Festival, Toronto Jazz Festival, Roma Jazz Fest, Buenos Aires Jazz Festival, Peperoncino Italy, Fara Music Festival, Dominican Republic Jazz Festival. Recordings for ECM, Wergo, Sky Arte, Auditorium Parco della Musica Jando Music, Emme produzioni, RadioRai. In classical music environment, Stefano Battaglia took the diploma in double bass at Conservatorio Morlacchi of Perugia, Italy with the M. Daniele Roccato. He plays in the 'Ludus Gravis', a stable ensemble of double basses, founded by Stefano Scodanibbio and Daniele Roccato, due to the execution of contemporary music. This ensemble performed in many festivals of Europe in Italy, Spain, Germany, Denmark, Norway, Austria, Lithuania, Latvia, Slovenia. The ensemble directly worked with Terry Riley, Sofia Gubaidulina, Hans Werner Henze, Gavin Bryars, Julio Estrada.

ALESSANDRO MARZI, batteria

The son of two pianists, Alessandro studied piano, bass, drums and percussion. At an early age he began to demonstrate a great sensitivity for dynamic expression and developed his own aesthetic taste, rooted in jazz drums, but open to Latin and percussion sounds. He graduated with honors in Percussion Instruments at the Conservatory of Santa Cecilia, Rome. Nicola Stilo and Aldo Bassi, his teachers of ensemble music, later call him into their own groups. He continued his jazz drum studies with Fabrizio Sferra and Roberto Gatto and participated in the seminars held by Gary Chaffee and Peter Erskine. In 2000, for the Jubilee, he played inside the Colosseum in Rome with the Franco Mannino Orchestra. In 2002, he became a percussionist in the World Youth Orchestra. In 2003, he participated in the Italian tour of Nicola Stilo and Toninho Horta. In 2003, and also in 2005, he won the critics' prize at the Jazz Hoeilaart international contest in Belgium. In 2006, he attended masterclasses held by Dom Famularo and Antonio Sanchez in New York. In 2007, he recorded with the Bill Smith quartet. In 2008, he received the "Cavalierato Giovanile" award from the Municipality of Rome for having distinguished himself in the musical field. In 2009, he toured in Japan with the Alessandro Bravo trio. In 2010, he went on tour with Alex Britti. In 2011, he took part in Eddy Palermo's tour in Brazil, playing with Leny Andrade, Wanda Sa and Pery Ribeiro among others. In 2013, he joined Sergio Caputo's groups, with whom he has recorded three albums. In the same year, he participated in the "Thunupa" Tour in Africa with Auditorium Parco della Musica. In 2015, he united his concert and recording activity with a position as a teacher of Jazz Drums and Percussion at the Conservatories of Rome, Pesaro and Potenza. In 2016, he joined the Gigi Proietti Orchestra conducted by M. Mario Vicari. Since 2018 he is artistic director of the Malibrán Jazz festival in Altidona, where he played with Enrico Pieranunzi in 2019. He plays mainly in jazz ensembles, though he frequently competes with different musical languages and expressive modes, such as classical, film music and song. He has recorded over one hundred CDs. Among his other notable collaborations are: Danilo Rea, Fabrizio Bosso, Javier Girotto, Marcello Rosa, Antonio Artese, Pat Senatore, Charles Davis, Pilar, Erica Mou, Miucha, Tiziana Ghiglioni, Chiara Civello, Jim Mullen, Bill Reichenbach, Dino and Franco Piana, Francesco Bearzatti, and Francesco Baccini.

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TWO WORLDS

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