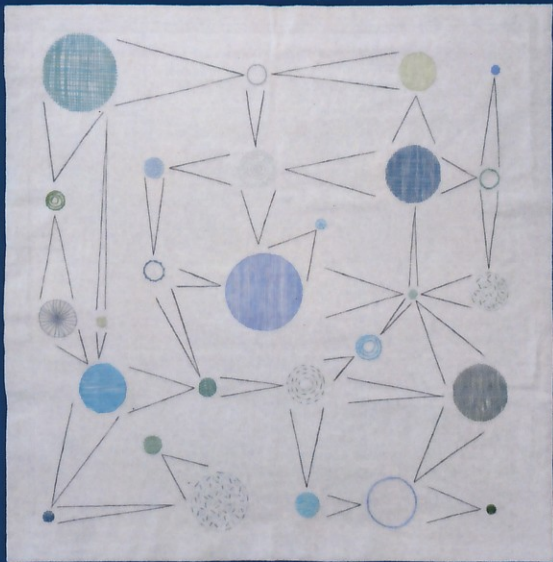


# SO FAR

**Stefano Rielli**

feat. Gabriele Mirabassi



Emanuele Coluccia

Vince Abbracciante

Marco Girardo

"So far" è una espressione tipica della lingua inglese dalla forte ambivalenza concettuale, che varia a seconda del contesto nel quale è inserita: se posta alla fine di una frase, solitamente viene tradotta con la locuzione "sino a qui", oppure "sino a questo punto", mentre una traduzione letterale fuori da ogni contesto è esemplificativa della locuzione "così lontano". Una stessa frase, un solo costruito sintattico che affianca due significati contrapposti: da un lato la distanza di un percorso compiuto, dall'altro la lontananza di una meta da raggiungere.

So far è una fotografia estremamente sincera di quello che sono, è l'istantanea di questo momento, il luogo che ho raggiunto con il bagaglio culturale sino ad ora accumulato, con lo studio, l'ascolto, l'impegno. D'altro canto il punto raggiunto rappresenta una "torre d'avvistamento", dall'alto della quale fatico a scorgere in lontananza la mia prossima meta: sono "così lontano" da come voglio essere, da quello che voglio conoscere, dalle esperienze che voglio fare. Questo disco, nella sua doppia veste di significato, è una dichiarazione d'amore alla musica jazz.

**Stefano Rielli**

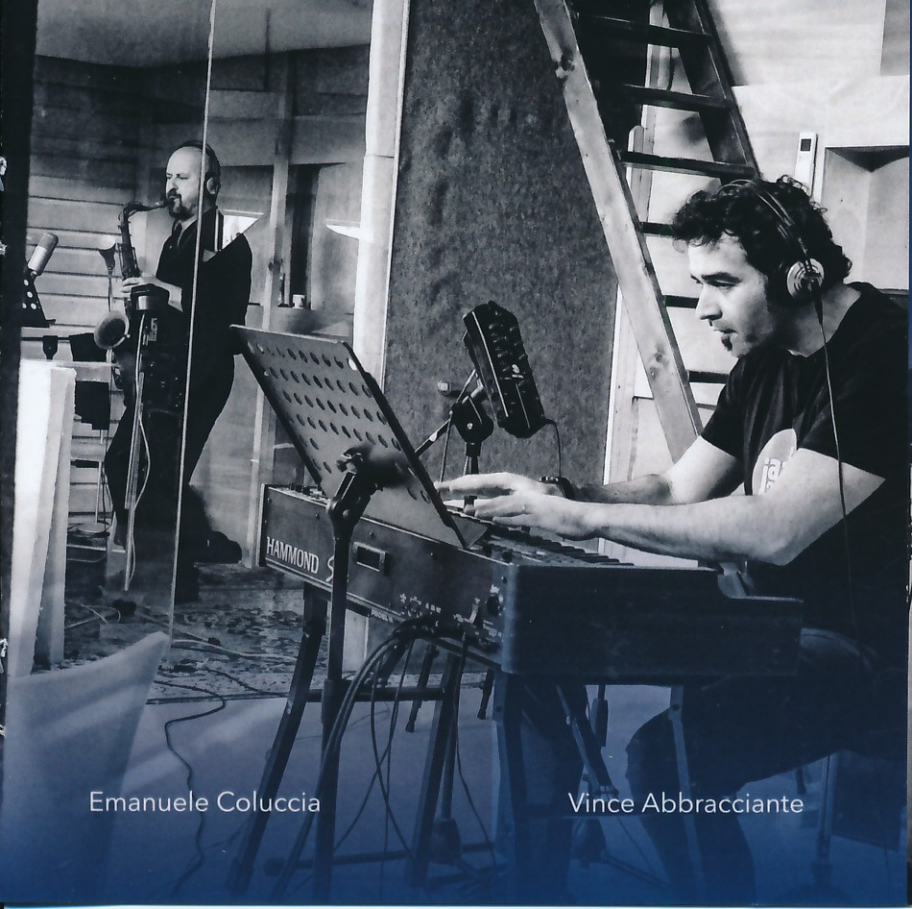


Stefano Rielli



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Emanuele Coluccia

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It's not uncommon to hear a combo with the Hammond organ that also features the double bass. A sound choice that we find, for example, in the discography of the great american organist Jimmy Smith. I think of albums such as *Bashin': The Unpredictable Jimmy Smith* (1962), *Hobo Flats* (1963), *The Cat* (1964) published by Verve and in which we listen to George Duvivier, Milt Hinton or Richard Davis alongside the organist from Norristown in Pennsylvania.

The particular sound that comes from dubbing the bass lines of the organ with those of the double bass in the heads of tunes and the possibility to be free in comping when the double bass or electric bass offer their support must have tickled the curiosity of organists not only such as Jimmy Smith who made wider use of it but also in some cases of Dr. Lonnie Smith who introduces an unusual Ron Carter on electric bass on album like *Mama Wailer* (Kudu 1971) and on *Afro-desia* (Groove Merchant 1975).

This solution must have also inspired the work for which I decided to write these lines.

The combo with tenor saxophone, hammond organ, double bass and drums is precisely the basis of the sound structure of *So Far*, the first album as a leader of the Italian double bass player Stefano Rielli. In the opening track "Off The Top", he offers us the coordinates of his thought, perhaps taking as a reference the album *Off The Top* (Rhino 1982) by Jimmy Smith in which we find the great Ron Carter on double bass. Obviously, in this case, the choices are from the perspective of a bass player who proves to be a discreet and functional partner for his role but who, if necessary, shows himself in all his technical mastery of the instrument. In fact, Stefano Rielli is gifted, due to his strong classical background, with a very precise intonation, a surgical pronunciation and emission of sound and strong roots in the language of bop with which he manages to express himself without falling into a formulaic approach.

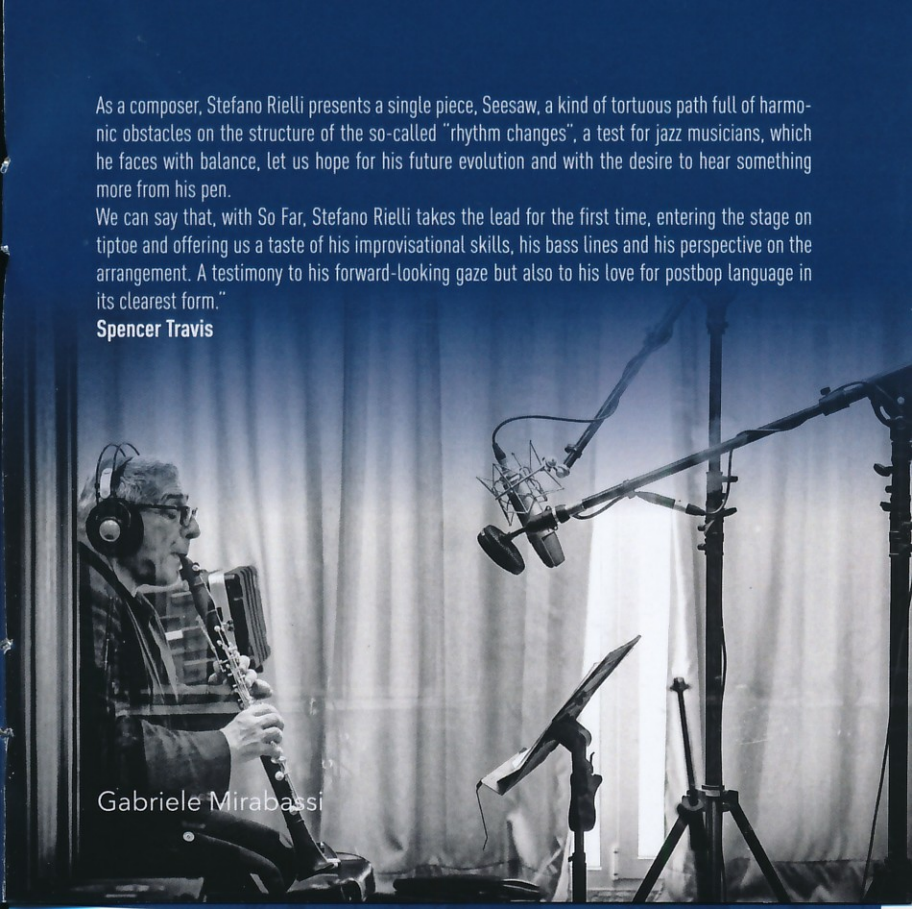
The repertoire also shows a strong presence of arrangements taken from Kurt Elling's repertoire. A choice that highlights a tendency of the leader to look beyond his own instrument and to know how to read not only the extraordinary vocal abilities of his beloved but perhaps even more his refinement as an arranger.

As a composer, Stefano Rielli presents a single piece, Seesaw, a kind of tortuous path full of harmonic obstacles on the structure of the so-called "rhythm changes", a test for jazz musicians, which he faces with balance, let us hope for his future evolution and with the desire to hear something more from his pen.

We can say that, with So Far, Stefano Rielli takes the lead for the first time, entering the stage on tiptoe and offering us a taste of his improvisational skills, his bass lines and his perspective on the arrangement. A testimony to his forward-looking gaze but also to his love for postbop language in its clearest form."

**Spencer Travis**

Gabriele Mirabassi



Thank you to the musicians who walked this path with me, embracing my vision with grace and courage. Music is more than notes—it's trust, presence, and the silent bond between those who truly share. Without you, this work would have no voice.

To my family, the quiet ground beneath every step. Thank you for all you've given me without words—for the silent lessons that echo through every sound I make.

To Lorena, who widens my sky. Your gaze helps me see, your love gives meaning. Thank you for the light and patience that hold everything together—even when I fall apart.

To Tancredi, who arrived like a perfect, unexpected chord. You've deepened every sound, every silence. You are the rhythm I never knew I was waiting for.

**Stefano Rielli**



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