





## Recall - Raffaele Fiengo


Jazz often arises from the meeting of distant worlds—memory and innovation, instinct and structure, the personal and the collective. “Recall,” the debut album of Italian alto saxophonist Raffaele Fiengo, is born precisely from this encounter. It is the result of a stable and deeply cohesive collaboration with **Thomas Umbaca** on piano, **Enrico Palmieri** on double bass, and **Antonio Marmora** on drums—a quartet active across Milan’s jazz scene and tested across festivals, competitions, and shared stages. Together, they have shaped a sound that is already mature: compact, energetic, and rich in interplay.

### Influences and Identity

The musical language of “Recall” brings together sound worlds that, at first glance, seem far apart. At the core of Fiengo’s artistic identity stand three towering models: **Kenny Garrett**, **Thelonious Monk** and **Wayne Shorter**.

From Garrett, he inherits the fiery intensity of the modern alto sound—its spiritual urgency, its propulsive drive, its ability to transform a motif into revelation. From Monk, he draws architecture: angular lyricism, rhythmic displacement, unexpected intervals, and the courage to let silence speak as loudly as sound. From Wayne Shorter, he inherits narrative imagination and emotional ambiguity—the art of saying much with little, of shaping melodies that are at once simple and enigmatic, suspended between clarity and mystery.

These models coexist naturally with the other key influences shaping the album’s aesthetic: contemporary New York jazz, the harmonic and structural rigor of 20th-century European music (**Bartók**, **Honegger**, **Rautavaara**), and the clarity and pulse of minimalist writing. What could remain heterogeneous instead finds coherence in Fiengo’s compositional vision: a language where intensity and introspection, structure and freedom, tradition and innovation merge organically into a voice that already feels distinct.



thomas umbaca

antonio marmora

enrico palmieri

raffaele fiengo

## The Concept

To "recall" means not only to remember but to bring something back into presence. Each composition becomes an act of rediscovery—a rhythmic gesture re-emerging, a melodic cell illuminated from a new angle. Small motivic units serve as the engine of this process: fragments that are repeated, expanded, reshaped, and reassembled to generate emotional crescendos and moments of catharsis.

This approach brings together two dimensions that often travel separately: the intellectual satisfaction of recomposing the pieces of a musical puzzle according to shared rules, and the freedom to do so through a collective sensitivity and a spark of creativity born from the ensemble's deep affinity. The quartet plays as a single organism, uniting precision with vitality. The result is a sonic journey where emotional nuance and architectural clarity coexist with natural ease.

## A Broader Reflection

"Recall" is more than a debut: it is the portrait of a young artist with a clear voice and bold vision. Years of study, competition, collaboration, and performance converge naturally in this first artistic statement. But the album does not merely define who Fiengo is—it hints at who he will become.

Umbaca, Palmieri, and Marmora form the ideal framework for Fiengo's writing and improvisation: a fearless interplay rooted in mutual trust. "Recall" is not a point of arrival—it is the beginning of a path. A sound that remembers, transforms, and projects itself toward what has yet to come.

Spencer Travis

## The Tracks

**1. Recall** - A burst of energy. The opening track immediately establishes the album's tone: dense rhythmic weaving and a continuous flow of improvisation. Each musician contributes with strength and clarity, forming a compact and vibrant texture. Structure and freedom remain in constant dialogue.

**2. Arthur** - Dedicated to Swiss composer Arthur Honegger, the piece is built on a recurring rhythmic-melodic cell that begins enigmatically. The motif gradually intensifies, culminating in a pulsating, energetic sax solo that fills the sonic space with momentum.

**3. Green Strawberry** - An introspective journey into delicate emotional landscapes. Saxophone and piano introduce a suspended melody shaped by essential minimalism. Each phrase feels like a whisper, a memory. A world of quiet melancholy and contemplation unfolds with grace.

**4-5. Fluid (I movement)/Obsessive (II movement)** - A two-part composition structured around refined counterpoint. In "Fluid," circular gestures and triplet figures create a sense of smooth flow. "Obsessive" introduces three independent lines that chase and reflect each other, generating rhythmic suspension and a feeling of perpetual return.

**6. Time Warp** - A collective sonic ritual. Repetition and immersion evoke the meditative force of a mantra. No voice dominates; the quartet acts as a unified entity. The piece suspends time and encourages deep, contemplative listening.

**7. Breakout** - A modern, incisive piece built on a powerful double bass and drum vamp. What begins with restraint gradually expands into sharper accents, rhythmic shifts, and growing intensity. A celebration of transformation and release.

**8. Journey Inside the Soul** - A reflective ballad guiding the listener inward. The arpeggiated piano theme rests on a harmonic-rhythmic fabric shaped by sax, bass, and drums. Suspended, melancholic yet warm atmospheres lead to an improvisational ending that reveals profound emotional colors.

**9-10. Excess (solo)/ Excess** - Here, "excess" becomes sound. In the quartet version, contrasting impulses—rhythmic collisions, melodic fragments, harmonic detours—create a deliberately unstable vitality. In the solo version, the concept radicalizes: unity dissolves, opening a space of pure, unpredictable freedom.

### **Acknowledgements**

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**Raffaele Fiengo**

