



Tesi, Riccardo **La Giusta Distanza**

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Der italienische Akkordeonist setzt seine musikalische Reise durch den Mittelmeerraum mit neuen Weggefährten fort. Auf dem neuen Album „La Giusta Distanza“ versammelt er das Elastic Trio, um sich erneut von Orten und Menschen inspirieren zu lassen. Zusammen mit Gitarrist Vieri Sturlini und Perkussionist Francesco Savoretti erweckt das Trio sonnige und erfrischende Musik zu neuem Leben. Fesselnde Rhythmen kombiniert mit poetischen und nachdenklichen Melodien stehen neben verschiedenster Genres und kultureller Referenzen. All dies wird, wie es der Stil des Künstlers aus Pistoia ist, durch die Anwesenheit zahlreicher Gäste bereichert, die er im Laufe seiner Karriere kennen und schätzen gelernt hat, darunter Ginevra Di Marco, Ziad Trabelsi, Nico Gori, Andrea Piccioni und Marco Ambrosini. Ein Fest der Rhythmen und Klänge, der Stimmen und Klangfarben, das daran erinnert, wie viele faszinierende Formen die Musik der Welt annehmen kann, indem es sie zusammenbringt. Die meisten Stücke des Albums wurden während des durch die Pandemie verursachten Lockdowns geschrieben, der das Konzept der Distanz neu definierte. *„Angesichts der dramatischen Situation und der Ungewissheit über die Zukunft, die wir alle während des Lockdowns erlebten, beschloss ich, die Zeit der Untätigkeit kreativ zu nutzen, ich nahm mir die Zeit, um zu reflektieren und das zu tun, was ich am liebsten tue: komponieren und kreieren.“* Riccardo Tesi

Biographie

Riccardo Tesi, international bekannter Komponist und Akkordeonspieler, gilt als einer der experimentierfreudigsten und einflussreichsten Musiker der europäischen Weltbühne. Als Instrumentalist mit unverwechselbarem Stil ist er einer der Pioniere der Wiederentdeckung des diatonischen Akkordeons in Italien, dessen Sprache und Vokabular er über die Tradition hinaus erweitert hat. In seiner 40-jährigen Karriere hat er zahlreiche geografische und stilistische Grenzen überquert und mit berühmten Namen der Musikwelt zusammengearbeitet. Als Leiter der Banditaliana, einer der international bekanntesten italienischen Gruppen, und als Mitglied von Samurai, einem Quintett europäischer Akkordeon-Allstars, hat er auf den wichtigsten europäischen Folk- und Jazzfestivals gespielt und ist häufig nach Australien, Kanada und Japan gereist. Im Jahr 2014 kuratierte er die neue Ausgabe von Bella Ciao, um 50 Jahre der wichtigsten Show in der Geschichte der italienischen Volksmusik zu feiern. Er hat 26 Alben unter eigenem Namen aufgenommen, darunter zahlreiche Originalproduktionen, die dem Liscio, der traditionellen toskanischen und emilianischen Musik gewidmet sind. Er hat Musik für Kino und Theater komponiert und ist seit langem in der Didaktik als Lehrer am Tschaikowsky-Konservatorium in Catanzaro tätig.

Tracks

SANTIAGO is an instrumental composition dedicated to San Jacopo, patron saint of my city of Pistoia, which is twinned with Santiago de Compostela, the final destination of millions of pilgrims walking the Via Francigena. I have played several times in Santiago and it has remained in my heart for the great spirituality that one breathes there. The guest on clarinet is the great Nico Gori, a leading musician on the Italian jazz scene and a regular collaborator of Stefano Bollani.

TINDARI is a tarantella dedicated to this enchanting place in Sicily. I was on holiday there when I heard a voice from afar, the sound of which immediately captured me. It was a hawker selling fruit, who was announcing his arrival to his customers with this particular call. I could not resist, seized by an irresistible curiosity, I took the car and followed his trail until I caught up with him in a courtyard and recorded him with my phone. I already knew it would end up on the disc.

VALZER D'APRIL bloomed out of nowhere, like a ray of sunshine, one April day in 2019, in the middle of a pandemic. A sweet and serene melody, enhanced by the cello arranged by Massimo Tagliata.

Although I do not sing, I love songwriting very much and I like to engage with this musical form. I had a couple of melodies in my drawer that seemed suitable and I called upon two songwriters whom I respect and appreciate to take care of the textual part as well as the vocal interpretation.

The theme of SOTTO LA CENERE seemed to me to suit Massimo Donno, a good singer-songwriter from Salento for whom I took care of the production and arrangements of his second album Partenze in 2015. I liked the lyrics he wrote immediately and the song came to life quickly. In the arrangement, the contribution of Vieri Sturlini and Gigi Biolcati was very important.

COUSCOUS E FASOL, on the other hand, had a long gestation and was changed many times before finding its final form. The initial arrangement puzzled me, there was always something that didn't convince me. The turning point was the involvement of Ziad Trabelsi, a leading musician of the Orchestra di Piazza Vittorio, and his magical oud. With Ziad we had often met backstage at festivals in the past and I always admired his work. When I was finishing up the recordings, I attended one of his concerts and there the light bulb went on: it was the sound I was looking for. His suggestions were enlightening, along with those of Massimo Tagliata, one of my all-time favourite accordionists, who played electric piano here as well as taking care of the sound recording of various tracks. The song's culinary title was coined by Vieri Sturlini, who

had christened it Pasta e Fasol, since at the recording stage the piece was called F G because it moves most of the time on these two chords. After Ziad Tablesi's decisive intervention on the oud, it finally became Couscous and Fasol.

LA BELLA STAGIONE, on the other hand, dates back to a few years ago and I wrote it four hands with Daniele Biagini, a pianist from Pistoia, with whom I had previously made the album Cameristico. My friend Stefano Melone made an important contribution to the arrangement.

BALLATA DI UNA MADRE is a song by Eugenio Bennato with whom I had the pleasure of playing in September 2021. The melody of this song got into my head and couldn't get out. So I thought of making it my own and entrusting it to the velvet voice of Ginevra Di Marco who, as usual, sang it perfectly on the first take. Vieri Sturlini's guitar work was indispensable.

CICCIABOMBA is a kind of scottish rocker dedicated to the people of the balfolk where two unusual instruments appear in my work, the musette (bagpipe from central France) played by Vincent Boniface, whom I met at a very young age before he became one of the most talented multi-instrumentalists on the national scene, and the hurdy-gurdy by Francesco Giusta, another young talent. On electric bass Silvano Lobina, whom I met during my collaboration with Elena Ledda's Sonos in the 1990s and who has been my favourite electric bassist ever since.

CITRUSTANGO, dedicated to a very dear person, is a small, flavoured homage to the best-known Argentine rhythm and its main instrument: the bandoneon. Over many years of concerts, I have realised that a tango must always be in the repertoire!

When I started to compose MEX MOON, even before the piece took any direction and had any lyrics, I immediately had the title suggested by this vaguely South American trend of the melody in mind. So I asked singer-songwriter Maria Pierantoni Giua, who has half Genoese and half Ecuadorean blood, to write and interpret a nocturnal love story 'under this Mexican moon'.

BUCAREST is the first track I started recording, still in the pre-covid phase, and for this track I collaborated in the first phase with the talented guitarist Giuseppe Tropeano and Giacomo Tongiani on the marimba, an instrument I have always adored. On percussion there is Andrea Piccioni, a great master of frame drums who here plays daf, zarb and riq. Then I added the hurdy gurdy and the nyckelharp, an instrument that has fascinated me for a long time, especially after listening to Marco Ambrosini, one of its best interpreters, and it was an honour to have him as a guest.

TEMA DI CRISTINA closes the disc on a somewhat melancholic note. Another track I wrote a few years ago together with Daniele Biagini and is dedicated to Cristina Pezzoli, a great director and woman of the theatre with whom I often worked, but above all a great friend who left us all too soon.

Bandmitglied

Francesco Savoretti
Riccardo Tesi
Vieri Sturlini

Percussion
Diatonic Organ, Arrangements and Musical Direction
Acoustic Guitar, Classical Guitar, 12 Strings, Mandolin

Gastmusiker

Andrea Piccioni, Claudio
Carboni

Tambourine, Marranzano, Daf, Zarb / Soprano Sax

Andrea Salvadori, Vincent Boniface, Francesco Giusta	Tsouras / Bagpipes / Hurdy Gurdy
Daniele Biagini	Nychelharp
Gigi Biolcati, Alessandro Natali, Stefano Melone	Gigitarra, Cajon / Cello / String Programming
Giuseppe Tropeano, Marco Ambrosini	Guitar / Nychelharp
Maria Giua Pierantoni	Voice
Massimo Donno, Eleonora Pascarelli	Voice / Voice
Massimo Tagliata, Ginevra Di Marco	Keyboards / Voice
Massimo Tagliata, Ziad Trabelsi	Keyboards / Oud
Mirco Capecchi, Daniele Biagini, Alessandro Natali	Double bass / Piano / Piano
Nico Gori	Clarinet
Vieri Sturlini, Francesco Savoretti, Mirco Capecchi	Guitar / Percussion / Double bass

Tracklist

1.	Santiago M: Riccardo Tesi P: Visage Music s.r.l.	04:25
2.	Tindari M: Riccardo Tesi P: Visage Music s.r.l.	03:54
3.	Valzer d'aprile M: Riccardo Tesi P: Visage Music s.r.l.	04:37
4.	Sotto la cenere M: Riccardo Tesi T: Massimo Donno P: Visage Music s.r.l.	03:46
5.	Couscous e fasol M: Riccardo Tesi P: Visage Music s.r.l.	04:36
6.	La bella stagione M: Riccardo Tesi/Daniele Biagini P: Visage Music s.r.l.	02:38
7.	Ballata di una madre M: Eugenio Bennato T: Eugenio Bennato	04:13
8.	Cicciabomba M: Riccardo Tesi P: Visage Music s.r.l.	03:08
9.	Citrustango M: Riccardo Tesi P: Visage Music s.r.l.	04:05
10.	Mex moon M: Riccardo Tesi T: Maria Giua Pierantoni P: Visage Music s.r.l.	03:55
11.	Bucarest M: Riccardo Tesi P: Visage Music s.r.l.	04:43
12.	Tema di Cristina M: Riccardo Tesi/Daniele Biagini P: Visage Music s.r.l.	02:16