

GLOBALSOUNDS.INFO (SVIZZERA)

Gennaio 2019

Wer heute am Mittelmeer lebt wird tagtäglich mit dem Thema der Migration konfrontiert. So liegt es nahe, dass BandAdriatica die Begriffe Odyssee und Migration verknüpfen. Die Band greift nicht nur metaphorisch die Reise-Geschichte des griechischen Helden auf. Sie sind auch unterwegs mit der Schnelligkeit der Argo, und entkommen der gefährlichen Meerenge zwischen Skylla und Charybdis (Kurze Erklärung dazu als Audio-Slides bei SRF.). Die Banda erzählt aber auch die andere Geschichte, vom Mittelmeer als ein Ort des Austausches, des Handels und der Träume.

Die fünfte Produktion von BandAdriatica, der Groovemaschine aus dem Stiefel Italiens, fährt mit vollen Segeln. Dass die Banda, die Bläsertruppe, keinen Vergleich mit ihren Kollegen vom Balkan zu scheuen braucht, hat sich mittlerweile herumgesprochen. Neu kommen verschärfte Gitarrenklänge dazu. Die Italianità lebt in den Taranta-Grooves und den zuweilen melancholisch dramatischen Melodien. Im Titelstück hat ein Aushängeschild der Taranta-Szene einen Auftritt: Antonio Castrignano.

Die Mittelmeer-Reisenden der BandAdriatica haben ihre Mixtur perfektioniert: Einflüsse aus dem Balkan, dem Nahen Osten und Nordafrika, umgesetzt in komplexe Arrangements und mit hoher Präzision gespielt. Was ich neu heraushöre ist die Kraft und Geradlinigkeit des Rock. Man muss sich auf dieser Seefahrt immer wieder mal an der Reling festhalten!

[...] La quinta produzione di BandAdriatica, la groove-machine proveniente dallo stivale d'Italia, va a gonfie vele. Allo stesso tempo la banda, il gruppo dei fiati, non ha bisogno di evitare qualsiasi confronto con i loro colleghi dei Balcani. [...]

TEANOJAZZ

9 ottobre 2017

BANDADRIATICA Il vento dei Balcani

Mai sottotitolo fu più premonitore di quello che gli organizzatori del festival hanno voluto aggiungere al nome del gruppo (a loro insaputa). Una giornata fredda e ventosa, con un vento gelido che ha imperversato per l'intera notte su tutto l'Alto Casertano è il preludio di questa ultima tappa di concerti nelle piazze del "Teano Jazz 2017". La data del concerto coincide, in tale occasione, con una delle due serate della manifestazione "Cioccolateano" organizzata dalla Pro Loco "Teanum Sidicinum".

Bandadriatica, una delle migliori formazioni di un genere che incrocia tante musiche, dalla musica balcanica alla musica popolare (con precisi riferimenti alla musica salentina che ancora oggi tiene viva una grande e importante tradizione), è attualmente in una fase creativa notevole, testimoniata dalle frequenti e molteplici partecipazioni a festival europei di primo piano.

L'anima della formazione è il suo leader, Claudio Prima, vero mattatore dello spettacolo, ma gli altri componenti non sono da meno. Sono tutti ottimi musicisti prima di tutto, e quel che è più interessante fanno spettacolo a tutto tondo, alternando trovate esilaranti e comiche, a scenografiche danze dalla gestualità travolgente.

Il concerto procede con un ritmo forsennato, ora con tipiche atmosfere mediterranee ora con suoni che sembrano scaturire per miracolo dai luoghi più remoti di un Oriente evocato di continuo, tra l'immaginario e il visionario, con colori, ritmi, movenze che cambiano in continuazione e che spingono a muoversi, alla danza frenetica, a salire sul quel veliero immaginario cui fa cenno di continuo Prima. E di un viaggio si tratta.

L'intero concerto è un inno al viaggio, reale ma principalmente fantastico, a un muoversi verso il mondo ma anche verso l'ignoto, con possibilità di scoprire territori, persone, sensazioni non note, un lasciarsi trascinare dal vortice della danza fino a restarne sfiniti e storditi. E il pubblico si lascia trascinare dalle note e dalla forza travolgente di una musica ancestrale e attualissima fino alla fine del viaggio, fino al rapimento completo dei sensi.

WORLD MUSIC CENTRAL.ORG

5 Febbraio 2019

Angel Romero

Bandadriatica, the mighty brass band from southern Italy explores various musical regions beyond its native southern Italy on *Odissea* (Odyssey). The succulent, explosive mix incorporates the mesmerizing percussive tambourine sounds and accordion of Salento (southern Italy), high energy Balkan brass, rock guitars inspired by Saharan desert blues, and trance-like North African Gnawa rhythms plus fascinating spoken word.

The ensemble includes Claudio Prima on organetto (accordion), vocals; Emanuele Coluccia on alto, tenor and soprano saxophone; Andrea Perrone on trumpet; Vincenzo Grasso on clarinet; Gaetano Carrozzo on trombone; Morris Pellizzari on electric guitar, mandolin and saz; Giuseppe Spedicato on electric bass and tuba; and Ovidio Venturoso on drums. Guests: Giovanni Chirico on baritone saxophone; Antonio Castrignano on vocals and tamburello; Redi Hasa on cello; Simone Giorgino on spoken word; Roberto Chiga on tamburello; Lioness Afreeka, Federico Buttazzo, Alessandra Ferrari, Aldo Orlando and Maria Scogna on backing vocals.

Previous recordings include [Contagio](#) (Finisterre, 2007), *Maremoto* (2009), *Casa* (2012), [Arriva La Banda!](#) (2012) and [Babilonia](#) (Finisterre, 2015).

MUSIK MAGAZINE (Inghilterra)

30 Ottobre 2018

Kim Strettle

A Blind Look Into 'Odissea' by BandAdriatica

They say a picture is worth a thousand words. Well in this album, a song is worth a thousand pictures. When taking on a blind review it can be difficult to connect to the music with no previous knowledge of the band, the genre, or in this case even the language. This album in particular however, when listened to altogether in order, doesn't need an explanation because you can make your own.

I am sure that if I took some lessons and understood every word I would enjoy the album just as much, probably more as a lyrics lover, however even without the lyrics, the vast array of

instruments and the merging of different cultures and music styles takes you on a journey. In fact in my opinion, it takes you through a movie. As soon as 'L'idea' begins, we are transported to a celebration. You can almost see opening credits scroll across your mind as the polka groove, with a twist of dissonance that I wonder may be influenced by the band "Madness", ferries us to the start of a dynamic journey. That ferry being 'Focu'. With a blend of instrumentals that reminds me of Irish jig and a splash of pirate shanties, you can almost feel the sea breeze on your face.

Now what's a good movie without a chase scene, at least that's what I thought when listening to 'Scilla'. the Arabian twang of the woodwinds and brass left a scene from 'Indiana Jones' running through an marketplace in the desert, whereas the saxophone brings images of an old 80's cop movie. Wherever the chase is you can feel the ebb of flow in the music as if its switching between a serious run for their life, to a couple of benny hill moments to lighten the mood. After our hypothetical characters receive what sounds to me like an inspiring speech in 'Migrante', we meet the femme fatale 'Kalypso'. Lets set the stage, our pirates are swabbing the decks in unison when in walks Kalypso. Striding forward hips first as she goes from man to man dancing her seductive salsa. The changes in music during this number can create so many different scenes, including many solos and group numbers if you just let your imagination go with it. At one point the saxophone leads me to a tango between this hypothetical seductress and the pink panther, a scene I would pay to watch if I may add.

'Odissea' being the title track, my mind was already set up to meet our hero. Starting off with a running groove and splash of jazz, the title track actually brings our energies down a little. Perhaps to prepare us for the chapters to come. At this point in our feature, I felt the main character was telling his story to his men. When the song breaks down into a rap with a funky edge, it gives the music a dynamic which I believe actually pulls the album itself together. Picture our aforementioned Kalypso in full belly dancing garb, seductively moving with a snake she's charmed from it's basket. Now picture her being constantly followed by the town idiot who is trying to profess his love to her. At least that's the scene I got listening to 'Argo'. And you know what? I absolutely love it. The theme of mythology is ever present in this album and this track brings me back to the days of Xena and Hercules. Of course this also leads beautifully to the next track as the difference in mood is so dynamic.

'Stella Della Notte', there are so many depths to this song and it makes it so versatile when it comes to interpretation. At first the sombre feel of the music takes your mind straight away from 'Kalypso'. My interpretation of this song was a funeral procession through the streets of New Orleans, as we pay respects to a fallen comrade. With what sounds like excerpts from a eulogy, the instrumental tribute juxtaposes beautifully with the rest of the album. As the song goes on however, I felt the band should send a sample to the music directors at the BBC, as it instantly reminded me of cyber men and would be a lovely addition to Doctor Who.

The interpretations for this music are endless, subject to how you feel and what you like. For now however, I shall tell you the end my own tale told by the sounds of 'Bandadriatica'. We enter the final scene in 'Poseidon On The Rocks'. Seeking revenge for their fallen comrade, our hero and his men face off against the villains in a powerful and precisely choreographed fight scene, until we reach the face off between our hero and main villain, in a tango to the death. Caught in a death grip, the other characters circle around the duo locked in combat. The chanting vocals lend an inspiring swell that brings us back to the battle, even with a few bond like riffs floating in the background until we reach a freeze frame. The End.

Of course it's not really over until the credits roll, which leads us to 'Labbracio di Cariddi'. It's spooky feel and it's incorporation of the different elements throughout the album, including some impressive monk like chanting and the rock feel towards the end, makes this song the cherry on top of our musical sundae. As you hear the waves splashing in the background it's almost as if we gain another scene at the end as the music fades to leave us with a nautical atmosphere.

One day I hope to understand the album as it was written, though there is something to be said about how music can open your mind to new unique narratives.

BLOGFOOLK (Italia)

7 Marzo 2019

Ciro De Rosa

Era già da qualche tempo che BandAdriatica stava cercando nuovi porti che potessero accogliere le proprie sonorità per mescolarle con le loro e in questo viaggio verso un' isola di suono comune, è nato "Odissea", una sintesi armoniosa della ricerca attraverso la musica di terre lambite dal mare. Le rivisitate suggestioni del meridione partono dall'Adriatico fino ad arrivare al Mar Mediterraneo più orientale, trascinando con sé i linguaggi popolari delle feste, delle processioni e di tutta la ritualità di cui la Puglia è ricchissima. BandAdriatica sbarca sulle coste macedoni e serbo-croate per poi virare verso il Nord Africa da cui ha preso forte ispirazione interiorizzandone i colori e le ritmiche gnawa. Tra passato e presente, tra mito e attualità, quest' "Odissea" ci parla della condizione del migrante alla continua ricerca di libertà, così ascoltiamo "musica musica, libera libera, sento nell'anima Europa e Africa" in uno dei tanti brani che affrontano la delicata questione. Nei testi firmati da Claudio Prima e Antonio Castrignanò l'italiano dialoga col dialetto pugliese al servizio di un messaggio sociale contro le barriere linguistiche e territoriali; nel caso de "L'idea" troviamo un taglio ironico mentre in brani come "Stella della notte", invece, uno assolutamente più poetico. Un disco pensato per far riflettere sull'incomunicabilità contemporanea e sul razzismo dilagante. Molti anche i brani strumentali che riescono ad essere un ponte tra la vivacità del Salento e quella dei Balcani, per esempio, e di colpo sembra di ascoltare delle melodie composte da Bregovic o da Kusturiza per un suo film. Si resta avvolti da un suono pieno di echi di bande e fanfare provenienti non si sa bene da quale sud del mondo, perché le contaminazioni sono così radicate da lasciarci nell'impossibilità di un apporre una precisa etichetta. In questo disco si avverte tutta la necessità di trovare una musica che possa scavalcare le resistenze rispetto all'alterità. Si è coinvolti in un frenetico movimento che collega Capodistria a Dubrovnik e a Durazzo fino ad arrivare nel Sahara per poi ritornare verso Otranto. Un'avventura musicale che unisce popoli lontani inventando nuove rotte. senza mai perdere l'obiettivo principale di una bilanciata fusione.

Magyarnarancs (Ungheria)

19 Dicembre 2018

BandAdriatica: Odissea Az olasz BandAdriatica azzal a vággyal szállt tengerre 2000-ben, hogy „eltévedjen”, és aztán kifújja magából megrázkódtatásait. Az Adria mélyére hatolva különleges kincseket talált, köztük a saját hangját, ami változatos színezetével összetéveszthetlenné tette a balkáni és olasz rezesek frontján. De miután az albán, a montenegrói és a horvát partvidékből kiszippantotta a magáét, tovább kellett hajóznia, különben ugyanazt fújhatta volna tovább...

A 2015-ös *Babilonia* című lemez már azt tanúsította, hogy a BandAdriatica átevezett a Földközi-tengerre, és jócskán feltöltődött az észak-afrikai és közel-keleti tradíciókból. Az

idei *Odissea* pedig azt tükrözi, hogy minél távolabb keveredett a Salentói-félszigettől, annál meggyőzőbb és élvezetesebb a kalandozása. Ez a banda már nagyon messzire szakadt a déli rezések mulatságaitól. És bár fújnak benne szép számmal – meg hát nem is akárhogyan –, a dögösségét és markáns tartását a gitároknak és a dobnak köszönheti. Már-már rock, mondanám rá, csak hát éppen arról szól a sztori, hogy ne erőlködjünk a skatulyákkal meg a határokkal. Inkább teremtsünk új mítoszokat! Még akkor is, ha nem garantált a hazatérés.

[...]E quest'anno Odissea mostra che più lontano è la penisola salentina, più è convincente e divertente la sua avventura.[...]

PAISEMIU.COM (Italia)

BANDADRIATICA: Odissea, un lungo viaggio tra sonorità meticce

Monica Lisi 6 Ottobre 2018

Un nome, **Bandadriatica**. Un titolo, **Odissea**. Ed ecco compiuto un nuovissimo lavoro musicale, il nuovo cd che dopo il precedente lavoro discografico *Babilonia* si arricchisce di nuove sonorità di ispirazione nordafricane.

La Bandadriatica da sempre considera il Mediterraneo luogo di partenze e ritorni, di scambi e dolori. Un territorio franco dove ritrovare le proprie radici attraverso l'incontro con l'altro. Il viaggio evocato dal titolo del nuovo cd è per noi una chiara allusione al viaggio di Ulisse che può essere identificato nel contemporaneo migrante, disposto a rischiare la vita pur di sperare in una condizione di vita migliore. Eterno errante porta sempre con sé le sue origini ed è pronto a contaminarsi per ricostruire tasselli di identità e di memoria. Ritmi nordafricani nati dalla frequentazione di artisti che la banda ha incontrato durante i suoi viaggi, accostamenti di fiati e organetti alla chitarra elettrica di ispirazione Sahariana. I testi originali raccontano il viaggio, come nei brani *Odissea* e *Migrante*, in forma ironica (*L'idea*) o poetica (*Stella della notte*). Elementi balcanici si fondono a ritmi nordafricani, il tutto tenuto unito dal ritmo della banda che anima le tradizionali processioni, i matrimoni, i funerali, le feste di paese di un'altra complessa terra. Quella salentina. Da questa *Babilonia* si origina un lavoro lungo un decennio che ha visto la Bandadriatica confrontarsi con musiche provenienti da diverse sponde del mare adriatico: Albania, Macedonia, Croazia, con le fanfare Serbe e il Nord Africa e spingendosi fino al Mediterraneo più orientale con Turchia, Libano e Armenia.

L'esibizione della band ha affascinato la critica del Babel Med 2017 di Marsiglia che l'ha definito "uno delle migliori proposte di tutta la Rassegna" e "uno dei migliori live-act italiani".

I musicisti della BandAdriatica vantano collaborazioni con artisti del calibro di Bombino, Mercan Dede, Rony Barrak, Savina Yannatou, Chieftains, Burhan Ochal, Kocani Orkestar, Boban Markovic Orchestra, Fanfara Tirana, Eva Quartet e Cafer Naziblas.

Così Claudio Prima ci racconta Odissea “Ci è sempre piaciuto esplorare nuove sonorità, diverse dal solito, esotiche da un certo punto di vista, ma inaspettatamente vicine, come quelle che abbiamo incontrato in Adriatico prima e nel Mediterraneo poi. La vocazione del gruppo è quella di aprirsi agli incontri. Buona parte della nostra musica e del nostro modo di suonare nasce da una suggestione nata in viaggio, incontrando altri musicisti, altri marinai, altri nomadi, altri uomini in movimento. Questo disco parla ancora una volta del viaggio, di uno dei più leggendari viaggi di sempre, l'Odissea di Ulisse. È stato un viaggio nel Mediterraneo, un ritorno a casa, un'avventura che simboleggia la vita di ognuno di noi. A maggior ragione oggi è il simbolo di tutti i viaggiatori del Mediterraneo e, per noi, soprattutto dei migranti. È un disco corale, frutto della collaborazione di tutti componenti del gruppo, che hanno contribuito scrivendo un proprio brano o nell'arrangiamento degli altri brani. La BandAdriatica dopo 12 anni di navigazione insieme è diventata una ciurma, una famiglia, un gruppo di musicisti che condividono tantissime esperienze e che hanno imparato a convivere nello spazio ristretto di una barca a vela, di una sala prove, di un palco. Rispettandosi nella differenza. Questa amalgama produce un linguaggio unico, riconoscibile, che interpreta musiche provenienti da paesi lontani, conservando una propria identità, come chi lascia la propria terra per mettersi in mare. I fiati sono la banda italiana, delle processioni e delle feste. L'organetto è espressione di una musica tradizionale in perenne evoluzione. La chitarra elettrica evoca la musica berbera, tradizione antica e sound moderno. I testi sono ironici o impegnati, rievocano l'immaginario del viaggiatore, di chi ama la natura del movimento, l'equilibrio instabile dell'approdo che non è mai ultimo. In questo disco abbiamo esplorato le sonorità africane, quelle più vicine al nostro mare. È un mondo affascinante e complesso, distante, eppure a portata di mano e di orecchio. Degno di un prossimo viaggio, ad esplorare ancora, forse nel mare più misterioso e labirintico di tutto, il deserto.”



fRoots No. 409 (Vol. 39, No. 1) July 2017
ISSN 0951-1326

fRoots infostuff

Ian Anderson: Editor
ian@frootsmag.com

Sarah Coxson: Deputy Editor
News: news@frootsmag.com
Reviews: reviews@frootsmag.com

Gina Jennings: Advertising Manager
ad@frootsmag.com

Beverly Hill: Sales & Subs Manager
sales@frootsmag.com

Caroline Walker: Setting & Systems
copy@frootsmag.com

Jeli Roli Martian: Design & Layout
copy@frootsmag.com

Judith Burrows: Photographer
judith@frootsmag.com

Contributors: see credits.

Clothes & make-up: model's own

Publisher: Southern Rag Ltd.

Printer: Stephens & George Ltd, Merthyr Tydfil, Mid Glamorgan.

News Trade Distribution: Seymour Distribution Ltd, Tel: 020 7429 4000

fRoots is published on the penultimate Thursday of the month before cover date.

Final copy date for advertising and editorial is the 12th of the previous month (e.g. 12th August for the October issue).

subscriptions

U.K.: 1 year £55.00, 2 years £110.00
Special UK student rate: 1 year £30.00

Air Europe, Scandinavia, Ireland & Surface Worldwide: 1 year £69.00, 2 years £138.00

Airmail outside Europe, Scandinavia, Ireland: 1 year £84.00, 2 years £168.00

Digital only (on-line or download): 1 year £36.00, 2 years £68.00. Students £9.00 p.a.

Payment by **PayPal**, **Visa** or **Mastercard** via our secure online facility is recommended. Cheques/POs/IMOs must be in **£ Sterling**, made payable to Southern Rag Ltd, and drawn on a UK bank.

New subscriptions start with the current issue unless otherwise instructed. Please note the reference number appearing on your mailing envelope. A subscription implies that the magazine will be sent to the subscriber until one of the three expires.

regulars/ in house

4 The Editor's Box

5 The fRoots Playlist

6 Rooting About: The News

15 The Columnists

56 Reviews

58 Subscribe! Free CDs!

77 Charts

82 BIFF!

featured this issue

16 Root Salad: Lone Piñon, The Gentle Good, Rachel Baiman, Lisa O'Neill, BandAdriatica, Angela Carter, Simon Emmerson.

24 English Instrumental

33 Trad.Attack!

36 Skiffle

41 Afrisa International

44 Incredible String Band

47 Parissa

50 American Epic

53 King Ayisoba

STEPHENS & GEORGE PRINT GROUP

Celebrating 30 years of our printing partnership with Stephens & George Ltd.

p.24



fRoots welcomes contributions of news, features and photos, but cannot accept responsibility for unsolicited manuscripts, photographs or artwork. We prefer that you contact us before submitting anything. Please see the FAQs on our web site.

All words, photographs and artwork appearing in this magazine are copyright © 2017 the writer, photographer or designer and may only be reproduced elsewhere with prior permission.

While we take care to ensure that all of our advertisers are honest and truthful, we cannot be held liable if you find otherwise. The information in these pages went to press one month before cover date. The views expressed in fRoots are those of individuals just like you; they are not necessarily those of the editorial staff, the product of a sound mind or a horse. Hey, wouldn't life be dull if we all had the same tastes in music?

Published by Southern Rag Ltd, PO Box 3072, Bristol BS8 9GF, England.
Tel: (+44) (0)117 317 9020 Email: froots@frootsmag.com
www.frootsmag.com



BandAdriatica

Multi-cultural music from Salento, right out in the middle of the Med. **Bas Springer** investigates.

From the shores of the Adriatic sea come BandAdriatica, one of the most exciting Italian live acts at the moment. For more than ten years now these eight skilful musicians have mixed traditional music from Salento (southern Italy) with Balkan, North African, Turkish and Arabian elements.

The starting point for their Mediterranean odyssey is the Italian institution of La Banda, the musical groups that are the backbone of life in the villages and small towns of Italy. These traditional brass bands usually play at celebrations, funerals, parties and processions in Puglia and travel from town to town. BandAdriatica is part of this grand tradition, but these days they play all over the world.

'Banda' (Italian for band) refers to the local Italian wind ensembles that originated in the mid-19th Century, both to perform indigenous folk songs and to bring the burgeoning music of Italian opera to the people living outside of the major cities. The tradition continued, though it was entirely ignored by the musical establishment in Italy. For about the past ten to fifteen years innovative Italian bandas such as Banda Ionica from Sicily, the groups Opa Cupa, BandAdriatica and Municipale Balcanica from Salento and Banda Olifante from Romagna have not only been taking up the concept of that creative social cooperative of the banda, but also updating, urbanising and globalising banda music.

BandAdriatica were formed in 2006 and are fronted by the diatonic accordionist, singer and composer Claudio Pirina, who also leads several other 'boundary-crossing' musical projects such as Adria, Tabula, Tula, Giovane Orchestra del Salento and Manigold. "The tradition of the banda is a part of the life of the people of Salento. Every town has its own celebration with a banda playing in the streets and on the square, passing from window to window. Playing in a banda is something unusual because it means playing 120 concerts in the summer. You arrive in a city or town early in the morning and are outside all day 'til late at night. You play at the processions and the midday celebration and of course at night when you play the bolero, the last song, everybody wants to hear. You may be familiar with the banda from Fellini movies but for the people of Salento it's real and alive. The bandas are closely linked with the social life in the small villages. It functions as a school of music because it is people's first encounter with an academic way of playing music. You can learn to play clarinet, trumpet, flute, trombone and percussion."

All the musicians from BandAdriatica also play in different bands and projects because "living as a musician in Italy means you need other jobs. You can't survive if you only play in one band, even if you do 50 or 60 concerts in a year. So that's why all of us cooperate in other bands but BandAdriatica is our main project, it's like a family. We

have been together now for eleven years, we are a very solid group of good friends. Every time we meet it's a new opportunity to share this wonderful experience of making music together."

With Bablonia, their fourth and latest studio outing, BandAdriatica focus their attention on music from Turkey, Lebanon and Armenia. "BandAdriatica is starting to sail more and more toward the East, looking for the common traits among the various traditions, to rewrite traditional music through original tunes and songs."

BandAdriatica were formed on a boat trip on the Adriatic. "While crossing the Adriatic Sea, we were playing music. When we arrived to the harbour of Dubrovnik we just felt like a banda, instead of going from door to door we went from harbour to harbour, it was magic."

"When we play a Lebanese or a Turkish song we are very much aware of the tradition of these songs. At our concerts we invite the audience to come onboard for one night and just share our music because our words are not enough."

"Our starting point is the music from our region, Salento, because you have to understand where you are coming from. In the beginning we sang in Italian, Albanian, Croatian but now we sing in Salentino, the dialect of Salento because it's more universal as a language. Sometimes when we speak in Salento people understand us better than when we speak Italian. When I sing in my dialect I feel more authentic, more connected to my roots."

"Our music cannot exist without migration. Every Italian has family members that have migrated to other European countries, the USA or Australia. So how can an Italian mistrust somebody who's coming from another country or culture? In Italy you can find influences from many cultures, like the Trucani, Samnites and the Romans but also the Phoenicians and Greeks. Our music is the sum of many cultures."

"Many people believe that tradition is static but it's exactly the opposite. Tradition is always in motion and evolving constantly. Every epoch has its own tradition. We are making tradition now with our music. The only thing you have to do is try to be honest. Try to play the best you can. If you are really honest with yourself, you are traditional because we as human beings are traditional."

www.bandadriatica.com



ROOT SALAD – FROOTS MAGAZINE 409 – July 2017 by Bastiaan Springer

BandAdriatica

Multi-cultural music from Salento, right out in the middle of the Med.

Bas Springer investigates.

From the shores of the Adriatic sea come BandAdriatica, one of the most exciting Italian live acts at the moment. For more than ten years now these eight skilful musicians have mixed traditional music from Salento (southern Italy) with Balkan, North African, Turkish and Arabian elements.

The starting point for their Mediterranean odyssey is the Italian institution of La Banda, the musical groups that are the backbone of life in the villages and small towns of Italy. These traditional brass bands usually play at celebrations, funerals, parties and processions in Puglia and travel from town to town.

BandAdriatica is part of this grand tradition, but these days they play all over the world.

'Banda' (Italian for band) refers to the local Italian wind ensembles that originated in the mid-19th Century, both to perform indigenous folk songs and to bring the burgeoning music of Italian opera to the people living outside of the major cities.

The tradition continued, though it was entirely ignored by the musical establishment in Italy.

For about the past ten to fifteen years innovative Italian bandas such as Banda Ionica from Sicily, the groups Opa Cupa, BandAdriatica and Municipale Balcanica from Salento and Banda Olifante from Romagna have not only been taking up the concept of that creative social cooperative of the banda, but also updating, urbanising and globalising banda music.

BandAdriatica were formed in 2006 and are fronted by the diatonic accordeonist, singer and composer Claudio Prima, who also leads several other 'boundary-crossing' musical projects such as Adria, Tabulè, Tukrè, Giovane Orchestra del Salento and Manigold.

"The tradition of the banda is a part of the life of the people of Salento. Every town has its own celebration with a banda playing in the streets and on the square, passing from window to window. Playing in a banda is something unusual because it means playing 120 concerts in the summer. You arrive in a city or town early in the morning and are outside all day 'til late at night. You play at the processions and the midday celebration and of course at night when you play the bolero, the last song, everybody wants to hear. You may be familiar with the banda from Fellini movies but for the people of Salento it's real and alive. The bandas are closely linked with the social life in the small villages. It functions as a school of music because it is people's first encounter with an academic way of playing music. You can learn to play clarinet, trumpet, flute, trombone and percussion."

All the musicians from BandAdriatica also play in different bands and projects because "living as a musician in Italy means you need other jobs. You can't survive if you only play in one band, even if you do 50 or 60 concerts in a year. So that's why all of us cooperate in other bands but BandAdriatica is our main project. It's like a family. We have been together now for eleven years, we are a very solid group of good friends. Every time we meet it's a new opportunity to share this wonderful experience of making music together."

With Babilonia, their fourth and latest studio outing, BandAdriatica focus their attention on music from Turkey, Lebanon and Armenia. "BandAdriatica is starting to sail more and more toward the East, looking for the common traits among the various traditions, to rewrite traditional music through original tunes and songs." BandAdriatica were formed on a boat trip on the Adriatic. "While crossing the Adriatic Sea, we were playing music. When we arrived to the harbour of Dubrovnik we just felt like a banda. Instead of going from door to door we went from harbour to harbour, it was magic."

"When we play a Lebanese or a Turkish song we are very much aware of the tradition of these songs. At our concerts we invite the audience to come onboard for one night and just share our music because our words are not enough."

"Our starting point is the music from our region, Salento, because you have to understand where you are coming from. In the beginning we sang in Italian, Albanian, Croatian but now we sing in Salentu, the dialect of Salentino because it's more universal as a language. Sometimes when we speak in Salentu people understand us better than when we speak Italian. When I sing in my dialect I feel more authentic, more connected to my roots."

"Our music cannot exist without emigration. Every Italian has family members that have migrated to other European countries, the USA or Australia. So how can an Italian mistreat somebody who's coming from another country or culture? In Italy you can find influences from many cultures, like the Etruscans, Samnites and the Romans but also the Phoenicians and Greeks. Our music is the sum of many cultures."

"Many people believe that tradition is static but it's exactly the opposite. Tradition is always in motion and evolving constantly. Every epoch has its own tradition.

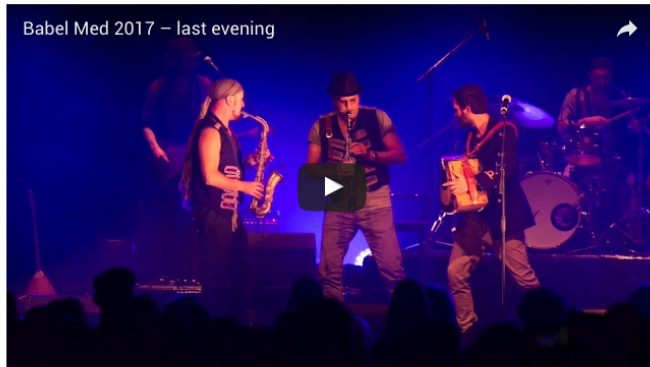
We are making tradition now with our music. The only thing you have to do is try to be honest. Try to play the best you can. If you are really honest with yourself, you are traditional because we as human beings are traditional".



Babel Med 2017 – der dritte Abend

25. März 2017

Jazz, Reggae, Afropop, Korea-Sounds, Rap, Indierock und mediterrane Grooves – ein stilistischer Slalom mit Anspruch auf Hör-Flexibilität.



Die Völkerwanderung war so gross wie die stilistische Bandbreite an diesem Abschlussabend beim Babel Med Festival 2017. Bei einigen Konzerten, z.B. von **K'Koustik** aus Guadeloupe war der Andrang so gross, dass es kurz nach Konzertbeginn kein reinkommen mehr gab. Ich liess mir berichten: musikalisch nicht die grosse Neuentdeckung aber von hohem Unterhaltungswert.

Die Band, die mich an diesem Abend wirklich überzeugte war **BandAdriatica** aus der Stiefelspitze Italiens. Viel Groove, und trotz einem sehr ausgebauten Bläasersatz keine Brass-Übermacht. Melodiöses mit harmonischen Anleihen selbst aus dem Libanon wechselten sich mit Balkangrooves ab. Doch selbst in den schnellen Instrumentalnummern gingen die feineren Zwischentöne nicht unter.

Betty Bonifassi gab ein Indierock-Konzert mit ihren Trouvaillen aus einem neunentdeckten Nachlass von Musikethnologe Alan Lomax. Auch bei den **Black Strings** gab's kein Reinkommen mehr. Die Koreaner waren eindeutig die exotischste Truppe des Abend, der ansonsten mit dem Mestizo-Ska aus Barcelona, **Txarango**, oder der Pop-Stimme **Hawa Boussim** aus Burkina Faso etwas viel Mainstream im Programm hatte.

Selbst die routinierte Reggae-Truppe **Rising Tide**, das ist immerhin **Groundation** ohne Mastermind Harrison Stanford, konnte nicht überzeugen. Die Grooves waren ok, die Professionalität unverkennbar, aber es fehlten einfach Melodien und Feinarbeit.

Fazit des Babel Med 2017

Die Organisatoren müssen sich überlegen, ob sie ein Festival für Freunde der Weltmusik machen wollen, oder ein stilistisch kunterbuntes Durcheinander für ein möglichst breites Publikum. Die Verflachung des Festival-Profiles ist teilweise nachvollziehbar, denn die **Dock des Sud**, eine alte Industrieanlage soll, wenn es nach der Stadtregierung geht, so schnell wie möglich platt gemacht werden. Sie müsste einem wuchernden Hightech- und Businesskomplex weichen, der in diesen Monaten an den Docks hochgezogen wird. Da wollte man vielleicht beweisen, dass es die Dock des Suds als Konzertlokal eben doch noch braucht in Marseille. Wir drücken mal die Daumen.

Suche

Durchsuche die Website ...

Aktuelle Podcasts



Amira Medunjanin – Botschafterin der Sevdah

Es ist nicht leicht, ein überaus reichhaltiges Liederbuch in die heutige Zeit zu übertragen. Amira Medunjanin versucht genau das.



Best of 2016 Teil III

Best of 2016 – Teil III

Sudan, Italien, Angola, Dänemark, Kuba, Mali, UK & USA, und gleich zwei Mal die Schweiz – die dritte Ausgabe meiner Rückblende auf 2016 ist bunt. Geht ja nicht anders.

[Alle Podcasts...](#)

Babel Med 2017 – third evening - by Globalsounds

25th March 2017

link: <https://www.globalsounds.info/babel-med-2017-der-dritte-abend/>

The band of the evening that really surprised me was BandAdriatica, which comes from the heel of Italy. Very groovy and despite the powerful structure of the brass section that does not prevailed over the rest. The melodies and harmonies from Lebanon alternate with the balkan groove. But even in fast instrumentals little nuances are not lost.



“Babilonia” where everything is possible – Blogfoolk (Italy)

by Salvatore Esposito

source: <http://www.blogfoolk.com/2015/05/bandadriatica-babilonia.html>

Vidor01#everythingispossibile is the hashtag that accompanied the release of “Babilonia”, BandAdriatica’s fourth studio work, where the Salento based ensemble, through 12 tracks, shows how music can make everything possible, from the encounter of different musical traditions to overcoming any language, race or religion boundary among people. After exploring music of the Adriatic Sea in “Contagio”, “Maremoto” and “Arriva La Banda”, Bandadriatica extended its range, sailing toward the Mediterranean’s most extreme shores. Thanks to the encounter with Lebanese percussionist Rony Barrak, Bandadriatica gave life to a great musical project that brings Salento’s music to the discovery of the primeval Adriatic music, through the path of East Europe until reaching Turkey, door to the East, from Lebanon to Armenia. Meeting with Lebanese, Armenian and Turkish traditions, languages and musicians, the ensemble has walked through the wall of incommunicability to discover how cultures that appears to be different from each other can find a common root in the similarity of traditions and rituals.

The propulsive force that brings Bandadriatica to the exploration of new worlds of sound, new instruments and new melodies is not simple curiosity, but also the certitude of discovering new musical paths, going back to the common root that brings together all Mediterranean cultures. Listening to each track you can clearly perceive the inspiration that brought it to life: an encounter, a confrontation between different traditions, a journey, but what really impresses is how all this becomes original music where banality has no space left. “Babilonia” is therefore the demonstration of how languages, cultures and traditions recognise each other in the universal language of music, which breaks down boundaries, distances and differences.

From the strictly musical point of view, the music has a foundation on the sound textures played by Claudio Prima’s organetto and Morris Pellizzari’s strings (guitars, kamalè ngonì, baglama saz), great ground for the extraordinary horn section: Emanuele Coluccia (alto sax), Vincenzo Grasso (clarinet, tenor sax), Andrea Perrone (trumpet) and Gaetano Carrozzo (trombone), masterfully supported by the rhythm section: Giuseppe Spedicato on electric bass and tuba, Ovidio Venturoso on drums and cajon. Plus some special guests: vocalists Enza Pagliara and Rachele Andrioli, Roberto Chiga’s frame drums, and all the musicians met in this new journey through the Mediterranean: Rony Barrak (percussions), Deniz Koseoglu (saz), and Nure Dlovani (violin). The music goes from songs sang in Salentinian dialect (like first track “Me Perdu”, the compelling “La Capu” and the traditional sounding “Salignano”, with a great crazy wind and brass line) to the wonderful sound alchemy of “Turkayak”, “Bint el Shalabiya” and “Pizzica Balkan”, until the tasty “Mania DLG” and “Giga”, which remind of the Balkan sound of the band’s early works. It all works wonderfully, also when Bandadriatica meets the art of songwriting in the title track and the little jewel by the title of “Terra”. The peak is reached in the “gran finale” with the suite “Tre balli in maschera”, a masterful synthesis of all the musical features of the whole recording. “Babilonia” it’s the cd where everything is possible, because music is one of the few things that have the power of uniting instead of dividing.



**<http://www.doruzka.com/index.php/fira-mediterranea-de-manresa-2015/>
by Petr Dorůžka**

...Pokud tedy Cheikh Lo spíše splnil očekávání, skupina BandAdriatica byla bleskem z čistého nebe. Pochází z jihu Itálie, kolébky úderného rytmu pizzica, který kombinuje - jak její název napovídá, - se styly z opačného břehu Jaderského moře, především s balkánskými dechovkami. O téměř surrealistické prvky dokáže koncert obohatit příležitostně hostující albánský violoncellista Redi Hasa, který je ovšem čím dál více vytížen vlastními projekty a v Manrese chyběl. Středem zájmu se tak stal Claudio Prima, zpěvák a hráč na jeden z nejtypičtějších italských nástrojů, knoflíkový akordeon zvaný organetto. Svoji kapelu řídil s autoritou pankáčského anarchisty, a i když se jednalo o taneční show, světu sdělil podstatnou věc: balkánské dechovky se možná řítí do slepé uličky, ale my Italové to umíme lépe...

“... at Fira of Manresa 2015 the big surprise was BandAdriatica... it was like a bolt from the blue ... and it sent an important message to the world: the music of balkan brass is perhaps along a dead end, but Italians are able to do more ...”



Bandadriatica: the peak of two days of Gypsy Festival (Tilburg, Holland)

source: <http://www.mixedworldmusic.com/nieuws/newsItem.php?n01ID=14797>

International Gipsy Festival Tilburg 31st May 2015

Feelings from the heel of Italy

..., BandAdriatica's surprise can be certainly considered as the peak of two days of Gypsy Festival. The band from the heel of the Italian boot mercilessly grabbed the audience with a repertoire that joins together the many musical forms of the countries facing the Adriatic Sea: Italy, Slovenia, Croatia, Albania and Greece. Their music is not only an irresistible emotional dance: thanks to very refined arrangements, there's a lot of musical content to discover.

With this first appearance in the Netherlands, the Italian band introduced something new in the Gypsy Festival: while most Gypsy bands from all parts of the Balkans made us get used to the accordion, BandAdriatica made us listen to the bright sound of the organetto.

Sensatie uit de hiel

Hoewel het erom spande, mag het verrassende optreden van BandAdriatica gerust als hoogtepunt van twee dagen Gipsy Festival worden aangemerkt. De groep uit de hak van de Italiaanse laars pakte het aanwezige publiek zonder pardon in met repertoire dat bijeen werd gesprokkeld uit de landen rond de Adriatische zee: Italië, Slovenië, Kroatië, Albanië en Griekenland. Hun muziek is niet alleen onweerstaanbaar dansopwekkend, maar dankzij de geraffineerde arrangementen valt er ook inhoudelijk veel te beleven. Met dit eerste optreden in Nederland zorgden de Italianen bovendien voor nog een primeur op het Gipsy Festival, want waar de meeste balgbespelers uit zigeuner- en/of balkanhoek zich van de accordeon bedienen, was bij BandAdriatica het sprankelende geluid van de kleine trekharmonica te horen.

Les Pouilles, invitation au voyage

Tout, en effet, dans la musique des Roullés, tourne autour du tambourin. « On l'appelle "tambureddu", précise Christophe, "l'élément le plus important". »

Mars - Juin 2016 / N° 166 / TRAD HEC

Antonio Castrignano

TRADIMC / N°166 / MCM - Avril 2016

que s'en rejoue.

mandabils.

14

Italian, but when we play together with Croatian, Turkish, Albanese of Lebanese musicians, we feel bonded to them. The Adriatic Sea used to be one whole country, with a music that unified this wide space. We are working on this idea. It's a long path made of happy encounters and challenging missions».

The dialogue with the neighbouring people is something that Puglia people is having since ancient times. Today, local administrations are using music as a mean to open up their area to the outside world.

Given the great success of “La Notte della Taranta”, an itinerant, fee-free festival that was launched in the 90s that seduces every year tens of thousands of young people, many of which are foreigners, local administrators took care of sustaining the artists.

Every year, in autumn, the “Medimex” personal salon gathers together in Bari producers from all Europe.

This is the main characteristic of the help and sustain policy for the cultural industry....



BandAdriatica

Babilonia – 2016

Лейбл – FINISTERRE

12 треков/56 минут

Наша оценка *****

Номинально коллектив значится итальянским, но в нем собраны музыканты из разных стран указанного в названии группы региона. Свой первый альбом "Contagio" коллектив записал в 2007 году. Потом было еще два альбома – "Maremoto" и "Arriva la banda!", и вот, наконец, четвертый. Музыканты руководствуются принципом взаимопроникновения и взаимообогащения культур народов, живущих в одном регионе, в данном случае – населяющих берега Адриатического и Средиземноморского морей, а также балканских стран. Тут и Италия, и Греция, и Албания и страны бывшей Югославии, и Болгария, и даже неведомым образом попавшая сюда Армения. Соответственно, и вклад свой внесли музыканты из разных стран – грек Савина Яннату, эфиоп Саба Англана, ливанец Рони Баррак, армянка Нуре Дловани, играющая на скрипке. Этот регион действительно является своеобразным плавильным котлом культур населяющих его народов, и только специалисты могут точно определить, к какой культуре принадлежат та или иная мелодия и ритм. Так и в записи – тут и сиртаки, и болгарские сложные, неравномерные ритмы, и арабские мотивы, и итальянские напевные мелодии под аккордеон, и даже африканские инструменты с их же ритмами. В проигрышах слышны чисто джазовые соло саксофона. Всё это держится на мощной духовой группе. Моментами музыка этого коллектива напоминает нечто среднее между No Smoking Orchestra Кустурицы, нашим Armenian Navy Band, албанским Fanfare Ciocărlia – атмосфера балагана, немного уже пьяной свадьбы не оставляет на протяжении всего прослушивания альбома. Ну и еще штрих: если вы обратили внимание на название альбома (так называется и заглавная композиция альбома) – Babilonia, то всё сразу становится понятным. Ведь именно в Вавилоне люди говорили на одном языке, и лишь потом начали разбредаться по своим национальным квартирам. Так вот, музыканты BandAdriatica и хотят собрать обратно всех вместе. Благородная идея с прекрасным воплощением.

5 stars / 5 for Babilonia in Armenia

Written by Armen Manukyan for Urbattert, Armenian news magazine

Source: [ubattert.am/фонотека-44](http://ubattert.am/)

BandAdriatica, Babilonia 2016

Label – FINISTERRE

12 tracks \ 56 minutes

our vote: 5 stars/5

The band is officially Italian, but it features musicians coming from different countries. The musicians are driven by the principle of mutual interpenetration and enrichment of cultures, the ones, in this case, that lie on the Adriatic and Mediterranean shores and the Balkan countries. You can hear Italy, Greece, Albania, countries from ex Yugoslavia, Bulgaria, and Armenia too. In the tracks there can be detected the sound of sirtaki, the typical Bulgarian instrumentations, irregular tempos and Arabic melodies, Italian melodies accompanied with the organetto and audio African instruments and their native rhythmic style. Saxophone solos are strongly imbued with jazz language. All this is sustained by a strong band. Music sometimes resembles a crossbreed between Kusturica's No Smoking Orchestra, our Armenia Navy Band and the Fanfare Ciocărlia – with that typical feeling that one gets at a wedding party when everybody is already drunk. The name of the CD, "Babilonia", explains it all: in Babylon people spoke one language before they found a multiplicity of communication means. BandAdriatica tries to bring everything back to the way out used to be in earlier times in Babylon, so that

everybody may understand music, no matter where they come from. A noble idea and an excellent realization!

Original review:

Номинально коллектив значится итальянским, но в нем собраны музыканты из разных стран указанного в названии группы региона. Свой первый альбом "Contagio" коллектив записал в 2007 году. Потом было еще два альбома – "Maremoto" и "Arriva la banda!", и вот, наконец, четвертый.

Музыканты руководствуются принципом взаимопроникновения и взаимообогащения культур народов, живущих в одном регионе, в данном случае – населяющих берега Адриатического и Средиземноморского морей, а также балканских стран. Тут и Италия, и Греция, и Албания и страны бывшей Югославии, и Болгария, и даже неведомым образом попавшая сюда Армения. Соответственно, и вклад свой внесли музыканты из разных стран – грек Савина Яннату, эфиоп Саба Англана, ливанец Рони Баррак, армянка Нуре Дловани, играющая на скрипке.

Этот регион действительно является своеобразным плавильным котлом культур населяющих его народов, и только специалисты могут точно определить, к какой культуре принадлежат та или иная мелодия и ритм. Так и в записи – тут и сиртаки, и болгарские сложные, неравномерные ритмы, и арабские мотивы, и итальянские напевные мелодии под аккордеон, и даже африканские инструменты с их же ритмами. В проигрышах слышны чисто джазовые соло саксофона.

Всё это держится на мощной духовой группе. Моментами музыка этого коллектива напоминает нечто среднее между No Smoking Orchestra Кустурицы, нашим Armenian Navy Band, албанским Fanfare Ciorcalia – атмосфера балагана, немного уже пьяной свадьбы не оставляет на протяжении всего прослушивания альбома. Ну и еще штрих: если вы обратили внимание на название альбома (так называется и заглавная композиция альбома) – Babilonia, то всё сразу становится понятным. Ведь именно в Вавилоне люди говорили на одном языке, и лишь потом начали разбредаться по своим национальным квартирам. Так вот, музыканты BandAdriatica и хотят собрать обратно всех вместе. Благородная идея с прекрасным воплощением.



BandAdriatica's performance was like a "blood transfusion".

Source : <http://feketetoll.blogspot.it>

BandAdriatica's performance was like a "blood transfusion" for the public in Nyíregyháza, invigorating their souls and leaving people with a smiling face. (...)

For almost two hours, Nyiregyháza's public had the chance to try out a balkan heart, feeling its blood boil; men and women moved passionately and joyfully to the rhythm of music. Some of them were brave. The site was initially prepared for a sitting audience, leaving just a small space of a few meters between the stage and the first line of benches. A photographer, with the pretext of taking a picture of a beautiful kid dancing among her parents, began advancing toward the stage, giving way to many others who got closer and closer and invited in turn others to get up and get together. Others would stand up and sit back again, but after less than two minutes everybody was standing up and dancing; that's when the real party began: musicians started playing notes that fired up the hormones of those who never thought they would ever dance. The musicians, seeing the effect of their music on people, took the chance to make it even bigger! After a shy beginning, everybody was singing loudly, so much so that somebody, after the concert, had no voice left in their throat! Claudio Prima, the band's frontman, had an excellent performance, not to talk of the others in the band, who felt the public's feedback and thus gave it all, truly playing with their heart. Just like kids, they began making jokes and dancing on the stage. "Fun" is the keyword for this concert. The instruments never rested for a moment! Should I look for a defect, I wouldn't know where to find one, and it would not be a useful job anyway, because the musicians played and had fun on the stage as they were a family. Talking about Gaetano Carrozzo, I must point up his trombone playing: he gifted us with a great performance, one of those you dream about listening to even in bigger concerts. He played with his heart, smiling like a child, and it wasn't by laziness that he even played sitting down in a very unusual pose. At the end of the concert, they met the public; they were very kind in answering to the questions (to those who could make one!), and where the language wouldn't help, gestures of hands and movements of the body helped a lot, bonding even more to people. I really had to shake hands with this artists and congratulate to them, and this is a lot when said by a "critical blogger".

FOLKER

MAGAZIN FÜR FOLK, LIED & WELTMUSIK



BANDADRIATICA

Babilonia?

finisterre.it

(Finisterre FT66/Felmay)

12 Tracks, 56:05, mit Texten u. Infos

„Diario Di Bordo“, „Bordbuch“, nennt Claudio Prima, Sänger und Bandleader der Gruppe, das Beiheft zur CD. Die Reise der Banda führt die Apulier nach Kleinasien, wo sie auf den libanesischen Percussionisten Rony Barrak, den türkischen Sazspieler Deniz Köseoglu und die armenisch-kurdische Geigerin Nure Dlovani treffen. Das Album beweist, dass Musik wie eine gemeinsame Sprache sein kann. Eine Banda ist eigentlich eine italienische Blaskapelle. Doch Bandadriatica sind weit mehr als das. Vielmehr sind sie eine Band mit Percussion, Akkordeon, akustischen und elektrischen Saiteninstrumenten, deren wuchtige Bläasersätze den Gesamtklang dominieren. *Babilonia* steht für Abwechslung und Offenheit anderen Kulturen gegenüber. In jedem Hafen, den das Schiff anläuft, wird ein neuer Film gedreht. Epische Klänge gehen in jazzige Fragmente und Soli über. Es darf geträumt und getanzt werden. Der herausragende Gesang von Claudio Prima und den Gastsängerinnen Enza Pagliara und Rachele Andrioli lässt keine Sprachverwirrung aufkommen. Mit Ausnahme des Titelstücks singen sie ausschließlich im apulischen Dialekt und verwurzeln so die Musik im Stiefel Italiens.

Martin Steiner

BandAdriatica is much more than just an Italian brass band

BandAdriatica's Review of Babilonia on Folker, sep/oct 2015

by Martin Steiner

Singer and band leader Claudio Prima calls the cd booklet a “logbook”. BandAdriatica's journey begins in Apulia and lands in Asia Minor, where it meets Lebanese percussionist Rony Barrak, Turkish saz player Denis Koseoglu and Kurdish Armenian violinist Nure Dlovani. This studio work demonstrates how music can be a universal language. Bandadriatica is much more than just an Italian brass band. It's a band with percussions, winds and brass, diatonic organetto, electric and acoustic string instruments, whose scores are imbued with a general sound that unites, and “Babilonia” is indeed a synonymous for plurality and openness to other cultures. It's a new story at each landing. Epic sounds melt down to fragments and jazz sparkles, where everything is dreamy and dancing. The exceptional voices of Claudio Prima, Enza Pagliara and Rachele Andrioli blend together without becoming a confusion of languages: indeed, except for the title track, all songs are sung exclusively in an Apulian dialect, and music is definitely rooted in the Italian heel's tradition.



Folk Roots (Inghilterra)

Michael Hingston

October 2007

Contagio is a musical voyage around the shores of the Adriatic. The members of BandAdriatica take this metaphor to heart and they are pictured in the booklet standing on a quayside dressed in sailors' uniforms and look like a ship's crew waiting to board. The lyrics mostly have seafaring imagery and the band takes its musical inspiration from the broad diversity of cultures that can be found around the Adriatic. Pizzica Estam uses the pizzica dance rhythm from Salento in southern Italy, "Penza E Ripenza" has Balkan rhythmic patterns, there are a couple of traditional Albanian compositions and they even include a traditional song from Crete. In addition to the local styles there are jazz influences in some of the horn arrangements and the solo trombone introduction to To Ghiasemi is based on the Thelonious Monk tune Well You Needn't.

The eight-piece band includes trumpet, trombone, tuba, clarinet, saxophone and percussion, so there is a strong wind band element to its sound, which seems appropriate as it is similar to the instrumentation one would find in local processions and carnivals in these Adriatic towns. Claudio Prima leads the band on accordion and vocals and renowned Albanian cellist Redi Hasa provides a contrast to the brass and reed instruments. There are also a number of guest musicians, including trumpeter King Naat Veliov (of the Original Kocani Orkestar) and vocalist Maria Mazzotta. This is an interesting project that superbly integrates new composition with roots and demonstrates how easily music can cross national and linguistic barriers.