

Mp3 Scolari Claudio - Reflex



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Contemporary Experimental-World Fusion 16 MP3 Songs CLASSICAL: Contemporary, ELECTRONIC: Experimental Details: SCOLARI CLAUDIO - REFLEX In Jazz and Avantguard music Claudio Scolari has always shown interest towards the timbric research of his instruments going also through the composition with special attention to the contemporary and jazz writing techniques. In his way of organizing the sound elements the intent of adventuring in antique sonorities can be read, there the rithm mixes to noise and to instrumental timbers with the contemporary support of keyboards and syntetizers. From this research the CD REFLEX was born and gained many written, 16 original songs all to listen. SCOLARI CLAUDIO - BIOGRAPHICAL NOTES Claudio Scolari took a diploma at the College of music A.Boito in Parma with professor Stefano Cantarelli, his artistic carreer developed in two different areas: the Classical and Contemporary music one and the Avantguard Jazz music one in collaboration with some of the most prestigious sinphonic orchestras in Italy e.g. The RAI National Simphonic Orchestra of Turin going on tour in Spain, Switzerland and Germany from 1989 to 2004 and collaborating with the following Orchestra Directors: Giuseppe Sinopoli, Luciano Berio, Fruhbech de Burgos, Whun Chung, Eliahu Imbal, Jeffrey Tate, Yutaka Sado, Georges Pretre, Daniel Oren, Aleksandr Lazarev, Dmitrij Kitaenko, Gianandrea Nosedà, Kristian Jarvi, Gyorgy Gyorivanyi Rath, Lu Jia, Yuri Ahronovitch, Riccardo Chally, Ingo Metzmacher, Michel Plasson, Gennadij Rozdestvenskij, Garcia Navarro, James judd, Gianluigi Gelmetti, Sylvain Cambreling, Daniele Callegari, Yan Pascal Tortelier, Gary Bertini, Emmanuel Krivine, Zoltn Pesko, Daniele Gatti, Kazushi Ono, Vladimir Delman, Jos Serebrier, Ion Marin, Isaac Karabtchevsky. He collaborated with the following Solo Voices: Uto Ughi, Mikhail Pletnev, Viktorija Postnikova, Gil Shaham, Mischa Maisky, Viktoria Mullova, Emanuel Ax, Ivry Gitlis, Catherine Malfitano, Alicia de Larrocha, Maria Joao Pires, Natalja Gutman, Mario Brunello, Louis Lortie, Giuliano Carmignola, Pietro De Maria, Mark

Kaplan, Giuseppe Scotese, Andrea Lucchesini, Gerhard Oppitz. The Simphonic Orchestra of theater La Fenice of Venice, the Simphonic Orchestra of theater Della Rena of Verona, Simphonic Orchestra Arturo Toscanini of Parma, the Simphonic Orchestra of the Italian-Swiss Radio, the Philharmonic Orchestra of Parma with which played the Requiem of Verdi in Rome directed by Zubin Mehta. He also participated to the concert held in Rome in honour of Pope John Paul The Second. He participated to the concert to celebrate Luciano Pavarottis birthday held in Montecarlo. He participated to the Pavarotti Friends editions of 1999 2000 2002 and 2003 collaborating with international artists such as PAVAROTTI, STING, LOU REED, GRACE JONES, JAMES BROWN, JOE COCKER, B.B. KING, LIONEL RICHIE, AUGUSTO ENRIQUEZ, GEORGE MICHAEL, TRACY CHAPMAN, ZUCCHERO, RENATO ZERO, GIANNI MORANDI, GLORIA ESTEFAN, ANDREA BOCELLI, GINO PAOLI, QUEEN, DEEP PURPLE, ERIC CLAPTON, BONO, RICKY MARTIN, LAURA PAUSINI, IRENE GRANDI. He collaborated with the American drums player STEVE GADD. He played at the Biennale di Venezia with the American drums player Chad Wackerman executing a composition by Frank Zappa. SCOLARI CLAUDIO REFLEX (Principal Records) Review. ALLABOUTJAZZ Using only voice, percussion, and synthesizers, Italian composer/percussionist Claudia Scolari blends ambient, darkwave, and world music textures to create an album of dramatic musical landscapes. Heavily minimalist and more organic than most ambient electronica, this music will tip those familiar with O Yuki Conjugate, Main, A Small Good Thing, and other similarly texture-oriented bands to the roots of Scolari's experimentation. Those unfamiliar with this heritage will be stepping into foreign realms far removed from mainstream and even most avant garde jazz. This doesn't mean jazz aficionados should shy away from this artist. Quite the contrary. Scolari's work is intricately composed, highly original, and distinctly personal—all qualities that mark steps forward in musical innovation. On this collection, more a complete experience than a set of individual pieces, let alone tunes, Scolari employs a diverse array of percussive tools from around the world to establish expanses of sound that depict physical environments, moods, abstract concepts, periods of time, and distinct physical attributes. Alternately vast particular, cinematic, contemplative, embracing, removed, warm, and icily ethereal, Scolari's Reflex fully embraces the compositional potential of percussive sound and demands precise listening. By Franz A. Matzner. JAZZREVIEW This is not your typical jazz CD and perhaps that is a good thing. Percussionist Claudio Scolari's Reflex CD is an experiment in electronic music that borrows conceptually from world music and jazz, as well as electronic

ambient music. The compositions are strong, and the willingness to experiment electronically is a much-needed shot in the arm for experimental jazz music. Jazz purists might scoff at the notion of electronics and jazz, but this is a wide-open avenue of future exploration and I believe the jazz genre is more than accommodating for composers willing to take a risk on exploring new media. What makes this CD even more interesting is that Sclaris background is in classical music, thus his percussion style is never overstated, and is always complimentary of the music at hand. So with that in mind, along with his active interest in jazz and avant-garde music, there is no prescribed course besides curiosity and evolving tastes that necessary led him to make this CD. From top to bottom, this is an enjoyable CD that opens many doors for those tempted to enter the mesh and wires of electronics and jazz. By Michael Casano

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