

Mp3 Reverie - 2004



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A 6-musician ensemble defining a new music genre by combining ancient, baroque, folk, middle-eastern and ambient, which they call "progressive folk". 14 MP3 Songs in this album (33:39) ! Related styles: FOLK: Progressive Folk, NEW AGE: Neo-Classical People who are interested in Mike Oldfield Genesis should consider this download. Details: ABOUT REVERIE Rverie ensemble was founded in 1996 by composer and guitarist Valerio Vado. Aim of the project is the creation of music inspired by renaissance, baroque, celtic, mediterranean folk and ambient musical elements, mixed together with a "contemporary" sensibility and always keeping melody as foundation of the songs. Another peculiarity of the project is the mix of acoustic instruments (winds, piano, guitars, mandolin, cello, percussions, etc.) and electronic instruments (synths, effects). This creates a style defined as "folk-prog" or "progressive folk". Some analogies can be found in works by artists as Loreena McKennitt, Mike Oldfield, Clannad, Jethro Tull, early Genesis, Nuova Compagnia di Canto Popolare, etc. ABOUT THE ALBUM This is our third cd, the one that paved the way on which we now walk. Our first cd (1998) was heavily prog-rock oriented, with clear Italian symphonic-prog influences. The second cd (2002) was a try to reach a wider audience with shorter and "catchy" songs, in which the "rock feel" was still present. The results of this effort were not encouraging, so we felt that we had to play what we really liked most. Hence, we focused on chamber-music-oriented arrangements, with baroque, middle-eastern and ambient influences. The result were the songs contained in this cd: while we left outside the rock feel, we opened the door to completely rearranged ancient tunes and baroque arias, and to several newly composed songs. La Follia pt. 1 - Danza - La Follia (Italian term for "madness") is one of the most ancient Western tunes. It was a Portugal dance with a tune used also as a ground bass (a stylized chords sequence, like blues today) on which other tunes and rhythms were often adapted. La Follia was so called because after a very slow start, it

grew faster and louder, until musicians and dancers screamed and moved like madmen! Across the centuries, many composers wrote their own series of variations on La Follia (Corelli, Vivaldi, Salieri, etc.). This is our own set of variations on the original theme, which can be heard in the opening bars. La Follia pt. 2 - Sonetto - We wanted to develop the Follia tune with a sung section, and we felt it would be nice to use a Renaissance text about madness or the like. We came across a Shakespeare sonnet, the "144" (Two loves I have for comfort and despair...), which is about a soul going crazy, divided between good and evil feelings: we could find nothing best! More, the words suited perfectly to the music! This is a 2-section track, according to the baroque cantata scheme Recitativo/Aria. 1975 - This is a track for classical guitar and flute, short and intense. The melancholic mood reflects the nostalgia of Valerio (the composer) for a summer of his childhood... Scarborough fair - our version of a very famous ballad from the Renaissance. We chose only three strophes, for us the most significant ones. After Scarborough fair there follows an instrumental suite, inspired by some characters and scenes from the novel "Il cavaliere inesistente" ("The Nonexistent Knight") by Italian writer Italo Calvino. Bradamante - first part of the suite. Bradamante is the name of the legendary lady-knight, beautiful and passionate as much as cold and lethal warrior! Cosmogonia lunare - second part of the suite. This very atmospheric track depicts the scene wherein Agilulfo (the nonexistent knight) and a mature chatelaine in love with him watch together a starry night sky from the castle terraces. Pagani! pt. 1 - Agilulfo in Inghilterra - third part of the suite. Here we show, with an almost-celtic tune, the travels of Agilulfo across England's forests. Pagani! pt. 2 - Agilulfo in Marocco - fourth and last part of the suite. Agilulfo moves from England to Morocco, and also the music mood changes: beating percussions and arab tunes get in, and the suite ends in crescendo, showing the nonexistent knight winning once again! After the battle's storm, there comes the love's calm: Intorno all'idol mio - (Around my beloved) - This is our version of a slow, beautiful Italian baroque aria written by M.A. Cesti for the opera "Orontea" (1649). Usually it is performed by one female voice and piano, but we have rearranged it for a small chamber ensemble: one female voice, clarinet, two guitars and cello. This love aria, very moving, is followed by another instrumental suite, more chamber-music-oriented. Sonata mista pt. 1 - Blues barocco - the first part has a strange uptempo-baroque feel, which creates a mood that we could only define as "baroque blues"! Could it be a tune played in the poorest streets of Naples in the XVII century? Sonata mista pt. 2 - Minuetto celtico - the second part, made up of continuous guitar arpeggios sustaining the winds' harmonies, creates a peaceful

mood: something like watching the ever-changing colours of the sky at sunset! Sonata mista pt. 3 - Postludio romantico - the third part develops the main tunes of the first two sections, but in such a different way that they are hardly recognizable! More modern harmonies, stops and crescendos lead to an end in which only the two classical guitars remain. Last but not least, a real "progressive folk" song, also divided into two parts: Via del Silenzio pt. 1 - Zingari in viaggio (Silence street - Travelling gypsies) - A dreamy guitar arpeggio introduces the double vocal part and a more rhythmic chorus. The text is about travelling, seen as a way to better comprehend oneself. Via del Silenzio pt. 2 - Apri le vele (Silence street - Spread your sails) - The last chorus of the first part introduces this second part, with folksy tunes of the winds enriched by jazzy harmonies and a flashy little jiggle of the two guitars in the end. Are you ready for the journey?

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