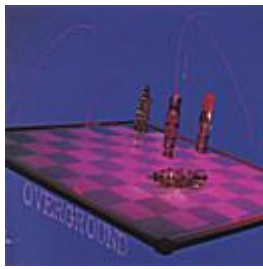


Mp3 Alessandra Celletti - Overground



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Precise, immediate and inventive, Overground, rather than a symphonic poem, sparks the fantasy with colourful frames, sound snapshots that last the time it takes to give the idea: an earthly paradise, the simple life of the natives, the desolation of a mindless destruction. Alessandra Celletti has unearthed a new possibility: electronic music with a classical heart. The timbres are put in the forefront rather than the architecture, and in this music every sound presence stands on its own, realizing a healthy collaboration between classical and electronic instruments, so as to make classical music step down from the ghetto of its exclusiveness, while, at the same time, it is able to canonize the computer and samples as instruments of poetry, promoting them from the present limbo of machines for dancing or taking drugs to. The result is a lively work, of immediate assimilation but that rewards repeated listenings, endowed with an elegance that is direct and authentic, familiar yet exotic. Attracted more by expression in its essentiality than by sheer virtuosity, Alessandra Cellettis chosen musical and creative field of action, both as interpreter and as composer, can be termed personal. Her area of interest lies especially in the colour of sound and in the dynamic balance between notes. As a pianist, she studied at the Santa Cecilia Music Conservatory and, after graduating, continued her studies with Vera Gobbi Belcredi, specializing in the French piano literature of the late-Nineteen and early-Twentieth Centuries. She has been in the public eye, as an

performer, since 1994, with the release of *Les sons et les parfums*, an album containing pieces by Debussy, Ravel and Satie. Since then, she has gained increasing musical and artistic experience, following an irregular progression, characterized by sudden departures from classical music. Among such experiences can be placed her collaborations with the ethno-rock collective *Agricantus*, with the singer-songwriter *Mario Castelnuovo* and with the Swedish conceptual artist *Paulina Wallenberg Olsson*. In 1997, thanks to her second recording effort, *Viaggio a Praga*, dedicated to the Bohemian composers of the 19th and 20th Centuries, she was awarded a scholarship from the Czech Republic. She moved to Prague to deepen her understanding and improve her reading of *Leos Janaceks* pages for piano. Upon her return to Italy in 1998, she began collaborating with *Kha Records*, releasing four albums dedicated, respectively, to the music of *Gurdjieff/De Hartmann*, *Erik Satie*, *Scott Joplin* and *Philip Glass*. Her CD *EsoterikSatie* was very successful in France, where it became one of the best selling titles at *Fnac*. Recently that CD has also been distributed in Germany, Greece and China. Her interpretation of the *First Gnosienne*, taken from this CD, was chosen by *Guy Ritchy* for the soundtrack of the movie *Revolver*. Alongside her solo projects, since 1996 she has been active in the investigation and composition of electro-acoustic music, with a special eye to multimedia projects, sometimes producing the visual effects herself. In 1997 she released *Overground*, an original composition for piano, synthesizer and voices. As a performer, *Alessandra Cellettis* repertoire ranges from classical music to contemporary, with the works of the XX Century canon and Minimalism holding a special place in her heart.

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