

PAOLO FRESU DEVIL QUARTET

Paolo Fresu (tpt, flh, eff) – Bebo Ferra (g) – Paolino Dalla Porta (b) – Stefano Bagnoli (dr)



Impromptus

Paolo Fresu's energetic Devil Quartet offers a new project that combines the experience gained through decades of intense collaboration and the primal sense of freedom offered by improvisation. Impromptus, which is part of an event-anniversary record given by Fresu to three of his major contemporary projects, conveys all the best of the immense creativity of this beloved ensemble that manages to entertain and amuse every audience like few others.

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Devil Quartet is seriously an extraordinary group. Born from the ashes of the beloved Angel Quartet, glorified by so many continental successes during the course of the 1990s of the last century, it was precisely from that experience that it found renewed creative sap and, after an energetic, purely "electric" beginning, it chose to follow Fresu's whole idea of a new sense of "mestizo" or - as he himself defines it, "melangé" music.

The operation, by no means easy, came to a very intelligent completion when proposing what seemed to have been the substantially more "electric" group of Italian jazz in those years proposed in the subsequent album "Carpe Diem" a completely acoustic version of musical expression, overturning canons and even the sleepy habits of many critics who find it easy to quickly label a project.

Fresu's simply "new" idea was therefore to follow up on the history of the formation by displacing custom and proposing on that occasion a project decidedly different from previous ones that precisely in the fact of being played with completely acoustic instruments, found its strong point.

Obviously unimaginable success that further reinforced the impressive creative force of a quartet that, as some careful reviewers wrote, at least in Europe had no equal.

Over time, in these last few years of "live adventures," the project has been able to recover even the original electric veins that have always made this incredible quartet loved, and thus the fun (both group and the listeners) is assured!

The primary ability of these new "devils" is thus to weave languages and energy like very few others. Fresu's dialogues with three authentic aces of Italian style (a term coined by the late musicologist Vittorio Franchini) thus remain those of the highest quality to which the group had accustomed us. The jazz substance is translocated into decidedly creative territories, both in the moved moments and in the more properly lyrical or melodic ones. The terms have not changed, and along with the usual true artistry of a Dalla Porta in a systematic state of grace and the incredible inventiveness of a Bagnoli who has now risen to the elite of contemporary drummers is added the simply perfect version of the "modus" of phrasing of Bebo Ferra, ever closer to the threshold of the modern guitar Olympus.

Of Fresu, finally, nothing more to say except to point out that he seems to have the gift of almost infallibility, offering his unique sound at the disposal of a work that seems to have been created to respond with facts to Fedor Dostoevsky's famous maxim, for whom only beauty will save the world.

Paolo Fresu (trumpet, flugelhorn, effects, composition)

The village marching band and the most important international awards, the Sardinian countryside and the albums, discovering jazz and his many collaborations, his love of small things and Paris. There are not many people capable of putting together such a diverse array of elements and turn it into such an incredible and fast stylistic growth.

Paolo Fresu succeeded in a country like Italy where, for too long, jazz was famous just like Shakespeare or Matisse paintings, Armstrong was little more than a freak show and Miles Davis was acknowledged well after his creative peak. The magic lies in the spontaneous way in which he managed to convey the deepest meanings and magic of his native land with the most precious of the arts.

At this stage of his successful and long career there is no need to list recordings, awards and experiences that have made Fresu an international star, his music loved by many. Inside his trumpet sound runs the sap that has illuminated the European jazz nouvelle vague, the depth of a thought that doesn't limit itself to music, his generosity that sees him in the right place at the right time and most of all the unending passion that always drives him and that, after entering the wisdom age having passed the sixty target, to think about also what surrounds him, helping young artists and offering them a chance to express their potential through his Tũk Music label.

His present is a classic and whirly reality, a worthy sign of the omnivore and creative artist he is.

Bebo Ferra (guitar and composition)

Born in Cagliari, began studying guitar when he was 9 focusing mainly on jazz, to become one of the most important jazz guitarists in Italy and Europe.

He has collaborated with many key players of the Italian and international jazz scene, among them Paolo Fresu, Alex Foster, Andy Sheppard, John Clark, Enrico Rava, Enrico Pieranunzi, Steve Grossmann, Maria Pia de Vito, Billy Cobham, Dedè Ceccarelli, Rita Marcotulli, Franco Ambrosetti, Franco D'Andrea, Mark Nightingale, George Robert, Emanuel Bex, Carol Welsman, Danilo Rea, Eddie Martinez, Gianluigi Trovesi e altri. He has recorded more than 100 albums, including 20 as a leader and co-leader. He has important collaborations in the theatre area in multimedia projects with Arnaldo Foà, Lella Costa, Angela

Finocchiaro, Ivano Marescotti, Claudio Bisio.

In 1997 Ferra has recorded as soloist with the Orchestra della Scala di Milano, music composed and directed by Carlo Boccadoro for the Games ballet. He is also very active in the teaching...holding the jazz guitar desk at Como Conservatory.



Paolino Dalla Porta (double bass and composition)

He is considered one of the most interesting and eclectic double bass player of the Italian and European jazz scene. Since his debut at the end of the '70s has always tried to blend the different musical languages that blend creative and improvised music, Mediterranean and world music with the jazz tradition. In more than 30 years of activity has promoted and collaborated with many groups that have contributed to the creation of a real trend of Italian and European jazz thanks to their research in music and original languages: Nexus, Stefano Battaglia, Enrico Rava, Maurizio Giammarco, Elena Ledda, Antonello Salis, Gianluca Petrella, Paolo Fresu and Tino Tracanna just to name a few. He has also collaborated and recorded with many international musicians, among them Pat Metheny, Dave Liebman, Lester Bowie, Paul Bley, Kenny Wheeler, Sam Rivers, Mick Goodrick, Adam Nussbaum, Michel Petrucciani, Don Cherry, Aldo Romano, Mal Waldron, Roswell Rudd, George Garzone, Uri Caine, Bill Stewart, John Abercrombie, Kurt Rosenwinkel, Mark Turner, David Binney, Paul McCandless, Sainkho Namtchylak, Jeff Ballard, Steven Bernstein, Don Byron, John Tchicai, Avishai Cohen and many others.

Beside many tours and concerts all over the world he has a large discography of over 150 albums, of which more than 30 as leader or co-leader and he is active in movie soundtrack composition. He teaches double bass at the Milan and Piacenza Conservatory and at the summer seminar of Siena Jazz and Nuoro Jazz. Since 2015 he joined the legendary band Oregon, directed by Ralph Towner, and has an intense free-lance activity collaborating with Paolo Fresu, Tino Tracanna, Bebo Ferra, Giovanni Falzone, Dino Rubino, Zlatko Kaucic and directs various projects (from solo to quintet) for which he composes and arranges original music. In 2008, he was awarded the Best Double Bass player award by *Insound* magazine, and in 2009 he was "Best Double Bass player" at the Top Jazz, critics poll organized by *Musica Jazz* magazine.

Stefano Bagnoli (drums and composition)

He started his musical activity in 1978, when he was just 15, and has built an incredible résumé with numerous prestigious collaborations and a huge discography.

Among the many international artists, he has worked with, we'd like to mention Clark Terry, Harry, Buddy De Franco, Johnny Griffin, Tom Harrell, Miroslav Vitous, Joe Lovano, Bob Mintzer, Randy Brecker, Uri Caine e Gil Goldstein. He's been playing regularly with Paolo Fresu, Paolo Jannacci, Dado Moroni, Franco Cerri, Franco Ambrosetti and has taken part in the new Massimo Ranieri Malia project Malia, with Enrico Rava and Rita Marcotulli. He is a well-known talent scout and has been leading his own projects where he promotes new talent. He also spends much time both as teacher and as author of methods on jazz drumming and on brushes. He is one of the most respected player on this subject, and "*Brushman*", his nickname by the drummer's community, never stops astonishing.