

## PAOLO ANGELI

His first encounters with music were in an abandoned bus on the outskirts of northern Sardinia.... He then learned the rudiments of guitar playing from his father. Although "Aspiring to a command post in the merchant marine" at La Maddalena Nautical Institute, he decided to abandon that career and moved to Bologna in 1989.

Within the walls of an occupied university, he began playing with the *Laboratorio di Musica & Immagine* and a handful of musicians who started experimenting with music and the experiment, which over the years has included musicians from many different backgrounds, continues to this day.

From 1990 to 1997 he performed with *Laboratorio di Musica & Immagine* in many 'innovative' music festivals (*MIMI* S.Martin de Croix, *Oreille en pointes* S.Etienne, *Unlimited Wells*, *Blasnost Frontal*, *Babylon*, *Podewill* Berlin, *Steim* Amsterdam ecc.), he released three Cds and has worked with the anglo-australian musician Jon Rose (Paolo also played in the Italian project *Budget Shopping* and *Techno mit Stoerungen*).

In later years, the same group gave birth to many new "blossoms":

*Trabant*, a small acrobatic orchestra that alternately performed folk dance music and played for stage productions (*Arena festival* Erlangen); *Mistress*, a chamber sextet performing pieces by Stefano Zorzanello; *Angeli-Zorzanello duo* usually performing in improvised music context, open to join other musicians for collaborations.

During this same period, Paolo Angeli began playing the tuba with the *Banda Roncati*, a wonderful experience relating music and social engagement, drums with the *Diamant Brin*, the serbian musician Dragan Nikolic's group, and he founded a quintet for voices that performed a paraliturgic repertoire from the area around Gallura in northern Sardinia. He cofounded the *Scuola Popolare di Musica Ivan Illich* as well as the independent label *Erosha*.

He also played with *Eva Kant ensemble* (a group now made up of 28 musicians).

Musicians such Fred Frith (performing a work entitled *Pacifica -Music Action*-Nancy and *Angelica Festival* 1994) and Butch Morris (*Conduction '32*), have performed with this group over the years.

With Eva Kant and L.M.&I. Paolo Angeli takes part of the international tour *Risonanza Magnetica '96* (Podewill, Bimhuis, Rotterdam).

A renewed interest in Sardinian popular music led him to delve deeper into the understanding of the musical tradition of northern Sardinia through his acquaintance with Giovanni Scanu (the oldest living Sardinian guitar player) who taught him about the different forms of song usually accompanied by guitar.

In 1995 he released the CD *"Dove dormono gli autobus"*, for the Erosha label, which was presented on the Italian radio program Audiobox (RAI Radio3) and given honorable mention for the contemporary music section at the Iceberg '96 competition. As part of the festival Isole che Parlano (Palau, August '96) at Link (Bologna) and live on Audiobox for Italian radio (RAI, Rome, April 1997), the group *Fraili* performed the musical project live, culmination of all the above mentioned musical experiences.

The same year Paolo Angeli started giving solo concerts on a very special "prepared" sardinian guitar. He also performed at the international festival *Die lange nacht der gitarre* (Podewill, Berlin) and was awarded first prize at the *Posada Jazz Project 1997* competition. He released a solo CD *Linee di fuga*, and performed in several important Jazz and Contemporary music festivals (*Sant'Anna Arresi Jazz; Clusone Jazz; Angelica; Curva Minore, RAI radio 3 cc.*). He has played with Jon Rose, Otomo Yoshide, Frank Schulte, Elliot Sharp, Carlo Actis Dato.

He graduated with the highest of grades from the University of Bologna's, Faculty of Drama, Art, Music, and Performance-DAMS. His thesis entitled *"La gara di canto. Il canto a chitarra nella Sardegna Settentrionale"* was on the ethnic music of northern Sardinia. He is currently working on compiling the music library *Archivio musicale Mario Cervo* of traditional music for Sardinia's Regional Institute for Ethnic Studies (Istituto regionale Etnografico della Sardegna). He is working as artistic producer in the *Isole che Parlano* festival (Palau-Sardinia), an international meeting of art, music, drama.

## **Recordings:**

- *Dove Dormono gli Autobus* Paolo Angeli Erosha 1995
- *Linee di fuga* Paolo Angeli Erosha 1998
- *Bucato* Paolo Angeli 2004
- *A propos de...* Laboratorio di Musica & Immagine Erosha 1993
- *Rosemberg's revised Timetable* LM&I/Jon Rose Erosha 1995
- *Colpi secchi/Giro di basso* LM&I Erosha 1996
- *Pacifica* Fred Frith Tzadik 1998
- *Stone, brick, glass, wood, wire (graphic score)* Fred Frith I dischi di Angelica 1999
- *Mistress* Stefano Zorzanello Erosha 1999

## **He also appears on the following CDs:**

- *Festival Internazionale di Musica Angelica (91/2/3/4)* AA.VV. I dischi di Angelica
- *Happening digitali interattivi* edited by Tommaso Tozzi 1992
- *Fastilio* Fastilio Erosha 1995
- *Trasmigrazioni* AA.VV. Il Manifesto 1996
- *Techno mit Stoerungen* ein projekt von Jon Rose 1996
- *Isole che Parlano* AA.VV. Erosha 2000

## **PAOLO ANGELI- "Prepared" Sardinian guitar, Solo.**

### ***Linee di fuga***

The Sardinian guitar is the instrument that more than any other accompanies monodic singing in northern Sardinia. Its spreading far and wide, especially after the end of WWII, has been associated with the "Gara di canto", a battle of song contended among three or more song writers engaging in endless discussions over models and forms pertaining to the popular songs from the areas around Gallura and Logudoro (first and foremost is the Song in Re\*). This guitar is also called the "Giant" because of its size. It is tuned from one-fourth or one-fifth below standard, and is considered to be a cross between acoustic bass and folk guitar. The Sardinian guitar is made in Sicily...

...and prepared in Bologna.

In 1993, the Sardinian guitar moved to Bologna and falling prey to a full-fledged intensity crisis, temporarily abandoned its role as accompaniment to popular song and "got prepared". Since it has essentially folk nature, it was obviously attracted to shiny objects, to pieces of chromed metal; that of miniature handmade trinkets and parts in wood, distinguishing itself as being the first guitar to have 6 hammer brakes and two variable-pitch propellers. Mindful of its past familiarity with streets and taverns, colored pennants, Geloso horns, and holiday sweets, it chose the road of plenty, of unresolved contractions, of the cyclical rotation between Lent and Mardi Gras. Within the richness of complete disarray, of escapes from the lines and lines of escape (Linee di fuga), does the Song in Re continue to be the King of Song?\*

\*(Song in Re or Song in D is a play on words in Italian, Re means the D note and is also the Italian word for King).

### **Contact and Information:**

**Paolo Angeli, via baragge 14 Palau (SS)-Sardinia-Italy, 07020**

**E Mail:**

**a.sordi@kataweb.it**

**info@paoloangeli.it**

**0335/6948425**

**051/6569945**

**051/279450**

**0789/708035**

**Press release, photos, video, music:**

**[www.paoloangeli.it](http://www.paoloangeli.it)**