

Mario Crispi

Press archive live & discography

Project **INSULAE**

Date **01/06/2012**

Activity **CONCERTISTICA**

Description

Type **BROCHURE**

Published by **AUX HEURES D'ÉTÉ 2012**

writer **REDAZIONE**

Title **AUX HEURES D'ÉTÉ 2012**

LUNEDÌ 22 AGOSTO

LAZZABARETTO ▶ 23.00

ItinErranti (folk - Italia) in concerto



La compagnia ItinErranti nasce dall'incontro tra musicisti popolari e musicisti di formazione classica, con l'intento di avviare una riflessione sulla musica popolare salentina, sulla sua tradizione e sulle sue prospettive.

Da questa riflessione, mediante la ricerca sul campo ed il confronto con le culture musicali altre del mediterraneo, la compagnia ha dato vita a quattro spettacoli che intrecciano la musica al racconto.

Ingresso gratuito.

TEMPIETTO SAN ROCCO - CORTE DELLA MOLE ▶ 23.00 - In caso di maltempo Ridotto Delle Muse

Mario Crispi & Enzo Favata in concerto (World elettronica - Italia)



Insulae è frutto dell'incontro artistico tra Enzo Favata e Mario Crispi, entrambi fiatisti che si cimentano con la dimensione polistrumentale applicata all'elettronica, entrambi di due città di mare, entrambi di due isole italiane, mediterranee ed antiche.

Il primo, di Alghero, fa del suo legame con la Sardegna il punto di partenza per riscoprire le sue origini da mescolare al mondo del jazz e della musica improvvisata. Il secondo, di Palermo, dedica da anni la sua ricerca al mondo degli strumenti a fiato che provengono dai cinque continenti, e partendo dall'isola di origine, la Sicilia, vaga per territori musicali esistenti ed immaginari.

Ingresso gratuito.

**AUX
HEURES
D'ÉTÉ**

**FESTIVAL
DES CULTURES
D'ICI & D'AILLEURS**

**10 JUILLET >
17 AOÛT 2012**

NANTES - GRATUIT



Mario Crispi

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Project **SOFFI** Date **23/03/2011**
Activity **CONCERTISTICA** Description **CONCERTO CENTR. MONTEMARTINI ROMA**
Type **ARTICOLO PRESENTAZIONE** Published by **A PROPOSITO DI JAZZ**
writer **GERLANDO GATTO**
Title **MARIO CRISPI ALLA "MONTEMARTINI"**

A Proposito di Jazz – Di e con Gerlando Gatto Mario Crispi al...

<http://www.online-jazz.net/wp/2011/03/23/mario-crispi-alla-...>



MARIO CRISPI ALLA "MONTEMARTINI"

Scritto da [Redazione](#) on 23 marzo 2011. Postato in [Appuntamenti](#)

[Accedi](#) [Tweet](#) 0



Mario Crispi

In...Canto Mediterraneo

Dopo le stagioni dedicate al grande jazz, alle colonne sonore e alla musica unplugged, ritornano i concerti della Centrale Montemartini con una nuova rassegna In...canto Mediterraneo, in cui grandi artisti interpreteranno le tradizioni musicali del sud Italia, dell'Albania, del Marocco e della Grecia fino alle sonorità del Medio Oriente. Ogni venerdì e sabato alle 20 e alle 22 saranno presentati due concerti nella suggestiva Sala Macchine della Centrale, tra i capolavori d'arte antica provenienti dai Musei Capitolini e le macchine di archeologia industriale della ex centrale elettrica.

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **02/03/2009**
Activity **CONCERTISTICA** Description **CONCERTO CENTR. MONTEMARTINI ROMA**
Type **ARTICOLO PRESENTAZIONE** Published by **LA REPUBBLICA**
writer **REDAZIONE**
Title **IN...CANTO MEDITERRANEO ALLA CENTRALE MONTEMARTINI**

Foto In...canto mediterraneo alla centrale Montemartini - 8 di ...

<http://roma.repubblica.it/cronaca/2011/03/02/foto/montemarti...>

la Repubblica ROMA.it **In...canto mediterraneo alla centrale Montemartini**

« PRECEDENTE Foto 8 di 14 SUCCESSIVO »



1 e il 2 aprile
Mario Crispi nel progetto 'Soffi', un concerto in cui gli strumenti primitivi si mescolano all'uso del computer. La performance sarà accompagnata da immagini e video elaborati in tempo reale da Cinzia Garofalo, che tratta da reportage realizzati con Crispi nei paesi del Medio Oriente e dell'Asia Minore

[Accedi](#)

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Mario Crispi

Press archive live & discography

Project **SOFFI** Date **08/10/2008**
Activity **CONCERTISTICA** Description **CONC. AUDIT. PARCO DELLA MUSICA ROMA**
Type **ARTICOLO PRESENTAZIONE** Published by **LA REPUBBLICA**
writer **FELICE LIPERI**
Title **FLAUTI LAPPONI E ROMENI I "SOFFI" DI MARIO CRISPI**

<http://ricerca.repubblica.it/repubblica...>

Flauti lapponi e romeni i 'Soffi' di Ma...

9-05-2009 0:49

la Repubblica.it

ARCHIVIO LA REPUBBLICA DAL 1984

Flauti lapponi e romeni i 'Soffi' di Mario Crispi

Repubblica — 08 ottobre 2008 pagina 14 sezione: ROMA

Virtuoso degli strumenti a fiato, da lungo tempo esponente degli Agrigantus, Mario Crispi arriva questa sera nel Teatro Studio dell' Auditorium per presentare la sua performance "Soffi". Originario di Palermo, fin dal 1976 ha orientato il suo interesse verso gli strumenti etnici a fiato provenienti da tutto il mondo, un' esperienza che ha proseguito con gli Agrigantus. Parallelamente ha avviato "Soffi" progetto in cui utilizza strumenti arcaici a fiato collegati con computer e microprocessori che trasformano aria, vento e respiro in sonorità e timbriche diverse. Fra gli strumenti utilizzati, anche stasera, whirlies (tubi armonici) ney (flauto persiano, turco e arabo), kaval rumeno (flauto a becco invertito gutturale, selijefloyte lappone (flauto ad armonici naturali). Auditorium Teatro Studio, stasera ore 21, ingresso 12 euro, tel. 06 80241281. - (*felice liperi*)


La url di questa pagina è <http://ricerca.repubblica.it/repubblica/archivio/repubblica/2008/10/08/flauti-lapponi-romeni-soffi-di-mario-crispi.html>

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Mario Crispi

Press archive live & discography

Project **ROSA DI FLAUTI** Date **01/10/2008**
Activity **CONCERTISTICA** Description **CONCERTO LIVERPOOL**
Type **DEPLIANT** Published by **THE CORNESTONE ART FESTIVAL**
writer **REDAZIONE**
Title **THE CORNESTONE ART FESTIVAL LIVERPOOL 2008**




Mario Crispi: Rose of Flutes
Wednesday 26th November 2008
13:00



The Sicilian musician Mario Crispi is a flautist and founder of the "Agricantus", one of the most sensitive bands on the Italian world-music scene. Mario's life work is the investigation of wind instruments of the world: the "ney" (Persian, Turkish and Arabian), the "selijefloyte" from Lapland, the North African "zummara", the Sardinian "launeddas", the Egyptian "arghoul", the Balkan clarinet, the Andean "antara and sikus", the Turkish "duduk", the Sicilian "marranzanu" and the Australian "didjeridoo".

He has also investigated the field of ethno-musicology in Sicily and Sardinia and has travelled in Tunisia, Egypt, Lebanon, Syria, Jordan, Iran, Pakistan, Hong Kong, Kenya and Brazil, carrying out intense artistic research. He has built instruments inspired by and based upon various traditional original instruments modifying both the material used to make them and their tuning and adding different construction and playing techniques to create a new melange of sounds. In his composition "Rose of Flutes" Mario Crispi creates a musical journey exploring the sounds of original instruments from five continents.

Using woodwind instruments from five continents, including the "ney" (Persian, Turkish and Arabian), the "selijefloyte" from Lapland, the North African "zummara", the Sardinian "launeddas", the Egyptian "arghoul", the Balkan clarinet, the Andean "antara and sikus", the Turkish "duduk", the Sicilian "marranzanu" and the Australian "didjeridoo", Sicilian musician Mario Crispi will perform his composition 'Rose of Flutes' – nine acoustic solos for wind instruments from around the world.



Mario Crispi

Press archive live & discography

Project **SOFFI** Date **22/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO RECENSIONE** Published by **POST**
writer **REDAZIONE**
Title **WORLD PERFORMING ART AT OUR DOORSTEP**



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---Sunday Magazine---

Happening

:: World Performing Arts at our doorstep! ::

Muhammad Rizwan tells about the ongoing Rafi Peer Theatre in the city and how people have taken a keen interest in it.

Festivals have always played a key role in building the tradition, customs and values of a society. It does not matter whether they take place at local, national or international levels but through these galas, people get together at one place where they share the experience and this further contributes to developing the taste of people. At the same time, performers are given exposure to explore their talent and gain popularity.

(..) The night opened with Psalteria, a female quartet from Czech Republic, one of the most successful international bands of its genre; medieval music. The band performed songs which fascinated the audience and it was a very good start forcing the audience to stay there. After Psalteria's performance, a well known Italian musician Mario Crispi, who has won numerous awards, gave his performance on the flute and the music captivated the audience. Crispi's flute playing echoed around the hall and took people into the realm of imagination. (...)



Mario Crispi

Press archive live & discography

Project **SOFFI**

Date **15/11/2006**

Activity **CONCERTISTICA**

Description

Type **PROGRAMMA DI SALA**

Published by **DAWN LAHORE**

writer **JAKOB STEINER**

Title **LET THE AUDIENCE PARTICIPATE!**

DAWN Lahore, WEDNESDAY, NOVEMBER 15, 2006

METROPOLITAN 19

Let the audience participate!

ANTHONY, Ken, Justin and Aman are sitting on the stage, exhausted after their first performance here at the World Performing Arts Festival. "We don't know how successful our modern dance performance was here. It is hard to judge. In Malaysia, where we come from, modern dance is not very popular, most of the people want to see traditional dance. The reason is that modern dance companies often perform in a very abstract way. Of course, people wonder and leave. How should they know what's going on," Anthony explains that for his company that he is leading together with Aman, it is important to "educate" the people in modern dance.

"We want to involve them into our performance, grip them. Then slowly they will understand."

Anthony and Aman got their professional modern dance education in Hong Kong and performed in New York for a couple of years. In 1996, still in Hong Kong, they founded Dua Space and since 1998 they are regularly performing in their home country. "Step by step we are now going for festivals and performances abroad. Until now we only performed in Asia, but next year we will be for a tour of Spain."

Ken and Justin joined the troupe later and Aman and Anthony are training them to become professional dancers as well.

Anthony started his performance in a quite unconventional way when he entered the tent through the normal entrance with a suitcase in his hand. He jumped from one spectator to another and interacted with them in a language that no one understood. One spectator took the invitation to act with him and answered in Urdu when Anthony said something. Like this, he managed to engulf big parts of the audience into their dance and it was a lot easier to follow their moves on stage after this introduction. Later Anthony said: "In the two days here I experienced the Pakistani people as very warm and sweet. They are a very welcoming people."

And they welcomed his dance.

Dua Space's show on stage was enthralling, their moves cautious and then surprisingly decisive and quick again. They underlined their dance in the performance. Scream with great slides that gave everything a great light and the music was well chosen.

For those who would like to participate with another great artiste at the festival - Mario Crispi will perform once more. He will create sound from a bottle and invites the whole audience to join in by playing on their own bottles - an experiment we have heard and seen before at this festival. — JAKOB STEINER

Mario Crispi

Press archive live & discography

Project **SOFFI**

Date **14/11/2006**

Activity **CONCERTISTICA**

Description **WORLD PERFORMING & ART FESTIVAL**

Type **ARTICOLO RECENSIONE**

Published by **THE SUN**

writer **REDAZIONE**

Title **MARIO APPEALS TO PEOPLE FOR JOINING HIS SYMPHONY**

The Sun TUESDAY NOVEMBER 14, 2006

Syrian artiste shows interest in Pakistani music

Omer Khan

LAHORE: Ziryab Arts of Syria has expressed desire to collaborate with local artist for the formation of cultural activities in Pakistan through fusion of music of two countries.

Raad Khalaf, art director of Ziryab orchestra said that he had discussed the idea with Faizan Peerzada and things would be streamlined soon.

Raad said that the vocals of the music would a mix of both Urdu and Arabic. Raad, told that art is to share and with it we can bridge the cultural gap of different civilizations. He said that things would proceed after the festival will be over. Syrian musician was also interested to call some local artist to Syria for performing with their band.

Ziryab arts had mesmerized the local audience with their exclusive thirty-five minutes audiovisual performance on the third day of World Performing Arts Festival. Basic theme of their performance was ancient civilization of Syria, its culture and rituals of ancient life. The

performance, which included music, dance and singing, was featuring the expressions of life, death, sorrow and joy.

He said that he was very happy to be here as it's a new country and a new civilization and they had learnt a lot from here. He praised the local language saying, "I have listened to the local music and feel the rhythm of Urdu language. It is the rhythm of life." He said that local audience understood what we were trying to communicate, either it was music dance or theatre; the people understood the message that we conveyed through our art. He also admired the public for listening to their performance with great attention and responding to the group. But at the same time he was a bit upset by a few people who tried to distort the show by shouting and making nonsense noises throughout the show. He said that the festival is one the biggest performing arts festivals of Asia. He said that he was very happy to be here and would be taking a lot of memories from here.

Mario appeals to people for joining his symphony

Staff Reporter

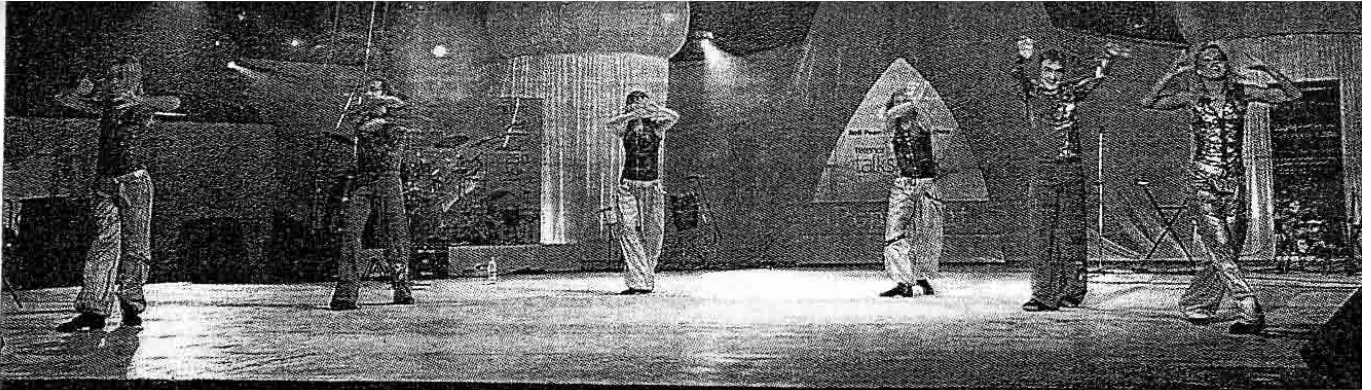
LAHORE: Famous Italian musician Mario Crispy floated the idea to involve the audience in his music bringing plastic bottles at his next performance on 15th. Mario has already made a mark with his flute tunes at the World Performing Arts festival. He said that he had talked about the innovative and interesting idea to Vice President Rafi Peer Theatre Workshop Sadaan Peerzada. Mario is keenly to involve his listeners to join him in his music. He said that it would be an innovative idea that the audience would whistle with his music with the help of pet bottles. He said that if the management would approve the idea, it would be announced at the festival and also through the media. Mario Crispy collaborated with local and international artists including Akmal Qadri(Pak) on flute, Kenny Hoggans(Singapore) on drum and Waris Ali Ballu(Pak) on tabla at the third night of the festival. He said that this event is a sharing of different cultures. He said that he was here for the first time and he love the musical culture of Pakistan. Mario's wife, who is an architect by profession, is also very happy to company her husband at such an eventful venue. She told The Sun that she had a great interest in Muslim Architect. She said that she would love to visit the historical places of Lahore. Commenting on Ziryabs' performance, Mario said that they probably need a more quite atmosphere that wasn't available in the open-air hall.

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **13/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO RECENSIONE** Published by **THE SUN**
writer **OMER KHAN**
Title **ENTERTAINMENT GALORE AS WORLD PERFORMING & ART FESTIVAL ENTER 3D DAY**

The Sun - Lahore - 13/11/2006



Artists from Ukraine are performing during world performing arts festival pop night. World Performing Arts Festival pop night on Sunday. -APP

Entertainment galore as World Performing Arts Festival enters 3rd day

Omer Khan

LAHORE: Alhamra Cultural Complex has turned out to be the biggest party hall, as entertainment is in full swing at the 3rd day of World Performing Arts Festival.

The task of bringing artists in large numbers from all over the world was stupendous, but once it happened it created magic for both the organizers and the public. The vast premises of cultural complex have also proved to be probably the best venue for such a huge event. A large number of audiences from thronged the venue to watch the exciting performances whereas many more are expected in coming days.

The twenty-fourth addition of cosmopolitan festival, in its fifteenth year, is showcasing various art forms, from dance to music and theatre to puppetry. Film screening is also an important feature of the event. Ninety-nine participatory groups from over forty countries are here to

provide maximum entertainment and thrill to the spectators through different forms of Art. Theater and puppetry are the areas that reflect diversity of culture, ideas and themes portrayed by twenty-six and sixteen performances respectively.

"The World Performing Arts Festival 2006 has brought a diverse showcase of music, theater, dance, film and puppetry. As always, its focus remains on making art available to the masses and improving their aesthetics", said, Usman Peerzada, CEO, Rafi Peer Theater Workshop.

Fusion for the past two years has become the festival's norm.

The collaboration between local and foreign artists, especially in music enthralled the art lovers. International artists like Mario Crispi, Mamdhu Bahri, Jaleo Real and others will be performing with local artists including Rafaqat Ali Khan, Sain Zahoor and Waris Ali Ballu.

Mario Crispi, the famous

Italian musician's one-man show attracted the attention of the audience on the first night of the festival. He blended his folk tunes on the flute with drum.

He said that his work is based on his passion to bridge the cultural gap of the world. He said that he loved the local instruments like, Sitar, Tabla and Sarangi. Mario said that it is a historical movement for him to perform here. He said that Lahore is a great place and the people here are, indeed, art lovers.

Mamdhu Bahri, from France said, "Music has one language. It is very important to share not only with your countrymen but also with the masses around the world. It feels great to perform in a city like Lahore. It has a lot to offer with its cultural heritage."

Katerina, member of Czech Republic music group, Psalteria said that the audience response was very impressive.

She told that it was their second performance today

and they also learnt a lot here, as many musicians are gathered here from different corners of the world. She wished to perform again in Pakistan, if given a chance. A renowned Ukrainian singer Kamaliya left the audience spellbound with a beautiful Urdu song, which was a tribute to late Nazia Hassan. Ali Zafar availed the opportunity by launching the video of a song from his forthcoming album.

Mirza Bagh, an Indian drama was houseful on both days. The entrance is catchy and colorful. Huge puppets that are wandering around, lily horses and beats of traditional music grab the attraction of the people instantly.

An informatory desk is arranged in front of the entrance where visitors can get all sorts of information regarding the events and buy complete or daily schedules and highlights of the festival. Many stalls showcasing handicrafts, local made fabrics and shawls are

also a source of attraction to the passers-by. Food stalls are serving the people till late night as festive activities keep on going till late hours.

Large-scale arrangements are made including seven camps, two halls and one open-air hall for the festival.

Students of fine arts, multi-media and mass communication from different cities have also joined hands with the organizers and performing administrative and supportive duties in the festival. Madeeha, student of Iqra University said that this was not only a duty but also a platform to learn from international artists.

She said that she never had a chance earlier to work at an event of such a magnitude. Madeeha said that she had also improved her interpersonal communication skills.

A schoolteacher along with a trip of school children told The Sun that the children enjoyed a lot here but mosquitoes and humidity inside the camps was irritating.

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **12/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO PRESENTAZIONE** Published by **ACADEMY OF THE PUNJAB IN NORTH**
writer **PIERRE JOLIT**
Title **MUSICAL VOYAGE AT THE QADHAFI STADIUM**

Musical voyage at the Qadhafi Stadium

<http://www.apnaorg.com/articles/dawn-52/>

Academy of the Punjab in North America

Musical voyage at the Qadhafi Stadium

Dawn November 12, 2006

[Ads by Google](#) [Indian Music](#) [Fusion Music](#) [Mario Party](#) [Music Band](#) [Greek Music](#)

LAHORE, Nov 11: The World Performing Arts Festival, which opened its doors to the public on Friday, offered to the audience diversity in styles and origins, proving that the art form is closely linked to the ideal of voyage.

The programme of the music night was quite heterogeneous. Mario Crispi from Italy, who mixes different traditional wind instruments with techno beats he samples, raised numerous astonished reactions from the crowd. The sound he produces varies from traditional Scottish atmosphere to an extremely progressive rhythm-led mood.

According to Yasir, 28, an engineer by profession, who came to the performance with his wife and 8-month old daughter Asma, "this music is really interesting and experimental and explores new ways". Mario Crispi's solo performance gave contrast to the one of Psalteria, a female quartet playing medieval songs from different places of Europe (Spain, Italy, Eastern Europe...).

— Pierre Jolit



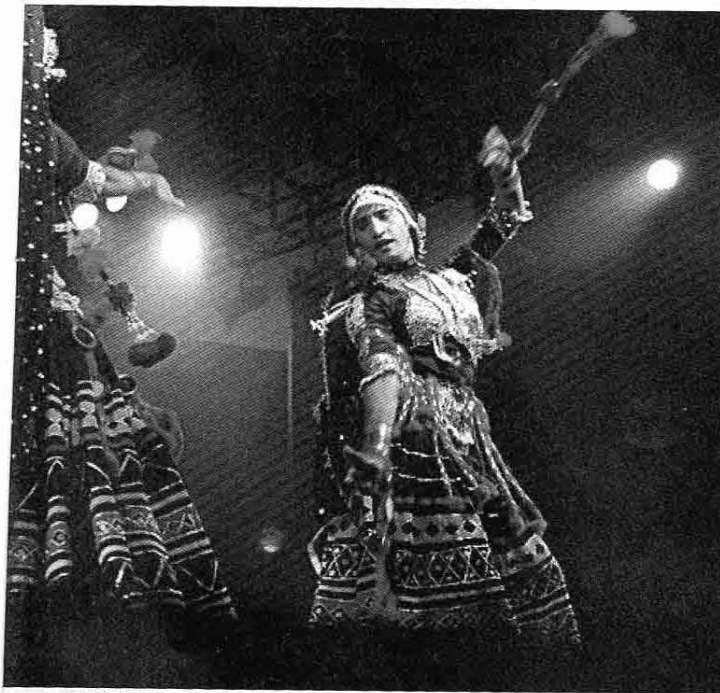
RAJASTHANI artistes perform at the Art Festival.

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **12/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO RECENSIONE** Published by **DAWN-LAHORE**
writer **PIERRE JOLIT**
Title **MUSICAL VOYAGE AT THE QADHAFI STADIUM**

DAWN Lahore, SUNDAY, NOVEMBER 12, 2006



RAJASTHANI artistes perform at the Art Festival.

Musical voyage at the Qadhafi Stadium

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The first evening of the festival, which features puppet shows, film projections, theatre and music, started with traditional puppet shows from Russia and Iran. The thrill came with the sunset and the arrival of Rajasthani Kalbeliyas, a music and dance band from Rajasthan, India. Rajasthani Kalbeliyas is composed of six musicians on Karthals, Dholak, Harmonium, Sarangi, Cheney and vocals, and two dancers - all belonging to the Kalbeliya gypsies' band known as snake charmer band. In the old times, they used to entertain the maharaja with their powerful and sensual dance. The public was impressed by the seemingly endless contortion abilities of the two dancers, and their very energetic stage performance. The folk dance is particularly spontaneous and inspires

dynamism. As manifested in the long lasting applause the band enjoyed, this feeling was widely shared.

The World Music Night's programme appeared to be as international as its name seems to suggest. It started with the American dance band Grupo America from San Diego and ended up with the Syrian band Ziryab Art Creation staging a visual and auditory show on ancient Syrian civilization. The programme of the music night was quite heterogeneous. Mario Crispi from Italy, who mixes different traditional wind instruments with techno beats he samples, raised numerous astonished reactions from the crowd. The sound he produces varies from traditional Scottish atmosphere to an extremely progressive rhythm-led mood.

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contrast to the one of Psalteria, a female quartet playing medieval songs from different places of Europe (Spain, Italy, Eastern Europe...).

The evening's emotional peak was given by the performance of Mamdouh Bahri, a Tunisian born French guitarist. He and the two other group members performed a jazzy funky musical journey. Mahmoud left Tunisia in 1983, and came to France "accidentally". "My original plan was to go to Boston, the city where at this time all the Jazz musicians used to meet and develop projects together. But life is full of surprises, and I stopped in France". Being settled doesn't mean a lot for Mamdouh. Mamdouh and his band will play again on Monday. For this occasion, they will try to mix up with local musicians. For Francis, the bassist of the band, the spirit of fusion and mixing styles copes perfectly with jazz. "Jazz is improvised music, and being able to share feelings with improvised music is one of our supreme aims", he explains. Music is finally all about exchange. — *Pierre Jolit*

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **12/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO RECENSIONE** Published by **INDIA FORUM**
writer **PIERRE JOLIT**
Title **THE WORLD PERFORMING & ART FESTIVAL**

The World Performing Arts Festival (Printer friendly)

http://www.india-forums.com/printer_friendly_posts.asp?TID=467451



News

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The World Performing Arts Festival

Printed From: [India Forums: TV Serial Updates, Indian Shows](#)

Forum Name: Sa Re Ga Ma Pa

Forum Description: Sa Re Ga Ma Pa is starting a new season, riding on the colossal success of Challenge 2005 and Ek Main Aur Ek Tu. L'il Champs is meant literally for those 'L'il Champs'.

URL: http://www.india-forums.com/forum_posts.asp?TID=467451

Printed Date: January 24 2007 at 4:55am

Topic: The World Performing Arts Festival

Posted By: Qwest

Date Posted: November 18 2006 at 6:18pm

[Musical voyage at the Qadhafi Stadium](#)

Dawn November 12, 2006

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Mario Crispi

Press archive live & discography

Project **SOFFI** Date **12/11/2006**
Activity **CONCERTISTICA** Description **CONCERTO AL WPAF**
Type **ARTICOLO RECENSIONE** Published by **DAW- LAHORE**
writer **MARIO CRISPI**
Title **FUSION OF OLD AND NEW**

DAWN Lahore, SUNDAY, NOVEMBER 12, 2006

18 METROPOLITAN



Mario Crispi.

Fusion of old and new

LAHORE, Nov 11: Fusion is a magic term in the Pakistani music scene. Many successful bands are building their success on this mix of styles. A different approach of fusion was presented by an Italian at the World Performing Arts Festival on Friday night.

Mario Crispi is from the south of Italy, from where he takes his interest in ancient ethnikal instruments. Together with his band, Agricantus, he became popular for creating music on traditional instruments from this area. Over time his interest focused on instruments that produced sound with the wind and incorporated instruments like bansri (flute) from the subcontinent or the mawixaphone from Hawaii into his repertoire. While he was experimenting with his project 'Soffi', which means as much as 'he blows', the electronic market for sound processing developed steadily and Crispi included the modern side of music into his work as he is fascinated by the idea of fusing the very old with the modern aspects of music.

For his serious one-man-show

the stage was too big and seemed quite empty, especially if you were sitting in the corner of the audience where the frame for the lights blocked your view. Apart from that the sound system was again and again switching off and disturbed his performance.

But for those who are interested in the experimental side of music he showed how fusion and electronics shape the European music landscape in general these days. Crispi used the computer not as a machine to play background music, but as an independent instrument. With his loop machine he recorded his voice imitating a drum, which then was replayed again and again. On top of this loop he played traditional tunes with different ethnikal instruments.

Crispi is looking forward to exchange with the local artistes and perhaps his fusion will be extended by some traditional Pakistani tunes. He will perform again on Sunday and Wednesday in the Open Air Theatre at the Qadhafi Stadium. — JAKOB STEINER

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **11/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO RECENSIONE** Published by **DAILY TIMES**
writer **REDAZIONE**
Title **WORLD PERFORMERS PATH THE TOWN RED AS FESTIVAL KICKS OFF**

Daily Times - Leading News Resource of Pakistan - World perfor... <http://dailytimes.com.pk/default.asp?page=2006%5C11%5C11%5...>

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World performers paint the town red as festival kicks off



** Indian group says cultures on both sides of border still same despite religious differences*

Staff Report

LAHORE: The World Performing Arts Festival opened to the public on Friday as hundreds of young people from around the city thronged the Alhambra Cultural Complex.

Although there wasn't a huge crowd at the venue, the ticket stand was still surrounded by people looking for tickets to one or more of the several shows at the cultural complex. People seemed to be most interested in dance performances and were seen enquiring about the more exciting performances.

On Friday, students from Amritsar in Indian Punjab performed 'Gidda' a performance featuring dancers clad in shiny and colourful taches and turbans doing the bhangra and other traditional Punjabi dances. The dances, mostly performed to the beat of the dhol, had the audience dancing in the aisles.

Talking to Daily Times, members of the Indian Gidda group said that from what they had seen of Lahore and Pakistan in general, although the religions might differ, the people and the cultures of the two countries were a lot alike. Director Pavadeep Sharma said that although there were political barriers all around the world, festivals such as these were an excellent way to have greater interaction between peoples.

A host of international artists also lit up the Open Air Theatre at the 'World Music Night'. Psalterium, a medieval female quartet from the Czech Republic enthralled the audience with their unique brand of folk music, while Mario Crispi, the Italian flute maestro spell bound the audience with his haunting melodies. Brazilian samba outfit Revista Do Sama had the people moving to the music in the aisles with their catchy lyrics and rocking beats.

Today's (Saturday) performances include 'Portrait' by Rabta Foundation India, 'Ranja' by the Abhyas Dance Ensemble, French puppet show 'Transit Without Borders' and a Pop Night at the Open Air Theatre, featuring Ukrainian pop sensation Kamila and Pakistani stars Ali Zafar, Nauman Javed. Natasha Raheel and Razaqat Ali Khan of Pakistan.

- Sticks only security at Raiwind congregation
- LGH asks CM for direct passage from Ghazi Road Rs 20 million reward advertised in newspapers:
- Seth Abid unhappy with police investigation Police's version of Hafiz Ayaz's murder shady:
- Sanauliah SCBA election controversy: Malik moving SC against LHC decision
- Empty stands at Gadaffi — no way!
- World performers paint the town red as festival kicks off
- On a serene note

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Mario Crispi

Press archive live & discography

Project **SOFFI** Date **10/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO PRESENTAZIONE** Published by **DANKA.COM**
writer **REDAZIONE**
Title **WORLD PERFORMING & ART FESTIVAL WORLD MUSIC NIGHT**

Danka - World Performing Arts Festival - World Music Night

<http://www.danka.com.pk/viewEvent.php?id=1391>



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World Performing Arts Festival - World Music Night

Type: **Music**
Time: **09:30 PM**
Date: **Fri, 10 Nov 2006**
Venue: [Alhamra - Gadaffi Stadium](#) ([map](#))
Fee: **200 Rupees**

The first concert in the **Open Air Theatre** of this year's Rafi Peer Festival.

[Psalteria](#) Czech Republic

Psalteria is a formation of four women from Czech Republic who perform Medieval Music on original instruments and they are of the most famous in this field. As their instruments are not as sophisticated as the common western classical instruments, they are closer related to sub-continental instruments like Tabla, Sitar and Bansuri. [Download Sound Sample](#)

[Mario Crispi](#) Italy

Mario Crispi is an all-rounder who has worked with many different artists in different areas, also doing film and theatre music. He is performing on ancient European instruments as well as on a didgeridoo, the national instrument of Australia

[Mamdouh Bahri](#) France

Mamdouh Bahri was born in Tunisia and emigrated to France. He there started to listen to Western Jazz Music and mixed that with his own North African, Mediterranean background. He later moved to New York where he played with different artists and recorded 7 albums. [Download Sound Sample](#)

[Revista Do Samba](#) Brazil

Revista Do Samba is a band of a lady and two gentlemen from Sao Paulo/Brazil. They all have their individual artistic background, from music over theatre to spiritual streams and unite this to present Samba they think it is supposed to be ...

Zyriab Art Creation Syria

submitted by **Danka Team**

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **10/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO PRESENTAZIONE** Published by **LE MONDE**
writer **PIERRE JOLIT**
Title **MUSICAL VOYAGE AT THE QADHAFI STADIUM**

radiolahore » 2006 » novembre » 10

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Un quotidien au Pakistan

Archives de novembre 10th, 2006

10 novembre 2006

Musical voyage at the Gadhafi Stadium.

Lahore, November 10th : the World Performing Arts Festival 2006 opened yesterday its doors to the public in a colorful manner. The festival, which features puppet shows, film projections, theatre and music, will be held in the Qadhafi for 10 days. For this new editions' first day, the public was offered a tremendous diversity in styles and origins, proving once again that performing arts are closely linked to the ideal of voyage.

Mario Crispi, from Italy, who mixes different traditional wind instruments with techno beats he samples, raised numerous astonished reactions, within the 1000 person crowd. The sound he produces varies from traditional Scottish atmosphere to an extremely progressive rhythm-led mood. For Yassir, 28, engineer, who came to the performance with his wife and 8 months old daughter Asma, "this music is really interesting, and experimental. That is not exactly what I am used to listen to but it explores new ways". Mario Crispi's solo performance gave contrast to the one of Psalteria, a female quartet playing medieval songs from different places of Europe (Spain, Italy, Eastern Europe...).

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **10/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO RECENSIONE** Published by **DAILY TIMES**
writer **REDAZIONE**
Title **TONIGHT SPECIAL WORLD MUSIC**

Daily Times - Leading News Resource of Pakistan - Tonight's spe... <http://dailytimes.com.pk/default.asp?page=2006%5C11%5C10%55...>

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Tonight's special — world music!

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LAHORE: The first open-to-public performances at the World Performing Arts Festival will begin tonight with the World Music Night at the Alhambra Open Air Theatre. Some of the biggest names in world music will be performing alongside others that are not so well known. The lineup for Friday's concert includes Italian singer Mario Crispi, French artiste Mamdou Bahri, Brazilian musician Revista do Sama, Syrian group Ziriyab Art Creation and Czech singer Psalteria. Popular Pakistani artists Reshma and Tina Sani are also expected to perform at the event. Talking to Daily Times, Psalteria said that she was very excited to be performing on her first visit to Pakistan. "Our group was pretty scared when we found out that we were to perform in Pakistan. We thought that it was all chaos here, and that there would be a great threat to our security. But when we talked to artists who had performed here before and they told us marvelous stories of the hospitality they had received from Rafi Peer Theatre and Pakistanis in general, our fears were quelled," she said. She said that she had read up on all the historic places, the food, culture, clothes and traditions of Lahore before coming here. "We thought that coming to a Muslim country would mean that girls could not go out or mix with boys, but we were proved wrong" she said. staff report

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Mario Crispi

Press archive live & discography

Project **SOFFI** Date **07/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO PRESENTAZIONE** Published by **KATAWEB**
writer **REDAZIONE**
Title **MARIO CRISPI DEGLI AGRICANTUS AL WORLD PERFORMING & ARTS FESTIVAL DI LAHORE**

<http://www.kw musica.kataweb.it/k...>

Mario Crispi degli Agricantus al Wor...

13-05-2009 12:35

 **KataWeb Musica**

Notizie

Lahore, 15:04

Mario Crispi degli Agricantus al World Performing & Visual Arts Festival

Mario Crispi degli Agricantus è stato inviato, in rappresentanza dell'Italia, alla XXa edizione del World Performing & Visual Arts Festival, che si svolgerà a Lahore, in Pakistan, dal 10 al 20 novembre. Il festival è una manifestazione di respiro internazionale che ospita le performance di 500 musicisti, attori e artisti visuali provenienti da tutto il mondo. Obiettivo: dare voce a un mondo artistico basato su profondi valori di umanità e convivenza pacifica tra i popoli.

Mario Crispi è stato invitato in quanto musicista da sempre orientato allo scambio musicale, artistico e culturale con i paesi extra europei e protagonista di una ricerca personale e in musica con il gruppo di world music Agricantus. A Lahore Mario Crispi si esibirà in tre performance ad hoc: brani tratti dalla tradizione orale italiana da lui arrangiati e sue composizioni tratte dai suoi spettacoli da solista "Soffi", sull'uso di strumenti arcaici a fiato filtrati e miscelati con computer e microprocessori, e "Rosa di Flauti", nove assoli per strumenti provenienti dai cinque continenti.

Durante il soggiorno in Pakistan, Crispi parteciperà a jam sessions per creare un ponte sonoro tra culture musicali dei vari paesi coinvolti e gettare le basi perché questo scambio musicale e culturale possa creare collaborazioni durature nel tempo.

Per informazioni:
www.mariocrispi.it
www.peerfestivals.com/10th.html
www.peergroup.com.pk/

(7 novembre 2006)

[altre news](#)

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **07/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO PRESENTAZIONE** Published by **KATAWEB**
writer **REDAZIONE**
Title **MARIO CRISPI DEGLI AGRICANTUS AL WORLD PERFORMING & ARTS FESTIVAL**

Mario Crispi degli Agricantus al World Performing & Visual Arts... http://www.kwmusica.kataweb.it/kwmusica/news_scheda.jsp?idCo...



Notizie

Lahore, 15:04

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Per informazioni:
www.mariocrispi.it
www.peerfestivals.com/10th.html
www.peergroup.com.pk/

(7 novembre 2006)

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **03/11/2006**
Activity **CONCERTISTICA** Description **WORLD PERFORMING & ART FESTIVAL**
Type **ARTICOLO PRESENTAZIONE** Published by **LIFEGATE RADIO**
writer **REDAZIONE**
Title **MARIO CRISPI AL WORLD PERFORMING & ART FESTIVAL**



03/11/2006 MARIO CRISPI AL WORLD PERFORMING & VISUAL ARTS FESTIVAL

I World Performing & Visual Arts Festival di Lahore, Pakistan, giunto quest'anno alla sua ventesima edizione, è una manifestazione di respiro internazionale, che ospita le performances di 500 musicisti, attori ed artisti visuali provenienti da tutte le parti del mondo. Il festival ha da sempre voluto dare voce ad un mondo artistico basato su profondi valori di umanità e convivenza pacifica tra i popoli, ed è anche per questo motivo che è considerato tra le manifestazioni di questo genere più importanti dell'Asia.

Per l'edizione 2006, che si svolgerà a Lahore dal 10 al 20 novembre, il festival ha invitato, in rappresentanza dell'Italia, Mario Crispi, musicista la cui attività è da sempre orientata allo scambio musicale, artistico e culturale con i paesi extra europei sia attraverso la sua ricerca personale e sia mediante il lavoro che, da oltre venti anni, svolge con il gruppo italiano di world music Agricantus.

In occasione del Festival di Lahore, Mario Crispi si esibirà in tre performances preparate ad hoc per questo evento, con brani tratti dalle tradizioni orali italiane e da lui arrangiati e sue composizioni tratte dai suoi spettacoli da solista Soffi, basato sull'uso di strumenti arcaici a fiato filtrati e miscelati con computers e microprocessori e Rosa di Flauti, 9 assoli per strumenti provenienti dai cinque continenti.

Durante il soggiorno in Pakistan, l'artista, seguendo l'impostazione consolidata del suo lavoro avvenuta negli anni passati in Egitto, Giordania, Siria e Iran, e perseguendo le finalità auspiccate dagli organizzatori stessi del festival, parteciperà a jam sessions tese a creare un ponte sonoro tra le culture musicali dei vari paesi coinvolti e getterà le basi perché questo scambio musicale e culturale possa creare collaborazioni durature nel tempo.

Per maggiori informazioni

<http://www.mariocrispi.it>

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Mario Crispi

Press archive live & discography

Project **SOFFI**

Activity **CONCERTISTICA**

Type **PROGRAMMA DI SALA**

Title **PRESENTATION**

Date **10/10/2006**

Description **WORLD PERFORMING & ART FESTIVAL**


Published by **WORLD PERFORMING & ART FESTIVAL**

writer **MARIO CRISPI**



MUSIC

Mario Crispi
(Italy)



Mario Crispi was born in Palermo and began to practice music in 1976. His sound is a mix of ethnic instruments and global influences. He has toured all over Europe as well as other parts of the world and won numerous international prizes. Mario Crispi is one of the founding members of Agrigantus, a Sicilian band known for its traditional music.

MUSIC

28

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **11/09/2006**
Activity **CONCERTISTICA** Description **CONCERTO 11 SETTEMBRE ROMA**
Type **ARTICOLO PRESENTAZIONE** Published by **RAIUTILE.IT**
writer **REDAZIONE**
Title **IL SEPTEMBER CONCERT A ROMA**

1/11/2014 RAIUTILE - Notizia

TV RADIO NEWS COMMUNITY JUNIOR TECHE MAPPASITI PROGRAMMI A-Z VAI Rai.it



Il September Concert a Roma
11 settembre 2006

Lunedì 11 settembre, giorno dell'anniversario dell'attentato alle torri gemelle di New York, nella basilica di San Lorenzo in Lucina, arriva per la prima volta in Italia con una sua manifestazione la Fondazione Americana September Concert. Negli Stati Uniti la Fondazione organizza ogni anno dal 2002 per questa ricorrenza più di 100 concerti contemporaneamente con più di 3.000 artisti, spesso musicisti non professionisti, in tutto il Paese: da New York a Chicago, da Los Angeles a Boston. Nel mondo hanno aderito a questo progetto diverse città tra le quali: Pechino, Cairo, Parigi, Londra, Madrid e Tokyo. Anche la città di Roma ha preso quindi il testimone dalla Fondazione e da' il via alla su attività, grazie all'iniziativa privata di Paola Bollati e Ludovica Rossi Purini. A San Lorenzo in Lucina, per il primo September 11th Concert, tre artisti si esibiranno gratuitamente per "riempire il cielo di musica" e affermare il bisogno di pace usando un linguaggio facile e universale. Secondo lo spirito della fondazione americana ci si atterrà ai principi di: musica gratuita per tutti, libertà di espressione artistica e di scelta dei brani musicali. Il Programma prevede tre esibizioni: quella al pianoforte del giovane medico Andrea Terenzi, musicista per passione; quella con quattro strumenti arcaici a fiato di Mario Crispi degli Agricantus; quella con lettura di poesia dell'attore Mauro Todaro, con accompagnamento musicale.

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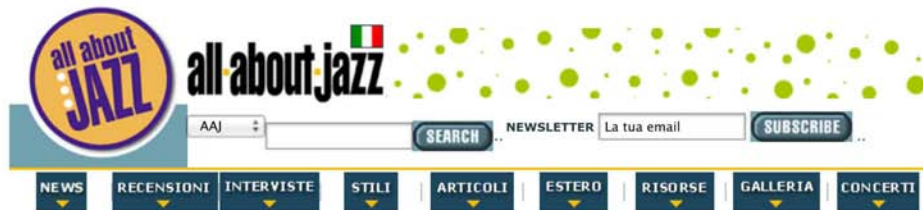
Mario Crispi

Press archive live & discography

Project **SOFFI** Date **01/09/2005**
Activity **CONCERTISTICA** Description **CONCERTO S. TERESA DI GALLURA**
Type **ARTICOLO RECENSIONE** Published by **ALL ABOUT JAZZ**
writer **VINCENZO ROGGERO**
Title **MUSICA SULLE BOCCHE**

Musica Sulle Bocche

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Recensione live

Settembre 2005

Musica Sulle Bocche Santa Teresa Gallura (OT) - 26-30.08.2005

Vincenzo Roggero



Musica sulle Bocche, una scommessa azzardata e vinta da **Enzo Favata**, ideatore e direttore artistico della rassegna dislocata in vari spazi di Santa Teresa Gallura, e' un festival jazz atipico che, alla quinta edizione, ha conservato le peculiarita' quasi naif che ne avevano caratterizzato gli esordi. Una natura di prepotente bellezza che inevitabilmente interagisce con la musica ed i musicisti, una collocazione

geografica di confine che esalta l'osmotico interscambio di idee e pensieri, i concerti all'alba sulla spiaggia che creano una magia unica, la proiezione di immagini di grandi fotografi sui muri delle case e sulla Torre che domina il porto, la musica sarda sulle navi per Bonifacio e quella della banda per le strade del paese.

Un'abbuffata di musica e di eventi che invadono la cittadina gallurese per cinque giornate dalle prime luci dell'alba fino a notte fonda, con un pubblico diventato nel corso degli anni sempre piu' numeroso. (...)

Lunedì 29 agosto

Soffi di **Mario Crispi** ovvero grovigli di cavi, microfoni, campionatori, processori, armonizzatori, sequencer che se la intendono a meraviglia con una miriade di arcaici strumenti a fiato, con il lento respiro delle onde, con la bizzarra invadenza del vento. E' un magnifico gioco di incastri, di sovrapposizioni, di ripetizioni, con elementi ritmici che appaiono gradualmente e altrettanto gradualmente si disperdono nell'aria e la melodia che fluisce ininterrotta grazie alla respirazione circolare sapientemente utilizzata dal musicista siciliano. (...)

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **21/08/2004**
Activity **CONCERTISTICA** Description **CONCERTO MONACO DI BAVIERA**
Type **PROGRAMMA DI SALA** Published by **THEATRON MUSIKSOMMER**
writer **REDAZIONE**
Title **MARIO CRISPI MIT SOFFI**

THEATRON MUSIKSOMMER 2004 – Olympiapark München Seebühne

Sa. 21.08. mit freundlicher Unterstützung von:
**Italienisches Generalkonsulat
Kulturabteilung /
Istituto di Cultura München**

MARIO CRISPI mit SOFFI

ARCHAISCHER BLASINSTRUMENTE TREFFEN AUF COMPUTER

Seine Mittel liegen in der Vergangenheit wie in der Zukunft, in der Tradition des tiefen italienischen Südens wie in der Moderne: Mario Crispi, der Musiker hinter Soffi, mischt die archaischen Technologien primitiver Blasinstrumente mit den Welten des Computers, Klänge alter Zeiten mit den Möglichkeiten der heutigen Zeit. Der Multiinstrumentalist, der die Marranzanu seiner sizilianischen Heimat ebenso beherrscht wie die persische Ney, die bolivianische Quena, das Tac der Philippinen und die Welt des Sampling, begibt sich mit seinem neuesten Projekt auf eine Entdeckungsreise in fremde Welten, verwandelt Luft, Wind und Atem in klingliche Universen und lässt neue Horizonte auftauchen.

www.mariocrispi.it

ETTA SCOLLO & BAND

SIZILIANISCHER AVANTGARDE-POP

Ihre Stimme ist unglaublich. Da mischt sich ein wenig Heiseres mit Melancholie, da trifft pure Emotion auf großes Volumen – und immer wieder trifft Etta Scollo ihre Zuhörer tief im Herzen. In ihren Liedern erzählt sie Geschichten, gibt Facetten ihres eigenen Schicksals preis und lebt den Kontrast zwischen ihrer sizilianischen Heimat, die sie vor Jahren schon verließ, und den Realitäten anderer Kulturen. Etta Scollo's Kompositionen bewegen sich zwischen der Tradition Siziliens und Pop-Avantgarde. Mal klingt moderner Jazz an, mal Mediterranes, mal erklingen polyphone Renaissance-Arrangements, mal minimalistische Strukturen. Gespielt wird dies von fünf herausragenden Musikern: Ferdinand von Seebach, Albert Vila, Johannes Huth, Martin Druzella und Frank Wulff.

www.ettascollo.de

Programmgestaltung

Singats.....Franz Krisch (Kulturreferat)
Klassik.....Bernard Sieradzki (Stadtjugendamt, Jugendkulturwerk)
Streetwork.....Heidi Grabowski, Claus Wecker (Stadtjugendamt)
Rocksommer.....Judith Becker, Antonio Seidemann (EurArt),
Claudia Bosch (Feierwerk e.V.),
Oliver Wick (Rockhouse)

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **11/10/2003**
Activity **DISCOGRAFICA** Description **SOFFI**
Type **ARTICOLO RECENSIONE** Published by **IL SECOLO XIX**
writer **ANTONELLO MURA**
Title **MARIO CRISPI - SOFFI**

IL SECOLO XIX

Direttore Responsabile Antonio Di Rosa

CD JAZZ

MARIO CRISPI

Soffi

Membro fondatore di una delle maggiori formazioni di world music europea, gli Agricantus, Mario Crispi in questo suo primo lavoro solista si produce in una accurata ricerca su strumenti a fiato provenienti dai cinque continenti. Nelle dieci tracce che compongono il cd lo si può sentire alle prese con il ney (persiano, turco e arabo), il seljefløyte lappone, le zummara nordafricane, le launeddas sarde, l' argoul egiziano, il clarinetto balcanico, l'antara e il sikus andini, il duduk turco, il marranzanu siciliano, il didjeridoo australiano.

Lavoro di estrema ricerca musicale pur se composto anche di sensibili e riuscitissime licenze, dove i suoni viaggiano leggeri abbandonando le proprie radici in un viaggio verso terre lontane. Non a caso ognuna delle dieci tracce è dedicata ad un tipo diverso di vento, sia questo il maestrale o il libeccio, il grecale o il monzone Venti che soffiano per chi scappa, per chi emigra, per chi naviga, per chi soltanto vorrebbe sentirsi libero di essere lontano e può liberare la fantasia grazie a questi suoni che sono molto più che semplici evocazioni.

Antonello Mura
11/10/2003

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **02/08/2002**
Activity **CONCERTISTICA** Description **CONCERTO CONTIGNANO**
Type **ARTICOLO RECENSIONE** Published by **NUOVMUSICHE.IT**
writer **LEONARDO MONTEVERDI**
Title **I FLAUTI MAGICI DI MARIO CRISPI**

[http://www.gliamicidellamusica.net/giornale/nuovemusi.htmmime text/htmlhntt"e0b517eed528c11:2724f"hrsdata](http://www.gliamicidellamusica.net/giornale/nuovemusi.htmmime text/htmlhntt)

Nuove Musiche

I Flauti Magici di Mario Crispi

di *Leonardo Monteverdi*

CONTIGNANO, Val d'Orcia (SI). Nel variegato programma del VI Festival della Val d'Orcia, tra i vari appuntamenti musicali, uno in particolare ha attratto la nostra attenzione: *Soffi - Viaggi sonori attraverso i venti*. Ne era ideatore ed esecutore Mario Crispi, una delle anime del noto gruppo etno-fusion *Agricantus*, che da anni si dedica all'esplorazione e alla scoperta delle possibilità degli strumenti a fiato. È di qualche anno fa un suo studio molto interessante sugli strumenti della tradizione musicale sarda. E di strumenti Mario Crispi ne maneggia e ne suona in una quantità che nessuno immaginava. Addirittura alcuni se li inventa di sana pianta, creandone di nuovi e insospettabili da tubi di plastica (che siamo abituati a vedere quotidianamente come scarichi di lavandini o come condutture di gas o acqua!) oppure aggiungendo protesi a strumenti già esistenti e infondendogli vita col "soffio" primigenio.

L'autore ha spiegato, tra un brano e l'altro, l'origine di alcuni strumenti e il suo modo di procedere nella composizione e nell'esecuzione: il soffio, il vento, è l'origine di tutto; anche la voce, quindi, viene considerata da Mario Crispi come facente parte dell'universo degli strumenti a fiato e l'uso "primitivo" ed evocativo che ne fa ci trasporta verso un mondo di suoni quanto mai suggestivo e inaspettato. Crispi fa tutto da solo: con un campionatore registra la base ritmica costituita da "soffi" in strumenti di vario tipo, da flauti di pan a flauti modificati con l'aggiunta di ance speciali, da lunghi strumenti etnici australiani, i didjeridoo, a tubi in pvc, combinando ritmi e armonie in maniera originale; dopo questo rituale ricorrente inizia a comunicare col pubblico attraverso i timbri delle launeddas, delle bombarde, dei flauti iraniani, incantandolo con melodie virtuosistiche e carezzevoli, aspre, languide e violente, che vengono da una frequentazione del patrimonio sonoro del Mediterraneo, dell'Oriente, ma anche del Sudamerica, fusa con un'altra frequentazione, quella del jazz e del minimalismo, creando qualcosa di veramente mai sentito e originale. Le influenze dell'Arabia, dell'Africa, dell'Iran che si ritrovano nel canto del carrettiere siciliano permeano ogni brano del concerto, unico nel suo genere, offerto dall'interessante festival. Il pezzo dedicato allo scirocco, *Ventu 'i rrina* (Vento di sabbia) era tra i più belli in programma ma notevoli erano anche *Mari niuru* (Mare nero), *Sierra Guevara*, *Gasbah* e *Zamr*. E la sensazione di essere stati ipnotizzati dal pifferaio della favola ci ha fatto sentire come i bambini che si entusiasmano davanti alla scoperta di un mondo diverso.

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **12/01/2002**
Activity **CONCERTISTICA** Description **CONCERTO PALERMO**
Type **ARTICOLO RECENSIONE** Published by **LA REPUBBLICA**
writer **FABIO RICOTTA**
Title **MARIO CRISPI - UN VIAGGIO ATTRAVERSO I VENTI**

- Mario Crispi: un viaggio attraverso i venti -

di Fabio Ricotta

Per chi si è recato ai Candelai venerdì 11 gennaio non è stato il solito "Venerdì dei Candelai" con la musica un po' dance e un po' disco che solitamente si consuma tra un drink e una "ballata". La musica c'è stata, ma è fuoriuscita direttamente dagli strumenti a fiato di **Mario Crispi**, pilastro portante nonché fondatore dei palermitani Agricantus. L'occasione è stata quella giusta per presentare il suo nuovo cd da solista "Soffi", alla presenza di un pubblico numeroso quanto basta per queste serate musicali con la «m» maiuscola.

Tra strumenti a fiato (anche autocostruiti) e tecnologia rigorosamente digitale è cominciato il viaggio attraverso i venti di Mario Crispi, ovvero le canzoni che fanno parte del cd, ognuna delle quali è associata ad un vento: "Zammar" al Libeccio, "Mari niuru" alla Bora, "Mansur" al Grecale o come "Vientu 'i rina" allo Scirocco. Il viaggio mentale è iniziato intorno alle 22,45 ed è andato via via scorrendo con una pacatezza che raramente si ha il piacere di assaporare. Un viaggio ad occhi chiusi s'intende, di quelli che genuinamente ti portano un po' qui un po' lì a spasso nella tua dimensione ideale: quella che ti vorresti ritagliare durante il giorno ma che non riesci nemmeno a disegnare.

I campionamenti in tempo reale l'hanno fatta da padrone per quasi tutto il concerto e il pubblico stava lì, esterefatto, ad ascoltare i mille timbri sonori prodotti dal "soffio" di Mario Crispi. La macchina e l'uomo. La consapevolezza. La ricerca dei suoni. Ecco quanto è emerso dal concerto. Ed il pubblico stava ancora lì, attento. La musica di Mario Crispi è stata per più di un'ora e mezza tra la gente, inoltrandosi negli angoli più remoti dell'ambiente. E quando tutto è stato pregno di creatività la quiete è ritornata a regnare. Quasi un'esperienza mistica più che un concerto. La serata, infine, ha continuato il suo solito percorso musicale del venerdì.

(12 gennaio 2002)

Mario Crispi

Press archive live & discography

Project **COLONNE SONORE** Date **04/09/2001**
Activity **DISCOGRAFICA** Description
Type **ARTICOLO RECENSIONE** Published by **OFFOFFOFF.COM**
writer **DAVID LIPPERT**
Title **SUFFERING WITHOUT BORDERS**

* OFFOFFOFF film review JUNG (WAR) IN THE LAND O...

<http://www.offoffoff.com/film/2001/jung.php>

Suffering without borders

Given a timely release as U.S. troops join the war in Afghanistan, "Jung" follows the efforts of an Italian medical team to treat civilian casualties and opens Western eyes to the reality behind the term "humanitarian aid."

By [DAVID LIPPERT](#)
Offoffoff.com

(Originally reviewed at the New York Film Festival in September 2001.)

A voice laments that everyone has forgotten the war in Afghanistan in the new documentary "Jung." Everything changed on Sept. 11, and since then nobody has escaped the barrage of news and information about that country in the middle of Asia. Two decades on and the various ethnic and tribal groupings are still slugging it out. The Russians have come and gone, interim governments have fallen as quickly as they are announced. Boosted by Saudi Arabia and Pakistan, the Taliban regime has lasted five years. All of that time, skirmishes and full-out battles with the Northern Alliance have brought war within reach of everyone in Afghanistan.

Into this pitiful situation comes an Italian pacifist NGO called Emergency led by Dr. Gino Strada. They have attempted to insert a ray of hope into the bleak mountainous landscape in the form of hospitals. The first one set up in the northern village of Anabah is the subject of "Jung." The film opens with shots of Dr. Strada along with professional if culturally insensitive nurse Kate Rowlands and a veteran Italian journalist Ettore Mo making their way via air and land to Afghanistan in 1999. Their first-choice location inside the area under the Northern Alliance falls into Taliban hands, leaving

[Y Tu Mama Tambien](#)

JUNG (WAR) IN THE LAND OF THE MUJAHEDDIN

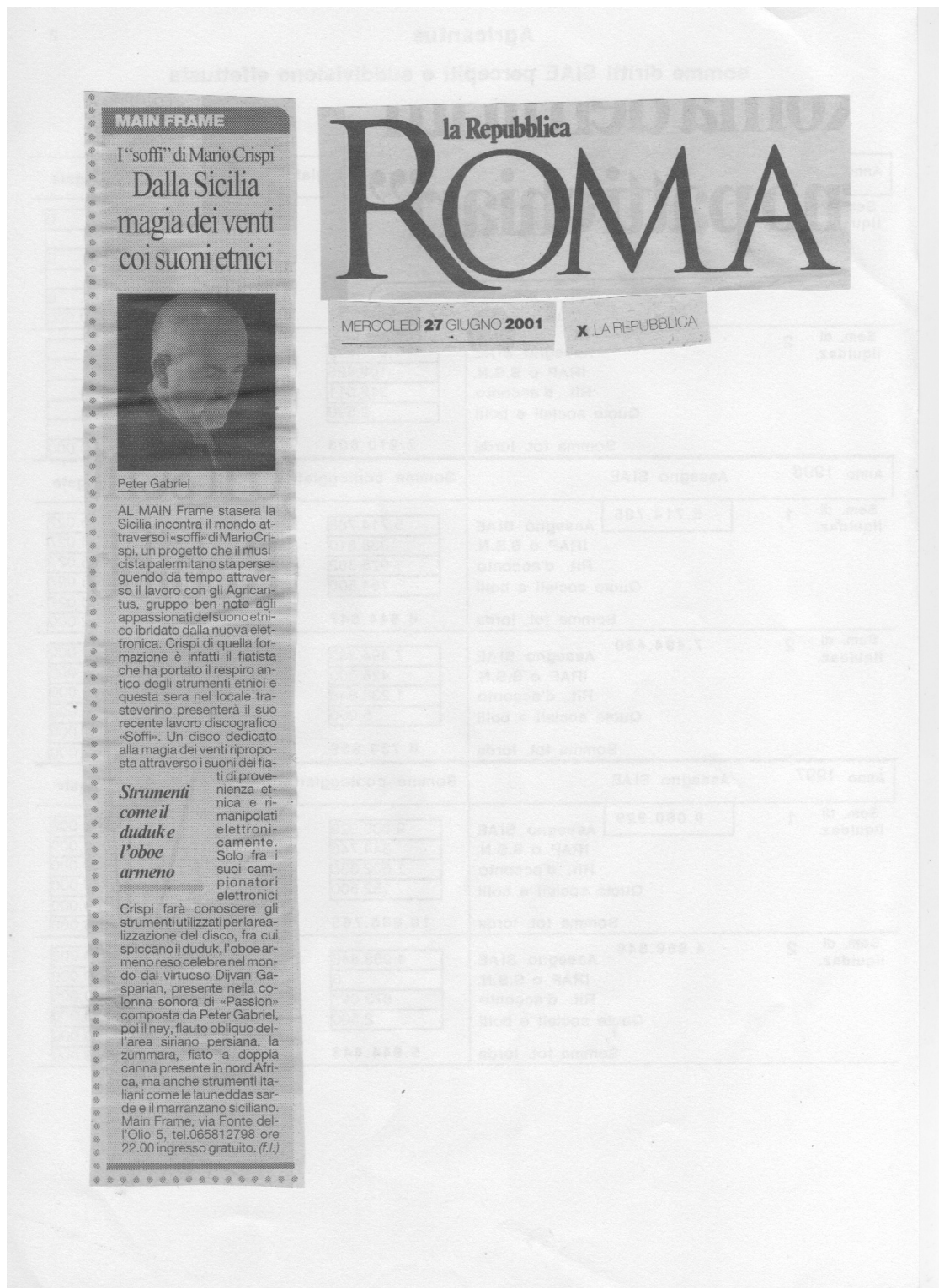
Directed by: **Fabrizio Lazzaretti, Guiseppa Petitto and Alberto Vendemmiati.**
Music by: **Mario Crispi.**

Related links:

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **27/06/2001**
Activity **CONCERTISTICA** Description **CONCERTO MAIN FRAME**
Type **ARTICOLO PRESENTAZIONE** Published by **LA REPUBBLICA**
writer **FELICE LIPERI**
Title **DALLA SICILIA MAGIA DEI VENTI CON SUONI ETNICI**



Mario Crispi

Press archive live & discography

Project **SOFFI**
Activity **CONCERTISTICA**
Type **PROGRAMMA DI SALA**
Title **FESTIVAL DI MONTALCINO**

Date **01/06/2001**
Description **CONCERTO CONTIGNANO**
Published by **FESTIVAL**
writer **ORGANIZZAZIONE**

VI FESTIVAL DELLA VAL D'ORCIA / XXII FESTIVAL INTERNAZIONALE DI MONTALCINO

MUSICA

Lunedì 30 luglio
CONTIGNANO
PIAZZA DELLA TORRE
Ore 21.30

SOFFI
VIAGGI SONORI
ATTRAVERSO I VENTI
Concerto con i fiati di
Mario Crispi
(Agricantus)

1. Zammarr (libeccio) per zammaredde siciliane, JamMan, DSP, sampler, sequencer
2. Mari Niuru (bora) per scaccapensieri malese, Didjeridu, Duduk, flauto Böhm, flauto dritto del Rajasthan, JamMan, DSP, sampler, sequencer
3. Sierra Guevara (brisa do mar) per Sikus, flauto Böhm modificato, radio, JamMan, armonizer, DSP, sampler, sequencer
4. Limes (ponente) per Launeddas modificate, Didjeridu, JamMan, DSP, sampler, sequencer
5. Andatura (abrego) per duduk, ney arabo, JamMan, MIDI wind controller, DSP, sampler
6. Gasbha (monzone) per gasbha, JamMan, armonizer, DSP, sequencer
7. Darrerri (zefiro) per voce, JamMan, MIDI wind controller, DSP, sequencer

SOFFI
Soffi è un indagare di mondi indefiniti attraverso strumenti musicali e arnesi che trasformano aria, vento e respiro in molteplici sonorità e timbriche. Partendo da ciò la ricerca si espande nel senso espressivo che queste sonorità suggeriscono. L'idea di strutturare una performance in chiave di *one man band* nasce, quindi, dall'esigenza di portare per mano l'ascoltatore nella dimensione solitaria dell'esplorazione, verso un "divenire continuo" di orizzonti e confini incessantemente attraversati da venti che soffiano in tutte le direzioni. Strumenti "a vento" (come dicono gli anglosassoni), quindi, e come i venti portatori di altrove: di quell'altrove probabile (e possibile) che si rivela grazie a passeggiate in deserti affollati di profondità umana, a viaggi verso radici ancestrali, verso luoghi lontani – forse sconosciuti ai sensi, ma non ai sentimenti.

Mario Crispi nasce a Palermo inizia ad occuparsi di musica nel 1976, rivolgendosi sin dal principio il suo interesse agli strumenti etnici a fiato provenienti un pò da tutto il mondo. Partecipa alla fondazione del gruppo Agricantus e ne condivide in pieno storia, ricerca musicale e produzione discografica.

Nel corso degli anni ha collaborato a varie produzioni discografiche nell'ambito della musica antica e della musica World e Trance. Con Trancendental partecipa alla stesura delle colonne sonore dei film Il Bagno Turco, Elvis & Merlijn, I Giardini dell'Eden, rivestendo anche il ruolo di interprete delle musiche. Ha svolto attività di ricerca etnomusicologica, sia presso l'Archivio Etnofonico Siciliano del C.I.M.S. e del Folkstudio di Palermo, sia con il Museo di Tradizioni Popolari di Nuoro. Nel 2000 esordisce alla sua prima opera discografica da solista con il CD Soffi rivolto al mondo delle sonorità degli strumenti a fiato e della tecnologia. Il cd contiene la colonna sonora di Jung, un documentario presentato alla 57° edizione del Festival del cinema di Venezia, all'interno della sezione "Programmi speciali" e vincitore del premio IDFA di Amsterdam come miglior reportage dell'anno 2000. Il CD Soffi è distribuito da C.N.I. Compagnia Nuove Indys srl www.cnimusic.com

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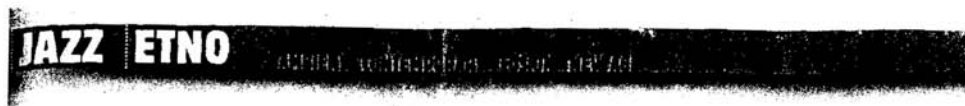
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SIENA APT

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **01/12/2000**
Activity **DISCOGRAFICA** Description **SOFFI**
Type **ARTICOLO RECENSIONE** Published by **ROCK STAR**
writer **GIANNI NICOLA CARACOGLIA**
Title **MARIO CRISPI - SOFFI**



rockstar
dicembre 2000
gennaio 2001



Mario Crispi

SOFFI

(Cous Cous/CNI)

Per il costruttore dei fiati degli Agrigantus l'esordio da solista va respirato all'aria aperta.

Produttore: Mario Crispi Brant
Miglieri: Zàmmar • Gasbhà • Limes • Clatu • Sopotar

DOPO IL VENTO DIO CREÒ LA musica a fiato. Quindi arrivò il momento per generare Mario Crispi: la sua vita sarebbe stata dedicata al canto senza voce dell'aria che attraversa i corpi solidi e suona. Mario Crispi non è solo il generatore dei fiati degli Agrigantus, il combo italiano per eccellenza dotato di gusto per il racconto musicale del sud del mondo; è anche uno dei più espressivi suonatori di strumenti d'aria. Per costruire il suo primo disco da solista (che inaugura il catalogo della neo-etichetta Cous Cous) ne ha messi insieme 11, originari di tutte le parti del mondo. Si va dai ney persiano o turco alle launeddas sarde, alla zummara nord africana al duduk caucasico fino al didjeridoo australiano. E poiché non c'è tradizione senza l'innovazione non poteva mancare un supertecnologico Midi Wind Controller. Dove voleva andare Crispi sulle ali dei *SOFFI*? Come i Dead Can Dance, ma quasi senza canto, voleva continuare il lungo peregrinare intorno ai respiri musicali che provengono dal lontano mondo sonoro del passato per filtrarli attraverso la consapevolezza del mondo contemporaneo. E pare che ci sia riuscito.

GIANNI NICOLA CARACOGLIA

M1

ROCK 85 STAR

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **01/11/2000**
Activity **DISCOGRAFICA** Description
Type **ARTICOLO RECENSIONE** Published by **RAMBLES**
writer **JO MORRISON**
Title **AGRICANTUS, BEST OF AGRICANTUS**

1/11/2014

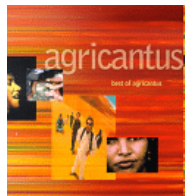
Agricantus, Best of Agricantus



Agricantus,
Best of Agricantus
(World Class Records, 1999)

Taking a fiery tribal sound from African and Middle Eastern roots, this Italian group is one of the most exciting new groups on the World Music scene. Their music is an unbelievable mix of ancient and modern, European and African, folk and classical, traditional and electronic. It is primal but new, evocative, and full of rich flavors. It's no wonder that after its release, this CD immediately climbed to the top of the World Music charts.

There's no missing the fact that this group makes use of electronic instruments, but unlike many of the folk/electronic mixes, this music sounds at ease with the electronic element. Agricantus features Tonj Acquaviva on a wide variety of electronic effects, percussion



instruments, keyboards and vocals; Mario Crispi on didjeridoo, Persian ney, zummara, duduk, Hellenic hornpipe and a variety of other instruments; Guiseppa Panzeca on acoustic and electric mandolin, Tuareg guitar, teherdent, sitar and vocals; Mario Rivera on basses, keyboards and vocals; and Rosie Wiederkehr on guitar, percussion and vocals. This group is a fusion of traditional and modern musics, melded into one unique, driving, percussive sound.

The vocals are rhythmic, yet melodic. The percussion is tribal, yet modern. There's a bit of something for everyone in this mix.

Perhaps the most memorable of the pieces on this remarkable recording is the haunting melody on "Sy E Duar," backed by a whispered, rap-like chant, an almost Caribbean beat, sound effects, and an escalating electronic backdrop. Rosie Wiederkehr's voice soars with passion and finesse throughout this song, which features lyrics in Albanian, Swiss German and Sicilian, and excerpts from Edvard Grieg's opera, "Peer Gynt." It is the ultimate in eclectic mix from this outstanding group.

Nor is this the only track to give a nod to classical composers. There's "Ciumara" with a flute melody which derived from Brahms' "Hungarian Dance #17," "Occhi Chi Nascinu" featuring excerpts from Albinoni's famous "Adagio," and "Amatevi," based on a Berber lullaby. Traditional tunes are also used as starting points, including "Loosin," from a traditional Armenian folk song, and "Hala Hala," from a Tuareg song for Ramadan. Such inspired innovation from old works hasn't been seen in the contemporary music scene since the group Renaissance.

Anyone with an interest in World Music or highly-rhythmic music should check out Agricantus.

[[by Jo Morrison](#)]

[Buy Best of Agricantus from Amazon.com.](#)

Mario Crispi

Press archive live & discography

Project **SOFFI** Date **01/09/2000**
Activity **DISCOGRAFICA** Description **SOFFI**
Type **ARTICOLO RECENSIONE** Published by **ROOTSWORLD**
writer **ERIC IVERSON**
Title **MARIO CRISPI - SOFFI**

Recording Review: Mario Crispi

<http://www.rootsworld.com/reviews/crispi.html>



Mario Crispi
Soffi
Cous Cous (www.cnimusic.it)

Generally when you say that someone's full of hot air, it's considered to be an insult. But on Mario Crispi's new solo album *Soffi* (literally 'puffs' or 'blows' in English) it's a positive boon. Especially when the hot air in question can be heard coursing through wind instruments from all over the world including the ney (Persian, Turkish and Arabian), the selijefloyte from Lapland, the North African zummara, the Sardinian launeddas, the Egyptian arghoul, the Balkan clarinet, the Andean antara and sikus, the Turkish duduk, the Sicilian marranzanu, and the Australian didjeridoo. But this is no dry academic exercise. Crispi, a co-founding member of the group Agricantus, literally breathes life into this project with stunning results.



Far and away the best cut is "Vientu 'I Rina" which in my bad Babelish translation of the Italian liner notes comes out as "free inspiration from a song of miners of sulfur." It is a wonderfully atmospheric mix of Persian Ney and full throated Sicilian vocals. "Gasbah" features a duet between didjeridoo and gasbah, a reed instrument used throughout rural Algeria, again with an old meets new approach that seems to span continents.



It is ironic that a CD filled with such ancient instruments would sound so contemporary, or even futuristic. This is music from everywhere for anywhere, the perfect antidote to mass-market induced media fatigue on a cold rainy day. -Eric Iverson

Available at [cdRoots](#)

[More music from Italy](#)

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Mario Crispi

Press archive live & discography

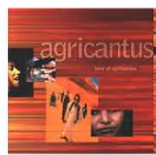
Project **AGRICANTUS** Date **25/07/1999**
Activity **DISCOGRAFICA** Description **BEST OF AGRICANTUS**
Type **ARTICOLO RECENSIONE** Published by **AMBIENTRANCE**
writer **DAVID J OPDYKE**
Title **AGRICANTUS - BEST OF AGRICANTUS**

Agricantus: Best of Agricantus

<http://www.spiderbytes.com/ambientrance/agr-boa.htm>

AmbiEntrance

Agricantus: *Best of Agricantus*



Agricantus: Best of Agricantus
(World Class - 1999)

The hopped-up, worldly sounds of Italy's **Agricantus** may be draped in the fineries of rich production techniques, but the inner essence springs from some Middle Eastern carnival bazaar. Ethnic instruments abound (including qraqeb, charango, tammorra, seljefloyte, teherdent and many more exotic music-makers), but the prominent vocals and modern electronic rhythms tend to stand out. The many fractions of the *Best of Agricantus* add up to an intriguing collection of Global Pop.

While having 14 albums to their credit, these tracks are gathered from five (**Tuareg**, **Hale-Bopp Souvenir**, **Kaleidos**, **Viaggiari** and **I Giardini Dell'Eden**). Achieving a certain state of global transcendence through multinational languages and musical influences, there's not a syllable of English which, for me, greatly preserves the mystery of these pieces.

Immediately announcing the upcoming stylistic blend, **Com'u Ventu** opens on an invigorating bass thrum, hazy chanting and perky percussion. The electrogroove is overridden with Rosie Wiederkehr's throaty warbles and charged whispers. Splashy waters carry **Carrizi R' Amuri (Es Souk)** through an atmosphere of smooth synth, soft bass, and light beats; male vocals lead backed by female crooning and occasional flutes. Pert, breathy hip-hop vocals with various styles of backup choruses (including some Deep Forest-like chants) surround **Weltweit**.

A determinedly driving rhythm empowers **Sy E Duar** (6:31), entwined in layers of vocals, female and male, in various languages (Albanian, Swiss German and Sicilian dialect). Meaning "desire" in Sicilian dialect, **Disiu** (heard on the [Steam Soundtrack](#)) revels in sultry vocals and a menacing bassline; Wiederkehr's agile voice and musical accompaniment create a powerfully sensual experience. Dedicated to the mixing of cultures, **Teneré** is a place of appropriately fluctuating moods and styles; ethnic flutes and synthsounds stir up a melodic desert haze, through which vocal breezes and, eventually, electronic instrumentation charges the atmosphere further.

Synth-heavy **Viaggi** wafts and surges, encased between a bed of busily mid-tempo rhythmic effects and assorted vocal phrasings. Opera-like in its various distinct phases, **Cumara** features among its vocal overtures a monotone chorus and Brahms-inspired flute passages. Speedy, layered vocals and particularly electronic accents energize **Hala Hala** (4:09) with a moody sense of immediacy.

Drumbeats and electric guitars bolster the male vocals of **Occhi Chi Nascinu**. String sections appear to add a particular grandeur to the proceedings. Richly layered and soothing, but definitely not sleep-inducing, **Amatevi** is a softly lilting ballad, inspired by a lullaby. Adding smoothly modern stylings to a traditional Armenian song, **Loosin** exemplifies Wiederkehr's vocals and the group's skillful arrangements.

A lively study of musical/cultural cross-pollination, the *Best of Agricantus* bears the sweet fruit of the artists' obviously heart-felt labor. The "pop" factor assures a sparkling brightness to the well-crafted ethnic blendings and, despite its decidedly non-ambient content, **Agricantus** receives an **8.2** for their exotic garden of sounds.



Learn more at the [World Class](#) website...

This review posted [July 25, 1999](#)

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Mario Crispi

Press archive live & discography

Project **AGRICANTUS**
 Activity **INFORMATIVA**
 Type **INTERVISTA**
 Title **AGRICANTUS**

Date **15/07/1996**
 Description **INTERVISTA**
 Published by **TIMEOUT**
 writer **LEE MARSHALL**

luglio/agosto '96

Time Out Magazine

Agricantus

Lee Marshall digs down to the African roots of Italian music with Sicily's Agricantus.

A wind of change is sweeping the Italian alternative scene, and beginning to spill into the mainstream. Taking their musical cue from folk, reggae and jungle, and their politics from the occupied centri sociali, groups like Agricantus, Almamangretta, Panta Rei and Sud Sound System are maintaining new life into the corpse of Italian popular music.

Until recently, if you wanted to get anywhere in Italian light music, you had to sing at the San Remo festival, an annual event which showcases any number of interchangeable cantastori (singer-songwriters) and their studio backing groups. Despite the fact that over 15 million Italians still tune in to the slick arrangements and tooth-pasta grins every February, there are signs that the festival is beginning to lose its stranglehold on the record market. Until recently, the alternatives to San Remo were few: young musicians either plumped for some form of more or less hard rock (Litfiba, Ligabue) or least disco-wards (Black Box, Jovanotti). In either case, they were likely to end up being invited to San Remo anyway.

But over the last few years, more and more young Italians have been getting their musical fix from other channels: underground clubs and centri sociali, independent radio stations like Rome's Radio Città Futura on 97.75 FM (see p79 Media) and free festivals, chief among which is Arezzo Wave, a showcase for all that is new and interesting on the Italian scene.

One of the first of the new wave of Italian groups to make it big on the international festival and world music scene was Agricantus, who formed in 1979. The group came from Palermo, and the Sicilian musical tradition is central to their sound. But they are not in the folk revival business. The group has always preached and practised what they call "musical contamination", first by trying to come up with a Sicilian version of the *Musica Gancia* (Victor Jara is an important influence on both their music and their politics), and then by borrowing bits and pieces from a heterogeneous range of ethnic folk traditions, both from within Italy and from further afield: Germany, Australia, the Celtic fringe.

Toni Acquaviva, the percussionist and general mover and shaker of the group, points to the lack of alternative models offered to young Italian musicians through the '70s and '80s: "either you are an aging *Adalberto* (folk singer) or you were a rocker. You didn't mix the two. Even the Mediterranean folk revival of the '70s, with groups like La Nuova Compagnia di Canto Popolare from Naples, was based on a very academic idea of the folk tradition - you had to be 'authentic', you couldn't mix sounds and references. Then the centri sociali came along and brought back the spontaneity".

The original line-up of four was extended in 1990 by the arrival of Rudi Wiederkehr, a Swiss singer who had dabbled in jazz, funk-rock and world music before falling in with the boys from Palermo. Rudi represented a permanent link to the sounds of the Alps and beyond, and also to the northern European festival circuit, where the group had already begun to make an impression.

Agricantus has just released their fifth CD, *Tuareg*, the result of a year long exploration of the sounds, language and lives of these Saharan nomads. The album is selling well on the world music circuit, especially in Berlin and London.

Time Out shared a glass of wine in Rome with Rudi, Toni and the group's multi-talented tooter and blowser Mario Crispi. Mandolinist Giuseppe Panzica and bassist Mario Rivera were getting back to their roots down in Sicily. The questions must have got lost somewhere along the way...

Rudi: Working with the Tuareg was the natural next step in the growth of Agricantus. For a group based in Palermo, we'd always looked too much to the north - that's where the money is after all - and we wanted to cross the invisible barrier to the south, to rediscover the African part of our musical roots.

Toni: You have to remember that Sicily was one of the first ever world music workshops. Everyone passed through - Arabs, Byzantines, Normans, the Spanish and French - and they all left a trace. The court of Frederick II in the thirteenth century must have been an incredible place: all those Arab musicians, philosophers and artists... Sicilians still take a great pride in this heritage. Frederick II's tomb in Palermo Cathedral is always covered in fresh flowers. We like to feel we are uncovering the African influences buried in the rhythm of Sicilian dances, in the chants of the tuna fishermen.

Mario: And the Tuareg also attract us because we're nomads ourselves.

Rudi: Travelling around Europe in a van with Palermo numberplates helps you understand what it's like to be the underdog, the prime suspect... and the Tuareg are certainly that. The problem is that they don't recognise the borders that cross their land. Tuareg independence movements have been put down in Mali and Niger. And don't forget that the water table is getting lower every year, it's a struggle just to survive.

When we started looking into the Tuareg, we realised that very little information filters through to the rest of the world, beyond the cliché of the noble lament of the desert... so we got in touch with the people at the *Associazioni Transafrica*, who organise self-help projects and voluntary workcamps in the third world, and they helped us a lot, put us in touch with the communities. They're working with the Tuareg of northern Mali to set up schools where the children of the tribesmen can be taught their own language. We feel this is important and are channeling the profits from the CD into this project.

Toni: The problem with the Tuareg is that they're not useful consumers, and yet they're sitting on uranium deposits, oil fields... they're at the mercy of global power politics. But the other thing that attracted us to the Tuareg and to their environment was our search for a fixed point, a freeze-frame. In the '80s we played with a lot of different styles, used all kinds of weird instruments, but now we feel the need to slow down, get things in focus. Some of the sounds on the new album are a bit like the trance or the drum and bass stuff that's coming out of Bristol - it's a way of dealing with information overload. And the desert is the ultimate freeze-frame. Tuareg music is hypnotic - it's African trance.

Rudi: I sing in six different languages on this record: Palermitan, Tamachek (the language of the Tuareg), Lingala, French, Schwyzerdtitsch and German. Contact with other languages is so important, making the effort to learn the language, you come closer to the culture. And the dialects really fascinate me; they are like unmediated expressions of a community's heart, they haven't been interfered with.

Mario: We do the same thing with the instruments. I like playing ethnic instruments out of context, just to see what comes out of the clash. It's incredible how instruments like the didgeridoo or the Persian saez can sound perfectly at home in the Sahara.

Toni: Palermo is still a very important influence, though. But that's the thing about the new wave of Italian ethnic rock: groups are realising that they can be modern without having to sacrifice their roots. A lot of the credit for this has to go to Paolo Dessena and his *Compagnia Nuova Indica* (which acts as a management agency) and a record company for Agricantus, Sud Sound System and a number of other groups. Paolo is a kind of Italian Peter Dinklage: he realised there was this incredible palette of sounds and songs out there in the no-man's-land areas of Italy which could be approached as exciting new world music, but he'd been doing folk for years. A commercial operation, of course - at least not yet. He isn't getting bigger every year, it's groups like Calice, Almamangretta, Adalberto, Scalinì, Panta Rei, Novalia... we're just starting to find our public.

Mario: The sort of the 60s-70s groups like Area were mixing all kinds of influences, but just in Italy, somewhere in the '70s and '80s. I think the centri sociali scene has got things moving again.

Toni: Except that it's more spontaneous now. There aren't so many earnest professors telling the kids what to do. But Agricantus have always mixed influences from different places - Mario was playing the Sicilian tarantella on South American pan pipes 15 years ago.

Rudi: The only difference is that world music sampling has suddenly become fashionable. So we've become fashionable as well, just at the moment when we're trying to go into our sources a lot more deeply. Skimming the surface is not enough any more. That was part of the reasoning behind our involvement with the Tuareg schools project: you can't just go in there and take what you need. You have to give something back.

Agricantus' CD *Tuareg* is on the LUDOS label, L.D. 850. They play at Villa Ada on 17 July, as part of the Roma Incontro a Mondo festival.

Mario Crispi

Press archive live & discography

Project **AGRICANTUS**
Activity **INFORMATIVA**
Type **CLASSIFICA**
Title **APRIL 1996**

Date **01/04/1996**
Description **CHART LIST**
Published by **WORLD MUSIC CHART EUROPE**
writer **REDAZIONE**

WORLD MUSIC CHARTS EUROPE

APRIL 1996

1 **KISMET • MARTA SEBESTYEN** HUNGARY (HUNGARIAN)

2 **FIFA • ANGELIQUE KIDJO** INDONESIA

3 **BRASIL: A CENTURY OF SONGS • V.A.** BRASIL (BLUE JAZZ)

4 **MANSA • SUPER RAIL BAND** INDONESIA

5 **57 MINUTOS CON LA REALIDAD • ASTOR PIAZOLLA** ARGENTINA (LA REALIDAD)

6 **TUAREG • AGRICANTUS** ITALY (L'EURO)

7 **NIGHT SONG • NUSRAT FATEH ALI KHAN** PAKISTAN (REAL WORLD)

8 **AMBIANCE DU SAHARA – DESERT BLUES • V.A.** TUNISIA (REVERSO)

9 **CUBANISIMO! • JESUS ALEMANY FEAT. A.RODRIGUEZ** CUBA (HUNGARIAN)

10 **L'HAOUA • AISHA KANDISHA'S JARRING EFFECTS** ALGERIA (REVERSO)

Panel of World Music Charts Europe radio list...
Austria: Albert Hopp (ORF); Belgium: Brigitte Coats (R.B.T.F.), Zjake Willem (BRN), Paul De Wijngeert (BRN Studio Brussel); Czech Republic: Petr Duzicka (VLTAVA); Denmark: Ole Heller (Danmarks Radio); Finland: Ole Holmberg (YLE R2), Hannu Blomfi (YLE), Tom Seckermann (YLE Rikaradio); France: Patrick Chompre (RFI), Binlou Stemporé (Radio Nova), Laurence Ajoir (RFI); Germany: Francis Gay (WDR, IFF, DW), Johannes Theurer (SRF 4), Johannes Pätzold (MDR), Joachim Deicke (RB), Michael Klaff (DLF-RD), Wolfgang König (SRF4), Tobias Meier (SRF4), Manfred Wagenbreth (MDR), Katerina Pavlaki (Radio Brandenburg), Hungary: Gergely Kalfay (Magyar Radio); Italy: Paolo Ferrati (RadioLiscia), Marcello Lotti (Radio Popolare Milano); Netherlands: Bas Springer (Radio Londen); Norway: Mika Lalli (NRK Tami Radio); Poland: Anna-Jaremi Nicotkowska (Polish Radio 1), Marek Gaszynski (Polish Radio 2), Klesza Włodzimierz (Polish Radio 2); Wojciech Ossowski (Polish Radio 3); Slovenia: Drago Vovk (SRNA); Spain: José-Miguel Lopez (RNE); Sweden: Hans Alakalo (Sveriges Radio), Reidar Sjööden (Sveriges Radio); Switzerland: Jean-Marc Seehler (SRG), Marianne Berner (SRG 1), Martin Schärer (SRG 1); Turkey: Ahmet Utug (Positif); United Kingdom: Ian Anderson (BBC), Charlie Gillet (BBC)

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Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **08/03/1993**
Activity **CONCERTISTICA** Description **CONCERTO ST. GEORGEN**
Type **ARTICOLO RECENSIONE** Published by **SÜDKURIER**
writer **GOL.**
Title **FREIHEIT UND NATÜRLICHE VIRTUOSITÄT**



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SÜDKURIER / St. Georgen v. 08.03.1993

Freiheit und natürliche Virtuosität

„Agricantus“ riß die Zuhörer von den Stühlen – Ein Musikabend mit zuwenig Publikum

ST. GEORGEN (gol) Gnanzu! – So heißt der Ruf der sizilianischen Thunfischfänger, wenn sie vor den Küsten Siziliens ihre Netze auswerfen. Gnanzu! – So heißt auch ein Lied der italienischen Folkband „Agricantus“, die am Samstag im kleinen Saal der Stadthalle St. Georgens gastierte. „Agricantus“ bedeutet soviel wie „Liedlied“ oder „Lied des Volkes“ und für jeden, der ihre Musik gehört hat, ist dieser Name mit dem Gefühl der Lebensfreude, der Freiheit und natürlicher Virtuosität verbunden.

Die sechsköpfige Band mit Toni Acquaviva an den Schlaginstrumenten (würde man alle Instrumente, traditionelle wie auch moderne, hier aufzählen, so wäre der Rahmen des Artikels gesprengt), Antonio Corrado an der 12-saitigen Gitarre, Mario Crispi an den Blasinstrumenten, Giuseppe Panzeca an der Mandoline, Mario Rivera am Baß und Rosi Wiederkehr, die für den Gesang verantwortlich war, bot sich dem begeisterten Publikum ein Ensemble, welches traditionelle Folklore mit den Elementen des Jazz und Rock perfekt verband.

Als sich der kleine Kreis von deutschen und italienischen Zuschauern gegen 20 Uhr in der Stadthalle zusammenfand, war wohl kaum einem von ihnen klar, was ihn erwarten würde. Dementsprechend war auch die erste Reaktion auf das Eröffnungsstück, in dem vier bis fünf Tambourins für die nötige Schlagkraft sorgten. Der ungestüme, manchmal gar wilde Gesang von Mario Rivera, schien manchen Zuschauer zu einem verwunderten Lächeln zu zwingen. Mit der Zeit verwandelte sich diese Unsicherheit seitens des Publikums jedoch in lautstarke Beifallsbekundungen. Rosi Wiederkehr parlierte mit dem Publikum in italienisch und deutsch, und der etwas gewichtige Bassist forderte nach einer besonders wilden Nummer einen Notarzt für sich an.

Schnelle Rhythmen wechselten mit sanften, leisen Gesängen, die keltisch anmuteten, gingen dann wieder in Stücke über, die spanischen oder gar arabischen Wurzeln entsprungen schienen. Es wurde dem Zuhörer bewußt, welche Vermischung von Kulturen in Süditalien und besonders in

Sizilien stattgefunden hat und welchen Reiz diese Vielfältigkeit an unterschiedlichen Klängen auf das Ohr ausübte. „Agricantus“ riß das Publikum buchstäblich mit in eine Welt von fremden Klängen und keiner wollte die sechs Musiker am Ende des Konzertes ohne die ihm zustehenden Zugaben gehen lassen. So mußten also die Künstler noch einige Male auf die Bühne kommen und bis zur Erschöpfung spielen. Als das Eröffnungsstück nochmals zum besten gegeben wurde, hielt es die Musiker nicht mehr auf der Bühne und viele begeisterte Zuschauer nicht mehr auf den Stühlen. Das Konzert wurde zum Happening. Zwischen den entweder tanzenden oder klatschenden, manchmal auch johlenden Zuschauern sprangen die Musiker mit Tambourinen herum.

Nachdem die Künstler sich in solchem Maße verausgabt hatten, wurden sie vom Publikum in den „Feierabend“ entlassen. Fazit: Ein Abend, den so schnell keiner vergessen wird. Ein Abend, für den es sich für mehr als nur ungefähr 50 Zuhörer zu kommen gelohnt hätte.

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **08/03/1993**
Activity **CONCERTISTICA** Description **CONCERTO ST. GEORGEN**
Type **ARTICOLO RECENSIONE** Published by **SCHWARZWÄLDER BOTE**
writer **EKI.**
Title **KEIN TON ZERSTÖRT VIELFARBIGES GEWEBE**

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SCHWARZWÄLDER BOTE / St. Georgen v. 08.03.1993



Ein beeindruckendes Konzert bot »Agricantus«, eine sizilianische Folkband, in der Stadthalle St. Georgen dar. Mit einer gelungenen Mischung aus traditionellen sowie modernen Klängen begeisterten sie das Publikum. sb-Foto: Iron

Kein Ton zerstört vielfarbiges Gewebe

Agricantus reißt Publikum mit: Mittler zwischen Tradition und Moderne

St. Georgen (eki). Die Bühne ist in sanftes Licht getaucht, unzählige Instrumente stehen dichtgedängt, ein Anblick, der eher auf ein Jazzkonzert schließen läßt, als auf italienische Folklore. Als die sechs Musiker von Agricantus, fünf Männer und eine Frau, dann aber mit ihrem Konzert beginnen, versteht jeder Zuschauer das aufwendige Instrumentarium. Denn gerade durch die Vielfalt, durch die verschiedenen Trommeln, Bongos, Flöten, Saxophone, Gitarren und Bässe wird die Musik der sizilianischen Formation zum Erlebnis.

Sie selbst definieren ihre Stilrichtung als »die genaue Mitte zwischen Tradition und Moderne«. Daß dies nicht nur eine kurze Definierung ihrer Musik, sondern ihre ganze Philosophie ist, wird den meisten schon nach wenigen Minuten klar. Auf beeindruckende Weise verschmelzen sie traditionelle Klänge mit modernen Richtungen, wie dem Jazz oder dem Funk. Dies ist umso interessanter, da schon die italienische Folklore eine Mischung aus verschiedenen Kulturen und Epochen darstellt.

Unverkennbar sind die Einflüsse ehemaliger Eroberer Italiens, wie beispielsweise die Kelten oder die Araber, in die italienische Volksmusik eingeflossen. So entsteht für den Zuhörer ein fantastisches Zusammenspiel von Rhythmus, Melodik, hervorragenden Solospiel und Gesang. Besonders beeindruckt hier die Stimme von Rosi Wiederkehr, die, wie dem Namen schon zu entnehmen ist, nicht aus Sizilien stammt. Die gebürtige Schweizerin, die allerdings genauso gut italienisch wie deutsch spricht, fügt sich aber problemlos in die Reihen ihrer süditalienischen Kollegen ein, daß lediglich die Liedansage ihre Nationalität »verrät«.

Mit jeder Minute des Konzertes nahm die Stimmung in der Stadthalle zu, bis schließlich beim Finale alles tanzte und klatschte. Das störte auch die spärlich gefüllten Zuschauerränge nicht. Dies trifft vor allem für die Musiker zu: »Uns stört es nicht, wenn wenig Zuhörer da sind. Wir machen Musik, weil wir Spaß daran haben. Und heute Abend hatten wir doch alle Spaß, oder?«

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **26/10/1992**
Activity **CONCERTISTICA** Description **CONCERTO DUISBURG**
Type **ARTICOLO RECENSIONE** Published by **REINSCHER POST**
writer **INGO HODDICK**
Title **ITALIENISCHE SYNTHESE**



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RHEINISCHE POST / Duisburg v. 26.10.1992

Agricantus
Italienische Synthese

Neue Folk-Musik aus Süditalien vom Ensemble „Agricantus“ aus Palermo war im „Studio M“ zu hören – eine intelligente Synthese aus traditioneller Musik und Rockmusik mit einer Prise Jazz, aus dem stark orientalischem beeinflussten Klangideal des ländlichen Mezzogiorno und dem stählernen Stadt-Sound, aus sprödem Gesangsstil und virtuosem Instrumentalspiel. Trotz differenzierter Arrangements entging „Agricantus“ dabei nicht einer gewissen Monotonie. Eine willkommene Abwechslung bot das verblüffende Schellentamburinsolo von Toni Aquaviva, der auch die elektronischen Schlagzeuge mit raffinierten Rhythmen gefüllt hat. In einer „Tamburinista“ aus Kampanien führten auch die anderen Musiker von „Agricantus“ ihre Fähigkeiten auf diesem in Süditalien wichtigen Instrument vor. Als typisch für „Agricantus“ sei hier eine Tarantella aus Apulien beschrieben. Mario Crispi, Bläser der Gruppe, bediente eine schrille Schalmei; ähnlich klingen die hohen und geprellten Gesangstimmen. Dazu traten die aggressive elektrische Mandoline von Giuseppe Panizza und die gelassenen Gitarrenakkorde, beziehungsweise -soli von Antonio Corrado sowie Mario Rivera, der auf dem E-Baß für ein melodisches und humorvolles Fundament sorgte.

Eine Sonderstellung nimmt die Musik aus Sardinien ein. In dem besonders liebevoll eingerichteten Rundtanz „U Ballu“ sang die Vokalistin Rosi Wiederkehr den Text eines Protestliedes aus dem vergangenen Jahrhundert auf die traditionelle Tanzmelodie. Mario Crispi spielte die „launeddas“, das altehrwürdige sardische Blasinstrument: es besteht aus drei unterschiedlich langen Blasrohren mit Rohrblättern, auf dem kürzesten wird die Melodie hervorgebracht. Der „cantu a tenores“, die traditionelle sardische Vokalpolyphonie, wurde in diese Synthese schließlich als gesungener Rhythmus eingebracht.

Der Begeisterung über die vitale Musik folgte als Zugabe – selbstverständlich – eine Tarantella.

INGO HODDICK

Mario Crispi

Press archive live & discography

Project **AGRICANTUS**

Date **21/10/1992**

Activity **CONCERTISTICA**

Description **CONCERTO FULDA**

Type **ARTICOLO RECENSIONE**

Published by **FULDAER ZEITUNG**

writer **MANFRED SCHERMER**


Title **EINE MEDITATIV WIRKENDE MUSIK**



Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **15/10/1992**
Activity **CONCERTISTICA** Description **CONCERTO GÖPPINGEN**
Type **ARTICOLO RECENSIONE** Published by **NWZ**
writer **T.R.**
Title **ZAUBER "FREMDER" KULTUR**



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NWZ / Göppingen v. 15.10.1992

Zauber „fremder“ Kultur

Neue Folk-Musik aus Südtalien mit „Agricantus“ bei Odeon

Der Schotte Dick Gaughan sagte über die verschiedenen Kulturformen der Völker: Sie könnten „zeigen, wer diese Menschen eigentlich sind, was sie für Kämpfe durchzumachen hatten, ihre ganz natürlichen Lebenserfahrungen, die sie gemacht haben, und was sie gelernt haben durch die Jahrhunderte hindurch – wie sie sich über die Jahrhunderte entwickelt haben, was ihre Eigenheiten sind, wie sie durch die Landschaft, ja sogar durch das Klima in ihrem Land beeinflusst worden sind. In anderen Worten: Wer sie wirklich sind als Menschen.“

Wer am vergangenen Wochenende die Gruppe „Agricantus“ aus Südtalien in der Wasenhalle Jebenhausen gesehen hat, weiß, wie richtig diese Sätze sind. Die sechs Musiker sind tief in der Tradition ihrer Heimat verwurzelt, auch wenn sie mit großer Leichtigkeit Elemente unserer Zeit in ihre Musik flechten. Ihre Lieder handeln von dem, was die Menschen ihrer Heimat bewegt bzw. einst bewegte: es geht um die verarmten Bauern, die als Briganten mit dem Staat in Konflikt geraten; um Fischfang und das Sterben der Wale; und natürlich um das, was letztlich alle Menschen stets bewegt – Liebe und Tod.

Die eindringliche Ausdruckskraft, die den Liedern innewohnt, ist sicherlich gerade für die „deutsche Mentalität“ ein besonderes Erlebnis. Lebensfreude, Traurigkeit und Zorn werden mit einem großen Gefühl für Würde und Aufrichtigkeit dargeboten und natürlich mit einem eigenen Reichtum an Temperament. Daß gerade der Süden Italiens entscheidend durch arabische und spanische Einflüsse geprägt ist, kann man besonders

in der Melodieführung und an der ausgeprägten rhythmischen Vielfalt hören.

Fünf Mitglieder der Gruppe spielen bereits seit dreizehn Jahren zusammen, und das Publikum spürt wohlthuend die spielerische Leichtigkeit, mit der sie musikalisch kommunizieren. Ihre Darbietung auf mindestens 15 verschiedenen Instrumenten ist technisch perfekt und von großer Spielfreude geprägt. Die Sängerin, Rosi Wiederkehr aus Lugano, ist seit drei Jahren dabei. Ihre klare, ausdrucksvolle Stimme, macht einen bedeutenden Anteil der „Agricantus“-Musik aus. Kleine Unsicherheiten, gemessen an der absoluten Souveränität der anderen, werden durch die lockere und sympatische Art der Bühnendarbietung schnell ausgemerzt.

Die Veranstaltung wurde von der Kulturinitiative Odeon in Zusammenarbeit mit dem italienischen Ausländerbeirat der Stadt Göppingen veranstaltet. Es wurde ein Abend der Begegnung, der den Besuchern ganz praktisch das klarmachte, was Dick Gaughan so formulierte: „Diese vielfältigen Kulturen machen für mich einen Teil der Schönheit des Menschengeschlechts aus. Es ist faszinierend, wir können voneinander lernen – gerade durch diese Verschiedenheit.“

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **01/06/1992**
Activity **CONCERTISTICA** Description **CONCERTO SALZGITTER**
Type **ARTICOLO RECENSIONE** Published by **SALZGITTER ZEITUNG**
writer **RIC.**
Title **AGRICANTUS: ITALIENSCHER MUSIK EINMAL GANZ ANDERS**

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SALZGITTER ZEITUNG / Salzgitter, 01.06.1992

Mario Crispi von den Agricantus zeigte virtuoses Flötenspiel.

Bei griechischen Tänzen, dargeboten vom Kulturverein, und Musik von Aris, Nikos, Vangelis und Banos sprang der Funke auf das Publikum über.

Stephen Romanes und sein Trio spielten mehr als Zigeunerromantik.

Folkloristische Darbietungen zogen viele Zuhörer in ihren Bann — Festwoche international auch am letzten Tag

Agricantus: Italiensche Musik einmal ganz anders

Mit dem Musikangebot auf dem Seefest bekannte sich Salzgitter auch weiterhin zur Internationalität. Dafür sorgten vom Nachmittag bis frühen Abend eine griechische, eine italienische Gruppe und ein Trio, das Musik der osteuropäischen Zigeuner spielte.

Das griechische Quartett Aris, Nikos, Vangelis und Banos kommen aus Berlin und spielen hauptsächlich in Tavernen, die traditionelle griechische Folklore, die schon längst nicht mehr fremd klingt, verführt zum Tanzen.

Daß Busuki und Sirtaki einfach zusammengehören, bewies der Griechische Kulturverein. In den farbenprächtigen Trachten unterstrichen die Mitglieder überzeugend das griechische Lebensgefühl, das die Profis auf der Bühne erspielten. Der Funke sprang über → mitreißend spielten und sangen... daß auch nach dem Auftritt der Tanzgruppe Begeisterte aus dem Publikum weitermachten.

Ein ganz anderes Lebensgefühl vermittelte dagegen die süditalienische Musik der Gruppe Agricantus. Vor der Konzertmuschel war viel Platz. Weit gestreut lagerten viele im Gras, kamen auch zufällig vorbei, um dem Gedränge an Bier- und Bratwurstständen zu entfliehen und blieben.

Die Ursprünge ihrer Musik kommen aus Sizilien, einem Land, dessen Geschichte von leidvoller Fremdherrschaft durch Griechen, Normannen, Araber, Franzosen, um nur einige zu nennen, gekennzeichnet ist. Viele Lieder handeln deshalb vom Kampf gegen die Unterdrückten, zu denen für die arme Bevölkerung auch die mächtigen sizilianischen Landbesitzer zählten. Agricantus setzt sich von den herkömmlichen Folkloregruppen ab, sie spüren den Wurzeln nach und mischen sie, um sie lebendig zu halten, mit moderner Musik. Entzerrt mit der Entwicklung des deutschen Folkrock vergleichbar, setzen sie mehr auf Jazzelemente.

Um die Kultur Süditaliens wachzuhalten, so die aus der Schweiz stammende Sängerin Rosi Wiederkehr, reiche es nicht, die alten Trachten anzuziehen und für die Urlauber aufzuspielen. Touristische Volksmusik läßt die Musik des Volkes erstarren und absterben. Mit ihrer gleichermaßen rauhen und weichen Stimme verleiht sie Sehnsucht und Hoffnung Ausdruck und läßt immer wieder die tragische Grundeinstellung, die wie sie sagt tief in der Kultur verwurzelt ist, durchklingen.

Die Mischung aus traditionellen Stücken und moderner Musik gelingt der zehnköpfigen Gruppe auf faszinierende Weise. Einige Instrumente, wie die von den Schäfern gespielte Tambourine, die wie ein Dudelsack klingende Launeddas und die seltene Friscaletto sind Jahrhunderte alt. Die Melodien erinnern an spanische und südamerikanische Weisen, zumal auch Kastagnetten eingesetzt werden. Auf wie vielen Flöten die virtuose Mario Crispi

spielte, ließ sich nicht mehr zählen. Italiensche Musik heute ist nicht nur Gianna Nannini, Milva, Alice oder Al Bano und Romina Power. Agricantus ist zur Zeit auf Tour in Deutschland, man muß sie einfach weiterempfehlen.

Eine ganz andere Atmosphäre hatte sich mittlerweile im Kaffeegarten eingestellt. Das international zusammengesetzte Trio Romanes bot dazu genau die richtige Musik. Seit anderthalb Jahren spielen der Rom aus Polen, der Franzose und der Dresdner zusammen. Ihre Musik beruht auf der Folklore der Roma und dem französischen Musette. Auch sie versuchen, sich von starrer Weitergabe der osteuropäischen Zigeunermusik zu lösen, sie weiterentwickeln. Ihre Eigenkompositionen, die sie überwiegend spielen, sind wohl am besten mit Zigeunererwing zu bezeichnen. Man konnte sich ihrem Rhythmus nicht entziehen: irgendwo wippte immer ein Fuß mit.

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **25/03/1992**
Activity **CONCERTISTICA** Description **CONCERTO STÜBLINGEN**
Type **ARTICOLO RECENSIONE** Published by **BADISCHE ZEITUNG**
writer **ESP.**
Title **TRADITION UN MODERNE STIMMUNGSVOLL VERBUNDEN**

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BADISCHE ZEITUNG / Stühlingen, 25.03.1992



„AGRICANTUS“ – exklusiv für den „Schwarzen Adler“ in Stühlingen aus Palermo angereist. Bild: esp

Sizilianische Folkmusik im „Schwarzen Adler“

Tradition und Moderne stimmungsvoll verbunden

STÜHLINGEN (esp). „Agricantus“, eine „neue Folkmusik aus Süditalien“, hatte ihr Gastspiel in Stühlingen angekündigt. Und Ingo Nitzsche, der freudestrahlende Veranstalter an der Kasse des „Schwarzen Adlers“, verrät: „Sie sind extra unseretwegen aus Palermo gekommen, da muß es ja klappen.“ In einem Sinne hat er recht bekommen. Die fünf Vollblutmusiker schafften mit Hilfe der Schweizerin Rosi Wiederkehr den Durchbruch. Nach einem reinen Perkussionstück unter Einsatz vieler Tambourine und zunächst verhaltener Publikumsreaktion schmolz das Eis, als die eindrucksvolle Rost in zarter Tonalität ihres Märchengesanges den ruhigen Grund legte. Eine immer heftiger beklaatschte musikalische Reise durch Italien begann.

Eine Fülle verschiedener Instrumente, Baßgitarre, Mandoline, zwei Ovation-Gitarren, Bambusflöte, Schalmei, Pan-, Block- und Querflöte sowie das Launetta mit seinem dudel-

sackähnlichen Bordun und ein beeindruckendes elektronisches Equipment verhalten zu einem eigenen und ungewohnten Klang. Nie gehört, diese bewußt geknüpfte Verbindung von Modernem und Tradition: Maulscheiße mit Elektrohall mit Tambourin und Kastagnetten, auch die Muschel wird geblasen, erzeugen einen eigenwilligen Mersey-Sound. Durch zunehmende Beifallsstürme ermuntert, wächst die anfangs etwas blasse Truppe über sich hinaus.

Nur schade, daß Nitzsche in einem anderen Punkt nicht recht behielt: Denn blieb von den Zuschauerplätzen ein ganzer Trakt völlig leer, so hatte es mit dem Besuch bedauerlicherweise nicht so gut geklappt. Warum, so fragt sich der Kulturfreund – dieses Mal aus Genuß an einer bisher nicht gehörten Musik – auf dem Heimweg war diese Vorstellung im „Schwarzen Adler“ nicht ausverkauft? (Konzertbericht heute auf der Kulturseite)

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **25/03/1992**
Activity **CONCERTISTICA** Description **CONCERTO STÜBLINGEN**
Type **ARTICOLO RECENSIONE** Published by **BADISCHE ZEITUNG**
writer **ERICH SALIM SPOHR**
Title **DIE PURE LUST AM SPIEL WIRKTE ANSTENCKEND**



Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **24/03/1992**
Activity **CONCERTISTICA** Description **CONCERTO STÜBLINGEN**
Type **ARTICOLO RECENSIONE** Published by **SÜDKURIER**
Title **TEUFELSTANZ** writer **JÜRGEN HENCKEL**



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SÜDKURIER / Stühlingen, 24.03.1992

Teufelstanz

Mit Gesang und einer Fülle einheimischer Instrumente setzte die sizilianische Gruppe „Agricantus“ an Samstag abend neue, hinreißende Akzente in Ingo Nitzsches Kreuzgewölbekeller des „Schwarzen Adler“ von Stühlingen. Diese vortreffliche Mixtur aus sizilianischem, apulischem und sardischem Folk, zeugnössischem Jazz und Rock steigerte sich so, daß sich das mit der Maultrommel eingestimmte Publikum animiert schließlich in eine „diavollicchia“ den „wie vom Teufel besessenen Tanz“, versetzt wühlte. Da vereinigten sich, im 25 Jahrhunderte alten, von vielen Kulturen beeinflussten Mezzogiorno fußend, der dunkle Gesang des mystischen Spanier und die possenhaft hüpfenden Rhythmen italienischer Improvisationen.

Schloß man die Augen, dann wurden Bilder musikalisch transponiert: Palermos schreiendes Inferno der Via Maqueda und Viccuria, die Hirten einsamkeit der Madonie, das Quengelgeflüster der Arethusa von Syrakus und die in Caltanissettas Schwefelgruben arbeitsgefangenen „solfatori“. Homers griechische Toga leuchtete neben dem Burnus des arabischen Märchenerzählers.

Wollte man aus der überzeugenden Musikalität Besonderes hervorheben, dann womöglich das von Rosi Wiederkehr gesungene Märchen der tragisch umflorten Schilfflöte, ihre „Erinnerungen an alle Partisanenkämpfe“ mit deren brigantischem Ursprung, und das Schlaflied eines Großstadtkindes, das zum großartig interpretierten Alpträum wird. Oder Tonio Acquavivas phantastische Behandlung des Tamburins. Oder Mario Crispis wie in einer sardischen Bergschlucht geblasene Sackpfeife. Es gab viele Effekte in diesem mitreißenden Programm, in dem Antonio Corrado, Giuseppe Panzeca und der Leader Mario Rivera den schon genannten Künstlern in nichts nachstanden. Die begeistert gefeierten Palermitaner ließen sich gern zu temperamentvollen Zugaben entfesseln.

Jürgen Henckel

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **15/10/1991**
Activity **CONCERTISTICA** Description **CONCERTO KREUTZAL**
Type **ARTICOLO RECENSIONE** Published by **WESTFÄLISCHE RUNDSCHAU**
writer **F.D.**
Title **FRISCHE TÖNE AUS PALERMO**

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TEL: 0 79 05 / 6 26 * FAX: 0 79 05 / 12 26

WESTFÄLISCHE RUNDSCHAU / Kreuztal, 15.10.1991

Agricantus verbindet Folklore und Rock, Tradition und Moderne

FrISChe Töne aus Palermo

Kreuztal. (fd) Folklore nicht als touristisches Tralala, sondern als entwicklungsfähige Musik, die sich neuen Techniken ebenso wenig verschließt wie zeitgemäßen Inhalten: So läßt sich wohl am besten definieren, was die Gruppe „Agricantus“ aus Palermo jetzt auf die Bühne des Alten Feuerwehrhauses brachte. Die sechs Musiker und Musikerinnen spielten die Musik Süditaliens, auch das kleine Publikum nahm ihnen nicht die Spielfreude. Von traditionellem Muff keine Spur, mit gefühlvoller Frische präsentierten sie Folklore up to date. Traditionelle Rhythmen und Themen bekamen eine neue Instrumentierung verpaßt, der elektronische Sampler fand seinen Platz neben dem Tambourin, Tenorsaxophon und E-Bass paßten wunderbar zu Gitarren, Flöten und Maultrommel. Agricantus hat mit der Mo-

„Agricantus“ aus Palermo demonstrierte dem Publikum im Alten Feuerwehrhaus, das Folklore mehr sein kann als muffiges Tralala. (WR-Bild: fd)

dermisierung seiner Instrumente auch Versatzstücke aus Rock und Jazz mit in seinen Stil aufgenommen, ohne daß sie damit die Musik erdrücken. Wenn Guiseppa Panzeca seine Stimme erhob, erklang jene Mischung aus Wehklagen und Scheremut, die für die Folklore des Süditalien so ty-

pisch ist. So geht denn der Anspruch von Agricantus weit über die platte Unterhaltung hinaus. Musik und Texte erinnern den Zuhörer eindringlich an Armut und soziale Ungerechtigkeiten, unter denen die Bevölkerung des armen Süditalien noch heute zu leiden hat.

Mario Crispi

Press archive live & discography

Project **AGRICANTUS**

Date **09/10/1991**

Activity **CONCERTISTICA**

Description **COCENRTO BIELEFELD**

Type **ARTICOLO RECENSIONE**

Published by **NEUE WESTFÄLISCHE**

writer **VOWINKEL**

Title **VON MUSIK BESESSEN**



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TEL: 0 79 05 / 6 26 * FAX: 0 79 05 / 12 26

NEUE WESTFÄLISCHE / Bielefeld, 09.10.1991

Gruppe Agricantus spielte in der Ravensberger Spinnerei

Von Musik besessen

Bielefeld (vowi). Sie kennen sich noch von der Schulbank und spielen nun seit zwölf Jahren zusammen folkloristische Musik: die Gruppe Agricantus aus Italien. Ihre schwungvolle, meist tanzbare Musik aus allen südlichen Provinzen Italiens ist beeinflusst von verschiedensten Regionen des Mittelmeerraumes.

In den ersten beiden Stücken bot die Gruppe bereits ihren ganzen musikalischen Einsatz auf. Die harmonisch einfache Musik lebt von eingängigen Rhythmen, langgezogenen Lautstärke- und Temposteigerungen. Singen konnten alle, wie sich zu Beginn in einem Stück mit Wechselgesang zeigte. Neben der schwungvollen Tanzmusik gab es auch einige programmatische Stücke wie ein Lied aus Apulien, das die Geschichte von einem Spinnenbiß erzählt, der den Gebissenen dazu zwingt, stundenlang wie besessen Musik zu machen. In der Ravensberger Spinnerei gab es natürlich nur eine Kurzversion, aber die Zeit reichte, um das unnachgiebige Leiden unter dem Biß plastisch vor Augen und Ohren zu führen.

Charakteristisch für die Musik



Folklore von „Agricantus“

Foto: Vowinkel

ist das Instrumentarium der Gruppe. Die Grundbesetzung mit Mandoline, Gitarre, Flöte, Baß und Schlagzeug stellte eine Mischung aus traditionellen und modernen Instrumenten dar, wie sie auch der Musik entspricht. Hinzu kamen aber von verschiedenen Gruppenmitgliedern noch Percussionsinstrumente wie Kastagnetten, Klanghölzer, Rassein und Tamburine sowie Maultrommel, die für Sardinien bekannte, klarinettenähnliche Launedda, Block- und Panflöte und noch einiges andere mehr. Viele Instrumente

werden von einem Gruppenmitglied selbst gebaut. Er spielte zum Beispiel auch eine längs gehaltene Querflöte mit einer Art Blockflötenmundstück.

Beim Publikum kam die Musik gut an, vor allem, als die Gruppe nach Ende der einstündigen Radio-Sendezeit noch einmal zulegte. Wer allerdings vor einem halben Jahr die sardinische Gruppe um Elena Ledda an gleicher Stelle gesehen hat, der weiß, daß sich diese Art von moderner Folklore noch zu ganz anderen Dimensionen steigern läßt.

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **01/08/1991**
Activity **CONCERTISTICA** Description **CONCERTO HALLEIN**
Type **ARTICOLO PRESENTAZIONE** Published by **HALLEIN JOURNAL**
writer **REDAZIONE**
Title **FESSELET DAS WEINEN!**

8

HALLEIN-JOURNAL

August/September
11

„Fesselt das Weinen!“



Mit „Agricantus“ konnte auch heuer eine Gruppe aus Italien gewonnen werden.

Bild: TN/Arch

„Agricantus“ aus Sizilien

Die Sensation des Halleiner Folk-Festivals im Vorjahr war zweifelsohne das mitreißende Konzert der italienischen Sängerin Elena Ledda. Aus diesem Grund wird das diesjährige Gastspiel der Gruppe „Agricantus“ mit besonderer Spannung erwartet, wengleich die Vorgabe doch enorm ist. Stammt Elena

Ledda aus Sardinien, so zählt „Agricantus“ zu den besten Folk-Gruppen Siziliens, einer Insel, die einst auch von den Kelten beherrscht wurde.

Weiters hatten die Sizilianer im Lauf der Geschichte unter arabischer, spanischer und französischer Besatzung gelitten, was in der Folklore des sizilianischen Volkes seinen Niederschlag fand.

Noch heute ist die Kultur Siziliens bedroht, und zwar von der Kommerzialisierung und Amerikanisierung des Lebens sowie von der Erwartungshaltung der Touristen, die typische Folklore „besichtigen“ wollen. Das Ringen um die eigene kulturelle Identität führt zu einer Besinnung auf die Wurzeln, auch in der Musik.

Die Gruppe „Agricantus“ beschreitet die alten Wege, ohne jedoch in bloßem Traditionalismus zu erstarren. Als sich die fünf Musiker 1979 zu einer Band zusammenfanden, stand für sie fest, daß ihre Musik nur eine Synthese aus der sizilianischen Folklore und modernen Einflüssen des Jazz und Rocks sein könne.

„Wenn wir die sizilianische Realität künstlerisch erfassen wollen, dann kommen wir ohne diese Mittel nicht aus“, sind die Bandmitglieder

SAMSTAG



31. AUGUST

Toni Acquaviva, Antonio Corado Salvo Costumati, Mario Crispi und Mario Rivera überzeugt

Die Texte von „Agricantus“ sind ergreifend und voller Poesie. Im Lied „Verse für die Freiheit“ von Paolo Messina, einem sizilianischen Dichter, heißt es: „Fesselt das Weinen wenn ihr meint, so die Welt zu besänftigen, das Weinen, das in der Brust reift, das Mauern niederreißt und Kerzen löscht.“

Zu den Themen, mit denen sich die Bandmitglieder beschäftigen zählt das Leben der Arbeiter in den Städten ebenso wie der Zorn der Bauern über soziale Ungerechtigkeit.

Von der Kritik wird „Agricantus“ gelobt; „Ihre Musik ist zum Bersten gefüllt mit Kraft und Zuversicht. Sie ist von jener Art, daß man nicht schlechthin zuhört – man kann sie Empfinden, erleben“, urteilte Thomas Otto nach einem Konzert in Ost-Berlin.

„Eindrucksvolle Protestlieder“ hieß es beispielsweise es in einer Rezension, die in der Stuttgarter Zeitung erschienen ist.

NEU! Frosch-Waschmittel für umweltbewußte Haushalte

Die Devise „Sauberekeit um jeden Preis“ kann heute angesichts der wachsenden Umweltbelastungen nicht mehr gelten. Dennoch brauchen die Hausfrauen und -männer nicht auf saubere Wäsche verzichten. Denn nun hat der grüne Frosch Zuwachs erhalten. Seit wenigen Wochen gibt es Frosch-Waschmittel in flüssiger Form, das allen Sauberkeitsansprüchen des umweltbewußten Haushaltes gerecht wird. Die Rezeptur wurde nach neuesten Kenntnissen entwickelt, um ein vernünftiges Verhältnis zwischen gründlicher Waschleistung und möglichst geringer Umweltbelastung zu erreichen. Das deutsche Magazin „ÖKO-TEST“ stuft Frosch-Waschmittel als „empfehlenswert“ ein. Seife sorgt im Frosch-Waschmittel für Wasserenthärtung, auf chemische Enthärter und Weichspüler kann verzichtet werden. Frosch-Waschmittel ist ohne Phosphate und Phosphonate sowie ohne Bleichmittel und optische Aufheller ausgestattet, annähernd pH-neutral, frei von Aminen und sparsam im Gebrauch. Frosch-Waschmittel gibt es in einer 2-Liter-Flasche, in einem Nachfüllbeutel mit Dosierverschluß und in einer 5-lt.-Kartonn-Vorratsbox mit Zapfhahn.



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Mario Crispi

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Mario Crispi

Press archive live & discography

Project **AGRICANTUS**

Date **01/05/1989**

Activity **CONCERTISTICA**

Description **CONCERTO W AidHOFEN**

Type **ARTICOLO PRESENTAZIONE**

Published by **PUBLIC**

writer **REDAZIONE**

Title **MUSIKFETS**

Internationales Musikfest Waidhofen

SCHULSCHLUSSWOCHE - wie jedes Jahr zu diesem Zeitpunkt gibt der **FOLK-CLUB-Waidhofen / THAYA** wieder ein kräftiges Lebenszeichen von sich: Das 10. Internationale Musikfest im Thayapark, von 30. Juni bis 2. Juli '89

Neben guter Musik gibt es auch ein buntes Rahmenprogramm mit Sautrogrennen, Gummistiefelschleudern, Dichterlesung und Theater. Im Thayaparkgelände besteht selbstverständlich eine kostenlose Campingmöglichkeit, für Dauerkartenbesitzer.

Für alle, die das kühle Naß nicht scheuen, gibt es Badegelegenheit in der Thaya.

Für Kinder ist genug Platz zum Spielen.

Spielen, Faulenzen und die Seele baumeln lassen ist nicht verboten!

Essen und Trinken gibt es zu erschwinglichen Preisen in gutem und reichhaltigem Ausmaß.



Mato Grosso

ist eine Spitzengruppe mit einem reichen - Repertoire moderner brasilianischer Musik und bestehen aus fünf Musikern und ihrem Sänger Marcello.

Am 1. Juli, werden sie das Musikfest mit ihren Bossa Novas und Sambas anschüren.

Agricantus

heißt auf deutsch soviel wie 'Ländlied' oder 'Lied des Volkes' - Folklore also. Aus dem Süden Italiens, aus Palermo.

Ihre Texte sind ergreifend, voller Poesie.

In ihrem Lied 'Verse für die Freiheit', heißt es: 'Fesselt das Weinen, wenn ihr meint, so die Welt zu besänftigen, das Weinen, das in der Brust reift, das Mäuem niederreißt und Kerzen auslöscht...'

Ihre Musik ist zum Bersten voll mit Kraft und Zuversicht.

Sizilianische Urgewalt möchte man aus ihren Liedern heraushören...

Sie ist von jener Art, daß man nicht schlechthin zuhört - man kann sie empfinden und erleben, und:

Die beste Chance dazu gibt's beim Musikfest in Waidhofen. Die Agricantus sind am 1. Juli zu sehen und zu hören.

Blues Pumpm



Die Formation steht nach wie vor zu dem was sie seit über zehn Jahren 'ihren eigenen Blues' nennt.

Erdig, echt - aus der tiefsten Seele und zu sehen am 2. Juli beim Musikfest.

Lakis & Achwach

Über diese Gruppe noch viel zu schreiben, hieße Mavrodavne, Retsina oder Samos nach Griechenland verkaufen zu wollen.

Sie gilt wohl als Aushängeschild des Neo-Rembetiko. Lakis Jordanopoulos und Hakan Gürses sind die Stützen dieser Verbindung aus Orient und Okzident.

Zu erleben am 2. Juli vor der Blues Pumpm.

MUSIKFEST Waidhofen

Fr., 30.6.1989
Spontan Music Trio (O)
The Chieftains (IRL)
ab 17.00 Uhr

Sa., 1.6.1989
Theatergruppe Trittbrett (O)
Agricantus (I)
Giant Blender (O)
Hot Club d'Autriche (O)
Muszikas (H)
Mato Grosso (BRA)
ab 13.30 Uhr

So., 2.7.1989
Jazzhouse Ramblers (O)
Helmut Macourek (O)
Sammy Vomacka (CSSR)
Chiron (O)
Lakis & Achwach (GR/TK)
Blues Pumpm (O)
Rossavielle (O)
ab 10.00 Uhr

Rahmenprogramm:
Sautrogrennen
Gummistiefelschleudern

30
VORVERKAUF: IN ALLEN NO-SPARKASSEN, IM LINZER KARTENBÜRO, IN WELS IM KARTENBÜRO GRUBER UND IN WIEN ÜBER TICKET-LINE 551 550, MEKI, AUDIO-CENTER, WOODQUARTER, UNI-SHOP NIG UND OH-MEDIZINERSHOP

EINTRITTSPREISE:
3-TAGESKARTEN: ÖS 390,-, TAGESKARTE ÖS 180,-
NUR IM VORVERKAUF FÜR ALLE 3 TAGE ÖS 320,-

Public Juli 89

Mario Crispi

Press archive live & discography

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Title **DREI SIZILIANISCHE KLANGTAGE**

P. G.

TIROLER TAGE ZEITUNG 17. 9. 86

Szene

Pop, Jazz
& Show



POLLINA gastiert Donnerstag in Innsbruck.



AGRICANTUS spielt am Samstag im Utopia.

Drei sizilianische Klangtage mit den Gruppen Pollina, Harte und Agricantus

Unter dem Motto „Sizilianische Klangtage“ spielen am Donnerstag, Freitag und Samstag jeweils ab 21 Uhr drei Gruppen mediterrane Musik auf der Bühne des Innsbrucker Kultur- und Kommunikationszentrums Utopia in der Tschamlerstraße 3. Bis auf einen Argentinier und zwei Schweizerinnen stammen alle Mitglieder der beteiligten Formationen aus dem Mittelmeerraum. Der Großteil davon ist in Sizilien zu Hause.

Den Auftakt des Programms bestreitet das Duo Pollina am 18. September. „Von Palermo nach Buenos Aires“ ist das Thema dieses Abends, das auch der Titel eines Liedes ist, das beide Musiker gemeinsam getextet und vertont haben: Der Sizilianer Pipo Pollina studierte klassische Gitarre am Konservatorium in Palermo, bevor er als Liedermacher und Sänger mit der Gruppe Agricantus bekannt wurde. Sein Partner Hugo Viggiano besuchte fünf Jahre die Schauspielschule von Buenos Aires. Das Duo bringt zu akustischer Gitarrenbegleitung eigene und traditionelle Lieder aus Italien und Argentinien.

Am 19. September tritt dann das Ensemble Harte auf, das seinen Namen von Hercte, der phönizischen Bezeichnung für Palermos Hausberg, ableitet. Die Formation spielt neben Musik aus Süditalien – villanelle, tarantelle und tamuriade – Eigenkompositionen sowie Lieder aus Ungarn, Irland und dem skandinavischen Raum. Harte wurde 1983 gegründet und gastiert in Inns-

bruck in folgender Besetzung: Giusepppe Panzeca (Mandoline, Mandola, Banjo, Gesang), Salvo Costumati (Violine, Gesang), Giovanni Antonio (Gitarre, Tamburin, Gesang), Christina Müller (Flöte), Beatrice Bälsterli (Violoncello), Antonio Corrada (Gitarre, Bouzouki).

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Mario Crispi

Press archive live & discography

Project **AGRICANTUS**

Date **22/08/1986**

Activity **CONCERTISTICA**

Description **CONCERTO GRAZ**

Type **ARTICOLO PRESENTAZIONE**

Published by **TAGEPOST**

writer **P.G.**

Title **QUER DURCH EUROPA**

Tage post 22.8.76

Quer durch Europa

Die „Stadtpeiffer“ im Minoritengarten

Ein rurales Erlebnis gleich zu Beginn: „Die Stadtpeiffer“ begannen ihren folkloristischen Abend bei den Minoriten mit einer waschechten Polka. Die Reihe „Folk im Minoritengarten“ fand so – wenngleich wegen der zweifelhaften Wetterlage innerhalb der Gemäuer des Minoritenzentrums – eine würdige Fortsetzung.

Variantenreich in der Liedauswahl (die Beiträge aus Irland, Rumänien, Spanien und Österreich wanderten durch die Jahrhunderte) und exakt im instrumentalen Einsatz zeigten sich die vier jungen Musiker: Vom surrenden Krummhorn bis zur trällernden Flöte, vom Gas-

senhauer bis zur Tanzweise gab es da vieles zu hören.

Obwohl die Lieder zum Teil kritische Ansätze hatten („Der Revoluzzer“ von Erich Mühsam), zeigte sich spätestens bei dem jiddischen Klageliedchen „Zehn brida“, daß in der Folk-Musik sehr oft das Schneidende an der Wirklichkeit ausbleibt. Zu harmlos, zu lieblich mutete die Interpretation dieses tragischen Liedes durch „Die Stadtpeiffer“ an. Diesen Eindruck gewann man insbesondere dann, wenn man mit der Version André Hellers vertraut ist, der mit akzentuierter stimmlicher Melodramatik den Untergang einer jüdischen Familie dokumentiert.

P. G.

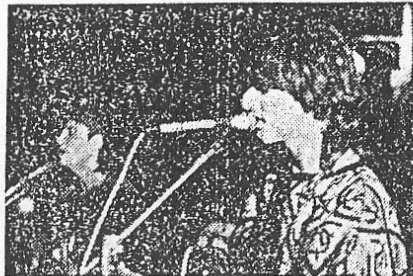


TIROLER TAGE ZEITUNG 17.9.86

Szene

Pop, Jazz
& Show

Drei sizilianische Klangtage mit den Gruppen Pollina, Harte und Agricantus



POLLINA gastiert Donnerstag in Innsbruck.



AGRICANTUS spielt am Samstag im Utopia.

Unter dem Motto „Sizilianische Klangtage“ spielen am Donnerstag, Freitag und Samstag jeweils ab 21 Uhr drei Gruppen mediterrane Musik auf der Bühne des Innsbrucker Kultur- und Kommunikationszentrums Utopia in der Tschamlerstraße 3. Bis auf einen Argentinier und zwei Schweizerinnen stammen alle Mitglieder der beteiligten Formationen aus dem Mittelmeerraum. Der Großteil davon ist in Sizilien zu Hause.

Den Auftakt des Programms bestreitet das Duo Pollina am 18. September. „Von Palermo nach Buenos Aires“ ist das Thema dieses Abends, das auch der Titel eines Liedes ist, das beide Musiker gemeinsam getextet und vertont haben: Der Sizilianer Pipo Pollina studierte klassische Gitarre am Konservatorium in Palermo, bevor er als Liedermacher und Sänger mit der Gruppe Agricantus bekannt wurde. Sein Partner Hugo Viggiano besuchte fünf Jahre die Schauspielschule von Buenos Aires. Das Duo bringt zu akustischer Gitarrenbegleitung eigene und traditionelle Lieder aus Italien und Argentinien.

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Mario Crispi

Press archive live & discography

Project **AGRICANTUS**

Activity **CONCERTISTICA**

Type **BROCHURE**

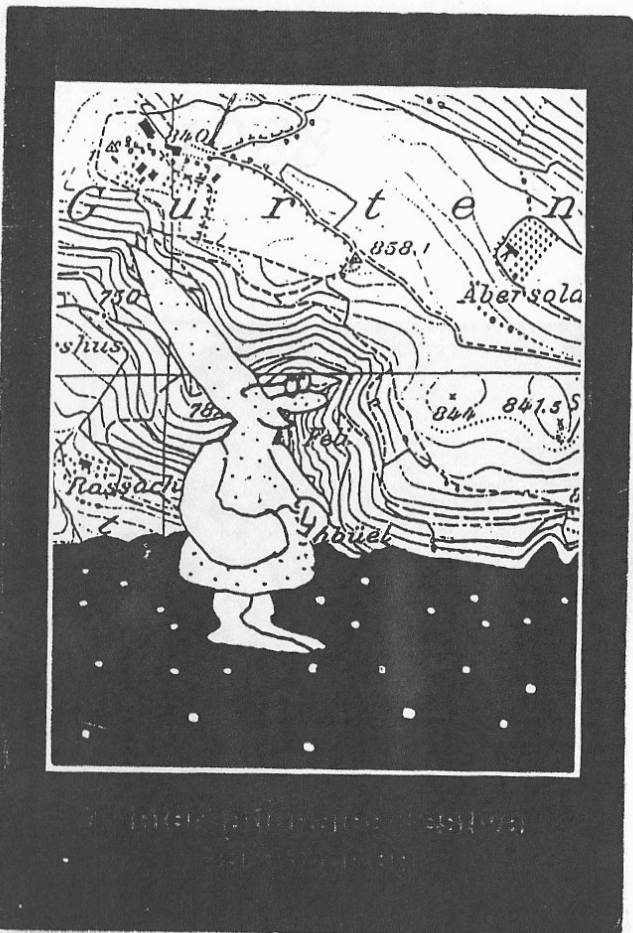
Title **AGRICANTUS**

Date **24/07/1986**

Description **CONCERTO GURTEN FESTIVAL BERNA**

Published by **GURTEN FESTIVAL**

writer **GURTEN FESTIVAL**



Agricantus

(Sizilien)

Unsere Gruppe entstand im September 1979 in Palermo. In dieser Zeit interessierten wir uns alle für die lateinamerikanische Musik; für eine Musik, die nicht den Normen der offiziellen Kultur entspricht, sondern sich gegen sie auflehnt (wie z. B. Nueva Canción Chilena oder die progressive Musik Mittelamerikas), ohne ihre historischen und kulturellen Traditionen ausser acht zu lassen. Durch diese Erfahrungen wurde in uns das Bedürfnis geweckt, unsere eigene musikalische und kulturelle Wirklichkeit, das heisst, die Süditaliens besser kennenzulernen. Von einer Phase der Reproduktion gelangten wir ziemlich schnell zu der der Komposition. Die neuen Kompositionen bauen auf traditionellen musikalischen Schemen auf, die Texte spiegeln die verschiedenen Erfahrungen, die jeder von uns als Musiker in seinem täglichen Leben macht.

Der Zuzug neuer Musiker und die Zusammenarbeit mit Alfio Antico (einem bekannten sizilianischen Tamburellisten) bedeutete für uns einen weiteren Schritt in der Kenntnis neuer technischer Ausdrucksformen. Wir arbeiteten in dieser Zeit nicht nur mit traditionellen Instrumenten, wie z. B. Launeddas (ein sardisches Instrument), Ciaramella (eine volkstümliche Oboe Süditaliens), sondern auch mit modernen Instrumenten wie dem Synthesizer. Jeder Musiker experimentierte mit sei-

Mario Crispi

Press archive live & discography

Project **AGRICANTUS** Date **05/06/1984**
Activity **INFORMATIVA** Description **CONCERTO AUSTRIA**
Type **ARTICOLO PRESENTAZIONE** Published by **UNI PRESS**
writer **REDAZIONE**
Title **SIZILIANISCHE VOLKSMUSIK**

UNI PRESS offizielles organ der hochschülerschaft salzburg 8. Jg. nr. 12 SS 84
Erscheinungsort Sbg. P.b.b. Verlagspostamt 5020 Sbg. S 5,—



Sizilianische Volksmusik

Die Volksmusikgruppe Agricantus aus Palermo trat das erste Mal im Jahr 1980 öffentlich auf. Sie präsentierten ihre Musik an den Schulen Siziliens, in den Theatern und auf den Plätzen der italienischen Städte. Besonderen Beifall brachte ihnen ihre Teilnahme an den zahlreichen Festen der „Unità“ ein.

Außerdem besteht eine Zusammenarbeit mit dem Django-Reinhardt-Zentrum (Villa Penatelleria-Palermo), seit 1981 ebenfalls mit der „Associazione di Cultura Popolare Antonino Uccello“ (ein Volkskunstverein) mit der sie unter anderem drei Ausgaben des „Querschnittes durch die Volksmusik A. Uccello“ produzierten.

Die Zielrichtungen der Musikgruppe Agricantus haben sich im Laufe der Jahre weiterentwickelt: vom internationalen Engagement und der Solidarität mit den lateinamerikanischen Völkern, verbunden mit der Verbreitung ihrer Musik und Kultur, zu einem tiefer gehenden Studium der damaligen und heutigen sizilianischen Kultur mit der Absicht, die kulturelle Identität dieses Volkes wieder herzustellen.

So verbreitete Agricantus Lyrik und Poesie zeitgenössischer und früherer Volksdichter und versucht auf der Grundlage des traditionellen sizilianischen Harmonie- und Kompositionsschemas neue Musik zu kreieren, die den aktuellen musikalischen und kulturellen Einflüssen gerecht wird.

Es ist nun das erste Mal, daß sich diese Gruppe außerhalb von Italien vorstellt. Und das in Salzburg. Besetzung und Liedtext sind beredte Zeichen ihrer Art von Musik. Daher soll beides abgedruckt werden.

„Versi per la Libertà“ — (Verse für die Freiheit)

Dies ist das Stück, an dem die Gruppe wohl am meisten hängt. Es besteht fast nur aus Gesang, um das herrliche Gedicht von Paolo Messina, einem zeitgenössischen sizilianischen Dichter, besonders hervorzuheben:

„Fesselt den Wind, wenn ihr meint,
daß er euch die Haare zerzaust,
der Wind, der in die Häuser dringt,
die Weinenden zu trösten.
Fesselt das Weinen, wenn ihr meint,
so die Welt zu besänftigen,
das Weinen, das in der Brust reift
und Mauren niederreißt
und Kerzen löscht.
Fesselt den Hunger, wenn ihr meint
euch so die Fersen zu verteidigen?
aber der Hunger hat keine Arme
das Weinen kennt Scham
und der Wind keine Schranken.
Fesselt die Schatten, die nachts
durch die Gärten schleichen,
um Fahnen auf die Steine zu stecken
und mit lauter Stimme die Mütter rufen,
die keinen Schlaf mehr finden
und hinter den Türen wachen
Fesselt die Toten
Fesselt die Toten, wenn ihr meint!“

„Progressu“ — (Fortschritt)

Der Text ist von Nino Orsini, einem zeitgenössischen palermitanischen Dichter, vor kurzem gestorben.

„Wie zufrieden ist doch der Hund, jetzt wo sein Herr ihm erlaubt, an einer längeren Kette ein paar Schritte mehr zu tun“.

Im ersten Teil des Stückes wollte die Gruppe mit einer melodischen Musik vor allem den Text hervorheben, während seine Botschaft im zweiten Teil durch kraftvolle Musik vermittelt wird.

Besetzung

Toni Acquaviva: Rototoms — Tamburins
— Schlagzeug — Plektron — Gesang.
Mario Crispi: Flöte — Blasinstrumente — Gesang.
Massimo Laguardi: Pongos — Tamburins
— Schlagzeug — Gesang.
Pippo Pollina: Gitarre — Gesang.
Mario Rivera: Bass — Contrabass — Gitarre — Gesang.
Salvo Siciliano: Gitarre — Schlaggitarre
— Gesang.

Veranstaltung: „Agricantus“

Zeit: Dienstag, 5. Juni, 20.30 Uhr
Ort: Petersbrunnhof