

“Classic” Jazz?

Does “classic” jazz exist? It probably does not, maybe there is only mainstream jazz but it is not always the same. However, in the rich syncretic and multistylistic world of afro-american music there is room for the so-called *liaisons dangereuses* (dangerous relationships which are at the same time somewhat reassuring): they develop from the poetics of authors who have been inspired by the music originated in the United States at the beginning of the 20th century.

It is important to recall that the charm of blue notes and several mixed stylistic devices which enrich the languages united in this concert let the flute act as an outline, adding in this way further interest to the instrument.

The works of four completely different authors – Guiot, De Angelis, Piazzolla, Bolling - which all share the same sensitive attention towards the “Language of Jazz” on the one hand glorify an instrument which is rather rare for afro-american musical traditions but particularly common in the European cultured contexts. On the other hand they nourish it with the seducing sonorities of typical *minimal combo* made up by the rich rhythms of pianos, double basses and drums. (*Marco Maria Tosolini*)

Flute and Jazz Trio

Luisa Sello, flute
Cinzia Gizzi, piano
Attilio Zanchi, double-bass
Marco Maria Tosolini, drums

Musiche di Raymond Guiot, Antonio De Angelis,
Astor Piazzolla, Tom Jobim, Claude Bolling



Raymond Guiot
1930

Marion’s Suite
A – B – C for flute and jazz trio

Antonio De Angelis
1962

Sky’s Flowers
for flute and piano

Astor Piazzolla
1921-1992

Two Tangos

Antonio Carlos (Tom) Jobim
1927

Luiza

Claude Bolling
1930

Suite for flute and jazz trio
Baroque and blue, Sentimental, Irish, Fast



The musicians of the trio jazz have great and important curricula, they are all soloists with a great charisma and experience in the cross-over language.

Cinzia Gizzi has accompanied some of the most important Italian and American jazz musicians such as: Joe Newman, Harry Sweets Edison, Johnny Griffin, Wild Bill Davison, Al Cohn, Earl Warren, Eddie Lockjaw Davis, Robin Kenyatta, Pepper Adams, Hal Singer, Dusko Gojkovitch, Al Grey, George Masso, Benny Bailey. Attilio Zanchi has worked with Baikida Carrol, Julius Hemphill, Ed Blackwell, Nana Vasconcellos, Collin Wallcot, Dewey Redman, Howard Johnson, Franco D’Andrea and Paolo Fresu.

Marco Maria Tosolini is a musicologist who works with sacred compositions for gran ensembles and with melologues. He has also worked on commentary musical pieces for radio and television, soundtracks and scene music for theatre, prose, ballet and exhibitions. He plays in concerts with the “*Music Academy Jazzfunk CO.*”, an electric jazz formation. The group shares a

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common passion for original aspects and experimentation; he joined the eclectic and innovative flautist who is driven by intellectual curiosity and by the need to broaden musical horizons, thus approaching new languages, included jazz.