

**VICTO cd051**

## **GIANNI GEBBIA - TERRA ARSA**

### **«IL LIBRO DEGLI EROI»**

1. **TERRA NOVA** ..... 10'20"
2. **ALOBAR** ..... 14'25"
3. **POMONA** ..... 2'35"
4. **KUDRA** ..... 8'09"
5. **GILDA MIGNONETTE** ..... 10'58"
6. **EURIDICE** ..... 13'38"
7. **JIGTRANSE** ..... 3'15"

#### **TERRA ARSA**

**GIANNI GEBBIA :**

**saxophones alto et soprano Eb, voix**

**MIRIAM PALMA :**

**voix, bombarde, percussion**

**VITTORIO VILLA :**

**batteries, percussion, bombarde,  
didjeridoo, voix**

**Enregistré «LIVE» au 14<sup>e</sup> FESTIVAL INTERNATIONAL  
DE MUSIQUE ACTUELLE DE VICTORIAVILLE  
le 17 mai 1997**



### **TERRA ARSA AN HIGHLIGHT OF THE 14<sup>TH</sup> FIMAV 1997**

«Every day should start with a concert like the performance by Gianni Gebbia's trio Terra Arsa. From the first fluttering notes, Gebbia (as), Miriam Palma (vlc, perc), and Vittorio Villa (d, perc, didjeridoo) joined for music of charm and invention. Gebbia has managed to absorb both his native Sicilian folk music and the playing of saxophonists like Evan Parker to come up with a personal approach. He plays the full range of his horn, effortlessly floating from the gritty bottom end, sounding almost like a tenor, to the highest overtones. He built his solos with chattering lines, jabbing chords, or snaking modal lines looped with circular breathing. Palma was a breathtaking vocalist, with a technique that encompassed Western, classical tonalities and guttural choked yelps, with buzzing nasal tones that sounded almost like a synthesizer. Her remarkable control of overtones and multiphonics allows her to slip effortlessly between sweet lyricism and buzzing chords. Villa provided earthy pulses of spare drums and percussion, spicing the mix with polyrhythmic lines on Jews harp or dark, humming didjeridoo. The set had shades of vocal chant and trance music; skewed rhythms mixed with warm lyricism and folk-dance themes; and jazz-like themes opening to free collective improvisations. Chattering saxophone lines circled over looping dual Jews harp patterns that sounded almost like electronic percussion. There were also bits of humor like when Gebbia placed a rubber glove over the bell of his horn and then proceeded to play a particularly wild solo. Their set, combining collective improvisations, extended techniques, folk melodies, odd instrumentation, and looping rhythms successfully eluded categories throughout.»

MICHAEL ROSENSTEIN, Cadence magazine.

