

# senza nome

Produced by Stefano Onorati – © e (P) 2008 – SN001  
www.senzanome.net

A small paper boat in a small tray held by a mysterious hand. It is the cover, created by **Tania Alineri**, of Senza Nome's debut album.



Choosing a name is the first important decision that every artist has to make at the beginning of their career. This young band from Marino, a small town near Rome, surely didn't have this "problem": «We prefer playing...!» as they ironically write in their biography.

So they play on and on, rehearsing and improving their composition. The result is a progressive rock which reminds of the 70s and sounds modern too. Their music features often irregular rhythm with instrumental phrases, like the 70s symphonic rock, but never leaves aside melody.

**Emanuele De Marzi** sings lyrics which deal with philosophy and explore the different moods of mankind. From hope to melancholy, from reflexion to absent-mindedness, from existential questions to love. The actor **Fabrizio Rinaldi** performs sweetly a passage from *The little prince* and, switching to dramatic tension, some verses from Dante's *Divine Comedy*, strengthening the idea of a conflict between different moods.

The arrangement is well-groomed, both harmonically and in the choice of the sounds. Acoustic instruments were used together with electronic ones, some of which are among the historical prog instruments: the Moog synthesizer, the Mellotron and the Hammond organ. Virtual instruments and more recent synthesizers give the whole a modern touch.

The album, mixed by **David J. Hoffman**, consists of **nine tracks**, a **video clip** created by **Giampiero Pagnani** (*Pinokkio Video Productions*), and a **24 pages booklet** in which the pictures by **Tania Alineri**, **Tommaso Perusini** and **Elisa Mastrofrancesco** enrich the meaning of the lyrics, like in Pink Floyd's albums.

This first work by **Senza Nome** is on sale, directly from their website, at the price of **8 euro**, to demonstrate that the problem of piracy can be solved by lowering prices instead of using complicated and often useless protection systems.

The album was presented on May 12<sup>th</sup> in Rome at Stazione Birra, famous live club, with **Rodolfo Maltese (Banco del Mutuo Soccorso)** as special guest.

## Tracklist:

Illusioni di un' anima lontana

1. Tesi [4:38]
2. Antitesi [4:59]
3. Sintesi [2:32]
4. Passi [5:00]
5. Tumore [8:21]
6. Non sono mai esistito [3:59]
7. Ulisse [11:45]
8. Si la do [2:40]
9. Sopra a un pensiero [2:51]
10. Si la do (video)

**Emanuele De Marzi** – vocals, guitar

**Leonardo Bevilacqua** – drums

**Mirko G. Mazza** – guitar

**Pierfrancesco Portelli** – bass guitar

**Stefano Onorati** – keyboards

The album opens with **Illusioni di un'anima lontana** (Illusions of a distant soul), a suite in three parts whose titles remind of Hegel's dialectic.

An impressive guitar solo leads the listener to an oniric atmosphere which increases as the moog enters, until both merge into a sort of hymn. After this instrumental intro, an almost whispered voice sings the lyrics of **Tesi** (Thesis) on a soft acoustic guitar arpeggio. (*"She's so far / her eyes are immense / and there are no borders / she can be everywhere she wants / through the mountains / or along the desert / this world is too small / for her wish to dream"*)

This atmosphere is violently broken by the sudden enter of **Antitesi** (Antithesis), a chaotic instrumental song featuring frenetic rhythm changes before turning into pure psychedelic.

Order is restored at the beginning of the third song, **Sintesi** (Synthesis). Some themes from Tesi are re-elaborated in a latin mood. (*"She is so far / his destiny is just marked / His free will / is already predestined / the future can't be different from it will be / excuse my destiny / lost soul"*)

**Passi** (Steps) is a very sweet song which deals with friendship and love in an existential key. In its intro the actor performs one of the most beautiful passages from *The Little Prince* of Antoine de Saint-Exupery. (*"On the roads of my life / i'll feel for ever your steps / inside mines"*)

**Tumore** (Tumour) opens with a long instrumental intro where an aggressive guitar solo leads to a fast keyboards interval. After this musical storm, the rhythm slows down and the piano accompanies the lyrics about mankind's struggle to reach self-awareness. (*"Because I can't travel / thinking to not think / reality or illusions / that you will not understand"*)

**Non sono mai esistito** (I have never existed) is a funky/blues song with a constant groove by the rhythmic section. The lyrics talk about existential questions, as the title suggests. (*"Denying the existence / to kill the rationality / speaking of existence / in absolute relativity"*)

In **Ulisse** (Ulysses), melancholic acoustic song, there are many rhythmic changes. It talks about the greek hero Odysseus from Dante's Divine Comedy. To satisfy his desire to know, he decides to sail towards the unknown, although he is aware that he will die for trespassing the boundaries of the known world. In the middle of the song, on an instrumental part with a choir in ancient greek, the actor performs a passage from Canto twenty-six of the Inferno. (*"Wind in poop, raise the anchor, sails to wind / already walking the horizon towards me / say goodbye the seaport, with its certainties / erased by the foam of the waves"*)

**Si la do** (Yes I give it) is an interesting and funny musical experiment: the music has been written in order to get the lyrics by solfeging the notes of the melody, according to the Italian nomenclature (do, re, mi, etc.). The video, made with a handy-cam, is a demential dramatization of the lyrics. (*"La mi sol re la mi fa fa re sol do"* in Italian sounds like "my sister makes me make money")

To close the album is **Sopra a un pensiero** (Upon a thought): a short acoustic track with piano, guitar and bass supported by almost imperceptible electronic parts. It is an instrumental song, even though in the booklet there is a short poem concerning its theme.