

# MARTA RAVIGLIA

I was about to write: Marta Raviglia can sing everything. And while this is true it is not sufficient. Since Marta Raviglia is not only able to sing everything, but she *wants* to sing *everything*. The project she pursued - which is not so much the result of a planned eclecticism, but more the vertiginous extension of desire - has been expanding over the past few years leading her to increase her repertoire, to bypass the boundaries of the genres with amused irreverence, to approach different ages and styles with elegant self-assurance. Marta, gifted with an excellent voice, flexible and full, has shaken off the suffocating bonds of a standard musical education, both academic and jazz music, has made faces to concert etiquette, and has been able to do that thanks to her studies pursued with such passionate rigour. You can break into pieces only after refining the art of construction. She has practised the most daring and voracious improvisation and played with silence and the anticipation of sound. She can shout, sigh, laugh, gasp - and she can make an element of perfect music with each line. She can be moved and become childlike again - and she can enrage herself with a previously unheard harshness. She wants to sing everything, and she is succeeding, remaining indifferent to obligations, conveniences and conventions. Pandora has just opened her box and is not going to close it, get ready.

Claudio Morandini, writer

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Singer, composer, performer - her research moves between jazz and contemporary music, songwriting and daring improvisation. She has sung as a soloist with Orchestra Jazz della Sardegna, Bulgaria State Radio Big Band, Coro del Friuli Venezia Giulia, Corale Polifonica Santa Cecilia (Sassari - Italy), Orchestra del Conservatorio «Bruno Maderna» (Cesena - Italy), Orchestra del Conservatorio di Musica «Francesco Morlacchi» (Perugia - Italy), percussion ensemble Odwalla, Franco Ferguson Collective, Barga Jazz Ensemble and with, among others, David Linx, Hamid Drake, Ingrid Jensen, Paolo Fresu, Gabriele Mirabassi, Roberto and Eduardo Taufic, Tino Tracanna, Tiziano Tononi, Ettore Fioravanti, Angelo 'Lillo' Quaratino, Lisa Mezzacappa, Gino Robair, Lucas Ligeti, Giovanni Maier, Giorgio Pacorig, Francesco Cusa, Vincenzo Vasi. She has worked with conductors such as David Murray, John Tchicai, Bruno Tommaso, Paolo Silvestri, Giovanni Agostino Frassetto, Paolo Paroni, Eugenio Colombo, Gabriele Verdinelli, Pino Iodice, Mario Raja. Her long-time musical partnerships include 'Vocione' with trombonist Tony Cattano, 'What About Dust' with guitarist Simone Massaron, 'Lost Songs' with pianist Simone Sassu and the Tower Jazz Composers Orchestra, conducted by Piero Bittolo Bon and Alfonso Santimone. Her multidisciplinary partnerships include performances with musician/visual artist Manuel Attanasio, coreographer Alessandra Mura, writer Claudio Morandini and dancer Alessandra Fabbri. Composer Gianluigi Giannatempo especially conceived for her *Lapses of Silence*, a project for solo voice and jazz orchestra dedicated to the music of some of the most representative American composers of the 19<sup>th</sup> century. She has performed at many important festivals in Italy and abroad (Germany, Austria, Switzerland, USA) and recorded a lot as leader, co-leader and guest. She is the author of literary essays and, also, jazz articles and interviews published by important Italian literary and jazz magazines. She graduated in jazz music and, also, in American literature and currently teaches jazz singing, improvisation and ensemble at Conservatorio di Musica «Francesco Morlacchi», Perugia (Italy). She often holds workshops about improvisation and the interaction between voice and movement and was invited to present her own research in Ravenna (Italy) at Convegno Internazionale di Foniatria e Logopedia La Voce Artistica 2015, in Helsinki (Finland) at the International Jazz Voice Conference 2017 and in The Hague (Holland) at the EuroVox Congress 2018.