

Percussive Notes

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Papageno

Luigi Morleo

Warhol Percussion Quartet

This CD features the music of Luigi Morleo performed by the Warhol Percussion Quartet: Maurizio Lampugnani, Tarcisio Molinari, Pietro Notarnicola, and Attilio Terlizzi. The opening piece, "Warhol Rite," is a rather barbaric and exciting romp for drums and pitched percussion. It is followed by "Escher Prelude," a vibraphone solo. This four-minute work, performed by Terlizzi, is full of lush harmonies created by shifting repetitive patterns, juxtaposed with more angular melodic gestures. I suppose one could listen to this while looking at the famous drawings by Escher for the full effect.

"Oltre la Linea di Fuoco 2" ("Over the Line of Fire 2") is a timpani solo, performed by Molinari, that is very demanding technically and musically. "Oltre la Linea di Fuoco 3" ("Over the Line of Fire 3") is a piece for ethnic percussion that suggests an Afro-Cuban style. It is unclear why these two pieces have the same name, as they seem to have no other relationship. As with all the playing on this CD, the performance of both of these works is outstanding.

"Oltre la Linea di Fuoco 10" ("To War Rufugges [*sic*] 10") is a marimba duet, apparently recorded in multi-track by Notarnicola. It is made up of ostinati that are ever shifting and combining in interesting ways. Odd meters and unusual accent patterns add to its appeal.

The CD concludes with "Concerto for Marimba and Stringed Instruments" with Morleo himself performing the marimba part. This may be the most interesting piece on the CD, with its minimalistic elements brought out on the marimba combined with the timbres and lush harmonies of the strings. There is some pretty adventuresome string writing here, especially in the use of harmonics and other string effects.

The recording quality and musical performance on this CD is superb, and the compositions are creative and innovative from a compositional perspective. Unfortunately, the liner notes are almost incomprehensible. The prose is so awkward that it is nearly without meaning, possibly because it has been poorly translated. Still, this is an important recording that will be of interest to all who love appealing percussion music performed impeccably.

—Tom Morgan