



# THE ZONE

BY DANIELE DEL MONACO

A DOUBLE - VINYL CONCEPT ALBUM



STUDIO THREE RECORDINGS

**The Zone** is a double album written by Italian composer **Daniele Del Monaco** for a band of performers from New York City who are usually affiliated with avant-jazz and free improvisation.

This concept album is inspired by Persian poet and Sufi mystic **Farid al-Din 'Attar** and his epic 12<sup>th</sup> century poem "**The Conference of the Birds**". Its title references the "Zone" in Russian Filmmaker's **Andrei Tarkovsky's** 1970s "**Stalker**" and also "Roadside Picnic" by the Soviet Russian science fiction authors the Strugatsky Brothers.

Del Monaco creates his own original story by making poets and philosophers interact with each other. Stimulated by Attar's plot and his symbolic peregrination through seven valleys ("*the stages of human cravings...*"), he combines the allegories of Lord Byron, Yeats and Keats, the parables of Buddah, the thought of Thoreau and Diogenes and the poetic imagery of Ludovico Ariosto. He sends the listener onto a journey in search of truth. The result is a set of seven songs filled with allusive and symbolic imagery, exploring the relationship between beauty and possession.

The recording features **Fay Victor's** urban jazz vocals, **Marco Cappelli's** theatrical guitar, **Satoshi Takeishi's** performance on the drums, and the virtuosity of bassist **Ken Filiano**, all guided by Del Monaco's experimental sensibility on keys and sound generators. Del Monaco's radical approach to creating music is rooted in a slow process of working through a score, balancing meticulous compositions whilst setting parameters and leaving space for improvisation.

The majority of the album was recorded between 2018 and 2019 by **Alessandro Benedetti** in Rome. Benedetti tragically passed away before the sessions were finished, at which point **Martin Bisi** in Brooklyn, NY took over the recording work. The album's journey then continued on to Sheffield UK, where it was completed and mixed by producer **Thomas Lebioda**. It was subsequently released via **Studio III Recordings** on 22<sup>nd</sup> October 2021.

Throughout its development, a number of guest musicians have accompanied Del Monaco for live performances of **The Zone: Blixa Bargeld, Theodosii Spassov** and **Marco Ariano** joined the quintet in October 2014 for a first performance at Centro Campania in Caserta, IT. In November 2018, **Marc Ribot** joined the band for a rendition at the Auditorium Parco della Musica in Rome, IT, organised and produced by RomaEuropa festival.

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# BIOGRAPHIES

## DANIELE DEL MONACO



For more than ten years he was the youngest member in **Nuova Consonanza** (**Ennio Morricone, Domenico Guaccero, Franco Evangelisti**, etc), an association of musicians and composers established in Rome in the

late 1950s, where he immersed himself in the creation and promotion of experimental, electronic and avant-garde music. He received commissions from institutions such as **Accademia Filarmonica Romana, Società Aquilana di Concerti Barattelli, Opera In-Canto, RME, Opéra Orchester National de Montpellier, RomaEuropa, RaiTrade** etc. He has developed a personal research where converge experiences of radical improvisation, intuitive music, the influence of rock and songs, and collaboration with creative improvisers and musicians from around the world.

The album **Musica ripudiata (Studiolo Laps 2014)** is a collection of some of the most representative compositions of his chamber production from 2003 to 2013. Thanks to the project **Musica per filosofi** (a piece for choir, two organs, two percussionists and electronics commissioned in 2002 by the **Ready Made Ensemble**) he approached the electroacoustic music for the first time. After the performance of **Guernica**, an opera commissioned in 2007 by Nuova Consonanza, and with a view to working more independently, Del Monaco gradually transitioned into music creating in a less academic context and started producing shows and records in his own right. He wrote for and worked with small and large ensembles of improvisers, running a series of workshops at **Scuola popolare di musica del Testaccio** in Rome. During the

same period he also conducted several scores from the 1900s (**Cage, Cardew, Stockhausen, Guaccero**, etc). In 2007 he became a founding member of the multidisciplinary collective LCP, producing multimedia live shows at the crossroads of music and performance art, involving classical musicians as well as improvisers.

Among LCP's productions one should mention **Psicosusina Turboaccelerata** (LCP 2013), an interactive multimedia storytelling for video and instruments. The show had several developments in the following years both in Italy and in the USA (**Psychoplum!**) thanks to the artistic partnership with the **Marco Cappelli Trio** (**Ken Filiano, Satoshi Takeishi** and **Marco Cappelli**).

After a brief interlude in musical theater in 2014, with **Caligola (Vocalia Consort+LCP)**, an opera commissioned by Nuova Consonanza for a mask, choir and small orchestra, his activity concentrates on satisfying the need of playing and composing songs, seeking for the intensity of the musical gesture and its urgency. In this period, various experiences with the **LCP percussion quintet** merged into the first edition of **The Zone** (2014) a show featuring also **Blixa Bargeld (Nick Cave, Einstürzende Neubauten)** and the kaval virtuoso **Theodosii Spassov**. A similar production, **New Getto Songs** (2014), came to light in the same year thanks to the creative collaboration with composer **Yotam Haber** and frontman **Raiz (Almamegretta, Massive attack)**.

Some of his scores are constructed almost like a game, such as the song cycle written for the **VoxNova** vocal ensemble by **Nicholas Isherwood** (TedX commission 2015) and the **Atarassia** string quartet (Gasteig, Munich, 2015).

In 2019 a second edition of **The Zone** debuted in Rome and then was produced in Sheffield by **Thomas Lebioda** for the **Studio3recordings** label. The record was released as a concept album on audiophile quality double vinyl and received excellent critical acclaim.

More recently, now a father of two, Del Monaco has devoted himself to a calmer and more "poetic" lifestyle (to quote his own words), residing on a small island of fishermen in the Venetian lagoon.

He is a passionate sailor, serves the local community volunteering as an ambulance-boat driver and works on his own musical projects in his home studio.

Some of the more recent works include the Capelli / Filliano / Takeishi trio in Brooklyn NY, **Ensemble Dissonanzen** in Naples, a trio with the singer Maura Guerrera and the sitar player **Bert Cornelis**, **Nicholas Isherwood's VoxNova Italia** and, of course, **The Zone**.

*Most important independent projects in no particular order:*

*Musica Ripudiata/Studiolo Laps, chamber music from 2003 till 2013; Musica per filosofi/RME, music by Del Monaco and Steve Reich; Il fuoco di Ned/NED, free impro and aleatory music; Aleanova/self-produced, the album of Aleanova aleatory music ensemble; The Zone/Studio III Recordings, a concept album featuring New York musicians and improvisers; Guernica, 2007 (with qwert Ensemble); Simurgh, 2007 (with Flavio Albanese); Prove di fuga dalla terra, 2008 (with Salvo Piro); Psicosisina Turboaccelerata, 2013 (with LCP); Caligola, 2014 (with Vocalia Consort); Il Viaggio, 2013 (with LCP); The Zone live debut, 2014 (with Blixa Bargeld, Theodosii Spassov and LCP percussion quintet); New Getto Songs, 2014, collaboration with Yotam Haber, Raiz and LCP; Psychoplum, 2018; The Zone 2019 (with Marc Ribot and Fay Victor); Opus, 2021 (with Ensemble Dissonanzen).*

*Collaborators in no particular order:* Flavio Albanese, Alea Nova, Marco Ariano, Tom Arthurs, Blixa Bargeld, Roberto Bellatalla, Ljuba Bergamelli, Andrea Biagioli, Gustavo Brinholi, Matteo Capogna, Marco Cappelli, Vania Castelfranchi, Anna Clementi, Gabriele Coen, Massimo Coen, Stefano Cogolo, Eugenio Colombo, Vocalia Consort, Bert Cornelis, Francesco Cusa, Errico De Fabritiis, Rocco De Rose, Zeno De Rossi, Barbara Di Lieto, Diaspora, Dissonanzen, Ken Filiano, Avrham Fever, FACHa Quartet, Solisti della Filarmonica Romana, Freon Ensemble, Oliviero Giorgiutti, Giovanni Guaccero, Maura Guerrera, Yotam Haber, Quartetto Harnos, Roberto

Herlitzka, Ensemble Incanto, Nicholas Isherwood, Pape Kanoute, JT Lewis, Armando Lôbo , Fabio Maestri, Paolo Marchettini, Sabina Mayer, Sylvia Maynger, Luca Mereu, Giona Messina, Josè Mobilia, Claudio Montuori, Sandro Naglia, Sena Ndiaye, Alipio Neto, Nublast, Økapi, Benny Penazzi, Mihail Jora Philharmonics, Salvo Piro, Marc Ribot, Raiz, Pierpaolo Ranieri, Ready Made Ensemble, Susanna Rigacci, Adam Rudolph, Gianluca Ruggeri, Sandro Satta, Alessandro Sbordoni, Giancarlo Schiaffini, Francesco Snoriguzzi, Theodosii Spassov, SPMT, Tabala, Satoshi Takeishi, Stomu Takeishi, Gianfranco Tedeschi, Pamela Toscano, Fay Victor, VoxNova, Aldo Vio, Stefano Zorzanello and others.

## **FAY VICTOR**



***"She's essentially invented her own hybrid of song and spoken word, a scat style for today's avant-garde."***

***-Giovanni Russonello,  
The New York Times***

Sound Artist FAY VICTOR is an improvising vocalist, composer, lyricist and educator riding all the chasms and seams of musics that are improvisational and conversational in nature.

Brooklyn, NY based sound artist/composer Fay Victor hones a unique vision for the vocal role in jazz and improvised music regarding repertoire, improvisation and composition. Victor has an 'everything is everything' aesthetic, using the freedom in the moment to inform the appropriate musical response, viewing the vocal instrument as full of possibilities for sound exploration, a through-line for direct messages in an improvising context. Victor embraces all of these ideas in real time and on Victor's 11 critically acclaimed albums as a leader one can hear the evolution of this expansive expression.

Victor's work has been featured in media outlets such as The Wall Street Journal, The New York Times, The San Francisco Chronicle, Rolling Stone Magazine & The Huffington Post; Victor's performed with luminaries such as William Parker, Roswell Rudd, Dr. Randy Weston, Nicole Mitchell, Misha Mengelberg, Myra Melford, Archie Shepp, Marc Ribot & Tyshawn Sorey to name but a few; Performance highlights include The Museum of Modern Art & The Whitney Museum of American Art (NYC), The Hammer Museum (LA), The Kolner Philharmonie (Germany), De Young Museum (SF), Symphony Space (NY), The Earshot Jazz Festival (Seattle), The Winter Jazz Festival (NYC) and the Bimhuis (Netherlands).

As a composer, Victor has been awarded prizes such as the 2017 Herb Albert/Yaddo Fellow in Music Composition, a 2018 AIR in Composition for the Headlands Center for the Arts in California and a 2020 recipient of a Jazz Coalition Commission to create during the pandemic. Victor composed 'Sirens & Silences', which premiered in May 2022 in Brooklyn, NY. Victor has been commissioned to write a work for voice and violin entitled 'Breathe Them In', premiere at the New England Conservatory in 2023, performed by Eden MacAdam-Somer.

An innovative educator, Victor is on the faculty of the College of Performing Arts at the New School where she teaches interdisciplinary practices and Vocal Performance, at the ROC Nation School for Sports, Music and Entertainment at Long Island University and continues to give talks and clinics on Jazz, creative improvisation, Composition and more at institutions around the world. Victor is a member of the International Contemporary Ensemble, Chairs an Advisory Board for the Jazz Leaders Fellowship, a new initiative for the Brooklyn Conservatory of Music, and is an ex-officio Board Member of the IASJ/The International Association of Schools of Jazz.

"Ms. Victor is a singer with her own brand: She's theatrical and extreme without being campy. Expectations about a jazz vocalist's demeanor — that it can't be too aggressive, or that if it's biting it can't also be warm — don't mean a thing to her. And forget about continuity. Sometimes melody leads to rhythm, or an explosion or a

scream. Her affects are all scrambled. In that way, her playing sounds firmly planted in the age of digital media. When she does sing even or discernible pitches, her precision is remarkable. But even more striking is how conversational and direct it feels. She's essentially invented her own hybrid of song and spoken word, a scat style for today's avant-garde."

-Giovanni Russonello, The New York Times

*Read the entire article here:*

<https://www.nytimes.com/2018/09/28/arts/music/best-live-jazz-marquis-hill-blacktet-fay-victor-starebaby.html>

"If you have never seen her perform live, she is joy incarnate. She scats, she wails, coos, squalls, caresses, plays with words as if writing a play on stage, and does so with a twinkle in her eye. One can hear influences ranging from Nina Simone to Frank Zappa to Bill Dixon to Jimi Hendrix in her music.

-Richard Kamins, Step Tempest

"The whole legacy of Jazz is in her voice"

-Nicole Mitchell (noted composer and flute player), *The Wall Street Journal*

*"Accomplished vocal modernist Fay Victor manages to deconstruct the tradition of jazz song without pretension or tedium"*

-Time Out New York

*"Victor is at the vanguard of jazz singers..."*

-Signal to Noise

*"Post Captain Beefheart Jazz" -Kevin Whitehead*



## **MARCO CAPPELLI**

Born in Naples – Italy, MARCO CAPPELLI studied classical guitar at the *Conservatorio di S. Cecilia* in Rome. Supported by a scholarship provided by the Italian Government,



he studied with **Oscar Ghiglia** at the *Musik Akademie der Stadt* in BASEL – Switzerland, concluding his *Konzert-Diplom* with a recital featuring a remarkable performance of *Le Marteau Sans Maître* by Pierre Boulez and *Sonata op. 47* by Alberto Ginastera.

He has lead since the middle 90ies an extraordinary artistic path, becoming familiar with rigorous written music as well with free improvisation languages: nowadays Marco Cappelli works as contemporary music interpreter, as side musician for other artists' projects, as well as composer and band leader and with his original music.

The diversity of Marco's performances is due to a fascinating array of collaborations: **Anthony Coleman, Michel Godard, Butch Morris, Franco Piersanti, Jim Pugliese, Enrico Rava, Marc Ribot, Adam Rudolph, Elliott Sharp, Giovanni Sollima, Markus Stockhausen, Cristina Zavalloni, Raiz...** and many more.

He has toured intensively in South Korea, Japan, China, USA, Canada and Europe, being regularly guest – both as a soloist or in ensemble settings – in major classical and contemporary music series (*Teatro Massimo* in Palermo, *Associazione Scarlatti* in Napoli, *Ravenna Festival*, *Festival Traiettorie* in Parma, *Ente Teatro Lirico* in Cagliari, *Guggenheim Museum* in New York, *Italian Academy at Columbia University* in New York, *BAM Fisher Theater* in Brooklyn, *Salzburg Festival* in Austria, *Ruhr Triennale* and *Ludwigsburg Schlossfestspiele* in Germany...) as well in jazz and avant-garde music festivals (*Saalfelden Jazz Festival* in Austria, *Pomigliano Jazz Festival* in Italy, *Barnsdall Theatre e Watts Tower Jazz Festival* in Los Angeles , *Moma* in New York, *OutPut Festival* in Amsterdam, *Montreal Jazz Festival* in Canada, *Cité de la Musique* in Paris, *Belgrade Jazz Festival*, *Cerkno Jazz Festival* in Slovenia...).

Very active as soloist, Marco co-founded the acclaimed Italian contemporary music groups ENSEMBLE DISSONANZEN, and leads three band projects: MARCO CAPPELLI ACOUSTIC TRIO, ITALIAN SURF ACADEMY and IDR- ITALIAN DOC REMIX. As side musician, he is member of MARC RIBOT CAGED FUNK, ADAM RUDOLPH'S GO: ORGANIC ORCHESTRA and LCP ENSEMBLE.

Marco has developed a large discography, among which we remember two solo guitar cds : *Yun Mu*, for the for the Italian label TDS, and *EGP-Extreme Guitar Project: Music from Downtown New York* for the prestigious American label Mode Records. Mode Records also published two cds by *Ensemble Dissonanzen*, where Marco is involved in G. Petrassi's and H.W. Henze's chamber Music. In 2008 the Italian jazz label Itinera released the first cd of Marco's band *IDR – Italian Doc Remix*. In 2011, as memorial for the Twin Towers' attack, Mode Records released *In The Shadow of No Towers*: a dvd that Marco realized with his band *Syntax Error* in collaboration with comic artist **Art Spiegelman** and actor **John Turturro**, which has been presented in film festival such as *Toronto Jewish Film Festival* and *UK Jewish Film Festival* in London). More recently the same label released *Les Nuages en France* and *The American Dream* debut albums by, respectively, MARCO CAPPELLI ACOUSTIC TRIO and ITALIAN SURF ACADEMY. In 2013 the second Acoustic Trio cd, due to Marco's collaboration with writer **Maurizio De Giovanni** and titled *Le Stagioni del Commissario Ricciardi*, has been released by Tzadik, the prestigious **John Zorn's** label.

In 2012 Marco scored the film *Intervallo* by **Leonardo Di Costanzo**, which has been premiered at 69th *Venice International Film Festival* and has gained the prestigious price *David di Donatello*. He composes and plays live music for the New York based *Young Soon Kim Dance Company*, which after its successful South Korea tour (2012) performed at BAM Fisher Theater in Brooklyn (June 2014). In the Fall 2014, together with actor **Andrea Renzi**, he premiered the theater play *Sonata per il Commissario Ricciardi*, produced by *Teatro Garibaldi* in Palermo and presented at the prestigious *Napoli Teatro Festival 2015*, with live music by MARCO CAPPELLI ACOUSTIC TRIO. Later in 2015, Marco has been artist in residence at *The Stone*, the prestigious experimental and avant-garde New York venue directed by **John Zorn**.

Since 2004 Marco Cappelli made his home in Brooklyn, NY. At the side of his concert activity, Marco Cappelli teaches intensively: he is guitar professor at *Conservatorio "Vincenzo Bellini"* in Palermo and Associate Professor at *Columbia University Music Performance*

*Program* in New York. He has taught as assistant with Mrs. **Sharon Isbin** at *Aspen Summer School*, and has been “guest professor” at *Julliard School*, *Mannes College* and *New York University* in New York, at *Cal Poly University* in Los Angeles, at *Guadalajara University* and at *Ecole Sainte Trinité* in Haiti.

## **KEN FILIANO**



**Ken Filiano** (born 1952) is an American [jazz](#) and orchestral bassist<sup>[1][2]</sup> based in [Brooklyn, New York](#).<sup>[3]</sup>

Since the 1970s, Filiano has played or recorded with [Anthony Braxton](#), [Fred Ho](#), [Nels Cline](#), [Bill Dixon](#), [Fay Victor](#), and others.<sup>[4][5][6]</sup> Filiano is on

the teaching roster at the [New School](#) in New York.<sup>[7]</sup> He teaches master classes in bass and improvisation and has a private studio in Brooklyn.

## **Music career**

### **Early life and education**

Filiano was born in [Patchogue, New York](#). He began playing [trumpet](#) as a child and continued to play the instrument while attending [Syracuse University](#) and studying with Rudolf Nashan. Nearing the end of his undergraduate work, Filiano decided to switch to bass and study with V. Stewart Wheeler. He received a Bachelor of Music in Double Bass from Syracuse University in 1978.

Filiano did graduate work at the [University of Southern California](#) in the late 1980s before eventually receiving a Master of Music in [Double Bass](#) from [Rutgers University](#) in 1997. While at Rutgers, he studied with bassists Carolyn Davis, John Feeney, and [Larry Ridley](#), as well as with [Ted Dunbar](#), [Kenny Barron](#), [Ralph Bowen](#), and [Daniel Goode](#).

### **Performing and recording**

Filiano began his professional career in 1974, working across the [Northeastern United States](#) from his home base in [Syracuse, New York](#). From 1975-76 he was the principal bassist in the Syracuse University Orchestra.

As the decade began, Filiano lived in [Boston](#). From 1980-83 he was a member of the Search quartet, performing and giving master classes sponsored by the Performing Artist Association of New England. In 1983, Filiano relocated to [Los](#)

[Angeles, California](#). He began to work as a freelance bassist in classical recording studios and on the jazz scene. He formed a relationship with multi-instrumentalist [Vinny Golia](#), with whom he toured North America and Europe throughout the 1980s.

Filiano made his jazz album debut in 1985, appearing on recordings by Golia and Arni Cheatham. In the second half of the decade, he recorded with [Richard Grossman](#), [Steve Adams](#)[8] and [Kim Richmond](#). Filiano also performed in numerous classical concerts, both solo and in [chamber ensembles](#), in the Los Angeles area, including performances of "'[L'Histoire du Soldat](#)' and the [Dvorak Quintet](#), along with premieres of new works for [contrabass](#) by Yu-Chin Quo and John Kennedy.

The 90s were a fertile recording period for Filiano, who appeared on more than 50 albums with Golia,[9] Grossman, Adams, Tony Lujan, Anthony Coleman, Hafez Modirzadeh, Bill Perkins, [Joelle Leandre](#) and many others.

Filiano performed around North America, Europe, and Japan, including at the Bergamo Jazz Festival ([Italy](#)), the Du Maurier Atlantic Jazz Festival (Canada), the Tampere International Jazz Festival ([Finland](#)), the Texaco New York Jazz Festival, and at the [Blue Note](#) in [Fukuoka, Japan](#). He also performed classical and [tango](#) music, including touring [Germany](#) with the [Giora Feidman Ensemble](#), performing duo concerts for [cello](#) and contrabass, playing with the New York/Buenos Aires Connection at the [Hollywood Bowl](#), and premiering a solo bass work, 'Yauchzen', by composer [Kitty Brazelton](#).

As the 21st century began, Filiano increased his busy recording and touring schedule, appearing on more than 70 albums. In addition to his continuing relationships from the 90s, he added performances and recordings with Dom Minasi,[10] [Fred Hess](#), [Roswell Rudd](#), [Paul Smoker](#), Rodrigo Amado, Andrea Wolper, [Jason Kao Hwang](#),[11] Marco Cappelli, and many others. He continued to perform at many of the premier clubs and festivals around the world, including at the [Knitting Factory](#), the Bell Atlantic Jazz Festival (New York), [Merkin Concert Hall](#) (New York), the JVC Jazz Festival (New York), the Jazz ao Centro Festival ([Portugal](#)), the [Cape Verde International Jazz Festival](#), the [Vancouver International Jazz Festival](#), and others. He played with several tango ensembles. His classical work included performances with the [Manhattan Chamber Orchestra](#), the Princeton Chamber Orchestra, and the Sirius String Quartet.

Filiano has appeared on more than a dozen recordings since the start of the new decade,[12] including on trumpeter Bill Dixon's final recording, 'Envoi', and on albums with Anthony Braxton, [Connie Crothers](#), [Taylor Ho Bynum](#), [Nate Wooley](#) and [Anders Nilsson](#), among others. Filiano has performed at festivals and clubs[13][14] around the world, including in the United States, [Canada](#), [Slovenia](#), [Italy](#), [Germany](#), [France](#), and [Russia](#).



## **SATOSHI TAKEISHI**

Satoshi Takeishi, drummer, percussionist, and arranger is a native of Mito, Japan. While at Berklee College of Music in Boston, MA, he developed an interest in the music of South America and went to live in

Colombia following the invitation of a friend. He spent four years there and forged many musical and personal relationships. One of the projects he worked on while in Colombia was "Macumbia" with composer/arranger Francisco Zumaque in which traditional, jazz and classical music were combined. With this group he performed with the Bogota symphony orchestra to do a series of concerts honoring the music of the most popular composer in Colombia, Lucho Bermudes. In 1986 he returned to the U.S. in Miami where he began work as an arranger. In 1987 he produced "Morning Ride" for jazz flutist Nestor Torres on Polygram Records. His interest expanded to the rhythms and melodies of the middle east where he studied and performed with Armenian-American oud master Joe Zeytoonian. Since moving to New York in 1991 he has performed and recorded with many musicians such as Ray Barretto, Carlos "Patato" Valdes, Eliane Elias, Marc Johnson, Eddie Gomez, Randy Brecker, Dave Liebman, Anthony Braxton, Mark Murphy, Herbie Mann, Paul Winter Consort, Rabih Abu Khalil, Toshiko Akiyoshi Big Band, Erik Friedlander and Pablo Ziegler to name a few. He continues to explore multi-cultural, electronics and improvisational music with local musicians and composers in New York.