

**Claudio Ferrarini | Floraleda Sacchi**
Ave Maria Adagios**500 years in search of universal divinity**

With „Ave Maria Adagios“, Ozella Music is making a notable foray into the world of chamber music, harking back to a long tradition of mutual inspiration between the worlds of Classical Music and Jazz.

This is not to say, however, that „Ave Maria Adagios“ ever amounts to fully-fledged cross-over. For their third duo disc, following in the footsteps of the acclaimed „Suite en Duo“ on the renowned Decca imprint, Italian instrumentalists Floraleda Sacchi and Claudio Ferrarini have instead used one of the most fundamental prayers of Christian faith as a point of departure for a riveting journey through the centuries. Unerringly navigating through Baroque, Classical, Romantic and contemporary repertoire, the album binds together a wealth of both liturgical and devotional material under a single goal: „We were interested in the sense of elevation, devotion, meditation and prayer that every religion has found in music“, according to Sacchi.

This all-embracing approach is typical for Sacchi and Ferrarini, who have previously, either as part of their collaboration or as soloists, juxtaposed Indian Sitar-Guru Ravi Shankar with 18th century Harp-pioneer Krumpholtz and premiered works by Michael Nyman and Philip Glass. Thanks to the bipolar blend between performer and musicologist Sacchi and one of the busiest Flutists in the world (Ferrarini's discography encompasses a staggering 104 discs), it can come as no surprise that the result dauntlessly blends works by late Renaissance-composer Giulio Caccini, classical masters like Beethoven and Mozart as well as the controversial concepts of Fabrizio De André's „Buona Novella“-album from 1970.

One may wonder whether it makes sense for an instrumental duo to record an album dedicated to a prayer without being able to feature the actual text. Sacchi and Ferrarini, too, were hesitant for a while, but found the answer to their doubts in the emotional impact of Astor Piazzolla's version: „We understood how the loss of words strengthened the aim of this music and made it even more evident: To bring man closer to the divine.“ It is the universality of this aim, which bridges all divides – including those between the seemingly opposite worlds of Classical Music and Jazz.