

MAURIZIO RAVALICO - SOLO PERCUSSION

Fruit of a lifetime spent exploring the world through sounds, driven by an insatiable curiosity for percussion instruments across the world, but also by the endless musical possibilities offered by natural objects, man-made utilitarian artefacts, plants, empty spaces and disposed industrial fragments, Maurizio Ravalico's solo percussion act is a captivating show visually as much as musically.

Entirely acoustic, with no playback devices, loops or electronic manipulations, Maurizio's unique performance is a continuous unfolding of unearthly sounds, often generated by unexpected combinations of conventional instruments and found objects, both played using a mix of orthodox and extended techniques. Another character of Maurizio's solo compositions lays in its persistent denial of metric recurrence, making for a performance which recalls the aesthetics of both contemporary and improvised music, despite it being neither strictly composed nor at all improvised.

Though often evocative of both the natural and the industrial soundscape, Maurizio's music is never representational or descriptive, but is instead always concerned solely and explicitly on the inherent strength, meaningfulness and richness of the raw materials he employs in his performances.

Some footage from Maurizio's live performances:

<https://youtu.be/9lDucBvwajc>

<https://youtu.be/1PCySUoGKcQ>

<https://youtu.be/tHqzp5IA9Pk>

Maurizio talking about his album and his approach to percussion music:

<https://youtu.be/bthByULAT6Y>

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BIO NOTES

Maurizio Ravalico is a London based percussionist with a surprisingly varied career spanning over 30 years, during the course of which he has maintained a lively and constantly evolving interest in interbreeding musical expressions as diverse as funk, rock, 20th century composition, Hispano-American and Brazilian music, free-form improvisation, contemporary jazz and the so-called "experimental music" of post-war and beyond.

He studied Afro-Cuban percussion in La Havana, where he built his solid foundations as a conga player, and during the last ten years, following extensive experiences in improvisation, he has developed a very personal vocabulary in the original percussion set-up which is at the core of both his solo percussion act and of his contribution to some of his most recent cutting edge projects and collaborations, like the trio **Fium Shaarrk** and Tamar Osborn's **Collocutor**.

Maurizio has been based in London since 1991, and has toured and recorded, among others, with **Jamiroquai**, **Paul McCartney**, **James Taylor**, **Jesus Alemani**, **Snowboy**, **Alex Wilson**, **Dennis Rollins**, **Greg Osby**, **Paolo Achenza**, **Kaidi Tatham**, **Dego McFarland**, **Finn Peters**, **Dele Sosimi**, **John Edwards**, **Steve Beresford**, **Oren Marshall**, **Shabaka Hutchins**, **Andrea Parkins**, **Dele Sosimi** and the choreographers **Lea Anderson**, **Bill T. Jones**, **Maja García** and **Jane Turner**.

The second album of Maurizio Ravalico's trio **Fium Shaarrk**, "**We Are Astonishingly Lifelike**", was included in **Gilles Peterson's 50 Essential Jazz and beyond Records of 2017**, and was voted one of the **12 best albums of 2017 by BBC3 Late Junction**.

Collocutor is a modal jazz quintet with three albums under its belt, all of which have been received by unanimous acclaim from both the press and the public.

Maurizio solo percussion album "**Nobody's Husband, Nobody's Dad**" was released in November 2018 with the London based label **Funkiwala**.

POSSIBLE LOCATIONS (IN ADDITION TO CONVENTIONAL INDOOR VENUES)

Given the prominently acoustic and inherently intimate nature of Maurizio's solo music, the space plays an important part in both the visual and sonic delivery and enjoyment of the performance. The floor, and the sound reflection of the walls can be and are often used creatively whenever the environment is conducive. The choice of a particular space is therefore a welcome addition, and would contribute towards making a particular concert a unique and unrepeatable situation.

Open-air quarries, natural caves, amphitheatres (natural or artificial), multi-level parking lots, but also unorthodox indoor spaces, art galleries, recording studios' live rooms and apartments, are but some possible suggestions for choices which can augment both the uniqueness of the performance and the perception of a place hitherto unexplored, or presumably well known, by the local audience.

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youtube: [MaurizioRavalico](https://www.youtube.com/MaurizioRavalico)

full discography:

www.maurizioravalico.com/disco_own

www.maurizioravalico.com/disco_sessions

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TECHNICAL REQUIREMENTS / BACKLINE

Maurizio is a relatively carefree booking. Not only you will have to cover travel expenses for one single person, but his backline requirements also are very minimal, albeit slightly tricky.

Equipment to be provided by the promoter:

One metal surdo, 20" or 22", with a Remo Ambassador white coated head (or other brands, but same specifications). The surdo is to be played standing, so some form of support is necessary. Built-in legs are a standard, but other solutions can be discussed, as long as they support the instrument steadily and bringing the head to a height of approximately 85cm.

Brazilian surdos are not generally part of the list of backline companies' equipment, which could complicate things a bit. For this reason I am happy to discuss, and even suggest, possible alternative solutions in person.

One table, 100x60cm minimum, 80/85cm high.

A standard drum mat, or a rug (not too fluffy though) of 100x180cm minimum size.

Two foam acoustic panels, of the pyramidal type, 50x50cm. [Here are some examples](#) of different available types.

All the rest of Maurizio's personal musical equipment fits in a 25kg check-in luggage, which will have to be added to the flight ticket.