



Country of Origin:	Italy
Year of Release:	2018
Time:	50:34
Links:	Info

Track List:

Angeli Mutanti (5:50), *Alba* (4:44), *Johnny E Adele* (4:42), *Cosa Nascondono Le Nuvole* (4:23), *The Beat Goes On (Come La Canzone)* (3:19), *Tempo* (5:46), *A Dritta San Salvador* (4:39), *Una Sola Immagine* (4:41), *Io Sono Qui* (5:22), *La Pista E Il Miraggio* (7:05)

Every so often an album comes along which gives you instant thoughts and feelings of gratitude, satisfaction, happiness and blissful memories. Immediate transportation back to high-school, reliving that comfortable old green leather chair up in your parents attic, or perhaps feelings of cloudiness rapidly changing into open skies and inner peace. The same can be experienced whilst drinking a splendid cup of coffee, wine or whiskey; if the combination of scent, smell and aroma's is just the right amalgamation, it can stimulate your senses. Sometimes for me even to the occasion of experiencing the exciting memories and feelings of being back at the stone factory my dad worked at during the eighties. Miraculously *Angeli Mutanti* by Reale Accademia Di Musica invokes this effect on me.

The story of Reale Accademia Di Musica begins at the end of the 1960's when Pericle Sponzilli is asked to join **The Fholks**. During their three-year existence they tour in Italy and record a cover-single with the B-side written by Sponzilli. A few internal changes later an album is recorded in winter of 1971 and released to critical acclaim under the name *Reale Accademia Di Musica* in 1972. Shortly after its release Sponzilli leaves to India and although with new members completing the band, they cease to exist at the end of 1974.

Afterwards several albums using the name of Reale Accademia Di Musica have been released, but none ever had the original feel or musicality to it, let alone the full approval of its original players.

Decades pass until Sponzilli in 2014 receives an invitation to perform once again with some old friends in **P.I.S.** (Progressive Italian Supergroup). Sponzilli, still actively writing music, gets so much joy out of this short-lived adventure that he starts writing rock-music again with a progressive touch. A new Reale Accademia Di Musica is formed along the way, and come 2018 their official second album sees the light of day after a 46-year hiatus.

Right from the opening chords of the title track it's obvious what lies in store from this newly reformed group; 1970s-inspired melodic prog, based upon bluesy guitar-riffs laced with intricate keyboards. Sponzilli's voice is heartwarming, crystal clear and when singing in unison with the beautiful expressive vocals by Erika Savastani a perfect picture is painted. Supported by solid rhythm section Andy Bartolucci on drums and bassist Fabio Frascini one can hear lots of influences (some more obvious than others) ranging from progressive bands from the 1970s like **Barclay James Harvest**, **PFM** and **Nektar**, to 90's pop-rock like **All About Eve**. Production gives it a modern feel, with each member searching for the ultimate achievement of creating the perfectly balanced song.

Casa Nascondono Le Nuvole is the first of many highlights where the strength they behold with Erika on vocals is displayed. Reminiscent of early seventies Barclay James Harvest, its build on intensity and the Mellotron sounds gives it an authentic feel of some of the purest, moodiest prog I have heard in years. One can feel the emotions and drama, perfectly delivered by Erika. Even the MP3 files I received for the review gave me goosebumps; imagine listening to it on CD, which has an added bonus track, or even better on vinyl!

With *Tempo* they build up the pressure and really start to "cook". Written by keyboard player Fabio Liberatori, a long time companion to Sponzilli, we're greeted with the good old days of Italian prog. Twirling piano, synths and moog like PFM, shards of 90s' *Nuova Era*, and lots of scenic mood changes throughout.

Softly but surely the album embraces you and once the **Pink Floyd**-inspired *Io Sono Qui* comes into play, you're reliving mementos of pristine joy. The journey ends with a magical jazzy / blues-inspired instrumental. Touching guitar alternating with moving Moog- solos, all the while supported by a dynamic bass-line and mild subdued drumming, it's a

Journey's *Dream, After Dream* come true. The perfect ending to an outstanding album and the question whether this is a real incarnation of Reale Accademia Di Musica can be acknowledged full-heartedly.

So will this album be a benchmark in the future? Only time will tell and I'll let everyone be the judge of that. I enjoyed it tremendously, so for the meantime I'll just create my own memento for future reference in savouring a lovely bottle of equally qualified Barolo in the back of my garden enjoying the summer sun. Reading travel guides for Italy by the way, for I just realized that I haven't been there for about 46 years as well.

If you're a fan of beautifully arranged progressive rock in the finest 1970s era song-structured tradition possible like PFM, **Le Orme**, **Camel** and Barclay James Harvest, this is most certainly worth your while.

show video

Jan Buddenberg: 9.5

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