

# MARCO POMELLI

## RIVERLIKE



**RIVERLIKE** is Marco Pomelli's fourth album and his second project featuring exclusively his own compositions. Unlike his previous album, *Lineature* (2022), which consisted of ten short pieces forming a cohesive set, **RIVERLIKE** delves into more expansive and complex independent forms while still incorporating some extended techniques found in his earlier works, *Lineature* and *Bartók 1926*.

The album opens with the title track, divided into two parts. The first part features an ancient, forgotten melody from a Scottish island, accompanied by an evocative and 'eternal' sound, contrasting with the piano's natural tendency for its notes to fade.

The second part is a 'minimalist' development of this theme, reaching several climaxes before returning to the original melody with the e-bow sound gradually fading into silence: "The sound flows from silence like water gushing from

rocks, creating a continuous stream that leads to the vastness of the ocean".

Following this is **SKY DANCER RITUAL**, also split into two parts. The first part showcases an evolving form with virtuosic intensity, introduced by a new technique where a rapid four-note pattern is played with the right hand while the left hand presses and releases the corresponding strings in different ways, creating a percussive-melodic effect. The second part revisits this technique in a powerful, elevating finale. This piece was designed for live performance with a dancer representing the Dakini, a divine figure symbolizing the sacred feminine energy in Tibetan Buddhism, embodying change and the flow of energy towards enlightenment. The album continues with *Movements*, framed by two brief pieces: *Remains* and *Recall*. *Movements* consists of variations developed from simple chords Marco had noted down years ago, forming a large narrative from these rediscovered elements.

**RIVERLIKE** aspires to be a *Gesamtkunstwerk* (total work of art): Marco painted the album cover himself, aiming to visually capture the essence of the first two pieces.

Recorded at The Concert Hall of **The Royal Danish Academy of Music**

