



BARAN RECORDS

I have met Andreuccio back in summer of 2008 when I was on vacation in Savona, Italy. I was in one of the local small clubs or music-café, which name I unfortunately forgot to memorize. The background dance music was so loud and over-compressed there that you literally had to scream in order to get a decent conversation with someone.

So I went outside, where I have accidentally encountered Andreuccio. We started to chat a bit about the modern approaches to the music making today. Soon we had to conclude that perhaps it's the lack of soul or the lack of groove that makes the sound of dance music today so aggressive. Well, not always aggressive, but somewhat linear or, simply to say, boring. It turned out that both of us had common interests in music: Andreuccio was passionate about disco and I was exploring the forgotten italo-disco gems at that moment too. Although I was glad with such an acquaintance, I didn't have much time for a chat; it was quite late, so I had to say goodbye.

But when I was about to leave, Andreuccio mentioned that he was producing some music in the past, which may be of interest to me since it is that kind of style that I enjoyed at the moment. Moreover, he invited me to visit his place which was located not far from that café.

So I had to change my plans and a couple of minutes later I was listening to Andreuccio's music at his home. There he told me some stories from his past music experience, mainly from the post-italo disco era, from the end of the 80's and the beginning of 90's.

Working as a technician, he had contacts and access to the equipment in some studios where mainly italo-disco of that time was produced. Often on weekends, when the studios were free, he spent his time there in order to make some of the deepest and darkest electro sounding records I've ever heard. The production was not too far ahead of its time but nevertheless extraordinary. I would dare to say, it is in some frozen transitional state between disco and synth-pop electro. Plus he managed to make an uncommon use of the popular Roland TB-303 sequencer — instead of programming the bass-lines he often played on it just as on a usual synth keyboard. In that way some funny and kitschy acid melodies were produced. "Everyone at the time treated it as a japanese toy and I was no exception" — says Andreuccio. Not just being a usual music lover, listening to a lot of records and being inspired by various styles and genres, Andreuccio states, however, that he is not a musician. True, he has no classical musical education on one hand, but very strong technical and sound engineering experience on the other. Most of his works are built in a very intuitive way, one may say that there are a lot of predictable ways of the track's development, but an unconventional use of instruments and a specific approach to the sound make Andreuccio's music worth a listen.

So, instead of sightseeing, I spent the rest of my vacation mainly at his place, digging crates (yes, he has a quite vast musical collection), listening to music and drinking coffee at his home studio that he built over the years. Most of the music that we were listening to, was of his own. These were preferably old tapes and dub-plates. I asked him if he had any "official" releases, but to my surprise Andreuccio replied he didn't have any. But then I stumbled upon a small pack of one-sided 7" records on his attic, where the name Andreuccio Torelli was clearly stated. I asked about these. "Oh, this one is a strange story, I was about to start my own label those days, so I pressed about 50 copies for promotion but then I broke up with my girlfriend and had to move to another place and completely forgot about them. I had other significant problems at that time. I am quite surprised that there are still any left" — explains Andreuccio. The 7" had a name "This not is to game". Sung in wrong english (with poor grammar but nearly without accent, to be precise), the song narrates a story of lost and unrequited love, well, like most of love songs do. But the presentation of this feeling is made in so alienated and danceable manner that makes this proto-electro work to sound nearly sterile. Based upon cold bass-lines this track has a slight acid feel to it. Apparently, "This not is to game" should be understood as "don't play with my feelings" or maybe "don't play with my love". I was very excited about this track and I felt that it should be represented in some way. I didn't have to persuade Andreuccio a lot when I offered him to make a release of 7" record just to let the world know about his music. So I took some copies of "This not is to game" in order to master and re-press it and since there were two days left we started to look for another track for the B side. It turned out to be a significant problem not because there were other decent tracks for release but because there were lots of hidden tapes and surprises that we just couldn't manage to listen!

A few words about the B side. Whilst "This not is to game" was recorded somewhere around 1987, the date of production of the second track remains unknown. We have picked it up from the older works, apparently it was made in the mid 90's, in the era of the artist's creative and financial crisis. At that period it turned out harder to produce dance tracks in order to sell them, instead of writing own songs, Andreuccio was more concentrated on various collaborations, on working and enhancing the sound of other artists. But in the end he had to leave, because most of the studios, where he used to work, were closed. Besides, as Andreuccio says, "by the end of 90's I was just bored of making music."

The second track is given here for contrast, although I hope both sides of this record sound organic. The sound on B side is more clean, more cold, the development is linear but eventually one may hear the sudden presence of acoustic guitar. Again, the uncommon use of instruments makes this thing special.

I had to act very quickly, so when I got back in Germany I immediately pressed this tiny amount of 7" vinyls on my Baran Records. The sounding of this record was preserved as close as possible to the original. Of course it is not a 100% re-master but an attempt to blow some dust off from the old forgotten record archives. I hope that there are more works of Andreuccio to come, more treasures to be revealed and of course I will try not to lose contact and hope to visit him soon.

If you are a dj, musician or a producer please let the world know about Andreuccio's music by spinning this record at parties, home, radio-shows, etc. Or, perhaps, if you are interested in rediscovering and re-releasing it, then contact us at baranrecords@gmail.com.

Enjoy the music and don't forget to handle this record with care as it is very limited and going to be a rarity soon!