



www.FallingMountain.com
 radio@FallingMountain.com
 540/877-2505



Michael DeLalla

Soli

FM-1030, CD only
 Produced by Michael DeLalla

About this Title

A wonderful representation of Michael's unique approach to guitar compositions and arrangements, performed on his trademark steel-string, Classical, and 12-string guitars. Alongside his 8 original works are two arrangements of traditional Celtic pieces ("Shebeg & Shemore" and "The Wild Geese"), and an arrangement of Chick Corea's jazz ballad "Crystal Silence". So many of Michael's influences abound on Soli, from the Old-World polyrhythms of "Le Marchais du Malaucene" and "At Water's Edge" to the multi-metered joyousness of "Celebration", to the simple harmonic elegance of "Lauren Grace", to the virtuosity of "Infinite Loops: See Loops, Infinite" and "A Cricket for Senor Felipe". Soli takes you on a journey of musical emotions that is truly breath-taking.

About the Artist

Michael DeLalla has been a performing artist for almost 20 years, both as a soloist and ensemble player. Through most of the 80's he was the guitarist and principal composer with Ozymora, the seminal group described as "the cutting edge of New Acoustic Music" (National Public Radio). Since then he has been a mainstay with the Celtic trio The Unfortunate Rakes in addition to regular performances as a soloist. Michael's influences are many and diverse; his classical training is much in evidence, both in his guitar playing and his compositions while jazz and traditional world music interests are pervasive in his improvisations.

Discography

FM-1030	<i>Soli</i>	2000, CD only
FM-1014	<i>There is One Story and One Story Only</i>	1995, CD/tape
FM-1001	<i>And Then...Or Somewhat Later</i>	1991, CD/tape
	<i>with The Unfortunate Rakes</i>	
FM-1022	<i>The Strayaway Child</i>	1997, CD/tape
FM-1008	<i>Banish Misfortune</i>	1994, out of print

The Words of Others

“One of the very best acoustic guitarists in the world... DeLalla's greatest talent may be in transcending traditional stylings...[he] wastes no energy in extended improvisation and retains a melodic focus...music of the most exquisite order.”
 - All Music Guide

“DeLalla's solo acoustic rendition of Chick Corea's "Crystal Silence" whispers volumes not only about this talented guitarist's interpretation and transcription skills, but also about his refined touch on the fretboard”
 - Minor 7th

Michael DeLalla

Soli

FM-1030, CD only, Total Time 51:20

For interviews or other artist relations, please visit the artist page at our website, www.FallingMountain.com, for email links and contact info.

To the DJs: These program notes are designed to make it easier to quickly navigate the track information on this CD. We at Falling Mountain Music appreciate you taking the time to review new material and add it to your library, and we hope you enjoy the music.

PROGRAM NOTES

1. 1. Le Marchais du Malaucene (4:38)

Malaucene is a tiny village in Provence, where I spent some time one summer with Maria and the girls. Every Wednesday, the town holds Market Day--stalls filled with local produce, household items, toys, clothing. When I first entered the market area, I was bombarded with smells and colors and sound--and a buzz of energy that I never quite feel at the local supermarket.

2. Lauren Grace (5:03)

When I recorded my first solo album, my first daughter Emily had just been born; consequently, she had "Song for Emily" appear pretty early in her life. Lauren has had to wait a bit--she's now eleven. For me, this piece evokes Lauren pursuing her favorite pastime--horseback riding.

3. Infinite Loops: See Loops, Infinite (4:54)

I came across this definition in a hacker's dictionary...The piece is dedicated to guitarist Kami Rowan, my longtime friend and workshop colleague. We would use fragments of what became this piece in our improvisation classes.

4. Crystal Silence (5:53)

I always wanted to record this gem by Chick Corea. I tried to maintain some of the pianistic qualities of the piece by painting some of the frets black...

5. Celebration (5:09)

A piece from years ago, reworked for solo with some vocalizing. In a life blessed with so many celebratory moments, I honestly don't recall the occasion, though it sounds like a good time was had by all.

6. Shebeg and Shemore (5:15) - trad. Celtic

One of the most beautiful melodies ever written, the title translates as "The Big Hill and The Little Hill", in reference to a mythical(?) battle between rival factions of faeries. I first recorded this piece with The Unfortunate Rakes on "Banish Misfortune", but it appears often on my solo concerts as well.

7. Catnapping (3:01)

I think this was one of my first compositions, certainly my maiden voyage into the seas of altered tunings. It never seemed to fit with previous recordings; it never seemed out of place for a minute on this one.

8. At Water's Edge (5:38)

I originally wrote this piece as part of a collaboration with choreographer Erica Helm, with whom I have been lucky enough to work on several dance/music projects.

9. Piece for Steel Drum (if I Played Steel Drum) (3:03)

Warning: the guitarist is a professional, with professional paper clips. Do not try this at home.

10. The Wild Geese (4:53) - trad. Celtic

"Na geanna fiadhna" they say in Irish. After their defeat at the siege of Limerick in 1691, the Irish were forced to sign a treaty that stated that they would either leave the country or join the British army. This was in the fall, as the wild geese migrated to France, their plaintive song reminding the defeated of their own plight.

11. A Cricket for Señor Felipe (3:53)

I wrote this piece for the 12-string after trying to hunt down a very noisy cricket during a recording session. I was getting irritated enough to fantasize about feeding it to Felipe, my daughter's tree frog. Alas, I put it outside: no insects were harmed in the making of this recording.