

Gabriele Saro  
Sensations



Some words just have meanings. Other words are much stronger. They have sensations. Violinist and composer **Gabriele Saro** has just released a fifteen-track album that happens to be called **Sensations**. The songs are contemporary light ensemble with the strong influence of classical elements. The entire album has an old world texture as if it was written in the early 20<sup>th</sup> century at a time when the *generazione dell'ottanta* (generation of 1880) had sway over Italian music. Saro's music of course, has a beauty and charm all of its own. Most songs offer up a trio of instruments, violin, cello, and piano. On *Sensations*, Saro uses many emotions to create many moods and he does it quite successfully. Please note since the original titles are in Italian something may be gained in the translation.

**Morrow** opens the album with a sweeping piano tune that speaks of a hopeful new day. It put me in mind of an old song called *I'll Be Seeing You* written by Irving Kahal and Sammy Fain during WWII. *Morrow* is a sentimental, maudlin tune that gets better with every listen.

Saro gives us more than a little magic in the tune **Enchantment**. It is flowing refrain of elegance and grace made so by the piano, which suggests it is a sunny afternoon in the garden, and tea will be served at four. There is just enough violin to accent the sweet fragrant greenery all around and the warmth of the day. One of my favorites on *Sensations* is a tune called **Contrasts**. It certainly lives up to its name as a complicated, melodic song, which has passages of darkness and light. The piano is moody, emotional, and slightly bitter. Saro's violin is soft, dulcet, caring. The composer offers a song of balance that can manipulate your feelings.

Returning to a more solemn tone, the song **Accord** sounded a bit thoughtful and austere. One would think this stands for a simple agreement, but I don't think so. It is more like surrender or submission made so by strong violin lead. There are some overtones of sadness throughout the piece. *Accord* segues into the next tune called **Torments**, which is serious and dark. This is an angry soul. This is a tortured soul that has been broken and left to suffer. These two songs do not make a mashup, but complement each other and offer continuity for the recording. Things go from bad to worse.

You look at the old black & white photographs, you read the same books over and over, and you hear that timeworn tune. **Nostalgia** is a contemplative piano offering a strong inflow of violin. It quickly became another favorite. Yes, the entire theme is regretful, but it also hold promise. There are some strong old world elements in this song and there is no doubt about the innate sadness suggested by the melody. I think that this song captured the entire mood of the album.

With an incredibly strong heartbeat, the final cut **Serenity** is a celebration, an achievement of deeds completed, dragons slain, and hearts won. It is the anthem for all the little battles that

turned into lifetimes earned by daily struggle and fortitude. *Allora*, Saro's melody is sometimes exhilarating and sometimes reverent, but the result is a victory for the soul.

Joining violinist Gabriele on violin is pianist **Andrea Del Piccolo** and cellist **Francesco Pinosa** whose talents blended so well together. I thoroughly enjoyed Gabriele Saro's entire album. It was old timey with modern expressions and with just enough classical elements to bind it all together. – R J Lannan, Artisan Music Reviews