

RANESTRANE

Reviews

English:

Shining Review from Dutch Progressive Rock Page **<http://www.dprp.net/reviews/201156.php#ranestrane>**

Listening to music and watching movies, you can't ask for much more as a pastime... Incorporate the two together and you have a bit of a double whammy especially when one has been designed as an addition to enhance the interaction.

Ok I have just been blown away by the power of the new RanestRane double CD set Shining which is in essence a cineconcerto for one of the most recognised movies of Kubrick's film career. Although this approach is not unique, their last album tackled Herzog's Nosferatu, (something that I need to purchase having listened to this). It is an approach that the likes of Goblin, Tangerine Dream, Nichelodeon and Faust have used in the past, although RanestRane's approach is more melodic and accessible.

The subject matter of The Shining is well known and the band captures the innocence, isolation, violence and the sliding, spiralling madness to perfection especially on the pivotal realisation moment of 237.

Just looking at the presentation of the album Shining you can tell that the ethos of the band is attention to detail. The production and sound is impeccable with the contributing band members Riccardo Romano (keyboards, Harmonium, moog, programming), Daniele Pomo (voice, vocals, drums, percussions, trumpet and additional programming), Maurizio Meo (bass, electric double bass) and Massimo Pomo (electric guitars, acoustic guitars and classical guitars) being resolute.

Daniele Pomo's rich vocal approach is Hogarth-esque, expressive with the band creating some vague Marillion tones throughout. Their musical approach is not the usual background affair, more fourth dimensional as they manipulate their varying approaches as the moods and pace change. In doing so the presentation becomes exciting, an impeccable, powerful, dynamic and tension inducing progressive rock soundtrack that soared as it worked its way through each scene succinctly capturing the moment and atmosphere perfectly. Each individual track marks each scene with importance from the opening sequence of the family driving up to the Overlook to the final scenes of Nicholson sitting there frozen to death having become a victim of himself. Lyrically too the band cleverly manipulate metaphors to really heighten the emotion of the piece, rhetorical figures of speech that just work on so many different levels. When the album is played as a stand alone identity, the atmospherics still work, even though it's all in Italian but in saying that the ultimate way to play this is together as one.

Having been in the fortunate position of being able to both watch the movie via a projector and listen to the album being played through a hi-fi system at the same time really enhanced the whole experience ten fold. This really is the way to participate with this extravaganza. Even having to stop the movie to change the disc wasn't distracting.

The original brief electronic score that accompanies Kubrick's movie including a major theme based on Beriloz' interpretation of Dies Irae has been eloquently bettered by RanestRane's creation. This really is Italian symphonic rock at its best.

Nosferatu Review from Sea of Tranquillity **<http://www.seaoftranquility.org/reviews.php?op=showcontent&id=7969>**

Given the dark nature of the original film one expected pretty harrowing and dark music, and at times it is, although I could have used a little more darkness. There are also tranquil and delicate moments, often provided by piano, guitar and smooth sounding vocals. There is melancholy here that fits well with the subject matter. You will also find more upbeat passages that serve to balance out the more morose parts.

The disc is filled with interesting soundscapes and the music is well played and executed, with very good musicianship by all band members. Pomo's vocals are in Italian and he has a good command of his voice which is quite pleasing on the ears. With a project such as this one, it would have been more rewarding had I been able to understand the words, as this is such an integral part of a venture like this. Throughout the disc there are spoken word segments to propel the story along. That being said, there are many nice melodies to be found, and the keyboard work by Romano is very good as well as some well placed guitar solos by Massimo Pomo. The percussion and drum work is also well executed, I especially like Pomo's tone. There are a total of twenty-eight songs spread over both discs and in true rock opera fashion the songs flow together nicely giving the disc a cohesiveness as a whole.

Highlights of disc 1 include the enchanting "Il sogno di Lucy" complete with entrancing sound effects, wistful synths and impassioned vocals, conveying a dreamy effect only to be broken by a piercing scream and the majestic prog of "La locanda nel villaggio degli zingari" with its moving melody and soaring vocals. The tranquil "La montagna" boasts lovely piano and voice as the darkness slowly creeps in, creating a veneer of foreboding that effectively gets the point across. The sweeping prog of "Che giorno maledetto" with its emotional lead guitar is probably my personal favourite.

Perhaps a little less dark, disc 2 offers more of the same, not venturing very far from the musical themes developed in the first CD, but nonetheless still nice to listen to. Personal favorites include the heavily orchestrated "La nave" with soaring backing vocals and nice guitar parts and the lush sounding "Ritorna", a pure symphonic delight. Also check out the superb drumming in "La morte di Mina", and the dramatic build up of synths and guitar in "Il ritrovamento". The continuing theme in "Via da Wismar" bears a slight resemblance to Everon, especially in the way the orchestration builds up the piece.

This album was a real grower for me as it did not come immediately. This is an intricate piece of music with an underlying subtle beauty that took a while for me to realize. Recommended for symphonic progressive rock fans everywhere and of course those who appreciate a good rock opera.

From Progarchives

<http://www.progarchives.com/artist.asp?id=3765>

Shining Review by andrea Prog Reviewer

(...) "I'm an engine rediscovering the limits... I'm rediscovering the effort, and the bruises...". The lyrics depict a damned diary of insanity, a mind that gives in under the weight of the snow, drinking the waters of oblivion... The melodic sung parts alternate with evocative instrumental passages and some excerpts from the dialogues of the film with a very good result. The music is more aggressive than in the band's debut work and sometimes tension hangs over you like a cloud full of black rain, pregnant, ready to burst. But in other moments the music becomes soft and sweet and mellow, following you down into a deeper sleep where thought ceases and the faces that come in dreams go unremembered... "You'll savor the waters of oblivion! / Hedges and corridors, bright red all around...".

Well, I like very much both the novel and the film. In my opinion the musical and lyrical interpretation of RanestRane is quite good as well... The packaging is excellent too and the art cover reproduces a painting by Zdzislaw Beksinski that perfectly fits the mood of this work.

Nosferatu Review by Finnforest Special Collaborator Honorary Collaborator/RPI Specialist

(...) The music can be described as a melodic-symphonic progressive rock with clear influence of 90s neo-prog, particularly Marillion. But certainly fans of popular groups like Willowglass, Pendragon and Arena et al are going to wish to hear RanestRane. My first impression of the band was that they reminded me a bit of Brave-era Marillion in their blend of keyboard textures and soaring electric guitar leads, in the pacing of the tracks and the drumming style, even in the "feel" of the vocals. The album is often vocal oriented although there are some instrumental sections. The story is punctuated by the inclusion of dialogue clips (narration) which were effective in setting mood without being so frequent as to destroy the musical flow. The musicians are highly proficient and have really done a stellar job arranging and performing what must have been a fairly complicated process, almost soundtrack work. It must be pointed out however that the music here does not exist as soundtrack but is completely engaging as a recording.

Musically things move from one mostly gentle soundscape to the next with a fairly languid pace. Lovely piano playing which sometimes lulls you to a dreamy state, pleasing vocals, hypnotic beats and orchestrations. Guitarist Massimo Pomo has the classic lazy Gilmour/Rothery/Barrett feel of holding long, peaceful, sunset filled notes on the one hand, while using a clean jangly strum or minimalist patterns on the other. Whatever they need to set the mood appears at the ready, from those guitars to Riccardo Romano's

piano or Matteo Gennari on bass. Singer Daniele Pomo does not sound like Hogarth exactly, but purely speculating, I bet he's a fan. He carries the duties of this long album with the emotional "control of ceremonies" that Hogarth has over an album like Brave. He is comfortable with every musical scene, always hitting the right amount of involvement and never overplaying the music. I believe some may complain that the music never breaks free from a kind of professional reserve but they likely started typing too soon. This album lingers and sinks its teeth into your neck slowly, teasing you first with a few restless nights of unsettled sleep. Even without watching the film that inspires it, or understanding the language, I feel at the end exactly as I should. Like I've been spun a fine tale! But the caveat is that this is not an instant adrenalin payoff but music for those who love to kick back patiently and let a narcotic breeze of progressive rock smooth you out. It's a successful and very enjoyable project.

Interesting that for a project one is expecting to be "dark" there isn't much darkness or fright to the sound. There is some desolation and melancholy but even this comes off as beautiful while much of the rest of the music struck me as being quite uplifting. There is no darkness here of the Jacula/Antonius Rex variety which is what pops into my head when I think about dark or horror-based prog. Then again I'm not exactly familiar with the story of Nosferatu, perhaps overt shock and darkness are not what this horror story requires. Perhaps this story is more about unease and sadness than about fright. I'll give them the benefit of the doubt on that one, but the point is not to expect any shock-prog from the music if that's your thing. On the other hand they are masterful at creating a coldly unsettled vibe in "Alla ricerca del Conte" which is almost a new age-psych infused instrumental and certainly conjures images like the album cover. There are moments where visuals are conjured of walking a frozen field at night with rolling fog and ethereal moonlight peering down. An anxious walk with dread in the palms of your hands. But the music always returns to something uplifting to me. The climactic "Il ritrovamento" is glorious!

The two-disk set is packaged in a standard single jewel case with gorgeous cover art and a lyric booklet (in Italian.) If you are a fan of beautiful music with a somewhat distant, moody feel and relaxed pace, RanestRane is for you.

Nosferatu Review from Progvisions

http://progvisions.nl/reviews_uk/ran_nos_uk.htm

First of all I must make the remark that I'm happy that the band decided to sing in their own language and has chosen the Italian soundtrack. This gives the music a better atmosphere.

I won't review this album track by track but instead will try to describe the atmosphere of the music. Daniele Pomo brings the lyrics with a lot of passion. He plays an important role in this rock-opera. The music is typical Italian, you can feel the passion and emotion. I love the use of the excerpts of the original soundtrack (Italian version) of the movie. It is completely integrated into the music ... well done. You can hear a lot of delicate vocal lines, tasteful guitar and keyboard parts on this album. The music has often a mellow character and you can find wonderful melodies on this album. (...)

"Nosferatu Il Vampiro" is a very strong album. Not only an album for cinema lovers but also for the lovers of Italian progressive rock. You can find some wonderful melodies on this album. The used fragments of the original soundtrack are fully integrated into the music. This album frequently resides in my CD player. The album grows every spin. This year the band released their second rock-opera. A tribute to Stanley Kubrick's masterpiece "The Shining" (1980), a film with leads for Jack Nicholson and Shelley Duvall. So maybe RanestRane's story on progVisions will be continued. The high quality of their debut album "Nosferatu Il Vampiro" has surprised me!

German

Nosferatu Review From Progressive Newsletter no. 67

Stil: Sinfonischer Progressive Rock / Sinfonic Rock

RanestRane – Nosferatu il vampiro


(50:38 + 46:41, Privatpressung, 2009)



Mit Goblin hat man Italien ein geradezu übermächtiges Vorbild, was die Vertonung von Horror Soundtracks betrifft. RanestrRane wagen sich nun ins gleiche Terrain vor. Sie haben den Horror Klassiker „Nosferatu“, in der Version von Werner Herzog mit Klaus Kinski in einer sei-

ner grandiosen schauspielerischen Leistungen, neu vertont. Begleitet von Ausschnitten der italienischen Synchronisation, wird hier in bester sinfonischer Italo Prog / Rock Tradition mit südländischer Melancholie, die traurige Geschichte des Blutsaugers neu erzählt.

RanestRane setzen dabei vor allem auf die sinfonische Kraft und einen etwas traurigen Unterton, verzichten dabei aber leider auf markerschütternde, bedrohliche Töne, womit dieser neu gestaltete Soundtrack zwar musikalisch überzeugt, aber doch in letzter Konsequenz nicht ganz zu den gruseligen Momenten des Originals passt. Vergleicht man den Ansatz z.B. mit der vor einigen Jahren veröffentlichten Rock Oper „Dracula“ von P.F.M., so sind dort wesentlich mehr Dramatik und der der Thematik angepasste Spannungsmomente zu finden. Das soll nun nicht heißen, dass „Nosferatu il vampiro“ ein Album voll fröhlicher Momente ist, nur fehlt es an echter fassbarer Bedrohung, Gänsehaut erzeugenden Momenten.

Zwar gibt es aufgrund der umfangreichen Laufzeit des Albums und ohne die Begleitung des Originalfilms auch einige Längen zu überstehen. Doch die Musik für sich alleine betrachtet ist eine gute Mischung aus sinfonischem Progressive Rock und Rockmusik italienischer Prägung mit Tiefgang. RanestRane spielen gekonnt auf der Klaviatur der Emotionen, haben diese typische schleichende Dynamik und den schmachtenden Pathos, den in dieser Art einfach nur Bands aus Italien mit wirklicher Überzeugung und ohne Peinlichkeiten beherrschen. KS (KS 10) 

Dutch

Nosferatu review from Progwereld

<http://www.progwereld.org/cms/recensies/album/ranestrane---nosferatu-il-vampiro/>

En dat is ook het geval bij deze fraaie uitvoering. Het dubbelalbum trekt zich als een hoorspel aan je voorbij. Bij mij kwamen ook weer de vervlogen tijden van radiohoorspelen voorbij. Deze groep is het uitstekend gelukt om een combinatie te brengen van mooie en afwisselende muziek en verhalende teksten (uiteraard in het Italiaans). Hierbij ontstaan de beelden vanzelf. Beluister dit dubbelalbum (speelduur krap 100 minuten) dan ook bij voorkeur met hoofdtelefoon en liggend op je bank. Op beide cd's gaan alle nummers als een doorlopend verhaal in elkaar over. Je wordt alleen een pauze gegund bij de overgang naar cd 2.

Wat valt er verder over de muziek te zeggen? Meer dan deze recensie toestaat. Schijf één, genaamd AttoPrimo, gaat erg stemmig van start met geruis van de wind en onheilspellende geluiden in het instrumentale Il Sogno Di Lucy. Galmend gitaarspel en dromerige toetsen creëren een horrorachtige sfeer die wordt vervolmaakt door een kille schreeuw en een conversatie in het Italiaans. Het nummer vloeit over in het mooi door Daniele Pomo gezongen Lucy. Deze Pomo kan worden bestempeld als de progressieve evenknie van **Eros Ramazotti**.

(...) Het tweede schijfje, AttaSecondo, opent met La Nave wonderschoon met mooie toetsen en woordeloze zang. Na een kort vertellend stuk volgt een stevig stuk progressieve rock. De goede zang van Pomo komt hier tot volle openbaring met hoog en zuiver gezongen passages. Het nummer gaat naadloos over in het al net zo mooie Che Succede met van echo voorziene gitaarklanken die de sfeer van dit nummer in hoofdzaak bepalen. Pomo laat je nu horen wat een bereik hij in het 'laag' heeft. Ik vind dit een erg mooi nummer. Het rustige Ritorno doet met zijn pianospel weer erg klassiek aan. Orkestrale klanken worden afgewisseld met een conversatie. Ondanks de drie minuten speelduur van dit stuk heeft het een grote emotionele lading. Het leggen van deze emotionele ladingen vind ik overigens de kracht van dit dubbelalbum.

Vermeldenswaardig zijn nog La Morte Di Mina en L'ultimo Incontro. De eerste heeft een hoog dramatisch gehalte met een fraaie en spannende opbouw naar het opvolgende L'ultimo Incontro. Deze laatste heeft ook een rustige opbouw met wederom sterke zang. Het nummer werkt zich naar een supersymfonische climax. Sluit bij deze nummers je ogen en waan je in Transsylvanië!

Het volstrekt onbekende RanestRane heeft mij met "Nosferatu Il Vampiro" positief verrast. Liefhebbers van hoorspelen, Italiaanstalige teksten en rustige en mooie symfonische muziek doen er verstandig aan dit album te beluisteren en te bekijken. Want dit alles is te bewonderen op de **MySpace-website** van de groep.