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1997: *Orchestral Illusions*  
No. 0630-17693-2

1997: *Orchestral Illusions*, Japanese version  
No. wpcs-5754



1997: *Orchestral Classics for Two Guitars*  
No. 0630-18915-2  
(UK, US & Canada version of “Orchestral Illusions”)



1999: *Baroque Illusions*  
No. 3984-25326-2

1999: *Baroque Illusions*, Japanese version  
No. wpcs-10236

Please note that on the Progetto Avanti Internet site there is a lot of additional information\*, plus the possibilities to download:

- *Printing quality photographs* (350 DPI)
- *Printing quality Progetto Avanti logos* (EPS – vector format)
- *Sound samples* (Real Audio)
- *Video sample* (AVI)
- *This CV* (PDF)

\* There is also additional background information in the booklet to the international version of the CD “Orchestral Illusions”.



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## the project

We have a project that expands the repertoire and techniques of an instrument beyond its conventional limits. We believe this to be a project that is looking forward, into the future. We call it Progetto Avanti.

We transcribe complete orchestra works by the great masters and perform them on two guitars. The spontaneous reaction to this is to say it's impossible. Most people do. Then they go see us perform.

"They came up with something completely new, something unique in the music history. And the experiment gave an astonishing, brilliant result."

Holger Wigertz  
Chairman of the Swedish Chamber Music  
Organization's National Association

Because the concept offers the joy of recognition at the same time as it stimulates the human need for novelties and adventure.

A balance between these two extremes always attracts a lot of listeners. They come with different tastes, expectations and prejudices, but it doesn't matter. They come.

And that is of crucial importance for the project's final act. The applause. A few laughs. A contact making us go for it, taking chances, having fun.

Over the years we have learned to use this feedback as a springboard towards a state of mind where we no longer care about right or wrong, musical analysis or technical difficulties. We just care about music.

And in our struggle to try to do the unfeasible, all of us become participants in the creation of something that for a moment or two lives its own life. Some people call it magic, some call it art.

We call it Progetto Avanti.



[www.progettoavanti.com](http://www.progettoavanti.com)

"It was a wonderful and captivating concert that must be considered to belong to the higher division in terms of dazzling guitar playing and virtuosity. Their phrasing was impressive and created a multitude of feelings and nerve.

The bold staking must be regarded as being very successful and a completely new and captivating concert sound was created."

*Östgöta Correspondenten – Feb. '92*

"The two guitarists arrange the pieces themselves in a masterly way, and perform them with great professionalism and artistic skill. They always bring new sound surprises. They transform their guitars sometimes into ethereal harps, sometimes into aggressive percussion.

I regard the special appearance by Progetto Avanti to be one of the most successful and fruitful chamber music events this year."

*Smålandsposten – Oct. '94*

"...surprises and many exciting, indeed exciting moments. ...an experience I shan't forget easily, if ever.

*Skövde Nyheter – June '91*

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## the debuts

During the world exhibition EXPO '92 in Seville the Swedish theme was *Light of Inspiration*. The Swedish Ministry for Foreign Affairs thought our concept symbolised that theme very well, and we were asked to give a concert at the Swedish Pavilion in September 1992.

"In Seville we will present the best that Sweden has to offer in a wide range of areas—music, theatre, art and research of world class."

King Carl XVI Gustav of Sweden

And so we made our international debut as formal Swedish representatives. A great honour, even greater considering what the Swedish King stated about our country's participation in Seville.

In spite of the competition from an average of some 300 cultural events a day, the two main newspapers sent their head critics to our concert (see page 9) and the Swedish Pavilion got so crowded people had to turn at the door. A proof – if any – of Progetto Avanti's great power of attraction.

Another important concert was of course our Swedish debut a good year before, in the summer of '91. For six months we had put a lot of effort into a dream, and we

were at last to find out if it was substantial enough.

How it went? Well, the debut review and 500 professional performances over the next 5 years speak for themselves...

And it is not only the concert producers and the audience that have appreciated Progetto Avanti. Listed above are some institutions that have found our work important for Swedish Cultural Life.



"An almost unsurpassed magic at the top of the line in music making.

The guitar playing of Progetto Avanti really has got everything. There is harmony between technique and feeling. The timeless music and the stylish playing create a dimension of the most beautiful atmospheres that can be experienced."

*Ludvika Tidning – Sept. '93*

"The opening Vivaldi was ingenious. Happy, marvellous music, performed in a completely fantastic way."

*Norrbottenskuriren – June '93*

"...I was attracted by the delightful lustre that was caressed out in 'Vocalise'..."

*Norra Västerbotten – Aug. '94*

"Death contemplating guitar playing – with the help of brilliant technique, good musicianship and sometimes very unconventional solutions to say the least, they succeeded not only with executing the piece on their guitars but also with such musical expression that all objections against the idea of transcription faded."

*Hallandsposten – Jan. '92*

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## the debut album

When the Warner Music Group wanted to get into the classical market in the beginning of the nineties, they simply bought the labels *Erato*, *Finlandia*, *Nonesuch* & *Teldec Records* and formed *Warner Classics International*. When we signed with them in 1996, we were the first Swedish solo artists as well as the first international guitarists that signed with any of these recording divisions under the Warner Classics leadership. To our good knowledge, we are still the only ones in both categories. Naturally, our “home label” became the Scandinavian recording division Warner/Finlandia Records.

“Their way of playing leads to new approaches; a greater clearness and lightness than that of the orchestra machinery, the exciting intertwining of voices and melodic events is more often put in a clearer light. They don't make it easy for themselves, but the result is exquisitely well sounding and I dare to admit that never before have I experienced something this fascinating and engaging. To hear Mozart chiselled out this way brought new perspectives on the immortal piece.”

*Gefle Dagblad* – Nov. '93

“This Grieg piece was performed with a beautiful sound, perfect playing together and a rich articulation. They managed to create an almost orchestral mood by using expressive effects and large dynamic contrasts.”

*Smålandsposten* – Oct. '94

“...not only technically impressive but also an indescribably beautiful experience.”

*Smålands Dagblad* – June '92

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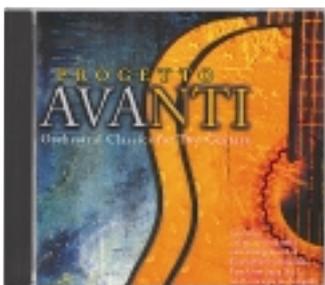
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Record no. 0630-17693-2 (International version)  
Record no. wpcs-5754 (Japanese version)

### Orchestral Illusions

This debut CD was released in some 32 countries in 1997 as a *Warner First International Priority Release*—a status very rarely granted to debut artists. It became a great success, and was the best-seller of all the Warner/Finlandia releases of 1997. In English speaking countries, a different cover and title was used:



Record no. 0630-18915-2 (UK, USA, Canada version)

### Orchestral Classics on Two Guitars

Both versions contains the works below—transcribed, performed, recorded & produced by Progetto Avanti:

- *J. Rodrigo*: Concierto de Aranjuez
- *E. Grieg*: Peer Gynt Suite No.1
- *A. Vivaldi*: Concerto in Re maggiore
- *W. A. Mozart*: Eine kleine Nachtmusik

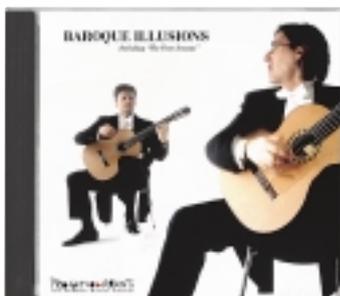
To make everything so much more confusing, the first one (international cover) is now to be withdrawn, and the “UK” version is the only one to be sold. With the UK record number, but with the catalogue title “Orchestral Illusions”...



## the second album

### CD No. 2 – Baroque Illusions

Another Warner First International Priority Release was released in the end of 1999. It's a sequel to the first one and



Record no. 3984-25326-2 (International version)

Record no. WPCS-10236  
(Japanese version)

its Orchestral Illusions concept to establish this series to the audience. This time with baroque music only (well, almost...):

- *A. Vivaldi*: The Four Seasons (complete)
- *J. Pachelbel*: Canon & Gigue
- *J. S. Bach*: The Double Violin Concerto
- *A. Templeton*: Bach Goes To Town

### Future plans – another series

Next on our recording list is another series including two double albums. Unfortunately, we can't at the moment reveal its content, but it will be released during 2001–2004.

We are also involved in a very exciting project with a contemporary Swedish composer, where we will play some really weird guitars, but the realization of this project may take long time – it's very expensive, and still lacks total funding.

### Record producing

We believe the actual record producing, editing and mastering sessions etc., is part of the musician's creative work as well as performing live, and are very happy our record company has



Progetto Avanti Recording Studio

granted us the right to take care of all this ourselves. We recorded the first one in a church and the second one in our office(!), but now we have bought an old Swedish countryside house which we have turned into a studio for future recordings.



"Already in the beginning the concert shaped into an 'aha-experience.' The guitarists have done a tremendous arranging achievement.

From what I could understand, not one essential detail has been left out. The musical flow was even and clear, like the pieces were not meant for anything else than the two string instruments.

...all this because of the performers boldness and extraordinary skills as instrumentalists. Progetto Avanti has no doubt created a musical niche with a vigorous content."

Norra Västerbotten – Aug. '94

"The two guitarists showed themselves to be able to perform like a full chamber music ensemble and to create a fullness in the sound that quite clearly raises the status of the instrument.

It sounds like delicate chamber music with an orchestral fullness that is amazing."

Bohuslänningen – July '92

"Dazzling virtuosity with wonderful musicality..."

Jönköpingsposten – June '92

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## the artists

by now it should be quite clear that we don't consider our persons or curricula vitae to be as important as the "Progetto Avanti" itself. Still, to avoid being taken for "Señor Progetto and Señor Avanti"—which repeatedly happened during a South American tour back in 1993—here we go:



Håkan Frennesson

Max Gossell

### Håkan Frennesson

(Born 1960—right CD channel)

Master's Degree in 1984 and an Advanced Artist's Diploma in 1987 at the State Conservatory of Music at the University of Lund with professor Per-Olof Johnson.

A major scholarship from the Swedish Royal Academy of Music in 1986 laid the foundation for studies with Pepe Romero at the University of California in San Diego, USA, in 1987–1990.

### Max Gossell

(Born 1959—left CD channel)

Master's Degree in 1986 at the same university and with the same teacher as the partner, apart from the last year's studies that were carried out with professor José Tomás in Alicante, Spain.

A Fulbright scholarship rounded off the academic career at the Manhattan School of Music in New York City, USA.



"Happily smiling and relaxed after the great concentration during the concert, Max and Håkan playfully perform a very special encore." (Ingrid G. Nilsson, Mora Tidning—Aug. '94)

### Personal e-mail addresses:

max@progettoavanti.com

hakan@progettoavanti.com



"It was proven that Progetto Avanti successfully has crossed the borders for the guitar's normal area of use and has created an illusion of something more than the technical possibilities of two times six strings."

*Bergslagsposten – July '94*

"The extensive work is so skillfully done one could believe that the composers wrote the presented pieces for that very kind of duo. The incredibly technical and artistic way of playing makes up an astonishing orchestral picture of sound. The audience are able to hear strokes of a bow and violinistic string pizzicatos and other instrument imitations. The playing reflects the original pieces' lyrical and soft nuances as well as furious outbursts in a way that one are amazed at the possibilities of the strings."

*Värnamo Nyheter – Feb. '94*

"The two musicians succeeded in creating a continuity and harmony in the flow of music, that at times conveyed the feeling of hearing both strings and wind instruments on the guitars. Very skilful!"

*Södermanlands Nyheter – July '92*

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## the reviews

We have been pretty “spoiled” with a lot of good reviews since the very beginning of our Progetto Avanti career back in 1991. Here is a selection, divided into three parts:

- “Important” reviews
- Review headlines (Sweden 1991–1994)
- Consumer’s “reviews”

The “*important reviews*” are professional reviews regarding CD:s, debuts, or other special occasions.

The “*review headlines*” is a headline collection from Swedish reviews during our first year when it was still important to collect reviews. The live performance reviews running in the margins throughout this CV is also from the same period.

The “*consumer’s reviews*” are comments from ordinary listeners that have dropped in on our web site. To us, these are the most important ones...!

## “important” reviews

“How totally successful they have been can be discovered on a new release from Finlandia... • ...must be considered a triumph...”  
*Fanfare Magazine, USA, March '98*

“Poignant... • ...lyrical... • ...terrific... • ...splendid... • ...sparkling... • ...much, much better than I would have imagined. • ...these Swedish performers can certainly play. • ...a most interesting disc.”  
*Classical Guitar Magazine, UK, May '98*

“After listening with pleasure to this brilliant duo, I found the transcription of the ‘Concierto de Aranjuez’ for two guitars most dignified and acceptable.”

Maestro Joaquin Rodrigo, Madrid, Nov '92

“The skill and attention to style and detail displayed by the Swedish duo Progetto Avanti is admirable, indeed outstanding... • Dix points for effort and for clarity of recording...”  
*Gramophone Magazine, UK, November '99*

“...You'll imagine yourself in a Spanish villa at sunset, surrounded by fragrant vines, basking in the sun all the way to the end of the Rondo. Skip on to Anitra's Dance in

Grieg's Peer Gynt Suite No. 1 and you'll think Grieg missed out on a career writing for the guitar. • This is an enjoyable album, even if you thought you didn't like the sound of the guitar!”  
*Radio Classic FM Magazine, UK, May '97*

*Radio Classic FM Magazine, UK, May '97*



“...warmth, full and deep colour, exquisite nuances and lively characterisation, all performed with fluent technique...with stretching of the instrument's ways of expression in an innovative manner.”

*Helsingborgs Dagblad – July '92*

“All works are arranged by the two musicians who have made the almost impossible by transcribing the orchestra pieces to be played by two guitarists. They show a youthful vitality and freshness in their playing.

The audience and the musicians got that fine and immediate contact that belongs to those exceptional and fortunate moments.”

*Nordvästra Skånes Tidningar – Oct. '91*

“These double guitarists have got both the technical qualifications and the necessary freedom from prejudice for their special concept. They awaken respect with their flawless playing, astounding in its homogeneity. Four hands – one twin soul.”

*Sydsvenska Dagbladet – June '92*

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“...Progetto Avanti has, as the name suggests, specialized in their own transcriptions of orchestral music, and this is done with considerable ambitions. No shortcuts are taken without due cause, and new unconventional playing techniques are invented when the old methods are no longer sufficient. They play with great awareness of the different composition's character and the musical phrasing with its delicate nuances is exquisite. The arrangements sometimes give astounding effects, not least in Rodrigo...”  
*Gitarr och Luta (The Guitar and Lute Magazine), Sweden, August '97*

“...devoted to 'Orchestral Illusions' with great success. They stretch the limits for the guitar's possibilities with their vigorous and daring playing of suitable orchestral repertoire. • ...astonishing to listen to the magic in Grieg's 'Mouantain King' for two guitars!”  
*Sydsvenska Dagbladet, (Newspaper, Malmoe) Sweden, October '97*

### Thrilling spectrum of styles

Release concert,  
Orchestral Illusions,  
UK, 1997

“ Dynamics shading away to whispers, figuration articulated with utmost clarity, and the unanimity in understanding that is the fruit of long association – these were qualities the audience warmed to in a lunch-hour recital sponsored by Norwich Airport.

Max Gossell and Hakan Frennsson presented a technically-demanding programme. Taking us from baroque Italy by way of romantic Norway to a work composed by a Russian master of the keyboard in the US, and next to Spain, the duo revelled in a wide spectrum of styles.

The Vivaldi Concerto was full of vivacity, all the more exhilarating when contrasted with the graceful poise of its slow movement and Grieg's Peer Gynt Suite made an even greater impression as an arrangement of well-loved music conceived for quite different instrumentation. More substantial and rewarding, Rodrigo's Aranjuez Concerto had strength that remained intact when interpreted with the reduced forces that were just right for Rachmaninov's Vocalise. ”

*Eastern Daily Press, England,  
Live at the Norfolk & Norwich Festival, October '97*

“ Hors du commun: deux personnages, avec beaucoup d'humour, deux guitares et quelques pages d'orchestre nous découvrent les grands concertos mis en scènes sans l'aide de l'archet.

...On peut effectivement parler de magie lorsqu'on entend la Suite no 1 Peer Gynt de Grieg ou la Petite musique de nuit de Mozart à deux guitares! On ne peut pas dire que ce CD soit anodin. Il choquera sûrement les uns, détracteurs des transcriptions, mais réjouira les autres, ceux du grand public, amateurs de tubes et de sentiers battus. Et pourquoi ne pas leur faire plaisir, à eux aussi?

La qualité de la transcription est certaine. Pourquoi Mozart se retournerait-il forcément dans sa tombe? Nos deux guitaristes semblent avoir pris mille précautions, agissant d'ailleurs avec la bénédiction même du grand Rodrigo. Le Concerto en ré de Vivaldi semble vraiment composé pour guitare et guitare(!). On y trouve cette fantaisie, qui, mise au service de la musique, crée beaucoup d'illusion... comme le titre du CD l'indique. Les effets orchestraux sont assez biens rendus.



“Progetto Avanti are unique in that sense that they perform pieces written for full orchestras on their two guitars only. They are doing this without letting the pieces lose in dynamics or beauty. That so many sounds and feelings can be brought forth on this “simple” instrument was unknown, at least for me. The guitars were constantly moving on several different levels which together formed a wholeness, wonderfully wild and beautiful.”

*Skövde Nyheter – June '92*

“None of the large ensembles nuances and sounds was lost when the two gentlemen set about with the transcriptions. A completely perfect playing together, an almost impeccable technique, outstanding musicality and phrasing, made one at times believing to hear a large chamber music ensemble.”

*Hudiksvalls Tidning – Nov. '93*

“It is as surprising as it is impressive how these very skilful and sensitive musicians have succeeded in recreating powerful orchestra sounds with two guitars.”

*Sydostran – Aug. '92*

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Ce CD est soigné, produit vraiment fini où l'on découvre deux musiciens drôlement sympathiques. Sans conteste, la maîtrise de leur sujet est pleine d'énergie et de virtuosité. »

*Les Cahiers de la Guitare et de la Musique, France, '98*

### PA impresses and brings joy

Release concert,  
Baroque Illusions,  
Sweden, 1999

«...the two guitarists perform a relaxed, undogmatic musical message. A few years ago I heard them live for the first time, and they made a surprising, impressive and elegant impression. Now you don't get surprised any more, but still impressed. And the elegance has in vigilant playing together been further developed.

The speciality is their own transcriptions. So you can't expect historical authenticity when they interpret the old masters, but the essential authenticity is present: they grab the inherent qualities of expression of the pieces. And make them justice! One example was Vivaldi's 'Spring' that was performed expressively, humorously and dexterously.

PA brings joy both with their playing and with their laid back and personal way of performing classical music. »

*Sydsvenska Dagbladet, (Newspaper, Malmoe) Sweden, October '99*  
*Live—Swedish release concert of "Baroque Illusions", Malmoe*

International debut,  
EXPO '92, Seville, Spain

«The work Progetto Avanti has spent on the interpreted works is conscientious and it seems that they very carefully both respect the original scores and are faithful to them.

The guitar is perfectly well suited for transmitting a repertoire noticeably more extensive than the one existing at present, which the members of the Swedish duo showed so well in their recital. »

*Diario 16, Spain, Sept. '92*

International debut,  
EXPO '92, Seville, Spain

« The guitar duo Progetto Avanti has been founded by two young musicians with an indisputable talent, eagerly paving the way for their speciality; to expand the repertoire and to bring out—with music written for orchestra—the essence of chamber music.

This adaptation creates amazing effects as well as a sonorous nostalgia from an orchestral wholeness combined with the intimistic enchantment chamber music offers. »

*ABC, Spain, Sept. '92*

Swedish debut, 1991

« An altogether excellent evening of guitar music was offered at... It was Max Gossell and Håkan Frennsson who appeared with a programme which was unique in all aspects.

What distinguishes these two from so many others in the business, is their great general knowledge of music, with understanding of instrumentation, composing and musical aesthetics.

Keep your eyes and ears open for this duo. They truly make a 'project' that points 'forward'. »

Bo Emanuelson

*Nya Wermlandstidningen, Sweden, July '91*

"Both guitarists draw out unimagined sounds from their instruments. With great artistry, complete concentration and playing well together they bring about their musical feeling to a grateful audience. Two guitars instead of a full orchestra. The two young masters force the audience to concentrated listening and one experiences subtle sounds. One does not miss the orchestra in the context. Most people know that guitars can sound in many different ways, but this was something far beyond the ordinary."

*Mora Tidning – July '94*

"Throughout the concert it was playing of firm character with virtuoso security which also was shown in the solo pieces."

*Karlshamns Allehanda – '91*

"Dazzling guitar playing... ..guitar virtuosity at its very best. Rodrigo's "Aranjuez" was performed with vigour and temperament, feelings and excitement..."

*Länstidningen – Aug. '91*



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## review headlines

**"The best of guitar music"**

*Karlshamns Allehanda, July 9, 1991*

Swedish debut, 1991

**"Duo offered an excellent guitar evening"**

*Nya Wermlandstidningen, July 29, 1991*

**"Guitar playing with contempt of death"**

*Hallandsposten, Jan. 17, 1992*

**"Guitar concert out of the ordinary"**

*Smålandsposten, Feb. 10, 1992*

**"Wonderful guitar playing"**

*Östgöta Correspondenten, Feb. 11, 1992*

**"Delicious, Progetto Avanti!"**

*Norra Västerbotten, Aug. 15, 1994*

**"A rare experience"**

*Skövde Nyheter, June 15, 1992*

**"The audience was spellbound by beautiful guitar playing"**

*Smålands Dagblad, July 7, 1992*

**"Guitar playing on a high level"**

*Norrköpings Tidningar, Aug 3, 1992*

**"Chamber music of high class"**

*Gotlands Tidningar, Aug. 8, 1992*

**"Unique musical experience"**

*Vadstena Tidning, Sept. 29, 1992*

**"World class guitarists"**

*Värnamo Nyheter, Oct. 13, 1992*

**"A genius opening and a grandiose finale"**

*Norrbottnenskuriren, June 21, 1993*

**"A shimmering musical experience"**

*Katrinesholmskuriren, July 16, 1993*

**"Two guitarists sounded like a full orchestra"**

*Vetlanda-Posten, July 17, 1993*

**"Great acclamations for orchestra music on guitar"**

*Skaraborgs Läns Allehanda, July 24, 1993*

**"Guitar duo with brilliance and authority"**

*Nya Wermlandstidningen, July 26, 1993*

**"Guitar duo offered magic"**

*Ludvika Tidning, Sept 13, 1993*

"The duo makes an impression with very well-made, creative arrangements and an extreme precision in their playing together. ...music for strings can hardly be performed better than the guitarists did. Eine kleine Nachtmusik was performed with fine, defined nuances and Mozart's grace and amiability got the opportunity to be heard also in this unusual guitar version.

A real hit was the duo's adaptation and arrangement of "Concierto de Aranjuez". The arrangement can with good reason be regarded as a good alternative to the original orchestral version. With two guitars, a natural balance of sound is achieved, and they have very skillfully got everything of importance out of the original."

*Norrköpings Tidningar – Aug. '92*

"...an absolutely outstanding guitar concert out of the ordinary, both regarding its artistic top level and the repertoire with orchestral music for two guitars presented in the programme."

*Smålandsposten – Feb. '92*



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## "Well-sounded guitars"

*Gefle Dagblad, Nov. 9, 1993*

## "What artists!"

*Arbetarbladet, April 18, 1994*

## "The future belongs to Progetto Avanti"

*Hallands Nyheter, July 7, 1994*

## "Duo that has crossed the borders"

*Bergslagsposten, July 15, 1994*

## "A completely fantastic guitar concert"

*Mora Tidning, July 18, 1994*

## "Made the audience hold their breath"

*Smålandstidningen, July 23, 1994*

## consumer's "reviews"

“ Your last CD BAROQUE ILLUSIONS just astounded me. I couldn't believe some think like this with two guitars. It's marvelous! Many thanks for this pure pleasure. Go on!

Warm regards ”

*Jean Wiart <wiart@pdjaring.my>*

“ Thank you for the wonderful experience of listening to "Baroque Illusions". I just wish you tour the New South Africa soon. Perhaps in the New Millenium? ”

*wilfred damon <joyce@iafrica.com>*

“ As a guitar player (amateur) i found your CD "Baroque Illusions" quite delicious. As Designer Your Cd has a lot in common with the way i feel. As a reader, your texts in that CD was amazingly fresh and humorous. As a journalist, i'll put in the next item of the Cultural Section of "el Financiero" (a principal Newspaper in Mexico) Congratulations.

PD. Sorry for my bad English, but i do worst in your country language ”

*Javier Sanchez de la Barquera <citron1@prodigy.net.mx>*

“ I made the discovery of your group through an FM radio station in Johannesburg South Africa. I went out immediately and bought Baroque Illusions and was not disappointed. Don't sit too long on the beach before the next CD! ”

*Lionel Gibbons <lgibbons@za.imshealth.com>*

“ I've just bought the Baroque Illusions CD. I think it's superb... Great technique with great feeling, plus the "bonus" of the swing Bach goes to town. I think that the program is great. Hope you to record more Bach in the near future. ”

*Lucas Ramirez <lr Ramirez@postgrads.upb.edu.co>*

“ I'm afraid my english is not good enough for really expressing what I want to say, but maybe you can guess



"In 'Eine kleine Nachtmusik' the guitarists have succeeded in creating a solid sound where they have managed to include details that make this work to one of Mozart's jewels. An exquisite overall picture of one of the most well-known pieces from the Vienna Classicism."

*Gotlands Tidningar – Aug. '92*

„Die sympathischen Schweden eroberten mit ihren Gitarrenklängen im Nu die Herzen des Publikums. Dieses Gitarrenkonzert darf sicher zu einem ganz speziellen musikalischen Erlebnis gezählt werden. ...Mozart wäre stolz gewesen, hätte er hören können, mit welcher Feinfühligkeit seine «kleine Nachtmusik» auf Gitarren vorgetragen wurde.“

*Thuner Tagblatt, Switzerland, Sep. '92*

"...the musicians have made the almost impossible by arranging the orchestra pieces to be played by two guitarists. ...The audience and the musicians got that fine and immediate contact that belongs to those exceptional and fortunate moments.

*Nordvästra Skånes Tidningar – Oct. '91*

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what my words want to tell you. The music I heard (the CD with Rodrigo´s concierto) was not what I expected it to be but more. I was happy to find a little "truth" on my search for "wisdom" ;-) ”

*Lehitraot, Dorothea <dhenning@aleph.hjs.uni-heidelberg.de>*

“ Hello from London, Ontario, Canada. After viewing a couple of your videos on Bravo (a Canadian arts television station), I decided to look you up on the Internet. You sound great and I am definitely going to purchase your CD! I studied classical guitar for one year, so I have a minor background there. Although I do not continue to play classical, I do still play electric. When I hear such inspiring music such as yours, however, I wish that I had continued with my studies on the classical, nylon stringed instrument.

With artists like you, the future looks good for classical guitar. Best wishes on your future endeavours, ”

*James Long <l.long@sympatico.ca>*

“ Hello there, I would like to say that I am very deeply & highly impressed by your latest "Baroque Illusions" cd because your transcription of the 4 seasons sounds even better than the original for violin & your playing is amazing!!! Your arrangement & playing of the 1 movt of "Winter" is really SPECTACULAR!!

The next thing I would like to say is that the recording is FABULOUS. The sound in this cd is crisp & clear & has a very live precence & it is certainly better or on par with much of the classical guitar recordings available on the market presently. ”

Yours sincerely,  
*Lin Jialun <pingping@singnet.com.sg>*

“ I just listened to your Orchestral Illusion CD. They're unbelievable, especially the Rodrigo's Concerto de Aranjuez and The Mozart's pieces. I like your idea of using a classical guitar as an orchestra miniature. I also love your extraordinary lovely tones and orchestral effects! Has your second album already published ? I am looking forward to the new innovations from Progetto Avanti. ”

Indonesian CG student ( age : 23 ).  
*Kusumo Sutowo <daveykho@hotmail.com>*

“ I've really enjoyed listening to it (Orchestral Illusions), even beyond expectations. When I was a child, I adored Mozart's and Grieg's masterpieces, so the most amazing track for me was certainly nr. 7: In the Hall of the Mountain King. As a music teacher I believe my pupils will also like it the best. Hendrix played with his teeth, but these guys can play with their feet! One can only imagine the amount of hard work you have put into this pioneer project. I am looking forward to hear you play some Sibelius... ”

*Heli Koivukangas <heli.koivukangas@evijarvi.fi>*

“ A pleasant surprise to hear the CD. Although I knew very well the pieces (I have the orchestral version of all of them) and as an instrumentalist (I played the cello for many years in a Orquestra Sinfónica, here in Brazil – even performed "Eine kleine" and Vivaldi's Concerto) – sometimes it was as if I was listening to something



“The idea of transcribing orchestral music for two guitars appeared to me to border on the bizarre but it did not require very many bars of Vivaldi music until I was ready to radically revalue Progetto Avanti. They played their instrument with limitless technique and shimmering musicality. ...standing ovation...”

*Arbetarbladet – April '94*

“The arrangements of orchestral music for two guitars by Progetto Avanti are characterized by a great capacity for analysis of the orchestral score and a sensitive adaptation of the instrumentation of the piece to fit the possibilities of the guitar. Their arrangements bring in fact new stringency and freshness to the pieces, and give the music a new dimension which may attract both experienced listeners and a younger group that are not that accustomed to classical music.

During my long time as a guitar producer for the Swedish Radio and as a consultant for a number of guitar festivals, I would say that Progetto Avanti artistically belongs to the top-level of all I have ever heard. During

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new. The "delicacy" of interpretation, the subtleness of "crescendos" and "diminuendos" the sudden "fffortissimos" and "pppianissimos" that is possible only when there is total "identification" between performers (specially in the Concierto de Aranjuez), "made me smile a lot whilst listening" as is stated in the booklet wich accompanies the CD. Congratulations!!!! ”

*Thomaz Henrique Oswald <thoswald@rio.com.br>*

“ WOW!...the music is everything I expected it to be and more. The disk has quickly become one of my favorites. Keep up the excellent work, and I'll be looking foward to your next disk. ”

*John A. Lande <johnl@centermedia.com>*

“ I've just listened to your CD and I was really impressed. Your performance of Rodrigo's "Concierto de Aranjuez" is breathtaking, the Peer Gynt's suite is a huge bunch of sensations, and Mozart's "Eine kleine nicht musik" is charming. I think you've found a new way of feeling classical music. Congratulations and as your group's name says AVANTI!!!! ”

*Juan Pedro Casenave <casenave@adinet.com.uy>*

“ What a magnificent disc. The arrangements are innovative but the results are first class. I particularly liked the Grieg but all the tracks are of a very high standard and can be sincerely recommended.

Thank you very much the opportunity of hearing one of the most satisfying recordings that I have come across for some time. ”

*Robert Brien <rbrien@ozemail.com.au>*

“ It's difficult to say what I feel in English, but I try. First of all, I felt "smartness" in arrangement, performance, policy in selecting number, jacket design. Straight and clear, not too much passion, sentimentality. And I felt "humour" and "joy". It will be nice to listen to your music on the street corner with a cup of beer. I like each number in this CD, but the best for me is "Peer Gynt Suite No.1". I (and many Japanese) like Grieg very much!! Finnish landscape and images of old tale appear in my brain with guitar sound... I really enjoyed. Thanks for your splendid work. Regards, ”

*Tsuyoshi Shiraishi <JCC00346@niftyserve.or.jp>*

“ Since the moment I put in the CD, I liked it. This is the type of classical guitar CD that will help bring CG into the 21st century by expanding the repertoire to the symphonic level. bravo! ”

*Johnny Matthews <jmatthew@greenville.edu>*

“ I first heard one or two tracks from 'Orchestral Illusions' on Classic FM radio in the London (UK) area some weeks ago and thought "Wow, this is interesting stuff." As a lover of classical guitar music I decided I must have this. I was not disappointed. The arrangements are fascinating and unique. I loved it. I'll be looking out for future releases from Progetto Avanti. Someone once said that the only thing more beautiful than the sound of one guitar is the sound of two guitars! Certainly true in this case.

Tack so mycket (my one bit of Swedish – means thanks very much)! ”

*Phil McDowell – London – <mcdowellpg@bp.com>*



performing, they possess a kind of artistry which is stimulating.

They make music with great vivid realization and warmth. They possess technical abilities on the highest international level. They are indispensable in the Swedish musical and cultural life, and they have with their concept been able to capture a large and partly new audience.”

*Lecturer Martin Giertz*

*Author of the book "The Classical Guitar" (Norstedts Publishing Company '79)*

*Producer of the nationally broadcasted radio show "For Guitar Friends" at the Swedish Radio between '66-'82*

“A musical triumphal procession through the county... A great knowledge, genuine playing with zest and a solid craftsmanship combined with inspiration is probably one of the explanations why their music making sounds so complete.”

*Nya Norrland, Feb. '91*

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