

NAMRITHA



NORI



BIOGRAPHY

Namritha Nori is an Italian-Indian singer-songwriter who divides her time between Padua and Istanbul. Her music is the result of a search for her multiple roots, from India to Italy via the Middle East, bringing to the stage a fusion of cultures and musical influences that belong to her through the places where she has lived and studied, from the Arab world, Sephardic, to the Anatolia of her Istanbul, up to Western classical music.

With a classical-operatic background, she began singing at the age of 6 with the Pueri Cantores Choir of Vicenza, a talented symphonic choir of children's voices, and graduated in opera singing at the C. Pollini Conservatory of Padua, boasting numerous experiences abroad. She left classical music driven by an instinct for research that led her towards the Mediterranean and towards the East, her East.

In 2015 she founded the Mi Linda Dama group in Padua (www.milindadama.com) with guitarist Giulio Gavardi, dedicating herself to exploring the Sephardic repertoire and performing in Italy and abroad, becoming one of the emerging young groups of the Italian world music scene.

Her numerous trips to India, her homeland, to Beirut for Arabic classical music, to Greece, the gateway to the East of Europe and the move to the city of her soul, Istanbul, to study Anatolian folk music, become the main focus of creativity and connections from which her new solo project and an album, «Traces and Roots», the first project as a singer, composer, arranger and producer, in which the artist expresses her identities musically, in an original mélange that looks to the Middle East, to the Mediterranean but also draws on jazz and modern languages.



FACEBOOK



INSTAGRAM

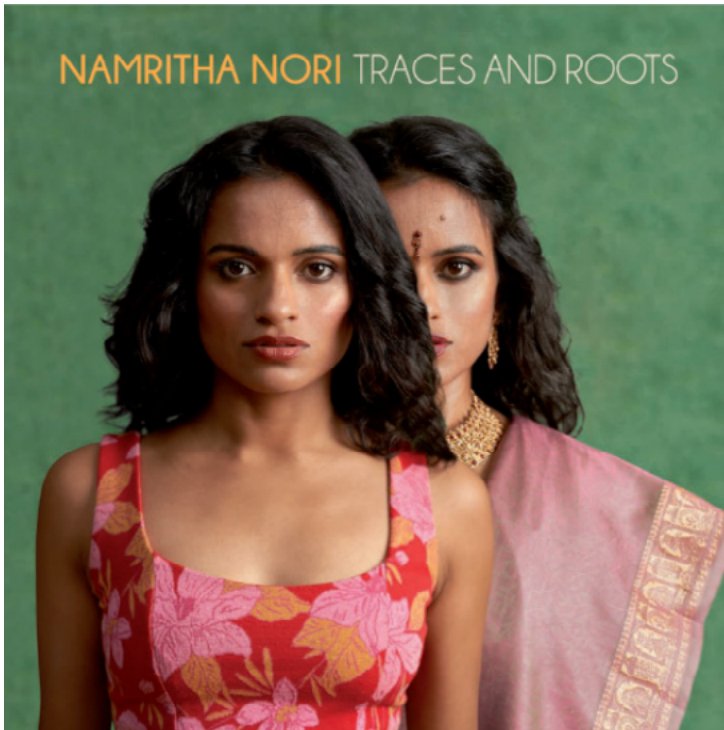


SPOTIFY



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TRACES AND ROOTS - NEW ALBUM



This album (Moonlight Records, 2024) marks the artist's homecoming, the result of a quest for her origins and identities, which she has discovered belong to multiple places: India is her motherland, Italy and Europe raised her, but it is the Middle East and Anatolia that have captured her heart, where Namritha truly feels rooted.

[< Traces & Roots on Spotify >](#)

The idea for this album was born several years ago during her first return trip to India in 2017, after thirty years in Italy, a journey that marked a crucial turning point in her life: a return to her roots, a search for her origins, a rediscovery of her identities. The Orient returned to her life with its colors, scents, stories, and music.

From there, she was driven to continue on a long series of musical pilgrimages and explorations in the Mediterranean, Lebanon, and Anatolia, immersing herself in the study of Sephardic, Arabic, traditional Greek, Anatolian, and Indian music. And so, the need to express herself and recount this journey of self-discovery and exploration of the world gave rise to the compositions that, for her, a nomad among multiple musical cultures to which none fully belongs, represent the only truly authentic language.

What does it mean to feel at home?

The realization came shortly after, in 2022, with her move to Istanbul, the city of her dreams, walking night and day through its streets and among its itinerant musicians, spending countless afternoons with luthiers and artists from all over Turkey, over countless cups of Turkish tea, listening and playing together, intensely studying those musical traditions between a call to prayer and unmissable concerts in its clubs and theaters, encountering exciting adventures with anarchist poets, Kurdish activists, and filmmakers, traveling to southeastern Anatolia to meet the Assyrian-Chaldean communities who speak Aramaic, or the last Jews of Istanbul who express themselves in Ladino, taking part in the stories of those lands.

And it was precisely while living in Istanbul in 2022, emblematically a city poised between East and West, that she decided to bring this album to life, "Traces and Roots," involving Turkish and Italian artists.

The melodies and lyrics of the songs are entirely written by her in many languages, from Spanish, a tribute to Sephardic music, to French, a language she feels "in her gut," to Greek, Venetian dialect, and Arabic, arranged and recorded partly in Istanbul and partly in Padua, primarily incorporating the styles learned from the Mediterranean, Arab-Anatolian, and Sephardic traditions, through original and distinctive arrangements that also draw on Indian dhrupad, jazz, or echo her training in classical music.

Her vocals are the result of an original research that the singer has built upon herself starting from opera and then modifying it with stylistic techniques of Mediterranean and Sephardic folk music, melismatic and quarter-tone.

Contamination and exploration of her roots are the common thread of this album in which the artist brings to the stage a new Italianness, a multi-ethnic and multicultural Italianness that looks to the world and its mixtures, a journey into her cultural heritage, between East and West.

CONCERT PROPOSAL



< Traces & Roots live concert premiere >

BAND LINE-UP

Quartet: Namritha Nori - vocals

Evaggelos Merkouris - oud

Alvise Seggi - double-bass

Pietro Valente - drums/percussion

Repertoire: Original music,

Sephardic and Anatolian music

Duration: 60 minutes

A creative expression of my artistic and cultural world, blending traditional Middle Eastern and Western instruments with arrangements that span from Anatolian styles to ethno jazz, featuring own original songs in various languages I wrote, but also Sephardic and Mediterranean repertoire through a unique Arab-Mediterranean cantillation and a captivating storytelling.

Past concerts with **Mi Linda Dama Quartet** - Sephardic music

< Historias Sefarditas >

< Songs from "Thàleia" album >

< Skalerica de Oro >



TIERRA Y SAL



Music and lyrics:

Namritha Nori

[Youtube videoclip](#)

Arranged by:

Namritha Nori, Giulio Gavardi, Alvisè Seggi and Pietro Valente

Duduk: Can Şimşek

Guitar: Giulio Gavardi

Double-bass: Alvisè Seggi

Drums: Pietro Valente

Percussion and palmas:

Selda Öztürk

'Tierra y Sal' is a song of diaspora and Namritha Nori's debut track, taken from the album "Traces and Roots." The image is that of an escape, a sudden migration: the village on fire, trunks, boats on the sea about to depart, the memory of a mother's lullaby, the lullaby of one's own land. Only an almond tree remains, the almond tree of the courtyard, intoxicated by the scent of cinnamon and bread. It remains there and weeps. It weeps for a land on which the seeds of those people will no longer sprout, of which only the memory will remain. A land now bitter and lifeless like salt. But salt is also the element that makes the sea unique, and the sea is where long migratory journeys unfold, new encounters, contaminations, and brotherhood. In short, salt can also shape new life.

'Tierra y Sal' is inspired by the diasporas of the Moors and Jews of Spain, but it speaks primarily of the artist's story.

"I was born in India, where the earth is red-orange and degrades towards the gold of the sand; between the house where I was born and

the breaking of the ocean there are little more than a hundred meters of coconut trees, papaya, and banana plants, as thick as a jungle, and after that, only the vastness of the blue. At the age of one, I arrived in Italy, an Italy far from stereotypes, foggy, not very Mediterranean. From then on, it has been mainly a long journey of research to return home, or rather to my homes, to make peace with their souls."

A diaspora that therefore transforms into a journey.

The melody of 'Tierra y Sal' was born on the streets of three cities: Venice, Seville, and Istanbul. I walked through their ancient Arab, Jewish, Greek, and Armenian quarters, searching for a sign from the past, a memory of long-gone times. I felt a deep connection to these alleyways, these cultures, and these lands. As I walked, I experienced many déjà-vu and a feeling of having been here in a distant past, perhaps a past life, of having been part of this community. Yes, my body and soul recognized these scents, these colors, this feeling of being...home, with tears in my eyes. My story was like that of the people whose past I was retracing, stories of migration and art, tales of journeys and diasporas along the Mediterranean, passed down through the voices of women." Composed in Spanish, the song is a tribute to Sephardic music, which the artist has been exploring and performing for years. The video clip opens with a vocal introduction called 'Ghannili, ya Dea' - "Sing to me, oh Goddess," an invocation in Arabic and Italian to the feminine energy, Shakti. The first scenes of the video clip were shot in southern Tunisia, in the pink salt desert of Zarzis, among the mountains and troglodyte villages of Ksar Joumaa and on the island of Djerba. Then, with a sudden change of scene, the view opens up to Istanbul and then Venice, as if to evoke the ancient routes of galleys from the lagoon city to the Bosphorus.

"Istanbul is my beloved home, and the nostalgia I feel for it when I'm away is indescribable. Only Venice in Italy can somewhat soothe it, through the oriental influences I find there, its relationship with water and the horizon of the sea."

IN-CANTO A LEI



Music and lyrics:

Namritha Nori

[Youtube videoclip](#)

Bağlama: Evren Öntaş

Oud: Uygur Turan

Duduk: Can Simsek

Cello: Alvis Seggi

'In-Canto a Lei' is the artist Namritha Nori's second debut song, composed in the dialect of Vicenza province (Veneto region) but arranged and recorded in Istanbul with Turkish instruments (ba lama, oud, and duduk). The song is inspired by the childhood stories of Namritha's great-aunt, Clara Rebesan, a very old woman but still alive and residing in Lonigo, a hilly town in the Veneto region, where the artist grew up until she was twenty. The song evokes the enchanted forest of Clara's hilltop house during the 1930s, dark and violent years for Italian history, but during which that garden still represented a peaceful and magical refuge for little Clara and her sisters. And so, Namritha's imagination blends with her great-aunt's, painting in her own words that world through the element of the fantastic that characterizes family memories, bringing to the stage the dialogue and daily life of flowers and wild herbs: thus, among roses and violets basking in the sun, intriguing bruscansoli (wild hops) play tricks, brombiòi (cherry plums) fight with the zinzole (jujubes) and the calla is the sacred dame dressed and served by the oci dea

Madona (little blue field flowers). But be careful: to enter the garden and the court of the world in bloom you must face the brusse, nasty and spiteful bramble bushes that sting you in the pocket..

Namritha therefore chooses to use the dialect of her particular area in Veneto region, province of Vicenza, the first language she learned upon arriving in Italy at the age of one, a language still alive and the only one to characterize her family memories and that hilly landscape where she went to look for fairies with her grandmother, a landscape she will never stop searching for in every place she visits and to which she will always entrust nostalgic emotions.

The peculiarity of the song lies in the contrast between the choice of the Venetian dialect and the cultural connotation of the Turkish instruments, representing the artist's two souls, the world where she grew up and that of her roots, India, Anatolia, the Middle East, distant lands that can nevertheless touch each other through stories of diaspora and migration like hers, a contamination that becomes the founding and exciting common thread of this new generation, poised between East and West.



CONTACTS

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