



**born? Do the name has something to do with the painter?**

Everything comes to the desire to express something that represents us from the musical point of view, but also from the staff, who brings in music a variety of feelings and experiences without the obligation to follow any

cliché or market influences. The reference to the moniker clearly goes to Paul Klee, a painter who has made the greatest contribution to a new painting with a great, rich and varied artistic personality, being also an excellent violinist and a lover of classical music.

**Can you explain the reasons of playing with the orchestra?**

The fact of not having path obligations allowed us to roam the arrangement factor in a very open way, by putting in place all the knowledge that we have accumulated both in our artistic path. In particular I was always been fascinated by the symphonic orchestrations and I do not deny that I wanted to become a conductor. My way of thinking is very special then, just consider the fact that in adolescence I only listened to Beethoven and then I found myself listening (by my neighbour), AC / DC, Saxon, Iron Maiden...

**In your traditional hard rock sounds, synthetic sounds and orchestral recordings are mixed in many pieces. Was it difficult to find a proper balance between the various “sources”?**

In fact it was not easy to produce such a rich of elements and sound album. Often we had to make choices and take out the arrangements to which we were bound in pre-production, to create the right sound levels and to get our music to a wide audience that would love it in all its facets. The gratifying thing is that even people away from rock can appreciate our songs, because rich in elements that do not recall a single genre.

**How is it born “The Prisoner”?**

It is the first song written for the Klee Project. Created almost by chance, we wanted to write a song in Evanescence and Avenged Seven-