

DORICI VIRBIO

LEONARDO AMIRI

01. Aura	04:01
02. Kenosis	06:00
03. Virbio I	03:19
04. Un ricordo degli Eterni	05:22
05. Et in Arcadia ego	05:46
06. Cauma	03:41
07. Unus	02:56
08. Vestalia	04:52
09. Virbio II	03:55

Total Time: 39:52



Written, arranged and produced by **Leonardo Amiri**

Recordings and post-productions by **Edoardo Maria Bellucci** at the Diacronie Lab Studio (Rome, 2022)

String instrumentalists: **Ambra Chiara Michelangeli, Elena Bianchetti, Guendalina Pulcinelli,**

Rocco Federico Castellani, Francesco de Palma | Percussions: **Alessandro Di Santo**

Vocals: **Alessio Neri, Edoardo M. Bellucci, Veronica Bartolomei**

Piano, Synth, Organ, electronics, Digital processing: **Leonardo Amiri**

Producer Manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**

Artwork **Chiara Gimmelli** | Cover art **Valentin Carp**

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Fax +390637516970 | Email info@auliclassics.com | www.auliclassics.com



DORICI VIRBIO

LEONARDO AMIRI

In this collection of 9 pieces the DORICI project is presented, in which the author plays the role of composer and performer (piano, keyboards and electronics) accompanied by an ensemble of stringed instruments (violin, viola, cello and double bass), percussion and voices. DORICI is inspired by the homonymous architectural style / order, characterized by linear, essential but also powerful shapes, suggesting musical paths that refer to those same constructive and aesthetic characteristics that are transferred to the musical sphere.

In listening there are electronic and acoustic elements that create sometimes linear and crystalline counterpoints as in the tracks "Kenosis" and "Un ricordo degli Eterni" where these two aspects merge and often meld together, or sometimes more dense and massive as in the track "Et in Arcadia ego" where instead the two elements manage to be more distinguishable and evident.

Another inspiring element of the work is the Myth and its role as a reference in society from a cultural, social and spiritual point of view; in particular, this work of mine is inspired by the interpretations of the myths that Ovid develops in the work "Metamorphosis". The song that opens the collection, "Aura" is inspired by the story of Cephalus, a warrior and hunter who sang during hunting trips to relieve fatigue; I set the verses contained in the text to music imagining a possible invocation to the forces of nature so that they were propitious. In another of Ovid's tales the story of Virbius is told, a character from Greek mythology, who will be allowed to be reborn but with different appearances, so as not to arouse the envy that such a gift could provoke.

The myth of death and return to life is taken up again in the two pieces "Virbio I and II", which, while sharing the same harmonic nature, change from the timbral point of view. Virbio I, in fact, is written for acoustic instruments and the performance is entrusted exclusively to strings, while Virbio II is entirely electronic in nature. Finally, the other passages refer to universal human themes such as his relationship with Nature and the attempt to explain the Unknown. The album was recorded and post produced by Edoardo Maria Bellucci at the Diacronie Lab. Studio in Rome.



Photographer Viola Carboni

Leonardo Amiri, Italian composer born in 1990 in Rome, took his first steps in the world of music initially as a technician, sound engineer and audio / video editor and later as a composer and sound designer. From 2011 to 2015 he worked at the "Kromatica" studio in Rome, an environment that allows him to train and come into contact with numerous musicians and composers.

Participation in the studio's activity allows him to develop new recording and post production techniques; subsequently has an active role as a musician and sound designer; in particular, his activity converged on making soundscapes and composing music for documentaries, films and short films. He graduated in electronic music at the Conservatory of "St. Cecilia" in Rome in 2019, with a thesis entitled "Polmoni instancabili" (written paper and a piece for liturgical and electronic organ); this work contains the composer's research activity throughout his studies at the Conservatory, his attention has always been directed not only to traditional acoustic sources -such as musical instruments- but also to the acoustic environments in which the pieces were performed, considered an active part of the composition.

In this thesis, the focus was directed to the acoustic effects given by the mixing of the organ's sounds with the electronic sounds amplified and reverberated by the architectural structure of the church in which the piece was performed. With the union of the acoustic sounds with the electronic ones and of the liturgical space with the presence of amplifiers and recording tapes, the author tried to mix and make two apparently distant realities coexist, but to find that they have their own dialogue and indeed their own expression. In a new language, rich in the legacy of the past and in the creative / innovative drive that is provided to us by electronic music.

Furthermore, during the whole period of his academic training, he also added the study of the piano to his basic activities; this allowed him to range more easily between the classical and the contemporary musical world, between pieces in which the piano serves as an accompaniment of electronic or orchestral parts and others in which the instrument plays a main role. In 2020 the author continued his composition studies at the "Licino Refice" Conservatory in Frosinone to deepen the more traditional aspect of music and composition and to enrich his musical training.