

CAIN AND ABEL: WAR DANCES FOR PREPARED PIANO

CHRISTIAN GRIFA, piano

01. Prologo: Canto Ambrosiano - Umano	01:33
02. Danza Dei Due Altari - Castoro	04:47
03. Danza Delle Quattro Luci Sante Pt. 1	06:58
04. Danza Delle Quattro Luci Sante Pt. 2	05:08
05. Primo Combattimento	02:59
06. Uccidilo	02:10
07. Danza Della Misericordia - Renna	05:12
08. Il Male Si Impossessa Di Caino In Forma Di Cane	05:12
09. Memoria Di Caino	00:39
10. Agguato E Uccisione Di Abele - Serpente	04:13
11. Dov'è Tuo Fratello?	01:15
12. Avvento Della Morte - Moscone	02:37
13. Parata Militare	04:38
14. Finale: Canto Ambrosiano - Umano	01:25
15. Riflessione	04:21
16. Per Sora Nostra Acqua: I. Meditazione Dell'Acqua	04:49
17. Per Sora Nostra Acqua: II. Estasi Dell'Acqua	04:05

Total Time: 62:00



Voice (track 1, 14, 15) **Andrés Montilla-Acurero** | Work recorded at Toto Sound Rome
Lorenzo Giornelli, **Marco Maracci** | Mixing Toto Sound Roma | Texts **Francesca Papagni**
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Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)
Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

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

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"Caino e Abele: Danze di Guerra per Pianoforte Preparato" is the second contemporary-experimental composition by pianist Christian Grifa, transcribed and set to music by paraphrasing bold note sequences on the score, along the lines of those of his previous composition, "Inno alla Terra", which anachronistically develop the most classic of biblical episodes after the creation of Man through God (the death and killing of Abel at the hands of his brother Cain). This new composition by Grifa impresses above all on a rhythmic and emotional level, delving into the meanders of the soul, to the point of provoking the oldest philosophical question in the world: has man, as a being moulded in the image and likeness of the divine, ever been able to understand the sense of responsibility according to which the Most High has generated him? Where the intellect fails to answer, music intervenes, along with the composer's sense of 'curiositas'. Good and evil fight intensely against each other in mechanical, violent, grave, tearing and dissonant rhythms, as in a bloody battle, and become the metaphor of a painter who leaves his most significant sketches on the canvas, mixing his motivations with contrasting colours, an atmosphere that pianist Grifa succeeds in recreating in the paintings of his musical narrative, also inspired by contemporary arts. In the composition unfolding, after a beginning inspired by sacred, Gregorian, Dantean and Michelangeloesque scenes, themes such as: diabolical possession, the advent of death, which breaks the incorruptibility of life, and finally the homologation to wars for the supremacy of man, expressed by Grifa with a lugubrious marcetta, which takes up the opening melody of Inno alla Terra and traverses it, through a parade of colonialists, who march trampling on sacred ground, after having destroyed entire civilisations over time.

PER SORA NOSTRA ACQUA

"Per Sora Nostra Morte" is a song that on listening is clearly divided into two parts, and has a final close with dissonant chords that nevertheless intersect with each other, respecting the patterns of tonality and atonality. The first part of the piece begins with an experiment of notes and arpeggios assembled according to compatible melodic patterns, almost as if to recall Pythagorean sequences: the number, which here symbolises the form of human existence, derives "from the agreement of limiting elements and unlimited elements"; such a metaphor is intended to reconstruct life and its happenings, which follow one another in two dimensions, sacred and tangible, and in an alternation of time and space. It all originates from the accidental breaking of the piano's right pedal (used to stretch the sounds together) and symbolises the race of human and earthly life towards the metaphysical next step, the afterlife. At the same time, if the line of life expands and proceeds towards the end, that of time, and therefore of the soul, takes on a supernatural dimension and shortens in parallel. In the second part, the tempo of the song slows down, it is static, we are as if catapulted into a kind of limbo. Having reached the end of our earthly existence, we look back on the path we have been given during our material existence, and are therefore thrown into a transcendental dimension, in which space and time dilate, until we reach the last chords, dissonant among themselves but nonetheless corresponding to the last moments of concrete life, which symbolise the soul's detachment from the body. The soul is ready to leave the corporal dimension (and the Earth) and ascend to heaven, to rejoin the empirical dimension of Creation, from which everything began, as in the biblical primordial creation.



Photographer: Luigi Russo

Pianist Christian Grifa was born in San Giovanni Rotondo, and from an early age, a clear interest in art and music in all their facets manifested itself in him: He therefore approached the study of the piano, first beginning a course at the Umberto Giordano Conservatory in Foggia, and in the following years, animated by great passion and curiosity towards compositional and harmonic musical analysis, he decided to move to the 'Niccolò Piccinni' Conservatory in Bari, until he obtained his diploma in piano, under the guidance of Maestro Emanuele Arciuli. During his piano studies, he attended master classes with world-famous masters such as: Marcello Abbado, Vincenzo Balzani, Roberto Corliano, Franco Scala, Michele Marvulli, François-Joël Thiollier. A pianist with conspicuous technical skills, and remarkable sound colours and volumes, driven by a great sense of belonging to his origins and a particular predilection for the most classical sonorities, as opposed to those of the modern world, he manages to alternate, in his compositions and performances the spectacularity and melodic and polyphonic sacredness of classical and virtuoso pianism to atonal and polyrhythmic polystylism, even managing to make use of the technique of the prepared piano, in which the use of artificial objects to alter or modify the original sound of the instrument itself is permitted. Not surprisingly, he worked for several seasons at the 'Staatstheater' in Mainz, and was the composer and reviser of the musical 'Interludes' of several well-known ballets, among them 'La Cenerentola' by Sergej Prokofiev, performed at the theatre in Mainz, and at the 'L. Pavarotti' municipal theatre in Modena; he interpreted Peteris Vasks' music for solo piano in Pascal Touzeau's 'Voices' at the 'Staatstheater' in Mainz; he also performed as first pianist Kurt Joss' 'The Green Table' at the 'Deutsch Oper am Rhein' theatre in Düsseldorf, and as soloist, together with the Düsseldorf Symphony Orchestra, conducted by Jean-Michaël Lavoie, Alfred Schnittke's 'Concerto Grosso No. 1'. He has also created contemporary and pop music, soundtracks and adaptations for theatre productions, some of them very famous and topical, such as 'Gift' for the Mainz Theatre, 'Schmetterlinge sind frei', 'Frühstück bei Tiffany', and 'Jenny Hübner greift ein', for the 'Burghöfbühne Dinslaken', written and directed by director-dramatist Nadja Blank. In September 2022, Aulicus Classics produced his first CD with original compositions entitled 'Ode to Earth'.