

FAURÉ | RAVEL | DE FALLA | PROKOFIEV

MARSIDA KONI *piano*

G. FAURÉ

01. Pavane Op. 50 05:20

M. RAVEL

MIROIRS

02. Noctuelles 04:51

03. Oiseaux tristes 04:09

04. Une barque sur l'Océan 07:32

05. Alborada del gracioso 06:48

06. La vallée des cloches 05:51

M. DE FALLA

07. Danse rituelle du feu 04:01

S. PROKOFIEV

SONATA Op. 83 No. 7

08. Allegro inquieto 09:03

09. Andante caloroso 07:58

10. Precipitato 03:14

Total Time: 58:47

 2021

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FAURÉ RAVEL DE FALLA PROKOFIEV

Pavane Op. 50

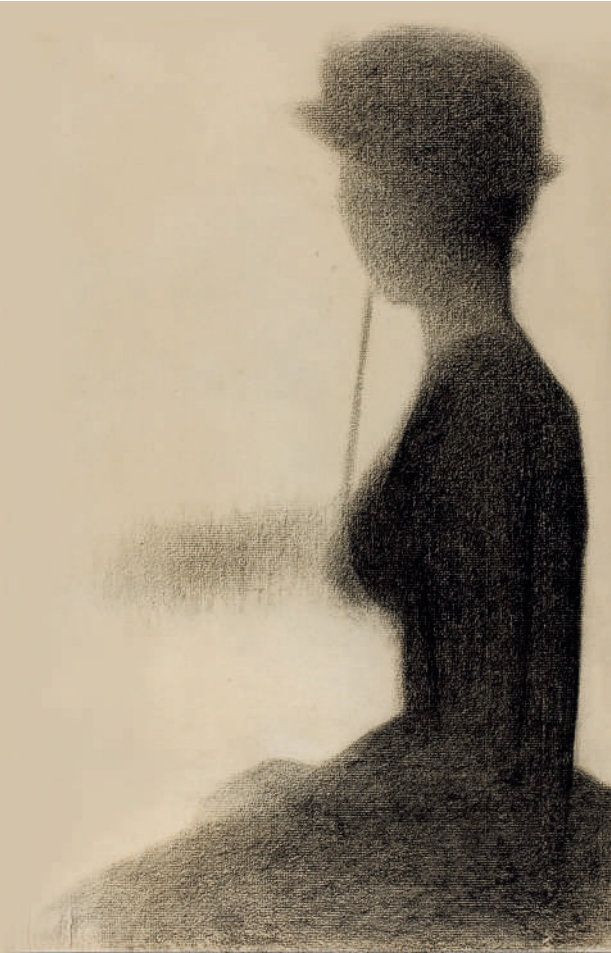
Miroirs

Danse rituelle du feu

Sonata Op. 83 No. 7

MARSIDA KONI

piano



Mirrors, you know, are always unfaithful: they never return the authentic image of reality, but only and always its reflection. The rule also applies to the five piano pieces that Ravel collected between 1904 and 1905 under the title *Miroirs* (Mirrors). Apparently they are clearly descriptive pieces, inspired by motifs taken from reality: the nocturnal butterflies in *Noctuelles*, the birds lost in a forest in *Oiseaux tristes*, the seascapes in *Une barque sur l'Océan*, the nights of Spain in *Alborada del Gracioso* and finally the festive sound of bells in *La vallée des cloches*. But it is only a deception: Ravel's piano writing is, deep down, metaphysical, abstract, mysterious: a sound painting that, instead of approaching us painfully, distances us from every epiphany of reality.

Even Sergej Prokof'ev's Piano Sonata in B flat major no. 7 is, on closer inspection, a very unfaithful mirror of reality. In this case of historical reality. Composed in 1942 it has always been included, together with the Sixth and Eighth in the triptych of the so-called "war sonatas". And the most superficial criticism has often given each one of the three movements a precise programmatic meaning: the struggle of the Soviet Union against the German invader in the initial "Allegro inquieto", the serene memory of the days of peace in the "Andante caloroso", the infernal vortex of war in the final "Precipitato". In truth also Prokof'ev's pianism, like Ravel's, responds to a purely abstract sound research: the oscillation between dissonance and consonance in the first movement, the absolute purity of singing in the central movement, the obsessively percussive character of the piano writing in the final one.



For her activity she has received many titles such as “One of the 100 Albanian women inside and outside Albania”, “Silver Griffin” symbol of the city of Perugia, “Honorary Member” of the Albanian Excellence etc.

Koni recorded “Albanian Piano Music” for Brilliant Classics (2017) and “Shqipëria në art” for Aulicus Classics (2019) receiving excellent reviews from Musicweb - International (UK), Pianonews (Germany), Rivista Musica (Italy), Fanfara Magazine (USA) and entered the Top Ten of radioclassica.fm. Critics have considered her as the supreme exponent for playing this music.

She collaborated with the “F. Morlacchi” State Conservatory of Music in Perugia (Italy) and since 2019 hold the Piano Teacher position at the “B. Maderna” State Conservatory of Music in Cesena (Italy).

“... I was struck by the enthusiasm of this pianist, who dedicates all her energies to the piano ... extraordinary mental and artistic openness ... Marsida will honor her nation by continuing to devote herself with love to her mission: to spread culture, art and talent” - Franco Scala, Director of the Piano Academy of Imola (Italy).

If not a deception, but at least a partial truth, this is what Manuel De Falla’s *Danza rituale del Fuoco* tells us. The original version is one of the key numbers of *L’Amor Brujo*, (The Sorcerer’s Love), the ballet that Falla composed between 1929 and 1925 for the gypsy dancer and singer Pastore Imperio. It is the story of two young lovers, Candelas and Carmelo, who are haunted by the spectre of her ancient lover, unable to resign himself to his own death. A spell that will only be broken when another gypsy, Lucia, manages to seduce the ghost. The piano transcription of the so-called *Danza del fuoco*, isolated from its narrative context, succeeds only in part in giving back the garish richness of timbre and colours of De Falla’s orchestra. And it is resolved in a magnetic and attractive virtuoso piece, but fatally far from the sound seductions of the orchestral version.

A completely different case is represented, instead, by Gabriel Fauré’s famous *Pavane* op. 50. The original edition, in fact, born in 1887, is intended for the piano and only later on the composer has developed two alternative versions: one for orchestra, the most performed and popular, and the other with the presence of the choir. The disarming simplicity of the melodic ductus, in fact, is more essential and persuasive in the piano version than the orchestral one, weighed down by a symphonic dimension that it cannot reach. In any case, despite being a youthful page, the *Pavane* highlights the more mature traits of Fauré’s style: the taste for modal harmonies, the wide and relaxed scope of the thematic procession, the taste for soft and swaying melodic profiles.

Guido Barbieri



Marsida Koni has a captivating musical personality. Her pianism is wonderful ... She has a real artistic temperament. "This is how the Russian pianist, Sergei Milstein, expresses himself after one of her recitals.

Marsida Koni is considered in Albania as one of the 100 Albanian Excellencies in the world, making it included in the book published by the Albanian Telegraphic Agency "Albanian Excellence".

She was born in 1981, she started to learn the piano at the age of four. At just 22 years old, immediately after graduating in Piano, he was already a Professor at the University of the Arts in Tirana. In Italy she obtained the Piano Diploma and the Second Level Academic Diploma in Piano, both with full marks and honors.

She specialized with great masters such as L. Passaglia (student of A.Cortot), E. Pastorino and An Li Pang (students of A.B.Michelangeli), F. Scala, P. Masi, S. Milstein, E. Ashkenazy always obtaining their esteem.

Marsida Koni has performed as a soloist and in chamber music in Asia, Europe and the United States.