

LISZT

Dante Symphonie, Orpheus

Jacopo Mai - Davide De Luca *pianoduo*

01. Inferno	19:00
02. Purgatorio	15:37
03. Magnificat	06:44
04. Orpheus	10:02

Total Time: 51:23

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The choice of the repertoire of this CD has been matured by the Duo Mai-De Luca from the intention to put together in a single discographic work the Lisztian interpretation of the afterlife, seen from two different points of view. The first is that of Christianity, with the Dante Symphony inspired by Dante Alighieri's Divine Comedy; the second is the point of view of classical mythology, with the Symphonic Poem "Orpheus". In 1948 Liszt left Paris for Weimar as court master. In Goethe's city he had the opportunity to deepen his knowledge of non-piano musical materials, in particular the orchestra, and to mature his own conception of symphonic music "in program", for which music can never be pure form but always needs a powerful ideal that only poetry, painting and nature could give it, according to the romantic paradigm that goes to describe dramatic events or characteristic figures of history or mythology, as in the short symphonic poem Orpheus, in whose preface the author identifies in the figure of the mythical singer the symbol of the civilizing force, by extension attributable to music in particular. Liszt writes: *"... Orpheus, that is, Art, must scatter its melodious waves, its vibrant chords like a sweet and irresistible light... Orpheus weeps for Eurydice, symbol of the ideal swallowed up by evil and pain."* Later Liszt wrote to Wagner that he wanted to dedicate to him a symphonic commentary on the Divine Comedy in three movements, the first two instrumental and the last with the chorus. Wagner in response invites him not to set Paradise to music because, being the absolute kingdom of God, it could not be represented in any way, not even musically, in addition to the fact that he considered the last canticle the weakest of the entire Comedy. He then suggested not to use the chorus. Liszt thus renounced to set the last canticle to music, but not to use the chorus for the sublime concluding Magnificat sung by female voices, in which he finds a serene and transfigured epilogue. In fact, he was not interested in the construction of the comedy as a whole, that is, the climb from the infernal forests to the Empyrean to the presence of God, but some specific episodes and particularly suggestive for their symbolic value, ethical and religious, which can express musically the eternal dichotomy between good and evil. The Symphony was completed in 1856 and is divided into two parts: L'INFERNO (Slow, Allegro frenetico. Andante amoroso) PURGATORIO (Andante con moto. Lamentoso), plus the sublime concluding Magnificat, which is connected to the previous movement. Liszt used various expedients to fully exploit the evocative power of the musical language, such as the metrics (which sometimes coincide with those of Dante's tercets) and also through the use of technical instrumentation (a 'wind machine' to recreate, at the end of the first movement, the whirlwinds of the Inferno). Liszt also cultivated the idea of projecting scenes painted by Bonaventura Genelli inspired by the Comedia during his concerts. The symphony was transcribed for two pianos by Liszt himself.

D. De Luca, J. Mai



Duo Mai - De Luca
Jacopo Mai and Davide De Luca began studying piano at the Palmiero Giannetti Institute under the guidance of their respective teachers Gloria Mazzi and Giuliano Schiano. Their artistic paths initially seem to be divided: Jacopo Mai continues his studies under the guidance of M. Rivera in Livorno, Davide De Luca under the guidance of M. Hector Moreno in Siena. But the specialist degree sees them together again in Livorno, at the Mascagni Institute, where they both graduate with full marks. Both of them distinguished themselves in many famous national and international competitions, always finding the consensus of the juries, until, together with two other pianists from Grosseto, they composed a formation called "Piano Folia", that is 4 pianists 40 fingers. It is the year 2015;

Piano Folia is invited to play in the edition of Orbetello Piano festival in Torre Saline - in August 2015 - and considering the great consensus of the audience they are invited in the Edition of 2016 as well. Piano Folia performs in Siena too for the Review "La classica nel Tubo" and again in December 2016 for Rotaract of Monte Argentario. The experience of Piano Folia consolidates not only the friendship between Jacopo and Davide, but also highlights the passion for the same composer - Liszt - that both of them cultivate since their first years of study; this common passion for Liszt leads them to express themselves in four hands for the Rassegna Eufonica in 2020; thus the Duo Mai - De Luca is born. On the occasion of the Dante Year 2021 at the invitation of the Rosa Parks Association and Maremma per Dante, the Duo performs Liszt's Dante Symphonie in the version for two pianos and female choir, at the Church of San Francesco in Grosseto; due to Covid restrictions the concert has been recorded and broadcasted on YouTube. Both are engaged in solo concerts and have also an intense teaching activity at the State Schools and the Liceo Musicale.