



L'ANIMA E LA DANZA

CD
STR 37206
[8011570372062]



- 01 MAURICE RAVEL (1875 – 1937) PAVANE POUR UNE INFANTE DÉFUNTE (1899)
- 02 NICCOLÒ CASTIGLIONI (1932 – 1996) IN PRINCIPIO ERA LA DANZA (1989)
- 03 FRANÇOIS COUPERIN (1668 – 1733) LA COUPERIN (21^E ORDRE) (1713-1730)
- 04-13 GEORGE BENJAMIN (1960) PIANO FIGURES (2014) - TEN SHORT PIECES FOR PIANO
- 14 FRANÇOIS COUPERIN LES BARRICADES MYSTÉRIEUSES (6^E ORDRE)
- 15 FRYDERYK CHOPIN (1810-1849) BERCEUSE IN D FLAT MAJOR OP. 57 (1843-44)
- 16 FRANCESCO FILIDEI (1973) BERCEUSE (2018)
- 17 FERRUCCIO BUSONI (1866-1924) ELEGIE N. 7 – BERCEUSE (1907)
- 18 FRANÇOIS COUPERIN OMBRES ERRANTES (25^E ORDRE)
- 19 GABRIEL FAURÉ (1845-1924) NOCTURNE N. 13 IN B MINOR OP. 119 (1921)
- 20-22 GÉRARD PESSON (1958) TROIS PETITES ETUDES MÉLANCOLIQUES (1991)
- 23-30 MAURICE RAVEL VALSES NOBLES ET SENTIMENTALES (1911)

EMANUELE TORQUATI piano

“L’Ame et la Danse” (1921) is the title of a fictitious dialogue where the French poet Paul Valéry portrays Life as a dancing woman. Valéry, through an ethereal mixture of sound and sense, creates Music for a body in continuous vital transformation. The musical path presented in my latest recording aims at exploring a kaleidoscope of sounds that belongs to extremely diverse musical and poetic worlds. Some of the pieces interpreted do not have a close thematic connection with dance instead they have a relationship with the soul. After all, this essential component of the human being has an inner and silent rhythm, an inextinguishable movement. The Dialogue between Couperin’s musical personifications and their twofold essence at times is ironic and stylised as in Castiglioni, Benjamin, Filidei and Pesson and at times is oneiric, as in Chopin, Busoni and Faurè. This imaginary journey is framed by Ravel’s sublime reinterpretations of the Pavane and Waltz genres, summarized by Henri de Régnier’s epigraph: “Le plaisir délicieux et toujours nouveau d’une occupation inutile”.