

PRESS RELEASE BALTIC PIANO DUETS FESTIVAL OF SAN PETERSBURG
"THE DUETS OF THE MEDITERRANEAN" DE STEFANO PIANO DUO Glazunov Concert Hall, San Petersburg, February 22-23, 2014 Milan, January , 2014 M.A.P.Editions is pleased to present and announce the participation into the next 9th festival "Baltic piano duets" on February 22-23, 2014 of the De Stefano Piano Duo, a 27 -year-old twin brothers, Vincenzo and Francesco, among the "star" of young duos of the XXI century and winners of the most prestigious international duet competitions. The "Baltic piano duets" Festival is dedicated each time to different topics, in particular focused into the development of different genre through countries and present to a wide panorama of St.Petersburg duet music. The upcoming festival will be dedicated to the art of the piano duet of the Mediterranean countries (Spain and Israel also) and for this reason De Stefano Piano Duo was invited for represent Italy. Many contemporary Italian composers create real masterworks for the duet literature and give to the music history pages of great importance and lyricism. Some of this works will be presented into the first concert of the Duo as Muzio Clementi and Ottorino Respighi's works, Cilea and Frojo. But Vincenzo and Francesco De Stefano will present even new composition wrote into contemporary years, like Sergio Calligaris or Giannetta's Versus and Carlo Donadio, especially the last composer wrote and dedicated to the Duo his Toccata, perform at the concert of the February 22 with the collaboration of the pianists Olga and Natalia Tatievskaya in its world world premiere performance. But will be the next day that the Duo will perform the last work by Giacomo Manzoni, one of the most preminent Italian composer, the February 23 De Stefano Piano Duo will do at 21h the premiere performance of Concerto for two pianos and Orchestra dedicated to them, with the International Symphony Orchestra «Capella Taurida" directed by Mikhail Golikov. With this communication M.A.P.Editions wish to make acknowledge and invite to this to important events and unique concerts every person who love and work with music lovers knowing the importance and the high art of De Stefano Piano Duo.

M.A.P.Editions Artistic Direction

MUSIC GUIDE

CARLO DONADIO: TOCCATA "Toccata" as a form of contemplation, as a question, not resolved, the functions of its parts more sensitive, within structures that evoke a "whole", the

timeless and profound momentum of the evolution of music, where it is not possible have a "total" perception in an instant: the performer, the listener (and the composer...) live this quality that distinguishes the "performing arts" from the figurative arts. First of all there was the contemplation of a simple series of numbers that are not organized according to mathematical modules, and applied some of the parameters of the part (choice of rhythm, sequences of sounds, meetings harmonics of the same...) and second there was the choice to DO NOT oppose the notion of all that the action of writing, DO NOT use the theory in preparation for the structuring of the various episodes. So, the intent was to give a summary to the "vision" of the music to be written not only sensitive, but also spiritual, according to the deep projection of St. Thomas Aquinas (the whole "regiment" of civilian life has as its primary objective to ensure the conditions necessary for contemplation). The result (for the work of the composer, at least...) is the perception of architecture to "random length", with stones roughly similar, but not in their regular succession, with all of the formal acquisition as "solid walls" but not perfectly aligned, squared and smoothed. The piece is dedicated to the De Stefano piano duo. Carlo Donadio

GIACOMO MANZONI: PIU' MOSSO This title, PIU' MOSSO, suddenly appeared in the author's mind, it may seem odd, or at least curious, and this appeared at first to the author himself. "MORE MOVED" compared to what? What is the first term of comparison? After long meditation on this apparent contradiction, the composer realized that the first term exists, but it is implied. It is as though something inside his mind drove him to overcome the laziness that often lurk in the interstices of memory, compared to a "first" that must not be repeated, but proceed in other directions, not necessarily "beyond" the instrumental level (ie a particular virtuosity pianos request - which also have parts - let alone the orchestra, writing relatively simple), but towards something different and unexpected that I hope will emerge listening. This emergence should be facilitated by the fact that the entire piece - except for a few moments of "variants" - is built on a series of groups of 5 or 7 notes, in turn, developed on the basis of only two sound aggregates. These harmonies that have nothing to do with the tonal language, but that, leaving no space to compose a random, could subliminally give the listener the feeling of a strong unit. Only the test in front of the public will be able to support this assumption, while it will be easy to observe that the two pianos are sometimes treated as separate entities, sometimes as a single piano enhanced. Giacomo Manzoni

DOMENICO GIANNETTA: VERSUS Versus is a piece characterized by a very dense writing, almost close to Brahms style, with a systematic use of counterpoint and imitation. The composition is made up of four episodes (Con moto - Fugato - Più lento - Finale) while recalling the movements of classical forms, but without interruption, on the model of Liszt's Sonata. The

initial episode (Con moto) give an extensive use of triadic harmonies, in which the traditional tonal connections are replaced by sound type affinity. The Fugato presents a progressive intensification of writing, to incorporate inside the Incipit of the first episode. The Più lento is a long chant of repeated chords, but it is proposed by two voices, following themselves, producing a canon effect. The Finale sees the gradual revival of the previous motivic elements, which are then superimposed between and converging together in a dense contrapuntal texture. The song is dedicated to the De Stefano piano duo. Domenico Giannetta

SERGIO CALLIGARIS: DUE DANZE CONCERTANTI Pianist and composer, Sergio Calligaris, was born in Argentina , has long lived in the United States , but since than twenty years he has the Italian citizenship. He has taught at the conservatories of Naples, L'Aquila and Pescara and now lives in Rome and is today one of the most performed composers in the world. Fundamental in the musical language of this composer is the opposition between appearance "dithyrambic" wildly passionate and and the "elegiac" lyrical and evocative. The two dances concertante for 2 pianos op.22 are "Warrior" and "Ideal". The spectacle of the "Warrior" with its "crescendo" and "fortissimi" it's a real flood of notes, inspired by the bombing and destruction caused by the world wars. More transparent and subtle are the atmospheres of "Ideal" with a melody with naive character, built on a delicate pavan, represents a moment of nostalgic reflection on the beautiful that has been lost. Dances may be performed either by two performers than four, two on each keyboard. Calligaris has also composed a version of the same piece for piano four hands as Op. 22a. The dances are dedicated in memory of his father who died during World War II. The song is one of the pieces at the Chopin International Competition in Rome in the piano duo section . Duo De Stefano in 2008 won the special prize for the best interpretation of a work by Sergio Calligaris.

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