



stefano gervasoni

LE PRÉ

aldo orvieto
piano

saori furukawa
violin

alvise vidolin
live electronics

MUSIC EDITION
WINTER & WINTER



Stefano Gervasoni – LE PRÉ – (premiere recording)

Aldo Orvieto, piano

Saori Furukawa, violin

Alvise Vidolin, live electronics

Prés – first book – for piano (2008–2010)

1. **Pré** ludique 2:17 / 2. **Pré** lubrique 1:44 / 3. **Pré** public 2:02 /
4. **Pré**mise 1:09 / 5. **Pré**cipice 1:21 / 6. **Pré**mices 2:11 /
7. Sonatin**exp**ressive – for violin and piano (2012) 14:55

Prés – second book – for piano (2011–2013)

8. **Pré**cieux 1:09 / 9. **Pré**tentieux 1:03 / 10. Pernicieux 1:32 /
11. **Pré** épuré 2:02 / 12. **Pré** carré 1:26 / 13. **Pré** paré 2:26 /
14. Luce ignota della sera (d'**après** Schumann)– for piano
and live electronics (2015) 4:45

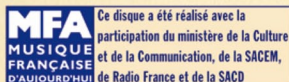
Prés – third book – for piano (2014–2015)

15. **Pré**térit 1:22 / 16. **Pré** d'**après** 1:59 / 17. **Pré**ssenti 2:03 /
18. **Pré** d'avant 2:10 / 19. **Pré**dicatif 4:32 / 20. **Pré** de **après** 3:48 /
21. Adagio ghiacciato (d'**après** Mozart) – for violin
and **pre**pared piano (2012) 4:11

A Production of Winter & Winter

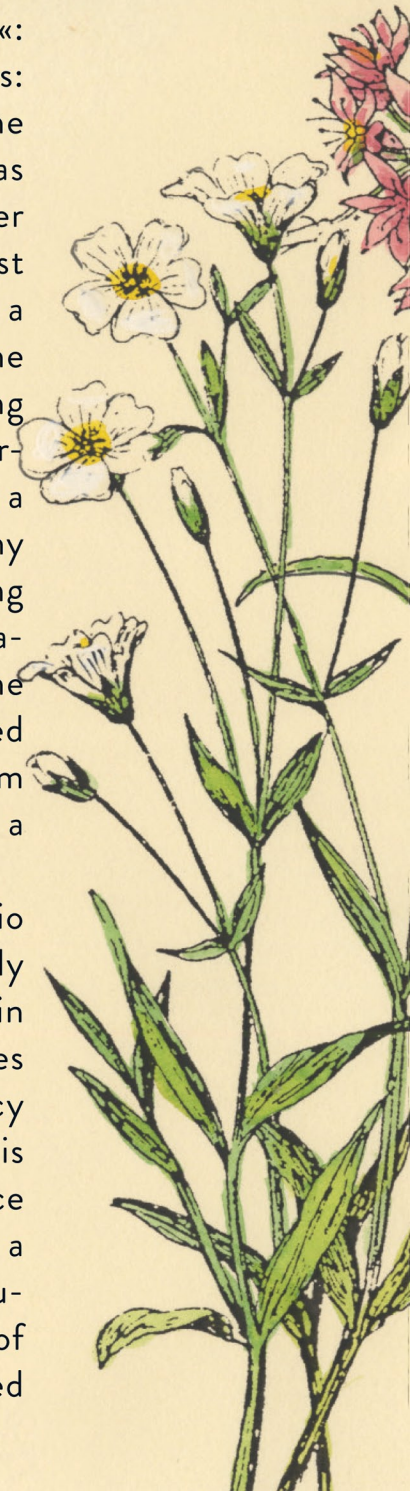
Producer: Stefan Winter • Executive Producers: Takahashi & Winter
Winter&Winter GmbH, Viktoriastrasse 28, D-80803 München
Made in Germany • CD N° 910 238-2 • www.winterandwinter.com
(P)+(C) 2016 Winter&Winter, München, Germany

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LE PRÉ

The concept of the album can be summed up by the word »pre«: inexpressive, PRÉ... »Pré as a word (in English »pré« means: meadow or grassland), or a PREFIX (PRE-something): before the expression, before being expressed, or »before the game« as in PRÉ-lude (in a pré, a meadow, where children play). In other words: the peculiar state in which something does not yet exist in an accomplished »adult« form. Childhood as a way of having a premonition of an adult life, with its negative aspects (losing the magic of a non-rational relationship with words, no longer being innocent in grasping and knowing things, losing the ability to marvel at the wonders of beauty) and some positive ones (acquiring a logical, rational, pragmatic relationship with reality). That is why the program includes pieces for children played by adults (looking for an »impossible« way of getting back to infancy). The »Sonatine expressive« (track 7) which could also be called a »Sonatine expressive« or a »Sonate inexpressive« (ambiguously suspended between adulthood and childhood) quotes a few elements from the composition »Précieux (Prés – second book)« (track 8) as a piano accompaniment to a very simple, celestial violin melody. The album includes two re-elaborations/adaptations: In »Adagio ghiacciato« (Adagio for Glasharmonika) after Mozart – usually considered as an easy piano piece for children – a silent violin with a metal practice mute plays just a few higher and lower notes and exceeds the two-octave range of a toy piano (again infancy and apparent simplicity). The other adaptation after Schumann is also written for children (adults trying to be children). The piece is composed for four-hand piano. One pianist has to play only a monodic line with one hand: a singing piano. This line is a beautiful vocal line, an »inner voice«, magic and insane - typical of Schumann. The sounds are created with electronics and projected





inside the piano. This piece contains some bars from »**Presenti** (**Prés** - third book)« (track 17) which is a homage to Luigi Nono, ideally linked to Schumann - two »adult« visionary artists. Again: stupor, premonition, prophetic vision, past (the infancy of **PRE**sent) projected to the future (the declining »Abend« melody by Schumann turned into an ascending utopian line by Nono, composer of a violin piece with live electronics entitled »La lontananza nostalgica utopica futura«).

Plenty of symmetries and cross-references in this program. The piano is not a piano, the violin is not a violin. When the violin could sing, it is an inner melody made by a transformed piano, when there is a real violin, it is reduced to a toy instrument, the whistling sounds of a Glasharmonika becoming real harmonics produced by the piano and by the small violin ...

The work is inspired by Francis Ponge's book »La fabrique du **Pré**« (»The making of the **Pré**«) in which the French author opens the doors of his atelier and offers the readers the opportunity to witness the creation of his text »Le **Pré**«.

I give a double interpretation to this title: constructing from zero, creating a story starting from the beginning of life (infancy or the infancy of the world); or working on the preliminaries of existence, trying to give consistency to this magic zone where childhood starts its long process of becoming adult (it takes a whole life), magic starts to separate from reality, infancy from adult life and the reverse, adult life feeling deprived and nostalgic of a purely emotional relationship with reality, children and adults becoming aware of the lack of an ecstatic relationship with the world, later replaced by an aesthetic one (in art), by faith (in religion), by love, or by drugs, meditation, extreme sports or any artificial method to go beyond this present, heavy, concrete world. I think this is the leading thread and the deep meaning of this program.

Stefano Gervasoni (<http://www.stefanogervasoni.net>)



A Production of Winter & Winter
Recording engineer: Matteo Costa
at Conservatorio Statale di Musica »Cesare Pollini«, Padova, Italy
Prés (first, second and third book), March 26th, 2014 and February 2nd, 2015
Sonatin**expressive** and Adagio ghiacciato (d'**après** Mozart), April 7th, 2014
Luce ignota della sera (d'**après** Schumann), May 30th, 2015

Piano tuner: Silvano Zanta

Editing engineer and post-production: Matteo Costa
at Ing. Matteo Costa Studio, Padova, Italy,
May 18th and 27th, 2015 and January 22nd, 2016

Mastering engineer: Adrian von Ripka
at AVR Studio, Steinenbronn, Germany, June 2016

Publisher: Sugarmusic S.p.A. - Edizioni Suvini Zerboni, Milano, Italy

Illustration, layout and design: Günter Mattei

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The recording work was possible with the kind help and support of the
Fondation Francis et Mica Salabert, MFA, Conservatorio Statale di
Musica »Cesare Pollini«, SaMPL (Sound and Music Processing Lab, Padova, Italy)
Special thanks by Stefano Gervasoni to Anne Polini and to Edizioni Suvini Zerboni

Also available: Stefano Gervasoni »Dir-in dir« (910 208-2)