



Mirco
DE STEFANI
(1959)

Sieben Lieder

CD STR 37249
[8011570372499]
jewel



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| 1. EIS, EDEN | 03:51 |
| 2. FADENSONNEN | 04:50 |
| 3. SPRICH AUCH DU | 07:03 |
| 4. ZU BEIDEN HÄNDEN | 04:34 |
| 5. IN ÄGYPTEN | 06:21 |
| 6. ASSISI | 04:39 |
| 7. BLUME | 04:29 |

World premiere recordings

Laura Catrani soprano
Aldo Orvieto pianoforte

The *Sieben Lieder*, composed in 2014, are the outcome of reflection on the poetics of Paul Celan, an author who in my experience has been a powerful catalyst for musical ideas. While in my previous compositions – *Adagio a Celan* for organ (1998), *Celan* for violin (1999), *XII Preludi* for cello (2000) – the poetry acted as a hypogram underlying the musical discourse and intrinsic to it, in the *Lieder* we have the direct setting of verses that by means of song come into synchrony, or rather, diachrony, with the scansion of the music. Since the poetic presence is a latent force in the unconscious, an unfathomed voice always ready to reveal itself, a direct maieutic action is necessary for the music to act at the appropriate time, without any other form of external need. The idea of composing the *Sieben Lieder* cycle came to me on reading Laura Darsié's book *Il grido e il silenzio* (Mimesis Edizioni, 2013), dedicated to the irreconcilable encounter between Celan and Heidegger. The irreducible incompatibility between the thought of the German philosopher author of *Sein und Zeit* and Celan's desperate sensibility becomes a challenge to the possibility of a conversation between poetry and music: an event always at risk of mutual prevarication and inadequacy, where the encounter-clash risks ending in annulment or inconclusive digression.