

A MUSICAL CONTRIBUTION TO THE WORLD WATER DAY

[MARCH 22]

ORIGINAL TRANSCRIPTIONS & WORKS FOR PIANO FOUR-HANDS

OTTORINO RESPIGHI (1879–1936)

Fontane di Roma P. 106 (1916)

[01] La fontana di Valle Giulia all'alba

[02] La fontana del Tritone al mattino

[03] La fontana di Trevi al meriggio

[04] La fontana di Villa Medici al tramonto

(Primo: Giovannini | Secondo & Piatto: Jiang)

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Shéhérazade op. 35 (1888)

[05] La mer et le vaisseau de Simbad

[06] Le récit du prince Kalender

[07] Le jeune prince et la jeune princesse

[08] Fête à Bagdad. La mer.

Le vaisseau se brise sur un rocher surmonté

d'un guerrier d'airain

(Primo: Jiang | Secondo: Giovannini)

MAURICE RAVEL (1875–1937)

Rapsodie espagnole M. 54 (1907)

[09] Prélude à la nuit

[10] Malagueña

[11] Habanera

[12] Feria

(Primo: Giovannini | Secondo: Jiang)



GEOD

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GEMA

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ANGLEF  
EST. 2020

NEU  
START  
KULTUR

GEFÖRDERT VON

Die Beauftragte der Bundesregierung  
für Kultur und Medien

JACOPO GIOVANNINI

YI LIN JIANG

H<sub>2</sub>O



OTTORINO RESPIGHI  
NIKOLAI RIMSKY-KORSAKOV  
MAURICE RAVEL

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The OPUS KLASSIK nominated independent record label ANCLEF navigates towards a safe harbour for individual musicians who are willing to swim against the stream if needed, solely to express their own artistic journey. Established during the horrendous worldwide COVID-19 pandemic by European pianist Yi Lin Jiang, it became even more essential nowadays to protect the humanity in any kind of art, furthermore to find a caring fellowship with mutual respect and honest trust where you feel anchored enough to share your most heartfelt, authentic music.



Das für OPUS KLASSIK nominierte unabhängige Plattenlabel ANCLEF navigiert zu einem sicheren Hafen für individuelle Musiker\*innen, die auch bereit sind, gegen den Strom zu schwimmen, schlichtweg um ihre eigene, künstlerische Reise ausdrücken zu können. Gegründet während der furchterregenden weltweiten Covid-19-Pandemie vom europäischen Pianisten Yi Lin Jiang, ist das Bewahren der Menschlichkeit in jeglicher Kunst heute umso essentieller geworden, und darüber hinaus bleibt auch eine fürsorgliche Gemeinschaft mit gegenseitiger Wertschätzung und aufrichtigem Vertrauen wichtig, wo sich jeder geankert fühlt, die innigste, wahrhaftige Musik zu teilen.



## H2O

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[MARCH 22]

JACOPO GIOVANNINI & YI LIN JIANG

ANCLF 20240322

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Applauded by MusicWeb International for their *"sublime musicianship"*, the pianists Jacopo Giovannini & Yi Lin Jiang perform regularly as a piano duo besides their solo careers.

For their first collaborative EP Philia (ANCLEF 20201031), also released on the limited vinyl edition In Memoriam (ANCLEF 20220308), the PIANOnews magazine asserts *"an interpretation, distinguished by their astonishingly homogeneous duo presence"*; next to CD presentations and portrait interviews on NDR Kultur, WDR 3 and BR-KLASSIK, they were also invited in 2021 to the chamber music festival "Beethoven und wir!" and a SWR2 radio production.

([www.jiangyilin.com/piano-duo](http://www.jiangyilin.com/piano-duo))

H<sub>2</sub>O is the chemical formula for water – the most essential source of any existing life. Its endless shapes are not only anchored within the tremendous force of nature, but also reflected in human art, literature, and music. The following three symphonic works, all written or transcribed by their composers as an original piano four-hands version, evoke the water element through a picturesque narrative of fountains, folktales, and dances; each spoken in an individual language, yet all connected through the natural breathing and profound sense of aliveness. Sharing this same crucial mentality among other ideals, two opposite yet brotherly soloists intertwine again as a polarising four-hands piano duo to recreate the massive orchestral colours on solely one instrument, ultimately turning their different artistry into one unique emulsion.





The symphonic poem Fontane di Roma (1916) by Ottorino Respighi (1879–1936) recites an observer’s perception of four different Roman fountains, the various hours enriching the human mind with its most beautiful atmospheres. At dawn, the pastoral landscape at the Fontana di Valle Giulia still lies in the fresh damp mists where cattle droves used to roam the meadows in the past, as the flowing water circulation of the twin fountains opposite the Galleria Nazionale d’Arte Moderna calmly induces a peaceful yet slightly melancholic sentiment. The first warm rays of sunshine awake the blooming Villa Borghese and morph the hazy scenery into a hopeful morning at the Fontana del Tritone.

Its sparkling water jets might evoke a joyous, euphoric dance between naiads and tritons before they reach the heroic brightness of mid-day at the Fontana di Trevi to guide the shell chariot of the Titan god Oceanus. Reigning under the triumphal arch, it might seem that he almost solemnly awaits the stormy arrival of the Olympian god Neptune; ascending from the tremendous water surface with seahorses and sirens, the divine procession would culminate into a serene sunset at the Fontana di Villa Medici. Surrounded by rustling leaves and twittering birds, one can see the Basilica di San Pietro in Vaticano on the golden horizon, its sublime bells being imitated by the chimes of a hanging cymbal next to the grand piano.

One last nostalgic smile and the elegant water murmurs vaporise into the silence of night where the narrative continues with the symphonic suite Shéhérazade (1888).



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Based on the Arabian folktales collection One Thousand and One Nights, some vague titles within its four movements including Sinbad's Ship, the Story of the Calendar Prince, the Young Prince and the Young Princess, as Festival at Baghdad and the Ship Break only suggest non-specific chapters, yet all connected through the composition with theme-related motifs, lush-sounding harmonies, oriental-flavoured melodies, and fast-paced rhythms. Being a first officer of the Imperial Russian Navy during his youth, Nikolai Rimsky-Korsakov (1844–1908) understood very well how to integrate his devotion towards the sea into his music language as varied water elements are detectable within this grand work. During his 35-year tenure at the Saint Petersburg Conservatory, he not only taught over 250 students (including Respighi who once was the principal violinist at the Imperial Russian Theatre) but also influenced many other foreign composers like Maurice Ravel (1872–1937).

Originally written for piano four-hands, his Rapsodie espagnole (1907) opens with sensual sonorities of the Prélude à la nuit where the intoxicating fragrance of jasmine flowers might flourish the humid air of a sultry summer night. Despite being born in Ciboure, a seaside village of the French Basques less than 20 kilometres from the Northern Spanish border, he immediately shifts the location to the Southern part with the alluring timbres of the Andalusian cadence. Sharp castanets as intimidating waves awaken the coastal province of Málaga, as the plucking sound of flamenco guitars and dancing heels charges the fiery Malagueña with subtle temper and perky daylight.



The well-balanced yet drowsy steps of the Habanera might suggest the suffocating, overly moist heat during the afternoon, longing for a siesta as water drops linger on the skin.

With the dazzling, exuberant Feria, Ravel finally returns to his hometown where he loved nothing as much as the vibrant fêtes since his childhood: the turbulent dances and boisterous music of the passionate fandango, the swirling waves of the Atlantic Ocean; fireflies illuminating the summer evening while laughing children with their loving folks all celebrate and honour the joie de vivre and togetherness of the Basques people.

As his family always meant the most to him, he also combined the mechanical precision of his father's profession as a Swiss civil engineer for this última fiesta with the intense yet gentle sensitiveness of his mother who descended from generations of honest Castilian fishermen.

But despite being described by Manuel de Falla as  
*"more Spanish than the Spanish themselves".*

Ravel never neglected his French accent in his compositions by frequently connecting his unique heritage and music language with an essential, contagious affinity for articulated rhythm as a deeply rooted response to his happy childhood.

Nostalgic yet triumphal, one last frenzy firework completes this symbiotic narrative cycle of water and life.







Recreating a symphonic work solely on the piano where you have to substitute the various instrument colours with different key approaches and a refined articulation is always a tricky task yet quite appealing at the same time, as the layered outcome might sound even more unified with attentive focus to connect each voice while the percussive element strengthens an active pulse to keep the tension flowing within the phrases.

Many thanks to Peter Laenger who achieves to record the full spectrum of our piano timbres every single time, to Christoph Fuchs who consistently keeps our favourite Steinway & Sons (D 593173) in excellent tune, to the Kronenzentrum Bietigheim who welcomed us back again, to the Hotel Reinhardts who warmly hosted us with great attention, to ZIS Media who reliably manufactured our CDs with top-notch quality, to Georgy Dorofeev who caught our favourable moments on camera, and to Alexandra Helldorff who always proofreads our writing with the most care. We also feel more than grateful about the NEUSTART KULTUR – Freie Musikensembles support programme by Deutscher Musikrat and would like to especially thank Die Beauftragte der Bundesregierung für Kultur und Medien for helping our rising ensemble in becoming more integrated into the renowned German music scene with a sustainable album release that does not only reflect our human values and bonding artistry as a piano duo but also might set an additional path for upcoming generations in the sense of how to shape the future of our cultural world. Last but not least, we sincerely hope to make a creative contribution to the World Water Day with H2O as a lasting thought about the universal importance of water and its absolute necessity to be protected at all costs, raising awareness to keep our blue Earth alive and healthy as long as possible.

Since the worldwide COVID-19 pandemic, we are determined to protect our newly created harbour with individualism, authenticity, and trust. If you agree with our ANCLEF philosophy, we would feel deeply grateful for your contribution to our record label. Any donation is welcome.

Thank you for your support!



Seit der weltweiten COVID-19-Pandemie sind wir fest entschlossen, unseren neu geschaffenen Hafen mit Individualismus, Authentizität und Vertrauen zu schützen. Falls Ihnen unsere ANCLEF-Philosophie zusagt, sind wir für Ihren Beitrag zu unserem Plattenlabel sehr dankbar. Jede Spende ist willkommen.

Herzlichen Dank für Ihre Unterstützung!

[www.jiangyilin.com/anclef/supportus](http://www.jiangyilin.com/anclef/supportus)

