

20TH CENTURY ITALIAN PIANO MUSIC

LINER NOTES

CD1

GIUSEPPE MARTUCCI

Giuseppe Martucci became famous towards the end of nineteenth and the beginning of the twentieth century, and he was well-known for his polyhedric activity as a pianist, conductor, artistic director, teacher and composer. He was born in Capua in 1856, and in the beginning was taught from his father Gaetano, who played the trumpet in the army. A child prodigy, he played in solo concerts when he was only eight years old. In 1868 he was a student at Naples Conservatory, where he studied piano with Beniamino Cesi and counterpoint under the direction of Paolo Serrao. Later he became teacher and director of the same Conservatory.

Martucci contributed to the changes of Italy's musical culture, and turned his attention to the European coeval symphonic music: he performed and promoted works by Beethoven, Schumann, Brahms, Liszt and Franck (in contrast with the typical Italian preference for the opera) and he was influential in reviving an interest in instrumental music. As a conductor he was regarded as one of the greatest performers of Beethoven at that time.

He was also one of the best pianists of his time. He gave many European tours both as a soloist and in chamber music ensembles, playing his own pieces as well as compositions by Mozart, Beethoven and Mendelssohn, always with enthusiastic reviews.

He was a prolific composer and wrote about one hundred works, including an impressive production for piano solo, two symphonies, two piano concertos, a number of chamber music pieces, sacred operas and didactic pieces. Martucci was highly thought by the great conductor Arturo Toscanini, who included Martucci's symphonies in his own repertoire.

In line with his own objection to the Italian cultural tendency, Martucci didn't write any operas, but he led the first Italian performance of "Tristan und Isolde" in 1888 in Bologna.

In the early years, Martucci's piano compositions were influenced by the salon music style, which was very popular in the middle of the nineteenth century. During his sustained efforts to develop his own cultural awareness, the composer realized more elaborate forms: in this respect the references to German Romanticist works are clear, but Martucci also developed personal melodic lines, which are closely connected to the popular Italian tradition.

After the death of the versatile composer (Naples, 1909), many contrasting opinions were given on his work; G. Malipiero said that Martucci was "the beginning of the rebirth of non-operatic Italian music", but other academics, like G. Pannain for example, defined him too pro-Germanic, and "the reason for the Italian modern music tragedy".

During the twentieth century, Martucci's production suffered a gradual marginalization from concert repertoire, largely due to the above mentioned querelle.

Nowadays, Martucci's works are slowly finding their proper space and rightful appreciation.

The "6 Pieces Op.44" were written between 1879 and 1881; they are a clear example of the mixture of Italian popular culture with Central European influences and virtuosistic writing.

The "Capriccio" begins the cycle and is a sort of prelude, which imitates the toccata style; the brilliant "Pezzo Fantastico"

reflects Mendelssohn's models and those of Schumann, his favorite author. In this piece, after a virtuosistic first section, we find a choral that interchanges with pearlescent arabesques (maybe a reminiscence of Chopin's "Scherzo Op.39") and is then repeated, at the end of the piece, in the form of a recitative.

The third piece, "Colore Orientale", is a march in a tripartite form, and shows a strong variety of tone-colors and dynamic; in the same year of composition, Martucci arranged this piece for orchestra. The "Barcarola" and the "Nocturne" create a more relaxed and colloquial tone.

The "Tarantella" is an extremely lively piano piece: it includes popular music references and denotes an achieved maturity in terms of style control. This piece was also adapted and reworked by Martucci in 1908 as an orchestral arrangement of rich colors.

In 1881 he created "Novella Op.50" and "Fantasia Op.51", compositions with extensive structure. Both works are in a tripartite form: the "Novella" recalls Chopin's "Scherzos", while the "Fantasia" (undoubtedly one of the Martucci's most successful works, here recorded in its first version) displays a rhapsodic, dramatic character in its first and final sections, and exhibits passages of intrepid virtuosity and long melodic expressions. The central episode, in the form of a "characteristic piece", is light and splendid, in contrast with the previous sections.

The music aesthetic changes at the end of the century, and the last expressions of Romanticism are clear in the "2 Nocturnes Op.70", written during the summer of 1891 and belonging to the period of maturity of the composer. The famous first Nocturne has a dreaming and crepuscular character and it is also known in its orchestral arrangement written by the composer in 1900 and performed many times by Toscanini.

The second Nocturne, in f sharp minor, shows nearly obsessive repetitions of the beginning subject, to then arrive at the conclusion in major key, with a decadent and resigned atmospheres.

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Translation: Laura Bianconi

CD2 & 3

FRANCESCO CILEA

Cilea's works for the piano are largely unknown to the wider public. With the exception of a few compositions mostly used for teaching purposes, his oeuvre for the instrument rarely features in concert programs, or indeed in the catalogues of music publishers. The first challenge to be addressed in this recording project was thus to identify, list and date the relevant works, a task that was greatly facilitated by the help of Salvatore Massimo Tripodi, to whom we would like to express our heartfelt thanks. Tripodi was the first to compile a catalogue of Cilea's piano compositions, which appeared as an appendix to his study "L'opera pianistica di Francesco Cilea", included in the collection of essays published by Laruffa Editore in 1994. Moreover, in 2001 Tripodi also edited the revision and publication of a series of hitherto unpublished works for piano solo and piano four-hands, drawing special attention to a number of manuscript scores kept at the F. Cilea Museum in Palmi.

Thanks to Tripodi I have been able to examine certain compositions that would otherwise have been very difficult to track down: for instance, the *Trois petits morceaux* Op.28 of 1895, published by Bote & Bock in Berlin in 1898. Unfortunately our combined efforts were not sufficient to allow the rediscovery of two other works: a *Serenata malinconica* Op.30 for piano solo, and the *Refrain d'enfance* for piano four-hands composed in 1895. Both of these works, first published by Raffaele Izzo and later by Curci, have long been out of print and unobtainable.

Made up of works of unquestionable value, depth and creativity, the catalogue of Cilea's oeuvre for the piano covers a period stretching from the years of his musical education through to 1930, revealing that his interest in the instrument never waned. With the exception of a *Fuga reale* written as an exercise during the years he studied at the San Pietro a Majella Conservatoire in Naples (the manuscript score is still kept at the Conservatoire library), Cilea's earliest compositions for the instrument date back to the years 1883-1888, when he was still seeking a stylistic identity of his own. Clearly the composer was deeply attracted by the major works that gave voice to European romanticism. On the one hand there is the *Scherzo* of 1883, in many respects reminiscent of Schumann, as Cesare Orselli has pointed out in his perceptive biography *Francesco Cilea*, published by Zecchini editore in 2016; and on the other, pages that speak for the influence of Chopin, such as the *Mazurka* and the *Preludio*, both written in 1886. During the same years he also strove to promote and incorporate aspects of the musical traditions of his homeland. One of the fruits of this interest was a *Danza calabrese*, which in later life he totally disparaged, declaring that it should be burnt.

The short romances composed during the last decade of the 19th century tended to be more à la mode and somewhat lighter in tone. Largely published by Izzo in Naples, they bore descriptive titles such as *Chant du matin*, *La petite coquette*, *Chanson du rouet*. Although critics have occasionally been absurdly dismissive in their appraisal of these works, the scores actually speak for the composer's meticulous handling of his material and his delight in showing off certain features of timbre and harmony.

As he was shaping his stylistic identity, Cilea was not insensitive to the musical language of his contemporaries, both in Italy and elsewhere in Europe. For example, as Tripodi has pointed out, while revealing an essentially Mediterranean taste for melody, the *Notturmo* Op.22 not only embodies aspects reminiscent of Giuseppe Martucci, but also reflects Thalberg's approach to the piano.

Many of the pieces written during this period enjoyed considerable success thanks to the reprint published by Curci in the 1940s. Some of them, in particular, were included in a collection aimed at young piano students edited by Alessandro Longo.

Yet many other pieces of similar value have long been neglected, despite the fact that they embodied numerous innovative and original features. A telling case in point is *Badinage* Op.15 (it was published with this title in the Izzo edition, whereas in the later Curci reprint it appeared as *Burlesca*), which reveals subtle use of harmonic ambiguity in both the individual episodes, and in the passage between them. Likewise remarkable are the *Trois petits morceaux* mentioned above.

A third stage in Cilea's compositions for the piano came about gradually, between the end of the 19th and the beginning of the 20th century, when he started alternating more "conventional" pieces aimed at middleclass Italian audiences steeped in opera with interesting experiments in timbre (*Au village* Op.34 features a witting interplay of echoes and interwoven voices that reflects his experience as a student in Naples, where counterpoint was a fundamental subject).

While Op.41, published by Sonzogno in 1906, bears witness to his ties to music of the 1800s (likewise the revised edition of the

work published in 1944 by Suvini-Zerboni), the framework for Op.42 was much more experimental and "European" in perspective.

Cilea's instrumental compositions of the early 1900s, and in particular his works for the keyboard, focused on the rediscovery and manipulation of themes, languages and forms belonging to the past. With its alternation of passages reminiscent of certain Sonatas by Scarlatti (*Allegro*) and homages to early dance forms (*Sarabanda*), the *Suite Vecchio Stile* is evidently a case in point. The last movement of the triptych is the *Capriccio*, which Orselli has rightly described as a tribute to the early romantic taste for virtuoso display.

Op.43 speaks for Cilea's complete assimilation of the innovations in harmony and timbre that burgeoned in Europe in the early 1900s, especially in the north.

In *Verrà?*, *Acque correnti* and *Valle fiorita* (the three pieces that make up the triptych based on poems by Felice Soffrè), the composer abandoned metric irregularity, harmonic audacity and hexatonic scales and arpeggios. In later works such as the diptych *Risonanze nostalgiche* and *Festa silana*, as well as the *Serenata a dispetto*, he nevertheless made more emphatic use of them, thereby establishing a profile that was not only far removed from the 19th century poetics of his early compositions, but also from the "Young School" with which he has generally been identified.

It would thus seem that posterity has erred in defining Cilea's place in the history of music. To do justice to his role as an innovator within the somewhat stultified framework of Italian music at the turn of the 19th century, he should be viewed as a forerunner of the great renaissance of the Italian instrumental tradition brought about by the "the 1880s generation".

This collection also comprises a number of transcriptions and arrangements of pieces originally written for other instruments: *Invocazione*, which is a version of the *Melodia* for violin and piano, the *Serenata a dispetto* mentioned above, also originally for violin and piano, and a *Danza in do diesis minore*, an arrangement in C sharp minor of the *Piccola Suite per Orchestra*.

Idillio and *Alla gavotta* are also transcriptions of orchestral pieces, this time for piano four-hands, where as the other pieces for four hands were originally conceived as piano duets.

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Translation by Kate Singleton

CD4

FERRUCCIO BUSONI

Empoli, central Italy. On 1 April 1866, a baby boy is born to Ferdinando Busoni, a noted clarinetist, and his half-German wife Anna Weiss, a pianist who often accompanies her husband in recital. It is a turbulent time. The epic campaigns of Garibaldi and the shrewd manoeuvring of Cavour have unified Italy just five years previously. The new country is emerging from centuries of fratricidal tension, civil war, corruption, and scandal; Pope Pius IX still wielded considerable influence and temporal power.

For the first time in history, the people of Italy are united and intent in building a bright future for the common good. Spirits are high indeed. In this climate, the Busoni's christen their child with a name full of expectation and promise: Ferruccio Dante Michelangelo Benvenuto! The boy is destined to great things. Raised in a musical family, he quickly develops an interest in the world of sound. At the age of four he can play the piano and the violin fluently, aided by the benign and competent care of his mother. At six he begins to compose simple piano pieces and more ambitious chamber music works for clarinet and piano of such quality that his parents are all too happy to perform. His first public performances are met with rapturous success, and by the age of 12 Ferruccio Busoni is a veteran of the concert stages of Europe, an acclaimed and determined wunderkind with an illustrious accolade of supporters: Anton Rubinstein, Goldmark, Brahms, Reinecke, and Liszt are indeed captivated by

his amazing talent; Liszt declares he has nothing to teach him, prophetically asserting that such a genius should be left to develop freely.

Despite such promising beginnings, the domineering figure of Ferdinando, a ruthless disciplinarian who forces upon Ferruccio endless hours of daily practice and tries relentlessly to exploit the boy's talent for financial gain, blights the boy's adolescence. Busoni seeks refuge in literature, philosophy, and languages – he becomes fluent in most European tongues.

Busoni was a man of genius torn between extremes and obsessions. In love with at least the idea of his native Italy, he could not tolerate its provincial mentality and never lived there, preferring instead the more organized and intellectually advanced German society. Financial difficulties forced him to teach, an activity he disliked profoundly. The life of a concert pianist he found unsatisfactory also ('I am tired of this jostling', he famously wrote), and only composing seemed to give him the intellectual satisfaction he craved. Endowed with prodigious mental capabilities (his library contained more than 5000 volumes, and he could recall the contents of each at random), Busoni entertained other activities, notably writing. He collaborated with the Italian newspaper *Indipendente* with sagacious portraits of famous pianists he had had occasion to hear during his travels (of Vladimir de Pachmann, he wrote that his facial expressions and grimacing were enough to make music accessible to a multitude of deaf people!)

In 1889 he married Gerda Sjöstrand, who would become his lifelong companion and trusted soul-mate. Gerda was the only part of Ferruccio's life that was not open to discussion, his anchor and supporter. Their correspondence offers a deep insight into Busoni's tribulations and bear testament to Gerda's devotion to her illustrious and problematic husband. During his life, Busoni accepted four important teaching positions, beginning with the Moscow Conservatory at the request of Rubinstein, then Helsingfors, then Boston and, finally, Bologna. He habitually terminated his contracts ahead of time due to conflicts with the administrations, due at least in part to his prolonged absences for his concert activity.

Nonetheless, his influence on piano pedagogy was of lasting significance. In a famous letter to Gerda, dated 20 July 1898, Busoni laid down 12 rules for the practice of the piano, stressing the importance of interpretation. 'The difficulty is seldom in the notes, but in the prescribed dynamic of the music'; 'play for your students from the perspective of the performer: you'll be amazed, then, at how difficult it is to play an Étude of Czerny, or Cramer, or even Clementi.' Acclaimed as a grand virtuoso, Busoni wanted to be recognized as a composer, and strived to develop a singular idiom that would, in his vision, glorify the old traditions in a modern language.

In 1906, Busoni published a seminal work, the *Entwurf einer neuen Ästhetik der Tonkunst* (Sketch of a New Aesthetic of Music). This 70-page pamphlet highlights the limitations of Western music and its inherent fragility, and advances the basis for a new language incorporating avant-garde devices such as bitonality and quarter-tone harmonies. The *Elegies* of 1907 bring such a language to life. 'My entire personal vision I put down at last and for the first time in the *Elegies*,' he wrote to his disciple Egon Petri. Not surprisingly, they created a *furor* after their publication (by Breitkopf & Härtel in 1908) and first public performance (by the composer in Berlin, on 12 March 1909). August Spamuth wrote a venomous review on the *Signale für die musikalische Welt*; 'No, no, and No again!', but Busoni ploughed on in the conviction that he had found the right path, eventually adding a seventh *Elegy*, the hypnotic *Berceuse* (later to become the masterful *Berceuse Elégiaque* for orchestra) in 1909. Breitkopf & Härtel published the collection in 1910 with the subtitle *Seven new piano pieces*. Aside from the technical mastery that permeates every single page of the *Elegies*, it is not difficult to imagine why Spamuth (and many beside him, in 1909) were so scandalized. Busoni's treatment of harmony in particular, with his tendency to switch between major and

minor mode within the same musical phrase, creates a shimmering play of light and shade that, deployed in its full force, generates a luminous and, at first hearing, disorienting effect.

Nach der Wendung ('after the turning point') serves as a prelude to the series. Simultaneous multiple tonalities are already in evidence, as is Busoni's peculiar taste for refined sound distribution throughout the keyboard. The second piece, *All'Italia!* is subtitled in *modo Napolitano*. It is a gloomy *barcarolle* that changes into a spirited *tarantella* and back, based on material from Busoni's gargantuan *Piano Concerto* of 1904. This is the most extrovertly virtuosic piece of the collection, displaying some truly magnificent piano writing. Next comes a vast *chorale prelude*, *Meine Seele, bangt und hofft Zu Dir* (My soul trembles and hopes in Thee), written in the style of Bach's organ *chorale preludes* that Busoni had so successfully transcribed for piano and complete with a quotation of the Lutheran *chorale Allein Gott in der Höh' sei Ehr'* (Glory to God in Heaven).

The fourth *elegy* derives from Busoni's participation in – or concession to – the *Orientalism* then in vogue. In 1905 he composed an orchestral suite on Carlo Gozzi's Chinese fable *Turandot*, and

Turandots Frauengemacht is a concert transcription of the fifth movement of the suite, portraying the Princess' boudoir. The theme, unlikely as it may seem, is *Greensleeves*, once erroneously attributed to King Henry VIII (but Busoni believed it to be a Chinese melody); here it is treated with pianistic imagination and zesty dissonances, making it the most accessible of the *Elegies* and, to this day, the most popular. The fifth piece, *Die Nächtlichen*, also comes from the *Turandot Suite* (the seventh movement); it is a 'nocturnal waltz' of *mephistophelian* character, a brief excursion into the ethereal nature of nocturnal mystery and bewilderment. The same fascination with the night and the *Tenebrae* animates the sixth piece, *Erscheinung* (*notturmo*). Busoni was particularly fond of this creation, declaring to Egon Petri that 'the structure and proportions of the *Erscheinung* seem exemplary'; he later reused it in the first act of his opera *Die Brautwahl* (The Bridal Choice). The *Berceuse* that closes the series is a hypnotic, *trance-like reverie*, where the concepts of bitonality are once again exploited to the full, and calling for advanced, truly 'contemporary' use of the sustaining pedal.

Busoni continued to tour extensively, teach reluctantly, and dream of having enough time to compose. In 1909 he wrote to Gerda, 'I must make a great effort to practice the piano, and yet I cannot do without it! It is like a beast that grows new heads as soon as one cuts them off. Composing, on the other hand, is like a road, now beautiful, now difficult, but one on which we can travel ever longer distances; we can reach and surpass an ever growing number of places, but its ultimate destination remains unknown and unreachable.' In 1910 he sailed to the US for a particularly gruelling concert tour. While in Boston, he received a visit from Bernhard Ziehn and Wilhelm Middelschulte, both keen students of counterpoint. They suggested the maestro completed the three-subject fugue fragment that Bach had left unfinished in his ethereal masterpiece, *Die Kunst der Fuge*. Busoni showed immediate interest in the project and set to work. On January 20th he wrote to Gerda: 'I am studying counterpoint again, for which Chicago has stimulated me very much. It is a beautiful weapon which one must be able to handle.' Work proceeded swiftly and enthusiastically, as attested by the correspondence with Gerda; on February 19th he wrote: 'I have altered the plan for the *Fantasia contrappuntistica* (on Bach's last and greatest work). I shall not begin with a *Fantasy*, but bring into the fugue itself everything in the nature of a *fantasy*. It will sound like something between a composition by Franck and the 'Hammerklavier' Sonata, with an individual nuance', and, on the 22nd: 'the Fugue is becoming monumental'. Finally, on March the 1st, Busoni announced: 'I had intended to finish this

monster fugue in February, and I have succeeded, but I shall never undertake such a thing again! I write to announce this good news...'. On March 3rd he added: 'the Fugue is my most important piano work [...] its plan is not common, but every note "fits".'

The 'Fugue' was published by Schirmer of New York in 1910 as the *Große Fuge. Kontrapunktische Fantasie über Joh. Seb. Bach's letztes unvollendetes Werk* (Great Fugue. Contrapuntal Fantasy on Joh. Seb. Bach's Last Unfinished Work) in a limited, numbered edition, dedicated to 'Wilhelm Middelschulte, Meister des Kontrapunktes'. Busoni, however, had second thoughts. He wrote to Gerda on April 18th, from Denver: 'I had a beautiful idea in the train yesterday. I thought I would arrange the great fugue for orchestra. Transcribe the choral prelude (*Meine Seele bangt und hofft zu dir*) as an Introduction to it and let this recur as a reminiscence just before the *Stretta* in the fugue. It would be a great work! But who will give me a second life?' Busoni carried out his plan half-way: he did not produce an orchestral version of the piece, but did enlarge its contours by the addition of the choral prelude. Breitkopf & Härtel of Leipzig published the revised, 'definitive' version in June of the same year. This time, the title was *Fantasia contrappuntistica*.

The *Fantasia* was, and remains, one of the most impressive works in the entire piano literature, a monumental undertaking that stretches the possibilities of composer, instrument and performer to the limit. Its breadth and proportions were set on an epic scale and articulated in twelve sections: 1. Chorale prelude; 2. Fuga I; 3. Fuga II; 4. Fuga III; 5. Intermezzo; 6. Variation I; 7. Variation II; 8. Variation III; 9. Cadenza; 10. Fuga IV; 11. Chorale; 12. *Stretta*. The *Fantasia contrappuntistica* came to appear in four separate versions, the most significant of which were the second (presented here) and the fourth, for two pianos. For the publication of the latter, Busoni, who was also a fine draughtsman, drew a classical building to represent the imposing structure of the work: three tall, symmetrical edifices formed the main body of the architecture (respectively assigned to the first three fugues, the three variations and the fourth fugue), resting on a lower construction that embodied and interlinked them (comprising the other parts of the composition, depicted as transitional passages).

Busoni's mastery of counterpoint is in evidence at every step of the way, displaying his apparent delight in mixing subjects in every fashion imaginable. More still, he increased the texture of each fugue by combining its thematic material with that of its predecessor. The third fugue, based on the B–A–C–H theme (B flat, A, C, and B natural) like the third theme of Bach's fragment, is thus a labyrinth of melodic convergence and harmonic imagination. The three variations that follow offer a brief respite from the stern laws of counterpoint, whilst the Cadenza fluctuates among esoteric harmonies before leading into the fourth and final fugue. This is the apex of the work, a massive six-voice construction where one can hear all the thematic material presented so far: each of the three fugues' subjects, plus of course the theme of the fourth fugue itself. A restatement of the chorale leads to a final *stretta*, which closes the work in splendid grandeur (thus leaving the building in Busoni's drawing). There is little doubt that Busoni intended this as 'pure' music, its destination for the piano being just a by-product of its composer's profession and mastery at the instrument. There is even less doubt, in my mind at least, that the *Fantasia contrappuntistica* is a masterpiece, a work of mystical allure and visionary genius. During the First World War, Busoni took refuge in Switzerland, giving there a number of epoch-making recitals (notably, an all-Liszt cycle comprising no fewer than 80 works) and working on his own music. After the end of the hostilities, he returned to Berlin, where he had left his precious library, and resumed his discontinuous and chaotic life: teaching, concertising, composing, writing, travelling, always troubled in self-doubt and creative torment. His disciples revered him like a God, and indeed his influence on piano playing is comparable to that of

Liszt himself. He never got the recognition he craved and deserved as a composer, despite the fact that much of his original work is indeed beautiful and ground-breaking, a quality that was to become a *sine qua non* during the 20th century. While working on the opera *Doktor Faust*, Busoni was advised by his physician to cut down on tobacco and champagne. He chose not to heed the good doctor's advice, and died of renal failure in Berlin on 27 July 1924. He was 58 years old.

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CDS

LEONE SINIGAGLIA

More than 70 years after his death, the reputation of the composer Leone Sinigaglia (1868–1944) is still surrounded by an aura of mystery. Shadows prevail over light, questions over answers. What are the reasons for the obscurity of such a personality, esteemed and supported by the finest musicians of his time, from Dvořák to Nikisch, from Mahler to Furtwängler, from Toscanini to Kreisler? Why is his chamber music, so cultured and refined, only today coming out from behind a shadow that has deprived audiences of some true jewels of the genre? Why has his city of birth, Turin, not properly returned the attention and affection that Sinigaglia bestowed upon the musical tradition of the city and its region? An attempt at clarification would require much more than the small space available here; however, it is possible to give an overview which touches on some sensitive points of 20th-century Italian culture.

At first, the volte-face made by Italy against the Central Powers at the outbreak of the First World War, leaving the Triple Alliance, was a cultural trauma of deep importance, resulting in a decline in the influence of German culture. Leone Sinigaglia, based mainly in Vienna and in Bohemia with Dvořák, was irreversibly disadvantaged, together with Ferruccio Busoni and other great Italian intellectuals. Subsequently he suffered under the rise of European anti-Semitism: of Jewish origin, he was progressively isolated until the final confiscation of his property and his attempted arrest by Nazi troops in 1944. Moreover, Italian taste of the time was orientated primarily towards opera and singing rather than instrumental and chamber music.

And yet Sinigaglia's inspiration is profoundly vocal, with a propensity for melodic writing. Let us consider, for instance, his 'swansong', the second movement of the Violin Sonata Op.44. One can hear how the violin's melody is effortlessly taken higher and higher, through vast spirals toward its climax, and how it descends again gradually but organically, always alive and natural.

Peculiar to Sinigaglia's style is his 'German humour', which might be missed by those who are perhaps unaware of the ironic, allusive language of Schumann and later of Brahms. Yet the music of Schumann, Brahms and Dvořák has entered permanently into listeners' consciences: so why not Sinigaglia's? Convinced of the manifest injustice of a historical judgement that has condemned Sinigaglia for too long to oblivion, I decided, along with my sister Alessandra, to bring Sinigaglia's cause to the attention of contemporary audiences. Here you will find the whole corpus of his piano music, his most important work for violin and piano, and two transcriptions from his orchestral pieces. Perhaps today's audiences will not bother to listen to the folksy style of the main theme of the *Danza Piemontese* Op.31 No.1, as happened in snobbish Turin in 1902. Nevertheless, I hope that audiences will apprehend Sinigaglia's strong will to match expressive authenticity and formal perfection: his harmonic research, not flashy but rich in numerous subtle nuances, originates in what seems apparently simple phrasing. Certainly not for everyone, but hopefully not just for a few.

© *Massimiliano Génot*

Translation: Nadia Trià

Leone Sinigaglia was born into a staunchly Jewish family with ties throughout Europe. His father was from Turin and his mother from Milan, and he had a liberal classical education at the Liceo Classico Gioberti in his home town, followed by a law degree. Multilingual and intellectual, Sinigaglia was born into the Turin of the late 19th century and was compared with the city's most prominent representatives of philosophy, science and art of the time, for example the publisher Roux, physicist Galileo Ferraris, criminologist and physician Cesare Lombroso, sculptor Leonardo Bistolfi and music critic Ippolito Valetta. His mastery of languages was essential to forming international contacts: he was able to think and write clearly in French, English and German.

He began his musical studies at Turin's Liceo Musicale with Giovanni Bolzoni, and soon began to travel: he moved to Vienna, where he took advice from Brahms and studied with Eusebius Mandyczewski. Thanks to his friends in the Bohemian Quartet, he came into contact with Antonín Dvořák, who took him on as a student in Prague and at his country home. It was a period of study that lasted only a few months but which was very intense and nurtured Sinigaglia's interest in folk music.

Back in Italy, Sinigaglia transcribed a number of Piedmontese folk songs from the oral tradition, which he gathered in the hills of Cavoretto, once a small countryside town just outside Turin. Cavoretto and the Sinigaglia family's country house became important landmarks in his inspiration. Thus were born the Old Popular Songs of Piedmont (Leipzig, Breitkopf & Härtel, 1913–22), thanks to which Sinigaglia became known as 'the Brahms of Turin'.

Also connected to the region is his Piedmontese Dances Op.31 for orchestra (1905), which was performed in 250 cities before 1922, rivalling in popularity the dances by Brahms and Dvořák. He became well known for a dance inspired by the song 'Spunta 'l sol e la luna a Muncalè' – likewise his Opus 36, the orchestral suite Piedmont (1909), which became a favourite of Arturo Toscanini. He scored a great success with the Overture Le Baruffe Chiozzotte for orchestra, inspired by the play by Goldoni and brilliantly reimagined in music. Brio, strength and comic vitality characterise the reduction for piano four hands (Leipzig, Breitkopf & Härtel, 1907) by his friend Ernesto Consolo, himself the dedicatee of the Staccato-Étude Op.11 (Berlin, Simrock, 1900). In the 1930s Sinigaglia worked on the Violin Sonata Op.44, which was published by Ricordi in 1936.

With the rise of racial laws as the Second World War approached, Sinigaglia – along with many other Jewish musicians – was excluded from academic music. Wartime restrictions and the confiscation of his property culminated in 1944 with persecution by the Nazi police who occupied Turin. He was apprehended at the Mauriziano Hospital, where, at the moment of his arrest, he suffered a fatal heart attack, witnessed by his sister.

The library of the Turin Conservatory maintains a Sinigaglia Fund, donated in 1968 by the musicologist Luigi Rognoni, the composer's testamentary heir. This precious collection comprises the music (manuscripts and published works) and private archive (photographs and correspondence) of Leone Sinigaglia.

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Translation: *Nadia Tria*

CD6

ROFFREDO CAETANI

Roffredo Caetani (1871–1961) was one of the most interesting Italian composers active during the turn of the 20th century. Godson of Liszt and a pupil of Sgambati, his aristocratic origins allowed him, from childhood, to be in contact with some of the most eminent personalities of the cultural world of that period, meaning that he was able to keep up with the latest musical

tendencies, adapting them to his own needs and personal style. A large part of his not-so-extensive output was dedicated to the piano, and it is to this facet that this CD in turn is dedicated, tracing two of his most significant works for the instrument: the Sonata Op.3 and the music that makes up Op.9, including the Ballata, Four Impromptus and Toccata. Listening to these pieces, it is possible to appreciate the eclecticism and originality of his music and, at the same time, perceive its link with the great musical tradition of European Romanticism. Typical features of Caetani's style are a fatalistic conception of musical narration and a preference for gloomy atmospheres and veiled sonorities. His systematic use of a rigorous polyphony and the relentless search for particularly daring and dissonant harmonies are evidence of his solid grounding as a composer and his open-mindedness towards the very latest tendencies in European culture.

The Ballata Op.9 (1899) is perhaps the most modern and most inspired of Caetani's works for piano, on account of the bold chromaticisms and the obsessive insistence on the tonic pedal of F sharp minor. The narrative tone hinting at ancient medieval legends, present also in the Ballades of Chopin and Brahms, here takes on a fatalistic character, further accentuated by the constant, dauntless ternary rhythm that, without a pause, pervades the entire formal structure of the piece, reinforcing its cohesion and dramatic tension. Caetani had a profound and impassioned knowledge of the works of Wagner – in the Ballata one can perceive numerous Wagnerian touches, here efficiently translated into the piano idiom. The predominance of the lowest register of the piano creates a climate of enchanted gloom. This gives rise to a sense of restless pessimism, no longer stemming from concrete experience, but rather sublimated to a higher level of abstraction.

In the four Impromptus Op.9 Caetani embarks on a shorter pianistic form, of a lighter and more intimate nature. The pieces were most likely conceived for performance in the refined environment of a salon, rather than in the concert hall. However, beneath the apparently carefree tone there lie more complex ripples: the fine contrapuntal writing is in fact enriched by a persistent chromaticism in the melody lines. The resulting harmonic ambiguity expresses an underlying unease, a search for gratification that is only partially satisfied. The Impromptus are not without echoes of other composers (there is a clear homage to Schumann in No.3) or popular references, as in No.1. March rhythms (middle section of No.1) alternate with prevalently lyrical atmospheres, and there are frequent similarities between the themes of the four pieces – the similarity between the opening themes of Nos. 1 and 2 is quite evident, for example. From a formal point of view, No.4 is certainly the most complex. Particularly surprising are the repeated interruptions of the discourse and the polyrhythmic overlappings of the countermelodies, this too a clear inheritance from Schumann.

The Toccata Op.9 belongs to the tradition of the virtuoso Toccatas for keyboard, dating back to the baroque repertory for harpsichord and organ. Caetani draws on this world for the clarity of the polyphony and freshness of the writing, while, once again, the most explicit reference is to Schumann – to his Toccata Op.7, especially in the insistence on tricky passages of double notes (breves) and the almost obsessive reiteration of the same thematic cells. The boldness of the harmonies and the occasional polyrhythmic tracts make the work, too, a modern piece and representative of the singular piano idiom of Caetani.

Written in 1893, when he was just 22, the Sonata Op.3 is Caetani's most ambitious piece for piano and one of the most accomplished works for the instrument written by an Italian composer at the end of the 19th century. Its three broad movements are cyclic in nature, making use of the same group of themes. The first movement owes much to the Classical sonata form, although with a notably extended exposition. Here the first theme lends the work's opening a pastoral and

intimate character that nevertheless gradually takes on more fervent tones, reaching moments of strong intensity and harmonic complexity. The second movement, *Un poco lento*, is a vast canvas of melancholy and reflection, its intricate structure enlivened by episodes of a more animated character and sudden dynamic flairs, and represents the poetic core of the entire Sonata. The concluding *Allegro assai* constitutes the virtuosic peak of Caetani's piano writing that exploits the potentials of the piano to the full: there are numerous split octaves, tremolos and double thirds within an emotional climate of the highest tension. Typical of Caetani is the coexistence of darkness and light, and this movement too is not lacking in moments where the mood passes, without warning, from desperate gloom to sudden joy – for instance in the re-emergence of the first movement's first theme and in the swirling final coda.

This is the first commercial recording dedicated to Roffredo Caetani's piano music, and many listeners may ask themselves why music of such quality and expressive power has remained neglected and unrecorded. One of the reasons can surely be found in the reserved character of Roffredo Caetani, composer by vocation, but certainly not of necessity: he clearly wrote just for himself and did little to promote or diffuse his music publicly. Another reason, by no means secondary, lies in the dispassionate complexity underlying the interpretation and performance of his music, in particular of the Sonata. We hope, then, that this CD, produced by the Fondazione Roffredo Caetani, with the precious contribution of the Fondazione Camillo Caetani, will help to do justice to the value of this composer, who without doubt is one of the most important representatives of Italian instrumental music at the end of the 19th century.

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Translation: Michael Webb

CD7

GUIDO ALBERTO FANO

Guido Alberto Fano was born in 1875 in Padua and began his piano studies there under Vittorio Orefice then Cesare Pollini. At the age of 19 he went to Bologna to attend Giuseppe Martucci's school. Fano became his leading pupil and graduated in advanced composition with top marks and honours in 1897. Fano embarked on a career as concert pianist, while also conducting, teaching and composing music for piano as well as chamber ensembles and symphony orchestras. He went on study tours in Germany and Austria where Richard Strauss recognised his importance. In 1898 his Sonata for cello and piano won first prize at the Composition Competition at the Milan Società del Quartetto, then in 1900 he was awarded an honourable mention at the Rubinstein Competition in Vienna for his Sonata and Fantasie for piano, and Pezzo di concerto for piano and orchestra.

From 1905 to 1912 Fano was director of the Parma Conservatorium. His boldest works date back to this period, marked by innovation and tonal experimentation that approached the threshold of atonality: the symphonic poem *La tentazione di Gesù* (from Arturo Graf), the opera *Juturna* (libretto by Ettore Tolomei from the *Eneide*) and lyrics for voice and piano including the short poem *Il sogno della vergine* from *Canti di Castelvecchio* by Giovanni Pascoli.

He was director of the Naples Conservatorium between 1912 and 1916 and Palermo as of 1916; in 1922 he returned to teaching piano at the Milan Conservatorium until 1938, when he lost his job because of Italy's race laws. He and his family spent the war years ensconced in religious institutions at Fossombrone and Assisi.

Fano returned to Milan in 1945 and stayed there for the rest of his life. He died at Tauriano di Spilimbergo, in the province of Pordenone, in the summer of 1961.

During his long and multi-faceted career as a musician, he organised and promoted musical events, participated in the rebirth of Italian instrumental music and the diffusion of a European chamber and symphonic repertoire that was little known in Italy in the early 1900s.

His piano work mainly dates back to the late 1800s and is of special interest in the context of the process of renewal of national piano work undertaken by many Italian composers in the wake of Unification. This process led to the emergence of a great number of short pieces, as well as generating a very small number of sonatas; the only seriously outstanding exemplar is the Martucci sonata. Fano's Sonata is thus of exceptional importance in terms of the Italian musical scene at that time.

Fano wrote the Sonata in E major between 1895 and 1899, and it was published by Ricordi in 1920. In a 1913 letter Ferruccio Busoni wrote, "Guido Alberto Fano is one of most talented and interesting composers of this day and age, and one of his outstanding works is a superb Piano sonata".

The wide-reaching piece has four movements, and was composed in a very compact style, often polyphonic, using myriad piano effects that demonstrate remarkable technical mastery in a composer who was only in his early twenties. The first part, "Allegro moderato" in sonata form, is based on two themes of contrasting character: the first severe and elegant, the second lyrical and dreamy. The penetrating opening motif is central and omnipresent and is developed in multiple modes and keys: early on it becomes the theme of a fugato in G major, while the next time it is in the key of E flat major. After very fast episodes to be performed with lightness and 'with skill', the last two pages are a powerful "Allegro assai e impetuoso": a sort of variation on the first theme that brings the movement to a magnificent conclusion.

The second part, "Adagio con intimo e profondo sentimento", has a Lied structure (ABA); its motifs are based on the first theme from the preceding movement. It is intensely expressive and deep, and the central part includes a sort of imitative improvisation based on a strong passionate melody, only occasionally interrupted for the keyboard to soar elegantly into the acute register. The return of the first part is barely noticed "come ricordando" (as a reminder) and is lost in the conclusion. The Presto that follows is brilliant, impetuous and virtuosic. The first part in A minor contrasts with a central part in E major that is tranquil, "Calmo con dignità", though it does have passionate and expressive moments. The repetition of the first part concludes abruptly in haste.

The Finale is a sequence of remarkably complex episodes. After an Introduction with an "Andante" then an "Allegro con fuoco" that is similar to the one used in his Pezzo di concerto for piano and orchestra, comes an extended harmonious stretch akin to organ music, with slow arpeggio chords that "eligiously" accompany a placid bass melody that sounds as though it had been written for an organ pedal. After this episode comes the lead-up towards the conclusion of the movement, with the first theme of the Finale overlapping that of the first part. Then it is time for the actual closing "Grandioso", though this is dissipated in the conclusion where the "Lentamente", the initial theme of the first movement, is heard for the last time.

The Fantasie, composed in 1896 and dedicated to treasured maestro Cesare Pollini, consist of four characteristic pieces in which Fano demonstrates "an experienced musicality, exemplary taste, elegant piano style", as well as "fluency and unequalled inspiration" (Mario Bortolotto). There are references to the world of the piano of Schumann and Brahms, though it is the influence of Martucci's lyricism that confers a sunnier Mediterranean aura.

The first Intermezzo is subtitled "Sogno sei bello!" (Dream, you are beautiful!). It is an "Adagio con intimo sentimento" with a serene tonality and elegant rhythm; the rapid passages of high notes bring to mind characteristics of Debussy and Ravel. The piece is arranged in an ABA structure, with a lighter central section and a meditative episode with drawn-out harmonies

with arpeggios. At the beginning the tempo of the rhythm is out of sync with the tempo of the musical phrase; in this way the configuration is accentuated in different ways.

The short *Pagina d'album* in F sharp major is akin to a song without words, bringing to mind Mendelssohn. It is distinguished by vague tones for the harmony and rhythmic mobility in the syncopated accompaniment. The outcome is a work that is cantabile, simple and serene and culminates in a sequence of pianissimo chords that are reminiscent of a hymn. The following *Intermezzo* is intense in terms of both tonality and polyphony and "attains a unique linguistic tension in fin-de-siècle Italian culture" (Mario Messinis). Based on a Latin quote from Ovid "...est quaedam flere voluptas..." (there is pleasure in weeping), this is the longest piece in the anthology. It comprises three sections, again with the ABA structure. The first is a "Lento assai e con profondo sentimento" in E flat minor, intimate and resigned, while the central part, "Meno lento" in C minor is calmer and more harmonious. The *Capriccio* that concludes the anthology is an "Allegro con fuoco" with an ABA structure. The first part in E major is impetuous and brilliant, and is followed by a more relaxed and harmonious central section in the contrasting key of A flat major. After the repeat of the first part comes a grandiose finale that reaches a formal conclusion.

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Translation: Gillian Price

CD8 & 9

OTTORINO RESPIGHI

It's astonishing that an expert like Piero Rattalino would be surprised by the fact that Ottorino Respighi (1879–1836), 'a violinist and violist, composed the *Concerto in A minor* (1901) and the *Fantasia Slava* (1903) for piano and orchestra, rather than two works for violin and orchestra.' It's quite simple: Respighi studied as a violinist but became a musician and a composer above all, writes Fedele D'Amico. You only need to look at his catalogue of works, which opens with two compositions for orchestra (1893 and 1894), to form an hypothesis about earlier, lost works.

Perhaps Rattalino's astonishment would not have been such had he consulted the aforementioned catalogue, where we find that in 1903 – two years after the *Concerto in A minor* and near to the time of the *Fantasia Slava* – Respighi composed a *Concerto in A major* for violin and orchestra. The fact that he composed this concerto, rediscovered 30 years ago and recently published, means he gave 'equal opportunity' to both piano and violin from the beginning of his compositional career to the end. So it wouldn't be true to say that Respighi the violinist, who amazed those at his diploma exam with his rendition of Paganini's *Le streghe*, gave preferential treatment to his own instrument. Respighi was a highly-acclaimed violinist, and his repertoire ranged from classical composers to contemporaries like Marco Bossi. After completing his post-diploma tour in Russia – during which he spent two seasons as first violist with the Italian Opera in St Petersburg – and five years in Bologna playing both violin and piano as a soloist and with the Orchestra del Teatro Comunale, he came to prefer the keyboard as an accomplice to his creative bent.

It's no accident that news items and photographs of the time often show him at a harpsichord or piano rather than holding a stringed instrument, both as an accompanist for singers (among them Chiarina Fino-Savio and his wife Elsa whom he accompanied in more than 300 concerts) and famous soloists. At the performance of his *Violin Sonata in B minor*, he preferred to sit at the piano rather than hold a violin. Respighi the pianist did not, however, restrict his activities to accompaniment. He performed as a soloist at the Carnegie Hall playing for a number of seasons both the *Concerto in modo misolidio* (1925) and the *Toccata for piano and orchestra* (1928) conducted by Willem Mengelberg.

It seems Respighi used to say he never wrote scales into a piano work he was going to have to play. Even though this anecdote is not completely true, there is a grain of truth in it, as he had never studied piano formally. The *Registro Vellani* at the Liceo musicale of Bologna reveals that, as well as studying the violin, Respighi studied the organ under Cesare Dall'Olio. This explains both his particular way of writing for piano and his preference for the keyboard itself.

Respighi, of course, was no stranger to the piano, as his father Giuseppe (a pupil of Golinelli) ran a piano school. However, judging by his reaction upon returning home earlier than usual and listening to his son playing the *Symphonic Studies Op.13* by Schumann, he must have given his son only a few lessons. So it is perhaps no accident that some of Respighi's earlier pages of composition refer directly to Schumann, especially his *Sonata in A minor*, together with traces of Chopin present in his *Sonata in F minor*. It's with this last work that we begin our careful scrutiny of this programme, equally distributed between early and mature works.

The *Sonata in F minor P016* in three movements (*Allegro – Lento – Allegretto*) was performed for the first time at the Teatro La Fenice in Venice on 13 October 1986, with Gino Gorini at the piano, to conclude the *Convegno di studi* at the Giorgio Cini Foundation for the 50th anniversary of Respighi's death. This *Sonata* is a student work, the manuscript in the author's hand was found among pupils' assignments at the Liceo Musicale of Bologna from the school year 1897–98, according to the stamp on the first page. The coexistence of European models that vaguely echo the work of Giuseppe Martucci can be picked out from the *Allegro*. The *Sonata in F minor* exemplifies a marked artistic personality in Respighi, at the time enrolled in the third year course of harmony. Martinotti writes that the influence of Martucci is immediately apparent in 'that kind of initial "motto" full of poignant determination, almost a peremptory gesture capable of starting and supporting the framework of this first movement with an interesting and incisive theme', and that he is by no means immune to the rhythmic gestures of Chopin. For an analysis of the *Sonata* and of the *Sei pezzi* that follow, we refer to the book *The Piano Works of Young Respighi* by Potito Pedarra (Rugginenti, Milan 1995).

The *Sei pezzi P044*, edited by Bongiovanni, complete the early piano works of Respighi and were the first works to be published; the first being the *Canone*, the *Notturmo*, the *Minuetto* and the *Studio*, followed shortly thereafter by the *Valse caressante* and the *Intermezzo – Serenata*. These are all occasional pieces, composed separately and then brought together in a single collection. 'Charming but insignificant compositions', was Giuseppe Piccioli's critique, whereas for Sergio Martinotti they revealed 'the emergence of a definitive style'. The most famous of the *Sei pezzi* is the *Notturmo*, differentiated by its compositional style and modern piano writing. The piece counts Arturo Benedetti Michelangeli among its interpreters, who performed it during his most successful period (28 February 1938, Conservatory of Milano).

Even though they have been little performed in their piano version, the *Antiche danze ed arie per liuto P114* and the *Tre preludi su melodie gregoriane P131* certainly require less introduction, as their orchestral versions are well-known. The free transcription for the piano of the 'Ancient dances and airs' is Respighi's homage to his friend Luisa Baccara, a woman of 'uncommon beauty' writes Elsa Respighi, 'in whom we pupils saw all the qualities necessary to be an excellent companion for Respighi', but 'only an affectionate friendship linked these two artists.' Respighi met Baccara during his Christmas holidays in 1917 in Bologna where he heard her play Martucci's *Piano Concerto* and was so impressed that, on her return to Rome he did all he could to support her. This collection of six pieces (three written in 1917 and three in 1918) is taken partly from the first three movements of his *Suite No.1 for Orchestra P109* (the *Balletto detto 'Il Conte Orlando'*, the *Villanella* and the

Gagliarda) and the rest from a draft of the first third and fourth pieces of Suite No.3 for Orchestra P172 (1931). Respighi wrote to Baccara on 13 August 1918: 'I have written or rather transcribed three new pieces from the lute: Siciliana, Italiana and Passacaglia, which will be brought to Rome in a few days (...) You will also receive your 1917 manuscript of Gagliarda, etc.' The collection, a result of the brief association between the two artists, bears no dedication. However, Alessandro Baccara (Luisa's nephew) holds some of his aunt's manuscripts, seemingly dedicated to her. 'Baccara was the first to perform the Frescobaldi transcriptions completed by Respighi', writes his wife Elsa, 'and also some Arias for lute transcribed for piano.'

Regarding the Tre preludi, a composition that requires particular analysis, it suffices to say that the original version for piano was composed during the summer of 1919 in Capri and finished in 1921. A newlywed for six months, Elsa Respighi wrote: 'You could say that this composition brilliantly reflects Respighi's state of mind in that period: the joyous wonder of the revelation and the mystical exaltation of a profound religious sense that accompanied well the harmony of our life together.' The composition is dedicated to Alfredo Casella who considered the Tre preludi 'most beautiful' and 'particularly noteworthy'. In the jubilee year 1925, the Tre preludi for piano, orchestrated and with the addition of a fourth movement dedicated to St Gregorio Magno, became the Vetrate di chiesa for orchestra P150.

The second disc concerns the piano works of the young Respighi. To distinguish these pieces from the printed music, they have been classified as 'manuscripts'. They are, to be more precise, a series of compositions dating back to his so-called 'apprenticeship'; his phase of studies at the Liceo Musicale of Bologna.

The first work is the three-movement Sonata P004 (Allegro moderato – Andantino – Finale: Allegro vivace), where the influence of Schumann is evident both in the fervently passionate melody, and in the key itself (the A minor of Schumann's Piano Concerto Op.54). Respighi's opening cadenza is recalled and paraphrased from that which opens Schumann's first movement.

The two Andantes P006–7, in F and in D major respectively, are pages of drawing-room inspiration, sketches prone to an intimate mood which was so dear to the piano literature of the late 19th century, and songs whose absence of title allow for a variety of hypotheses about their future intended use. The Allegro in B minor P010 – like the two Andantes, also lacking a title – belongs to his period of academic study. Once more in the style of Schumann, the Allegro is based on two thematic elements, the first of which excitedly recalls the flurry of sixteenth notes which opens the Sonata Op.22 by the German composer.

Originally comprised of six pieces, just five have survived to form the Suite P022: I. Vivace; II. Tema: Andante poco mosso; III. Sarabanda: Lento; IV. Allegro con brio; and VI. Presto (movement V. is missing). Throughout the Suite there meanders a thin vein of caricature reminding us of the ballet *Le astuzie di Colombina*, composed by Respighi more than 20 years later. The Suite is so dense with references to the ballet that it would later be considered the source of inspiration for the dance work. As with the Suite, the hand-written drafts of the Prelude in B flat minor P023, penned that same year, show numerous revisions and corrections. This brief late-romantic piece is reminiscent mostly of Rachmaninov but also of some virtuoso sections of the Piano Concerto No.1 by Tchaikovsky.

The Suite P043 on the other hand is a final version but incomplete. The original version contained a Preludio, Canone, Intermezzo, Piano studio and Fuga, but all that remains are the Preludio and the Canone which falls silent twelve measures before the repeat. Later removed from the Suite, the Canone was inserted into the Sei pezzi P044 collection, but we do not know if the same fate was reserved for the Intermezzo and the Studio.

The real innovation, in this context, is represented by the *Variazioni sinfoniche* P028, here in its version for solo piano. Always considered an alternative to the orchestral version, only recent analysis of the piece has made it possible to establish that the solo piano score is substantially different. Its divergence is evident both in its opening bars and in the absence of one of the later variations. Therefore the chamber composition predates the orchestral, though we cannot rule out the existence of an even earlier score: these were the years of Respighi's youthful exuberance, when his scores were written and rewritten, as can be seen in other works of that period. The piano version of the Variations does not resemble Respighi's drafts for orchestral works (which were often written on multiple separate staves). This, supported by the existence of an unfinished version for piano four-hands, has prompted the present piano performance, which is essentially a world premiere.

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CD10 & 11 ILDEBRANDO PIZZETTI

Part of the Italian musical scene at the turn of the nineteenth century, Ildebrando Pizzetti belonged to the so-called 'Generation of the 80s', whose other leading members included Ottorino Respighi (1879–1936), Gian Francesco Malipiero (1882–1973) and Alfredo Casella (1883–1947). While Malipiero and Casella wrote a considerable amount of piano music, Respighi and Pizzetti composed relatively less for Barolomeo Cristofori's old instrument. In terms of style, we may also cautiously suggest that Respighi and Pizzetti were more inclined to recall echoes of the past in their music, while Malipiero and Casella looked more to the future.

Be that as it may, the piano was nevertheless regarded as a trusted friend by Pizzetti who, apart from a relatively small output of solo works, wrote some of his most important compositions for piano and strings, as well as a considerable number of excellent songs for voice and piano. His piano music can be distinctly divided into two periods. The first consists of eight youthful works composed between 1899 and 1915; the second, more mature period is comprised of three compositions dating from 1942 and 1943. The 'Canti della stagione alta' ('Songs of the High Season') for piano and orchestra, composed in 1930, represent the midpoint of Pizzetti's exploration of the piano.

Pizzetti's love of melody, expressed across his entire output, is quintessentially Italian. His predilection for song, imbued with dramatic lyricism and, at times, great moments of joy, is an essential component of all his compositions, not only those for piano.

The *Romanza senza parole* ('Romance Without Words') is based around a serene, extended melody, which the composer indicates must be played 'tranquillo, con infinita dolcezza' ('calmly, with infinite sweetness'). On a soft carpet of chords in triplets, the vocal line is gradually intensified until a point of climax – 'Prorompendo largamente, con passione' ('breaking out widely, with passion') – subsequently reverting to the calm atmosphere of the opening, before 'lentamente disperdendosi' ('slowly dispersing'). At the end of the piece we find the annotation: 'Parma, on the eighth day of '99.'

Sogno ('Dream'), a lyric for piano, dated December 15 1900, is dedicated to Maria Strarivari. The spirit evoked in this work is similar to that of the previous composition, but the melodic line is more introspective.

Poemetto Romantico ('Little Romantic Poem') is dedicated to Emilia Lombardini Massa. The composer refines his technique through this work; the three sections are thematically unified, and the piano writing is more solid and expansive. The specific pedalling indications point to a nuanced consideration of the pianistic timbre.

Foglio d'album ('Album Leaf'), again dedicated to Emilia Lombardini Massa, is rich in poetic content. The intensive repetition of the same note and the harmonic stratification that evolves with great finesse into the tonality of B flat minor lead the work into expressive realms not usually reached by such young composers of this generation.

The Danze ('Dances'), taken from the composer's own incidental music for *La Nave* ('The Ship') by Gabriele D'Annunzio, were highly regarded by Pizzetti, who transcribed them for piano. They are rich in tremolos and resonances.

Monte Morello sotto la luna ('Mount Morello under the Moon') is dedicated to 'Maria Teresa and Bruno'. It is an adagio suspended in a dimension of suave simplicity. At the end of the piece an annotation reads: 'September 8 1911, in the afternoon'.

Da un autunno già lontano ('From an already distant autumn'): 'Ildebrando da Parma', as he was called by D'Annunzio (and also how his name appears in the old Williams 1911 edition of this work), takes an authentic naturalist approach, interspersed with joyous explosions within passages of reflective introspection. This work is an example of excellent piano writing, in which the technical aspect is perfectly suited to the artistic content of the work. Might it be an autobiographical narrative, especially in the light of the dedication 'To Maria of that distant autumn. Ildebrando'?

Lento e Grave (Pratolino, 16th to 20th August 1915) is a fine work in its severe, sombre pace – perhaps a slow procession of archaic reminiscences.

Preludio (L'ombra) ('The Shadow'): In 1944, the publisher Suvini Zerboni of Milan compiled two volumes of piano music entitled *Antologia pianistica di autori italiani contemporanei*, consisting of 81 pieces by 81 composers. Pizzetti was represented by this composition, written two years earlier. It is a short work, exploring ascending melodic lines variously harmonized. From the initial placid flow of the music there emerge unexpected flashes, announcing the subsequent rise in emotional tension.

The Sonata, 'for Maria Teresa', composed between November 1942 and January 1943, is certainly Pizzetti's most important piano work. Its three movements, forged with extreme rigour, are grounded in a style that we may define as 'choral' on account of the harmony and texture. The first movement is traditional, but with some liberties; it ends in a final affirmation intensified by a solid fugue followed by a coda of 'mystical' inspiration. The second movement is reminiscent of a choir sustaining very intense solo melodies. The third movement is marked *turbinoso*, and is characterized by Gregorian traces underlying passages of great emotional agitation.

Between May and July 1943, Pizzetti wrote his last piano work, the *Canti di ricordanza – Variazioni su un tema di Fra Gherardo* ('Songs of Remembrance') – variations on a theme from Fra Gherardo, his own opera, written in 1928. The return to a previous period of composition inspired the composer to explore obscure possibilities by developing harmonic and melodic fragments belonging to his past. The single movements display contrasts in character, but the overall composition is permeated with a subtle, hazy sense of nostalgia.

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Translation by Raffaello Orlando

CD12

MALIPIERO

In 1914 the war disrupted my whole life, which remained, until 1920, a perennial tragedy. The works of those years perhaps reflect my agitation; however, I consider that if I have created something new in my art (formally and stylistically) it happened precisely in this period.>

Gian Francesco Malipiero has been influenced mostly by the First World War and the consequent trauma helped him to concentrate on his own style of composer, after having combined the influences of early music and those of contemporary.

Malipiero (1882-1973) was born in Venice, but from 1893 his parents separated and he stayed with his father, living in Trieste, Berlin and Vienna. In 1899 he went back to Venice, beginning his musical studies at the Liceo Musicale (then Conservatorio) Benedetto Marcello, under the guide of the composer and organist Marco Enrico Bossi. While studying he had a true revelation that inspired his future work of composer: the discovery of the old Italian music manuscripts at the Biblioteca Nazionale Marciana. He transcribed the pages of Frescobaldi, Monteverdi and others, being influenced by those ancient styles. A great help for learning orchestration came for him by working for the composer Antonio Smareglia as his amanuensis. Other influences he received from the experience of the first representation of Elektra by Strauss and then of *Le Sacre du Printemps* of Stravinsky in Paris, where he encountered Alfredo Casella and Maurice Ravel. In that period, around 1913, before the War, he also won four prizes in the composition competition of the Accademia di Santa Cecilia in Rome. Then, during the War, he wrote three of the works presented in this CD: *La notte dei morti* (The night of the dead), the first of the *Poemi Asolani* (Poems of Asolo), written during 1916 in the small town in the hills of Treviso, where he met also the actress Eleonora Duse and the poet Robert Browning; *Barlumi* (Glimmers), 1917; *Risonanze*, 1918. Strong influences of Ravel and Debussy are increasingly integrated by a "Malipiero's style" in a strong and colored musical language. In 1918 Malipiero is consecrated by the critic Henry Prunière, who wrote that his importance as a composer was equal to Ravel or Stravinsky, also remembering Edgar Allan Poe, because of "his impressions of the beyond and invisible presences, sensations of dreams and occasional nightmares".

In 1946, after the Second World War, Malipiero finished *Hortus Conclusus* (The enclosed garden), a very refined miniature. With the last pieces, *Cinque Studi per domani* (Five Studies for tomorrow), written in 1956, the Venetian composer reaches his highest level in originality, trying to put together elements of the past, early and baroque styles, and a contemporary musical language.

CD13-15

ALFREDO CASELLA

A search on the internet for information about Alfredo Casella yields the following tag-clouds and keywords: Innovation, Piano, Paris, Composer, Teacher, Music editor, Italian music, Tradition, Counterpoint, Writer about music, Intellectual, Avant-garde, Barbarism, Exotism, Irony, Primitivism, Contemporary music, Nationalism, Baroque music, Ravel, Fascism, Musical languages and styles, Parody, Fauré... Though these words may seem contradictory when thrown together, they in fact form a largely accurate description of Casella's piano composition, revealing at once its richness and complexity to the researcher.

This recording presents 'Casella the pianist': a journey through his works that not only reveals his artistic or aesthetic views, but also his technique as a musician; the way he preferred to play. Indeed, the collection covers a period of 42 years, from *Pavana* Op.1 (1902) to *Sei studi* Op.70 (1943-4), during which Casella's art passed through three distinct stages. His titles mainly reveal a deep connection with baroque forms (*Pavane*, *Toccata*, *Chaconne*, *Sarabande*, *Canon*, *Ricercari* [on Bach's name, Op.52]) and/or baroque aesthetic principles (*Deux contrastes* Op.31). He was uniformly anti-Romantic, and he always fought to restore Italian music to its former values: 'magnificence, austerity, toughness, terseness, simplicity of lines, architectural balance, liveliness, daring, untiring search for things new'. Such an approach would enable Italian musicians

to find their own personal styles – a very special syncretism, or a new classicism – which could give Italy the place it deserves in European music. Casella was of the opinion that the ‘influence of the keyboard in the evolution of the harmony’ should always be under the magnifying glass of scholars. He was a pianist who spoke like a composer, always aware of the new musical practices and tendencies – an ‘opening of a window in our house which was shut for many years’, to quote Guido M. Gatti. Such an artistic position taken together with his life story (his 20-year relationship with the Fascist regime, in other words) has ensured that the debate surrounding Casella continues to this day.

‘Orchestral sound’ is an important characteristic of Casella’s piano music. Indeed, besides *A notte alta* (1917), transcribed for piano and orchestra in 1921, many of his piano works evoke the echo of another instrument playing the same notes, and are therefore not strictly idiomatic. In *I segreti della giara* he wrote: ‘Since then [1901] I studied the piano with ease, perhaps too much ease. But right from the beginning of my studies with Cravero [his piano teacher] it was clear that my natural disposition was [...] towards the study of composition. [...] I faced and enthusiastically completed every discipline of counterpoint or fugue, whereas studying piano technique was extremely heavy [work] for me.’

Casella’s first composition for piano was the *Pavana* Op.1 of 1902 (the *Valse-caprice* of the same opus has been lost), wherein the echoes of Fauré’s *Pavane* (1887) and that of Ravel (1899, premiered 1902) are unmistakable. In the *Variations sur une Chaconne* Op.3 (1903) he borrows the famous *Folia* theme, using different harmonisation, some diminutions and other technical devices for variation. These are the years in which the composer is testing his craftsmanship, with the first important work being the *Toccata* Op.6 of 1904. Casella said he did not know why this piece suddenly became so famous years after its composition, but the reason evidently lies in the virtuosic central theme: an energetic succession of descending, almost falling, octave jumps spanning the keyboard and then balanced out with an ancient tetrachord (one tone, a third, one tone) going up and down. A contrasting middle section displays Casella’s skill at producing an entire piece (which could also be intended as a study for piano) on a few well-shaped ideas, each stemming from another.

In the *Sarabande* Op.10 (1908) Casella attempts a kind of ‘Debussyan lesson’, not in style or harmony but in displaying the same melody against different backgrounds and in working hard on a range of harmonic solutions that effect new and personal sounds. The *Notturmo* (1909) is a ‘pezzo d’occasione’, quite Biedermeier in style, which references on a small scale the 19th-century nocturno tradition. It is free from any artistic research, a work that displays good melodic invention that makes for easy listening.

During 1910 Casella composed the *Berceuse triste* Op.14 and the *Barcarole* Op.15, both of which share a strange sense of sadness and melancholy. In *À la manière de...* Op.17 (1911 and 1913) Casella set himself the challenge of writing in the style of Wagner, Fauré, Brahms, Debussy, Franck and Strauss. A second series of *À la manière de* was written in collaboration with Ravel, who composed music in the style of Borodin and Chabrier, while Casella added two more: Ravel himself and D’Indy. The music reveals the composer’s adeptness at writing in a musical style that ranges between ‘irony-humour’, ‘devotion-respect’ and his love for the musicians he uses as models – this is particularly true for Brahms (ironic echoes of the First Symphony), Fauré (his former composition teacher) and Debussy. With regard to the latter, Casella seems to recall the composer’s musical world, wherein chords have value in and of themselves (not because they are part of an harmonic system, in other words), with echoes of *La cathédrale engloutie* effected through parallel-chord writing in different compasses of the keyboard. Casella’s musical portraits are somehow simultaneously fixed and quite metaphysical.

The *Nove pezzi* Op.24 (1914) heralded Casella’s middle period through marking a ‘new road’ whereby ‘the performer has to confront interpretation issues and some technical challenges, measuring out dynamics and colours¹’ (Fedele D’Amico). The work displays nine ‘modi’ – nine attitudes, atmospheres, nine ways to play the instrument – with *In modo funebre* (dedicated to Stravinsky) recalling the heavy ‘Bydlo’ of Mussorgsky’s *Pictures at an Exhibition*; *In modo barbaro* (ded. van der Heinst) showing a percussive use of the piano, often in the low register; and *In modo elegiaco* (ded. Pizzetti) juxtaposing a sorrowful melody with cold, almost freezing harmonies. Notable for its exploration of timbres in different areas of the keyboard, the collection is also of interest as regards its use of quotation (*In modo di tango*, dedicated to Casella’s student Yvonne Müller, who later became his second wife, reminds one of ‘Golliwogg’s *Cakewalk*’ from Debussy’s *Children’s Corner* and the ‘*Habanera*’ from Bizet’s *Carmen*).

The *Sonatina* Op.28, described by Fedele D’Amico as ‘a whimsical and elusive mixture of irony and cold trance’, has not the form of a traditional sonatina because of Casella’s chemist-like preference for letting the meaning arise from the alternating or combining of themes or motifs rather than from the logic of development. *A notte alta* Op.30 is an autobiographical musical poem (an exception for the anti-Romantic Casella), inspired by the composer’s love affair with Yvonne Müller and belonging to the nocturnal piano tradition. It opens ‘on a winter’s night, clear and cold, glacially insensitive to human suffering’, with a special and refined harmonic landscape aimed at capturing this particular atmosphere. Casella’s sounds evoke the silence of the night, the lightness of which is very similar to the brightness of Sappho’s *Moon* or Leopardi’s *Canto notturno*. The pair of lovers is represented by well-shaped themes. After a turbulent climax, with the winter night music restored, a note of sorrow appears, bringing this little dramatic scene to its end.

Pezzi infantili Op.35 (1920) represented the threshold between Casella’s second and third styles, with the composer himself commenting on how the pieces marked ‘the ultimate liberation from the uncertainties and experiments and the urge towards a more creative stage that is well-defined and clear.’ 16 years later, with *Sinfonia, arioso e toccata* Op.59, Casella entered his mature phase. Once more he seems to reference the Baroque tradition, since the *Sinfonia* traces the path of a French overture: an initial slow tempo with dotted rhythm, followed by a contrasting quick and contrapuntal-like section. In the *Arioso* there is a ‘wedding’ between the chordal writing and a lyrical approach emphasising careful attention to harmony. Note that at the end of this movement, even when the bass notes are played alone, we hear the implications of unplayed harmony. The *Toccata* is full of keyboard virtuosity, a sort of *moto perpetuo*.

In the last years of his life, after much experience as a piano teacher, Casella eventually wrote a set of piano studies: the *Sei studi* Op.70 (1943–4). The final collection of pieces on this album, they represent an amalgamation of technical issues and musical qualities, also drawing on virtuosity when required.

A few final notes

‘I sincerely believe,’ said Casella, ‘that – despite my admiration for Schoenberg and the greatness of his accomplishment – it is possible to create new sound languages that take tradition into account more closely.’ For this recording Michele D’Ambrosio strictly adhered to all of Casella’s score markings, also referring to the author’s writings for guidance.

Throughout his life Casella was a curious, even omnivorous, consumer of music: he read and listened to everything he could get his hands on. But he was not a loner; he always tried to connect with others, and he had many interests beyond that of composition. For this reason it can sometimes be difficult to recognise his musical identity or fully comprehend what he was doing: Casella’s music seems to evade a single, precise

definition, and this is something that makes his works difficult to perform. The ability to view his oeuvre as neoclassical and typically Italian, one that is reconciled to tradition (ie. the pre-Romantic music) with modernistic tendencies, does much to eradicate this problem of categorisation and interpretation, however. Indeed, when viewing the composer from this perspective, it is easy to conclude that Casella was a 100 per cent 'European' musician in the modern sense of the word.

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Alfredo Casella and the American Academy in Rome
The American Academy in Rome (AAR), founded in 1894, began offering prizes in music composition in 1921, and in its early years Alfredo Casella served as an important advisor to the fledgling music programme. A perusal of the AAR Archives from this period reveals that Casella was the primary member of the AAR's 'Musical Circle' – a group of local Italian composers and musicians invited to participate in AAR events in order to expose the American composers to 'Roman musical life'. It should be noted that Casella was a generation older than the first class of AAR Music fellows. Indeed, his role in the AAR music community during its formative years was not as a peer, but rather as a mentor and advisor.

Beginning in January 1922, Casella's works were performed regularly at the AAR, often with himself at the piano. For example, in May 1923 he participated in the Berkshire Festival Concerts, a transatlantic music series sponsored by Elizabeth Sprague Coolidge and hosted by the AAR. As the First Professor in Charge of the AAR Music Programme, Felix Lamond noted in his Annual Report that year that the concert on 3 May featured 'new Italian chamber music', including works by Casella and G.F. Malipiero. The participation of the Italians was especially important, since 'the eager working out of theories of these modern composers was very instructive to our fellows; it was a lesson in what to imitate and what to avoid.'

Clearly Casella was embraced as a composer to be imitated. AAR archives reveal that he remained an integral part of the music programme, serving as mentor, performer and occasionally teacher, until he moved to the United States in 1927 to work as principal conductor for two years of the Boston Pops.

Casella's USA years and his work with American composers at the AAR clearly affected his views on contemporary music, most notably his belief that modernism was best served by a composer's willingness to embrace various musical traditions.

This opinion is clearly displayed in an editorial concerning the links between American and Italian music, published by Casella in 1929 in *Italia Letteraria*:

In the last decade, a musical phenomenon of the upmost importance has arisen: Jazz. And it would be stupid to misunderstand its value and its consequences.

Those who don't understand anything about jazz go on saying that this music is a hellish product, devilish, invented by Beelzebub to ruin humanity. And they write that African-American music is a barbaric art form designed for no other reason than to excite the tired, worn-out senses of a corrupt and decadent public.

This foolishness is profoundly far from reality. Jazz is an artistic product – not a decadence – caused by the coupling between the musical genius of a race that is still virginal and immature (the Negro race) and the open-minded, healthy and optimistic spirit of North America... Jazz has contributed greatly to bringing rhythm back into European music, and it has oriented the public spirit towards new horizons that are fresher and more serene... This music is healthier than the decadence of Romanticism and the recent pre-war era. I consider the jazz phenomenon as

essentially comparable to that of the *Commedia dell'arte*. Because jazz is the same thing: a true and proper art of improvisation on a canvas of predetermined sounds, in which the music revives and transforms itself continually according to a collaboration between composer and performer that has never previously existed in music. For this – and for many other reasons – jazz deserves regular study instead of superficial and empty insults, and I am honoured to have been one of the first European musicians to have understood – even before the Americans themselves – the singular importance of this grand phenomenon.

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1 The colours are achieved partly through the use of tonal ambiguities.

CD16

MARIO CASTELNUOVO-TEDESCO

Born in Florence in 1895, Mario Castelnuovo-Tedesco spent much of his life in Beverly Hills, along with many from the Hollywood movie scene, dying there in 1968. In some respects the contrast of these two places helps to explain the universe of contradictions that the composer experienced during his lifetime. In the Florence of those days, shortly after Italian unification, to be neither Guelph nor Ghibelline was a problem – and Castelnuovo-Tedesco, like Felix Mendelssohn-Bartholdy, was born into a prosperous, educated and enlightened Jewish family.

Moreover, the musical life of the period was almost entirely occupied by the then elderly Verdi, whose Falstaff saw the light of day in 1893, and by the thoroughly Tuscan Giacomo Puccini, who that same year had composed *Manon Lescaut*. As for Richard Wagner, his operas were considered 'bizarre' ('like Egyptian hieroglyphics'), beginning with the production of *Lohengrin* that took the opera house in Bologna by storm in 1871. There were also certain French operas that met with acclaim, as long as they were sung in Italian: Jules Massenet's *Werther*, Georges Bizet's *Carmen* and Charles Gounod's *Faust*, for example. To add to which there were operas that elicited a great deal of gossip, in particular Gabriele d'Annunzio's libretto for *Le Martyre de Saint Sébastien*, set to music by Claude Debussy, about whom Italians at the time knew very little. Granted, the odd refined expert occasionally mentioned one or two Russian composers, and there were the Italian veristi composers, including Pietro Mascagni, Ruggero Leoncavallo, Umberto Giordano and Alfredo Catalani's *La Wally*. But the rest was essentially a desert. The narrow horizons of recently unified Italy contemplated little beyond opera: Beethoven's nine Symphonies were greatly loved, but not much else was taken into consideration.

This somewhat disconsolate picture naturally clashes with the official version of what was going on at the time. The gospels of musicology made much ado about what was known as the '1880s generation', with Gian Francesco Malipiero in Venice, Ildebrando Pizzetti in Parma, Alfredo Casella in Turin, Franco Alfano in Naples and Ottorino Respighi in Bologna and Rome, to say nothing of imitators and hangers-on. Two forerunners were identified in the shape of Giovanni Sgambati and Giuseppe Martucci, respectively born in 1841 and 1856, and from them descended, so it was claimed, Bruno Maderna, Giorgio Federico Ghedini, Luigi Dallapiccola, Luigi Nono, Giacinto Scelsi and many other composers who earned Italy an honourable place in the grand picture of music during the second half of the 1900s.

Yet the truth of the matter is that much of this work was static, sterile and insufficiently metabolised. Indeed, it would be interesting to make a graph of just how often these names turned up in opera houses, concert halls and recording labels

worldwide. Despite the prevailing aura of superiority, a comparison of this sort would almost certainly reveal that the only composer to achieve some degree of popularity further afield was Ottorino Respighi with his *Pini di Roma*, *Fontane di Roma* and *La fiamma*. None of the other names mentioned above could hope to compete with contemporaries such as Claude Debussy, Maurice Ravel, Sir Edward Elgar or Jean Sibelius, to say nothing of Alban Berg, Arnold Schoenberg, Anton Webern or Richard Strauss, the Americans George Gershwin, Aaron Copland and Charles Ives, or indeed the Russians Sergei Prokofiev, Igor Stravinsky, Modest Mussorgsky and Nikolai Rimsky-Korsakov.

At which point perhaps it is time to admit that the horizons were narrow, that Italy was provincial, and that the legend should be scaled down. By contrast I believe that the pianist Claudio Curti Gialdino's patient, meticulous study of the still largely neglected heritage of Mario Castelnuovo-Tedesco brings to light a number of interesting musical features, without claiming to astound us with any world-shattering revelation. Generally remembered solely for his guitar compositions and the music he wrote for films (especially the excellent *And Then There Were None*, composed for the film based on Agatha Christie's masterpiece of the same name), the tormented figure of Castelnuovo-Tedesco comes across on this release as subtle, refined and sensitive, with an occasional, unsuspected hard edge.

Claudio Curti Gialdino's approach to the interpretation of piano works follows in the wake of renowned pianist Aldo Ciccolini, to whom this disc is dedicated, reconciling innovation with sensitive respect for the score. Castelnuovo-Tedesco proves to be far removed from Ferruccio Busoni, focusing on an idiom of his own that is deliberately diatonic, and occasionally even harsh and indifferent to the implications of the titles he gives to the sections of his compositions. In all of this he was perhaps closer to the polytonality of Paul Hindemith, or the early works of Béla Bartók, than to the languorous lyricism of Gabriel Fauré. In any case, he was certainly worlds apart from obscure provincialism.

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Translation: Kate Singleton

CD17

LUIGI DALLAPICCOLA

For Luigi Dallapiccola, writing music was in some ways a method of fulfilling his civic duty; namely, reflecting on the world and arguing why and how it could be different.

In his ballet *Marsia* [*Marsyas*] (1942–3; transcribed for piano in 1949), the musical contest between *Marsyas* and *Apollo* is reinterpreted, making the former not an arrogant satyr (and therefore rightly punished) but a victim of violence.

The way to prevent violence is logic; and what is more logical in music than the canon form (where one single phrase, variously replicated, is fleshed out into an entire piece)? *Sonatina canonica*, composed in 1943, is based on Nicolò Paganini's 24 *Caprices* for solo violin; here, the famous music is multiplied with the use of a mirroring effect.

Composed some years later, *Due studi* (1946–7) for violin and piano was inspired by the Renaissance painter Piero della Francesca and more generally by Italy's great cultural heritage (another necessary barrier to madness and violence). The second study ends with a fugue that, like the canon and other similar forms, is a synonym for constructive logic.

The *Quaderno musicale di Annalibera* was written in 1952 and dedicated to the composer's daughter, to whom, following the liberation of Florence in 1944, Dallapiccola gave the extraordinary name 'Annalibera' or 'Free Anna'. It features three separate canonical movements, while in the other movements it is the 12-tone structure that guarantees the desired strictness. *Tartiniana seconda* (1956) contains extensive passages of canonical music where the composer applies

contrapuntal techniques to tonal material rather than dodecaphonic writing.

Dallapiccola's research took many forms, yet it was always dominated by strictness and unity of purpose, and directed towards two guiding lights: truth and freedom.

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CD18

NINO ROTA

Nino Rota was born in Milan on 3 December 1911. His mother was a pianist and the daughter of a composer, and he consequently grew up literally surrounded by music. His reputation as a child prodigy was established with the performance of an oratorio written at the age of twelve. In the same year he entered the Milan Conservatory, and after a short period of study with Pizzetti he moved, in 1926, to Rome. There he began his studies with Casella, and three years later took his diploma in composition. On the advice and recommendation of Toscanini he went on to study composition (with Rosario Scalerò) and conducting (with Fritz Reiner) at the Curtis Institute in Philadelphia (1931–32). There he met Aaron Copland and discovered American popular songs, the great Hollywood films and the music of Gershwin.

On his return to Italy, his works, predominantly chamber and orchestral pieces, had some measure of success with critics and audiences. After the Second World War, however, his critical standing diminished, his work being increasingly considered outdated, a view bolstered by his growing popularity as a film composer. He carried on composing concert and operatic works that proved extremely successful with audiences, and their popularity has only increased after his death. Rota taught at the Bari Conservatory from 1939, and subsequently served as its director, from 1950 to 1977. He wrote 157 film scores, working on numerous films by directors such as Visconti, Zeffirelli and Coppola. He died in Rome on 10 April 1979. His output runs to 190 opus numbers, and includes 22 operas, oratorios and ballets, four symphonies, three piano concertos, three cello concertos and incidental music, chamber music and choral works.

'For him, playing the piano was as natural as eating...'

This was an expression that Fedele D'Amico, a close friend of Nino Rota, and one of the leading musicologists of the 20th century, let slip, with a sigh of envy and admiration combined, during the course of an interview. The question had actually been about the composer's studies in the 1930s at the Curtis Institute in Philadelphia. D'Amico told me how amazed he was when Rota, back home after his first term in America, said that it was in Philadelphia, where he had gone to study composition with Rosario Scalerò and conducting with Fritz Reiner, that he had finally learned how to play the piano. The truth – D'Amico explained to me – was that Rota had not only been an excellent pianist since he was a boy, but that he had such a facility on the instrument that he gave the impression that he was doing something entirely natural, something utterly commonplace and almost automatic like, indeed, eating or speaking.

Certainly his family background had a part to play in his highly precocious talent. His maternal grandfather, Giovanni Rinaldi (1840–95) had enjoyed a certain reputation as a pianist and composer in the second half of the 19th century, and his works, entirely for keyboard, were brought out by the leading publishers of the period. His mother and aunt were both pianists who had sacrificed their concert careers to bring up their families. So the conditions were there for Nino Rota to learn to play the piano the way that other people learn to walk and talk. All the same, it was his mother who was first to be struck by her son's extraordinary bond with the instrument, as she wrote in her *Storia di Nino*:

'At the age of eight, Nino was improvising at the piano and making harmonies quite naturally, as if the keys themselves

were doing it for him. His father, seeing me listening open-mouthed, asked me doubtfully, 'Do you think he really has talent, or are we just deluding ourselves, as parents do?'

Rota turned this facility for communicating by way of the keyboard into a sort of trademark. His catalogue of works runs to 157 film scores and 190 other compositions, of which a good 27 are incidental music for the theatre. This means that on almost 200 occasions the piano was the composer's indispensable means of communication between himself and the directors he was working with.

For Rota, the piano was a kind of appendage from which he found it hard to separate himself. When he had to give an interview, something that used to send him into a state of desperate restlessness, the sheer bulk of the instrument could become a sort of armour for him, something that he could hide behind to protect himself from shyness and embarrassment. I myself remember seeing him spend the whole of a meeting with a journalist at his house in Rome without ever leaving the keyboard, either resting his fingers on the keys to strum silent arpeggios, or playing little improvisations mixing together the famous themes from his film scores. What emerged was a kind of musical continuum that seemed to come out of him with the same naturalness as they had from the long-forgotten pianos that some of the greatest film directors of the 20th century had sat beside.

For all that, Rota composed an extremely small body of work for piano solo, and in fact, if we were to be brutal, it could be said it occupies quite a marginal position in his output as a whole. It amounts to no more than 14 opus numbers, juvenilia included. Nevertheless, these works, scattered throughout such a vast overall output, constitute the fragments of a musical puzzle that together create a true and lifelike portrait of the composer. Some of the anguished melodies typical of his style can be spotted in a precise and restrained form in the collection of miniatures that make up the set of *Preludi*, as can flashes of virtuosity and dazzling sonorities that burst out like brightly coloured butterflies. But purely occasional works, too, like the *Bagatella* originally commissioned by the magazine *Domus* in 1941, the *Waltz* presented to a lady-friend from Puglia, *Il Ballo della villanotta in erba*, written as a birthday present for his aunt, and the homage to Ildebrando Pizzetti, *Ippolito gioca*, show remarkable qualities in their writing and craftsmanship, even though Rota was only about 20 when he composed some of these pieces.

Then there are two more freely structured and larger-scale pieces, the *Fantasia in G* and the *Suite* from Fellini's *Casanova*, which evoke two important aspects of Rota the composer. The *Fantasia* has that note of melancholy that seems to be tied to utterly conventional forms, but is paradoxically actually at one remove from them, not in order to be controversial or confrontational, but to puncture any sense of bombast. The musical form and idiom of the *Fantasia* evoke a world that is lost for ever, but Rota reminds us that it is where we have our roots. He manages to show that without recourse to any theorising we can still fully express that distance, by way of the very form itself. In contrast, the source of the *Suite* from Fellini's *Casanova* is something very contemporary, a 20th-century commission for a film score.

The collaboration between Rota and Fellini remains one of the greatest examples of applied music of the last century. For his *Casanova* film, Fellini asked Rota to have the music ready so that he could use it on set to guide the actors. Rota himself played the piano for many of these playbacks, and the music he prepared was subsequently used in the *Suite*. Here too, the themes of loss, absence and death are openly evoked, but by quite different means. The music for *Casanova* has a grating harmonic ambiguity founded on repeated dissonances. Often it is the extremes of the keyboard that are used, and there are abrupt dynamic contrasts. In addition, the mechanical nature of the piano is emphasized to the point that, at some moments, it

sounds as if it is being played by a demented robot, suddenly taking the place of 'that mild-mannered, gentle little man, always with a smile on his lips' as Fellini affectionately remembered him, the day after his friend's death.

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Translations: Kenneth Chalmers

CD19

Niccolò Castiglioni

Our Niccolò is no longer with us. His story, in the human world, reached its end, seemingly following an asthma attack. He was consumed by anxiety, although, like many others, he did not give that impression. But he was not always so. His handwriting, like that of a child of six, he deliberately preserved until the end, but it was not that of his twenties. He had become capable of being inexplicably stubborn. Again and again he deliberately cultivated inefficiency. He was becoming entrenched, as it were. Signs of this can be found everywhere in his music. One day, he accepted an invitation to move to the USA, first to the cold of Seattle, then on to San Diego and the warmth of California. For years there was no news of him, he seemed forgotten. But he did not remain there: the word came that he was teaching at the Conservatory of Trent. Shortly afterward he returned to Milan. As soon as he could, he withdrew to a house he had bought in Brixen (Bressanone). A small, orderly, clean town, as he never tired of saying: quite different from the foul, metropolitan environment where he unwillingly lived. Many of us, however, had the impression that he had raised the barricades in the least opportune of places, to his own detriment. Was he aware of this? Perhaps: I am not sure.

He was a formidable pianist, and had studied with teachers such as Friedrich Gulda and Carlo Zecchi, and with a pair of Russian émigré sisters. Few people in Milan knew Gemma and Lidia Kirpitscheff-Zambelli. Once, Niccolò found himself in a group of piano teachers, all of them gossipy, self-important women who were competing as to who had had the most illustrious teacher. 'I'm a pupil of Carlo Vidusso,' boasted one. 'I studied with Pietro Montani.' 'I studied with Vincenzo Vitale.' A reverential silence. 'What about you?' they asked, turning to the new arrival. 'I'm a pupil of Prokofiev,' she murmured. They almost fainted!

During a journey from Bressanone to Reggio Emilia, a colleague, D, had tried to persuade the ineffable Niccolò to try something new to support his weak leg, and had even become a little insistent. All of us who felt affection for him had tried. I had even made an orthopaedic appointment at the Istituto Gaetano Pini, the best that I could think of. I had cut out an article from a medical journal, which explained how even an amputee could walk correctly with a new prosthetic limb, and within a short time. Niccolò, whose limp was the result of polio contracted at the age of six, was certainly in no worse state than an amputee. Who would believe that Gianni Agnelli, the Fiat boss, had had a leg amputated if they saw him, as I did, at St Moritz, skiing down from Piz Nair. I had explained everything to Niccolò, discreetly, and full of hope. Secretly, however, I was afraid that he would not go ahead.

So they had driven out to pick Castiglioni up at 8, via Portici Minori in Bressanone, to drag him off to Reggio Emilia for a performance by some of his contemporaries, and knowing the birds of that feather, I think he was the only one not a convinced Stalinist of long standing. Culture, as we know, is run with no concern for acquired abilities, innate gifts, intellectual honesty and the other kind... The word for it is, inappropriately, politics.

For the whole of the journey D joshed him affectionately, calling him skinflint, miser, tightwad, while he, the embodiment of a robot that transmits but does not receive, quite calmly let him carry on. Anything not to his liking had no effect on him. Words for him were like water on wax-paper: they ran off

unabsorbed, leaving no trace. My feeling, however, is that D's diagnosis was mistaken. Our friend was indeed parsimonious, but the chances were that there was another reason for his reluctance. If he were able to get about like a young man then he would have to make radical changes to his way of life. Where we in the conservatory were always carrying huge files full of books, scores, things to show, explain, propose, he never had anything on him, except a pencil in his pocket. And together with his characteristic broad, asymmetrical, authoritatively detached strides, parting the air with his empty hands, he would have had to restyle himself, starting with his look. He made little use of his walking-stick, or alpenstock, as he called it. Having spent decades constructing this image of himself, ultimately it suited him well. This 'metaphysical inertia' led him to never wanting to learn anything, how to work a household appliance or how to cook any kind of food. He had no gas-cooker at home, and owned only two teaspoons. A Japanese pupil had given him a chocolate cake, and he rang to ask me to come and share it. However, one of the spoons, he said blushing, had already been used, and the cleaner would not be coming until the following morning.

Once I had wanted to give him a present of a Sharp radio-cassette with two tape decks. I had arranged to have the bulky package delivered to him in class with great ceremony by Beatrice, the sunniest of our pupils at the time. He did not even try to read the instruction booklet. None so deaf... But in this deliberate lack of efficiency Niccolò seemed more like the 'sick man who will not heal'. It seems, according to what psychologists tell us, that such cases are much less rare than is commonly thought. 'It's a form of defence,' they say. But from what?

While discussing his frequent picture postcards, carefully chosen, flowery and incredibly naive, a mutual friend once gave him lessons in working the appliance. After months, he managed to persuade him to press the On button to hear the radio, pre-tuned to the music programme. Perhaps to discourage me from any further attempts at educating him, something he dreaded, he asked me how often the eight batteries had to be changed. It depends, I told him. How long do you listen to the radio for, on average?

Fifteen minutes every three months, came the answer. He never wanted to find out about anything! He was defending himself (there it is) from any form of commitment, even from paying attention, being subject to any kind of responsibility. Or from growing... This is the classic Peter Pan syndrome, as I discovered, to no great surprise. And I recognize, as an exile from that distant state of innocence, that if it were really possible for us (rather more) ordinary folk, he would be only too happy to find himself there. The Gospel does not hesitate to say, 'Unless you become like little children, you will never enter the kingdom of heaven'. I have never known so radical and literal an application of that precept as in the case of our friend.

His absent-mindedness was legendary. Let me give one example. His *Inverno in ver* is a composition that has a surface charm and a depth as well – a magical example, if ever there were one, of that False Obviousness we love. In it there was a burst of 'artificial harmonics' for the cellos, in a glissando the moved up and down from an octave. One finger had to maintain the same position on the fingerboard. The piece was almost at the rehearsal stage. Reading it through at his house, I asked him with some puzzlement how the passage was meant to be played. On a cello, an octave is already stretch, at least in the low register, between two strings. He mumbled that it would be done like a *capo tasto* for once, instead of with the thumb up, with the index finger flat, while the right hand brushed along the string. 'And do we bow with the third hand?' I asked. He quickly scored the passage out.

In terms of composition, there was nothing he could not do. And he did it all, with repeated bouts of uncertainty and changes of ideological position. A postcard from him read, 'Viva Boulez! Viva IRCAM!'. The next day came a phone call: 'Did you

get the postcard I sent you yesterday?' It had not yet arrived; where do we live, after all? A postcard took between seven and nine days to arrive. 'When it comes, don't read it. Throw it out! I've changed my mind.' That was typical of him, in everything. But even his muddling (*kokottieren* was the word he used for it) with the odds and ends of modernity makes him the best witness, one as unwitting as he was genuine, to our condition: the impossibility of being one way and of loving one thing only, of having to make one single, permanent choice, to the exclusion of all else. And I would say, as if there were ever the slightest needs, that his undoubted anxiety was not a fear of being 'with it'. When could there ever be anything in a saint that was not absolutely genuine?

The best witness, of instability, or rather, of polymorphism, of the multi-faceted diversity and plurality of simultaneous visions on offer to humanity in our world today, whether people are aware of it or not.

We experience one life, one ideology alone. Existence is a treasure-trove, today, here and everywhere. But for him this condition was something to be endured; he did not understand it as a happy extension of the spirit.

This aspect often emerged with his pupils, and they were sometimes taken aback by it. Some complained, no longer able to understand the right thing to do, or ultimately to think. They often poured out their sorrows to me, as I was the one who had, in a friendly manner (obviously, knowing what all the others were like), led them to choose to study with him, in preference to all the other choices of teacher in their field.

I had drawn his attention to a passage in the Old Testament, I Kings, 19:9, which is not only extraordinary in itself, but close to his aesthetic. I had juxtaposed it with a famous quote of Nietzsche's, that the true, great revolutions come auf Taubenfüßen (on doves' feet). He answered that he had that very passage framed and hanging on the wall of his house in Bressanone for many years, above his desk (where he worked in pencil, almost spontaneously, without pre-set plans, notes or patterns). He also added, severely, that quoting Nietzsche today was idiotic. Not only was he right, as I already knew, but without being able to admit it to myself, but I remember that Nietzsche himself had predicted something similar himself, at the end of the Prologue to *Ecce Homo*. In terms of composition, he wrote something of everything: the post-Webern work of 1958 that so unsettled his supporters, such as myself, who were used to something different. The hard-to-place neo-Romantic pieces, including, shall we say, a crazed Sibelius, and a rather too sane Berg (*Second Symphony*). A cycle of *Lieder* for female voice and first piano, then orchestra, on poetry by Emily Dickinson, trilling and fluttering at the extremes almost of ultrasound, with no hint of a possible connection with the spirit of the solitary, reclusive Puritan maid. There is a *Sonatina* in E minor (1984) for piano, written after, not before the pieces in a Darmstadt pointillist idiom, upsetting any predictable academic idea of development. Once again, and thank Heaven... But always unknowingly.

There are various little concertos for or with piano and other instruments: *Fiori di ghiaccio*, *Arabeschi*, *Quilisma*, *Quodlibet*, *Gorgheggio* and *Capriccio*. And other pieces of sacred music: *Dulce refrigerium*, *Stabat Mater*, *Veni Sancte Spiritus*, *Mottetto*, *Gyro*, *Geistliches Lied*, *Salmo XIX*. And there is even a short *Sinfonia con giardino*, about which one rather forward chap asked the composer if by any chance it had a terrace, garage and two bathrooms as well. There is a piano piece entitled *He* (the letter in the Hebrew alphabet at the beginning of jubilatory *Hallelujahs* in the liturgy) consisting to a large extent of a chord, written out in full with no variation whatsoever, and repeated 101 times. And so on. There are signs of such inventions in his last orchestral work, the almost hour-long *Les Harmonies* (his last work of all was the *Undici danze per la bella Verena* for violin and piano, dedicated to a young girl – a maid, I believe – whom he had fallen in love with, as he recounted with a laugh). *Les Harmonies* was, he explained to

me with satisfaction, a complete register 'of all his bright ideas'... Something he was never able to hear.

The whole path of musical thinking, perhaps of restless 20th-century man himself, was transformed by Niccolò into pure 'Castiglionesse'. With frozen twirls in the highest register, persistent formulas, unprompted contradictions and sudden obstinacy, insistence, interruptions, mischievous surprises and childish whims. An entire world, all miraculously his and his alone. His voice can be recognized within the space of two bars. 'He preached well but practised badly,' a former teacher said of him: and this is precisely the opposite of what normally happens. The fact is that the great Niccolò, anguished and hesitant, simple and whimsical, provocative and without guile, had spent his whole life trying to write – preaching its historic necessity, with a smile – bad music.

But fortunately, and here too he was contrary to many, many others, he never succeeded.

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Translation: Kenneth Chalmers

INIZIO DI MOVIMENTO (Beginning of movement) (1958)

This was composed for the Darmstadt summer courses, from which Castiglioni adopted the dodecaphonic style. Initially slow and almost solemn, it starts moving slowly and develops into a very rapid and pointillistic sequence.

CANGIANTI (1959)

Like Inizio di movimento, this piece was also presented in Darmstadt, but it is longer and more articulate. This is one of the piano masterpieces of the second half of the 19th century.

RE PEZZI (Three Pieces) (1978)

Sweet: Entirely based on ornamentation, trills and arabesques. Kinderlied ohne Worte (Nursery Rhyme without Words): An unlikely dodecaphonic song. Fregi (Friezes): Harsh cords, spiky and dancing microclusters, dazzling figures in octaves at the very top of the keyboard.

COME IO PASSO L'ESTATE (How I spend the summer) (1983)

A little musical diary of the Dolomites.

Arrivo a Tires (Arrival in Tires): A lively Ländler

La fossa del lupo (The fox's ditch): A deep ditch near the Ciamin torrent.

Andiamo al Rifugio Bergamo (Let's go to the Bergamo Shelter): A great mountain excursion with shades of Mahlerian happiness.

La valle del Ciamin (Ciamin Valley): A deep and harsh valley, the rocky walls echo, and the Ciamin torrent flows happily...

Il buco dell'orso (The bear's den): A steep climb up the rocks to reach the beautiful fields of the Tires Alps.

La fontanella di Ganna (The Ganna fountain): The playful games of the shining, sonorous water flowing from the fountain.

Ghiaccio sul Rosengarten (Ice on the Rosengarten): Five sharp and icy chords describe the small glacier on the famous mountain.

Antonio Ballista dorme in casa dei carabinieri (Antonio Ballista sleeps in the carabinieri's house):

This is affectionately dedicated to a pianist friend who visited Castiglioni during the tourist high season: the only hotel available was the local police barracks.

Il fantasma del castello di Presule (The Phantom of Presule Castle): Written for upright piano with soft pedal. Mysterious sonorities...).

Canzone per il mio compleanno (Song for my birthday): Joyful song with bells and trills!

DULCE REFRIGERIUM – Six spiritual songs for piano (1984)

Humilitas, Humus: Refined sonority; shining, clear colours.

Urquelle: A gushing spring.

Lied: A solistic melodic theme.

Liebeslied: A series of gentle chords with rhythm ad libitum.

Choral: Only one musical staff, but there is no need for anything else!

SONATINA (1984)

Andantino mosso assai dolcino: Gentle and naive, 'watercolour' sonority.

Ländler, Allegro semplice: Rustic, almost Mahlerian, with a single theme containing both melody and accompaniment.

Fughetta: Everything is there: exposition, divertimento, stretto... but the proportions are Lilliputian.

DAS REH IM WALD (The Deer in the Wood) (1988)

The agile deer seems paralysed – 'frozen' in very slow-moving chords.

IN PRINCIPIO ERA LA DANZA (In the beginning there was the dance) (1989)

The slow caterpillar becomes an agile butterfly. This transformation is depicted by three short waltzes and the entire piece lasts just over a minute. For those who enjoy dodecaphony, the butterfly's dance is a dodecaphonic series. The series in its original form, its retrograde, the mirror and the retrograde of the mirror last just four seconds.

HE (1990)

Robust and playful, dance-like, undergoing many transformations up until an almost obsessive repetition of the same figure (111 times!). At the end, eight sounds surprisingly burst out free and then we hear one long final chord.

PRELUDIO, CORALE E FUGA (1994)

Perpetual motion within the range of an octave flows into a 'chorale' of harsh chords and a fugue with a surprise finale.

CD20

Ludovico Einaudi

Born in Turin, 1955, Ludovico Einaudi is a classically trained composer. He writes experimental music, loves pop melodies and plays in concert halls, theatres and pop venues. Einaudi started his career writing music on his folk guitar. He began his musical training at the Conservatorio Verdi in Milan, gaining a diploma in composition in 1982, and in the same year he studied with Luciano Berio, gaining a scholarship to the Tanglewood Music Festival. He continued to compose after completing his studies, incorporating other styles and genres into his work – including pop, rock, world music and folk music.

The music of Einaudi is hard to describe – you could call it minimal, classical, pop or easy listening, and you'd be right each time. Whatever it is, his fanatical fans want more of it: in a time where music composed by minimalists like Michael Nyman, Philip Glass and Simeon ten Holt is acquiring an increasing number of devotees, Einaudi gets even more attention. But is the music by Einaudi 'minimal music'? Yes and no: Einaudi uses just a few chords and harmonies; nothing is rhythmically complicated, a typical trait of minimalism; and in his later albums he uses a greater variety of soundscapes and instruments, creating an atmospheric soundtrack similar to Max Richter's. On the other hand, the duration of his compositions is more like pop music: the average length is just four minutes. What attracts so many people to this kind of music? You don't have to be a trained classical music lover to understand his music; in a world where established institutions are falling down and

Western society is becoming ever more individualistic, and in which at the same time our daily lives are getting more complex by the day, Einaudi's music (and that of other composers alike) gives people a simple listening experience that temporarily frees them from reality. Contrary to ordinary classical music, minimal music demands little of the listener: gone are the comprehensive musical structures that demand their full attention.

I still find it interesting that the moment computers came into our lives the minimal music scene started to develop. While studying and playing Einaudi's many piano compositions, I found it strange that multiple versions existed of many of the works. Basically each album has its own 'musical DNA', or rhythmical structure – it's the same method Beethoven used in creating his Fifth Symphony. But Einaudi's music is based more on improvisation: I prefer to call it 'breathing music'.

All of his compositions stem from music he heard when he was a child, when his mother played some of the Chopin Preludes Op.28. Einaudi loved the soft, almost hypnotic sound of the upright piano, and because of her he started to play the piano and to find his own way on it. The melody (if there is any at all) always descends, thus remaining faithful to the classical path of harmonies.

His music is ambient, calm, meditative and often introspective. Einaudi has composed scores for a number of films and trailers, including I'm Still Here, Doctor Zhivago and Acquario in 1996, for which he won the Grolla d'oro for best soundtrack.

His *Una Mattina* and *Fly* recently featured in the biggest box-office movie in French history, *The Intouchables* (2011), directed by Olivier Nakache and Eric Toledano. He released his first solo piano album, *Le Onde*, in 1996 on BMG (the album is based on the novel *The Waves* by Virginia Woolf, and enjoyed mainstream success). His 1999 follow-up, *Eden Roc*, was also released on BMG, with shorter pieces, and his next solo piano release, *I Giorni* (2001), was inspired by his travels in Africa. (The solo piano track *I Giorni* has been featured on BBC advertisements for arts and culture programmes.) In 2004 he released *Una Mattina* on Decca, and in 2006 *Divenire* ('to become', in English), a collaboration between piano and orchestra (the album also includes the critically acclaimed track *Primavera*). In October 2009 *Nightbook* was released. The album saw Einaudi take a new direction with his music as he incorporated synthesized sounds alongside his solo piano playing, and was conceived and recorded in response to the German painter and sculptor Anselm Kiefer. His newest album, *In a Time Lapse*, was released in 2013.

I hope you enjoy this journey through the music of Einaudi.

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