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Wolf-Ferrari

IDILLIO CONCERTINO · SERENATA · SUITE CONCERTINO



Fabien Thouand *oboe* · Valentino Zucchiatti *bassoon*

Nuova Orchestra da Camera 'Ferruccio Busoni'

Massimo Belli *conductor*

Ermanno Wolf Ferrari 1876-1948

Idillio – Concertino in A Op.15 for oboe, strings and two horns (1933)*

- | | |
|-------------------------------|------|
| 1. Preambolo | 3'07 |
| 2. Scherzo – Presto | 3'38 |
| 3. Adagio | 8'05 |
| 4. Rondò – Allegro non troppo | 6'14 |

Serenata for strings (1893)*

- | | |
|---------------------|------|
| 5. Allegro | 5'58 |
| 6. Andante | 7'52 |
| 7. Scherzo – Presto | 3'03 |
| 8. Finale – Presto | 5'53 |

Fabien Thouand *oboe*
Valentino Zucchiatti *bassoon*

Nuova Orchestra da camera 'Ferruccio Busoni'
Massimo Belli *conductor*

Suite – Concertino in F Op.16 for bassoon, strings and two horns (1933)**

- | | |
|--|-------|
| 9. Notturmo – Andante
un poco mosso | 10'20 |
| 10. Strimpellata – Presto | 2'25 |
| 11. Canzone – Andante Cantabile | 4'20 |
| 12. Finale – Andante con moto | 6'24 |

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- 1st violins:* Gabriel Ferrari, Giuseppe Carbone, Giuseppe Dimaso, Pietro Benedetto Cimento
2nd violins: Furio Belli, Verena Rojc, Snezana Acimovic, Vanja Radlovacki
Viola: David Briatore, Giorgio Gerin
Cellos: Francesco Ferrarini, Alberto Tecchiati
Double bass: Mitsugu Harada
Horns: Federico Lamba, Martina Petrafesa

**

- 1st violins:* Gabriel Ferrari, Giuseppe Carbone, Giuseppe Dimaso, Erica Fassetta, Laura Furlan
2nd violins: Furio Belli, Verena Rojc, Leopoldo Pesce, Snezana Acimovic, Vanja Radlovacki
Viola: David Briatore, Liubov Zuraeva
Cellos: Francesco Ferrarini, Cecilia Barucca
Double bass: Mitsugu Harada
Horns: Mancini Andrea, Tilen Bozic

Recording: 16 January 2017*, 20 March 2017**, Church of San Michele, Trieste, Italy
Artistic Direction and Sound Engineer: Raffaele Cacciola, BartokStudio
Technical Assistant: Claudio Gattuso
Recording, Editing and Mastering: BartokStudio, Bernareggio (MI), Italy
Cover: Idylle (1880-1881), by Frederick Leighton (1830-1896)

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The very name of **Ermanno Wolf-Ferrari** declares the dual heritage he embraced both in his music and way of life. Hermann Friedrich Wolf, as he was christened, was born on January 12 1876 and grew up in Venice, son of a German father, the Bavarian painter August Wolf, and Emilia Ferrari, a Venetian noblewoman. Despite showing a natural talent for and sensitivity to music – he could play all the Beethoven sonatas (apart from the *Hammerklavier*) by the age of twelve and was profoundly affected by the music of Wagner which he heard when visiting his aunt in Bayreuth, his father wanted him to follow his own profession as a painter and in 1891, he was sent to Rome to study at the Accademia di Bel Arti. In the spring of the following year, Hermann – as he still was - moved to Munich where for a brief period he attended the independent art school of the Hungarian Simon Holossy but having confessed to his disappointed father that his true vocation was music, enrolled at the Akademie der Tonkunst. His *Serenade in E flat* was performed by the student orchestra in 1894 and when it was published the following year, he adopted the Italianate form of his forename and added his mother’s surname, to distinguish himself from other musical Wolfs of the period (notably Hugo whose *Italian Serenade* had appeared a few years previously). He left the Akademie in 1895 without graduating, having refused to sit one of the exams on the grounds that he had learned nothing from his teacher, returning to Italy, where in 1897 he became director of German choir in Milan.

He established his reputation with two large-scale choral works on biblical subjects - *La Sulamite* Op.4 (1898) and *Talita Kumi*, Op.3 (1900) but his first two opera projects came to nothing. His third attempt *Cenerentola* was staged at La Fenice in February 1900 but met with such a negative reception, the audience displaying loud displeasure at its Wagnerian chromaticisms and dramatic longeurs, that the hyper-sensitive composer left Italy with his wife - the German soprano Clara Killian whom he had married in 1898 - and young son. He spent the next three years in Germany where a revised German-language version of *Cenerentola* and the Dante cantata *La vita nuova* (Op.9) were well received. During this period he developed an entirely

new operatic style, derived musically from the 18th century classicism of Mozart (married to the *parlando* style of Verdi’s *Falstaff*) and dramatically from the fast-paced character comedies of the 18th century Venetian playwright Goldoni. The first of these modern *opere buffe*, *Le donne curiose* was premiered in Munich in 1903 and soon gained audiences elsewhere including Vienna and New York (directed by Mahler and Toscanini respectively), although it was to be some time before it appeared in Italy. In 1903 he was appointed director for life of the Venice conservatory, the Liceo Benedetto Marcello but he resigned six years later and moved back to Munich which was to be his principal place of residence for most of the rest of his life. Over the next ten years he produced five operas including an experiment in verismo style *I Gioielli della Madonna*, all of which were first performed in German theatres.

Italy’s entry into the First World War against Germany in April 1915, bringing the two countries of his heritage into conflict, resulted in a personal and creative crisis and in 1916 he took refuge in Zurich, leaving his wife and child in Munich. He spent the next six years in Switzerland working intermittently on a serious “fairy tale” opera *Das Himmelskleid* which was eventually produced in Munich in 1927, but was unable to complete anything. It was only in 1925, three years after his return to Munich with his second wife, that he broke his musical silence with *Gli Amanti Sposi* which had in fact been more or less completed by 1916. It premiered in 1925 at La Fenice, scene of his humiliation twenty-five years earlier and whereas before the war, there had been scant interest in his music in Italy, four of his next five operas received their first performances there (perhaps as a result of Mussolini’s active promotion of Italian culture, although Wolf-Ferrari was not himself ideologically or personally associated with the regime). In the 1930s he began to compose purely orchestral music for the first time in thirty years and from 1940 onwards, apart from a single opera *Der Kuckuck von Theben* (*Gli dei a Tebe*) produced in Hannover in 1943, wrote exclusively for instruments in various combinations including a violin concerto (Op.6). He remained in Germany and Austria throughout the Second World

War – he had been appointed professor of composition at the Salzburg Mozarteum in 1939 – which occasioned a temporary reaction against his music after 1945. In 1946 he went to Zurich for a short period before returning in ill health to Venice where he died suddenly on January 21 1948. At his funeral on the island of St Michele the large crowd, perhaps in conscious imitation of Verdi’s funeral, sang the final chorus from his Venetian opera *Il Campiello*.

The *Serenade in E Flat*, the first complete work by Wolf-Ferrari to survive, was first performed in 1894 at the Tonakademie under the direction of Ludwig Abel, the professor of conducting. It is an astonishingly assured piece of writing for a seventeen-year old with only a year’s formal instruction in composition and while obviously indebted to past masters of the string serenade – Mozart, Dvorak, notably in the wistfully melancholic Andante, and Tchaikovsky – does not disgrace their company. Its lyrical classicism sets it apart from his other works of the 1890s which are fairly studiously conceived examples of Germanic late romanticism and so it may have been at least planned before he fell under its influence at the Munich academy, although the fugal passages of the finale were perhaps influenced by the teaching of his conservatively-minded professor Josef Rheinberger to whom the work is dedicated.

Wolf-Ferrari’s conscious identification with the music of the 18th century has led to him being categorised as a “conservative” composer, and insofar as he rejected modernist theory and practice, this is an accurate description: for him tonality like perspective in art was not “a matter of opinion”. And although he does not display the same ironic detachment from that period as for example, Richard Strauss in *Le Bourgeois gentilhomme*, his “reversioning” of classicism with a 20th century perspective (almost) always avoids pastiche. The two concertinos for oboe and bassoon were written during an extended stay in Venice in 1931-2 and first performed in 1933. They represent his first purely orchestral works since the *Kammersymphonie* (Op.8) of 1903 and indicated a renewed interest in instrumental music which lasted until his death fifteen years later. The *Idillio- Concertino in A* (Op.15) is perhaps

one of the most best works for oboe of the 20th century and has unfairly been eclipsed by Richard Strauss’ concerto of 1946. It shows off the capabilities of the oboe as a virtuoso instrument and highlights its various moods – bright and cheerful in the syncopated *Preambola* and *Rondo* finale, naively bucolic in the *Scherzo* (with its perhaps inevitable echoes of the *Pastoral Symphony*) and melancholically introspective in the *Adagio*. The strings are augmented occasionally by two horns used sparingly to add a depth and richness to the string tone which in the *Adagio* reach an almost Mahlerian intensity. The same orchestral forces are used in the *Suite-Concertino in F* (Op.16) where the entire range of the bassoon is explored particularly its generally underused potential for *cantabile* in the romantic *Notturmo*. The instrument’s *buffo* character comes to the fore in the *Strimpatella* (literally “strumming”) – a scherzo without a trio (although there is a brief recollection of the *Notturmo* theme). The reflective mood of the opening is restored in the *Canzone* but in a more austere classical manner which is maintained in the measured and graceful *Finale*.

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Ermanno Wolf-Ferrari (1876-1948), was born from the German painter August and from a Venetian mother, he grew up in an artistic environment open to the union of Italian and German cultures. He moved to Monaco for painting and between 1892 and 1895 he also studied composition and conducting. During this period he composed the *Serenade for Strings* (1893). It is a well-built work, which shows in the style a meticulous attention to counterpoint and Mozart references. After a period of research of his own artistic identity he achieved first theatrical successes through the encounter with the theatre of Goldoni, but the events of World War I involved him painfully, indeed he belonged to both the Italian and German world. His origin led him to stop composing for period of time. He took inspiration from Goldoni theatre for his Venetian identity and from Mozart, who was a reference out of time for clear structures and solar and rich melodies of lyricism. Wolf Ferrari, however, was able to revive the absolute Mozart in the twentieth-century sense, with original tonal centre changes, ability to rich rhythmic choices and great freshness and elegance in the choice of melodies and texture of the parties. The instrumental compositions aren't as known as his opera production. They stand out in the *Concertino in A major* Op.15 for oboe, strings and two horns and the *Concertino in F major* Op.16 for bassoon, strings and two horns written in 1932. The brilliant themes in fast movements and melancholy intonation slowly step together with the refinement of the orchestral texture. They are two small jewels of musical writing for solo instrument and orchestra of the twentieth century.

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Fabien Thouand, principal oboe at the Teatro alla Scala. In 1996 Fabien Thouand was awarded first prize of the Conservatoire National de Region de Paris, where he studied in the class Jean-Claude Jaboulay. He then pursued his studies at the CNSM de Paris, initially under the guidance of Jacques Tys and Jean-Louis Capezzali, winning first prize unanimously in 2000, and then partaking in the master course of Maurice Bourgue there the following year.

In 2001 Thouand won the 2nd prize in the “Prague Spring International Music Competition” and the 3rd prize in the “Giuseppe Tomassini” international competition in Petritoli. He was awarded the 3rd prize at the “Toulon Wind Instruments International Competition” in May 2002.

Since then he has pursued a career in France and abroad, specializing in the field of orchestral and chamber repertoire. As a soloist, he has been invited to perform with orchestras including the ones of La Monnaie (Bruxelles), Bayerischer Rundfunk Symphonie Orchester, London Symphonie Orchestra, Bayerische Staatsoper (Munich), Opera de Lyon, Bamberger Symphoniker the Camerata Salzburg as well as the Toulouse National Chamber Orchestra and the Chamber Orchestra of Europe. Furthermore, he has played under the baton of renowned conductors such as Ricardo Muti, Loreen Maazel, Zubin Metha, Yuri Termikanov, Kurt Mazur, Charles Dutoit, Claudio Abbado, Valery Gergiev and Daniel Barenboim

Since 2004 he is principal oboe at the orchestra of the Teatro alla Scala in Milan.

Beyond his career as a performing musician, he is also active as a teacher, being nominated principal oboe teacher at the Lugano School of Music in 2011 and assistant teacher at the CNSM of Lyon in 2010.

Recently nominated oboe teacher at The Royal Collage of Music of London





Valentino Zucchiatti, principal basson at the Teatro alla Scala. Acquired his passion for classical music at just six years of age when, all alone, he learnt to tune an old valve radio and find all the stations transmitted on the long wave.

He still fondly remembers the magic of those far-away places - Zagreb, Bucharest, Moscow, Berlin, Tirana and London - and the radio's green light illuminated to its maximum when the signal was at its strongest and the symphony concert was about to begin.

This infantile passion was then encouraged by amateur organists, by railway workers for whom music was a leisure hour activity and who lent him their instruments, by local bandmasters and arrangers who worked in a rural setting where

studying music or singing in choir was valued even among young children.

He began playing the bassoon at thirteen years of age at the conservatory in Udine, where he studied with the teachers Vojko Cesar and Gilberto Grassi.

At eighteen years of age he moved to Turin to study mathematics but was also fortunate enough to encounter Vincenzo Menghini there and from him learnt what was necessary to become a professional musician.

Under his guidance was able to obtain his bassoon diploma with maximum votes and a special mention.

This consented him, at just 23 years of age, to become the first bassoon of the "La Scala" opera house in Milan.

Even after this he continued studying, first with Bernard Garfield in Philadelphia - a useful experience for acquiring a really hard-nosed practical, professional, no frills

approach - and then in Amsterdam with Brian Pollard, a charismatic show-man, without doubt a great artist of the bassoon.

Valentino has appeared as a soloist in such venues as La Scala in Milano, the Musikverein in Vienna or the Suntory Hall di Tokyo.

He loves playing chamber music, in particular that which unites winds and strings, which allows him to come to know musical masterpieces and, at the same time, to come to know exceptional musicians.

He also loves ancient music played with original instruments and plays both a bassoon and an oboe da caccia that are Eichentopf copies.

As a teacher he is regularly invited to hold courses and gives masterclasses at the "Hochschule" in Stuttgart and in Wurzburg, and at the "University Geidai" in Tokyo and the "Wind Academy" in Hamamatsu.

Nowadays he's Professor at Conservatorium Maastricht, Dozent in Aachen and Leherauftrag at the Musikhochschule Koeln.

"But how marvellous it is when you are suddenly confronted with a living experience where you are plunged into a full and wholesome happiness! That was so when I found myself with this wonderful group of musicians – the Nuova Orchestra Ferruccio Busoni and its conductor Maestro Massimo Belli."

Ivry Gitlis



“*The ‘New Busoni Orchestra’ is a solid, vibrant institution in the musical life of Trieste. With Massimo Belli at its head, the orchestra has begun to produce results that reveal Massimo’s qualities as a conductor, results that are truly satisfying – I would almost say astonishing.*”

Renato Zanettovich

“*The Busoni Orchestra is excellent as regards the quality of its sound, as well as being extremely well prepared technically. Massimo Belli has within him a feeling which he transmits. It is a positive feeling, an energy, and that is very important.*”

Salvatore Accardo

The “**Ferruccio Busoni**” Chamber Orchestra, a well-known ensemble founded in 1965 by Aldo Belli, is one of the first chamber orchestras to appear in Italy during the post-war period. It is also the oldest in the Region of Friuli Venezia Giulia, and in 2008 was recognised by the Region as an “*institution of regional importance*”. It is made up of established instrumentalists, winners of important international competitions, who can boast extensive concert experience as both soloists and members of chamber groups, passing on the musical culture of the Trio di Trieste and the Quartetto Italiano whose pupils they were. In 2005 and 2010 the orchestra celebrated its 40th and 45th anniversaries with concerts featuring the special appearance of the violinist Salvatore Accardo, the concerts met with great popular and critical acclaim. The concert celebrating its 50th anniversary, held in collaboration with Trieste’s Teatro Verdi, had as its guest the violinist Domenico Nardio, and was highly successful. The “live” recording of it will be published by the *Amadeus* review in December 2015.

For the 50th anniversary the Friuli Venezia Giulia Region published a book on the Busoni Orchestra, as part of the Region’s promotion of its image at an international level.

The orchestra has caught the attention of public and critics alike by its performances in Austria, Slovenia, Croatia, Germany, Switzerland, Tunisia, Russia and Italy, with soloists of exceptional.

On October 30th, 2013 the Busoni Orchestra, as Italy’s representative, gave the opening concert in the International *Silver Lyre* Festival, organised by the Philharmonic Society of St. Petersburg, enjoying a great success with the audience.

Ever ready to promote contemporary music, the orchestra has to its credit the premiere performances of a good number of works – some of which are dedicated to the Busoni Orchestra – by such contemporary composers as Nieder, Sofianopulo, Margola, Conti, Viozzi, Coral, Dott, Visnoviz, Bellini, Glass and the premiere performances in modern time by such composers as Giuseppe Tartini, Wolfgang Amadeus Mozart, Andrea Luchesi e Alessandro Rolla.

The Busoni is the creator and principal performer in the *Mattinate Musicali* at Trieste’s Museo Revoltella, a celebration of chamber music which has now been active for eighteen years.

The ensemble has recorded a CD for the record company Velut Luna with Domenico Nardio, and numerous others under the Rainbow label, including world premiere recordings of the music of Franco Margola.

Since 2013 the Busoni orchestra has been involved in a project to rediscover the music of the Veneto composer Andrea Luchesi; so far the Milan record company Concerto Classics has published five world premiere CDs dedicated to his music, recorded by the Busoni orchestra, which have received prestigious recognition.

The Busoni orchestra has recorded for Italian Radio and Television (RAI), for SKY Classic and for Canale 5.

In March 2018 the review *Amadeus* published the CD including world premiere recordings of the two Concerti of Giuseppe Tartini with the violinist Laura Marzadori. www.orchestrabusoni.it



Massimo Belli began studying the violin with his father, then continued with Bruno Polli. Under the tutelage of Renato Zanettovich he graduated *cum laude* at the “B.Marcello” Conservatory of Venice. He followed specialization courses in Fiesole with the Trio di Trieste and Piero Farulli, and at the Accademia Chigiana di Siena with Henryk Szeryng. He was for two years a student of Salvatore Accardo’s at the Accademia di Alto Perfezionamento “W.Stauffer” in Cremona.

The winner of numerous national and international competitions, he made his debut at sixteen at the Teatro Politeama Rossetti of Trieste for the Concert Society; later, as a soloist, he performed in Europe, the ex-Soviet Union, Turkey and South America.

He has performed the principal concertos in the violin repertoire, accompanied by such notable orchestras and he was lead violinist in the Italian Youth Orchestra, the Busoni Orchestra, the Haydn Philharmonia, and both lead violinist and conductor of the Virtuosi dell’Ensemble di Venezia.

The great Triestine composer Giulio Viozzi dedicated to Massimo Belli a piece for solo violin, “Tema variato”, published by Pizzicato.

He has broadcast on radio and television in Italy, the Soviet Union, Germany, Yugoslavia, Brazil, and Austria, and has recorded for Sipario Dischi, for Nuova Era and he currently records for Concerto Classics, Warner Classics and Brilliant Classics.

He studied conducting with Aldo Belli and Julian Kovatchev, and is the conductor of the New “Ferruccio Busoni” Chamber Orchestra. He teaches violin at the Trieste Conservatory.

He has taught at the United World College of the Adriatic, at the summer courses in Solighetto, and was invited to give Masterclasses at the Conservatorio Reale di Murcia (Spain), the Hochschule of Mannheim and the Academy of Tallin. He is also a teacher at the International Music Masterclasses of Cividale.

He was for five years Vice-Director of the “Giuseppe Tartini” Conservatory of Trieste and was on the Administrative Council of Trieste’s “Giuseppe Verdi” Opera House Foundation.

With the contribution of:

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