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CHAMBER MUSIC

QUARTETTO RARO

GINEVRA PETRUCCI *FLUTE*

LORENZO FABIANI *VIOLIN*

FRANCESCO SORRENTINO *CELLO*

GIOVANNI AULETTA *PIANO*

Wilhelm Kempff (1895-1991)
Chamber Music

Quartet in G major Op.15

For flute, violin, cello and piano

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| 1. Andante. Allegro | 6'42 |
| 2. Adagio con melancolia, semplice | 10'41 |
| 3. Menuet (Allegretto) | 4'36 |
| 4. Introduzione e finale
(Andante molto sostenuto e mesto. Molto vivace) | 10'21 |

Trio in G minor

For violin, cello and piano

- | | |
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| 5. Andante | 6'32 |
| 6. Presto | 6'32 |
| 7. Moderato | 6'26 |
| 8. Vivace | 7'20 |

Quartetto Raro

Ginevra Petrucci *flute* · Lorenzo Fabiani *violin*
Francesco Sorrentino *cello* · Giovanni Auletta *piano*

Recording: 27/28 December 2017 – 3/4 January 2018, Pontificio Istituto di Musica Sacra, Rome
Sound engineer: Mimmo Valenzi
Instrument: Fazioli 308 piano
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Wilhelm Kempff's activity as a composer is far less common knowledge than his celebrated career as one of the foremost pianists of the 20th century. However, such activity was for Kempff neither marginal nor occasional: in youth, he considered composition his main artistic vocation and continued composing highly committed and inspired works throughout his long life. His impressively large catalogue includes works for piano, organ, chamber music, numerous collections of Lieder for voice and piano, solo concertos, symphonies and several Operas. Many of these works obtained a remarkable success, receiving publication and repeated performances in prestigious settings (his symphonic works, for example, were championed by Wilhelm Fürtwängler, and his Operas received dozens of reprises throughout the theaters of Europe).

The chamber works presented in this record both pertain to Kempff's youth, but show an outstanding artistic maturity. The Trio in G minor was composed in 1911, when Kempff was sixteen, and bears a clear brahmsian influence in thematic conduct and emotional landscape: in this respect, it is interesting to consider that Kempff's composition professor, Robert Kahn, had been a student of Johannes Brahms. The Quartet in G Major Op.15 represents one of the few works composed for this particularly colorful ensemble. In 1920 Kempff went back to Sweden, a country for which he felt a strong affinity and where he was regarded as a true celebrity, despite his extremely young age. During his concert tour, his frail constitution failed him and he fell severely ill. Queen Viktoria of Sweden, a passionate supporter of his artistry, suggested for him to spend a period of time on the island of Capri in the Gulf of Naples, to confide his health in the hands of Dr. Axel Munthe, her own personal physician. During his recovery at Villa San Michele, Kempff gathered inspiration for his Quartet, bearing echoes of Sweden (the second movement is based on a theme taken from the Swedish folklore) and of the Mediterranean (the last movement ends with a lively and engaging *Tarantella di Taormina*). Classical formalism and utterly liberated inspiration are conjoined in an ample work that defines the rich and eclectic creative spirit of one of the greatest artists of the 20th century.

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Ginevra Petrucci

Praised by the Italian press as being “one of the most interesting talents of her generation”, and described as having “a beautiful phrasing, brilliant virtuosity and a legato worthy of a great singer” by *The Flutist Quarterly*, Ginevra Petrucci has performed in some of the most prestigious concert halls throughout Europe, United States, South America, Middle and Far East. She performs regularly with artists as Bruno Canino, Boris Berman, Emmanuel Ceysson, Jory Vinikour and with the

ensembles *I Virtuosi Italiani*, *I Pomeriggi Musicali*, *I Musici di Roma*, the Kodály Quartet. Her recordings include Giulio Briccialdi’s Concertos, Friedrich Kuhlau’s quintets with the Kodály Quartet, a recital CD with Bruno Canino, Dupuy and Büchner’s Concertos with *I Pomeriggi Musicali*, the first CD entirely dedicated to the flauto d’amore and an all-Muczynski album. She is visiting professor at institutions and academies in Europe, United States, China and Japan and she has worked with composers Kaija Saariaho, Steve Reich, George Crumb, Betsy Jolas and Jean-Michel Damase. She has published a large amount of musical editions, including Briccialdi’s four Concertos for Ricordi/Hal Leonard in 2018. Born in Rome in 1989, she studied at Conservatorio ‘Santa Cecilia’ of Rome with her father, at École Normale ‘Alfred Cortot’ (Paris) and at Yale University (USA). She is Principal Flute at Chamber Orchestra of New York.

Lorenzo Fabiani

Lorenzo Fabiani graduated in violin and viola at the Conservatory "F. Morlacchi" of Perugia with honors. He furthered his studies in Italy with P. Vernikov and Z. Gilels, in Vienna with E. Chugajeva and in Augsburg with L. Dubrovskaja. He attended the Academy of the Teatro alla Scala in Milano, receiving a scholarship for excellence, the Academy of the Trio di Trieste in Duino and the courses of Bruno Giuranna at the W. Stauffer Academy of Cremona. From 2002 to 2011 he carried out an intense orchestral activity, collaborating with the National Academy of Santa Cecilia Orchestra of Rome, the Haydn Orchestra of Bolzano and Trento, the Symphonic Orchestra of the RAI Turin and the Toscanini Philharmonic Orchestra. He works as concertmaster with the Teatro Lirico Sperimentale di Spoleto. He has been a member of the "Solisti Aquilani" from 2009 to 2016. He is currently Artistic Director of the Musical Academy “Sherazade” in Rome.

Francesco Sorrentino

First encouraged in his musical studies by his father Giovanni Battista, Francesco Sorrentino studied with Mario Centurione, Michael Flaksman, Yo-Yo Ma and Bernard Greenhouse. Once he had completed his studies at the school of music of Fiesole (Florence) with Piero Farulli and the Trio di Trieste, he was awarded the Diploma of Merit by the Accademia Chigiana in Siena. A member of the European Youth Orchestra for four consecutive years, he toured Europe, Mexico and China with renowned conductors as Solti, Abbado, Barenboim. As first cello he has performed with the RAI Symphony of Torino, the Sinfonia Abruzzese and the San Remo Symphony Orchestra. He has been a member of some of Italy's top ensembles (Trio di Firenze, Quartetto di Fiesole, Quartetto di Roma, Quartetto Michelangelo). He has taken part in important productions with the Orchestre des Champs Elisées of Paris and the Solisti Italiani. He has recorded for the RAI and Vatican radios, Tactus, Bongiovanni, Stradivarius. He is Professor of String Quartet and Chamber Music at the Conservatorium "Alfredo Casella" in L'Aquila.

Giovanni Auletta

Giovanni Auletta was born in Naples and graduated under the guidance of the Sergio Fiorentino with the highest grades and distinction at the St. Pietro a Majella Conservatory in Naples. He received his advanced degree with distinction at the Academy of St. Cecilia in Rome with Sergio Perticaroli. He was awarded first prize at several international piano competitions (Schubert Competition in Dortmund, Senigallia Piano Competition etc.). He maintains an intense concert schedule, both as a soloist and pianist for chamber groups, which has led him to perform for the most important cultural associations throughout Italy and internationally. He recorded a double CD for EMI Classic on Francesco Paolo Tosti repertoire and he won an important prize from Istituto Tostiano in Ortona. He has received his degree

in musicology with distinction from the University of Pavia, School of Musical Paleography in Cremona. He teaches Piano at Santa Cecilia Conservatory in Rome and is a regular guest professor at institutions such as Escuela de Canto in Madrid, Conservatorio Superior de Madrid, Universität für Musik und darstellende Kunst Wien, École Normale Supérieure in Paris, Taiyuan University in Shanxi, China.

