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BRILLIANT  
CLASSICS

# Hindemith

COMPLETE  
SONATAS

FOR WIND  
INSTRUMENTS  
AND PIANO

## Paul Hindemith 1895-1963

### Complete Sonatas for Wind Instruments and Piano

CD1	71'38	CD2	62'47
<b>Sonata for Flute and Piano (1936)</b>			
1. I. Heiter bewegt	5'48	1. I. Mit Kraft-Breit-Wie vorher	5'26
2. II. Sehr langsam	4'49	2. II. Mäßig bewegt-Lebhaft-Wie zuerst-Wie vorher	2'29
3. III. Sehr lebhaft – Marsch	4'47	3. III. Trauermusik. Sehr Langsam- Ruhig bewegt – Wie am Anfang- Sehr ruhig (Alle Menschen müssen sterben)	8'07
<b>Sonata for Oboe and Piano (1938)</b>			
4. I. Munter	3'59		
5. II. Sehr langsam-Lebhaft-Sehr langsam-Wieder Lebhaft	8'14		
<b>Sonata for Bassoon and Piano (1938)</b>			
6. I. Leicht bewegt	2'13	4. I. Slow	3'05
7. II. Langsam-Marsch-Beschluss, Pastorale. Ruhig	6'11	5. II. Allegro pesante	1'33
		6. III. Moderate	2'02
		7. IV. Scherzo, fast	0'44
		8. V. Moderate	2'38
		9. VI. Allegro pesante	1'39
<b>Sonata for Clarinet and Piano (1939)</b>			
8. I. Mäßig bewegt – Sehr ruhig	4'51		
9. II. Lebhaft	3'07		
10. III. Sehr langsam-Ein wenig Fließender-Wie am Anfang	6'22		
11. IV. Kleines Rondo, gemächlich	2'43		
<b>Sonata for Horn and Piano (1939)</b>			
12. I. Mäßig bewegt-Frisch-Lebhaft	6'11		
13. II. Ruhig bewegt	4'40		
14. III. Lebhaft-Langsam-Wie vorher- Koda. Etwas breiter	7'35		

<b>Sonata for Trumpet and Piano (1939)</b>			
1. I. Mit Kraft-Breit-Wie vorher	5'26		
2. II. Mäßig bewegt-Lebhaft-Wie zuerst-Wie vorher	2'29		
3. III. Trauermusik. Sehr Langsam- Ruhig bewegt – Wie am Anfang- Sehr ruhig (Alle Menschen müssen sterben)	8'07		

<b>Sonata for English Horn and Piano (1941)</b>			
4. I. Slow	3'05		
5. II. Allegro pesante	1'33		
6. III. Moderate	2'02		
7. IV. Scherzo, fast	0'44		
8. V. Moderate	2'38		
9. VI. Allegro pesante	1'39		

<b>Sonata for Trombone and Piano (1941)</b>			
10. I. Allegro moderato maestoso	2'51		
11. II. Allegretto grazioso	2'48		
12. III. Allegro pesante (Lied des Raufbolds)	1'55		
13. IV. Allegro moderato maestoso	2'42		

<b>Sonata for Alto Saxophone and Piano (1943)</b>	
14. I. Ruhig bewegt	1'57
15. II. Lebhaft	3'53
16. III. Sehr langsam	2'22
17. Das Posthorn, Zwiegespräch	1'02
18. IV. Lebhaft	2'54

<b>Sonata for Tuba and Piano (1955)</b>	
19. I. Allegro pesante-Poco lento	3'15
20. II. Allegro assai	1'29
21. III. Variationen. Moderato, commodo-Scherzando, l'istesso tempo-Lento-Allegro-Lento-Wie am Anfang des Satzes	6'27
22. Echo for Flute and Piano (1942)	1'15

Claudia Giottoli *flute* · Simone Frondini *oboe* · Luca Franceschelli *bassoon*  
Simone Simonelli *clarinet* · Maria Chiara Braccalenti *English horn*  
Gabriele Falcioni *horn* · Vincenzo Pierotti *trumpet* · Gabriele Marchetti *trombone*  
David Brutti *saxophone* · Gianluca Grosso *tuba*  
Jana Theresa Hildebrandt *speaker* (CD2, tr.17)  
Filippo Farinelli *piano*



Istituto Nazionale Previdenza Sociale  
Fondo Pittori, Scultori, Musicisti,  
Scrittori e Autori Drammatici



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Producer: Stefano Zavattoni (Umbria Music Center)  
Editing: Filippo Farinelli  
Mixing: Lorenzo Sementilli  
Mastering: Andrea De Bernardi (Eleven Mastering Studio)  
Piano: Steinway & Sons D n.400450  
Piano technician: Maurizio Catarinelli  
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### Sonatas for wind instruments and piano by Paul Hindemith

The sonata for wind instruments and piano was a genre that grew in popularity during the second half of the 1800s and was still adopted by a few composers in the early 1900s. While some of these works reflected the repertoire of particular performers (for instance the flautist Philippe Gaubert, who only wrote flute sonatas), generally speaking wind sonatas spoke for the composer's lively interest in transcending the constraints of the classic pairing of instruments (violin and piano, cello and piano) to explore new combinations of sound. This was certainly the case with a number of French composers, including Charles Koechlin, Darius Milhaud and Francis Poulenc, who managed to widen the sonata repertoire to include works for flute, clarinet, oboe and even the horn and bassoon, all of them accompanied by the piano. Alongside the group of French composers there were others, such as Bohuslav Martinu, as well as certain remarkable one-off cases that included Sergei Prokofiev's single Sonata for flute and piano. All these composers were moderately modernist in style and to varying degrees adhered to the traditional tonal system.

Things were different with the composers who were radically bent on innovation. During the years of atonality, a genre as overtly 19th century as the Sonata was bound to be viewed with some diffidence. To compose a sonata could imply harking back to obsolete concepts, unless the intent was to rethink the whole form in depth. An outstanding case in point is Debussy, who refused to have anything to do with the genre until relatively late in life, and even then avoided the sonata for wind and piano. As for Schoenberg, the father of dodecaphony, he certainly approached traditional genres such as the quartet and the concerto, but he steered clear of the sonata. For their part, Berg and Webern produced supreme examples of the sonata, but not for wind instruments: one brief Sonata for cello and piano (Webern), and another for piano solo (Berg); and that was it. Not even the sonatas written by composers whose frame of reference was to some degree neoclassical, such as Ravel, Stravinsky, Casella, Malipiero, Bartok or Krenek, included works for wind and piano.

The one composer who thought outside the box in this regard was also the most

curious and versatile of his generation: the German **Paul Hindemith** (1895-1963). Of all the great composers of the early 1900s, he was the only one to have explored practically the entire range of possible pairings within the sphere of the sonata for two instruments, and to have devoted particular attention to wind and piano combinations. In some of these pairings, and in general in his open-mindedness and desire to rethink classical tonality, Hindemith had something in common with the composers mentioned earlier, especially Milhaud and Poulenc. Yet he was also different. The extension of his output, its variety, completeness and coherence are truly unique.

Hindemith is the only composer to have written the remarkable total of ten sonatas for wind instrument and piano in the years 1936-1955. In this achievement he turned to a range of different instruments and showed great originality in the variety of his chosen compositional and formal criteria. The sonata project embraced all the main orchestral wind instruments, reflecting his own considerations regarding coeval theories on modern tonality, as expounded in the three volumes of his ample treatise *Unterweisung im Tonsatz* ("Treatise of Composition"), 1937-39. Even in the years prior to these Sonatas, Hindemith had proved to be a highly versatile musician: apart from being a virtuoso viola player and an excellent violinist, he also played the piano very well, was fully at home with a range of percussion instruments, was a competent cellist and bassoon player, and could hold his own with other wind instruments as well. In other words, it is not entirely surprising that so versatile and resourceful a musician should have composed the singularly rich and unusual collection of works to which the two CDs of this recording are devoted.

Chronologically speaking, Hindemith's ten Sonatas for wind instruments can be divided into three groups:

- 1) the six Sonatas composed in Germany and Switzerland at the end of the 1930s, when Hindemith's relationship with the Nazi regime was becoming so fraught that in 1940 he decided to emigrate to America. The group comprises the *Sonata for Flute and Piano* of 1936, the *Sonata for Bassoon and Piano* and the *Sonata for*

*Oboe and Piano*, both of 1938, the *Sonata for Clarinet and Piano*, the *Sonata for Horn and Piano* and the *Sonata for Trumpet and Piano*, all written in 1939.

- 2) The three Sonatas composed in the early years of his extended stay in the United States: the *Sonata for Trombone and Piano* and the *Sonata for English Horn and Piano* of 1941, and the *Sonata for Alto Saxophone and Piano* of 1943, a work intended for what is called the Mellophone in English and the *Althorn* in German, though the piece can also be played on the regular French horn.
- 3) Somewhat later, in 1955, Hindemith completed the cycle with the *Sonata for Tuba and Piano*, composed in Switzerland following his return to Europe.

Careful examination of these ten works brings to light such underlying stylistic cohesion that it makes sense to consider them as a category in their own right. What might otherwise appear to be a lesser repertoire actually embodies many of the salient features of Hindemith's style: his astute and original tonal idiom; his keen interest in discovering new ways of balancing form, often within the framework of certain recognizable conventions; his evident connection with the instrumental tradition of the 18th and 19th centuries, which he clearly intended to renew; his particular skill in handling the various features specific to each instrument, a gift so remarkable that he unfailingly achieved excellent results; an approach to rhythm and melody that tended towards geometrical abstraction and at the same time spoke for the simple enjoyment that is evident in the flowing melodic vein of his music; the refinement and expertise of his rhythms.

There is always something uniquely intriguing about how the two instruments relate to each other in these Sonatas. In general Hindemith treats the piano and the given wind instrument on equal terms, thereby avoiding the strictures of hierarchy. The handling of the piano score is often highly complex and unconventional, creating an intricate dialogue with the wind instrument by means of shared and alternating thematic material. In keeping with the theories he expounded in his *Unterweisung*, Hindemith often based his polyphony on three voices in counterpoint, one pertaining

to the wind instrument and the other two to the piano. On other occasions, however, the compositions are freer in form and more unpredictable. What comes clearly to the fore in all ten Sonatas is the amazing variety of the instrumental solutions adopted.

Some of the Sonatas embody the compositional vivacity of Hindemith's handling of the different instruments right from the very first bars. Those featuring the trumpet, the trombone, the horn and tuba begin in almost peremptory terms, their powerful timbre suggesting a deliberately jagged response on the part of the piano, initially in the role of a "normal" accompaniment. The wind instrument is entrusted with the opening melody, initially underpinned by the piano with emphatically rhythmical chords that sometimes become arpeggios. But the situation soon changes. The main melodic line is transferred to the piano and can change in profile and tonality before making way for a new thematic element or, more often, the start of a transition towards a new subject. In the meantime, the bass part in the piano that initially resembled a simple "*basso continuo*" is suddenly imbued with melodic content derived from the earlier melodies. Amid a flurry of counterpoint, the wind instrument sometimes halts in momentary silence, sometimes revives the melody in its own reply, or indeed enriches the piano line with harmonic depth.

In actual fact, with the partial exception of the *Sonata for Flute and Piano*, all the works in this important cycle begin with the wind instrument introducing the melodic outline of the first theme. Although this initially gives the impression that the piano is a mere accompaniment, the relationship between the piano and the wind instrument soon evolves, bringing some unexpected textures into play. This is a *modus operandi* the composer also adopted for the start of the lighter, more delicate Sonatas for woodwind (especially those for oboe, clarinet and English horn). There are two recurrent features in these opening phrases: 1) the passage from an apparently simple instrumental framework to refined series of complex and changing combinations; 2) the melodic outline of the initial theme that is always clear, and usually undergoes different degrees of harmonic transformation as it moves from the wind instrument to the piano, then back to the wind.

Hindemith's taste for exploration and research are also evident in other aspects of these compositions, including their form. The ten Sonatas vary in length, comprising a minimum of two movements (oboe and bassoon) and a maximum of six (English horn), though the classic three or four certainly prevails. Not always does the number of movements provide a precise idea of the way the Sonata is structured, however. The six short movements of the *Sonata for English Horn and Piano*, for example, could come across as six sections of a single major movement: there are two distinct themes followed by four variations (two for each theme), creating an interesting A-B-A'-B'-A"-B" scheme in which the effect of the constant alternation and juxtaposition is heightened by the measured handling of key.

Likewise, the two movements of the *Sonata for Oboe* and the *Sonata for Bassoon* could be perceived differently. Following the long first movement in refined sonata form, the *Sonata for Oboe* ends with an even longer second movement made up of two very different interlocking parts, both of them played twice in alternation and followed by a final coda. Here, the slow movement (*Sehr langsam*) is followed by what seems to be the hint of a "Scherzo", or even a "Finale". In the short *Sonata for Bassoon*, on the other hand, the second movement is fragmented into different sections, much as though it were a little Suite. The entire piece consists of four distinct movements: the *Leicht bewegt* of the measured opening section is followed by a slow (*Langsam*) movement, which in its turn immediately leads to the contrasting, serious musical language of the richly composite March; the Sonata does not end with this peremptory voice, however, because the last section (*Beschluss, Pastorale. Ruhig*) returns to the moderation of the outset, adopting the calm 6/8 tempo and some of the rhythmic and melodic material of the incipit.

Several other finales in these Sonatas prove to be surprising in the intricacy of their structure. In this regard, the most noteworthy are the *Sonata for Trumpet*, the *Sonata for Alto Saxophone* and the *Sonata for Tuba*. The latter features a complex series of Variations whose breadth and richness are unheralded in the previous two movements. The composer's exceptional skill in blending two such different

instruments led to the creation of a new genre, that of the Sonata for Bass Tuba and Piano: a form that was later adopted by other composers, but never to such superb effect. In the beautiful *Sonata for Trumpet* (in my opinion one of the most perfect in the entire collection), the finale surprisingly consists of "Funeral Music" (*Trauermusik*), made up of various sections leading to the harmonically ingenious reworking of a famous early Lutheran chorale (*Alle Menschen müssen sterben* – also much used by Bach). It is simply astounding the way a Sonata that opens with a lively sonata form ultimately ends with this slow, melancholy funeral peroration.

Lastly I would also like to draw attention to the curious end of the *Sonata for Alto Saxophone*, where Hindemith once again intrigues us with something unexpected. Before the start of the last movement the score features a poetic dialogue between the saxophonist and the pianist that may help listeners in their own interpretation of the work. This exchange ends with an exhortation on the part of the pianist, who begs the saxophonist to seek out and protect "silence, sense and form" (*Stille, Sinn, Gestalt*) in the midst of confusion and noise. The music in this last movement (*Lebhaft, "Presto"*) begins with the exposition of a highly impetuous first subject played by the piano, followed by a second subject entrusted to the wind instrument that is much more serene and meditative. The next part, which concludes the Sonata, consists of a partial mixing of the two themes: the piano part largely embodies the tumultuous stir of the first subject, while the wind instrument tends more towards quietude and reflection; by superimposing the two, Hindemith achieves forms of polyrhythm, with the wind instrument in 6/8 or 9/8 time and the piano in 9/16. Arguably it is here that the saxophonist finds and embraces "silence" and calm amidst the "noise" of the piano. More in general, and in reference to all the works in this recording, we can also adhere to the composer's invitation and seek in his Sonatas the profound, lasting values of *Stille, Sinn* and *Gestalt* (silence, sense and form) within the tumultuous and occasionally "noisy" whirlwind of his soundscape.

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Translated by Kate Singleton

**Claudia Giottoli** has won awards in various international chamber music competitions. She has performed all over Europe for many festivals and institutions (Musikfestspiele Potsdam Sans Souci, Mozarteum Salzburg, Nuova Consonanza in Rome etc.), playing with musicians such as Antonio Ballista, Alide Maria Salvetta, Ciro Scarponi and Francesco Dillon.

Her main focus is modern and contemporary repertoire. She has recorded works from the Spanish 20th century flute repertoire for the Stradivarius label and French music by Ravel, Jolivet and Debussy for Brilliant, for whom she also recorded the complete works for flute by Giacinto Scelsi. She has published essays on the 20th century flute repertoire in the Italian magazine Falaut.

Claudia teaches Flute at Perugia Conservatoire and has held master classes in Dublin (Royal Irish Academy of Music) and Salzburg (Mozarteum).

**Simone Frondini** graduated in oboe in 1991 at the Perugia Conservatoire, where he also took a first-class advanced diploma in Musical Disciplines (oboe) in 2006.

He won a scholarship to study with J. Ellis at the North Carolina School of the Arts in Winston-Salem (U.S.A.) and took part in various master classes held by renowned oboists, including L. Vignali, F. Di Rosa, P. Grazia, M. Benet and H. Schellenberger.

He has played with orchestras and chamber groups such as the Symphony Orchestra of the North Carolina School of the Arts, the Orchestre des Jeunes de la Méditerranée, the Orchestra of the Teatro dell'Opera in Rome, the Cherubini Orchestra, the Orchestra of the Accademia del Teatro alla Scala in Milan, the San Remo Symphony Orchestra and the Open City Orchestra.

As a soloist and member of chamber groups he has recorded for the Tük Music, Amadeus, Camerata Tokyo, EGEA and Giotto Music/Umbria Jazz labels.

Since 2013 he has played First Oboe with the Perugia Chamber Orchestra, working with eminent musicians and soloists such as Giovanni Sollima, Paolo Fresu, Wayne Shorter, Enrico Bronzi, Jonathan Webb, Antje Weithaas, Uri Caine, Gary Graden, Filippo Maria Bressan, Stefan Milenkovich, Hugo Ticciati, Alexander Lonquich, Quincy

Jones, John Patitucci, Andrea Oliva, Francesco Di Rosa, Danilo Pérez, Gregory Porter, Marco Pierobon, Brian Blade, Mark Milhofer, Gemma Bertagnolli, Aniello Desiderio, Kremena Dilcheva and Karl-Heinz Schütz.

**Luca Franceschelli** studied bassoon at the Fiesole Music School with Lorenzo Bettini, continuing under Paolo Carlini at the Livorno Conservatoire and with Diego Chenna at the Freiburg Hochschule für Musik. He attended numerous master-classes with Sergio Azzolini, Francesco Bossone, Eberhard Marschall, Marco Postinghel and Andrea Zucco.

He was a member of the Orchestra Mozart from 2004 to 2009 under the direction of Claudio Abbado.

He works regularly as principal bassoonist with important orchestras such as the Teatro La Fenice in Venice, Rome Opera House, Teatro Massimo in Palermo, Ensemble Les Dissonances, Camerata Bern, Orchestra Regionale Toscana, Haydn Orchestra of Bolzano and Trento etc. under the baton of eminent conductors, including C. Abbado, Brügggen, Chung, Gardiner, Gatti, Giulini, Maazel, Metha, Pappano, K. Petrenko, Pinnock, Sinopoli and Tate.

He is also involved in chamber music, performing in major festivals and concert halls (Società del Quartetto in Milan, Lingotto Musica in Turin, Bologna Festival, Cappella Paolina del Quirinale in Rome, GOG in Genoa, Amici della Musica in Florence, Associazione Scarlatti in Naples, Società dei Concerti in Trieste, Stresa Festival, Konzerthaus Berlin, Baden-Baden Festspielhaus, Lucerne Festival, Musik Festival Bern, Filharmonia Budapest, Cité de la Musique in Paris).

He has taken part in recordings for Deutsche Grammophon, Archiv, RAI, ORF, Naxos, Tactus, Bongiovanni, Brilliant Classics and Dynamic.

He currently teaches bassoon at Pesaro Conservatoire.

**Simone Simonelli**, Principal Clarinet of the Gran Teatro La Fenice in Venice, took a diploma and a first class degree in clarinet under Ciro Scarponi at Perugia Conservatoire. In 2004 he was nominated “Best Finalist” at the Valentino Bucchi International Clarinet Competition.

He has played in major Italian orchestras, such as the Orchestra del Teatro alla Scala (Milan), Filarmonica della Scala (Milan), Orchestra del Teatro dell'Opera (Rome), Orchestra del Teatro Comunale (Bologna), Orchestra del Teatro La Fenice (Venice), Orchestra Giuseppe Verdi (Trieste), Orchestra Mozart (Bologna), and also with numerous Italian chamber ensembles, including I Solisti della Filarmonica Romana, Gruppo Strumentale Musica d'Oggi and I Fiati di Parma. He has performed with many eminent conductors, including C. Abbado, D. Harding, M. W. Chung, R. Muti, D. Gatti, D. Oren, R. Craft, R. Chailly, P. Eotvos and J. C. Temirkanov.

He has recorded for The Classic Voice, Naxos and Euphonia labels, as well as taking part in TV and radio broadcasts with RAI and RAI RADIO 3.

Alongside his busy concert schedule he also teaches.

**Maria Chiara Braccalenti** took a diploma in oboe at Cesena Conservatoire under L. Franca in 2007 and a Master's degree at Ravenna Conservatoire under Stefano Rava in 2011.

She attended master classes with Luca Vignali, Thomas Indermhule, Nora Cisondi, Fabien Thouand and Maurice Bourgue.

She currently plays with several orchestras and ensembles, such as La Verdi in Milan, Orchestra da Camera di Perugia, I solisti Aquilani, Orchestra Filarmonica Marchigiana, Orchestra Filarmonica Veneta, Orchestra Sinfonica di Sanremo, Orchestra Luigi Cherubini, Colibri Ensemble and Orchestra Bruno Maderna.

**Gabriele Falcioni** is considered one of the foremost horn players of his generation. Winner of numerous national and international competitions, he auditioned successfully for first horn of the Petruzzelli opera house in Bari, for third horn at the Teatro Lirico in Cagliari and for principal horn at the Royal Philharmonic Orchestra in London. Appointed first horn at La Scala opera house in Milan, for three seasons he performed with the greatest conductors of our time, including Barenboim, Chailly, Gergiev, Maazel, Dudamel, Pretre, and Gatti.

Gabriele continues to work with important international orchestras, such as the Philharmonia Orchestra, the Chamber Orchestra of Europe, the Royal Philharmonic,

Orchestre de Chambre de Lausanne and the Mozarteum Orchester Salzburg. He currently teaches the horn at the Siena Conservatoire, and holds master classes for different Italian and foreign institutions.

**Vincenzo Pierotti** was born in Gubbio (Perugia) in 1983 and graduated in trumpet at Perugia Conservatoire. In 2006 he was awarded the Young Italian Talent prize by the Rotary Club of San Miniato and in 2009 was among the winners of The Sandro Verzari National Trumpet Competition.

He works with numerous orchestras, including I Pomeriggi Musicali and La Verdi in Milan, the Arena in Verona, Teatro La Fenice in Venice, Rai of Turin, La Sinfonica Abruzzese, Teatro dell'opera in Rome and Il Teatro Regio in Parma. Since 2012 he has also played regularly with the State Police Band.

**Gabriele Marchetti** was born in Città di Castello (Italy) in 1983 and started his musical studies at the age of six, first with the accordion and then the euphonium, trombone and bass trumpet. Since 2007 he has been a member of the *Italian Wonderbrass*.

He has played Solo Trombone for orchestras such as the Teatro La Fenice in Venice, Orchestra del Maggio Musicale Fiorentino in Florence, Teatro alla Scala and Orchestra Filarmonica della Scala in Milan, Orchestra Sinfonica della RAI in Turin, Teatro Lirico in Cagliari, Spira Mirabilis, Gstaad Festival Orchestra, Kammerorchester Basel, Camerata Bern, Berner Sinfonieorchester.

In 2012 he joined the Theater Orchester Biel Solothurn (Switzerland) as Solo Trombone, and since 2017 has taught the Trombone at AIMART in Rome.

He plays modern and classical period handmade trombones, crafted to his own designs by Matthias Hölle in Germany.

**David Brutti** studied saxophone with Jean Marie Londeix and Marie Bernadette Charrier at the Conservatoire de Bordeaux, where he was awarded the Medaille d'Or in Saxophone. He took his Master's Diploma in Chamber Music with Pier-Narciso Masi at

the Accademia Pianistica Internazionale – Imola.

He has won awards in numerous national and international competitions, including the Gaudeamus Interpreters Competition 2007 – Amsterdam, and “What’s Next 2006” – Nuova Consonanza (Rome).

He works with various contemporary music ensembles, including Ensemble L’Itinéraire, Algoritmo Ensemble, Divertimento Ensemble, Prometeo Ensemble etc.

He regularly plays in the world’s foremost concert venues and festivals, including IRCAM (Paris), Traiettorie 2010, Auditorium Parco della Musica (Rome), Akademie der Künste Berlin, Santa Cecilia Hall (Rome), Muziekgebouw Aan T’ij (Amsterdam), Royal Festival Hall – Southbank (London), Sala Covarrubias (La Havana), Universität der Künste (Berlin), Teatro Regio (Turin), Teatro dal Verme (Milan), Traiettorie 2010 (Parma), Umbria Jazz, Amici della Musica etc.

He has commissioned and premiered over 30 original compositions, working with composers such as Marco Momi, Andrea Manzoli, Ivan Fedele, Andrea Agostini, Fabio Cifariello-Ciardi, Paul Dolden, Paolo Marzocchi.

He has held master classes all over the world: at the Royal College of Music in London, the Konservatorium in Vienna, Mahidol University, Universidad de las Artes - La Habana - Cuba. Currently he teaches saxophone at Cremona Conservatoire.

He has recorded for Brilliant Classics, Radio France, Radio 3, Rai Trade, Cam Jazz, Artesuono, Materiali Sonori, Warner Chappell, Parco della Musica Records, Sony, Tactus, Bottega Discantica, CPO.

**Gianluca Grosso** took a first class diploma at the Valle d’Aosta Music Institute and later attended numerous master classes. In May 2005 he obtained a degree under R. Bobo at the Haute Ecole de Musique in Lausanne.

Since 2001 he has worked with many opera and symphonic orchestras. He was first tuba with the Orchestra Sinfonica G. Verdi in Milan from 2005 to 2007, when he won the audition for first tuba at the Teatro Comunale in Bologna, a position he held through to 2010, when he left to take up his current role as first tuba with the Accademia

Nazionale di Santa Cecilia in Rome.

Currently he also teaches in the conservatoires of Pescara and Frosinone.

**Jana Theresa Hildebrandt** was born into a family of German flautists, studied flute at Perugia Conservatoire and earned her Master’s degree in Milan.

As a soloist and in various chamber music ensembles she has performed in prestigious German concert halls such as the Koelner Philharmonie, Konzerthaus in Muenster and in Freiburg, Tonhalle in Duesseldorf, Beethovenhaus Bonn, Schloss Weikersheim, Philharmonie in Berlin, as well as in the Austrian Musikverein in Vienna.

In Italy she takes part in important concert seasons, such as the Festival dei Due Mondi di Spoleto. At the Milan EXPO she represented the Perugia Conservatoire with an all-Italian program.

She plays with several symphony orchestras: Orchestra of the city of Grosseto and the Philharmonic Orchestra of Lucca, Opera Orchestra of Frankfurt and ORSO Orchester in Berlin and Freiburg.

**Filippo Farinelli** is a pianist and a multifaceted musician, mainly specialized in the chamber and vocal chamber music repertoire.

He has won awards in several international competitions, such as the Caltanissetta International Competition, the International Competition in Trapani and the Gaudeamus Interpreters Competition in Amsterdam.

He works with renowned musicians such as Alda Caiello, Monica Piccinini, Elisabetta Lombardi, Sophie Marilley, Mark Milhofer, Christian Immler, Roberto Abbondanza, Mauro Borgioni, David Brutti, Federico Mondelci, Mario Caroli, Patrick De Ritis, Jonathan Williams, Melissa Phelps and Elisabeth Perry.

He has recorded with the Brilliant Classics and Tactus labels.

He is currently Professor of Vocal Chamber Music at Perugia Conservatoire and holds master classes throughout Europe.

*www.filippofarinelli.com*