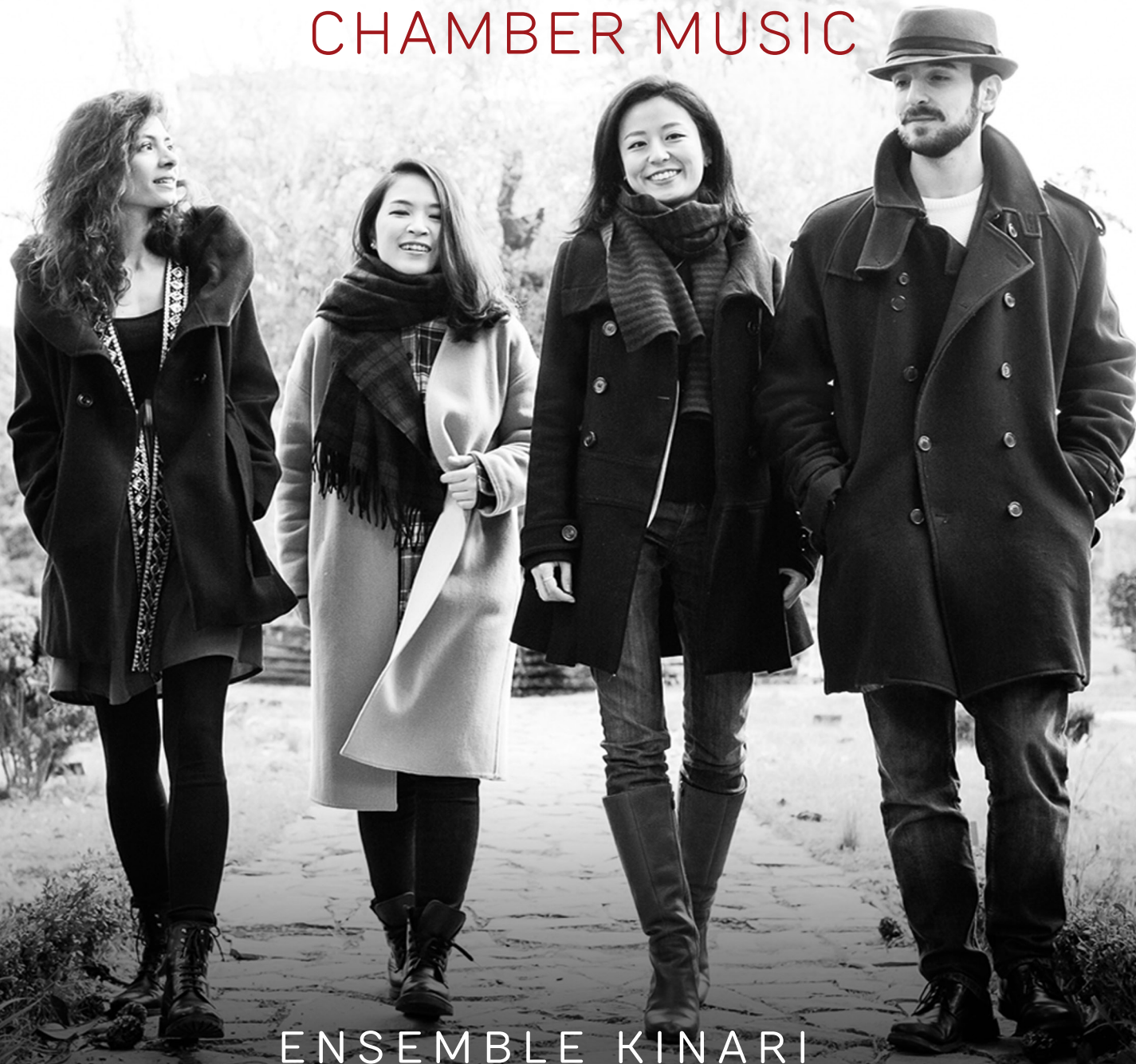


ELIODORO SOLLIMA

CHAMBER MUSIC

BRILLIANT
CLASSICS



ENSEMBLE KINARI

Eliodoro Sollima 1926-2000
Chamber Music

Sonata (1948)

for cello and piano

1. I. Lento (recitativo) –
Allegro viva 7'20
2. II. Andante molto espressivo 3'55
3. III. Perpetuum mobile –
Allegro con spirito 1'57

Studi for violin and Clarinet (1961)

Transcribed for violin and viola

4. Allegro ritmico 1'27
5. Lento 2'42
6. Presto 1'02

Tre Movimenti (1968)

for piano, violin and cello

7. I. Allegro 3'16
8. II. Andante Sostenuto 5'23
9. III. Vivace 2'26

10. **Evoluziona No.5 (1976)**
for piano and violin 9'03

11. **Quartetto No.3 “La leggenda di San Damiano” (1995)**
for piano, violin,
viola and cello 14'09

12. **Aria (1945)**
for piano, violin, viola
and 2 cellos 3'18

Ensemble Kinari

Azusa Onishi *violin* · Gianluca Pirisi *cello*
Mizuho Ueyama *viola* · Flavia Salemmè *piano*

Giovanni Sollima *cello*

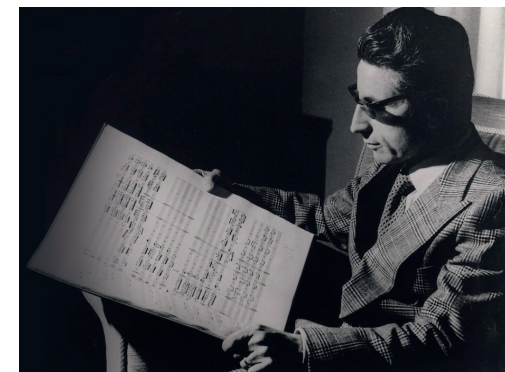
“This man has an intimate
who sings, who wants to
sing, in a land whose songs
go out”

With these words, the poet
and activist Danilo Dolci
portrayed **Antonino Eliodoro
Sollima**.

This is a decidedly
appropriate portrait,
in defining an artist so
immersed in his personal
research and musical
production, that he cannot
be bound by the avant-garde currents contemporary to him. A man, a musician at
one with his land and the multi-ethnicity of musical roots that it offers, pervasive
experimenter of every current of musical thought of his time, but never exclusively
linked to any of them.

Nonetheless, thanks to his undisputed talent, Sollima obtained commissions from
important institutions and associations, including RAI / Scarlatti Orchestra of Naples,
ARC / Teatro Nuovo of Milan, AIDEM / Palazzo Pitti of Florence, INDA / Greek
Theater of Syracuse, Massimo Theater of Palermo, Sicilian Symphonic Orchestra. His
compositions have been interpreted by well-known conductors such as Ettore Gracis,
Zoltan Pesko, Guido Ajmone Marsan, Gabriele Ferro, Aldo Ceccato, Ferruccio
Scaglia, Ottavio Ziino, Karl Martin, Piero Bellugi.

In his work what results is a style that summarizes typically modern traits,
combined with decidedly contemporary harmonies and poignant and passionate



almost late-romantic phrases, which finds its realization in an absolutely personal and above all timeless character.

This etching, in his research work, aims to present some of the most emblematic pages of Eliodoro Sollima over a whole life of music; by listening to the chosen pieces, it is possible to have what can be defined as a broad overview of what the composer wrote during the evolution and growth of his conception of music within the creative and, therefore, compositional processes.

“It was a surprise and an emotion when the musicians of the Kinari Ensemble told me of the intention to record the music of my father Eliodoro Sollima, an emotion that accompanied me throughout the collection of the songs, of reading - again once - of the many items contained in that rich catalogue that I compiled with family members a few months after dad’s disappearance. This choice has been suggested by the instruments but also above all by the desire to tell about a figure out of the choir, a great talent and tireless in research. It’s a story that spans about 50years. I know the musicians of the Ensemble Kinari well and I am glad they take care of this music.”

Giovanni Sollima

“The synthesis of the work can be understood as the realization of the music itself, which does not need any labels. It is a music without limits, a union between what has happened in Italy and in Europe and everything that has yet to come true, giving its production a unique sense of always current and, therefore, of eternity.”

Ensemble Kinari

Kinari, from Japanese, is a term that describes the colouring of a textile in its most natural, original and pure state.

The Ensemble has two years of research which are particularly aimed at those “places” in music left for different reasons in grey areas: the goal that the Kinari set is to rediscover these places, offering them a personal chromatic mark. This is the reason why we want to keep the promise to be an open ensemble to welcome musicians driven by the desire to unite “in the ideal” of a bond between research and performance.





Giovanni Sollima



Associazione Siciliana
AMICI della MUSICA
FONDATA NEL 1925

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“Friends of Music of Palermo”*



Associazione Musicale
G.B. Pergolesi



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“to Costanze Belloni” / “a Costanza Belloni”