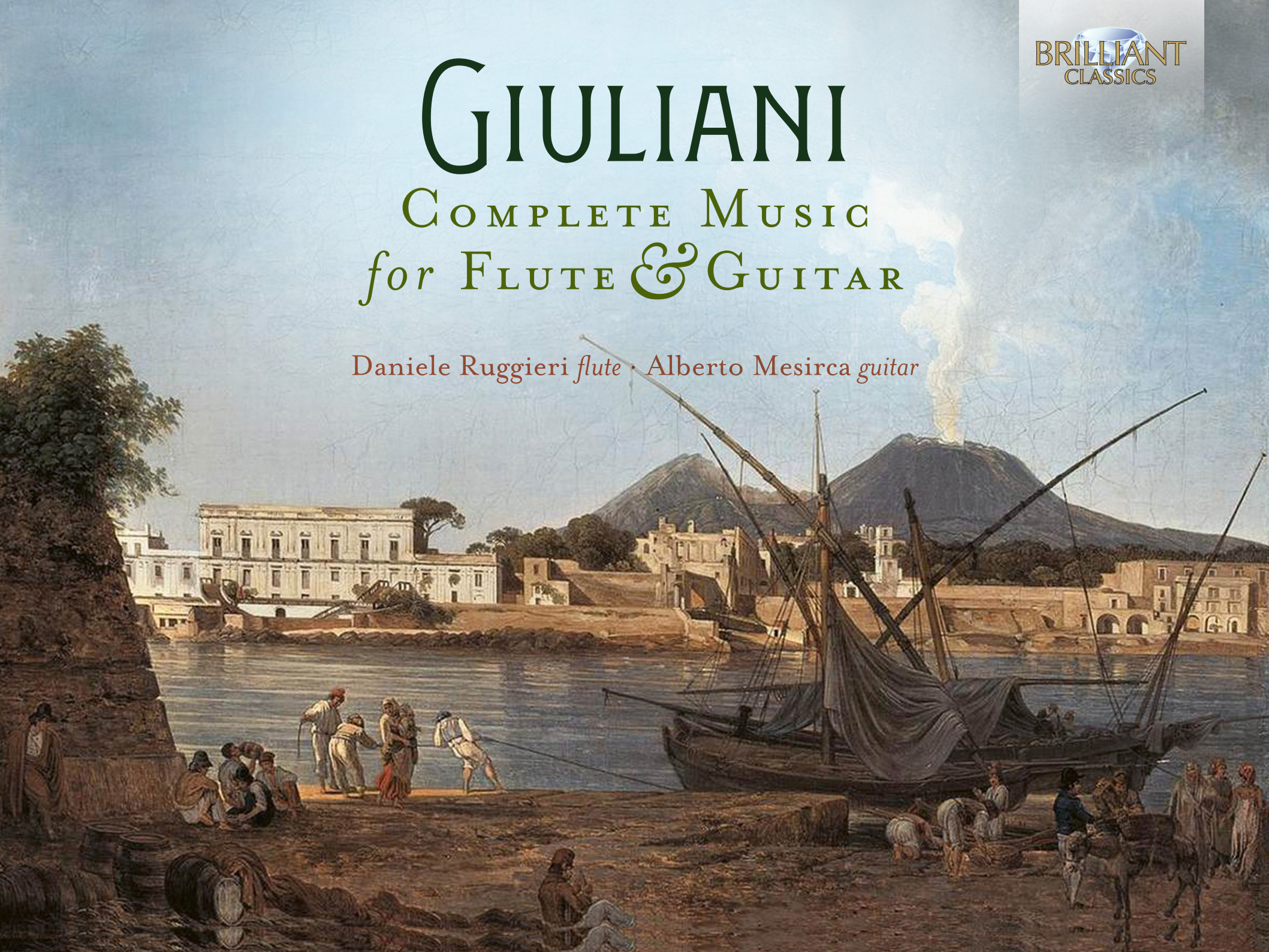


GIULIANI

COMPLETE MUSIC for FLUTE & GUITAR

Daniele Ruggieri *flute* · Alberto Mesirca *guitar*



Mauro Giuliani 1781-1829
Complete Music for Flute & Guitar

THE ELEVATED STYLE

Gran Duetto Concertante Op.52 (1814)		
1. I.	Andante sostenuto	4'25
2. II.	Menuetto	
	Allegro vivace / Trio	4'20
3. III.	Rondò Militare	
	Allegretto	6'41
Variazioni Op.81 (1817)		
4.	Thema Grazioso	1'22
5.	Variazione 1	0'53
6.	Variazione 2	0'49
7.	Variazione 3	1'00
8.	Variazione 4	0'57
9.	Variazione 5 Un poco più lento	1'48
10.	Variazione 6 Tempo primo	1'22

Gran Duo Concertante Op.85 (1817)		
11. I.	Allegro maestoso	7'23
12. II.	Andante molto sostenuto	5'36
13. III.	Scherzo Vivace / Trio	4'19
14. IV.	Allegretto espressivo	5'48

Variazioni Op.84 (1817)		
15.	Introduzione	
	Andantino sostenuto	1'11
16.	Thema Allegretto	1'04
17.	Variazione 1	1'04
18.	Variazione 2	0'53
19.	Variazione 3	1'01
20.	Variazione 4	0'56
21.	Variazione 5	1'01
22.	Variazione 6	2'33

Collection of Variations by Madame Catalani WoO G&F(V) 5 (1818)

On Mozart's "Oh dolce concerto"		
23.	Introduzione Maestoso	0'37
24.	Tema	0'42
25.	Variazione 1	0'43
26.	Variazione 2	0'42
27.	Variazione 3	0'56
Variations on the air "La biondina in gondoletta"		
28.	Tema	1'19
29.	Variazione 1	0'58
30.	Variazione 2	0'59
31.	Variazione 3	1'00

Rondò "Donnette innamorate" in Pot-Pourri		
32.	Allegretto	2'38
Duettino Facile Op.77 (1817)		
33.	Andantino maestoso	1'43
34.	Minuetto	
	Scherzoso con brio / Trio	3'35
35.	Rondó Allegretto	3'47

SERENADES AND DIVERTIMENTI

Sérénade Op.127 (1827)		
36. I.	Maestoso	2'57
37. II.	Minuetto Allegretto / Trio	3'33
38. III.	Thema Andantino mosso	1'25
39. IV.	Variazione 1 Più mosso	1'07
40.	Variazione 2 Più lento	2'36
41.	Variazione 3	
	Primo tempo	1'49
42. V.	Rondó Allegro	3'40

Grande Sérénade Op.82 (1817)

43. I.	Thema Grazioso	1'10
44. II.	Variazione 1	0'50
45. III.	Variazione 2	0'55
46. IV.	Variazione 3 Più lento	1'59
47. V.	Menuetto / Trio	3'18
48. VI.	Allegro brillante	4'47
49. VII.	Marcia Maestoso	4'40

Divertimenti Notturni Op.86 (1817)

50. I.	Andantino	1'56
51. II.	Allegro / Minore / Majore	2'03
52. III.	Andantino	1'32
53. IV.	Allegretto / Trio	2'46
54. V.	Andantino Grazioso	1'46
55. VI.	Allegretto	1'20
56. VII.	Andante	1'30
57. VIII.	Allegretto	1'03
58. IX.	Grazioso	2'15
59. X.	Allegretto / Minore / Majore	1'58
60. XI.	Larghetto	2'22
61. XII.	Allegro / Trio	1'53
62. XIII.	Maestoso	1'19
63. XIV.	Allegro	1'00
64. XV.	Andante	4'19
65. XVI.	Allegro / Trio	2'03
66. XVII.	Grazioso / Variazione I / Variazione II	2'24
67. XVIII.	Allegretto / Trio	2'19

CHAMBER MUSIC

Gran Potpourri Op.126 (1827)		
68. I.	Introduzione Maestoso	2'14
69. II.	Thema Allegro	
	(Zelmira di Rossini)	0'36
70.	Variazione 1	0'35
71.	Variazione 2	2'00
72. III.	Andante	
	(Semiramide di Rossini)	1'39
73. IV.	Thema Allegretto sostenuto	
	(Mannaggia Pullece. Canzonetta popolare di Napoli)	1'00
74.	Variazione 1	0'49
75.	Variazione 2	1'06
76. V.	Maestoso (Alfredo il Grande di Donizetti)	0'34
77.	Variazione	0'29
78. VI.	Finale	1'28

Pièces Faciles et agreables Op.74 (1816)

79. I.	Sostenuto	2'13
80. II.	Menuetto / Trio	3'08
81. III.	Grazioso	0'59
82. IV.	Allegretto / Trio	2'16
83. V.	Maestoso sostenuto	2'34
84. VI.	Menuetto / Trio	3'13
85. VII.	Allegretto spiritoso	1'48
86. VIII.	Andantino grazioso	2'03
87. IX.	Tempo di Marcia	1'55
88. X.	Allegretto scherzoso / Trio	2'45
89. XI.	Maestoso cantabile	2'17
90. XII.	Grazioso	1'51
91. XIII.	Menuetto / Trio	2'05
92. XIV.	Andantino Bolero	1'24
93. XV.	Andantino grazioso	1'21
94. XVI.	Vivace	0'54

Gran Potpourri Op.53 (1814)		Original Marches arranged for Guitar and Flute WoO GF(V) 2 (1814)*		
95. I.	Andante grave	1'40	116. Russischer Marsch Maestoso	
96. II.	Allegretto	2'29	Moderato / Trio	2'11
97. III.	Allegro vivace	2'06	117. Russischer Marsch	
98. IV.	Andantino	1'33	Moderato / Trio	1'09
99. V.	Allegretto	0'57	118. Marsch der K.K. Oesterreichischen Truppen Allegro / Trio	2'14
100. VI.	Grazioso	0'49	119. Oesterreichischer Marsch	
101. VII.	Più mosso	1'25	Allegro molto / Trio	1'57
Potpourri tiré de l'Opera Tancredi Op.76 (1817)		120. Preussischer Marsch		
102. I.	Andante Marcato	1'40	Allegro con fuoco / Trio	1'18
103. II.	Allegro	1'33	121. Preussischer Marsch	
104. III.	Moderato	2'19	Allegro / Trio	1'48
105. IV.	Più lento	1'58	122. Marsch der Schweden	
106. V.	Più mosso	1'30	Moderato / Trio	3'16
107. VI.	Sostenuto	1'42	123. Marsch der Schweden	
108. VII.	Moderato	0'55	Moderato / Trio	3'18
109. VIII.	Allegro	0'43	124. Marsch der K. Bayerischen Truppen	
110. IX.	Moderato	2'04	Allegro Maestoso / Trio	3'28
111. X.	Polonese	1'28	125. Marsch der K. Bayerischen Truppen	
112. XI.	Più mosso	0'56	Allegro Maestoso / Trio	3'00
ARRANGEMENTS AND TRANSCRIPTIONS		Second Polonoise by M. Mayseder WoO GF(V) 4 (1816)		
Gran Duo WoO G&F(V) 1 (1810)		<i>arranged for Flute and Guitar</i>		
113. I.	Allegro	8'43	126. Polonoise	8'56
114. II.	Menuetto / Trio	5'27		
115. III.	Rondò Allegro moderato	7'10	Qual mesto gemito Quintet in Rossini's Semiramide WoO GF(V) 5 (1818)	
			<i>reduced for Flute and Guitar</i>	
			127. Larghetto	7'09
			128. Zwölf Ländler samt Coda Op.75 (1809)	
				10'08

* first recordings

Daniele Ruggieri *flute*
 Alberto Mesirca *guitar*

«*Composer, or rather a translator of beauty*». The great guitarist and composer **Mauro Giuliani** (Bisceglie, 27 July 1782 – Naples, 8 May 1829) adopted this marvellous expression in a letter addressed to Anton Diabelli that only came to light a few years ago. Dated 24 January 1824, it contains a philosophical gem as well as revealing much of the composer's lyricism and approach to music. At the time Giuliani was extremely vexed and distressed by the unscrupulous behaviour of his publisher, who was aware of his financial straits in Naples and took advantage of the situation to acquire his works at a very low price. In expressing his disgust at how he had been treated to Diabelli, who was also a composer, Giuliani provides us with a fascinating insight into his character as a highly intelligent, sensitive musician. The concept of the composer as a person who intuitively catches the essence of beauty in the air and translates it into the sounds that are committed to the score is wonderfully poetic and telling.

This ideal of beauty and the aesthetics of artistic purity were typical of the period, or rather the age of the classical style, that marvellous era of music that stretched from around 1770 to the end of the 1820s, from Gluck and the young Mozart through to Beethoven and Schubert. Giuliani himself fully embodied the mental clarity and linear thought of the 18th century Enlightenment, based – as the German musicologist Carl Dahlhaus so rightly explained – on the genius of the “classical” artist prior to the development of the “romantic” genius. In other words, his music is unfailingly pure, classically restrained and beautifully poised in its apparent lightness. Even the most overtly virtuosic moments are free of the Dionysian spirit that animated and indeed tormented the musicians of the romantic age. And Giuliani was able to maintain this beauty and sense of harmoniousness in every single page of all his myriad compositions, from the short pieces he wrote for teaching purposes to the magnificent works he composed for the concert hall. In a letter dated 22 September 1780, Luigi Boccherini once famously declared to Carlo Emanuele Andreoli, the agent for the publisher Domenico Artaria: «*Distinguo le opere in piccole, e grandi, perché le grandi constano di quattro pezzi cada quintetto, e le piccole di due, e non di più [...] postoché tutto è panno dell'istezza pezza*» («I distinguish between works that are small or grand, because the grand ones consist of four pieces for each quintet, whereas the small ones consist of two, and no more [...] given that they are all lengths from the same bolt of cloth»). It is a consideration that fits Giuliani like a glove.

For Giuliani, the “lengths” – to continue with Boccherini's felicitous metaphor

– feature the remarkable variety and stylistic diversity that are characteristic of his works, whereas “the same bolt of cloth” consists of his highly distinctive and immediately recognizable musical concepts. When writing more commercial works or pieces conceived for teaching purposes, many composers of the time tended to slide towards platitudes and clichés, to say nothing of repetition and episodes of bad taste. Giuliani was different. Even when composing light hearted pieces or works for the amateur market his stylistic identity and artistic inspiration never failed.

Mauro Giuliani’s vast repertoire of flute and guitar duets constitutes an important part of his overall chamber output. Moreover, it embodies the whole range of stylistic variety typical of his musical personality. Following his birth and training as a musician in Italy, he spent a fortunate period in Vienna from 1806 to 1819, where he met with enormous acclaim both as a guitarist and as a composer. These two aspects of his work brought him into contact with the foremost composers of the period, including Haydn and Beethoven, gaining their respect and admiration. He was also able to work with the most famous virtuoso players then in Vienna, with whom he performed in numerous concerts. He established a particularly long-lasting partnership with the German flautist Johann Sedlatzeck – or Sedlatscheck – (Oberglöggau, 6 December 1789 – Vienna, 2 April 1866), the renowned virtuoso who was also admired by Beethoven. Their many duo performances in the Austrian capital were hugely successful, and they continued to play together in Italy, when Giuliani returned there definitively in 1819.

The two musicians were also great friends, both of them members of the *Ludlamshöhle*, a Viennese club of artists and writers that met up at various inns for the free exchange of views. They also made up what is now considered to be the first flute and guitar duo of the 1800s, that is the first ensemble of this sort for which there are extant concert reviews. The two instruments suited each other so extraordinarily well as regards sound and timbre that the duo was destined to become very popular among amateur and professional musicians alike, especially during the following century.

We have already mentioned the fact that the works Giuliani wrote for this particular duo embodied all the main stylistic trends considered characteristic of his oeuvre in general. He structured the individual works in relation to the two different instruments by largely investing the guitar with the role of harmonic support (as with the basso continuo in earlier compositions), while entrusting the flute with the

melody. That said, however, it is important to clarify a number of issues that have produced misleading ideas regarding the role of the guitarist, who was certainly not reduced to playing second fiddle, as it were, to the flautist. First and foremost, in keeping with the practice of the period, the guitar had inherited the task of the basso continuo, an absolutely essential assignment that no one would have dreamt of belittling during the baroque age, when it was commonplace. To add to which, with truly heroic effort Giuliani had already managed to persuade the ignorant and bigoted critics of the time that the guitar was not an instrument to be confined within the home or tavern, because it could hold its own in concert halls. Moreover, he had won the admiration and friendship of the most famous musicians of the period, which was arguably an even greater achievement. By performing with him in public concerts they were reiterating his own conviction that the guitar deserved a place among the other official instruments, and the guitarist a position among serious musicians. These were two gigantic achievements, and it is absurd to suggest that he should also have insisted on the equal role of the guitar in chamber music – not least because this implies some serious misconceptions about the baroque period. It was only during the following century that composers of chamber music began to invest the guitar with instrumental parity, thereby gradually contributing to new perceptions of its dignity and value.

In this recording, tracks 1-35 represents Giuliani’s foremost output, the works in the “elevated style” that comprise the most important compositions in his whole extensive catalogue. They are “grand”, to use Boccherini’s expression, in the sense that Giuliani composed them because he felt inspired to do so, knowing that he could perform them in his concerts, thereby making a name for himself among audiences and critics alike. A brilliant case in point is the *Gran Duetto concertante* Op.52 (Vienna, Artaria, 1814), that Giuliani and Sedlatzeck performed as part of the celebrations relating to the Congress of Vienna (the equivalent of a modern G-8), which was attended by the world’s high and mighty and involved sophisticated displays of elite society. The gently noble (indeed, “elevated”) “*Andante sostenuto*”, which omits the second theme in keeping with the bipartite Italian form described by the period theorist Francesco Galeazzi (Turin, 1758 – Rome, 1819), is followed by an airy, lively “*Mimetto*”, which in its turn leads to a brilliant, virtuosic “*Rondò militare*” whose celebratory martial gait is clearly a homage to the austere military

authorities and the august imperial nobility. By contrast, the sumptuous *Gran Duetto concertante* Op.85 (Vienna, Artaria, 1817) is more sonata-like and closer to the Austrian and German musical tradition. Divided into the conventional four movements, the opening “*Allegro Maestoso*” is in strict sonata form and the two instruments share the thematic material equally. In the sinuously elegant melody of the “*Andante Sostenuto*”, on the other hand, the flute shows off its full mellifluous voice, while the “*Scherzo*” reveals an almost Beethoven-like stance. The “*Allegretto Espressivo*” of the last movement is a serene, bucolic pastorale, true to the Viennese tradition.

The two cycles of variations that conclude tracks 1-35 are different in character, though they were also composed with a view to professional performance in concerts. The *VI Variations* Op.81 (Vienna, Weigl, 1817) and the *Variations* Op.84 (Vienna, Artaria, 1817) differ from other collections of themes with less demanding variations because in the solo sections the guitar always plays a brilliant, virtuosic role. For reasons of space this tracks 1-35 also includes two elegant compositions that should really belong to the tracks 68-112: the *Duettino Facile* Op.77 (Vienna, Artaria, 1817) and the *Raccolta di Variazione di Mad.me Catalani* WoO G&F 5 (Vienna, original manuscript score, 1818), a collection that has only recently come to light consisting of pieces that the famous prima donna Angelica Catalani (Senigallia, 10 May 1780 – Paris, 12 June 1849) used to sing in her concerts.

Tracks 36-67 in this edition of the complete works for flute and guitar are devoted to the noble tradition of the serenade, divertissement and cassation, all of them genres belonging to the glorious Viennese tradition. The influence of Haydn and Mozart is evident, and the general mood is serene. Although the focus is enjoyment, here and there the atmosphere grows more introspective. A case in point is the lovely *Grande Serenade* Op.82 (Vienna, Weigl, 1817), one of the most extensive compositions in this group. It consists of a “*Tema con variazioni*”, a “*Minuetto – Trio*”, an “*Allegro brillante*” and ends with the classic “*Marcia*”. But the category also includes the light-hearted *XVIII Divertimenti Notturmi* Op.86 (Vienna, Mechetti, 1817), and the intense “*Serenata* Op.127” (Milan, Ricordi, 1827), which is probably Giuliani’s best-known work for flute and guitar. It was composed during the final, trying years he spent in Naples, and is full of allusions to Italian opera. There is also an evident reference to Mozart’s *Magic Flute* in the final “*Rondò*”.

Tracks 68-128 in the set feature works written for informal gatherings, such as

Pot-Pourris and transcriptions, most of them with themes borrowed from opera: for instance, the *Gran Pot-Pourri* Op.126 (Milan, Ricordi, 1827), based on motifs by Rossini and Donizetti as well as folk tunes. Sedlatzeck played this work on a flute in A, also known as the tenor flute or *flûte d’amour*, which has since fallen from favour. Entirely dedicated to Rossini is the *Pot-Pourri* Op.76 (Vienna, Mollo, 1817), with themes taken from *Tancredi* and the transcription of *Qual mesto gemito* WoO G&F 6 (Milan, Ricordi, 1827) from *Semiramide*. By contrast, the sources for the virtuosic *Gran Potpourri* Op.53 (Vienna, Weigl, 1814) are more varied, with a number of different themes and two citations from Mozart’s *Don Giovanni*. The *Duo* WoO G&F 1 (Vienna, Steiner, 1811) and the *Seconde Polonaise de Mr. Mayseder* WoO G&F (Vienna, Artaria, 1816) were written four hands with another of Giuliani’s concert partners, the violinist Joseph Mayseder (Vienna, 26 October 1798 – 21 November 1863).

The *Originäl Märsche* WoO G&F 2 (Vienna, Artaria, 1814) were arranged to celebrate the victory of the anti-French troops at the battle of Leipzig in 1813. Different in character are the refined and elegant *Zwölfe Ländler* Op.75 (Vienna, Weigl, 1817) and the *Pièces faciles et agréables* Op.74 (Vienna, Cappi, 1816), since they were intended for amateur musicians and were thus not excessively difficult. It is interesting to note that it was precisely with works such as these that Giuliani brought to the fore his extraordinary creativity, producing music of the highest quality with relatively simple elements. But then simplicity rather than complexity tends to reveal the brilliance of a composer more clearly. For such was Mauro Giuliani, truly an inspired and inspiring «*translator of beauty*».

© Marco Riboni

Translation by Kate Singleton



Daniele Ruggieri completed his studies in Venice where he graduated with full marks under Guido Novello and subsequently in Geneva where he was awarded the first Prix de Virtuosit  in the class of Maxence Larrieu.

He has been awarded several prizes including international competitions for chamber music in Stresa, Trapani, Caltanissetta and Casale Monferrato.

He has been intensely active on the concert circuit for several years taking part in major European festivals such as Settembre Musica, Turin; Settimane della Scarlatti, Naples; Musica '88, Strasbourg; Eco & Narciso, Milan; MiTo, Turin; Nuove Musiche, Teatro Massimo, Palermo; Mittelfest, Cividale; Concerts Ville de Gen ve; Gulbenkian, Lisbon; The Venice Music Biennale; HCMF, Huddersfield; RomaEuropa, Villa Medici; Warsaw Autumn Festival; Akademie der K nste, Berlin;

Gaudeamus Foundation, Amsterdam; Italia-Espa a, Madrid; Festival d'Avignon; Ars Musica and Klara Festival, Brussels; Time for music, Vitasaari, Finland; Sus  Festival, Denmark, and the chamber music season of the Munich Philharmonic Orchestra, the Salzburg Mozarteum, La Scala, Milan, the Teatro S. Carlo in Naples, the Hamburg Musikhalle, the Kaufmann Concert Hall, New York and the Chicago Cultural Center. Moreover he premiered Salvatore Sciarrino's *Adagio* accompanied by the La Fenice Orchestra and made his Japanese debut at the Denki Bunka Kaikan in Nagoya accompanied by the Central Symphony Orchestra.

He plays with the Ex Novo Ensemble of Venice of which he is a founding member, recording over thirty CDs for ASV, Black Box, Brilliant Classics, Resonance, Denon, Dynamic, Kairos, Naxos, Stradivarius, Tactus, Ricordi and other labels. He has also

recorded concerts and programmes for all the principal European Radio stations: BBC, RAI, Radio France, Westdeutscher Rundfunk (WDR), Belgian Radios (RBFT and Klara), the Swiss German language Radio (DRS) and Swedish Radio.

"...Rarely will you hear the flute flutter around a concert hall in such a beautiful and playful display of virtuosity." (M. Connolly, The Times, London)

"...Daniele Ruggieri displays a warm tone with impressive breath support, easy virtuosity, and most importantly, a real feel for the often delicate charm of this repertoire." (Ronald E. Grames, Fanfare)

"...magnificent performance of flautist Daniele Ruggieri..."
(L. Honta on, ABC, Madrid).

"...here we must again mention the flautist Daniele Ruggieri for his sheer musicality..."
(R. Zecchini, Musica)

Daniele is the winner of the 2019 Abbiati Prize, given by the Italian Association of Music Critics, for the album dedicated to the solo and chamber flute music by Claudio Ambrosini.



The Italian guitarist **Alberto Mesirca** was born in 1984. He completed his Bachelor and Master of Arts at the Conservatoire in Castelfranco Veneto, studying under Gianfranco Volpato and going on to attend courses held by Wolfgang Lendle at the Kassel Music Academy in Germany. Alberto has a busy performing schedule, working with musicians

such as Dimitri Ashkenazy, Vladimir Mendelssohn, Martin Rummel, Marco De Santi, Andras Adorjan, Peter and Jonas Giger and Mirko Satto. He has also performed with the Enesco, Ardeo and Acies string quartets, Quartetto d'Archi di Venezia, and Ex Novo Ensemble. In 2018 he toured throughout Europe, with appearances at the Kuhmo Festival (Finland), Stift Festival (Holland), Sonoro Festival (Romania), Osterkonzerte Dusseldorf (Germany), Ex Novo Festival in Venice (Italy) and Ikebana Festival in Oviedo (Spain). Recently he also performed at M.A.C. Milan as part of the LaVerdi chamber music season, as well as playing in concertos with the Kasseler Symphonie Orchester, Orchestra d'Archi "Giacomo Facco, musico veneto", and the Orchestra di Padova e del Veneto conducted by Marco Angius.

Apart from his concert engagements, he also lectures and holds master classes around the world at institutions such as the Guitar Foundation of America Convention, Kuhmo Chamber Music Festival (where he performed the national premiere of a composition of György Kurtág, working closely with the composer), Stradivari Foundation, Oxford Chamber Music Festival, Silesian Guitar Autumn in Poland, Festival Classique in The Hague, Lessines 'Sons intensifs' Festival, 'Semana Tarrega' in Valencia, and the Beethoven Festival in Melbourne. Other highlights include the Concertgebouw in Amsterdam, Teatro La Fenice in Venice, Teatro Regio in Parma, Auditori Nacional in Valencia, Kunsthalle Wien and the Italian Institutes of Culture in Paris, Oslo, Helsinki, Stockholm, Barcelona and San Francisco.

Working with Marc Ribot, Alberto has recorded the complete guitar works of the Haitian composer Frantz Casséus. He was also responsible for the digitalization and creation of the Musical Archive of the Beyazit Library in Istanbul, Turkey in 2011. In collaboration with Hopkinson Smith and Franco Pavan, Alberto he curated for Orphée Editions the publication of previously little-known compositions by Francesco Da Milano that came to light in the Castelfranco Veneto Lute Manuscript of 1565. This rediscovery led Dusan Bogdanovic to write a composition for Alberto on a theme by Da Milano called "Tre Ricercari sulla Compagna". In 2013 Mesirca gave the world première of a composition written for him by the Cuban composer, guitarist and music director, Leo Brouwer.

Alberto has also made many recordings. In 2007 he won the Golden Guitar award at the International Guitar Convention in Alessandria for *Ikonostas*, judged to be the Best Recording. He won the same award again in 2013 for his *British Guitar Music* recording with cellist Martin Rummel. The prestigious organisation also judged Mesirca to be 'Best Upcoming Artist' in 2009. Recent projects include a recording with Ensemble O/Modernt and British violinist Hugo Ticcianti dedicated to the Chaconne, which was awarded the 2020 GRAMOPHONE Prize for "Best concept Album of the Year".

"This is the best Scarlatti I've heard on solo guitar"

K. Keaton, American Record Guide.

"Superb recording from the prodigiously talented Mesirca"

P. Fowles, Classical Guitar Magazine.

"Superb performance of Alberto Mesirca, an exceptional young guitarist come in visit from Italy", Robert Fripp, dmglive diaries.

"In Alberto Mesirca, the work has found the most skilled, dedicated, and sensitive interpreter imaginable; and through the work, the listener can hear a formidable classical guitarist perform". Marc Ribot.

Alberto is winner of the 2020 GRAMOPHONE Prize for "Best concept Album of the Year" for a recording dedicated to the Chaconne, performed with British violinist Hugo Ticcianti and Ensemble O/Modernt.

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Sound engineer: Andrea Dandolo

Producer: Andrea Dandolo

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Artist photos: Luca Loro Di Motta (Ruggieri), Andrea Savoia (Mesirca)

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