

Ottorino RESPIGHI

(1879 - 1936)

	Concerto all'antica, P. 75 (1908) *	30:13
1	I. Allegro	
2	II. Adagio non troppo	8:15
3	III. Vivace – Tempo di minuetto – Tempo I	9:11
	Antiche danze ed arie per liuto ('Ancient Airs and Dances')	
	Suite No. 1, P. 109 (1917)	14:46
4	I. Balletto detto Il Conte Orlando	
5	II. Gagliarda	3:38
6	III. Villanella	4:29
7	IV. Passo mezzo e mascherada	3:54
	Suite No. 3, P. 172 (1931)	17:01
8	I. Italiana	
9	II. Arie di corte	7:11
10	III. Siciliana	3:48
11	IV. Passacaglia	3:15
	Suite No. 2, P. 138 (1923)	18:57
12	I. Laura soave: balletto con gagliarda, saltarello e canario	
	II. Danza rustica	
14		
	IV. Bergamasca	

* WORLD PREMIERE RECORDING

Davide Alogna, Violin ⊡-₃ Chamber Orchestra of New York Salvatore Di Vittorio

Ottorino RESPIGHI (1879–1936) Concerto all'antica • Ancient Airs and Dances, Suites Nos. 1–3

The renowned Italian composer Ottorino Respighi (Bologna, 9 July 1879 - Rome, 18 April 1936) is perhaps most well known for his Roman Trilogy: Fountains of Rome. Pines of Rome and Roman Festivals. His compositions from the 20th century signalled the rebirth of Italian symphonic music, and a restored appreciation of Renaissance and Baroque musical forms. His orchestral works are thus considered the culmination of the Italian symphonic repertoire. Of equal importance. Respighi embraced the continuity of tradition with a love of the ancient world, and thereby promoted a revival of musical ideas within the context of late 19th- and 20thcentury elements. Respighi's prolific compositional output includes around 200 works (including symphonic music and operas), about three dozen transcriptions, and a handful of unfinished works.

Respighi was first noticed for his orchestration of Monteverdi's Lamento di Arianna, which premiered in Berlin in 1908 under conductor Arthur Nikisch. The performance received wonderful reviews from the Allgemeine Musikzeitung and Berliner Tageblatt. praising Respighi's magnificent elaboration and orchestration. Respighi then roused national attention with the premiere of his opera Semirama in Bologna in November 1910, when Pizzetti wrote: 'one can say with certainty that with his Semirama Ottorino Respighi has demonstrated tonight such quality both in his masterly skill and as a composer of opera, to have us believe that in him Italy will soon have one of its most respected musicians.' In 1917, at the age of 37. Respighi achieved international recognition with Fountains of Rome.

Ottorino Respighi studied violin and viola with Federico Sarti at the Liceo Musicale in Bologna,

as well as composition with Giuseppe Martucci and musicology with Luigi Torchi – a scholar of Early Music. Following his graduation from the conservatory in 1900, Respighi travelled to Russia to become principal violist for the Russian Imperial Theatre Orchestra of St Petersburg for its season of Italian opera. During his stay, Respighi studied composition for five months with Rimsky-Korsakov. He then returned to Bologna to earn a second degree in composition. From 1908 to 1909 he spent some time performing in Germany and also studied with Max Bruch, before returning to Italy and turning his attention entirely to composition.

Upon being appointed a teacher of composition at the Conservatorio di Musica Santa Cecilia in 1913, Respighi moved to Rome and lived there for the rest of his life. In 1919 he married a former pupil, singer Elsa Olivieri-Sangiacomo. From 1923 to 1926 Respighi was director of the Rome Conservatory. In 1925 he collaborated with Sebastiano Arturo Luciani on an elementary textbook entitled *Orpheus*.

Feste Romane, the third part of his Roman Trilogy, was premiered by Arturo Toscanini and the New York Philharmonic in 1929. Toscanini recorded the music twice for RCA Victor, first with The Philadelphia Orchestra in 1942 and then with the NBC Symphony Orchestra in 1949. As a result, Respighi's music had considerable success in the United States. The Toccata for Piano and Orchestra was premiered (with Respighi as soloist) under Willem Mengelberg and the New York Philharmonic at Carnegie Hall in November 1928, and the large-scale theme and variations entitled Metamorphoseon was commissioned for the 50th anniversary of the Boston Symphony Orchestra.

In his role as musicologist, Respighi was also an enthusiastic scholar of Italian music of the 16th to 18th centuries. He published editions of the music of Monteverdi and Vivaldi, and of Benedetto Marcello's *Didone*. Because of his devotion to these masters and their styles of composing, Respighi is often seen as an exponent of neo-Renaissance and neo-Baroque traditions. Respighi typically preferred combining pre-Classical melodic styles and musical forms (such as dance suites) with standard late 19th-century Romantic harmonies and textures.

In 1932 Respighi was elected to the Royal Academy of Italy. He continued to compose and tour until January 1936, after which he became increasingly ill with a cardiac infection resulting from a tooth ailment, and died from heart failure on 18 April of that year at the age of 56. A year after his burial, his remains were moved to his birthplace Bologna and reinterred at the city's expense.

Salvatore Di Vittorio, Potito Pedarra, Luigi Verdi

Concerto all'antica, P. 75 (1908)

From September 1908 to summer 1909, Ottorino Respighi lived in Berlin as a piano accompanist in the singing class of Etelka Gerster Gardini (1855–1920). During that period, the Concerto per Violino 'all'Antica' (in La Minore), then referred to as a Concerto in an Ancient Style by an anonymous composer, revised and orchestrated by Ottorino Respighi, was probably performed in its reduction for violin and piano. Of course, the anonymous composer was Respighi himself and he admitted later that he composed the concerto as a joke for German critics. The orchestral version was probably premiered in Bucharest in 1925 by the violinist Remigio Principe (1889–1977).

Respighi was very critical toward his earlier compositions, but he should have attributed a higher value to this particular concerto when proposing the orchestral version to Casa Ricordi in 1923. Unfortunately, the composer and the editor were not able to reach an agreement concerning the modalities and economic conditions for the publication and the Concerto in la minore for violin with orchestra (XVIII century style) – as was the original title – was finally published, but in its autograph manuscript in 1990 under the name of Concerto all'antica. This recording features the first (engraved) printed, critical edition published in 2019 by Salvatore Di Vittorio under Casa Ricordi.

The first movement, Allegro, is highly influenced by sonata form. It is built on two themes - the opening theme in A minor and a second theme in C major. The ancient stylistic characteristic is perceptible in the second movement (Adagio non troppo) which can be in fact considered a Bachian aria for violin solo featuring a gentle, perfectly equilibrated accompaniment for small ensemble (oboe, two horns and a group of strings). The melody moves us to poetical introspection, and its beauty is comparable to Respighi's Aria from the Suite for Organ and Strings in G major, P. 58, also published by Di Vittorio. The last movement, Vivace, is the most complex and elaborate. The theme, in A major, is first stated by the soloist. In the middle section, Respighi inserts a slower minuetto (a typical 17th-century musical form) in E major before returning to the original tempo.

Antiche danze ed arie per liuto ('Ancient Airs and Dances')

Suite No. 1, P. 109 (1917)

Ancient Airs and Dances for Lute, Suite No. 1 was premiered at Rome's Teatro Augusteo on 16

December 1917, under the baton of Bernardino Molinari. It's reasonable to think that for *Suite No. 1* the composer drew musical material directly from the original lute tablatures. The intention of the composer was, however, not in any case a philological one but a way to rediscover early music mediated by his own sensibility. Respighi calls for a small orchestra (two flutes, two oboes, English horn, two bassoons, two horns, trumpet, harp, harpsichord and strings), but his intuition was to employ a different 'ensemble' size in each of the four movements in order to better render the colour and refinement of each dance.

The first movement, the Balletto detto II Conte Orlando, is derived from musical material by the Genoese composer Simone Molinaro (1565-1615). The dance, in ternary form (A-B-A), has the opening theme in D major but reaffirmed in D minor in the middle section. The second dance is a Gagliarda by Vincenzo Galilei (1520-1591), father of Galileo Galilei (1564-1642) and one of the members of Florence's Camerata de' Bardi – the group of poets, musicians and humanists at the origin of the melodrama and the recitar cantando. The galliard was an athletic dance very popular in European courts throughout the 16th century. The Suite's third movement is a Villanella by an unknown composer. The villanella was a secular song that probably originated in Naples in the second half of the 16th century. This intimate and plaintive setting is a perfect example of Respighi's nostalgia for a distant Italian musical past. Once again in three-part form, with a poco piú mosso middle section, the Villanella is characterised by short, suspended phrases and frequent cadences, typical of the madrigal style. Suite No. 1 concludes with a Passo mezzo followed by a Mascherada, both using material by an unknown composer of the late 16th century, and providing a brilliant and exuberant

Suite No. 3. P. 172 (1931)

Suite No. 3 was originally composed for string quartet, but following a suggestion from Casa Ricordi. Respighi included the bass line in the score and added the note 'free transcription for string orchestra'. The work was premiered in the Sala Verdi of Milan Conservatory in January 1932, under the baton of Respighi himself. The Suite, which is perhaps the most melancholy and introspective of the three, once again consists of four dances. The first is an Italiana from a late 16th-century anonymous composer. It opens with a sensual violin melody over cello pizzicati. The second movement, Arie di corte, is based on songs by the French composer (and doctor) Jean-Baptiste Besard (1567-1617) and consists of contrasting sections that end up with the viola proposing again the opening theme. The Siciliana, from vet another anonymous composer, consists of a set of variations on a plaintive theme first introduced by the first violins doubled at a third below by the violas. The Suite ends with a Passacaglia by Lodovico Roncalli (1654-1713), drawn from the last movement of the ninth suite of his Harmonic Caprices for the Spanish Guitar (1692). The dance opens with a maestoso theme and guickens to an energico section before ending with a choral-like largo finale.

Suite No. 2, P. 138 (1923)

For Suite No. 2 Respighi was probably inspired by the 16th- and 17th-century lute tablatures transcribed by Oscar Chilesotti (1848–1916), as attested by the fact that in 1918 Casa Ricordi sent these volumes to the composer. This Second Suite, more extravagant and calling for a larger orchestra, was premiered on 7 March 1924 in the United States by the Cincinnati Symphony Orchestra directed by Fritz Reiner.

Like the First Suite, the Second comprises four dances. It begins with a Laura soave – Balletto in honour of Madama Cristina Lorena De Medici, based on the music of Marco Fabrizio Caroso da Sermoneta (c. 1526–c. 1605), a lutenist, composer and famous teacher of ballet. The dance begins with an elegant theme (oboe and bassoon with a pizzicato accompaniment) followed by three variations: a Gagliarda, a Saltarello and a Canario, which brings us to a new version of the initial theme. The second movement is a Danza rustica ('Rustic Dance') by Jean-Baptiste Besard. It is structured in a song form rich in contrasts, suggesting a

lively, party atmosphere. This is followed by a long, solemn and touching slow tempo movement, *Campanae parisienses*, still based on the music of Besard, with a central section inspired by *Divine Amaryllis*, a love song by Antoine Boesset (1586–1643) – and not by Marin Mersenne (1588–1648) as indicated originally in the score. The closing *Bergamasca*, a popular dance probably originating in Bergamo, a city in the north of Italy – is based on a piece by Bernardo Gianoncelli (fl. 1650). The dance takes the form of variations on an *ostinato* bass, with an intermediate section characterised by a pastoral atmosphere.

Norberto Cordisco Respighi, Salvatore Di Vittorio



Davide Alogna

Davide Alogna completed his Master's Diploma in violin and chamber music at the Conservatoire de Paris and studied violin and composition at the Accademia Musicale Chigiana of Siena. In 2017, Alogna was invited by the Teatro alla Scala Orchestra to perform as a quest soloist in Europe. and on 29 October made his debut at the Teatro alla Scala with the La Scala Chamber Orchestra. Alogna has performed at Carnegie Hall, the Berliner Philharmonie and Suntory Hall, Tokyo, among others. He has performed with ensembles such as the Arturo Toscanini Philharmonic. Orchestra da Camera di Mantova and the Orchestra Filarmonica Italiana. Alogna has recorded for labels including Amadeus and Brilliant, and he made the world premiere recording of Castelnuovo-Tedesco's Violin Concerto No. 3 for Naxos (8.574003). His recordings have aired on radio stations across Europe, and Amadeus Magazine has twice chosen him as Artist of the Month. Alogna is professor of violin at the Conservatorio di Musica 'F. Cilea' in Italy, and the Institut Supérieur de Musique et de Pédagogie (IMEP) in Belgium. He performs on a Carlo Antonio Testore (ex-Wilhelmi) violin (Milan, 1715).

www.davidealogna.it

Salvatore Di Vittorio

Born in Palermo, Italy, composer and conductor Salvatore Di Vittorio is heir to the Italian neo-Classical orchestral tradition, 'following in the footsteps of Ottorino Respighi' (Luigi Verdi, Philharmonic Academy of Bologna). In 2008, Ottorino Respighi's great nieces Elsa and Gloria Pizzoli and archive curator/ cataloger Potito Pedarra entrusted him with the task of editing, orchestrating, and completing several of Respighi's early orchestral works for their first printed, published editions under Casa Ricordi in Milan. Di Vittorio has worked with numerous orchestras. including the London Philharmonic Orchestra, San Diego Symphony, The Chamber Orchestra of Philadelphia, Orchestra Sinfonica Siciliana, and Teatro Massimo Opera Palermo. He is fascinated with the world of storytelling and best known for his lyrical symphonic poems, often inspired by classical antiquity and connections to the Italian Renaissance and Baroque. Di Vittorio's compositions are published by Panastudio/Casa Ricordi (Universal Music), have been recorded on Naxos, and listed in David Daniels' Orchestral Music. His autograph manuscripts of La Villa d'Este a Tivoli, and completions of Respighi's Violin Concerto in A and Tre liriche are preserved in The Morgan Library & Museum's world-renowned music archive. www.salvatoredivittorio.com



Chamber Orchestra of New York Salvatore Di Vittorio, Music Director and Conductor

Having made its debut on 11 October 2007 at Carnegie Hall's Zankel Hall, Chamber Orchestra of New York is the first auditioned young professionals' orchestra in the history of New York City. The orchestra presents its Masterworks Series at Carnegie Hall, together with its annual Spring performance at the Adelphi University Performing Arts Center. It also performs regularly at The Morgan Library & Museum. The ensemble has received commissions including fashion shows by Moncler, Tory Burch and Dolce & Gabbana at Lincoln Center, and Orlebar Brown. It has established The Respighi Prize competition, New York Conducting Workshop and the Maestro Juniors Education Program. The orchestra's albums for Naxos, including works by Respighi, continue to air worldwide to much acclaim. Chamber Orchestra of New York celebrated its 10th anniversary season in 2017-18 at Carnegie Hall's Zankel Hall on 28 October 2017. It is led by founding music director and composer Salvatore Di Vittorio.

www.chamberorchestraofnewyork.org

Violin I

Kelly Hall-Tompkins, Concertmaster Mialtin Zhezha Hirona Amamiya Anna Khalikova Yura SJ Oh Noah Luft-Weissberg Sarah Koenig Plonskier Meitar Forkosh

Violin II

Russell Kotcher, Principal Holly Nelson Caroline Drexler Lily Holgate Brian Lee Sooyeon Kim

Viola

Ezgi Icellioglu, Principal Carolina Diaz Chan Daniel Lamas Toby Winarto Santa Maria Pecoraro

Violoncello

Adrian Daurov, Principal Leigh Stuart Paloma Ferrante Melody Giron

Double-Bass

Christopher Johnson, Principal Kyle Colina Douglas Aliano

Flute

Ginevra Petrucci, Principal Eun Hae Oh Ryu Cipris, Piccolo

Oboe

Slava Znatchenii, Principal Merideth Hite Estevez, English Horn Scott Bartucca

Clarinet

Paul Won Jin Cho, Principal Adam Gallob

Bassoon

Stephanie Corwin, Principal Pierre Lidar Gili Sharett. Contrabassoon

French Horn

Cameron West, Principal James Derwin Perry Michael Lombardi William Bard Daniel Leon Rodriguez

Trumpet

Thomas Boulton, Principal Christopher Scanlon Thomas Verchot

Trombone

Burt Mason, Principal Nicole Abissi Michael Burner

Tuba

Ronald Caswell

Percussion

David Stevens, Principal/Timpani Eric Borghi Matthew Kantorski Theo Kalaitzis David Degge

Harpsichord, Organ, Celesta

Aymeric Dupré la Tour, Principal Elena Zamolodchikova

Harp

Kristi Shade

Ottorino Respighi was in the vanguard of the 20th-century rebirth of Italian symphonic music. Famed for his *Roman Trilogy*, Respighi was also prominent in the synthesis of pre-Classical melodic styles and late-Romantic harmonies and textures. These are the elements that make the *Ancient Airs and Dances* so captivating and expressive, as Respighi draws on dances by 16th-century composers to brilliant effect. The *Concerto all'antica* is an early, beautifully poetic work that again draws on ancient styles, in a recording that uses the first printed critical edition of the work by Salvatore Di Vittorio, published in 2019.

	Ottorino RESPIGHI (1879–1936)	Playing Time 81:34
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<u>12</u> – <u>15</u>	Suite No. 2, P. 138 (1923)	18:57
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WORLD I REMIERE RECORDING

Davide Alogna, Violin 1-3 Chamber Orchestra of New York Salvatore Di Vittorio

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