



WORLD PREMIÈRE RECORDING

A. Clementi | Tansman | Milhaud | Ibert | Dvořák

Flute Sonatinas

Luisa Sello | Bruno Canino

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A. Clementi | Tansman | Milhaud | Ibert | Dvořák
Flute Sonatinas

Petr Eben (Žamberk, 1929 - Prague, 2007)

Sonatina semplice (1957)

12:42

01 Allegro giusto

04:25

02 Moderato e cantabile

04:30

03 Vivace e accentato

03:47

Pál Járdányi (Budapest, 1920 - 1966)

Sonatina (1953)

05:24

04 Allegro moderato

01:39

05 Adagio molto, un poco rubato

01:51

06 Allegro con brio

01:54

Aldo Clementi (Catania, 1925 - Rome, 2011)

Sonatina (1950)

05:27

Edizione SZ SUGAR – Sugarmusic S.p.A.

07 I

01:58

08 II

02:14

09 III

01:15

Alexandre Tansman (Łódź, 1897 - Paris, 1986)

Sonatine (1926)

11:45

10 Modéré

03:15

11 Intermezzo (Andantino cantabile)

01:18

12 Scherzo (Fox-Trot)

02:18

13 Notturmo (Lent)

02:43

14 Finale (Allegro grazioso)

02:11

Darius Milhaud (Marseille, 1892 - Geneva, 1974)

Sonatine (1922)

09:33

15 Tendre

03:45

16 Souple

02:39

17 Clair

03:09

Jacques Ibert (Paris, 1890 - 1962)

Jeux, Sonatine (1923)

05:57

18 Animé

02:54

19 Tendre

03:03

Antonin Dvořák (Nelahozeves, 1841 - Prague, 1904)

Sonatina Op. 100 (1893)

20:10

20 Allegro risoluto

06:10

21 Larghetto

04:00

22 Scherzo

03:23

23 Finale

06:37

Running Time

71:10

Luisa Sello, flute (*14k gold Miyazawa*)

Bruno Canino, piano (*Gran coda Fazioli*)

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MIYAZAWA

Sonatinas for Flute and Piano

The transverse flute established itself in music practice in the third decade of the 18th Century and through the past three centuries has greatly changed. Once made of wood and with a rather feeble sound, today it has a more consistent range, is made of silver or preferably gold and, for that very reason, can be a rather expensive instrument. Flexible and versatile, it is an indispensable element of the orchestra; in its history, moreover, it received a populist impulse from great soloists who, from the 1700s to our day, commendably divulged its literature and inspired with their artistry composers to write for it.

The flute's repertoire is huge, for in three centuries this instrument's popularity has never waned. A census of all flute works is practically impossible, not only because new pieces are added every day, but also because in the world's libraries there are many compositions by past authors that still await to be archived and studied. Lastly, like all instruments also the flute has been dedicated a rich production of didactical works and countless pieces for beginners and amateurs.

The present programme proposes a fascinating excursion in the literature for flute spanning from 1893 to 1957, exclusively focusing on works that bear the title of "Sonatina". This word has multiple meanings. Generally, it indicates pieces that are shorter than a normal sonata, either for number of movements or because of their less elaborate character; often it

also denotes a more serene, at times joyous stylistic approach, free from excessive formal and structural concerns. This programme is also a journey back in time, for the works chronologically closer to us have been placed at the beginning, as opposed to the end as is more commonly done. The last work, indeed, is the oldest: Antonin Dvořák's *Sonatina* Op. 100, composed in 1893. All the remaining ones are from the 1900s.

This retrospective view offered to us by Luisa Sello and Bruno Canino allows us immediately and directly to appreciate how much the music language has changed over a century or so. To speak of music language is actually incorrect; we should, rather, use the plural, languages, for the 1900s witnessed a veritable deflagration in the common approach to music writing, producing a flourishing of composing experiences often radically different from one another. That, one might observe, is not only peculiar to the 20th century, for in every age, alongside the great innovators, there were composers who peacefully used the commonly accepted language without questioning it, being, therefore, more readily and immediately welcomed by the public, if not by the critics, who might have not been equally enthusiastic in their assessments. In the 1900s, however, the distinction between innovation and tradition became extreme, with consequent anathemas and radical positions in favour of one style or the other. Many of those distant controversies today are simply history, and many of yesterday's excommunicated now enjoy the favour that those intolerant prophets

had denied them. After the storm, the sun has returned, and the coexistence of languages is now an accepted fact – which might be an extra-musical lesson to be learned.

The *Sonatina semplice* that opens this recording is the work of Czech composer Petr Eben (1929 - 2007), an early composition by this author, who was once a very renowned organist and teacher in his country. Eben composed it at the age of twenty-eight, in 1957. It is a very brief piece, as are, in homage to their title, all the ones here proposed. Its breezy and casual style is tonal in a modern way, without complications, pleasant and straightforward.

Son of an archaeologist, the Hungarian Pál Yárdányi (1920 - 1966) had too short a life to be able to express the full extent of his undeniable talent as a composer. His *Sonatina*, from 1953, is a delightful piece in three movements lasting little less than five minutes. Simple but effective, it is one of this author's best-known works.

It is difficult to imagine a greater contrast between the style of the preceding two works and that of the *Sonatina* by Aldo Clementi from Catania (1925 - 2011), of which Luisa Sella and Bruno Canino here offer the world première recording seventy-five years after its composition. In the second post-war period, Clementi was one of the leading figures of Italian avant-garde music, one of the seven authors, with Nono, Berio, Castiglioni, Evangelisti, Bussotti and Donatoni, analysed by Mario Bortolotto in a once popular book, *Fase seconda* (1969). The *Sonatina*, composed in 1950, consists of three short sections, only the second one of which bears a

movement indication (*Calmo*).

Polish composer Alexandre Tansman (1897 - 1986) had the potential to become one of the central figures of European 20th-century music, but he never managed to go beyond a secondary role. His colleagues, however – even the less indulgent ones –, greatly appreciated him, and even Igor Stravinsky, who was not known for his kindness, held him in very high esteem. Tansman enjoyed a brilliant career start, winning, in 1918 at the Polish National Composition Competition, all first three prizes by presenting three works under three different pseudonyms. After moving to Paris, he met Ravel and the composers of the group “Les Six”, with Milhaud and Honegger in the lead. At the outbreak of World War Two he took refuge in the US, in Hollywood, where he dedicated himself to film music. At the end of the war, he returned to Paris, where he remained until his death. Tansman composed his delightful *Sonatina* in 1925, dedicating it to the renowned French flautist Louis Fleury (1878 - 1926). In five movements, the work includes a *Scherzo (Fox Trot)* that reminds us of how popular jazz was in Paris in the roaring Twenties of the last century.

Darius Milhaud (1892 - 1974) was a pupil in Paris of Paul Dukas. Right after the end of World War One he formed, with Arthur Honegger, Georges Auric, Francis Poulenc, Louis Durey and Germaine Tailleferre a group, called “Les Six”, which had in the writer Jean Cocteau its theorist and inspirer and advocated a return to the more authentic French values of clarity and elegance. The *Sonatina* for flute and piano

dates from 1922 and is one of a group of three similar works written by Milhaud at different times; the other two are written for the clarinet (1927) and oboe (1954) respectively. Consisting, like its sister works, of three concise movements, this piece is dedicated to the duo formed by the already-mentioned Louis Fleury and the pianist Jean Wiener.

A Parisian by birth and culture, Jacques Ibert (1890 - 1962) won the coveted Prix de Rome in 1919, and in Rome, from 1937, he directed the Académie de France. Ibert had a traditional training and was himself an advocate of French *clareté*; he composed several symphonic works and was, moreover, a prolific and appreciated author of film music. He not only liked clarity but also conciseness: both qualities we find, exemplarily, in *Jeux, Sonatine*, for flute and piano, dating from 1923 and consisting of two lightning-fast movements, *Animé* and *Tendre*. The programme ends with probably the most renowned piece, the *Sonatina* Op. 100 by Antonín Dvořák (1841 - 1904). This work, initially conceived for flute and piano, is mostly known in its violin version; here we hear it in an adaptation made by the Sello-Canino duo. At the date of its composition, Dvořák was already one of the most popular and appreciated European composers. After years of hard work, he had finally been offered prestigious and economically rewarding positions, and in 1892 the Bohemian composer had moved to the US to direct the New York Conservatory. As is well known, some of Dvořák's most famous works date from his North-American period, such as

the renowned *Symphony No. 9* in E minor Op 94 ("From the New World"), the *String Quartet* in F major Op. 96 ("American Quartet"), and this lovely *Sonatina* in four movements, which Dvořák composed in 1893 and dedicated to his six children.

Danilo Prefumo

(Translated by Daniela Pilarz)

The Duo, invited to New York's Carnegie Hall for its 125th anniversary celebrations, drew the attention of the specialised press for their excellent chemistry and interpretative consonance. Their performances reveal not only the personal qualities of each artist, but also their ability to convey memorable emotions, qualities that have been appreciated by the international critics as well as by the public, who feel closer to the great musical works through the clarity, harmony and appeal of the duo's interpretations.

Luisa Sello, whom the New York Concert Review described as a "lovely mix of extroverted passion and genuine tenderness, with excellent breath control, brilliant technical rendering, engaging intensity, sonorous range and abundance of charm", performs throughout the world and has been chosen by the Italian Ministry of Cultural Heritage to represent Italian music in the world. In her curriculum one finds mentioned such artists and venues as Riccardo Muti, Teatro alla Scala di Milano, Trev-

or Pinnock, Alirio Diaz, Wiener Symphoniker, Carnegie Hall, Juilliard School, Suntory Hall, Philippe Entremont, Karl Leister, Bruno Canino, Quartetto Prazak, Quartetto Kodaly, Thailand Symphony Orchestra and the composers Aldo Clementi, Rainer Bischof, Adriano Guarneri (world premières). A pupil of Raymond Guiot and Alain Marion in Paris, Conrad Klemm in Rome, and Severino Gazzelloni at Siena's Accademia Chigiana, she took academic studies in Flute and Modern Languages and Literature (Degree and PhD); after holding the chair of flute at the Conservatories of Trieste and Milan, she is now doctoral professor at the New Bulgarian University of Sofia and a guest lecturer at the universities of Vienna, Beijing, Madrid, Melbourne, Toronto, Kyoto, Edinburgh, and Buenos Aires. A Miyazawa Flute testimonial, she has recorded for Stradivarius, Dynamic and Millennium of Beijing.

www.luisasello.it

Hailed as one of the finest chamber performers and pianists of our day, **Bruno Canino** studied piano with Vincenzo Vitale and composition with Bruno Bettinelli at the Conservatory of Naples. Having first come to the fore in the international competitions of Bolzano and Darmstadt, he launched into a long concert career that has taken him around the world alongside artists such as Cathy Barberian, Severino Gazzelloni, Salvatore Accardo, Viktoria Mullova. He is particularly dedicated to the modern and contemporary repertoires. Among his most im-

portant recordings are Bach's Goldberg Variations; Casella's complete piano works and the first complete recording of Debussy's piano works on CD; Mendelssohn's works for cello and piano with Lynn Harrell; and Prokofiev's, Ravel's and Stravinsky's works with the violinist Viktoria Mullova, which won him the Edison Award. He taught piano at the Conservatory of Milan and Hochschule of Bern and holds regular master classes at music institutions throughout the world. Currently, he teaches chamber music with piano at the Fiesole School and Escuela Reina Sofia of Madrid. He also served as artistic director, notably in 1999-2002 at Venice's Biennale. His particular interest in contemporary music has led him to work with composers such as Luciano Berio, Karlheinz Stockhausen, György Ligeti, Pierre Boulez, Bruno Maderna, Luigi Nono, Sylvano Bussotti and Mauricio Kagel, often called to perform world premières. He is moreover the author of books published by Passigli Editore, among them "Vademecum for a Chamber Pianist" and "Senza Musica".

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Dynamic Srl
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