

ITALIAN GUITAR CONCERTOS

EMANUELE SEGRE
guitar

CARLO BOCCADORO
conductor

ORCHESTRA
I POMERIGGI MUSICALI

DE 3546



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ITALIAN GUITAR CONCERTOS

ANTONIO VIVALDI

Aria for Guitar and String Orchestra

from the Cantata *Cessate, omai cessate*, RV 684 (Arr. Emanuele Segre)

Concerto in D Major, RV 93

**MAURO GIULIANI: Gran Quintetto, Op. 65
(version for guitar and string orchestra)**

GIOVANNI SOLLIMA: The Black Owl*

CARLO BOCCADORO: Dulcis Memoria II*

Emanuele Segre, guitar

Orchestra I Pomeriggi Musicali

Carlo Boccadoro, conductor

Total Playing Time: 67:58

* World Premiere Recording



ITALIAN GUITAR CONCERTOS

Antonio Vivaldi (1678–1741)

1. ***Aria for Guitar and String***

Orchestra in F-sharp Minor,

from the Cantata *Cessate, omai cessate*, RV 684 *

(Arr. Emanuele Segre) (5:33)

Antonio Vivaldi

Concerto in D Major, RV 93 * (12:03)

2. Allegro giusto (4:05)

3. Largo (5:23)

4. Allegro (2:34)

Mauro Giuliani (1781–1829)

Gran Quintetto, Op. 65 (18:29)

(version for guitar and string orchestra)

5. Introduzione (1:38)

6. Tema e variazioni (7:49)

7. Polonaise (9:01)

Giovanni Sollima (b. 1962)

8. ***The Black Owl*** ** (17:52)

Carlo Boccadoro (b. 1963)

9. ***Dulcis Memoria II*** ** (14:02)

Total Playing Time: 67:58

Emanuele Segre, guitar

Orchestra I Pomeriggi Musicali

Carlo Boccadoro, conductor

*Angela Lazzaroni, harpsichord

** World Premiere Recording



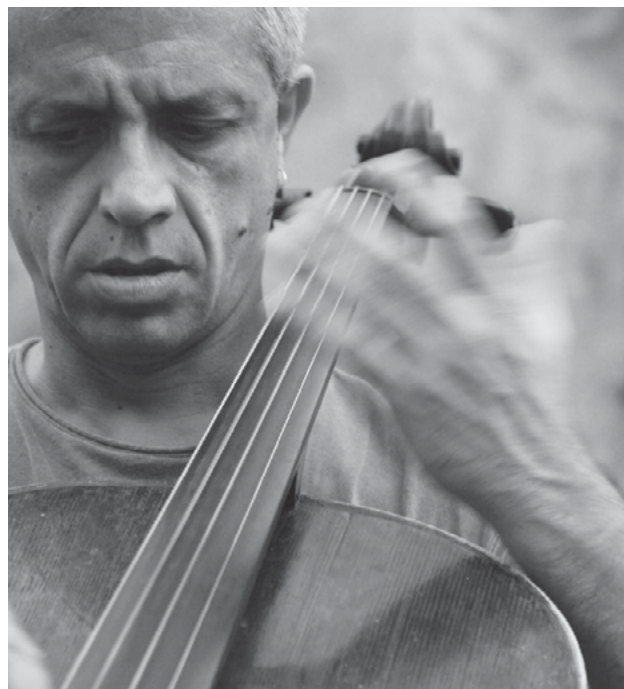
Notes on the Program

Antonio Vivaldi's *Aria for Guitar and String Orchestra* is an arrangement by Emanuele Segre of the aria "Ah, ch'infelice sempre" from the Cantata *Cessate, omai cessate*.

Mostly known by today's listeners for his instrumental compositions, Vivaldi also wrote a large amount of vocal music, including more than forty operas. In this arrangement the guitar takes the solo part of the contralto. It has been transposed from the original key of G minor to F-sharp minor.

Vivaldi's *Concerto in D Major* was originally written for lute and string orchestra. Vivaldi was a highly influential and innovative composer, violinist and teacher. He wrote about 500 concertos, many for his students at an orphanage in Venice. He claimed that he could write a concerto faster than his scribe could copy it.

Mauro Giuliani was one of the greatest guitarists of his generation. He is also a notable composer of about 150 works for guitar. He lived in Vienna for several years, where he met Beethoven and others who were active in the city's vibrant musical life at the beginning of the 19th century.



In 2014 the Chicago Symphony commissioned a double concerto for two cellos by composer and cellist **Giovanni Sollima**. The premiere was performed by Sollima and Yo-Yo Ma, who said of him, "He has no fear, and that's unusual in the classical world." Sollima has written an impressive number of chamber and orchestral works as well as operas and ballets. His compositions are characterized by passionate emotions, and show a wide variety of influences. *The Black Owl* combines many styles and textures, treating the listener to familiar and unfamiliar sounds, from its eerie beginning to its peaceful conclusion.



Carlo Boccadoro's compositions have been performed all over the world; he has written operas, chamber music, symphonic music and music for theater and dance. He has conducted many prominent orchestras including the Orchestra del Teatro alla Scala, the RAI National Symphony Orchestra and the Royal Phil-

harmonic Orchestra, as well as the Orchestra I Pomeriggi Musicali heard on this recording. Boccadoro is also the author of several books on music.

The first version of ***Dulcis Memoria II*** was written in 1995 for clarinet and string orchestra and is known as *Dulcis Memoria*. In

2002 Boccadoro made a version for guitar and string orchestra. The two versions differ in particular in the solo part, the guitar version being more elaborate and intricate.

Italian guitarist **Emanuele Segre** has won numerous competitions, including the Pro Musicis International Award and the East & West Artists Prize, which allowed him to make his American debut at Carnegie Recital Hall. Reviewing this concert, *The Washington Post* called Segre "a musician of immense promise." *Classical Guitar Magazine* declared that "everything he plays, believe it or not, becomes a masterpiece."

Born in 1965, Segre graduated *summa cum laude* from the Milan Conservatory, where he studied under Ruggero Chiesa. Segre performs internationally, and has appeared as soloist with Yuri Bashmet and the Moscow Soloists, with Salvatore Accardo and the English Chamber Orchestra, and with the Rotterdam Philharmonic Orchestra, the European Community Chamber Orchestra, and many others. His chamber music activities include duo performances with flutist Patrick Gallois.

Segre has participated in many festivals including the Marlboro Festival (USA), the Bratislava Festival (Czechoslovakia), the



Semaines Musicales de Tours (France), and Settimane Musicali Internazionali di Stresa (Italy).

French composer Jean Françaix dedicated his *Guitar Concerto* to Segre. Accompanied by the Süddeutsches Kammerorchester conducted by Hans Richter, Segre recorded the concerto for the Wergo label. He has also recorded for the Claves and Amadeus labels, and this album is Segre's third for Delos.

Resident in Milan at the Teatro Dal Verme, the **Orchestra I Pomeriggi Musicali** was founded soon after World War II. The orchestra performs a wide repertoire from Baroque to contemporary music. Many well-known composers, including Honegger, Hindemith, Pizzetti, Dallapiccola and Penderecki have conducted the orchestra, which has provided a springboard for several famous conductors including Claudio Abbado, Leonard Bernstein, Rudolf Buchbinder and Pierre Boulez.



Recorded on November 20 & 21, 2018, at Teatro Dal Verme, Milan, Italy

Recording and editing: Renato Campajola and Mario Bertodo (SMC Records)

Photos of Emanuele Segre by Filippo Lippi

Photo of Giovanni Sollima: Courtesy of Gian Maria Musarra

Photo of Carlo Boccadoro by Francesco Maria Colombo

Photo of Orchestra I Pomeriggi Musicali by Lorenza Daverio

Booklet editing: David Brin

Booklet layout and design: Lonnie Kunkel

I am grateful to Riccardo Doni for his valuable suggestions.
In memory of Matilde, my mother.
—Emanuele Segre

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