

Paisiello

6 Flute Quartets Op. 23

Divertimento n. 3

01. Allegro spiritoso 06:24

02. Minuetto – Trio 02:11

Divertimento n. 2

03. Andante poco adagio 04:12

04. Rondò, allegretto 03:39

Divertimento n. 1

05. Allegro moderato 05:45

06. Minuetto. Trio 02:49

Divertimento n. 5

07. Andante 07:58

08. Rondò 02:27

Divertimento n. 4

09. Allegro moderato 05:38

10. Rondò 02:02

Divertimento n. 6

11. Allegro moderato 05:10

Total Time: 48:15



Siro Cavalet *flute* | Dino Scalabrin *violin* | Daniele Pagella *viola* | Carlo Bertola *cello*

Recorded at Cappella privata of Villa Buss, Pino Torinese (TO), October 2000

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In the history of music, Giovanni Paisiello (Rocca Forzata, Taranto 1740 – Naples 1816) occupies an important position among the composers who helped establish opera in Italy and abroad. Italian opera – a synthesis of song, music and theater – was gradually becoming popular in European theaters and courts, and Paisiello's style seemed to embody the finest characteristics: refreshing creativity, melodic purity, an insightful portrayal of characters and their personalities, accurate orchestration and a firm sense of rhythm. Thus, it is quite understandable that Paisiello quickly achieved fame and success, first in many cities of Northern Italy and then in Saint Petersburg, Russia, at the court of Catherine II, and later in Vienna, Naples and Paris, where he was honored with the protection of Napoleon. While Paisiello's name is firmly linked to comic opera, his vast production actually includes many genres. A great admirer of Metastasio, the operas he composed after 1792 are almost all heroic or tragic in nature. Very few perfunctory studies have been made of his sacred and instrumental music, and there is no creditable list of compositions. It is known that he composed sacred cantatas, oratorios, masses, motets, three Te Deum, besides divertissements for wind instruments, sonatas, capriccios, concertos for harpsichord, quartets and symphonies. As the Divertimenti op. 23 per flauto, violino, viola e violoncello, which are presented in this CD, have no date, it is difficult to determine in exactly what point of Paisiello's career they were composed. As with other contemporary composers, the Divertimento is an ideal occasion for composing extemporaneous music that is freed from formal restrictions and limitations concerning the instruments used. If in the 17th century the Divertimento lacked parameters of reference, in the century that followed, the term indicated a suite consisting of a variable number of pieces in different styles (Rondò, Variations, ecc.). This music was composed as light entertainment for festive occasions at the noble courts and salons of the new bourgeoisie. For this reason, composers of the caliber of Haydn, Mozart and Cambini often used this particular genre and others quite similar such as the Serenade, Nocturne and Cassation, which become popular in the second half of the 17th century. Certainly, the experience that Paisiello gained in his travels to Vienna (May – August 1784) and Paris (1802 – 1804), which were made during his life as a traveling musician, affected the style of these six quartets, which are extremely interesting from a historical perspective. On the Italian musical scene that was entirely dominated by opera, they prove the existence of a longstanding instrumental tradition that was destined to influence the development of musical forms such as the sonata and symphony. A common characteristic of all six Divertimenti is the division into two parts: one is lyrical in nature with moderate tempo, while the other is a vibrant allegro. The only exception is the sixth Divertimento, which has a single movement (Allegro moderato) and whose more complex orchestration compensates for the brevity of the piece. In the allegro movements, the sonata form is rather simple. The flute is usually the soloist and performs the first theme, while the trio of strings presents the second theme. The development is usually concise and simple. While the faster movements display dazzling virtuosity, melody – a constant characteristic of Paisiello's compositions – dominates the slow movements. The most significant example is the Andante poco adagio, in the second Divertimento. It exceeds the limits imposed by the extemporaneousness of the genre to become a genuine Adagio da Concerto, with final cadenza (entrusted to the virtuosity of the performer). The Minuetto is in the classic three-part form (Minuetto – Trio – Minuetto da capo). It would seem that Paisiello had a true preference for certain tonalities. In fact, the first Divertimento is in D major and the second is in G and D major (the latter in the Rondò). G major is the key for the third, C and G major for the fourth, and G major for the fifth and sixth. The relatively simple tonality is offset, especially in the flute part, by rapid staccato scales and fast arpeggios that create a dazzling sound. Although short, light and improvised, the Divertimenti require virtuosic technique which is not an end in itself, but is always used to achieve a fundamental objective: to give performers and listeners moments of carefree pleasure.

Siro Cavalet - Born in Venice, he completed his classical and musical studies in Milan. Afterwards he was admitted to the Conservatory of Music in Winterthur (Switzerland) in the concert-class of Prof. Conrad Klemm. He studied, for a long period, in Denmark with the soloist Bent Larsen. He took part in many international master-classes in Italy, France, Switzerland, Austria and Germany, held by famous teachers such as C. Klemm, R. Guiot, M. Larrieu, A. Nicolet. He has cooperated with the Radio Symphony Orchestra (RAI), the Orchestra Filarmonica di Varese, and with the R.T.S.I. in Switzerland. He has distinguished himself in chamber which took him to play concerts in Italy, France, Switzerland, Germany, Denmark, Austria, Sweden, Great Britain. He has also appeared in TV broadcasting in Italy and at the radio in Switzerland. Recently he participated at the recording of works by the German composers Fürstenau together with the Danish soloist Bent Larsen.

Dino Scalabrin - Born in Alessandria, he graduated at the Conservatory "A. Vivaldi" of the same town, in the class of M. Ferraris and G. Agazzin. Afterwards he studied under the guide of M. Catalano, G. Guglielmo, F. Gulli, M. Marin. He has won several auditions in different orchestras such as Orquestra Classica do Porto (Portugal), Accademia Santo Spirito, Orchestra Sinfonica Marchigiana, Archi Italiani. He was awarded a study grant at the "Tartini" masterclass held by G. Guglielmo. He has won two competitions: "Città di Asti" and "Trofeo Endas-Acadas". He taught violin at the Music schools in Ovada, Alba, at the Conservatory in Alessandria and Novara, at the Music school in Viana do Castelo (Portugal). He appears very often as first part violinist in orchestras as Orchestra Regionale del Lazio, Filarmonici di Torino, "Arturo Toscanini" in Parma, Pomeriggi Musicali in Milan, Classica do Porto (Portugal), etc. He has recorded two CDs; one of them is a first recording and it is dedicated to Petrassi, Respighi and Perosi. He has performed in Italy, Switzerland, France, Portugal, Spain, India and Malaysia.

Daniele Pagella - Born in Alessandria, he graduated in violin, at the Conservatory "A. Vivaldi", of the same town, in the class of Prof. Fabio Biondi. Then he dedicated himself to the study of viola under the guide of A. Ghedin and M. Catalano, graduating in 1993. He took part in several masterclasses held by Trio di Trieste, Bruno Giuranna ("Acc. Stauffer" Cremona) and Vladimir Mendelssohn (Portogruaro). He has performed for TV recordings for the Italian National Television (RAI), Swiss Television (R.T.S.I.), Portuguese and Mexican Television. He has been first viola with the Orchestra Regional do Norte of Guimaraes (Portugal), performing regularly in Portugal and Spain. He has been first viola with the Orchestra Sinfonica "G. Verdi" of Milan from 1995 to 1998. He plays regularly with different orchestras, among them Pomeriggi Musicali, Arena di Verona, La Scala di Milano, Orchestra Classica Italiana.

Carlo Bertola - He graduated in violoncello at the Conservatory "G. Verdi" of Turin in 1978, in the class of Renzo Brancalone. Afterwards he took part in the masterclasses held by Antonio Janigro in Salzburg, Torino and Paris. Together with the Assieme STrumentale di Torino he gave several concerts, made radio recordings and an LP of unpublished music of G. Sammartini. In duo with piano he was awarded a second prize in Pescara (1980) and in Stresa (1982). In 1980 he won a competition for the Orchestra Sinfonica della RAI in Torino. From 1980 to 1982 he has been first cello for the Orchestra Sinfonica Abruzzese, while performing regularly with the Solisti Aquitani. Since 1984 he has been first cello of the Orchestra da Camera di Torino and since 1993 other first cello of the Orchestra Filarmonica di Torino. With C.I.M.E.R. he recorded unpublished music of F. Gragnani. He teaches chamber music at Conservatorio "G. Verdi" of Torino, and from 1987 he is regularly invited to hold masterclasses in chamber music. Since 1992 h