

RESPIGHI

Piano Sonata P. 016 • 6 Pieces for Piano P. 044 • Ancient Airs and Dances P. 114

Vitantonio Caroli *piano*

01. Sonata in F Minor, P. 016: I. Allegro 07:58
02. Sonata in F Minor, P. 016: II. Lento 07:32
03. Sonata in F Minor, P. 016: III. Allegretto 03:21

04. Sei pezzi, P. 044: I. Valse caressante 04:57
05. Sei pezzi, P. 044: II. Canone 03:42
06. Sei pezzi, P. 044: III. Notturmo 06:06
07. Sei pezzi, P. 044: IV. Minuetto 04:16
08. Sei pezzi, P. 044: V. Studio 01:59
09. Sei pezzi, P. 044: VI. Intermezzo-Serenata 03:30

10. Antiche danze ed arie per liuto, P. 114: I. Balletto detto "Il Conte Orlando" 03:17
11. Antiche danze ed arie per liuto, P. 114: II. Villanella 05:23
12. Antiche danze ed arie per liuto, P. 114: III. Gagliarda 04:21
13. Antiche danze ed arie per liuto, P. 114: IV. Italiana 03:53
14. Antiche danze ed arie per liuto, P. 114: V. Siciliana 04:26
15. Antiche danze ed arie per liuto, P. 114: VI. Passacaglia 03:46

Total Time: 65:07



Registration made in Bari, at the Hall of the "Aretè" Musical Association, September 2022

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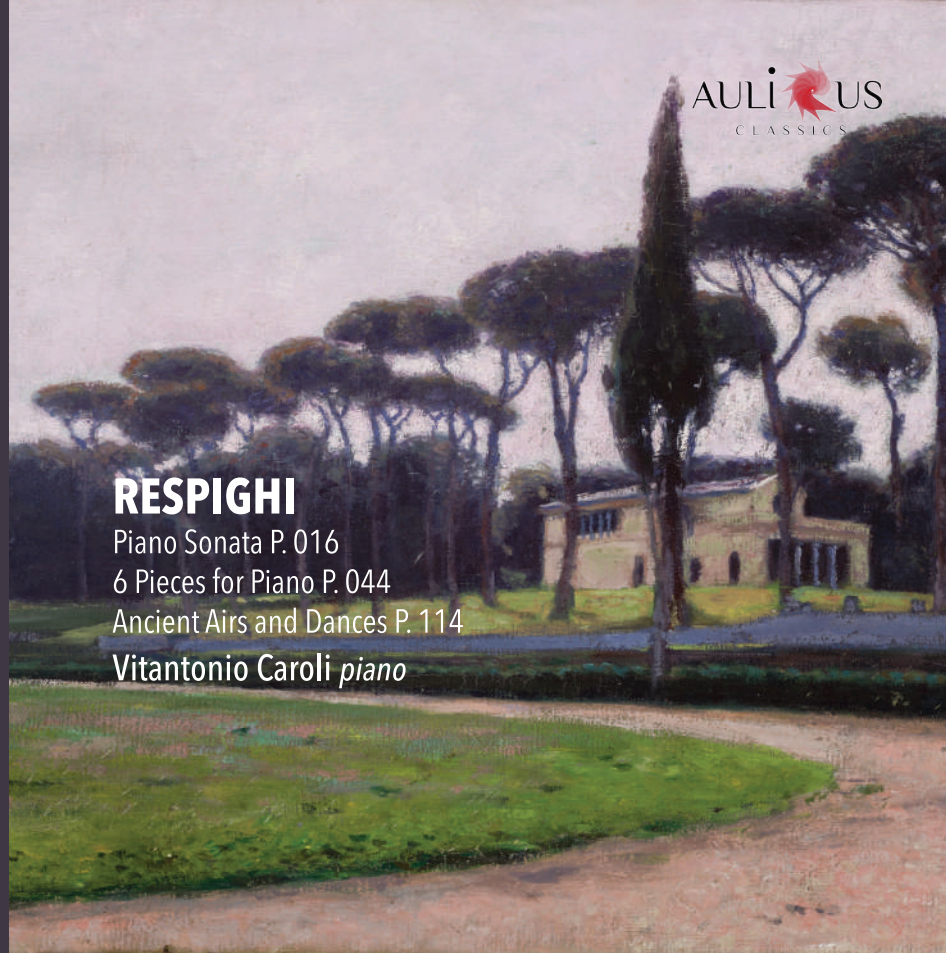
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Vitantonio Caroli *piano*



Best known for his symphonic poems dedicated to Rome (the Trilogia romana) and certainly remembered for the mastery he achieved in his orchestral transcriptions of J.S. Bach's Passacaglia BWV 581 and S. Rachmaninoff's Études-Tableaux, Respighi dedicated an extraordinary production to the piano that has been unjustly neglected in concert halls. The entire piano corpus is characterised by formal refinement, elegance of content and timbre refinement. Critic Isotta defines Respighi as a 'poeta dotto': the love for the ancient mode becomes a deep emotional canvas on which the chromatic harmonies of the 20th century gravitate, with references to Debussy and Duparc. The Sonata in F minor, in three movements, rests on classical models dear to the author. The choice of tonality seems to be inspired by Chopin's concerto op.21, but the revisitation of the forma-sonata and the courtly formal structure bring out echoes of Beethoven's memory (see the Coda of the first movement with the 'Appassionata' reference to op.57 by the Bonn giant). The central Lento has a solemn and tragic mood. While wearing typically 20th-century colours and harmonies, the link with Robert Schumann's writing is indissoluble. The skilfully tripartite Allegretto carries a strong echo of the famous Eusebio and Florestano. The compositional style, modulations and erudite citations retrace Schumann's inner worlds in a Hegelian key: schizophrenia is thus replaced by the attempt to progressively merge opposites into a form, capable of elegantly bringing opposing contents together. Respighi does not by definition participate in the cultural avant-garde, aimed at overturning the moral and aesthetic content of the time; rather, the fusion of ancient forms with the modern can be read as a personal reaction to the crisis of language. The Antiche Danze ed Arie per liuto, freely transcribed for piano, can be placed in this context. Once again, the Schumann model is present not only in the name, with a strong assonance to 'Davidsbündlertänze', but also in the contents, in reference to the spirit of famous scenes from Carnival op.9. Although faithful to the originals, these pages enhance the expressive possibilities of the piano, given the skilful use of timbral aspects in relation to the performer's pedal choices. Of purely romantic inspiration, the Sei Pezzi per Pianoforte show Respighi's compositional skill: soft and imaginative the Valse Caressante, melancholic and impetuous the Canone, enchanting in its sensitivity the Notturmo, delightful and graceful the Minuetto, delicate yet acrobatic the Studio, dreamy and suffused the Intermezzo-Serenata.

Vitantonio Caroli

I met Vitantonio during one of my master classes in Riva del Garda... years later, I can definitely say that the promise has been kept: talent and willpower make this young man one of the most interesting pianists we have for his interpretative choices and commitment.

I wish him every radiant and well-deserved success in his career.

Aldo Ciccolini



Photo: Rosa Fiora

Vitantonio Caroli, obtained a Diploma in Piano (10 Honours and Mention), in Electronic Music, 4 2nd Level Degrees, 4 Masters of 1500 hours at the "Piccinni" Conservatory of Bari and the University of Rome. He perfected his skills for many years under the guidance of Aldo Ciccolini, regularly following the lessons and courses of the famous Maestro, a figure who significantly marked his technical and interpretative evolution. He attended master-classes with Scala, Perticaroli, Achucarro, Picht-Axenfeld and Altenberg Trio (Wien). He then studied with L. Zilberstein at the Accademia Chigiana - Siena. Winner of absolute first prizes in national and international music competitions, he is judged and awarded by musicians of the calibre of Jasinsky, Rivera, Fiorentino, Hintchev, Bogino and Marvulli. Soloist with the ICO of Bari, with over 200 concerts for Foundations and prestigious institutions in Italy (Teatro "Petruzzelli" and "Piccinni" of Bari, Teatro "Curci", Palazzo della Marra in Barletta, Teatro "Tosti" - Ortona, Teatro "Rossini" - Gioia del Colle, "Van Westerhout" Theatre - Mola di Bari, Palazzo Ducale of Martina Franca, Cassino, Assisi, Bardonecchia, Termoli, Tropea, Pinerolo, Otranto, Manfredonia, Monte Sant'Angelo, Conservatories of Fermo, Matera, L'Aquila) and abroad (in France in Paris, Ecole Normale de Musique "A. Cortot", in Belgium, Fondation Bell'Arte in Brussels, in Switzerland, Sion, Théâtre de Valère, Eglise des Jésuites). He has a repertoire ranging from the great classics (Beethoven, Sonata op.106 Hammerklavier) to contemporary music, paying particular attention to monographs (Rachmaninoff Preludes, Chopin) and lesser explored pages of literature (Szymanowski's III Sonata). His recitals are always well received by critics and audiences alike. Member of the jury in music competitions, he collaborates with prestigious composers such as Ivanova, Nuzzo, Pelisch, Low. Active as a chamber musician, he has focused his research on the literature of the violin, flute (Beethoven, Rota, Messiaen, Fauré, Dvorak, Boehm) and lieder in a duo with the soprano Daniela Diomede. He holds the chair of Piano at MIUR-Bari and has recorded music for Soundiff, RMN Music London and has recorded a CD entirely dedicated to Chopin for Aulicus Classics.