

Il Sogno del Cavaliere Inesistente Suite for bassoon and orchestra • **Pasolini il Poeta della Vita** Symphonic poem

ORT Orchestra della Toscana • **Paolo Carlini** *bassoon* • **Paolo Vivaldi** *composer and conductor*

Il sogno del Cavaliere inesistente

01. Sotto le mura rosse di Parigi	05:54
02. Carlo Magno cavalcava	04:07
03. Libro, è venuta sera	05:02
04. La Corsa di Bradamante	02:20
05. Libro, ora sei giunto alla fine	04:32

Pasolini il Poeta della vita

06. La città piena di portici	03:30
07. L' amore per mia madre	03:28
08. I passetti	04:41
09. E lèssi Marx	02:47
10. La nostra fuga	04:30
11. Queste lacrime	02:13
12. Impegnarsi nel vivere	04:15
13. Malato nell'azzurro	06:07
14. Il processo dell' anima	01:14
15. Come un falco che sapeva appena volare	03:33
16. E lì, comporre musica	03:32

Total Time: 61:45

Recorded on the 3rd and 4th October 2022 in Florence, Teatro Verdi | **Orchestra della Toscana**

Bassoon soloist **Paolo Carlini** | Realisation of scores and parts **Claudio Bianchi**

Assistant to Maestro Vivaldi **Alessandro Sartini** | Recorded by **Simone Sciumbata**

Assistant **Claudio Pezzotta** | Mixed and mastered by **Simone Sciumbata** at Abbey Rocchi Studio, Rome

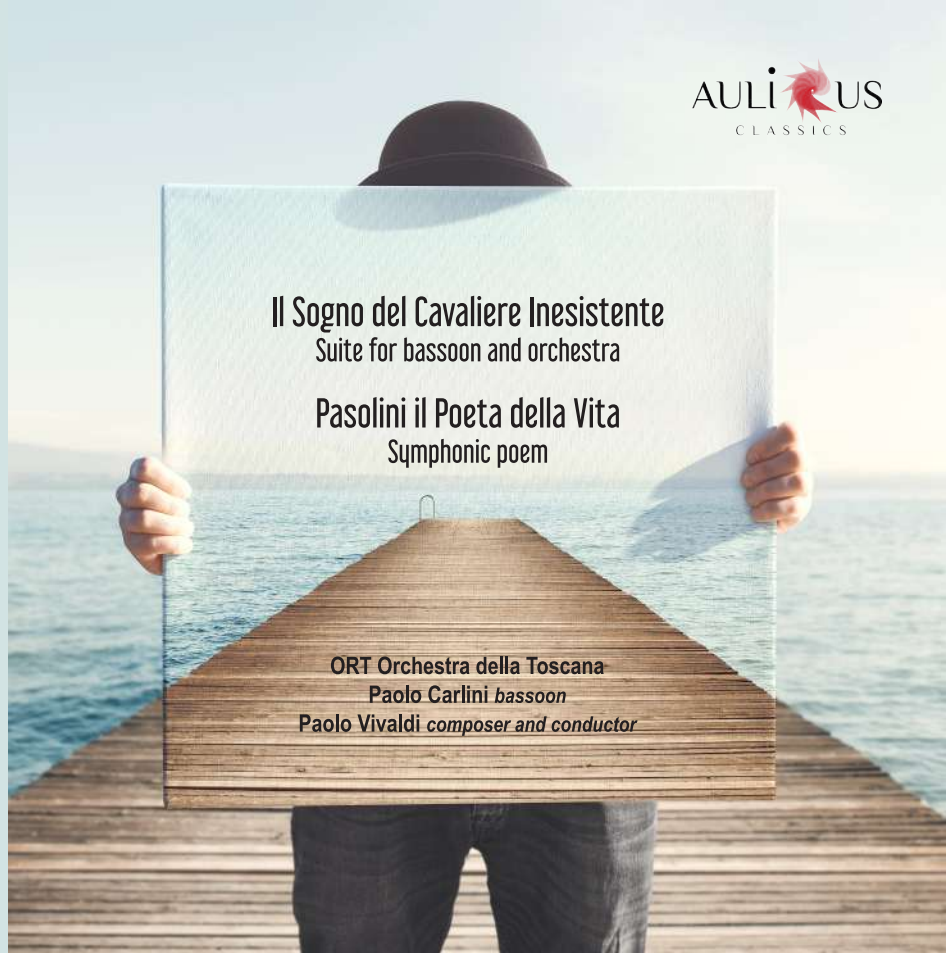
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Il Sogno del Cavaliere Inesistente
Suite for bassoon and orchestra

Pasolini il Poeta della Vita
Symphonic poem

ORT Orchestra della Toscana
Paolo Carlini *bassoon*
Paolo Vivaldi *composer and conductor*

From Calvino to Pasolini, two great authors and poets.

This musical journey is articulated in its first part in a concept for bassoon and string orchestra, harp, celesta and percussion entitled *"Il sogno del Cavaliere Inesistente"* (The Dream of the Nonexistent Knight), dedicated to and written for Paolo Carlini, an immense interpreter of the bassoon; the work, structured in five movements, moves back to the visual emotions of Italo Calvino's fantastic tale. The second part of the disc is *"Pasolini, il poeta della vita"*, a symphonic poem for orchestra dedicated to Pier Paolo Pasolini's beautiful poem entitled *"Il Poeta delle Ceneri"*, where the symphonic writing alternates reflective moments with waves of orchestral power, thus giving sonic space to the beautiful text of the great, never forgotten poet.

"Il sogno del Cavaliere Inesistente"

The first movement *Sotto le mura rosse di Parigi* opens with a suspension in which the bassoon evokes the thematic cell that, like a sort of leitmotif, will accompany the entire composition. This suspension represents the dream that is followed by the image of Charlemagne's troops deployed beneath the walls of Paris. The second movement *Carlo Magno cavalcava* is articulated on an ironic and grotesque march describing the surreal world of chivalry and its colorful and unreal characters. This vision is entrusted to a rhythmic counterpoint in the form of a dialogue between bassoon, strings and percussion. The third movement *Libro, è venuta sera* is a melancholic waltz in which the bassoon and strings alternate in the thematic exposition until they reach a unison that tells of the melancholy and loneliness of the non-existent knight who lives out his condition of not existing in the empty armour. The fourth movement *La Corsa di Bradamante* is a very short rhythmic hinge describing the knightly battles and leading us to the fifth and last movement *Libro, ora sei giunto alla fine*, in which the leitmotif is revealed with epicism and with a veil of melancholy that is accompanied by a finale in subtraction, like a light that dissolves into nothingness.

"Pasolini, il poeta della vita"

Coming from writing music for the cinema, I tried to accompany the dense and profound text with a soundtrack that could reflect visual images and suggestions, as if the music somehow made the listener see the film of this poetic composition by Pier Paolo Pasolini. The symphonic writing alternates reflective moments with waves of orchestral power, thus giving sonic space to the great poet and intellectual's beautiful text. The sonorities are deliberately dreamlike and evocative, and tend to give a sacredness to Pasolini's verses, whose poetry opens us up to deep inner reflections.



Orchestra della Toscana Founded in Florence in 1980, at the initiative of the Regione Toscana, the Province and the Municipality of Florence, the ORT is considered one of the best orchestras in Italy. In 1983, under the artistic direction of Luciano Berio, it was recognized by the Ministry of Tourism and Entertainment as an Orchestral Concert Institution. The average staff consists of 44 musicians who are also divided into agile chamber music ensembles. The Orchestra is based in Florence in the historic Teatro Verdi, where it puts on its seasonal concerts. It has also been a guest of the most important Italian concert companies, including the Teatro alla Scala, the Lingotto Auditorium of Turin, the Academy of Santa Cecilia in Rome, as well as in the most important European and overseas halls, from Carnegie Hall in New York to the Teatro Coliseo in Buenos Aires, and also in Hong Kong and Japan. Its artistic history is marked by the presence and collaboration with famous musicians such as Salvatore Accardo, Martha Argerich, Rudolf Barshai, Yuri Bashmet, Frans Brüggen, Myung-Whun Chung, Gianluigi Gelmetti, Daniel Harding, Eliahu Inbal, Yo-Yo Ma and Uto Ughi. The ORT is a versatile interpreter of a wide repertoire and is distinguished by the excellence of the musicians that compose it. Precisely this artistic quality allows the orchestra to interpret music from the baroque to romantic classic, to the historical Twentieth Century, with particular focus on contemporary music, participating in important events such as the Venice Biennale Musica and the "Festival Musica" in Strasbourg. The ORT has conceived and created the "Play It!" Festival dedicated to Italian music of our times, which in 2014 received the "Franco Abbiati" Music Critics' Award as the best initiative. Its concerts are broadcast on RadioRai Tre and Rete Toscana Classica and it has recorded for Emi, Ricordi, Agorà, VDM Records, Sony Classical, Warner Music Italia and NovAntiqua Records.



Photographer Marco Borrelli



Paolo Vivaldi is a young talented composer and one among the M.o Ennio Morricone's favourite disciples. He studied composition at the Santa Cecilia Conservatory in Rome under Teresa Procaccini, graduating in 1989 and his creative inspiration is mainly addressed to emotional music for movies, television series and theatrical plays. Selected Filmography. "Non Essere Cattivo" (Don't Be Bad) directed by Claudio Caligari, selected as the Italian entry for the 88th Academy Awards as Best Foreign Language Film, winner of Movie Of The Year at Nasti D'Argento, the Italian critics' award in 2016. Nominated for Best Movie Score at the David Di Donatello 2016. "Like a Butterfly" directed by Eitan Pitigliani, produced by Enrico Mastracchi Manes and Falcon Productions in collaboration with Rai Cinema, starring Ed Asner

and Will Rothaar. Winner of several prizes at the Social World Film Festival, at Videocorto Nettuno and Premio Corto d'Argento for best movie score. "Insane Love" directed by Eitan Pitigliani, winner of the Premio Corto D'Argento and the Grand Prix Violetta D'Oro Award as best score at the prestigious Parma International Music FilmFestival.

Selected Television Works. Vivaldi has scored numerous series for RAI Fiction and Mediaset, the leading public and private TV broadcasters in Italy. The most relevant are: "Boris Giuliano – Un Poliziotto a Palermo", Ricky Tognazzi director for two seasons of "La Vita Promessa" (Escape from Mafia), the first season of "La Vita Promessa" winner of Chioma di Berenice 2018 Prize for Best Original Score for a Television Series, Ricky Tognazzi director "L'Amore Strappato". "Luisa Spagnoli": the mini-series winner of Grifone D'Oro Prize from the City of Perugia. In 2019 Vivaldi scored three bio-pics for the RAI about some of the most influential minds of the 20th century: "Enrico Piaggio – Un Sogno Italiano" (Creator of the "Vespa" scooter), "Permette? Alberto Sordi" (the beloved and prolific Italian actor), "Rita Levi-Montalcini" (Nobel Prize in Medicine 1986).

Selected Performances. In July 2019 Vivaldi shared the stage with John Legend in his Italian performance in Taormina (Sicily) at Taormina4Ever, where he personally scored and performed over twenty songs along with Mr. Legend and his band. Directed over one hundred musicians in the orchestra with choir. In July 2014 Vivaldi scored pieces for string orchestra and performed with "Kevin Costner & Modern West" at Orvieto4Ever, also performing with Grammy Award winner Kacey Musgraves at the event.



Paolo Carlini After graduating with top marks and honors from the Ferrara Conservatory under the guidance of Vittorio Gavioli, he specialised with Marco Costantini and Klaus Thunemann. Since 1987 he has been the first bassoon soloist of the Orchestra della Toscana and has collaborated in this role with the Orchestra of the Teatro alla Scala in Milan, the Orchestra of the Accademia Nazionale di Santa Cecilia, the Orchestras of the Maggio Musicale Fiorentino, Fenice di Venezia, Opera di Roma, Comunale di Bologna and Filarmonica della Scala playing under the direction of the most important conductors of our time Claudio Abbado, Riccardo Muti, Zubin Mehta, Esa Pekka Salonen, Myung-Wun Chung, Daniel Harding, Daniele Gatti, Jeffrey Tate. The only bassoonist to be dedicated solo works by Oscar winners Ennio Morricone and Luis Bacalov, for many years he has occupied a central role in the music of our time by collaborating alongside the most representative composers from different generations and musical languages,

generating an important development of the solo bassoon repertoire. Carlini is a dedicatee of pieces by numerous composers, to name but a few: Azio Corghi, Ivan Fedele, Luis De Pablo, Giorgio Gaslini, Ludovico Einaudi, Marco Tutino, Marcello Panni, Marco Betta, Paolo Vivaldi, Enrico Pieranunzi, Maurizio Fabrizio, Johterryl Plumeri, Mateo Soto, Volodymyr Runchak, David Winkler, Luca Mosca, Carlo Boccadoro, Pasquale Corrado, Alessandro Solbiati, Carlo Galante, Nicola Sani, Nicola Campogrande, Matteo D'Amico, Claudio Ambrosini, Giorgio Colombo Taccani, Giancarlo Cardini, Fabrizio De Rossi Re and important collaborations with Luciano Berio, Sofia Gubaidulina, Sylvano Bussotti, Jean Francaix. In chamber music he has collaborated with international soloists Julian Rachlin, Janine Jansen, Massimo Quarta, Gabriele Pieranunzi, Pavel Vernikov, Alain Meunier, Bruno Canino, Alessandro Specchi, Pietro De Maria, Hansiorg Schellenberger, Francois Leleux, Christian Schmitt, Antony Pay playing in the world's most important music centers Carnegie Hall in New York, Mozarteum Salzburg, KKL Lucerne, Auditorium Nacional in Madrid, Teatro Colon Buenos Aires, Concert Hall in Tokyo and Hong Kong, the Festivals of Ljubljana, Munich, Nice, Rhein Vocal am Mittelrhein, Stresa, Siena, Naples. Numerous solo recordings for labels such as Sony Classical, CPO, Chandos, Naxos, Brilliant, Stradivarius, EMA Records, Tacuts, regularly broadcast by Radio France, BBC Radio 3, New York Public Radio, ORF, Bayerisches Rundfunk, Radio Classical California, WDR, SWF, NDR, CBC Radio Canada, Radio New Zealand, Australia National Network, Birmingham Public Radio, Rai Radio Tre, Radio Swiss Classic, RTSI, Rete 2, Rete Toscana Classica. Invited to give masterclasses at New York University, Ulal Music College in Yekaterinburg, the Conservatories of Lyon, Geneva, Lausanne, Seville, Kazan, Rostov on Don. He teaches bassoon at the P. Mascani Conservatory in Livorno.