

GIULIO BRICCIALDI

Works for flute and piano

Paolo Dalmoro flute - Maurizio Fornero piano

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| 01. Fantasia on "Il Trovatore", Op.87 | 12:15 |
| 02. Andante et Polonaise, Op. 62 | 07:02 |
| 03. Fantasia on "Ah! Perché Non Posso Odiarti", Op. 110 | 14:50 |
| 04. Divertimento on "I Masnadieri", Op. 50 | 09:47 |
| 05. Divertimento, Op. 44 | 07:57 |

Total Time: 51:51



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Giulio Briccialdi started to devote himself to the study of the music together with his father, and after his death, Giulio escaped towards Rome to avoid the ecclesiastic career. Further to a Pontifical Chapel Chorister's help, Briccialdi continued his studies by succeeding to get a diploma and to be accepted as St Cecily Accademy member at only 15 years. He immediately started an extraordinary concert and educational career which allowed him to assert himself in few years inside the main European centres. At only 16 years, he was Syracuse Lord's private teacher. The Lord was Naples King's brother. As soloist and as teacher he was present in Milan and in Vienna during the forties and later in London for 10 years. In 1870 he decided to conclude his nomad life by going to Florence definitely where he accepted to become teacher at R. Musical Institute until his death. He was one of the main spreader of the new flute made by Boehm whom Briccialdi met during his staying in London. However, even because of his great experience on flutes construction, he planned a special flute which he tried to spread in Italy. That's was not a success, but some of his technical improvements had been welcomed even for Boehm's model, especially for the B clef, which was named "Briccialdi's clef". He was a very prolific and inspired composer and not only for his instrument. In 1855 he presented his opera "Leonora de' Medici" based on F. Guidi's libretto at the Carcano Theatre in Milan without success. Whoever wants to examine closely Briccialdi's figure can consult *Briccialdi e il suo tempo* written by F. Cagianelli and D. Della Croce (Terni, 1980), or the *Falaut Revue* n. 3 (October - December 1999) and the recent monograph by G. L. Petrucci. Briccialdi is usually known for his important teaching production. We can mention 30 Soli o Esercizi ideati allo scopo di vincere le difficoltà che incontransi nel legare i suoni in alcuni intervalli, nello staccare gli acuti frammissi ai bassi, e nell'esprimere la Melodia differentemente dagli Arpeggi ed Accompagnamento, ecc. and the 18 Studi o Soli op.31, diretti ad ottenere una bella cavata, eleganza di esecuzione, facilità nel maneggio delle chiavi e giusta respirazione. Alberto Veggetti took out 24 Studios, which are studied during the 5th year at Conservatory, from these two Briccialdi's collections. By the way, we cannot forget 4 Grandes Etudes devoted to Molte's Lord, L'indispensabile, Esercizio giornaliero in tutti i modi maggiori e minori proposto agli artisti e dilettanti, the Suonatine progressive op.141 postuma, per imparare a suonare il Flauto and the Metodo per lo studio del flauto e della tecnica musicale which is left handwritten and kept at his native town Conservatory called Briccialdi. To better value Briccialdi's production for flute and piano we can consult Ricordi's catalogue (1896): 111 Compositions from op. 14, the Fantasia sopra un motivo della Linda di Chamonix, to the 138 opera, the Danza delle Streghe di Paganini op. 8 transcribed for flute and they include also other 24 excerpts without any opus numbers indications. Ricordi published 60 of them, while the other 51 were inside other editors' catalogues such as Canti, Lucca and Giudici and Strada, Schott, just to mention the main ones. In fact F. Lucca,



Paolo Dalmoro. Graduated from Turin Conservatoire under M. Bricarello with full honors, by specializing himself with R. Greiss and M. Allin. He won the "Lessona Prize" in 1987 such as better flute performer. He has worked, even as first flute, and he has recorded with Turin Regio Theatre Orchestra by performing in Tunisia, too. He performs as soloist and as a member of chamber orchestras in Italy, in France, in Germany for important musical institution, by playing for the famous institution "Otto Pankok" (Colonia - Germany). He worked at Turin and at Benevento Conservatoire as flute teacher. Maurizio Fornero. Was born in 1968 in Turin where he brilliantly graduated as organist and organ composer, as pianist and as harpsichordist, by specializing himself in Italian, French, German old Baroque performances. He was the on Italian representative at the "European Organ Festival" in Bolton (Great Britain) in 1992. He performs as soloist and as a member of Baroque Orchestras at many International Festivals ancient music as "Van Vlaaderen" (Bruges Belgium), "Festival Monteverdiano" (Cremona – Italy), "Musica en Catedral" (Astorga - Spain). He also works with the National Italian Orchestra (RAI), Turin Regio Theatre Orchestra and the Philharmonic Turin Orchestra. He has recorded on radios and on CDs such as L'Ottavo libro di madrigali di Sigismondo D'India, which was awarded the "Amadeus 97 Prize", performed with "Daltrocantò" ; Dialoghi e Motterri di G.B. Fergusio performed with the "Affetti musicali", etc.

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main Ricordi's competitor, published 23 Briccialdi's excerpts and other 27 ones from some minor editors' catalogues. In 1888, with the transfer of the whole catalogue to G. Ricordi by the widow Lucca, the Milanese editor published all Briccialdi's works printed previously by Lucca with edition numbers 81062-81124. By the way, it should be underlined that some editions numbers don't correspond to flute and piano excerpts: 81067 and 81107 are excerpts for two flutes, 81081-86 and 81124 are studies for flute solo, 81064 and 81100 with Lucrezia Borgia's Fantasia and La serenata op. 41 orchestral versions. It is an impressive corpus, where the compositions inspired by opera themes are prevalent: in fact the original excerpts don't reach the 40% of the total. Obviously, Verdi gets the biggest part of the titles (18): Ernani op. 28, Lombardi op. 30, Giovanna d'Arco op. 34, Attila op. 39 and op. 42, I Due Foscari op. 40, Macbeth op. 47 and 48, Rigoletto op. 106, Don Carlo op.121 and 122, Aida op.134, Trovatore, Ernani, La Traviata (two fantasias), Luisa Miller and Vespri siciliani, all without opus numbers. Wagner with the only Lohengrin Fantasia appears nearly ridiculous. Besides, Briccialdi's predilection is clear even inside the 6 Fantasias collection omaggio agli illustri compositori italiani sopra favorite melodie teatrali op. 106-111 with Verdi's (Rigoletto), Rossini's (Guglielmo Tell), Donizetti's (Lucrezia Borgia), Mercadante's (Il Bravo), Bellini's (Sonnambula) and Pacini's (Saffo) operas. The original excerpts are also very interesting such as the Concerti op.19, op. 61 and op. 65 and the Concertini op.48 on Macbeth's themes and, especially, the Concertino alla Moderna op. 104, dedicato ai Conservatori d'Italia. The numerous morceaux de salon excerpts, typical on that period, should not be forgotten. Between them the many "characteristic" or "descriptive" pieces: the Pezzo Originale op.77 a guisa di scena melodrammatica, Le attuali emozioni d'Italia op. 103, Il vento op.112, Il Giardinetto di Perugia. But Briccialdi's romantic and expressive vein comes out especially inside the Notturmo op.32, the Deux Fleurs op.63, the Solo romantico op.72 and above all inside the Tre Romanze: un fiore sulla tomba di mia figlia, speranza di rivederla e visioni dissolventi. The Fantasia per flauto con l'accompagnamento di Pianoforte sull'opera Il Trovatore di Verdi dedicated to the "Distinguished dilettante Francesco Antoni d'Araujo, resident in Bahia" was published by Ricordi with ed. n.30505, but it could be supposed that there exists a previous one printed by some minor editor... The excerpt is without opera number, so it is difficult to give a sure date to it. It could be supposed afterwards the Roman first night of the opera (19-01-1853). Since it is a well-know opera, Briccialdi avoids the known themes. The Fantasia starts with an elaboration of the initial chorus of the 2nd act Vedi! Le fosche notturne spoglie and of the second phrase of the Azucena's canzone Stride la vampa (Allegro 4/4 E minor) with the original tonality. The first theme integrally reported is Aria di Leonora D'Amor sull'ali rosee which opens the 4th act (Adagio 4/4 E minor) which for giving a total connexion it has been transposed to a lower semitone. After a large period of G minor / major transition

shaped on opera thematic material, there is the final theme, taken from Azucena and Manrico duet - 4th act – Si' la stanchezza m'opprime (Andantini, 3/8 G minor / major) with the original tonality. It should be underlined that the duet real melody Ai nostri monti ritorneremo is already in a virtuosic vein for the flute, while the whole material is drawn up again as far as the final Stretto. The Andante and Polonaise op 62, was dedicated to the dilettante Englishman W.G. Nicholls, whom Briccialdi met during his English stay. The excerpt was published by the German editor Schott (ed. n.11468) and then resumed again by Lucca with the title Andante e Polonese di Concerto without opera number (edition n. 31151) and lastly by Ricordi (ed. n. 81072). The excerpt, after a very short introductory Allegro (4/4 F major) for piano, follows the title indication by proposing a short Andante espressivo (4/4 F major) which, after a foregone intonation leads directly to the Tempo di Polacca (3/4 F Major). The excerpt, after all a little bit short, is nice and, by avoiding to exaggerate with the acrobatic virtuosity, it emphasizes the interpreter's sounds qualities. It has been a success between the modern performers, too and R.Cavally took care of its reprint on behalf of the Southern Music Co of S.Antonio, Texas (ed.n.78292). Bellini's Sonnambula, the first time performed at Carcano Theatre in Milan (6/3/31) had a great success, even because of the extraordinary Giuditta Pasta's interpretation. If it is obvious that Briccialdi choosed an opera theme, it is unusual his choice to use Elvino's cabaletta Ah perché non posso odiarti in the 2nd act. The excerpt, dedicated to "Syracuse Lord from his teacher Briccialdi" goes back to his youthful years spent in Naples and with his opera n. 11, it is one of his first excerpts. It had been published by G. Canti (ed. n. 674) and then taken again by F. Lucca (ed. n. 31150) and Ricordi (ed. n. 81071). After a wide introductory Andante sostenuto (4/4 G minor) which ends with the usual cadence, Briccialdi exposes the theme (Moderato 4/4 G major) in E major compared to the original B flat major tonality, for allowing it to reach a tonality more suitable for the flute possibilities with Ziegler method used by the composer. There are then two virtuosic variations and it ends with a Rondo, where the excerpt becomes a 6/8 and submitted to a great skill. The Rondò indication, which is surprising inside a varied theme, is justified because the last variation shows a cyclic structure ABA. The Divertimento, con Pianoforte sopra motivi dell'Opera I Masnadieri di Verdi, op.50 was written immediately after the first opera performance in London (22nd July 1847) and published by F. Lucca with the ed. n.6433 (Ricordi published it again with number 81103). The excerpt starts with an Allegro C minor of 45 beats only for piano. It is an anomaly since the excerpts "with piano accompaniment", typical of the period, gave to this instrument a minor role with a short soloistic introduction. On the other hand, the flute entry is standard with a large cadence indicated as Recitativo. At this point there follow the real themes taken from the opera; they are exposed and then elaborated or changed in a virtuosic vein, often linked with brilliant sections very similar to the classical opera

Stretti. We can immediately recognize the Duetto of the 2nd act between F. Moor and Amalia Io t'amo Amalia! Io t'amo (Andantino 4/4 C major) performed with the original tonality and the one martial of the Cabaletta Nell'argilla maledetta which ends the Aria di Sortita di Francesco in the 1st act (Allegro marcato 4/4 C major) which was transposed in D major for equilibrium reasons. The last excerpt is Divertimento con Pianoforte op.44 published by Ricordi with ed. n. 19250. It is an original composition, even if, for the structure, it is close to the coeval opera compositions with its 4 separated sections. It starts with a wide Allegro (4/4 G major) for piano solo which ends with the flute entrance with a short cadence which leads to Andante of the same tonality. After a short cadence, quite bold for the utilized figurations, there is an Allegro mosso for piano solo which ends with a brilliant Allegro Marziale, the whole with a regular time and with the G major initial tonality. Ugo Piovano Translated by Margherita Biasia.