

## Douce Novecento

VINCENZO CARUSO

### Riccardo Pick Mangiagalli

Deux Lunaires Op. 33 (1916)	
01. I. Colloque au clair de lune	04:31
02. II. La danse d'Olaf	03:42
Drei Walzer- Capricci Op. 20 (1911)	
03. Walzer-Capriccio Op.20 n.°I*	02:16
04. Walzer - Capriccio Op.20 n.° II*	02:27
05. Walzer - Capriccio Op.20 n.°III*	01:49
06. Rapsodia Epica Op.68* (1941)	08:36
07. Burlesca*	02:14

### Gennaro Napoli

08. Quel che dice la fonte*	04:29
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### Giuseppe Frugatta

Juventus Nova (1914)	
09. I. In Gondola*	02:23

10. II. Glissando*	01:40
11. III. Scherzino*	01:28
12. IV. Di Notte*	02:25
13. V. Piccolo Valzer *	02:20
14. VI. Alla Tarantella*	00:59

### Amilcare Zanella

15. Introduzione e Fuga Op.67* (1918)	12:02
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### Agide Tedoldi

16. Ninna Nanna* (1936)	04:20
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### Renzo Silvestri

17. Faville* (1941)	03:16
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\*First world recording

Total Time: 60:04



Recorded at Elios Registrazioni Audiovisive, July 2024

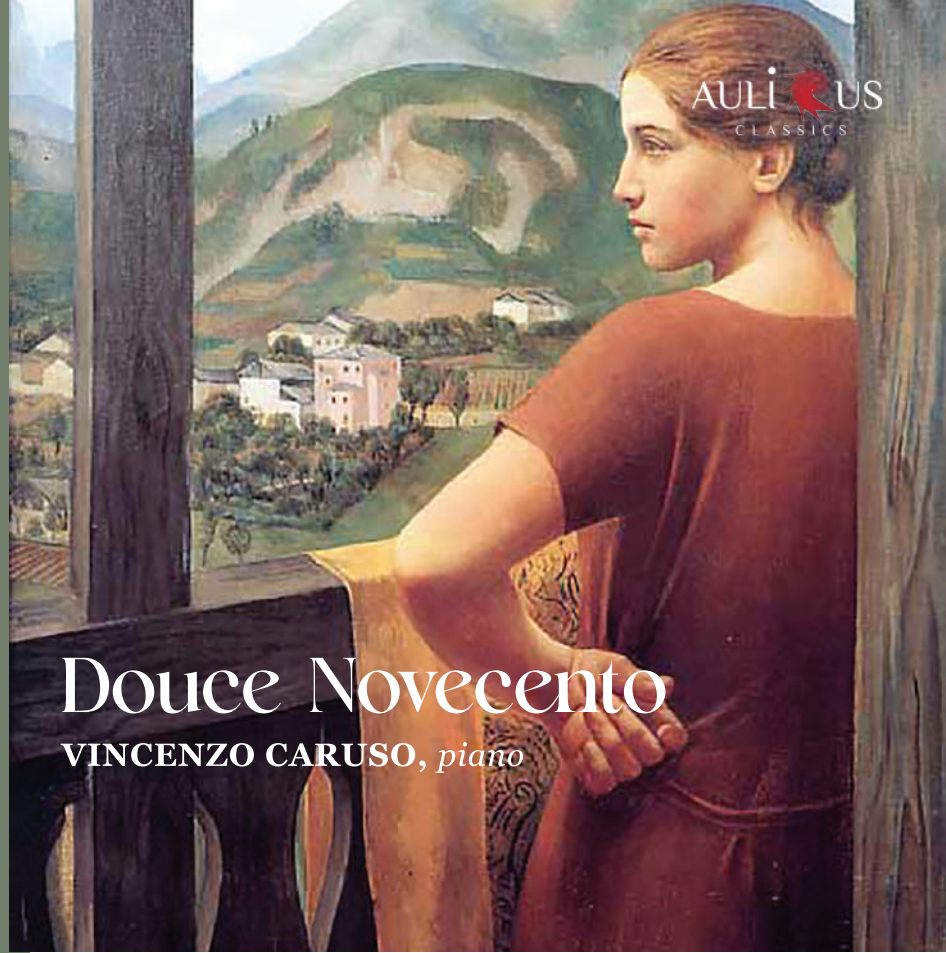
Sound Engineer **Carlo Gentiletti** | Mixing **Vincenzo Caruso**

Piano Steinway & Sons D-274

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# Douce Novecento

VINCENZO CARUSO, *piano*

**Douce Novecento** aims to rediscover less explored piano repertoire. In fact, most of the selected pieces have been recorded for the very first time on this CD. My choice is the Italian 20th century which I like to define “douce”, gentle. Above all, the transition from the late 19th century to the new century occurs in a non-traumatic way for the first twenty pieces in the selection. In my view this new “gentle” approach deserves the appropriate attention as a fundamental piece on the path that leads to an upcoming avant-garde, which in every era needs a certain resistance by a conservative current in order to propel a reaction. All the authors presented in this collection had a high-profile academic background, like Riccardo Pick Mangiagalli (1882-1949) who was a piano virtuoso before dedicating himself to composition. He was a student of Richard Strauss and succeeded Ildebrando Pizzetti as the director of Milan Conservatory, the position he held until his death in 1949. His music is a continuation of the French impressionism. Another academic, Amilcare Zanella (1873-1949), was very much appreciated as a pianist and composer in Argentina. Upon his return to Italy he was appointed as the director of Parma Conservatory, before he succeeded to Pietro Mascagni as the director of the Liceo di Pesaro. Many talents of the 20th century Neapolitan school studied at Naples Conservatory in the composition class of Gennaro Napoli (1881-1943), including his own son Jacopo. The musical language became even more rarefied with Giuseppe Frugatta (1860-1933), chair holder in piano at Milan Conservatory. His teachings have been presented in numerous educational publications. Many of his compositions with a strong neoclassical flavour have won numerous international prizes. Very little is known about Agide Tedoldi (1887-1962) and my research was guided by a composition dedicated to him by Amilcare Zanella. The evocative *Ninna Nanna*, published in the magazine “Musica di Oggi” in 1941, is one of the rare compositions by Tedoldi. Renzo Silvestri (1899-1979) studied composition under Attilio Brugnoli. He was part of the “Quartetto Triestino” (1919-) and the “Trio di Roma” (1946-52). He taught at the S. Cecilia Conservatory in Rome (1926-65) and was member of the Accademia di S. Cecilia from 1937, of which he also was the president (1965-70). His compositions include piano and chamber music.

Vincenzo Caruso

**Vincenzo Caruso** Graduated with top grades and honors in Piano and Choral Conducting and Composition at the Conservator of Naples, Italy. He perfected his studies in piano under the guidance of Maestros Mariapia Ruggiero, Sergio Fiorentino, Pierluigi Camicia for the piano, and in chamber music with Maestros Giacinto Caramia and Edoardo Hubert. Starting from 1990, he has been a professional figure at the Teatro San Carlo in Naples where he currently holds the role of Collaborating Maestro of the Opera Choir, a role that leads him to interact as a pianist with internationally renowned conductors such as Riccardo Muti, Zubin Mehta, Fabio Luisi, Juraj Valchua, Nello Santi, Daniele Gatti, Dan Ettinger and many others. As a performer at the piano, he is frequently selected as the accompanist for choir of the Teatro San Carlo in numerous concerts including:



“Petite messe solennelle” by G. Rossini, broadcast by Rai radio 3; “Six choirs for female choir and piano” by S. Rachmaninov; “Canti di prigionia” by Luigi Dalla Piccola “Requiem” by “A. Dvorjak” performed on the organ; Carl Orff’s “Carmina Burana”; “Requiem” and “Liebeslieder Waltzes” by Johannes Brahms and in numerous concerts dedicated to opera choirs and chamber pieces for piano choir. In 2003 he collaborated as a pianist with the Opera Comique in Paris in the Italian tour of the musical comedy “Irma la douce” directed by Gerome Savary. In 2009 he was invited by the Etoile Roberto Bolle for the gala for “Unicef” and “Bolle and friends” at the Arena Flegrea in Naples, where he accompanied the dancer’s performance with the étoile Isabel Ciaravola at the piano with music by F. Chopin. In 2023, he was appointed to prepare, as the Choir Master of the Teatro San Carlo, the operas “Madama Butterfly” by Giacomo Puccini, “Beatrice di Tenda” by Vincenzo Bellini, “Winter Journey” by Ludovico Einaudi, and “Maometto II” by Gioachino Rossini. He released “Sirena a Cadaques” (2020) (piano & jazz contralto) “Chansons sous les doigts” (piano solo) (2022) for the Dodicilune label; “Melodies pour rien” (2022) (piano solo) for Landr digital label. For the Da Vinci Classics label, “Larmes” (2023) Fabio D’Onofrio, (oboe) - Vincenzo Caruso, (piano) and “Vico Novecento” (2023) (piano solo).