

JULES DEMERSSEMAN

WORKS FOR FLUTE AND PIANO

01. Fantaisie originale "Hommage a Tulou", Op. 43	10:20
02. Fantaisie sur une mélodie de Chopin, Op. 29	10:32
03. 2ème Solo de Concert, Op. 20	08:28
04. 4ème Solo de Concert, Op. 80	13:53
05. 5ème Solo de Concert, Op. 81	06:39
06. 6ème Solo de Concert, Op. 82	14:11

Total Time: 64:03



Paolo Dalmoro *flute* | **Maurizio Fornero** *piano*

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Sound engineers **Andrea Ravizza**, **Andrea Casamento**

Studio assistant **Gianfranco Montalto** | Mastering A & A Recordings - Torino

Sound engineer **Andrea Ravizza**

Producer Manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**

Artwork **Chiara Gimmelli** | Cover art Giovanni Gerolamo Savoldo

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Email info@aulicusclassics.com | www.aulicusclassics.com



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PAOLO DALMORO FLUTE
MAURIZIO FORNERO PIANO

People who take the chance to listen to the music here recorded cannot miss the fundamental pleasantness, the good style, the language aptitude, the technical instrumentality, the high structural equilibrium so to have the desire to know something about Jules Demersseman, the composer. On the other hand, it is very hard to find some news about him inside musical dictionaries or inside specialized historiographical treatises. Why? The few news taken from some notes from his published compositions inform that Jules Demersseman was born on the 9th of January 1833, at Hondschoote, in the Northern France; he showed excellent musical endowments very soon, since at only eleven years he was accepted inside Paris Conservatoire, the main institution for French musicians' training. It was at that time in fact that this Conservatoire was fifty years old, and it contributed to shape a crowd of full artists because the teaching here followed was not only aimed at making good players but also at creating full musicians which means composers and performers at the same time. That's what happened to Jules who could follow Jean-Louis Tulou, one of the most important flutists and virtuoso of his time. Under Tulou's guidance (whom the *Fantasia op.43 - Hommage à Tulou* is dedicated to), Jules Demersseman, at only twelve years old, achieved the first graduate. Further to the composition good results, he stood as a candidate for the "Prix de Rome", the famous Parisian musical contest, established in Louis XIV time for promoting young artists (painters, sculptors, architects) and in 1803 even for musicians. Each year the prize offered to the winners a stay in Rome (Villa Medici) allowing them to get into the big European art (at that time there were such music winners as Berlioz in 1830, Thomas in 1832, Gounod in 1839, Bizet in 1857, Massenet in 1863, Debussy in 1884). Since Jules could not get the prize twice, he wanted to leave his composer aspirations for privileging the flute performance which allowed him to become a great virtuoso. But he did not give up the composition at all, by preferring to limit it to the flute music, such as a *Concerto for Flute and Orchestra*, some *Fantasie* and many *Soli* for flute and piano. He also wrote, without success, an operetta *La Princesse Katia*, played just once in Paris in 1859. He died in 1866 (10th December), at only 33 years old. In conclusion, further to what said before, there could be thought that Jules Demersseman was not a full realized musician because he had not big chances of success such as those offered by the theatre at that time in Italy; since he was unable to compose for the big audiences, he was obliged to compose the music played by himself. In any case it's hard for us to value that kind of situation: the actual concert idea could have allowed such a kind of virtuosus man to reach a big reputation by earning high profits. Unfortunately for him, at that time there was not any instrumental concert as nowadays: there were only virtuosus musicians' exhibitions who played music written by themselves in

order to show their technical abilities (such as Paganini). The instrumental concert will be spread only around the Sixties / Seventies, after Jules Demersseman's death. Even if the official musicology has not recognized (or it is better to say the musicology has not recognized yet) Jules Demersseman's historical value, it has to be recognized this artist's worth to have created the musical spirit of an enthusiasts' generation and to have developed his instrument knowledge with a pragmatic immediacy, by raising the high cantabile lyricism, the fascinating majesty, the agility of charming whirling dances inside fanciful acrobatic variations. That's why Jules Demersseman, even if he could not directly exert an influence on the musical thought, contributed to strengthen the musical style of that time.

Patrizia Bassi - Translated by Margherita Biasiato

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 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 institutions, by playing for the famous institution "Otto Pankok" (Colonia - Germany). He worked from 1995 to 1999 at Turin 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 only 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 of 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 radio and on CDs such as *L'Ottavo libro di madrigali* by Sigismondo D'India, which was awarded the "Amadeus 97 Prize", performed with *Daltracanto*; *Dialoghi e Mottetti* by G.B. Fergusio performed with the *Affetti musicali*, etc.