

The Bolling Project

(Claude Bolling, Suite No. 1-2 for Flute & Jazz Piano Trio)

Quartetto Sixe: Andrea Oliva, *flute* - Anita Mazzantini, *double bass*,
Andrea Santarsiere, *drums* - Roberto Arosio, *piano*

Suite No. 1 for Flute & Jazz Piano Trio

- | | |
|----------------------|-------|
| 01. Baroque and blue | 05:47 |
| 02. Sentimentale | 07:36 |
| 03. Javanaise | 05:13 |
| 04. Fugace | 04:08 |
| 05. Irlandaise | 03:03 |
| 06. Versatile | 05:56 |
| 07. Veloce | 03:37 |

Suite No. 2 for Flute & Jazz Piano Trio

- | | |
|---------------|-------|
| 08. Espiègle | 10:41 |
| 09. Amoureuse | 07:47 |
| 10. Vagabonde | 05:01 |

Total Time: 58:53

Recorded at: Abbey Rocchi Studio, Rome, January 2025 | Sound Engineer **Fabio Ferri**

Musicologist and Booklet **Chiara Bertoglio** Producer/Manager

Artistic Direction, and Postproduction **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**

Chamber Music Trieste Photos | Artwork **Chiara Gimmelli**

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Quartetto SIXE

Music shops are organized by genres. The curious audiophile may direct his or her attention to Baroque music, to Renaissance polyphony, to Italian opera, or to jazz music. When this album will be released, however, music store owners will have to make an aesthetical – as well as marketing – choice. Where should this recording be displayed? In the classical or in the jazz department? The dilemma will not be too unsolvable for larger shops, where the crossover section is already in use; and, indeed, the two Suites for Flute and Jazz Piano Trio by Claude Bolling are prototypes of the crossover genre. Claude Bolling was one of the most important and best-known French jazz musicians; here too, however, the label of “jazz musician” is both appropriate and limiting. He was much more than just that. He was an appreciated composer, and he penned countless soundtracks for movies, TV shows, radio broadcasts etc.; and he cooperated with the Gotha of jazz music, but also of French songs, and of “pure” classical music. Doubtlessly, Jean-Pierre Rampal, who commissioned the first Suite in 1975, is to be ranked as one of the most important classical flutists in music history. Yet, as it frequently happens with great artists, he was not completely satisfied by the huge repertoire of classical flute music. Reportedly, he used to say: “I adore jazz music, without knowing how to play it, but I dream of having some kind of experience with jazz musicians”. Bolling was the answer to that dream. While few – if any – jazz flutists could compete with Rampal’s technique and superb musicianship, the techniques of jazz improvisation and ensemble music-making could not be learned overnight, not even by a musician of Rampal’s standing. He needed a work with the same kind of definitiveness and detailedness which is usually found in written classical music scores, but with all the fun of jazz playing. Bolling was able to intercept that ambition, and to write a Suite – followed by a second one approximately ten years later – which embodies Rampal’s wishes perfectly. Both works, with all of their differences, are in fact clear homages to the tradition of Baroque flute music –



Roberto Arosio In 1990 he graduated in piano with honors at the G. Verdi Conservatory in Milan under the guidance of E. Esposito. From 1992 to 2000 he was part of the "O. Respighi" study group of the Fondazione Cini of Venice led by E. Bagnoli, with whom he perfected his studies. In 1990 he made his debut as a soloist at the Sala Verdi in Milan, performing the Concerto in G by M. Ravel, with the RAI National Symphony Orchestra, conducted by V. Delman; then, again in the Sala Verdi, he performed Beethoven's First Concerto and G. Gerswin's Rapsodie in Blue. He has held solo concerts and especially chamber music in: Italy, Switzerland, France, Germany, Spain, Poland, Portugal, Korea, Japan, Latin America, Mexico, United States, Canada and Egypt. He has won many international chamber music competitions including: First Prize at the Internal Competition of Chamber Music of Trapani and Special Prize for the Romantic Sonata, 2nd prize in Paris (FOEN), 2nd prize at the Trio Competition in Trieste and C.A.I. prize for best European Duo, Tina Moroni Prize at the "Vittorio Gui" Competition in Florence, New Careers CIDIM (ROME) and 2nd prize at the V. Bucchi in Rome. From 1992 to 1996 he was a member of the European Youth Orchestra (E.C.Y.O.). He has recorded for the Amadeus magazine, for Sax Record, Rivo Alto, Ediclass, Rainbow and Cristal and has made radio recordings for Rai (Rome), SSDRS Zurich, Radio France, RNE Madrid, Deutschland Radio Berlin, BBC London and Aulicus Classics. In 2005 he was awarded with the "Franco Gulli" International Chamber Music Prize by the Europe Music Association of Rome. He was the official pianist in the Guebwiller competition (France), Vittorio Veneto and at the International courses of the Accademia Chigiana held by Maestro B. Giuranna and at the Trumpet Academy in Bremen (Germany). He has held concerts with M. Ancillotti, B. Giuranna, M. Rizzi, P. Beltrami, I. Lima, G. Sommerhalder, R. Bobo, J. Alessy, P. Berman, Andrea Oliva, G. Meszaros and in various chamber music groups and contemporary music ensembles. He is the first accompanist in the Bassoon class of Gabor Meszaros, in the Singing class of Luisa Castellani, violin class of Pavel Berman and Marco Rizzi at the Conservatory of Italian Switzerland in Lugano. He currently collaborates as a piano and celesta with the RAI National Symphony Orchestra, the Osi - Italian Switzerland Orchestra and the Accademy of S. Cecilia Orchestra in Rome.

including the ironic flair which is frequently found in eighteenth-century Suites. At the same time, a number of modern and exotic allusions punctuate the work, which explores a variety of jazz and para-jazz languages. One of the most unforgettable movements, for instance, is the rhythmically complex Javanaise, whose clockwork structure remains in the listeners' ears as a delightful obsession. Many more thrilling episodes qualify these works as breathtaking plunges into unexplored musical lands: the exciting interplay of Fugace, the more lyrical attitude of Irlandaise, but also the veiled allusions to the titles of Couperin's works in the French-labelled movements of the Second Suite. Audiences worldwide reacted enthusiastically to Bolling's experiment, crowned by sensational sales and international acclaim: proving that one does not need to know where to place a recording in a music shop in order to fully enjoy it. And this was certainly not an issue for the audiences who heard Bolling's Suites played by the performers of this album nearly a quarter of a century ago. In 2001, Cemat had created a project for young musicians, called "Suono Italiano X l'Europa" ("Italian Sound for Europe"). It gathered the best young soloists who were active in the major youth orchestras internationally, such as EUYO and GMJO. On that occasion, in the splendid frame of Crotone, a city of Southern Italy with Greek origins, our musicians had played at the Castle of Santa Severina. Years later, those young musicians found themselves side by side once more, as the principal players in one of the most prestigious Italian orchestras, that of Santa Cecilia. They wished to live once again the joy of playing together, and of playing Bolling's music; so they created an ensemble, crafted a name (derived, as an acronym, from the initials of the 2001 project), and dedicated it to Bolling: "SIXE: The Bolling Project". The vibes of their youth are still there, the energy has perhaps increased, and so has the fun of making music together.

Chiara Bertoglio

Andrea Oliva "Andrea Oliva is one of the finest flautists of his generation, a shining star in the flute world": this is how Sir James Galway describes the Principal Flute of the Orchestra of the Accademia Nazionale di Santa Cecilia in Rome, a position Oliva has held since 2003. Born in Modena, Andrea Oliva graduated with top honors in just five years from the "Vecchi-Tonelli" Conservatory in Modena under the guidance of G. Betti. He went on to refine his artistry with C. Montafia, M. Marasco, G. Cambursano, J.C. Gérard, M. Hasel, A. Blau, and Sir James Galway. A former full member of the Gustav Mahler Jugendorchester (under the direction of Abbado, Ozawa, and Boulez), he attended the Herbert von Karajan Academy and, at just 23, was invited as Guest Principal Flute by the Berliner Philharmoniker, performing under renowned conductors such as C. Abbado, L. Maazel, V. Gergiev, M. Jansons, and B. Haitink. Among numerous awards in prestigious international competitions, Oliva won First Prize at the Kobe International Flute Competition (2005) and Third Prize at the ARD International Music Competition in Munich (2004). His concert career has taken him to many of the world's most prestigious venues, including: Carnegie Hall (New York)- Museum of Contemporary Art (London), performing for Queen Elizabeth - Wigmore Hall - Berlin Philharmonie - KKL Luzern - Palau de la Música (Valencia) - Hong Kong Academy, and concert tours in Japan, Malaysia, Taiwan, China, Chile, Canada, Argentina, and Cuba. Personally invited by Claudio Abbado, he performed with the Orchestra Mozart in Bologna and also served as teaching faculty at the orchestra's academy. As principal flute, he collaborates with numerous major orchestras, including: Bayerischer Rundfunk - Bamberger Symphoniker - NDR Hamburg - Human Rights Orchestra - Mahler Chamber Orchestra - Chamber Orchestra of Europe. He has appeared multiple times as soloist with the Orchestra of the Accademia Nazionale di Santa Cecilia under the baton of C. Hogwood, M.W. Chung, and A. Pappano. In 2012, he gave the Italian premiere of M.A. Dalbavie's Concerto for Flute and Orchestra, conducted by M. Honeck. In 2025, he was soloist in Mozart's Sinfonia Concertante, conducted by K. Petrenko in Rome and at Teatro alla Scala in Milan. Oliva is a founding member of the Santa Cecilia and Tonhalle Wind Quintet, and of I Cameristi di Santa Cecilia, ensembles with which he regularly performs throughout Europe. A highly sought-after teacher, he is currently Professor of Flute at the University School of Music of the Conservatorio della Svizzera Italiana in Lugano. Since 2019, he has been Visiting Professor at the Royal Northern College of Music (RNCM) in Manchester, and from 2026 he also holds this position at the Conservatory of the Balearic Islands. In Italy, he teaches at the "Seminari per strumentisti d'orchestra" of the Accademia Nazionale di Santa Cecilia in Rome and is Visiting Professor at the Modena-Carpi Conservatory and the Imola Academy. He has recorded extensively, including: Bach Flute Sonatas with pianist Angela Hewitt for Hyperion (awarded Best iTunes Album 2013). Ghedini's Flute Concerto with the Orchestra della Toscana, conducted by D. Rustioni for Sony. He also records for Decca, Aulicus Classics, and Da Vinci Records. His arrangements for flute and other instruments are published by Da Vinci Edition. Always committed to supporting young musicians, he is the founder and Artistic Director, together with Falaut, of the International Competitions awarding scholarships to young talents: the "Gabriele Betti" Competition (Modena-Reggio Emilia) and the "Conrad Klemm" Competition (Lugano). Since 2025, he has been a member of the Board of Directors of the Orchestra Sinfonica d'Este in Ferrara. His concerts are broadcast worldwide on Stingray Classica and on RAI 5 TV.

Andrea Santarsiere: He's from South of Italy, Sala Consilina (Sa), where he started play drum at 4 whit his father Michele (Sax-player). At 17 he started to study at Conservatory "Carlo Gesualdo da Venosa" in Potenza whit Nunzio Pietrocola. Than he played whit O.G.I (Youth Italian Orchestra 2000) and E.U.Y.O (European Union Youth Orchestra 2001). Invited by M.Claudio Abbado play in Orchestra Mozart (2004-Bologna). He receveid from Carlo Azelio Ciampi (President of Italian Republic, 2003) worthy of the Diploma within the school culture and Art. He collaborates whit: London Philharmonic Orchestra (London), Teatro alla Scala (Milano), Mahler Chamber Orchestra (Berlin), Teatro San Carlo (Napoli). In 2009 he won the position: percussion/drum/Timpani Assistant of Accademia Nazionale di Santa Cecilia Orchestra (M.Daniel Harding) Actually he' s the drum player of SIXE QUARTET.

Anita Mazzantini is Associate Principal Double Bass with the Orchestra of the Accademia Nazionale di Santa Cecilia in Rome. She began studying the double bass at the age of eight at the "Pietro Mascagni" Music Institute in her hometown, under P.A. Tommasi and A. Salvadori. She continued her studies at the Scuola di Musica di Fiesole with A. Bocini, graduating at just 17. She then refined her solo and orchestral repertoire under the guidance of F. Petracchi, A. Bocini, and O. Badila. She has performed with leading Italian and international orchestras, including the Teatro Comunale di Bologna, the Accademia Nazionale di Santa Cecilia, the Teatro del Maggio Musicale Fiorentino, the London Philharmonic Orchestra, the Mahler Chamber Orchestra, and Les Dissonances (Paris), working under renowned conductors such as Antonio Pappano, Daniele Gatti, Yannick Nézet-Séguin, Kirill Petrenko, and Lorin Maazel. Anita was selected by Riccardo Muti to join the Luigi Cherubini Orchestra and by Claudio Abbado to collaborate with the Orchestra Mozart. An active educator, she worked with the Mahler Chamber Orchestra Academy in 2015 and 2016, teaching at the Escola Superior de Música de Catalunya (ESMUC) in Barcelona as double bass tutor for the Catalonia Youth Orchestra. From 2018 to 2023, she was Professor of Double Bass (Preparatory and Undergraduate Courses) at the Scuola di Musica di Fiesole. As Principal Double Bass, she was a full member of the Festival Strings Lucerne (2003–2006) and has been invited to perform in the same role with the Teatro del Maggio Musicale Fiorentino, the Sinfonieorchester St. Gallen, and the Accademia Nazionale di Santa Cecilia. In 2008, Anita won first place in the audition for the Orchestra of the Accademia Nazionale di Santa Cecilia; in 2009, she got the trial period for the same position with the London Philharmonic Orchestra. For her artistic achievements, she was awarded the title of Benemerita per l'Arte e la Cultura by the President of the Italian Republic, C.A. Ciampi. She plays a Giuseppe Baldantoni double bass (Ancona, 1867).