

DEBUSSY | BARTOK | NIELSEN
HINDEMITH | ENESCU | TAKTAKISHVILI

ANDREA OLIVA
flute

ROBERTO AROSIO
piano

G. Enescu

Cantabile et presto

1 Cantabile 3:28
2 Presto 2:37

P. Hindemith

Sonate for flute and piano

3 Heiter bewegt 5:09
4 Sehr langsam 4:05
5 Sehr lebhaft 3:06
6 Marsch 1:17

C. Debussy

7 Syrinx 2:39

B. Bartok

Suite Paysanne Hongroise

8 Rubato 1:05
9 Andante Poco sostenuto 2:05
10 Poco rubato 0:44

11 Andante 1:17
12 Allegro 0:47
13 Allegro 0:56
14 Allegretto 0:55
15 Allegretto 0:16
16 L'istesso tempo - quasi trio 0:47
17 Allegretto 0:48
18 Allegretto 0:30
19 Poco più vivo 0:31
20 Allegro 0:31
21 Allegro 1:32

C. Nielsen

22 The children are playing 2:30

O. Taktakishvili

Sonata for flute and piano

23 Allegro cantabile 6:02
24 Aria 4:22
25 Allegro scherzando 5:37

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The flute is one of the most ancient musical instruments and therefore, in one or more of its many variants, it is found in virtually all cultures worldwide. Thus, it unifies the West and the East, the past and the present, the “classical” repertoire and the spontaneous, unwritten music-making of many cultures around the globe. It comes as no surprise, therefore, that many composers of the Classical tradition drew tunes, rhythms and modes from the folk and popular heritage of their countries when writing for the flute.

The recital recorded in this album is highly characteristic of such tendencies in the twentieth-century repertoire. With the notable exceptions of Hindemith and Debussy, the other composers represented here belonged in musical traditions regarded as “peripheral” with respect to the mainstream Western tradition: such is the case of Enesco’s Romania, Bartók’s Hungary, Nielsen’s Denmark and Taktakishvili’s Georgia. The typical traits of the music of their homelands are clearly and proudly found in the works performed here. In the case of George Enesco (1881-1955), the Romanian penchant for violin music and his own training as a violinist emerge evidently; his *Cantabile* and *Presto*, published in 1904 as a *pièce de concours* for the Conservatoire of Paris, where he resided, displays a variety of musical situations, ranging from the calm beginning to the brilliant virtuoso scoring. Doubtless, the initial low notes of Enesco’s piece inspired Claude Debussy (1862-1918) when he wrote one of the most famous (and of the first) pieces for solo flute, *Syrinx* (1913). In this case, the “exotic” setting is chronological rather than geographical, as the piece evokes the Arcadian setting of Greek mythology. *Syrinx* is normally played in the edition realized by the flutist Marcel Moyse, whose son, Louis, edited in turn the *Flute Sonata* by Otar Taktakishvili (1924-1989). In the case of this Georgian composer, the inspiration

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. Beltramini, 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 and in the Singing class of Luisa Castellani 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.



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 di 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 and BBC London.

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

came from the Caucasian folklore, viewed through the lens of the Soviet realism, in a very effective composition which alternates nostalgic tunes with enthralling rhythmic features (such as the seeming polymetry of the third movement).

Doubtless, Taktakishvili aimed at employing Caucasian music in "classical" pieces following the pioneering example of Béla Bartók (1881-1945) with Hungarian music; Bartók's scientific study of the traditional heritage provided him with a wealth of tunes such as those found in his 15 Hungarian Peasant Songs for the piano, later arranged for flute and piano by Paul Arma (a former student of Bartók who in turn ended up in Paris).

The vivacity of some of Bartók's pieces is found also in The Children are playing by Carl Nielsen (1865-1931), a piece sharing with Syrinx the scoring for unaccompanied flute and the origins (both were originally intended as incidental music, in Nielsen's case for The Mother, op. 41, of 1920), while the Flute Sonata by Paul Hindemith (1895-1963) is much more serious in its overall concept, as it represents one of the finest examples of its composers quest for a "new objectivity" in music - in an open challenge to the Nazi regime, which banned its premiere. Therefore, this programme offers an exciting itinerary through the full palette of the flute's expressive and technical possibilities, by employing a variety of genres, styles and fascinating suggestions.

ANDREA OLIVA

Flautist Andrea Oliva studied with Gabriele Betti, Claudio Montafia, Glauco Cambursano, Jean Claude Gerard and Sir James Galway.

He was invited as Principal Flute by the Berlin Philharmonic at the age of 23, during his Karajan Academy period, under the baton of Claudio Abbado and Mariss Jansons. He was awarded the third prize at the ARD Munich (2004) and first prize at the Kobe International Flute Competition (2005).

He also collaborates with the Mahler Chamber Orchestra and the Chamber Orchestra of Europe. He has performed as soloist with the Accademia di Santa Cecilia Orchestra (Nielsen Concerto and the Italian premiere of Dalbavie Concerto). He is a member of the Wind Quintet of Santa Cecilia and Concertgeboeuw and I Cameristi di Santa Cecilia. As soloist and teacher he has been invited by many flute festivals in China, Taiwan, Japan, Korea, Malaysia, USA, UK, Slovenia, Germany and Italy.

He has recorded CDs for the labels ARTS, VDM, Hyperion, Da Vinci Edition, Decca and Sony.

Andrea Oliva is currently Principal Flautist of the Accademia Nazionale di Santa Cecilia Orchestra in Rome, Italy, Professor at the CSI Music University of Lugano, Switzerland and Visiting Professor at the RNCM of Manchester.

