

An aerial photograph of a music festival stage set up on a rocky peninsula overlooking a large body of water. The stage is a rectangular platform with a metal truss structure, containing various musical instruments, amplifiers, and a band of musicians. A set of stairs leads down from the stage to the water's edge. To the right of the stage, there is a small structure with a stage monitor and some equipment. The water is a deep blue-green color, and the surrounding area is a mix of grey stone and green grass.

Program Notes

# LacMus

FESTIVAL

**International Music Festival**  
Lake Como, Tremezzina  
6-19 July 2026

## Program Notes



**International Music Festival**

**Lake Como, Tremezzina**

**6-19 July 2026**

- 04 Monday 6 July, 18.30  
**Santuario della Beata Vergine del Soccorso**  
**Musical Meditations**
- 16 Tuesday 7 July, 20.30  
**Villa del Balbianello**  
**Chopin - The Complete Études**
- 22 Wednesday 8 July, 20.30  
**Castello Durini**  
**Passion Galliano**
- 24 Thursday 9 July, 10.30  
**Museo del Paesaggio del lago di Como**  
**LacMus Education – Music Lab**
- 26 Thursday 9 July, 20.00  
**Museo Barca Lariana**  
**Piano Reflections Among the Boats**
- 37 Friday 10 July, 21.00  
**Villa Carlotta**  
**Brahms torna a Villa Carlotta**
- 42 Saturday 11 July, 20.30  
**Piazza XI Febbraio**  
**Vive les Amateurs! Au cinéma et au théâtre**
- 46 Sunday 12 July, 6.00  
**Parco di Mezzegra**  
**Sunrise Concert – Lever du jour**
- 55 Tuesday 14 July, 20.30  
**Villa del Balbianello**  
**René Barbera and Friends!**

- 59 Wednesday 15 July, 11.00  
**Villa Carlotta**  
**Ascolta un Quadro®**
- 60 Wednesday 15 July, 20.30  
**Villa Làrio**  
**Invisible Dances**
- 65 Thursday 16 July, 21.00  
**Parco Teresio Olivelli**  
**Opera Gala Under the Stars**
- 68 Friday 17 July, 21.00  
**Parco Teresio Olivelli**  
**A Brahms/Liszt Midsummer's Night**
- 81 Saturday 18 July, 18.00  
**Piazza Campidoglio, Villa Monastero,  
Piazzetta Brenna**  
**Musical Greenway, part 1**
- 88 Saturday 18 July  
**Chiesa di Sant'Eufemia**  
**Musical Greenway, part 2 – Around Bach**
- 92 Sunday 19 July, 19.00  
**Grand Hotel Tremezzo**  
**Opera Grand Finale with Anna Pirozzi**
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## Musical Meditations

Monday 6 July, 18.30

Santuario della Beata Vergine del Soccorso

- Duparc** *L'invitation au voyage*  
*Phydilé*
- Wagner** *Extase, WWV 54*
- Duparc** *Extase*
- Wagner** *Wesendonck-Lieder, WWV 91:*  
*Der Engel*  
*Stehe still!*  
*Im Treibhaus*  
*Schmerzen*  
*Träume*
- • •
- Wagner** *Mignonne, WWV 57*
- Duparc** *Romance de Mignon*
- Liszt** *Mignons Lied, S. 275*  
*Ihr Glocken von Marling, s. 328*  
*Oh! Quand je dors, S. 382*
- Wagner** *Dors, mon enfant, WWV 53*
- Liszt** *Angiolin dal biondo crin, S. 269*  
*From Tre Sonetti del Petrarca, S. 270:*  
*1. Pace non trovo*

**Christiane Karg**, soprano  
**Anneleen Lenaerts**, harp



## Henri Duparc (1848-1933)

### *L'invitation au voyage – Phydilé*

Frenchmen regard Henri Duparc as a master of art song, despite his meager surviving output; in Italy, he is way less known. He had a long life, but a short creative season. A pupil of Franck's and a friend of Saint-Saëns's, he wrote all that survives of his production between 1863 and 1884; the following year, his inspiration was extinguished by mental issues. Later on, as he became blind, he destroyed some of his music; fewer than forty pieces survive. These include seventeen art songs, on which his posthumous fame largely rests. Duparc's choice of lyrics is quite sophisticated. *L'invitation au voyage* is, of course, based on Charles Baudelaire's well-known poem from *Les Fleurs du mal*. The poet invites his beloved woman to go with him to the location in his dreams, where everything is "luxury, calm, and voluptuousness". Duparc converts the poet's colorful text into a tense, wide melody line, supported by a liquid piano part, as if to suggest a sea voyage. *Phydilé* sets to music a poem by Leconte de Lisle (1818-1894), a major member of the Parnassian literary movement, born on the African island of La Réunion, from which he apparently brought memories like this scene—a girl sleeping on a meadow, surrounded by the beauty of a sunny nature. Duparc follows the poet's imagery line by line, now with a soft-singing line, as if not to wake her up, now with motion evoking the breeze, the smells, and the bees.

In Francia, Henri Duparc è considerato uno dei maestri della vocalità da camera, sebbene la sua produzione superstita sia molto ristretta; in Italia è ancor oggi poco conosciuto. Ebbe una lunga vita, ma una breve stagione creativa. Allievo di Franck e amico di Saint-Saëns, compose la musica che ci resta di lui tra il 1863 e il 1884; l'anno dopo, problemi mentali ne spensero l'ispirazione. In seguito, divenuto cieco, distrusse parte della sua opera; ne sopravvivono meno di quaranta pezzi. Tra questi si contano diciassette *Lieder*, cui è in gran parte affidata la sua fama postuma. La sua scelta dei

testi è raffinatissima. *L'invitation au voyage* è, naturalmente, basato sulla celebre poesia di Charles Baudelaire tratta dalle *Fleurs du mal*: il poeta invita l'amata a recarsi con lui nel luogo dei suoi sogni, ove tutto è «lusso, calma e voluttà». Duparc traduce le immagini trascoloranti del poeta con un canto teso e spazioso, sorretto da una parte pianistica acquatica, come a suggerire un viaggio per mare. *Phydilé* pone invece in musica una poesia di Leconte de Lisle (1818-1894), illustre esponente del movimento parnassiano, nato nell'isola africana della Réunion, da cui sembra essersi portato dentro, come ricordo, questa scena di una fanciulla che dorme su un prato, circondata dalle bellezze di una natura solare. Duparc ne segue passo passo le immagini, con un canto ora sommesso, come per non destarla, ora mosso come la brezza, i profumi e le api.

## Richard Wagner (1813-1883)

*Extase, WWV 54*

Young Wagner spent the years from 1839 to 1842 starving in Paris. He was working on two operas, *Rienzi* and *Der fliegende Holländer*, but struggled to make a living. He also penned several short pieces, including eight songs on French texts. These include *Extase*, *Mignonne*, and *Dors, mon enfant*, all from 1839. The first one shares its title with Duparc's piece but sets a poem by Victor Hugo to music. The poet is — or imagines he is — on the seashore at night. He contemplates the starry sky and the vastness of the sea, and as his sight wanders, such an immense view looks to him as a hymn to God's power. Wagner's *Lied* is labeled a "fragment" in the catalogs; actually, it is only slightly incomplete. Both stanzas can be sung in their entirety; only a few bars are missing as a tag ending. But as the piano part is all written in arpeggios, these can be prolonged, or stopped at any point, or an *ad hoc* finale can be written down, as some performers have done. Of course, the arpeggio pattern suggests the immensity of the sea, and the singing, though not yet emotionally intense as in later Wagner music, already displays its rambling contours.



Gli anni tra il 1839 e il 1842, il giovane Wagner li passò a fare la fame. Viveva a Parigi, stava attendendo a due opere, *Rienzi* e *Der fliegende Holländer*, ma intanto doveva destreggiarsi per campare. Tra l'altro scrisse vari pezzi brevi, tra cui otto *Lieder* su testi francesi. Ne fanno parte *Extase*, *Mignonne* e *Dors, mon enfant*, tutti del 1839. Il primo è omonimo del brano di Duparc ma non è sullo stesso testo; pone in musica una poesia di Victor Hugo. Il poeta si trova, o immagina di trovarsi, di notte sulla riva del mare, contempla il cielo stellato e la distesa d'acqua, e l'immensità in cui vagano i suoi occhi gli appare come un inno alla potenza di Dio. Il *Lied* di Wagner, per voce e pianoforte, è indicato nei cataloghi come frammento, ma in realtà è solo lievemente incompiuto. Si possono intonare ambedue le strofe della poesia; manca solo qualche battuta finale di pianoforte. Ma essendo tutto scritto in arpeggi, si possono prolungare questi, oppure fermarsi, o anche approntare un finalino ad hoc, come alcuni hanno fatto. Gli arpeggi, naturalmente, suggeriscono la distesa marina, e il canto, anche se non ha ancora la forza espressiva del Wagner maturo, ne ha già il procedere divagante.

## Henri Duparc

### *Extase*

As we said, Duparc's art song, *Extase*, has no link to Wagner's. It sets to music a lyric poem by "Jean Lahor", real name Henri Cazalis (1840-1909), another Parnassian poet. It is a short sequence of vague and faint images of love and death. It begins: "My heart sleeps on a pale lily," and Duparc translates into music its nocturnal, placid, unreal enchantment.

Come detto, la *chanson* di Duparc intitolata *Extase* non ha rapporto con quella di Wagner. Pone in musica una poesia d'amore di "Jean Lahor", al secolo Henri Cazalis (1840-1909), un altro poeta parnassiano: una lirica breve, dalle immagini vaghe ed estenuate di amore e morte. L'incipit recita: «Su un giglio pallido dorme il mio cuore», e Duparc ne realizza l'incanto notturno, placido e irreale.

## Richard Wagner

*Wesendonck-Lieder, WWV 91:*

*Der Engel – Stehe still! – Im Treibhaus – Schmerzen – Träume*

This group of songs, now known as *Wesendonck-Lieder*, contrasts with all other Wagner works in this program for its being much later. The composer was a great friend of Mr. Otto Wesendonck and his wife, Mathilde; years before, the couple had even hosted the Wagners in their Swiss villa. Mathilde wrote poems, and Wagner set to music five of them while working on *Tristan*. It was a laborious undertaking—it went through three versions. The final result was issued in 1862 as *Fünf Gedichte für eine Frauenstimme* (“Five Poems for Female Voice”), which has never prevented several male singers from performing them, even on record, without incurring the rigors of the law. The truth is, that title was chosen not to specify the poet’s name, which was disclosed only after her death, in 1902. The original version is for soprano and piano, but several orchestrations exist, both by the composer and by others.

Mathilde Wesendonck’s literary output is huge but is now regarded as of modest stature. The texts in this collection reveal an overwhelming interest in human feelings and otherworldly images; nothing is said on physical reality, which is only hinted at, mostly as a springboard for metaphors. *Engel* is about an angel descending to earth to dry tears. *Stehe still!* begs the wheel of time to stop, so that being can prevail over becoming, like in love abandon. *Im Treibhaus* depicts the plants in a greenhouse as stretching out their arms in gestures of despair. *Schmerzen* expresses the acceptance of pain as part of the life cycle, like the sun rising and setting. *Träume* describes life as accompanied and surrounded by dreams until death. Wagner’s music follows in the footsteps of the emotional content of the texts, making them much more intense and convincing. Out of these five songs, four and a half are in slow tempo, the exception being the first part of *Stehe still!*, with its cyclical ostinato depicting the wheel of time. All this suggests that these *Lieder* are not an



organic collection, but isolated pieces with no fixed order; the one in the first edition is usually followed, but it is not known whether it was calculated or accidental.

Il gruppo di pagine vocali oggi noto come *Wesendonck-Lieder* si distacca dalle altre creazioni di Wagner in programma, in quanto di molto posteriore. Il musicista era grande amico del signor Otto Wesendonck e di sua moglie Mathilde; in passato la coppia aveva anche offerto ospitalità ai Wagner nella sua villa svizzera. Mathilde scriveva poesie, e Wagner ne musicò cinque mentre attendeva alla stesura del *Tristan*. Fu un'impresa laboriosa, passata attraverso tre versioni. Il risultato finale uscì nel 1862 come *Fünf Gedichte für eine Frauenstimme* ("Cinque poemi per voce femminile"), il che non ha impedito che diversi cantanti uomini le abbiano interpretate, anche su disco, senza incorrere nei rigori della legge. In realtà quel titolo era stato scelto per non dire di chi fossero i testi: l'autrice fu rivelata solo dopo la sua morte, nel 1902. La stesura originaria è per soprano e pianoforte, ma ne esistono diverse orchestrazioni, sia dell'autore sia di altri.

La produzione letteraria di Mathilde Wesendonck è ampia ma è oggi considerata di modesta levatura. I testi di questa raccolta mostrano un interesse esclusivo per i sentimenti e per le immagini ultramondane; nulla dicono sulla realtà fisica del mondo, che compare solo come spunto di metafore. *Engel* parla di un angelo che scende in terra a consolare le lacrime. *Stehe still!* è un'invocazione alla ruota del tempo, affinché si arresti, così che l'essere prevalga sul divenire, come accade quando ci si abbandona all'amore. *Im Treibhaus* raffigura le piante di una serra come esseri che tendono le braccia in gesti di disperazione. *Schmerzen* esprime l'accettazione del dolore come parte del ciclo vitale, simile al sole che sorge e tramonta. *Träume* descrive la vita come accompagnata e circondata dai sogni fino alla morte. La musica di Wagner segue passo passo le emozioni espresse nel testo, rendendole ben più intense e convincenti. Dei cinque brani, quattro e mezzo sono a tempo lento: fa eccezione la prima parte di *Stehe still!*, con il suo ostinato ciclico che raffigura la ruota del tempo. Ciò fa pensare che questi *Lieder* non siano una raccolta organica, ma pezzi isolati e senza un ordine fisso: di solito si segue quello tratto dalla prima edizione, ma non si sa se esso fosse intenzionale o casuale.

## Richard Wagner

### *Mignonne, WWV 57*

Unlike the majority of *Lieder*, romances, and *chansons* bearing Mignon's name in their titles, this one has nothing to do with Goethe. Its two-century-older text is by Pierre de Ronsard (1524-1585), the "Prince of Poets". He turns to a beautiful girl named Cassandre and invites her to notice that a rose blooming in the morning has already withered in the evening, to warn her about beauty being ephemeral. Wagner makes it a *chanson* in waltz time, boasting a seductive youthful drive, but in an all-French manner, at the antipodes of his ripe style.

Di contro alla maggioranza di *Lieder*, romanze e *chanson* con il nome di Mignon nel titolo, questo *Lied* di Wagner non ha a che vedere con Goethe. Il testo, risalente a due secoli prima, è di Pierre de Ronsard (1524-1585), il "Principe dei Poeti". Egli si rivolge a una bella fanciulla di nome Cassandre e la invita a constatare che una rosa, fiorita al mattino, sia già appassita la sera, per ammonirla che la bellezza è cosa effimera. Wagner ne fa una *chanson* in tempo di valzer, dal seducente slancio giovanile, ma secondo una maniera tutta francese, agli antipodi del suo linguaggio maturo.

## Henri Duparc

### *Romance de Mignon*

Once again, Duparc's and Wagner's texts are not the same. *Romance de Mignon* is based on a very free French paraphrase of Mignon's famous song from Goethe's *Wilhelm Meister, Kennst du das Land wo die Zitronen blühen?* ("Do you know the land where lemon trees bloom?"), already set to music by many composers, including Beethoven. Duparc comes up with a timidly questioning beginning, a mere descending fourth interval, to then give free rein to the unfolding of the vocal line.



Neanche stavolta il testo di Duparc e Wagner è lo stesso. *Romance de Mignon* si basa su una parafrasi francese, assai poco fedele all'originale, della celebre canzone di Mignon dal *Wilhelm Meister* di Goethe, *Kennst du das Land wo die Zitronen blühen?* ("Conosci la terra dove fioriscono i limoni?"), già musicata tante volte, tra l'altro da Beethoven. Per essa Duparc inventa un esordio timidamente interrogativo, un semplice intervallo di quarta discendente, per poi lasciare briglia sciolta al dispiegarsi del canto.

## Franz Liszt (1811-1886)

*Mignons Lied*, S. 275

*Ihr Glocken von Marling*, S. 328

*Oh, quand je dors*, S. 382

Liszt must have harbored a true obsession with Goethe's song of Mignon. He first set it to music in 1843—a version that has recently been recovered, but is rarely heard. He then arranged it for solo piano for a collection called *Buch der Lieder*. In 1854, he penned a second version — the one most commonly heard — and, still unsatisfied, a third one in 1860, recognizable for its longer piano intro. This one, too, was orchestrated. Were five drafts not enough, know that Liszt also took up Schubert's art song on the same text, to orchestrate it, as well as Beethoven's Op. 75, No. 1, to — on the contrary — pen a solo piano reduction. He went through Goethe's poem seven times—almost a record, for a non-liturgical text. In Liszt's own versions, this is delivered slowly, like a musical rosary, wrapped in a piano part full of arpeggios. The key motif is sung on the opening words, with a sudden augmented-fifth descent that has a sort of jazz flavor—a flash of modernity so typical of Liszt.

*Ihr Glocken von Marling*, instead, exists in only one version, dated 1874. An Austrian man of letters (1828-1876), Kuh studied in Trieste and died in Merano when both cities were part of Austria. He was primarily a German literature professor. As such, he authored several articles and essays; *Ihr Glocken von Marling* is his only poem

remembered today, and precisely because Liszt set it to music. It is a pithy eulogy of the bells of a 2,000-soul village. Should anybody decide to visit Marling, or Marleno, in today's Alto Adige/Südtirol, they will find that the Santa Maria Assunta church building is modern, but the bell tower is old, and the ringing voice of its bells is mirrored in the insistent bell-like patterns in the piano part. This is typical late Liszt—tone-color spots have now the upper hand over form.

*Oh! Quand je dors* is again an early work (from 1842), and again has a piano reduction in *Buch der Lieder*. Despite its name, it is not a lullaby, but a delicately erotic poem by Victor Hugo, in which the poet exhorts the woman he loves: “When I sleep, lie down by my side” and then let us exchange a long kiss. Liszt conceives the music as a *Nocturne* in the John Field-Chopin vein—a wide, sweet melody, on a soft bed of arpeggios, which in the central part grows heated, to flow back into serenity in the end.

Liszt doveva avere una vera e propria ossessione per la canzone di Mignon goethiana. La pose in musica per la prima volta nel 1843, in una versione che di recente è stata recuperata, ma si ascolta di rado. Di questa stese poi una riduzione per pianoforte solo, all'interno di una raccolta intitolata *Buch der Lieder*. Nel 1854 realizzò una seconda versione, quella che di solito si ascolta, e, non contento, nel 1860 una terza, che si riconosce perché l'intro pianistica è un poco più lunga. Di quest'ultima esiste poi una versione orchestrale. Se cinque stesure vi sembran poche, come le otto ore delle mondine, sappiate che Liszt riprese in mano anche il *Lied* di Schubert sullo stesso testo, per orchestrarlo, e anche quello di Beethoven, op. 75 n. 1, per — al contrario — ridurlo per solo piano. Sette volte la poesia di Goethe: quasi un record, per un testo non liturgico. Nelle versioni rivestite di musica da Liszt, esso è enunciato lentamente, sgranato come un rosario, ed è avvolto da una parte pianistica ricca di arpeggi. Il motivo-chiave è quello intonato all'inizio, sulle prime parole, con un'improvvisa discesa di quinta aumentata, dal sapore quasi jazz: un tipico lampo di modernità lisztiana.



*Ihr Glocken von Marling* esiste invece in un'unica versione del 1874. Possiamo concederci la perfida traduzione, perché questo letterato austriaco (1828-1876) studiò a Trieste e morì a Merano, all'epoca entrambe asburgiche. Fu soprattutto professore di letteratura e autore di articoli e saggi; *Ihr Glocken von Marling* è l'unica poesia che di lui si ricordi, e la si ricorda proprio perché Liszt l'ha musicata. Si tratta di un breve elogio delle campane di un paesino di duemila anime. Chi oggi decidesse di visitare Marling, ovvero Marlengo, in Alto Adige, troverebbe che l'attuale chiesa di Santa Maria Assunta è moderna, ma la sua torre campanaria è antica, e la voce squillante delle campane che ospita si rispecchia nello scampanio insistente della parte pianistica. È una paginetta tipica dell'ultimo Liszt, nel quale le macchie timbriche sono ormai più importanti della forma. *Oh! Quand je dors* è di nuovo una pagina giovanile, del 1842, e di nuovo ne esiste una riduzione pianistica in *Buch der Lieder*. A dispetto del titolo, non è una ninna nanna, bensì una poesia delicatamente erotica di Victor Hugo, in cui il poeta esorta la donna amata: «Quando dormo, sdraiati al mio fianco», per poi scambiarsi un lungo bacio. Liszt la realizza come un *Notturmo* secondo la formula cara a John Field e a Chopin: una melodia ampia e dolce, su un molle letto di arpeggi, che nella parte centrale si infervora, e da ultimo riconfluisce nella serenità iniziale.

## Richard Wagner

### *Dors, mon enfant, WWV 53*

This piece is the exact opposite of Liszt's. The anonymous text is a real lullaby, yet Wagner does not treat it as such. Of course, its tempo is slow and lulling, but other elements are missing — the repetitious tone, the narrow-ranged melody — that are universal features of the genre. Rather than a song to put the baby to sleep, it sounds like a mother's loud reflection while watching over it.

Questa pagina è l'esatto contrario di quella di Liszt. Il testo, di autore anonimo, è davvero una ninna nanna, solo che Wagner non lo tratta come tale. Certo, l'andamento è lento e cullante, ma mancano altri

elementi — il tono di cantilena, la melodia di ambito ristretto — che sono *universalia* del genere. Più che un canto per addormentare il bambino, lo si direbbe una riflessione ad alta voce della madre mentre veglia su di lui.

## Franz Liszt

*Angiolin dal biondo crin*, S. 269

From *Tre Sonetti del Petrarca*, S. 270: 1. *Pace non trovo*

Among Liszt's few vocal works, *Angiolin dal biondo crin* ("Blonde-haired little angel") is one of the earliest; it dates back to 1839. This one, too, has come to us in three versions, plus a piano reduction. The poem is by an obscure man of letters, Marquis Cesare Boccella (1801-1870), who, to tell the truth, deserves all the darkness of the drawers in which his literary opus has been wisely stored. But the same is also true of many opera librettos: they may elicit laughter, yet have inspired musical masterpieces. Liszt's song, without being a masterpiece, fully captures the sense of lovely tenderness towards childhood that the text had failed to convey, ending up drowned in childish poetic jargon. Liszt's achievement is largely due to that opening motif delicately confined in a perfect fourth.

The three *Sonetti del Petrarca* are from 1843-46 and form the composer's earliest contact with a poet to whom he would return several times. *Pace non trovo*, aka *Sonnet CIV*, is among Petrarch's best-known poems, due to the virtuosic sequence of contrasting feelings that tear him apart as he is in love with Laura. The solo-piano version later became part of the *Années de pèlerinage*, and has since been performed by all the greatest 20th-century virtuosos. It forms a quintessence of the poetic world of Liszt—a composer torn by contrasting passions if there ever was one.

Tra le non molte creazioni vocali di Liszt, *Angiolin dal biondo crin* è una delle più giovanili: risale al 1839 ed esiste anch'essa in tre versioni, più una riduzione pianistica. I versi sono opera di un modesto letterato, il marchese Cesare Boccella (1801-1870), che, a dire il vero, merita tutta l'oscurità dei cassetti in cui è stato saggioamente



riposto. Ma, come sappiamo, ciò è vero anche di tanti libretti d'opera: a leggerli fanno ridere, eppure hanno ispirato capolavori musicali. Questa pagina di Liszt, senza essere un capolavoro, coglie in pieno quel senso di affettuosa tenerezza verso l'infanzia che nel testo rimaneva un'intenzione, naufragata in un gergo poetico pargoleggiante. E la riuscita di Liszt si deve soprattutto a quel motivo iniziale, amorevolmente racchiuso nel piccolo ambito di una quarta. I *Tre Sonetti del Petrarca* sono invece del 1843-46, e segnano il primo contatto del compositore con un poeta su cui tornerà più volte. *Pace non trovo*, ovvero il *Sonetto CIV*, è tra i più noti di Petrarca, per via della virtuosistica sequenza di sentimenti opposti tra i quali il poeta si sente lacerato per amore di Laura. La versione per pianoforte solo è poi entrata a far parte delle *Années de pèlerinage*, ed è stata eseguita da tutti i più grandi virtuosi del Novecento: essa rappresenta una quintessenza del mondo poetico di Liszt, autore lacerato da passioni contrapposte come pochi altri.

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## Chopin - The Complete Études

Tuesday 7 July, 20.30

Villa del Balbianello

**Chopin**      *Twelve Études, Op. 10*

*Trois nouvelles études*  
*Twelve Études, Op. 25*

**Louis Lortie**, piano

### Fryderyk Chopin (1810-1849)

*Twelve Études, Op. 10:*

*No. 1 in C major – No. 2 in A minor – No. 3 in E major – No. 4 in C sharp minor – No. 5 in G flat major – No. 6 in E flat minor – No. 7 in C major – No. 8 in F major – No. 9 in in F minor – No. 10 in in A flat major – No. 11 in E flat major – No. 12 in C minor*

When nineteen-year-old Chopin set about composing this collection, the piano étude, as a genre, already had its own well-rooted tradition, with Muzio Clementi's *Gradus ad Parnassum* as its most revered example. But Chopin's Op. 10 marked a radical turning point. Not only did it explore new and more advanced technical problems—these were applied and solved in fascinating pieces, overflowing with melody as well as driven by an endless vital force, which almost spurs the performer to overcome every obstacle. In short, they have become the most



beloved educational pieces among common listeners, outside the specific teaching environment. Clementi's *Gradus*, in comparison, although a work of the highest class, still retains something austere, academic, even sapiential. Each one of its relentless, perfectly thought-out fugues has a formal problem lucidly exposed, tackled, and solved—emotion arises from the pleasure of pursuing the solution. Chopin is anything but austere and academic; in his *Études*, the emotion to be conveyed seems to come first, and then to push him to face and solve a technical problem.

According to Krystyna Kobylańska, who compiled the catalogue of Chopin's opus, the composer began drafting the *Études* Nos. 8 to 11 by autumn 1829. He then worked on the project in stop-and-go fashion over the next two years, to finish the *Étude No. 3* in August 1832. In other words, the idea of an organic series seems to have emerged in his mind along the way. In fact, the order of the pieces shows no sign of a pre-established tonal plan, as we find in the *Preludes* op. 28. Major and minor keys more or less alternate, and that's all. Nor is there any comparable balance among tempos—fast *Études* clearly prevail. The reason is easy to see: Chopin often conceives a melody in long note values, as a musical golden thread running through the piece and making it singable, while the technical problem largely consists of what happens *around* the melody. Sometimes, it is apparent even to laypeople, e. g., the *Étude* No. 1 has a simple but powerful line in the bass, i.e., to the left hand, while the right hand is forced to run up and down throughout the keyboard in large arpeggios. The *Étude* No. 2 presents a similar problem, but has chromatic scales instead of arpeggios. The final *Étude* No. 12 is in some ways the opposite of the first one, in that it presents the same problem but with reversed hands. In other cases, the ear alone cannot discern where the difficulty lies. The very popular *Étude* No. 3, with its unforgettable nocturne-like melody, sounds smooth and flowing, but in reality, the right hand, besides the melody, must also perform half of the accompaniment, which calls for great independence of the fingers. A similar double task is required of the other hand in the *Étude* No. 6.

Quando Chopin diciannovenne si accinse a comporre questa raccolta, il genere dello studio pianistico aveva già da tempo una sua tradizione consolidata: il *Gradus ad Parnassum* di Muzio Clementi ne era l'esempio più illustre. Ma la raccolta dell'op. 10 segnò una svolta radicale in quella tradizione. Non solo gli *Studi* di Chopin esploravano problemi tecnici nuovi e più avanzati, ma questi erano applicati e risolti in pagine seducenti, che traboccano di canto, e insieme animate da uno slancio vitale inesauribile, che sembra spronare l'esecutore a travolgere ogni ostacolo. In breve sono diventati i brani didattici più amati dal pubblico generale, ben al di fuori dello stretto ambito didattico. Il precedente del *Gradus* di Clementi, in confronto, sebbene di altissima ispirazione, serba ancora qualcosa di austero, accademico, perfino sapienziale. Nelle sue fughe implacabili e perfettamente congegnate, il problema tecnico viene lucidamente esposto, affrontato e risolto, e l'emozione nasce dal piacere di percorrere la soluzione. Chopin è tutto fuorché austero e accademico: in lui sembra venire prima di tutto l'emozione da trasmettere, e questa lo spinge ad affrontare e risolvere un problema.

Secondo Krystyna Kobylańska, cui si deve il catalogo dell'opera chopiniana, il musicista si mise all'opera nell'autunno 1829, iniziando la stesura degli *Studi* dal n. 8 all'11. Vi lavorò poi a singhiozzo nei due anni seguenti, per finire lo *Studio n. 3* nell'agosto 1832. Ciò fa pensare che l'idea di una serie organica sia emersa nella sua mente in corso d'opera. In effetti l'ordine dei pezzi non mostra un piano tonale prestabilito, come invece nei *Preludi* op. 28. Vi è una certa alternanza fra tonalità maggiori e minori, tutto qui. Per dire, non vi è altrettanto equilibrio fra i tempi: gli *Studi* rapidi prevalgono nettamente su quelli lenti. E la ragione è facile da vedere: in molti casi Chopin concepisce una melodia a valori lunghi, come un *fil rouge* che attraversa tutto il brano donandogli cantabilità, mentre le difficoltà tecniche consistono in gran parte in ciò che avviene *intorno* alla melodia. In alcuni casi, il problema tecnico è evidente anche al profano: lo *Studio n. 1* ha un disegno semplice, anche se poderoso, nei bassi, cioè alla mano sinistra, mentre la destra è costretta ad ampie scorribande per tutta la tastiera, incentrate su grandi arpeggi. Lo *Studio n. 2*



presenta un problema analogo, ma al posto degli arpeggi ha scale cromatiche. Lo *Studio n. 12*, che conclude la serie, è per certi versi il rovescio dello *Studio n. 1*: presenta cioè lo stesso problema, ma a mani invertite. In altri casi, l'orecchio non basta per capire dove stia la difficoltà. Il celeberrimo *Studio n. 3*, con la sua indimenticabile melodia da notturno, sembra scorrere liscio all'ascolto, ma in realtà la destra, oltre alla melodia, deve eseguire anche metà dell'accompagnamento, il che richiede grande indipendenza tra le dita. Analogo sdoppiamento è richiesto all'altra mano nello *Studio n. 6*.

## Fryderyk Chopin

*Twelve Études, op. 25:*

*No. 1 in A flat major – No. 2 in F minor – No. 3 in F major – No. 4 in A minor – No. 5 in E minor – No. 6 in G flat minor – No. 7 in C sharp minor – No. 8 in D flat major – No. 9 in in G flat major – No. 10 in in B minor – No. 11 in A minor – No. 12 in C minor*

The second book of *Études* saw the light of day in 1837, but Chopin had been writing them for years. Actually, some material dates back to the same 1829 in which he had begun to write his Op. 10, evidence that some *Études* from the second collection would have been available for inclusion in the first one already, but had been set aside. The type of material, its organization, and the difficulties explored are similar; in terms of technique, sometimes an *Étude* from Op. 25 is the virtual twin of one from Op. 10, which may indicate why it was not included there. Nevertheless, Chopin's unreined imagination still manages to give us many surprises. One may cite the *Étude No. 1*, with its simultaneous double arpeggios given to both hands; *No. 2*, with its buzzing chromatic line, which suggested the subtitle *The Bees*, a fake one, like all the subtitles of these pieces; *No. 4*, with his entirely upbeat right hand, producing, here and there, prophetic hints of polyrhythmic syncopation; the wonderful *No. 5*, bristling with dissonant appoggiaturas and culminating in a

coda evoking bagpipes, a passage of such a rough harshness, it must have made period listeners jump on their seats, while today sounds like to forecast Bartók's music; the abstract double trills of *No. 6*, occasionally triggering clouds of dissonant clashes; the quartet-like writing of *No. 7*, with a vocal line above, another one below, and the accompaniment in the middle; the forewarning of ragtime in *No. 9*; and the stormy *No. 11*, which returns to the right-hand raids from which it all began.

La seconda raccolta di *Studi* vide la luce nel 1837, ma Chopin era andato componendola da molti anni. Di fatto, alcuni materiali risalgono allo stesso 1829 in cui il musicista aveva iniziato a scrivere l'op. 10, segno che qualche brano della seconda raccolta sarebbe già stato disponibile per l'inclusione nella prima, ma era stato accantonato. Il tipo di materiale, la sua organizzazione e le difficoltà esplorate sono simili; qualche *Studio* è, in termini di tecnica, il gemello virtuale di un altro dell'op. 10, il che potrebbe spiegare perché non vi fu inserito. Non di meno, la fantasia scatenata di Chopin riesce ancora a darci molte sorprese: citiamo lo *Studio n. 1*, con i doppi arpeggi simultanei alle due mani; lo *Studio n. 2*, con il ronzante disegno cromatico, che ha suggerito il sottotitolo *Le api*, posticcio come tutti i sottotitoli di questi pezzi; lo *Studio n. 4*, con la mano destra tutta in levare, che dà vita qua e là a profetici accenni di poliritmi sincopati; lo stupendo *Studio n. 5*, irto di appoggiature dissonanti, che culminano in una coda evocatrice di cornamuse, di un'asprezza ruvida che dovette far sobbalzare gli ascoltatori del tempo, e che oggi sembra profetizzare Bartók; gli astratti doppi trilli dello *Studio n. 6*, che a tratti fanno scaturire nugoli di urti armonici; la scrittura da quartetto dello *Studio n. 7*, con una linea di canto sopra, un'altra sotto, e l'accompagnamento in mezzo; il preannuncio di ragtime dello *Studio n. 9*; e il tempestoso *Studio n. 11*, che riprende le scorribande alla mano destra da cui tutto era iniziato.



## Fryderyk Chopin

### *Trois Nouvelles études*

Hardly as popular as the other ones, the *Trois Nouvelles études* bear no opus number. They were written in 1839 to be hosted in a book Chopin did not author, the *Méthode des méthodes de piano*, by Ignaz Moscheles and François-Joseph Fétis. The former was a widely respected piano teacher; the latter is mostly remembered as a major music historian. These three *Études* present not so extreme technical hurdles, perhaps to fit the text of Moscheles and Fétis, offering something that would be interesting but not too distant from the rest. Nonetheless, especially the second *Étude*, with its two independent melodies given to the right hand, hides several pitfalls. The first *Étude*, instead, stands out for its perpetual melody running through the entire piece, to finally subside in the last bars.

Assai meno noti rispetto ai brani delle raccolte precedenti, i *Trois Nouvelles études* non hanno numero d'opera. Furono scritti nel 1839 per essere ospitati in un testo didattico di cui Chopin non era l'autore, la *Méthode des méthodes de piano* di Ignaz Moscheles e François-Joseph Fétis: il primo, celebre didatta del pianoforte, il secondo, ricordato soprattutto per essere un grande storico della musica. Questi tre brani presentano difficoltà tecniche meno estreme, forse con l'intenzione di inserirsi nel testo di Moscheles e Fétis con qualcosa che risultasse interessante ma non troppo lontano da tutto il resto. Ciò non toglie che in particolare il secondo *Studio*, con le sue due melodie indipendenti alla mano destra, nasconda più di un tranello. Il primo si segnala invece per la sua melodia di ampissimo respiro, che attraversa tutta la composizione e si placa solo nelle ultime battute.

**Passion Galliano**  
**Wednesday 8 July, 20.30**  
**Castello Durini**

**Richard Galliano**, accordion

One of the world's most admired accordion virtuosos, Richard Galliano was born in Cannes in 1950. His long and winding musical trajectory began with piano and accordion lessons from his father, Luciano Galliano, and then under a teacher, Claude Noël, from whom he acquired a taste for jazz. He attended the Nice Conservatory, where he studied trombone, harmony, and counterpoint, and, while still a teenager, won many prizes in accordion competitions, mostly playing classical works, from Bach to Ravel. In 1973, he moved to Paris and became a regular partner of *chansonniers* such as Barbara and Serge Reggiani. Starting from the 1980s, he began to collaborate with the world's greatest jazz musicians; in 1983, Astor Piazzolla invited him to play in his incidental music for a staging of William Shakespeare's *A Midsummer Night's Dream*, thus starting a fruitful friendship and collaboration, which would last until the composer's death. Today, Galliano is recognized first and foremost as a master of the accordion, somebody who can move in such different languages with equal authority, and secondly, as a figure who has marked a turning point in the role of the instrument in contemporary music. Galliano combines the technical and interpretive perfection that the classical repertoire calls for, with an unbridled improvisational imagination, which he can exercise not only on his own compositions or on the great jazz standards, but also on that of the French songwriter and on the tango repertoire. This allows him to deliver in each concert a cross-section of the tonal musical styles of 20th-century art music, before the appearance of rock. Mr. Galliano himself will announce titles during the concert.



Virtuoso di fisarmonica tra i più ammirati al mondo, Richard Galliano è nato a Cannes nel 1950. La sua lunga e tortuosa traiettoria artistica ha avuto inizio con le lezioni di pianoforte e fisarmonica di suo padre, Luciano Galliano, e poi di un insegnante, Claude Noël, da cui acquisisce il gusto per il jazz. Frequenta quindi il Conservatorio di Nizza, dove studia trombone, armonia e contrappunto. Ancora adolescente, vince numerosi premi nei concorsi per fisarmonicisti, suonando soprattutto pagine classiche, da Bach a Ravel. Nel 1973 si trasferisce a Parigi, e diviene collaboratore fisso di *chansonnier* come Barbara e Serge Reggiani. A partire dagli anni Ottanta inizia a collaborare con i più grandi musicisti jazz del mondo; nel 1983 Astor Piazzolla lo invita a suonare nelle sue musiche di scena per un allestimento del *Sogno di una notte di mezza estate* di William Shakespeare, dando il via a un'amicizia e a una collaborazione feconde, che sarebbero durate fino alla scomparsa del compositore argentino. Oggi Galliano è riconosciuto in primo luogo come un maestro della fisarmonica, in grado di muoversi in linguaggi tanto diversi con pari autorevolezza. E in secondo luogo, come una figura che ha impresso una svolta al ruolo dello strumento nella musica del nostro tempo. Alla perfezione esecutiva e interpretativa richiesta dal repertorio classico, Galliano unisce una sbrigliata fantasia improvvisativa, che può esercitare non solo su composizioni proprie o sul grande repertorio jazz, ma anche su quello della canzone francese d'autore e su quello *tanguero*. Ciò gli permette di offrire in ogni concerto uno spaccato trasversale dei linguaggi musicali d'arte tonali del XX secolo precedenti all'apparizione del rock. Lo stesso Galliano annuncerà i titoli dei brani durante il concerto.

**LacMus Education Music Lab – Ascoltando s'impára**  
**Thursday 9 July, 10.30**  
**Museo del Paesaggio del lago di Como**

This initiative matches the desire of the LacMus Festival organization to carve out a space for children in its program. Musical culture can and must be cultivated from an early age for their well-being, as well as to ensure that passionate and aware audiences can exist in the future. Kids taking part in this experience will be able to experiment with music as an expressive, emotional, and communicative language, for themselves and in relationship with others. Activities start from listening to sounds and music from different repertoires. Play and learning activities, movement, and the production of simple rhythms will allow participants to actively and creatively express themselves.

The workshop is intended for children aged three to six, accompanied by an adult. Expected duration: 60 minutes. Access is free; a reservation through Ticketmaster is required. Subject to availability.

The Music Lab coordinator is Paola Colombo Mazzucchelli.



Questa iniziativa risponde al desiderio dell'organizzazione di LacMus Festival di ritagliare nel programma uno spazio per i più piccini. La cultura musicale può e deve essere coltivata fin dalla più tenera età, per il benessere dei piccoli e perché in futuro si possa avere un pubblico appassionato e consapevole. I bambini che vivranno questa esperienza potranno sperimentare la musica come linguaggio espressivo, emotivo e comunicativo, per se stessi e nella relazione con gli altri. Le attività partono dall'ascolto di suoni e musiche di diversi repertori e, attraverso attività di gioco e di apprendimento, di movimento e di semplice produzione ritmica, consentiranno ai partecipanti di esprimersi in modo attivo e creativo.

Il laboratorio è per bambini da tre a sei anni accompagnati da un adulto. La durata prevista è di 60 minuti. La partecipazione è gratuita con prenotazione obbligatoria tramite Ticketmaster, fino a esaurimento dei posti.

La coordinatrice del Music Lab è Paola Colombo Mazzucchelli.

**Piano Reflections Among the Boats**

**Thursday 9 July, 20.00**

**Museo Barca Lariana**

- Brahms**      *Three Intermezzi, Op. 117:*  
*Andante moderato*  
*Andante non troppo con molta espressione*  
*Andante con moto*
- Kurtág**      *From Játékok:*  
*Book III, No. 26, Hommage à Farkas Ferenc 3*  
*(Evocation of Petrushka)*  
*Book III, No. 4, (thus it happened)*  
*Book III, No. 31, Hommage à Christian Wolff*  
*(Half-Asleep)*  
*Book V, No. 7, La fille aux cheveux de lin –*  
*enragée*
- Bartók**      *Out of Doors:*  
*With Drums and Pipes, Pesante*  
*Barcarolle, Andante*  
*Musettes, Moderato*  
*Night Music, Lento*  
*The Chase, Presto*
- • •
- Newman**      *Antipodal Rag*
- Schumann**      *Carnaval, Op. 9*

**Andrew von Oeyen, piano**



## Johannes Brahms (1833-1897)

*Three Intermezzi, Op. 117:*

*Andante moderato – Andante non troppo con molta espressione – Andante con moto*

The *Intermezzi* op. 117 fall straight into Brahms' final period. He had stopped composing in 1891 to devote himself solely to reordering music already written, when the meeting with the clarinetist Richard Mühlfeld prompted a renewed flourishing of inspiration in him. The works composed after this resumption share, to varying degrees, traits that set them apart from virtually everything he had written before. Similar to Renoir's late paintings, Brahms' late music seems to grow blurred and nuanced. The solid classical architecture he had always preserved and, if anything, expanded, now sounds unrecognizable, or has vanished altogether. Brahms felt like a survivor in a changed world, and lived the last six years of his life in the grip of a deep melancholy. As he reported to a friend, he considered the *Intermezzi* "three lullabies of my sorrows".

The reference to lullabies is hardly accidental, and is made even more explicit in the first *Intermezzo*, which bears, as a header, the text of a traditional Scottish lullaby, translated by Johann Gottfried Herder. The German words can be sung on the opening melody:

*Schlaf sanft, mein Kind,  
Schlaf sanft und schön!  
Mich dauert's sehr,  
Dich weinen sehn.*

("Sleep in peace, my child, | Sleep in peace, my dear! | Seeing you when you cry | gives me so much pain").

No contrast can be perceived among the three *Intermezzi*—three lyrical, introspective meditations, thoroughly estranged from the real world. The *No. 2*, with its vague, fluctuating contours, is perhaps the closest thing to Impressionism Brahms ever wrote.

Gli *Intermezzi* op. 117 appartengono all'ultima fase della produzione di Brahms. Il musicista aveva già smesso di comporre nel 1891, per dedicarsi solo a riordinare le cose scritte in passato, quando l'incontro con il clarinettista Richard Mühlfeld stimolò in lui il rifiorire dell'ispirazione. Le pagine composte dopo tale ripresa condividono, quale più quale meno, alcuni tratti che le collocano in un mondo a parte rispetto alla sua musica precedente. Un po' come nei dipinti di Renoir, la musica di Brahms sembra divenire più sfocata e sfumata con il passare del tempo. Le solide architetture classiche, che aveva sempre conservato e semmai espanso, ora appaiono irriconoscibili, o sono svanite. Sentendosi un sopravvissuto in un mondo cambiato, Brahms visse gli ultimi sei anni della sua vita in preda a una profonda malinconia: come riferì a un amico, egli considerava gli *Intermezzi* «tre ninne nanne dei miei dolori».

Il riferimento non è casuale. Esso anzi è esplicito nel primo *Intermezzo*, che reca *in exergo* il testo di una ninna nanna tradizionale scozzese, tradotto da Johann Gottfried Herder. Le parole si possono cantare sulla melodia iniziale:

*Schlaf sanft, mein Kind,  
schlaf sanft und schön!  
Mich dauert's sehr,  
dich weinen sehn.*

(“Dormi in pace, mio bimbo, | dormi in pace, mio bello! | Mi dà tanto dolore | il vederti se piangi”).

Non si avverte nessun contrasto fra i tre *Intermezzi*. Sono tre pagine liriche, pensose, introspettive, del tutto estraniare dal mondo. Il n. 2, con il suo disegno vago e fluttuante, segna forse il punto di maggiore avvicinamento di Brahms all'impressionismo.





## György Kurtág (1926-)

From *Játékok*:

Book III, No. 26, *Hommage à Farkas Ferenc 3 (Evocation of Petrushka)*

Book III, No. 4, *(thus it happened)*

Book III, No. 31, *Hommage à Christian Wolff (Half-Asleep)*

Book V, No. 7, *La fille aux cheveux de lin – enragée*

A sprightly — and still productive — centenarian, György Kurtág can be described as a vigorous ferryman of the 20th-century musical avant-garde into the 21st century. Discovered and appreciated in his fifties, he now enjoys worldwide recognition, and his music is often performed. One reason may be that, despite its modernist harshness, he never severed the umbilical cord with human musical instincts, or relied upon cryptic theories or structures that are visible on paper but unrecognizable to the ear. *Játékok* in Hungarian means “games”; it is a vast collection of pieces for piano for two or four hands, mostly short, often very short, sometimes lightning quick. Ten volumes have been released so far, but the composer is apparently still adding new material. The original inspiration, in 1973, came to him from observing children who could not play the piano but toyed with it. Kurtág wanted to capture and maintain their playful spirit in many pieces of this collection. The first of the four on the program is dedicated to Ferenc Farkas, an older colleague and friend, sporting a similar omnivorous musical conception; listeners will easily recognize the quote from *Petrushka*. The second piece, entitled *(thus it happened)*, written lowercase and in parentheses, is based on a mournful toll in the bass repeated from beginning to end. Christian Wolff, the dedicatee of the third piece, is an American composer who was a pupil of John Cage and authored short, rarefied piano pieces, which Kurtág emulates here. Finally, the flaxen-haired girl is that of Debussy’s well-known piece, from which Kurtág picks the famous seven-note opening motif, to then sketch a humorous caricature, depicting her as furious.

Thursday 9 July, 20.00 Museo Barca Lariana

L'arzilla e tuttora produttivo centenario György Kurtág si può definire come il più vigoroso traghettatore delle avanguardie novecentesche nel XXI secolo. Scoperto e apprezzato tardi, quando aveva già passato la cinquantina, oggi gode di ampio riconoscimento in tutto il mondo e la sua musica è spesso eseguita. Ciò forse anche perché, a onta delle sue asprezze moderniste, essa non ha reciso il cordone ombelicale con il sentire istintivo della specie umana, e non si fonda su teorie astruse o strutture visibili sulla carta ma non udibili all'orecchio. *Játékok* in ungherese vuol dire "giochi": è una vasta raccolta di pezzi per pianoforte a due o a quattro mani, perlopiù brevi, spesso brevissimi, talvolta fulminei. Finora ne sono usciti dieci volumi, ma pare che il compositore ne stia ancora producendo. Lo spunto iniziale, nel 1973, fu l'aver osservato bambini che non sanno suonare il pianoforte ma ci giocano. Kurtág ha voluto cogliere e mantenere questo spirito ludico in molte pagine di questa raccolta. La prima delle quattro in programma è dedicata a Ferenc Farkas, un collega e amico di Kurtág, più anziano di lui, ma a lui accomunato da un'analoga concezione musicale onnivora; gli ascoltatori riconosceranno a orecchio la citazione da *Petrushka*. La seconda, con il titolo (*thus it happened*), scritto così, minuscolo e tra parentesi, si basa su un lugubre rintocco nel basso ripetuto dall'inizio alla fine. Christian Wolff, il dedicatario del terzo brano, è un compositore statunitense allievo di John Cage, autore di brevi pezzi pianistici rarefatti, cui Kurtág qui si ispira. Infine, la fanciulla dai capelli di lino è quella del noto brano di Debussy, da cui Kurtág riprende il celebre motivo iniziale di sette suoni; solo che qui ne propone la caricatura umoristica, raffigurandola come alquanto infuriata.



## Béla Bartók (1881-1945)

*Out of Doors:*

*With Drums and Pipes, Pesante – Barcarolle, Andante – Musettes, Moderato – Night Music, Lento – The Chase, Presto*

*Out of Doors* — *Szabadban* in Hungarian, meaning “In a free condition” — is a pinnacle of 20th-century piano literature. It is part of a group of great works, such as the *Piano Sonata* and the *First Piano Concerto*, that Bartók wrote as he came out of a period of crisis and creative uncertainty. Its five movements portray as many aspects of life in the countryside and are interwoven with folk melodies, Hungarian and otherwise. *With Drums and Pipes* is often regarded as the manifesto of percussive piano: drums are heard in resounding blows on the bottom low register, with an effect that must have sounded outrageous to period listeners. The *Barcarolle* has the traditional opening 6/8 tempo indication, but then turns liquid, unstable, its lines sliding and overlapping in transparency. *Musettes* is an evocation of bagpipes; to render their dirty, flickering, non-tempered sounds on the keyboard, the main line is obfuscated by pressing the adjacent keys. *Music of the Night* is a piece of sublime musical abstraction, yet inspired by reality. A century ago, Bartók could spend days collecting folk songs in a country village with no electricity. The night brought utter darkness, sharpening the sense of hearing, and was inhabited by mysterious rustles, breaths, and creaks. After a while, a faint folk song is heard that comes from afar; somebody is awake all night long, due to a wedding party. Then darkness swallows everything. Finally, *The Hunt* is an overwhelming *perpetuum mobile*, a sort of cinematic point-of-view shot of somebody riding a galloping horse.

*All'aria aperta - Outdoors* in inglese; *Szabadban*, cioè “In libertà”, in ungherese - è uno dei vertici della letteratura pianistica del Novecento. Fa parte di un gruppo di grandi opere, come la *Sonata* per pianoforte e il *Primo Concerto* per piano e orchestra, che

Bartók scrisse uscendo da una fase di profonda crisi e incertezza creativa. I cinque movimenti ritraggono altrettanti aspetti della vita in campagna, e sono intessuti di canti popolari, ungheresi e non. Il primo, *Con pifferi e tamburi*, si può considerare il manifesto del pianismo percussivo: i tamburi risuonano in bordate di colpi sull'estremo registro grave dello strumento, con effetto che ai primi ascoltatori dovette apparire oltraggioso. La *Barcarola* inizia con la tradizionale indicazione di 6/8, ma poi diviene come liquida, instabile, con le sue linee che si sovrappongono in trasparenza e slittano l'una rispetto all'altra. *Musettes* è un'evocazione di cornamuse, i cui suoni impuri, tremolanti, non temperati, sono resi sulla tastiera "sporcando" la linea del canto con l'abbassare i tasti adiacenti. *Musica della notte* è una pagina di sublime astrazione, ispirata però da una realtà concreta: in un villaggio contadino di cent'anni fa, dove Bartók passava giornate in cerca di canti tradizionali, non vi era luce elettrica; il buio della notte era totale, acuiva il senso dell'udito, e si popolava di fruscii, soffi e scricchiolii misteriosi. A un certo punto si ode un flebile canto popolare che viene da lontano: altri passano la notte svegli perché c'è una festa di nozze. Da ultimo, il buio torna a inghiottire tutto. Infine, *La caccia* è un travolgente *perpetuum mobile*, una sorta di soggettiva cinematografica di un uomo su un cavallo lanciato al galoppo.

## David Newman (1954)

### *Antipodal Rag* (2001)

David Newman was born in Los Angeles in a family of musicians, many of whom are composers themselves. He has authored over a hundred soundtracks; the one for *Anastasia* earned him an Academy Award nomination. However, he is also composing concert music, such as this *Antipodal Rag*, a piece dedicated to Andrew von Oeyen, who premièred it at the 2001 Ravinia Festival; LacMus Festival hosts its European premiere.



## Composer's notes:

The word “antipodal” is defined as follows: “diametrically opposite-entirely opposed.” I wanted to write a piece for piano that referenced the baroque practice of using dance forms in art music to be expressive of something (musically) that would be appropriate to express in art music. I have always loved the physicality of stride piano, or what is commonly referred to as ragtime. The left hand moves inward from left to right and the right hand, in many cases, moves (in a general way) from right to left. The left hand, with all its jumps and leaps, acts like a rhythm section, (low bass, higher snare) while the right hand, in an almost completely independent way, plays the melody, rhythm, variations, etc. It has an antipodal sense to it; a physical, dance like motion. It is as if the two hands are almost dancing with each other. Two hands are independent and opposed, yet there is an intoxicating sense of chaotic fun. I believe this is because our familiarity with the dance forms and popular music of all sorts. I think all of us respond to rhythm. Most popular music is rhythm based, as stride piano is. These are ideas that were intriguing for me to explore in this piece.

The form of this piece is quite simple. It starts with a fast furious “A” section there is a slow, more reflective “B” section (this explores quarter note triplets that are hinted at in the first section) and then a return, albeit developed to some extent, to an “A” section. There is quite a bit of exploration of contrary motion in all these sections. Hence the title.

Nato a Los Angeles, David Newman proviene da una famiglia di musicisti, molti dei quali sono compositori essi stessi. È autore di oltre cento colonne sonore; quella per Anastasia gli è valsa una candidatura all'Academy Award. Ma naturalmente compone anche musica pura, come questo Antipodal Rag, dedicato a Andrew von Oeyen, che ne diede la prima assoluta al Ravinia Festival 2001 e di cui LacMus Festival ospita la prima europea.

Note del compositore:

Il termine “antipodale” è definito come segue: “diametralmente opposto, completamente contrapposto”. Volevo comporre un brano per pianoforte che facesse riferimento alla pratica barocca di utilizzare forme di danza nella musica colta per esprimere qualcosa (musicalmente) che fosse appropriato esprimere proprio in quel contesto. Ho sempre amato la fisicità dello stride piano, ovvero ciò che comunemente viene definito ragtime. La mano sinistra si muove verso l’interno da sinistra a destra e la mano destra, in molti casi, si muove (in linea di massima) da destra a sinistra. La mano sinistra, con tutti i suoi salti e balzi, agisce come una sezione ritmica (basso profondo, rullante più acuto), mentre la mano destra, in modo quasi completamente indipendente, suona la melodia, il ritmo, le variazioni, ecc. C’è in questo un senso antipodale; un movimento fisico, simile a una danza. È come se le due mani stessero quasi danzando l’una con l’altra. Le due mani sono indipendenti e opposte, eppure si percepisce un senso inebriante di divertimento caotico. Credo che ciò derivi dalla nostra familiarità con le forme di danza e la musica popolare di ogni genere. Penso che tutti noi reagiamo al ritmo. La maggior parte della musica popolare è basata sul ritmo, proprio come lo è lo stride piano. Queste sono idee che ho trovato intriganti da esplorare in questo brano. La forma di questo brano è piuttosto semplice. Inizia con una sezione “A” veloce e frenetica, seguita da una sezione “B” lenta e più riflessiva (che esplora le terzine di note da un quarto accennate nella prima sezione) e poi da un ritorno, sebbene in qualche misura sviluppato, alla sezione “A”. In tutte queste sezioni c’è una notevole esplorazione del movimento contrario. Da qui il titolo.



## Robert Schumann (1810-1856)

*Carnaval, Op. 9:*

*Préambule – Pierrot – Arlequin – Valse noble – Eusebius – Florestan – Coquette – Réplique – Sphinxes – Papillons – A.S.C.H.-S.C.H.A. (Lettres dansantes) – Chiarina – Chopin – Estrella – Reconnaissance – Pantalon et Colombine – Valse allemande – Paganini – Aveu – Promenade – Pause – Marche des “Davidsbündler” contre les Philistins.*

One of Schumann's best-known works, *Carnaval* was written in 1834-35 with Ernestine von Fricken, his beloved of the time, in mind. The girl was born in a small town called Asch in the German language, now in the Czech Republic under the name of Aš, in the Karlovy Vary region. Schumann makes the letters A-S-C-H match musical notes, in two possible ways: either A-Es-C-H (A – E flat – C – B), or As-C-H (A flat – C – B). These two motifs appear everywhere in the composition, which consists of a string of very short movements, some lasting a mere few seconds. Their exact number is controversial; there would be twenty-one, but two are conflated, and two more are unnumbered. One in particular, *Sphinxes*, according to Clara Schumann (and not only her), should be removed from the series. All movements bear evocative titles, gallantly written in French, which have elicited endless interpretations. *Carnaval* is one of the highest achievements of Schumann's early opus, which many also regard as his most inspired. A composer whose imagination was more often and more willingly guided by emotion than by speculative thinking, he was fully himself when he could freely create themes, ideas, and sketches, rather than when he imposed himself to adhere to solid classical musical structures. In many of the latter, the spontaneous freshness of *Carnaval* sounds like a forever-lost gift.

Pagina tra le più note del compositore tedesco, *Carnaval* fu scritta nel 1834-35 pensando a Ernestine von Fricken, la sua amata del momento. La ragazza era nata in una cittadina chiamata in tedesco Asch, ora nella Repubblica Ceca con il nome di Aš, nella regione di Karlovy Vary. Schumann fa corrispondere le quattro lettere A-S-C-H a note musicali, in due modi possibili: A-Es-C-H, cioè la – mi bemolle – do – si, oppure As-C-H, ovvero la bemolle – do – si. Questi due motivi appaiono dappertutto nella composizione, che consiste in una collana di pagine brevissime, alcune di pochi secondi. Il numero esatto è controverso: in totale sarebbero ventuno, ma due sono accorpate fra loro e altre due non hanno numerazione. Una in particolare, *Sphinxes*, secondo Clara Schumann (e non solo lei), dovrebbe essere espunta dalla serie. I movimenti recano titoli suggestivi, scritti in francese con gesto galante, che hanno fatto scorrere i proverbiali fiumi di inchiostro. *Carnaval* è uno degli esiti più alti della produzione giovanile di Schumann, che per molti è anche la sua più ispirata. Compositore la cui fantasia era guidata più spesso e più volentieri dalle emozioni che dal raziocinio, Schumann fu pienamente se stesso quando poté creare temi, idee e bozzetti in libertà, anziché quando si autoimpose di costruire solide architetture classiche. In molte di queste ultime, la freschezza spontanea di *Carnaval* appare come una dote perduta per sempre.

**Brahms torna a Villa Carlotta**

**Friday 10 July, 21.00**

**Villa Carlotta**

**Celebrating the Duke of Meiningen's Bi-centennial**

**Brahms** *Symphony No. 3 in F major, op. 90, piano duet*  
version:

*Allegro con brio*

*Andante*

*Poco allegretto*

*Allegro*



**Brahms** *Quartet No. 2 in A major, Op. 26, for piano and*  
*strings:*

*Allegro non troppo*

*Poco adagio*

*Scherzo: Poco allegro*

*Finale, Allegro*

**Markus Däunert**, violin

**Danusha Waskiewicz**, viola

**Paolo Bonomini**, cello

**Louis Lortie** and **Paolo Bressan**, piano

## Johannes Brahms

*Symphony No. 3 in F major, op. 90, piano duet version:  
Allegro con brio – Andante – Poco allegretto – Allegro*

For chamber music lovers, Brahms' opus is a garden of delights, with works for all sorts of instrumental combinations from solo piano to sextet. Symphonic music is a world apart, separate and non-communicating. But such separation is a construct, born in the late 20th century out of two concurring events. On the one hand, concert programs have increasingly favored original scores, rather than transcriptions, reductions, arrangements, and *pastiches*, which were commonly circulated in the 19th century. On the other hand, the advent of the LP microgroove record brought the symphony orchestra into every home willing to welcome its sounds, thus overcoming the need for reductions and compromises. In Brahms' time, recording was non-existent or in its infancy. Only a few lucky people could listen to a symphony, and only if there was an orchestra in town. The others had to personally read and play it. Thus, chamber music practice, quite widespread in private homes, included symphonies, arranged either for piano or for a small ensemble. Transcriptions were often produced by an editor from the publishing house, less often by the composer himself. The latter is the case of Brahms' *Third Symphony*—its piano-duet version bears the legitimacy of the composer's signature. Brahms wrote the original in the summer of 1883, and the following year, his publisher, Simrock, issued the version for home consumption. There is also a two-piano version, but that is not an arrangement—it is the first draft of the symphony, which Brahms had jotted down on four staves before orchestrating. On May 24 and 25, 1884, Brahms himself performed it at Villa Carlotta, with Rudolf von der Leyen as second pianist. Duke Georg von Sachsen-Meiningen and his wife, Baroness Helene von Heldburg, were busy turning pages. Listening to one of these versions is surprising, even for those who know the *Third Symphony* by heart. In particular, the third movement, the



well-known *Poco allegretto*, reveals his intimate, nuanced piano face, already quite close to the crepuscular world of Brahms' latest creations, such as the above-described *Intermezzi* op. 117.

Per i cultori della musica da camera, il catalogo di Brahms è un giardino delle delizie, con le sue pagine per le più varie combinazioni strumentali, dal pianoforte solo fino al sestetto. Quello della musica sinfonica è un mondo a sé, del tutto separato e non comunicante. Ma questa separazione è un equivoco, formatosi nel secondo Novecento per il combinato disposto di due eventi storici. Da un lato, i programmi delle società concertistiche hanno sempre più privilegiato le partiture originali, rispetto a trascrizioni, riduzioni, arrangiamenti e *pastiche*, che nell'Ottocento circolavano ovunque. Dall'altro, l'avvento del disco microsolco LP ha portato l'orchestra sinfonica dentro ogni casa disposta ad accoglierne le sonorità, senza bisogno di riduzioni e compromessi. Al tempo di Brahms la musica riprodotta non c'era, o era appena nata. Solo pochi fortunati potevano ascoltare una sinfonia, e solo se vi era un'orchestra in città. Tutti gli altri dovevano suonarsela con le proprie mani. Sicché la pratica cameristica, diffusa nelle case private, includeva le sinfonie, in riduzioni o per pianoforte o per piccolo organico. Alla trascrizione provvedeva spesso un redattore della casa editrice, più di rado il compositore stesso. Quest'ultimo è il caso della *Terza Sinfonia* di Brahms: la versione per pianoforte a quattro mani è legittimata dalla firma dell'autore. Brahms compose l'originale nell'estate del 1883, e già l'anno dopo l'editore Simrock ne pubblicò la versione per uso casalingo. C'è anche una versione per due pianoforti, ma quella non è una riduzione: è la prima bozza della sinfonia, che Brahms aveva scritto su quattro pentagrammi prima di orchestrarla. Il 24 e 25 maggio 1884, Brahms in persona la eseguì a Villa Carlotta, con Rudolf von der Leyen come secondo pianista, il duca Georg von Sachsen-Meiningen e consorte, la baronessa Helene von Heldburg, impegnati a girare le pagine. Ascoltare queste versioni per uso casalingo risulta sorprendente, anche per chi sappia la *Terza Sinfonia* a memoria. In particolare il terzo movimento, il celebre *Poco*

*allegretto*, svela il suo volto pianistico, intimo e sfumato, già assai prossimo al mondo crepuscolare delle ultime creazioni brahmsiane, come gli *Intermezzi* op. 117, descritti più sopra.

## Johannes Brahms

*Quartet No. 2 in A major, Op. 26, for piano and strings:*

*Allegro non troppo – Poco adagio – Scherzo: Poco allegro – Finale, Allegro*

Brahms wrote his *Quartet No. 2 in A major* in 1861, shortly after completing the *Quartet No. 1 in G minor*, Op. 25. It is an unusually long work for him — about fifty minutes — and yet the reason lies not so much, or not only, in the model he apparently kept in mind, namely, Schubert. Such stylistic kinship is especially noticeable in the themes, which are not just melodic or lyrical but sport an openly vocal nature. Even the *Scherzo*, the third movement, traditionally a markedly rhythmic movement, originates from a theme that sounds closer to plainchant than to anything else. Paradoxically, the final *Allegro* is more vigorously rhythmic, as it starts from the rustic gait of a peasant dance. Thus, one senses that Brahms, after having struggled for a couple of years to write the *Quartet in G minor*, so conceptual, complex, and controlled, had taken a weight off his soul and let his melodic vein run unbridled. This may be the true reason for the unusual length of his second *Quartet*—as you indulge in the pleasure of singing, time ceases to exist.

Brahms compose il *Quartetto in la maggiore* nel 1861, poco dopo aver terminato il *Quartetto n. 1 in sol minore* op. 25. È una composizione insolitamente lunga per il suo autore — circa cinquanta minuti — ma la ragione non è tanto, o non è solo, il modello che egli sembra tenere a mente all'atto del comporre, cioè Schubert. La parentela stilistica si nota soprattutto nel carattere dei temi, che non è semplicemente melodico o lirico, ma mostra proprio una natura scopertamente vocale. Addirittura lo *Scherzo*, il terzo movimento, che di solito ha un

chiaro carattere ritmico, qui prende le mosse da un tema che sembra più simile al canto gregoriano che ad altro. Paradossalmente, risulta più vigorosamente ritmico l'*Allegro* finale, che attacca su rustiche movenze di danza contadina. Tutto ciò lascia la sensazione che Brahms, dopo aver penato un paio d'anni a scrivere il *Quartetto in sol minore*, così concettoso, elaborato e sorvegliato, si fosse tolto un peso dall'anima e avesse lasciato sfogare la sua vena melodica senza briglie al collo. Forse la ragione dell'insolita lunghezza del brano è questa: se ci si abbandona al piacere del canto, il tempo cessa di esistere.



Vive les Amateurs! *Au cinéma et au théâtre*

Saturday 11 July, 20.30

Piazza XI Febbraio

- Bergamasco**      *Costanza, marcia brillante*  
(film *A Farewell to Arms*)
- Francia**            *Il circo*
- Verdi**                *Verdi Medley, arr. Norbert Studnitzky*

**Corpo Musicale “Vittorio Veneto” di Tremezzo conducted  
by Maestro Josué Sureda**

- Liszt**                *Studio da concerto S.145 No. 2*  
*“Gnomenreigen” (film Allegro)*  
**Greta Barberi**, student
- Grieg**                *From Peer Gynt Suite No. 1, Op. 46: Morning*  
(ballet *Peer Gynt* of choreographer E. Clug)  
**Erminio Campanelli**, engineer
- Verdi**                *Valzer brillante*  
(film *Il gattopardo / The Leopard*)  
**Anna Maria Curradi**, teacher
- Brahms**             *Rhapsodie in G minor, Op. 79, No. 2*  
(film *Song of Love*)  
**Michele Perego**, entrepreneur
- Morricone**        *Play Love (film La leggenda del pianista  
sull’oceano / The Legend of 1900)*  
**Julia Pikalova**, poet (Italy/ Russia)
- Piovani/  
Paoletti**            *La vita è bella*  
(film *La vita è bella / Life Is Beautiful*)  
**Antonio Branca**, business consultant  
**Corpo Musicale “Vittorio Veneto”**



- Bach** From *The Well-Tempered Clavier*:  
*Prelude No. 8, BWV 853* (film *Nostalghia*)  
*Prelude No. 10, BWV 855* (film *Shame*)  
**Walter Moro**, accountant
- Schubert/Liszt** *Ständchen, S. 559a* (film *The Young Victoria*)  
**Luigi Anghinoni**, engineer
- Brahms** From *16 Waltzes, Op. 39: No. 15*  
(film *Little Women*)  
**Rosy Fenu**, bank executive  
**Julia Pikalova**, poet
- Piazzolla** *Libertango* (films *Frantic*, *The Tango Lesson*, *Le Pont du Nord*)  
**Antonio Branca**, business consultant
- Prokof'ev** From *Six Pieces from Cinderella, Op. 102*:  
*No. 1, Cinderella and the Prince*  
**Rosario de la Pedraja**, endocrinologist  
(Spain)
- Mahler** From the *Fifth Symphony: Adagietto*, arr.  
*Alexandre Tharaud* (film *Death in Venice*)  
**Paolo Nulli**, plastic surgeon
- Addinsell/  
Molnar** *Variations on Warsaw Concerto*  
(film *Dangerous Moonlight*)  
**Tim Molnar**, financial advisor (USA)

## Vive les Amateurs!

After the success of the last two years, once again *Vive les Amateurs!* offers a kaleidoscope of short pieces. These are performed not by professionals, but by music lovers who make a living in other fields — from lawyer to scientist — but have completed their music studies, have kept their passion alive, and still practice it. Many are part of PianoLink, a music lovers' association that has been collaborating with LacMus Festival since 2024. They carry on a tradition that has flourished for centuries, giving an immense contribution to the dissemination of music, before sound reproduction was invented.

The concert also features the historic “Vittorio Veneto” brass band, bringing together more than 130 years of tradition and around thirty amateur musicians from the Tremezzo area. It will perform the first three pieces, and then again, together with pianist Antonio Branca, an excerpt from Nicola Piovani's soundtrack for *Life Is Beautiful*. This year, in fact, *Vive les Amateurs!* focuses on music for the movies and the theater, including opera and ballet. Two of the films are Luchino Visconti's *The Leopard* and *Death in Venice*. This year marks the 120th anniversary of the great Italian film maker's birth and the 50th anniversary of his death. Visconti is linked to Lake Como through his mother, Carla Erba, who owned a villa on the lake where the young Luchino used to spend his summers.

Listening to music intended for images but without images prompts a mental association game in the audience. Those who saw the film or the show will be invited to recreate those scenes in their minds; others will create their own. This concert is a gift from the LacMus Festival to the territory. Not only is it free, it will also be held in the main square of Lenno, thus ensuring greater public participation.



Dopo il successo degli ultimi due anni, anche nel 2026 *Vive les Amateurs!* propone un caleidoscopio di brani brevi, suonati non da professionisti, bensì da appassionati di musica che nella vita fanno un altro lavoro, dall'avvocato allo scienziato, ma hanno compiuto studi musicali regolari, hanno sempre tenuto viva la loro passione e tuttora la praticano. Molti fanno parte di PianoLink, un'associazione di amatori di musica che dal 2024 collabora con LacMus Festival. Essi continuano una tradizione che è fiorita per secoli, dando un immenso contributo alla diffusione della musica prima della riproduzione sonora.

Al concerto partecipa anche la storica banda "Vittorio Veneto", che allinea una trentina di amatori di Tremezzo e dintorni, e vanta oltre 130 anni di storia. La si ascolterà all'inizio, nei primi tre brani, e poi una seconda volta insieme al pianista Antonio Branca nell'esecuzione di musiche tratte dalla colonna sonora di Nicola Piovani per il film *La vita è bella*. Quest'anno, infatti, il tema conduttore di *Vive les Amateurs!* è la musica nel cinema e nel teatro, ivi compresi opera e balletto. Due dei film in questione sono *Il Gattopardo* e *Morte a Venezia* di Luchino Visconti, del quale si celebrano quest'anno il 120esimo anniversario dalla nascita e il 50esimo dalla morte. Il grande regista è legato al lago di Como attraverso sua madre, Carla Erba, proprietaria di una villa sul lago dove il giovane Luchino trascorreva le estati.

Ascoltare musica per le immagini, ma senza le immagini, significa stimolare nel pubblico un gioco di associazioni mentali: per chi ha assistito al film o allo spettacolo, sarà rievocare nella mente quelle scene; per gli altri, sarà crearsi le proprie.

Questo concerto costituisce un dono di LacMus Festival al territorio: non solo è gratuito, ma si terrà nella piazza principale di Lenno, assicurando così una maggiore partecipazione di pubblico.

# Sunrise Concert – Lever du jour

Sunrise Concert – Lever du jour

Sunday 12 July, 6.00

Parco di Mezzegra

- |                  |  |
|------------------|--|
| <b>Tournier</b>  | <i>Au matin, étude de concert</i>  |
| <b>Rameau</b>    | From <i>Nouvelles suites de pièces de clavecin</i> :<br><i>L'Égyptienne</i>  |
| <b>Marin</b>     | <i>Sonata in C Major, Op. 32</i> :<br><i>Allegro maestoso</i><br><i>Minuetto. Presto</i><br><i>Adagio</i><br><i>Toccata. Vivacissimo</i> |
| <b>Hindemith</b> | <i>Harp Sonata</i> :<br><i>Mäßig schnell</i><br><i>Lebhaft</i><br><i>Sehr langsam</i>  |
| <b>Ravel</b>     | From <i>Ma mère l'oye</i> : <i>Laideronnette, impératrice des pagodes</i>  |
| <b>Respighi</b>  | From <i>Antiche arie e danze per liuto</i> , 3 <sup>rd</sup> suite:<br><i>Siciliana</i>  |
| <b>Rota</b>      | <i>Sarabanda e Toccata</i>   |



Elisa Netzer, harp



## Marcel Tournier (1879-1951)

*Au matin, étude de concert*

A concert of harp music held at dawn in the midst of nature cannot have a better opening than a piece entitled *In the Morning*. Marcel Tournier was a widely appreciated teacher of the instrument and contributed a huge number of works still in use today in exams and competitions. The harp repertoire, as we all know, consists of two types of pieces, namely, those by the great composers who wrote for it only once — think of Fauré, Casella, or Berio — and those of harp specialists, often virtuoso performers, who wrote a lot for it, but are known almost only within their niche; think of Félix Godefroid or Carlos Salzedo. Tournier falls into the latter group; his moderately modern style resonates with Impressionist echoes, as if dampened by the delicate sound of the instrument.

Un concerto di musiche per arpa da tenersi all'alba in mezzo alla natura non può avere inizio più adatto di una pagina intitolata al mattino. Marcel Tournier fu un illustre didatta dello strumento, a cui ha contribuito con un'ampia produzione di brani ancor oggi in uso per prove d'esame e concorsi. Il repertorio dell'arpa, si sa, consiste di due tipi di pezzi. Ci sono quelli dei grandi compositori, che però hanno scritto per lo strumento una sola volta: si pensi a Fauré, Casella o Berio. E poi ci sono quelli degli specialisti, spesso concertisti virtuosi, che hanno scritto molto per arpa, ma sono conosciuti quasi solo all'interno della loro nicchia: si pensi a Félix Godefroid o Carlos Salzedo. Tournier appartiene alla seconda categoria: il suo stile cautamente moderno risuona di echi impressionisti, come smorzati dal timbro delicato dello strumento.

## Jean-Philippe Rameau (1683-1764)

From *Nouvelles suites de pièces de clavecin: L'Égyptienne*

Oh, we forgot—the third component of the harp repertoire is transcriptions. Here, if piano music is often unplayable on a harp, especially when its range is too wide, or there are too many chromatic notes, harpsichord music seldom poses the former problem, and hardly the latter. *L'Égyptienne* is the piece that concludes a milestone of harpsichord music, the *Suite in G Major* from Rameau's *Nouvelles suites*, which hosts such masterpieces as *Les sauvages*, *Les trois mains*, *La poule*, and *L'enharmonique*. It attests to a certain curiosity for exotica, typical of 18th-century France, a colonial empire that imported not only goods, but also news and customs from all over the world, to then conflate them in sumptuous and, one would say today, multi-ethnic shows like the *ballets des nations*. Today, we are more or less used to other cultures' musical styles, and *L'Égyptienne* doesn't sound very exotic to us. Perhaps period listeners did catch something that escapes us. Be as it may, the piece loses none of its old-fashioned charm in this transcription, which follows the original with accuracy.

Già, dimenticavamo: la terza componente del repertorio per arpa sono le trascrizioni. E se le pagine per pianoforte possono spesso essere impossibili da adattare, per l'estensione troppo ampia o i troppi cromatismi, quelle per clavicembalo di regola non pongono il primo problema, e quasi mai il secondo. *L'Égyptienne* è il finale di uno dei monumenti della letteratura clavicembalistica, la *Suite in sol maggiore* dalle *Nouvelles suites* di Rameau, che contiene brani straordinari come *Les sauvages*, *Les trois mains*, *La poule* o *L'enharmonique*. Essa testimonia della curiosità verso le cose esotiche, tipica della Francia settecentesca, potenza coloniale che importava non solo merci, ma anche notizie e usanze da tutto il mondo, facendole poi convergere in spettacoli sontuosi e — diremmo oggi — multietnici come i *Ballets des Nations*. A noi che siamo più o meno abituati alla musica delle altre culture, *L'Égyptienne* non pare poi così esotica. Forse gli ascoltatori del tempo vi percepivano qualcosa che a noi sfugge. In ogni caso, il brano

non perde nulla del suo antico fascino nella trascrizione per arpa, che ricalca l'originale con grande cura.

## Marie-Martin Marin (1766-1847)

*Sonata in C major, Op. 32:*

*Allegro maestoso – Minuetto. Presto – Adagio – Toccata. Vivacissimo*

Don't be fooled by that first name, Marie: French parents used to give it to boys, too. The composer christened with this tongue twister (his third name was Marcel: try and say it all out loud) came into the world in Saint-Jean-de-Luz, over a century before Ravel was born nearby. He studied violin in Italy under Pietro Nardini and was admitted to the Academy of Arcadia at fourteen. After moving to Paris, he devoted himself to the harp, becoming the most esteemed virtuoso of his time, both as an improviser and for his ability to perform contrapuntal pages; Muzio Clementi was among his friends. However, his vast production for harp, either solo or in chamber ensembles, bears the signs of the solemn martial style, built upon themes of Italian imprint, typical of Napoleon's years. Marin was no mere virtuoso; he really knew how to compose, and besides, he knew how to make good use of the different tone colors and registers of the harp, thus creating variety and interest without sounding boring.

Non fatevi ingannare dal primo nome Marie: un tempo in Francia si dava anche ai figli maschi. Il compositore battezzato con questo scioglilingua (il suo terzo nome era Marcel: provate a dirlo tutto ad alta voce) era nato a Saint-Jean-de-Luz, un secolo abbondante prima che, lì dietro, nascesse Ravel. Dapprima studiò violino in Italia con Pietro Nardini; fu ammesso all'Accademia dell'Arcadia a quattordici anni. Trasferitosi a Parigi, si dedicò all'arpa, diventandone il più stimato virtuoso del tempo, sia come improvvisatore, sia per la capacità di eseguirvi pagine contrappuntistiche; Muzio Clementi era fra i suoi amici. La sua vasta produzione per arpa sola o in complessi da camera



ha però tutti i segni dello stile solenne e marziale, costruito intorno a melodie di impronta italiana, tipico del periodo napoleonico. Marin non era solo un virtuoso, sapeva scrivere davvero. E in più, dell'arpa riusciva a sfruttare i vari timbri e registri, creando varietà e interesse senza annoiare.

## Paul Hindemith (1895-1963)

*Harp Sonata:*

*Mäßig schnell – Lebhaft – Sehr langsam*

Paul Hindemith left sonatas for a lot of instruments, even for some improbable ones; of course, he could not leave out the harp. This *Sonata*, however, is a special case. It was written in Switzerland in October 1939; the Second World War had just begun, and Hindemith, despite living in a neutral country, could not be in a happy mood. The theme of the artist facing the dramas and injustices of history, which had inspired his opera, *Mathis der Maler*, must have looked even more crucial to him, as he contemplated, from his safe haven, Europe going up in flames. And in fact, even that haven quickly looked not so safe to him—a few months later, he embarked for the United States.

In Hindemith's *Harp Sonata*, nowhere can the drama of the current events be felt. Or at least not explicitly. According to some critics, the music follows a fictional subtext; we are unconvinced, but even if there is one, for sure it has nothing to do with reality. It might be the plot of a dream, or an imaginary story, perhaps placed in a remote past. After his early sharp, corrosive expressionist rowdiness, Hindemith had found a more serene balance in a musical writing interwoven with ancient modes and German folk songs; perhaps this, more than Switzerland, was his true refuge from those ugly times. One thing we know for sure: after two fast and lively movements, the slow finale is indicated as *Lied*, and bears a poem by Ludwig Höltz (1748-1776) on the theme of death and posthumous remembrance. The incipit of the poem can be sung to the notes of the upper part. You see? Even dreams were no antidote to those mournful times.



Paul Hindemith ha lasciato sonate per una quantità di strumenti, compresi alcuni improbabili, e naturalmente non poteva tralasciare l'arpa. Questa *Sonata*, tuttavia, è un caso a sé. Fu composta in Svizzera nell'ottobre 1939; la Seconda guerra mondiale era appena iniziata e Hindemith, pur abitando in un paese neutrale, non poteva essere proprio di buon umore. Il tema del ruolo dell'artista di fronte ai drammi e alle ingiustizie della storia, che già gli aveva ispirato l'opera *Mathis der Maler*, doveva apparirgli ancor più di attualità, nel contemplare, dal suo eremo sicuro, l'Europa andare in fiamme. E infatti, anche quell'eremo cominciò a sembrargli mica tanto sicuro: qualche mese dopo si imbarcò per gli Stati Uniti.

Nella *Sonata per arpa* i drammi del momento non si avvertono. O almeno non in maniera esplicita. Secondo alcuni commentatori, la musica segue un fantasioso sottotesto narrativo; noi non ne siamo convinti, ma se pure c'è, di sicuro non ha nulla a che fare con la realtà. Potrebbe essere la narrazione di un sogno, o di una storia immaginaria, forse collocata in un passato remoto. Dopo la giovanile scalmana espressionista, tagliente e corrosiva, Hindemith aveva trovato un più sereno equilibrio in una scrittura musicale intessuta di modi antichi e di canti popolari tedeschi: forse era questo, più che la Svizzera, il suo vero rifugio dalle brutture dei tempi. Una cosa sappiamo per certa: dopo due movimenti rapidi e alacri, il finale lento è indicato come *Lied* e vi è riprodotta *in exergo* una poesia di Ludwig Höltz (1748-1776) sul tema della morte e del ricordo dopo di essa. L'incipit della poesia si presta a essere cantato sulle note della voce superiore. Vedete? Neanche il sogno funzionava come antidoto per quei tempi luttuosi.

## Maurice Ravel (1875-1937)

*From Ma mère l'oye: Laideronnette, impératrice des pagodes*

This popular movement from an equally popular composition by Ravel lends itself wonderfully to being transcribed for harp. The empress of the pagodas is depicted by means of a string of jingling figures,

pentaphonic scales, evocations of Oriental plucked instruments, and sundry *chinoiserie*, including arpeggios which, given to the harp, are sort of returning home.

Questa celebre pagina, da una non meno celebre composizione di Ravel, si presta a meraviglia alla trascrizione per arpa. L'imperatrice delle pagode vi è raffigurata con una serie di figure tintinnanti, scale pentafoniche, evocazioni di strumenti orientali a corde pizzicate e cineserie varie, ivi compresi arpeggi che, ritrasportati sull'arpa, in pratica è come se tornassero a casa.

## Ottorino Respighi (1879-1936)

*From Antiche arie e danze per liuto, third suite: Siciliana*

A similar reasoning fits this work, itself a transcription, even more. Its original is an old melody, one of the musical pearls picked from the Italian lute literature by Oscar Chilesotti, the great musicologist who, by the late 19th century, managed to draw attention to this repertoire, then buried in libraries. Ottorino Respighi made his own selection from Chilesotti's selection and covered it with his shimmering, enamelled orchestral tone colors. But since an ancient string instrument is the source of the piece, transcribing Respighi's work for harp only takes us back to the original mood—a simple, disarming melody, nostalgic and hypnotic.

Un discorso analogo vale ancor più per questa pagina di Respighi, che è essa stessa una trascrizione. Si tratta di una melodia antica, una delle perle estratte a fine Ottocento dalla letteratura italiana per liuto, a opera di un grande musicologo, Oscar Chilesotti, l'uomo che ebbe il merito storico di attirare l'attenzione su questo repertorio, a quell'epoca sepolto nelle biblioteche. Respighi effettuò una sua scelta dalla scelta di Chilesotti e la rivestì dei colori scintillanti e smaltati della sua orchestrazione. Ma poiché alla base c'è un antico strumento a corde, ritrascrivere la pagina di Respighi per arpa non fa

che riportarci indietro all'atmosfera originale: una melodia semplice e disarmante, nostalgica e ipnotica.

## Nino Rota (1911-1979)

### *Sarabanda e Toccata*

Nino Rota is best known for his soundtracks written for Federico Fellini. While he was alive, his concert output was often being snubbed; perhaps it was deemed a scandal that a contemporary of the avant-garde was writing music that sought no scandal; rather, it was scandalously pleasant. Few appreciated him; one was Bruno Maderna, the perennial rebel to any and every prejudice, who did not disdain to conduct his music. As a matter of fact, Rota was indeed a conservative, but a conservative of his time: this piece for harp, written in 1945, helps us understand. The first part is a sarabande, but only as intended by 20th-century composers, who knew nothing of the secret origins of that dance, buried within the African slaves' *palo mayombe* rite from 16th-century Cuba. In Rota's time, all they knew was that the *sarabande* had first appeared in Spain around 1600 as a frenetic dance, to be soon turned into a slow and solemn one. Such are in fact the sarabands of the moderns, who often did not even bother to write them in triple time. And such is Rota's one—an abstract depiction of a solemn, ceremonious pantomime. The same is true of the *Toccata*, emulating a no less abstract model of a pre-classical harpsichord piece. Both are forms that the 20th century took as “historical”, but were totally a-historical. That's why this music suspended out of time was created in wartime—at that time, you'd better not think about your time.

Nino Rota è noto soprattutto per le colonne sonore composte per Federico Fellini. La sua produzione da concerto fu alquanto snobbata, mentre era in vita, forse perché si riteneva scandaloso che un coetaneo delle avanguardie si ostinasse a scrivere una musica che non voleva scandalizzare, anzi, è scandalosamente gradevole. Pochi lo apprezzarono, e tra questi Bruno Maderna, personaggio ribelle a



ogni schematismo, che infatti non disdegnò di dirigerne la musica. In realtà Rota è sì un conservatore, ma un conservatore del suo tempo: questa pagina per arpa, scritta nel 1945, ce lo fa capire. Il primo movimento è una sarabanda, ma solo nel senso inteso dagli autori del Novecento, che nulla sapevano delle sue origini segrete, celate nel rito *palo mayombe* degli schiavi africani nella Cuba del XVI secolo. Al tempo di Rota si sapeva solo che la sarabanda era apparsa in Spagna verso il 1600 e che era stata trasformata da danza frenetica a lenta e solenne. Tali sono infatti le sarabande dei moderni, che spesso non si sono neanche curati di scriverle in tempo ternario, e tale è quella di Rota: un'idea astratta di pantomima solenne e cerimoniosa. Idem dicasi della *Toccata*, che emula un modello, non meno astratto, di toccata per clavicembalo preclassica. Sono due forme che il Novecento ha creduto "storiche", e che invece erano fuori dalla storia. Ecco perché questa musica sospesa fuori dal tempo è stata concepita in tempo di guerra: perché in quel tempo, al proprio tempo era meglio non pensare.



# René Barbera and Friends!



**René Barbera and Friends!**

**Tuesday 14 July, 20.30**

**Villa del Balbianello**

- |                  |  |
|------------------|--|
| <b>Tosti</b>     | <i>Malìa, tenor</i><br><i>Non t'amo più, tenor</i><br><i>Ideale, tenor</i><br><i>Lasciami! Lascia ch'io respiri, soprano</i> |
| <b>Verdi</b>     | <i>Ave Maria, soprano</i><br><i>Non t'accostare all'urna, baritone</i>   |
| <b>Puccini</b>   | <i>E l'uccellino, soprano</i>  |
| <b>Gastaldon</b> | <i>Musica proibita, baritone</i>   |
| <b>Tosti</b>     | <i>La serenata, soprano, baritone</i>  |
| <b>Cardillo</b>  | <i>Core 'ngrato, tenor</i>   |
| <b>Tosti</b>     | <i>L'alba separa dalla luce l'ombra, tenor</i>   |
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## René Barbera and Friends!

Tuesday 14 July, 20.30

Villa del Balbianello

- |                    |  |
|--------------------|--|
| <b>Offenbach</b>   | From <i>Les contes d'Hoffmann</i> :<br><i>Il était une fois à la cour d'Eisenach</i> , tenor   |
| <b>Bizet</b>       | From <i>Carmén</i> :<br><i>Je dis que rien ne m'épouvante</i> , soprano<br>From <i>Les pêcheurs des perles</i> :<br><i>Au fond du temple saint</i> , tenor, baritone |
| <b>Verdi</b>       | From <i>Don Carlo</i> :<br><i>Don Carlo, ascolta... io morirò</i> , baritone   |
| <b>Verdi</b>       | From <i>Traviata</i> :<br><i>Parigi, o cara</i> , soprano, tenor   |
| <b>Leoncavallo</b> | From <i>I Pagliacci</i> :<br><i>No, più non m'ami...</i> , soprano, baritone   |
| <b>Puccini</b>     | From <i>La Bohème</i> :<br><i>Che gelida manina</i> , tenor  |
| <b>Donizetti</b>   | From <i>L'elisir d'amore</i> :<br><i>Tran, tran, tran</i> , soprano, tenor, baritone   |

**René Barbera**, tenor

Young voices from the Opera Academy at the National Polish Opera, Warsaw:

**Mariana Poltorak**, soprano

**Wojciech Kaczmarek**, baritone

**Sophia Muñoz**, piano



Tradition has it that operatic recitals include arias from operas — or from musical theater in general — alternating with art songs. This program, centered on the great voice of René Barbera, is no exception. It opens with four *romanzas* by Francesco Paolo Tosti, including his most famous one, *Ideale*, thus exploring a repertoire that enjoyed wide circulation in its time, thanks to opera singers, both in recitals and on record. We then move into the field of chamber music cultivated by opera composers—short pieces, often jotted down to please an admirer, male or female, and associated with domestic musical practice. These are also usually called *romanzas*, the term *Lied* being mostly used for the German-language repertoire. But even if we decide that Tosti and Verdi practiced the same genre, the difference lies in their approaches. Tosti was a specialist of the genre; he had focused on it for his entire life. That was his world, his natural mode of expression. For Verdi or Puccini, writing a *romanza* was like taking a holiday—leisure time between more massive commitments. The first part of the program ends by going back to the *romanza* specialists. These, if Neapolitans, are usually pigeonholed in the “Neapolitan song” category, once again with the result of building barriers between genres that never fit historical facts in the flow of reality. For instance, Salvatore Cardillo (1874-1947) had a thorough musical education at the conservatory, which did not differ from that of any period opera composer, while John Lennon’s musical training inherently differed from Brian Ferneyhough’s. The categorization of *Core ‘ngrato* as “popular” music, meaning something like “outside academia”, is a label fabricated after the fact. The second part of the program is dedicated entirely to the operatic repertoire. It opens in France, with Jacques Offenbach’s only *opera seria*, *Les contes d’Hoffmann*, followed by two arias by Georges Bizet, and continues with the great Italian repertoire.

Tradizione vuole che i recital di cantanti propongano arie d'opera, o comunque di teatro musicale, alternate a romanze e canzoni. Questo programma, incentrato sulla voce prestigiosa di René Barbera, non fa eccezione. Si apre con quattro romanze di Francesco Paolo Tosti, tra cui la sua più celebre, *Ideale*: un repertorio che a suo tempo godette di ampia circolazione proprio grazie ai cantanti lirici, sia nei recital, sia su disco. Ci spostiamo quindi nell'ambito della vocalità da camera coltivata dagli operisti: piccole pagine buttate giù spesso per compiacere un ammiratore, o un'ammiratrice, e associate alla pratica musicale domestica. Anche queste sono di solito chiamate romanze, il termine *Lied* essendo perlopiù riservato al repertorio in lingua tedesca. Ma anche se decidiamo che Tosti e Verdi praticarono lo stesso genere, la differenza sta nel modo di accostarvisi. Tosti era uno specialista della romanza, genere sul quale si concentrò tutta la vita; era il suo mondo, il suo modo d'espressione elettivo. Per Verdi o Puccini la romanza era parente della vacanza: uno svago tra impegni più massicci.

La prima parte si conclude tornando agli specialisti della vocalità da camera, che però, se napoletani, vengono ascritti alla categoria della "canzone napoletana", ancora una volta con il risultato di fare e disfare barriere tra generi che poi non calzano mai alla realtà fluida dei fatti storici. Per esempio, Salvatore Cardillo (1874-1947) ebbe una formazione musicale completa in conservatorio, per nulla diversa da quella di qualsiasi operista dell'epoca, nel senso in cui invece la formazione musicale di Luigi Tenco fu oggettivamente diversa da quella di Luciano Berio. La categorizzazione di *Core 'ngrato* come musica "popolare", nel senso di non colta, è un'etichetta fabbricata a posteriori.

La seconda parte del programma è dedicata per intero al repertorio operistico. Inizia in Francia, con l'unica opera seria di Jacques Offenbach, *Les contes d'Hoffmann*, seguita da due arie di Georges Bizet, e prosegue con il grande repertorio italiano.

**Ascolta un Quadro®**  
**Wednesday 15 July, 11.00**  
**Villa Carlotta**

*Ascolta un Quadro®* (“Listen to a Painting”) is a one-hour-long musical workshop for boys and girls aged 8 to 11. Through the observation of a painting, *The Last Kiss Given to Juliet by Romeo* by Francesco Hayez (1791-1882), held at Villa Carlotta, and using three key words, Technique – Subject – Poetics, participants will be guided to the discovery of its pictorial content through individual and group activities—listening and rhythmic-melodic production with the voice, the body and simple musical materials/instruments, to live the experience of knowledge in an entertaining and fully immersive way.

The *Ascolta un Quadro®* curator is Paola Colombo Mazzucchelli.

*Ascolta un Quadro®* è un laboratorio musicale per bambini e bambine dagli 8 agli 11 anni, della durata di un’ora. Attraverso l’osservazione dell’opera d’arte *L’ultimo bacio dato a Giulietta da Romeo* di Francesco Hayez (1791-1882), conservata a Villa Carlotta, e utilizzando tre parole chiave, Tecnica – Soggetto – Poetica, i partecipanti saranno guidati alla scoperta pittorica con attività individuali e di gruppo di ascolto e di produzione ritmico-melodica con la voce, il corpo e l’uso di semplici materiali/strumenti musicali, per vivere l’esperienza del sapere in modo divertente e immersivo.

La coordinatrice di *Ascolta un Quadro®* è Paola Colombo Mazzucchelli.

**Invisible Dances**  
**Wednesday 15 July, 20.30**  
**Villa Làrio**

<b>Amorosi</b>	<i>Two Medieval Dances</i>
<b>Marais</b>	<i>Les Folies d'Espagne</i>
<b>J.S. Bach</b>	From the <i>Partita in E minor</i> , BWV 996: II. <i>Allemande</i> IV. ( <i>Sarabande</i> ) V. <i>Bourrée</i>
<b>Telemann</b>	<i>Fantasia No. 7 in D major</i> , for solo flute
<b>Gluck</b>	From <i>Orfeo ed Euridice: Danza degli spiriti beati</i>
<b>Borne</b>	From <i>Fantaisie brillante sur Carmén: Habanera et variations</i>
<b>Grandval</b>	<i>Valse mélancolique</i>
<b>Espasa Cháfer</b>	<i>Argos</i> , for solo flute
<b>Fauré</b>	<i>Sicilienne</i> , Op. 78
<b>Piazzolla</b>	From <i>Histoire du tango: Café 1930</i>
<b>Scapin</b>	<i>Rūmī – Danza d'Oriente</i> , for solo harp
<b>Bartók</b>	<i>Romanian Folk Dances</i>

**Andrea Manco**, flute  
**Stefania Scapin**, harp



Here is another concert focused on the magical charm of the harp, this time joined by a second tone color, that of the flute, in the clever hands of Andrea Manco, first flute of the Teatro alla Scala Orchestra. His duo with Stefania Scapin leads us along a very wide-ranging itinerary, from the 17th century to the present day—a string of works mostly evocative of real or imaginary dances. In fact, the *Two Medieval Dances* by Michael Amorosi (1947–2000), harpist and neotonal composer from the late 20th century, depict an archaism that is pure fiction, or perhaps almost pure—the opening ostinato of the second dance recalls the old canon, *Sumer Is Icumen In*, that is, a piece of true medieval music.

Marin Marais (1656–1728) was the greatest gamba virtuoso of the Baroque era; his figure was recently popularized by a movie, *Tous les matins du monde*. The *Folies d'Espagne* are a series of variations on the classic *folia* chord progression that entered Portugal by the late 15th century, with the import of African slaves from the Gulf of Guinea. Originally associated with a fast dance, it then became a mere slow-tempo harmonic frame, allowing virtuosos to build the most fantastic musical architectures.

Johann Sebastian Bach's *Partita in E Minor* is, of course, a suite of dances, certainly stylized, but still danced in the composer's time. *The Fantasia No. 7* for solo flute by Georg Philipp Telemann (1681–1767) shows a freer conception: it opens like a French overture, with its grandiose dotted rhythm, which is then repeated several times, in alternation with more lively contrasting episodes.

The *Danza degli spiriti beati* ("Dance of the Blessed Spirits") by Christoph Willibald Gluck (1714–1787) is one of the highlights from his opera, *Orfeo ed Euridice*. Two versions exist; the second, conceived for a French production, is longer and more elaborate; it also hosts a prominent part for the flute.

François Borne (1840–1920) was a virtuoso and an innovator of the mechanics of the instrument. He wrote much music, which is entirely lost except for the *Fantaisie brillante sur Carmén*, which delivers and varies some arias from Bizet's opera, including the famous *habanera*.

Maria-Félicie-Clémence de Reiset, Viscountess de Grandval (1828-1907), was a French noblewoman who studied music with great teachers (Flotow, Saint-Saëns, Chopin) and left many compositions, usually signed with aliases, as dealing with music was deemed beneath her social status. Her *Valse mélancolique* for flute and harp, issued in 1898, is a *valse en rondeau*; its main theme would not be out of place in Charles Aznavour's repertoire, and alternates with contrasting ideas and bravura cadenzas.

*Argos*, for solo flute, is by Salvador Espasa Cháfer (1957-), a flautist and composer from Valencia. It is inspired by the myth of Argo, the hundred-eyed monster, and is therefore part of that genealogy of compositions in which the flute evokes an imaginary bucolic ancient Greece, with its revered founding act in Debussy's *Syrinx*. However, it also incorporates suggestions from jazz flute techniques, such as Roland Kirk's humming effects.

The haunting *Sicilienne* op. 78 by Gabriel Fauré (1845-1924) was originally an orchestral score, part of the incidental music for Maurice Maeterlinck's *Pelléas et Mélisande*. Then its simple melody contours, accompanied by arpeggios, secured it an independent life in sundry transcriptions. *Histoire du tango*, a suite by Astor Piazzolla (1921-1992), was instead written for flute and guitar; *Café 1930* is a poignant quintessence of his nostalgic inspiration, which is a noteworthy paradox, as in 1930 Piazzolla was nine and lived in New York City.

Finally, Stefania Scapin's *Rūmī – Oriental Dance* for solo harp is a tribute to the Persian mystic and poet, and Béla Bartók's *Romanian Dances* are a fragrant *bouquet* of Transylvanian peasant melodies, collected by the Hungarian composer on his inseparable cylinder phonograph.

Ancora un concerto imperniato sul fascino magico dell'arpa. Stavolta però a esso si unisce il timbro del flauto, nelle abili mani di Andrea Manco, primo flauto dell'Orchestra del Teatro alla Scala. Il duo con Stefania Scapin ci accompagna lungo un itinerario di ampissimo respiro, dal XVII secolo fino ai contemporanei, che allinea varie pagine evocatrici di danze reali o immaginarie. E in effetti, le *Two Medieval Dances* di Michael Amorosi (1947-2000), arpista e compositore



neo-tonale del secondo Novecento, raffigurano un'arcaicità tutta inventata, o quasi tutta: l'iniziale ostinato della seconda danza ricorda infatti il canone *Sumer Is Icumen In*, cioè musica medievale vera.

Marin Marais (1656-1728) fu il maggiore virtuoso di viola da gamba di epoca barocca; la sua figura è stata popolarizzata di recente dal film *Toutes les matins du monde*. Le *Folies d'Espagne* sono una serie di variazioni sul classico giro di accordi della *folía*, introdotto in Portogallo alla fine del XV secolo con l'importazione di schiavi africani dal Golfo di Guinea. In origine associato a una danza a tempo rapido, divenne poi un mero telaio armonico a tempo lento, su cui costruire i più fantasiosi castelli di virtuosismo.

La *Partita in mi minore* di Johann Sebastian Bach è naturalmente una suite di danze, certamente stilizzate, ma che all'epoca del compositore si ballavano ancora. La *Fantasia n. 7* per flauto solo di Georg Philipp Telemann (1681-1767) è invece di concezione più libera: si apre come un'ouverture alla francese, con un pomposo ritmo puntato, e poi lo ripropone varie volte alternandolo a episodi più alacri a contrasto.

La *Danza degli spiriti beati* di Christoph Willibald Gluck (1714-1787) è una delle pagine più note dell'opera *Orfeo ed Euridice*. Ne esistono due versioni: la seconda, concepita per un allestimento francese, è più lunga ed elaborata e contiene una parte di rilievo per il flauto.

François Borne (1840-1920) fu un virtuoso e un innovatore della meccanica dello strumento; scrisse anche molta musica, che è tutta perduta tranne la *Fantaisie brillante sur Carmén*, che ripropone e varia alcuni temi dall'opera di Bizet, tra cui la celebre *Habanera*. Maria-Félicie-Clémence de Reiset, viscontessa di Grandval (1828-1907), fu una nobildonna francese che studiò musica con grandi maestri (Flotow, Saint-Saëns, Chopin) e lasciò una gran mole di composizioni, di solito firmate con pseudonimi, essendo l'occuparsi di musica cosa indegna del suo status sociale. La *Valse mélancolique* per flauto e arpa, pubblicata nel 1898, è una *valse en rondeau* con un tema principale che non sarebbe fuori luogo nel repertorio di Charles Aznavour, alternato a idee e cadenze di bravura contrastanti.

*Argos* per flauto solo di Salvador Espasa Cháfer (1957-), flautista

e compositore di Valencia, è ispirato alla figura mitologica di Argo, il mostro dai cento occhi. Esso rientra quindi nel filone delle composizioni in cui il suono del flauto evoca un'immaginaria gremità bucolica, il cui riferito atto di fondazione è ovviamente *Syrinx* di Debussy. Tuttavia incorpora anche suggestioni del flauto jazz, in particolare dei suoni mugolati di Roland Kirk.

L'incantevole *Sicilienne* op. 78 di Gabriel Fauré (1845-1924) fu scritta in origine per orchestra, come parte delle musiche di scena per *Pelléas et Mélisande* di Maurice Maeterlinck, ma poi il suo semplice disegno di melodia accompagnata da arpeggi le ha assicurato vita propria nelle trascrizioni più varie. La suite *Histoire du tango* di Astor Piazzolla (1921-1992) fu invece scritta per flauto e chitarra; *Café 1930* è un distillato struggente dell'ispirazione nostalgica del suo autore, il che è peraltro paradossale, visto che nel 1930 Piazzolla aveva nove anni e viveva a New York.

*Rūmī – Danza d'Oriente* per arpa sola di Stefania Scapin è un omaggio all'omonimo mistico e poeta persiano, mentre le *Danze rumene* di Béla Bartók sono un profumato *bouquet* di melodie contadine della Transilvania, raccolte dal compositore ungherese sul suo inseparabile fonografo a cilindri.

# Opera Gala Under the Stars

Opera Gala Under the Stars

Thursday 16 July, 21.00

Parco Teresio Olivelli

- Mozart** From *Le nozze di Figaro*:  
*Overture*  
*Non so più cosa son cosa faccio*, mezzo-sop.  
*Se vuol ballare*, bass  
*Dove sono i bei momenti*, soprano
- Donizetti** From *La Favorita*:  
*O mio Fernando*, mezzo-soprano
- Rossini** From *Il Barbiere di Siviglia*:  
*La calunnia*, bass
- Bellini** From *Norma*:  
*Casta diva*, soprano
- Rossini** From *L'Italiana in Algeri*:  
*O che muso*, mezzo-soprano, bass



- Rachmaninov** From *Aleko*:  
*Men's Dance*  
*Vyes' tabor spit*, bass
- Verdi** From *Don Carlo*:  
*Ah! Più non vedrò... O don fatale*,  
mezzo-soprano
- Verdi** From *Un ballo in maschera*:  
*Morrò, ma prima in grazia*, soprano
- Tchaikovsky** From *Eugene Onegin*:  
*Prince Gremin's Aria*, bass

## Opera Gala Under the Stars

Thursday 16 July, 21.00

Parco Teresio Olivelli

- Saint-Saëns** From *Samson et Dalila*:  
*Mon cœur s'ouvre à ta voix*,  
mezzo-soprano
- Verdi** From *La forza del destino*:  
*Pace, pace, mio Dio*, soprano
- Offenbach** From *Les Contes d'Hoffmann*:  
*Belle nuit, o nuit d'amour*, soprano,  
mezzo-soprano
- Mozart** From *Così fan tutte*:  
*Soave sia il vento*, soprano,  
mezzo-soprano, bass

**Alessia Panza**, soprano

**Marina Viotti**, mezzo-soprano

**Mark Kurmanbayev**, bass

**Paolo Bressan**, conductor

**Orchestra Sinfonica di Milano**

This gala night celebrating the first decade of the LacMus Festival needs no particular introduction. The tried-and-true formula is: three great singers deliver some of their favorite arias from the standard opera repertoire. Then, add the support of the prestigious Milan Symphony Orchestra, conducted by Paolo Bressan, also entrusted with the two orchestral works that open each part of the concert.



The program starts with the historical reference model of Italian opera, here represented by *The Marriage of Figaro*, and then by Rossini's classicism, to then trace its romantic developments in the dramatic characters portrayed by Bellini, Donizetti, and Verdi, and finally their further ramifications in the operatic output of different nations. For Italian opera enthusiasts, this is a thoroughly familiar terrain, with the sole exception of the operatic Rachmaninov, who is much less known among us, due to the language barrier. For many listeners, it will be a pleasant surprise to listen to the enthralling *Dance of Men* by *Aleko*, followed by *Aleko's* cavatina, *All the camp sleeps, the moon is high*, for the first time. It will be even more surprising to know that Rachmaninov composed this short one-act opera as an exam test for his conservatory diploma. This says a lot not only about the musician's talent, but also about music teaching institutions of then and now.

Questa serata di gala per solennizzare il decennale di LacMus Festival non ha bisogno di particolari presentazioni. La formula è collaudata: tre grandi cantanti propongono pagine tra le loro predilette del grande repertorio operistico. In più vi è il sostegno prestigioso dell'Orchestra Sinfonica di Milano, diretta da Paolo Bressan, a cui sono anche affidate le due pagine orchestrali che aprono la prima e la seconda parte del concerto. Il programma parte dal modello storico dell'opera italiana, incarnato dalle *Nozze di Figaro* e poi dalla classicità di Rossini, per percorrerne poi gli sviluppi romantici nei personaggi drammatici tratteggiati da Bellini, Donizetti e Verdi, e quindi le relative ramificazioni nel teatro musicale dei vari Paesi. Per gli appassionati d'opera italiana si tratta di un terreno del tutto familiare, con la sola eccezione del Rachmaninov operista, che, a causa della lingua, è assai meno noto da noi. Per molti sarà quindi una piacevole sorpresa ascoltare per la prima volta la trascinante *Danza degli uomini* da *Aleko*, seguita dalla cavatina di *Aleko*, *Tutto il campo dorme, la luna è alta in cielo*. Ancor più sorprendente sarà per molti sapere che Rachmaninov compose quest'opera breve in un atto come prova d'esame per il diploma di conservatorio. Il che la dice lunga non solo sul talento del musicista, ma anche sulle istituzioni scolastiche di allora e di oggi.

**A Brahms/Liszt Midsummer's Night**

**Friday 17 July, 21.00**

**Parco Teresio Olivelli**

**Brahms**                    *Tragische Ouvertüre, Op. 81*  
From *Hungarian Dances*:  
    1. *Allegro molto*  
    4. *Poco sostenuto*  
    6. *Vivace*  
    5. *Allegro*

**Liszt**                      *Fantasia über ungarische Volksmelodien, S. 123*



**Wagner**                    *From Tristan und Isolde: Liebestod*

**Liszt**                      *Totentanz, S. 126*  
    *Les Préludes, S. 97*

**Louis Lortie**, piano  
**Paolo Bressan**, conductor  
**Orchestra Sinfonica di Milano**

# Johannes Brahms

## *Tragische Ouvertüre, Op. 81*

In 1879, Brahms was awarded an honorary doctorate by the University of Breslau, then a Prussian city, now Wrocław, Poland. To solemnize the occasion, in the summer of 1880 he composed the *Akademische Festouvertüre* (“Overture for an Academic Celebration”), Op. 80, and in January 1881 he went there to conduct it in person. His declared intention was to produce a jubilant work, and in fact, four goliardic hymns are quoted. But Brahms also used to conceive his creations in couples; hence, while the *Academic Overture* was waiting in line to be performed in public, he wrote another composition as a *pendant*, namely the *Tragic Overture*, Op. 81. The latter, despite having been born second, was premièred first, in December 1880.

Brahms himself pointed out that the two overtures function like the two panels of a diptych, “one laughing and one crying”. The *Academic Overture*, however, contains the four hymns, and consequently suggests an extra-musical content, even if not a real program. As a consequence, scholars have been struggling for over a century to find a program in the *Tragic Overture* as well. It was never found, for the good reason that there is none in the first place. Brahms soon clarified the point—this piece is intended to deliver a sense of tragedy, but it is not based on any of the literary texts that were invoked time and again, from *Faust* to *Hamlet*. The only connection that has a glimmer of meaning is the one with Beethoven’s *Coriolan Overture*, but only in the realm of form; both overtures sport an irregular, elusive shape, along with some similarities between them. An ambiguous enough situation to trigger further bloodshed among scholars.

To describe the form of the *Tragic Overture*—and emerge unscathed—it is wiser to limit oneself to its general outlines. The work is cast in four sections, but with three time indications: *Allegro ma non troppo – Molto più moderato – Tempo primo ma tranquillo*. It opens with a kind of exposition of two themes, or two episodes, as if the piece



were in sonata form, although, strictly speaking, it is not. Indeed, the material is then developed, but in a very free fashion; also, assuming one wants to detect a final recapitulation, no matter how vague, in the last section, the thematic material is, if anything, introduced in reverse order. This is the analogy with *Coriolan* that was soon noticed, together with a generic heroic tone. Actually, rather than adhering to a specific topic or model, Brahms here seeks to shape an abstract idea of tragedy that carries no descriptive element and is built in purely musical terms.

Nel 1879 Brahms si vide conferire una laurea *honoris causa* dall'Università di Breslavia, allora città della Prussia, oggi Wrocław, in Polonia. Per solennizzare la circostanza, nell'estate 1880 compose la *Akademische Festouvertüre*, ovvero "Ouverture per un festeggiamento accademico", op. 80, e nel gennaio 1881 si recò sul posto per dirigerla di persona. L'intenzione dichiarata di Brahms era quella di dar vita a una pagina di carattere giubilante, tant'è che vi sono citati quattro inni goliardici. Ma Brahms era anche solito concepire le sue creazioni a due a due, e così, mentre l'*Ouverture accademica* rimaneva in attesa di essere eseguita in pubblico, ne scrisse un'altra per fare *pendant*, e cioè l'*Ouverture tragica* op. 81. Questa, sebbene nata per seconda, venne eseguita in pubblico per prima, nel dicembre 1880.

Fu lo stesso Brahms a sottolineare che le due composizioni sono come i due pannelli di un dittico, «una che ride e una che piange». L'*Ouverture accademica* però contiene i quattro inni, e di conseguenza suggerisce un contenuto extramusicale, anche se non un vero programma. E così gli studiosi si sono affannati per oltre un secolo a cercare un programma anche nell'*Ouverture tragica*. Non lo hanno mai trovato, per la semplice ragione che non c'è. Anche su questo, Brahms fece subito chiarezza: il brano intende esprimere sentimenti tragici, ma non si basa su nessuno dei testi letterari che sono stati invocati a più riprese, dal *Faust* all'*Amleto*. L'unico collegamento che ha un barlume di senso è quello con il *Coriolano* di Beethoven, ma solo sul piano formale: entrambe le ouvertures hanno una forma irregolare, sfuggente, ma con qualche analogia strutturale fra loro.



Una situazione abbastanza ambigua da scatenare ulteriori duelli all'ultimo sangue tra studiosi.

Per descrivere la forma dell'*Ouverture tragica* — e restare incolumi — è più saggio accontentarsi di tracciarne solo le linee generali. Si articola in quattro sezioni, ma con tre indicazioni di tempo: *Allegro ma non troppo* – *Molto più moderato* – *Tempo primo ma tranquillo*. All'inizio vi è una specie di esposizione di due temi, o due episodi, come se il brano fosse in forma-sonata, mentre in senso stretto non lo è. È vero che poi il materiale viene sviluppato, ma ciò avviene con molta libertà; e se si vuole a tutti i costi riconoscere nell'ultima parte una riesposizione finale, per quanto vaga, essa semmai ripropone il materiale tematico in ordine rovesciato. È questa l'analogia con il *Coriolano* che fu quasi subito osservata, unita a un certo generico tono eroico. In realtà, più che un argomento o un modello specifico, Brahms qui vuole dare corpo a un'idea astratta di tragicità, che non contiene nessun elemento descrittivo e si realizza in termini puramente musicali.

## Johannes Brahms

*From Hungarian Dances:*

*1. Allegro molto – 4. Poco sostenuto – 5. Allegro – 6. Vivace*

Teenage Brahms used to play dance music. He worked in small ensembles in the Hamburg port area, the same work as his father's, a double-bass player who managed to enter a symphony orchestra only three years before he died. Dance music then included not only waltzes and polkas, but also "Hungarian" music, a term by which Gypsy music was actually meant. Only in the 20th century did Béla Bartók's and Zoltán Kodály's patient work make musicians and audiences aware that true Hungarian music is that of peasants, not gypsies; in the 19th century, the mistake was still common knowledge. Brahms often worked with a violinist, Eduard Réményi, who helped him explore the Gypsy repertoire. Thus, the nineteen-year-old pianist began to put together some pieces in this genre,

arranging or reworking music written by others, or composing his own originals. Some of his sources have been identified; there may well be others. Brahms then gave each piece an ABA form. He went on doing so for his personal pleasure from 1852 until 1869, when publisher Simrock offered to print two books of these *Hungarian Dances*. The success was such that in 1880, Simrock issued two more books, thus exhausting the backlog. The *Dances* were released as piano pieces, but were soon arranged for all sorts of ensembles, even as dance music. All of them were also orchestrated, but not all by Brahms. Antonín Dvořák took care of Book 4; in some other cases, we do not know.

The first *Hungarian Dance* is drawn from a Gypsy source, *Isteni csárdás*, roughly “Divine csárdás”. Brahms’ version strictly follows the original, like a pure and simple arrangement. Perhaps this is why Brahms gave the *Hungarian Dances* no opus number; he assigned it only to his own music. The *Dance No. 4* is taken from a piece by a certain Nándor Merty, a composer a bit older than him, entitled *Kalocsai emlék*, “Memory of Kalocsa”, a medieval town south of Budapest. The original lines up five different melodic ideas; Brahms takes the second and third to build his section A; section B has no known source. The source of No. 6 is *Rózsabokor* (“Rose Bush”) by a certain Adolf Nittingger; Brahms retains the first theme verbatim, but writes a radical paraphrase of the second one. The *Dance No. 5* comes from a big success by Béla Kéler (1820–1882). It is called *Bártfai emlék*, and if you grasped that it means “Memory of Bártfa”, kudos to you, your Hungarian is improving by leaps and bounds. Bártfa, too, is a medieval town; today it is called Bardejov and is in Slovakia. Brahms takes only Kéler’s first theme, leaving it intact. The rest of the piece is a chain of polka strains; Brahms edits out and replaces them with a pithy middle episode.

Da ragazzo Brahms faceva musica da ballo. Lavorava in piccoli complessi nella zona del porto di Amburgo: lo stesso mestiere di suo padre, contrabbassista, che solo tre anni prima di morire riuscì a entrare in un’orchestra sinfonica. La musica da ballo del tempo

non prevedeva solo valzer e polka, ma anche musica “ungherese”, termine con cui si intendeva la musica tzigana. Solo nel XX secolo il paziente lavoro di Béla Bartók e Zoltán Kodály riuscì a far entrare nella coscienza di musicisti e pubblico il concetto che la vera musica ungherese sia quella contadina, non quella degli zingari. Ma nell'Ottocento l'equivoco era ancora in vigore. Brahms lavorò con un violinista, Eduard Réményi, che lo fece familiarizzare con il repertorio tzigano. E così il diciannovenne pianista iniziò a mettere insieme un po' di brani di questo genere, arrangiando o rielaborando creazioni altrui, o scrivendone di originali. Alcune sue fonti sono state identificate; chissà che non ve ne siano altre. Brahms dava poi una forma ABA a ciascun pezzo. Continuò a farlo dal 1852 fino al 1869, per puro diletto, finché a un certo punto l'editore Simrock si offrì di pubblicare due quaderni di queste *Danze ungheresi*. Il successo fu tale che nel 1880 lo stesso Simrock ne stampò altri due, esaurendo i pezzi disponibili. Le *Danze* uscirono in versione pianistica, ma subito vennero arrangiate per gli organici più vari, anche come ballabili. Tutte furono poi orchestrate, ma non tutte da Brahms; quelle del quarto quaderno le orchestrò Antonín Dvořák, di altre non si sa bene.

La *Danza ungherese* n. 1 deriva da una fonte tzigana, *Isteni csárdás*, a un dipresso “Ciarda divina”. La versione di Brahms ricalca l'originale: ne è un puro arrangiamento. Forse per questo Brahms lasciò le *Danze ungheresi* senza numero d'opera: lo assegnava solo a musica tutta sua. La n. 4 è tratta da un brano di un certo Nándor Merty, autore di poco più anziano di lui, intitolato *Kalocsai emlék*, “Ricordo di Kalocsa”, una cittadina medievale a sud di Budapest. L'originale mette in fila cinque diverse idee melodiche; Brahms preleva la seconda e la terza per la sezione A, mentre la sezione B non ha una fonte conosciuta. La fonte della n. 6 è *Rózsabokor* (“Cespuglio di rose”) di un certo Adolf Nittingger; di nuovo, Brahms conserva alla lettera la parte iniziale, ma stavolta colloca come episodio B una profonda parafrasi dell'originale. La n. 5 è tratta dal brano più celebre del compositore Béla Kéler (1820-1882). Si intitola *Bártfai emlék*, e se avete capito che vuol dire “Ricordo di Bártfa”, complimenti: il vostro ungherese



migliora a vista d'occhio. Anche Bártfa è una cittadina medievale: oggi si chiama Bardejov e si trova in Slovacchia. Brahms prende solo il primo tema di Keler, lasciandolo intatto; il resto del brano è una sfilza di temi da polka; Brahms li toglie, rimpiazzandoli con un episodio centrale più stringato.

## Franz Liszt

*Fantasia über ungarische Volksmelodien, S. 123*

This extended piece is usually referred to by the simpler title, *Hungarian Fantasy*. It is a reworking of the *Hungarian Rhapsody No. 14*, the largest in that series, and perhaps the most strenuous to play—it lasts a dozen minutes, in which Liszt pushes the exploration of the piano resources to the extreme. Creating such a powerful and thunderous piece was not yet enough, though, and Liszt conceived its further expansion by adding a symphony orchestra to it. Both versions follow the same general trend, also found in much Gypsy music—a slow, rhapsodic beginning, then gradually tightening towards faster, sometimes frantic tempos. The composer adopts this same curve, which is so effective and spectacular, and expands it—each section is longer, more powerful, more exciting. All this reflects the heroic furor of a thirty-seven-year-old Liszt: on the one hand, he was a virtuoso at the zenith of his physical capacities, and tended to write very demanding pieces, as he would no longer do as an old man. On the other hand, the 1848 revolutionary uprisings had swept through all of Europe, including Hungary, with a stirring effect on sensitive minds, such as Liszt's. The combination of physical energy and ideological fire accounts for the expressive content of this piece, both exalted and electrifying.

Questa ampia pagina per pianoforte e orchestra è di solito indicata con il più semplice titolo di *Fantasia ungherese*. È una rielaborazione della *Rapsodia ungherese n. 14*, che, tra le pagine di quella serie, è la più ampia, e forse anche la più faticosa da suonare: dura una



dozzina di minuti, durante i quali la scrittura di Liszt sembra voler scatenare fino all'estremo l'esplorazione delle risorse foniche dello strumento. Evidentemente non contento di aver creato una pagina così poderosa e tonante, Liszt ne concepì un'ulteriore espansione con l'aggiunta dell'orchestra. Le due versioni seguono lo stesso andamento generale, che poi è lo stesso che si ritrova in tanta musica tzigana: un inizio lento, di carattere rapsodico, che va poi progressivamente stringendo verso tempi più veloci, talora frenetici. Il compositore prende questa curva così efficace e spettacolare e ne fa una sorta di gigantografia: ciascuna delle sezioni è più lunga, più potente, più esaltante. Tutto questo rispecchia gli eroici furori di un Liszt trentasettenne: da un lato era un virtuoso nel pieno delle sue capacità fisiche, e quindi tendeva a scrivere pezzi impegnativi sul piano atletico, cosa che da vecchio non farà più. Dall'altro, i moti rivoluzionari del 1848 avevano attraversato tutta l'Europa, Ungheria inclusa, producendo un effetto elettrizzante sugli spiriti sensibili a quegli ideali; e Liszt era uno di loro. Il combinato disposto dell'energia fisica e del fuoco ideologico dà ragione del tono espressivo della *Fantasia ungherese*, insieme esaltato ed esaltante.

## Richard Wagner

### *From Tristan und Isolde: Liebestod*

*Tristan und Isolde* is regarded as a seminal work due to its immense long-term implications. Wagner stretches his harmonic language, always suspended, always unresolved, to the limits of atonal music. At the same time, the plot of the work, set in a fantasy medieval world, expresses a constant yearning for death. The two impulses, away from tonality and away from physical life, are parallel and consubstantial. Their consequences will be, on the one hand, atonal music, twelve-tone music, serialism, and the self-inflicted death of European classical music; on the other hand, two war slaughters, the submission of the West to a non-European power, the end of its colonial empires, and, today, its political irrelevance.

The impulse of death at the very root of Germanic culture, theorized by Schopenhauer, embraced by Wagner, and translated into sublime music in his *Tristan*, finds its extreme synthesis in the final scene—Isolde, surrounded by ruins, raves about marvelous out-of-body sensations, and passes away. At first, the opera triggered reactions ranging from anxiety to hostility. Its greatness was later fully recognized, but those early feelings were not without foundation—this is a musical prophecy of the fall of the West.

*Tristan und Isolde* è considerata un'opera seminale per le sue enormi implicazioni di lungo periodo. Wagner vi spinge il suo linguaggio armonico sempre sospeso, sempre irrisolto, fino ai confini della musica atonale. Al tempo stesso, la trama dell'opera, ambientata in un medioevo fantastico, esprime un costante anelito verso la morte. I due impulsi, verso la fuoriuscita dalla tonalità e verso la fuoriuscita dalla vita fisica, sono paralleli e consustanziali. Le loro conseguenze saranno, da un lato, la musica atonale, la dodecafonìa, la serialità integrale, e quindi la morte autoinflitta della musica colta europea; dall'altro lato, due carneficine belliche, la sottomissione dell'Occidente a una potenza extraeuropea, la fine dei suoi imperi coloniali e, oggi, la sua irrilevanza politica. L'impulso di morte che sta alla radice della cultura germanica, teorizzato da Schopenhauer, abbracciato da Wagner e tradotto in musica sublime nel *Tristan*, trova la sua sintesi estrema nella scena finale, con Isotta che, circondata dalle rovine, vaneggia di meravigliose sensazioni incorporee, e infine si spegne. Il *Tristan* fu accolto fin dall'inizio da reazioni che andavano dall'inquietudine all'ostilità. La sua grandezza è stata poi riconosciuta appieno, ma le sensazioni iniziali non erano prive di fondamento: questa musica è la profezia del crollo dell'Occidente.



## Franz Liszt

*Totentanz*, S. 126

In the rich and a bit disturbing vein of devil- and death-inspired works within Liszt's opus, the *Totentanz*, that is, "Dance of the Dead" or "of Death", has a special place. It had had no good press for a long time; it was regarded as an exaggerated, excessive, grandiloquent work, fraught with extremely hard-to-play passages, and with more virtuosic display than musical substance. Then, in the late 20th century, a revaluation came, partly due to Arturo Benedetti Michelangeli, who included it in his repertoire. Today, its importance is recognized, but it cannot be called popular even now. It is more admired and respected than liked. Maybe it is really a bit scary.

It took Liszt twenty-one years to write it, from 1838 to 1859. It is an extended fantasy in a rather free form, centered on the *Dies Irae* plainchant and inspired by a fresco, *The Triumph of Death*, painted by Buffalmacco in the Pisa Cemetery. The liturgical melody for Thomas of Celano's sequence had been used by Berlioz in his *Symphonie Fantastique*, a work that Liszt knew by heart—he had even transcribed it for piano. It is therefore possible that the two images — the pictorial fresco and the musical fresco — merged in his mind. The *Totentanz* sounds like a series of variations on the *Dies Irae* melody, but the variation principle, although present, is very flexibly adopted. A second theme also appears, which is nonetheless derived from the first one; they share the first three pitches. The soloist's part is not only very hard to play, but it also has quasi-noise passages, with lightning-fast glissandos up and down the keyboard and some lower-range infernal hammering. The piano, in Liszt's hands, insistently knocks on the door of the boundary between determinate and indeterminate pitches.

Nel corposo e inquietante filone delle opere di ispirazione satanica e/o funebre all'interno dell'opera di Liszt, il *Totentanz*, ovvero "Danza

dei morti” o “della morte”, occupa un ruolo speciale. Per lungo tempo non godette di buona stampa: si disse che era un’opera esagerata, strabordante, magniloquente, irta di eccessive difficoltà rispetto alla sua sostanza musicale. Poi, nel secondo Novecento, venne la sua rivalutazione, in parte grazie al fatto che Arturo Benedetti Michelangeli la inserì in repertorio. Oggi la sua importanza è riconosciuta, ma non si può dire neanche ora che sia davvero popolare. È ammirata e rispettata, ma non è simpatica a molti. Forse fa davvero un po’ paura. Liszt ci mise ventun anni a scriverla, dal 1838 al 1859. Si tratta di una grande fantasia, di forma alquanto libera, incentrata sul tema del *Dies iræ* e ispirata all’affresco del *Trionfo della morte* dipinto da Buffalmacco nel Camposanto di Pisa. La melodia liturgica per la sequenza di Tommaso da Celano era già stata impiegata da Berlioz nella *Symphonie Fantastique*, un lavoro che Liszt conosceva a menadito: l’aveva perfino trascritto per pianoforte. È quindi possibile che nella sua mente le due immagini — l’affresco pittorico e quello musicale — si siano intersecate e fuse. Dopodiché, il brano appare come una serie di variazioni sul *Dies iræ*, ma in realtà il principio della variazione, pur presente, è preso con molta libertà. A un certo punto, infatti, compare anche un secondo tema, che peraltro è ricavato dal primo: le prime tre note sono uguali. La parte del solista non è solo di impervia difficoltà, ma spesso sfocia in passi quasi rumoristici, tra fulminee volate su e giù per la tastiera e sulfurei martellamenti nei suoni più gravi. Nelle mani di Liszt, il pianoforte bussa con insistenza alla porta del confine tra suoni determinati e indeterminati.

## Franz Liszt

### *Les Préludes*, S. 97

Franz Liszt’s thirteen symphonic poems have formed the model of the genre since their appearance. If you ask what a symphonic poem is, you are pointed to those examples— orchestral works in a single uninterrupted movement, based on a literary or extra-musical subtext. The most popular of them is surely *Les Préludes*, thus entitled



after Alphonse de Lamartine's poem. The underlying suggestion would be: read the poem and take it as a guide while listening to the music. Well, that would be a very bad suggestion. As musicologist Andrew Bonner's research has shown, exactly forty years ago, *Les Préludes* had a totally different origin, it is based on a totally different subtext, and the title, with its reference to the poem, was attached to it after the fact.

Its real origin is the following. In 1844, Liszt was in Marseille, and a choirmaster asked him for a piece to be included in his repertoire. Liszt obliged and then added three more pieces, inspired by the four elements: air, earth, water, and fire. Then, these four choral pieces provided the main themes for an orchestral overture, *Les quatre éléments*. Liszt worked on it, on and off, from 1845 to 1850, but never finished it. Only in 1853 did he take it up again and, after limited retouching, gave it its current title. Analyzing the score, one can see that the themes of the four elements are still there. The opening theme represents fire and comes from the chorus called *Les astres*. The second episode represents love; here, another theme from *Les astres* and one from *La terre* are conflated. The roughest middle episode depicts the stormy sea; a theme from *Les aquilons* and one from *Les flots*, that is, air and water, are used here. The next episode, at a more sedate tempo, is based on both themes of love, which now take on a character that is first pastoral and then, as music speeds up, triumphant. The theme from *Les astres* finally returns for the coda.

I tredici poemi sinfonici di Franz Liszt hanno rappresentato fin dalla loro apparizione il modello del genere. Chi voglia sapere cos'è un poema sinfonico viene rinviato a quegli esempi: pagine orchestrali in un solo movimento senza interruzioni, basate su un contenuto letterario o comunque extramusicale. Il più celebre fra di essi è senz'altro *Les Préludes*, che trae il suo titolo da una poesia di Alphonse de Lamartine. Il suggerimento implicito è dunque: leggetevi la poesia e usatela come guida durante l'ascolto della composizione. Ebbene, sarebbe un pessimo suggerimento. Come

hanno dimostrato le ricerche del musicologo Andrew Bonner, quarant'anni fa giusti giusti, *Les Préludes* ha tutt'altra origine, si basa su tutt'altro sottotesto letterario, e il titolo, con il suo riferimento alla poesia, gli fu appiccicato solo a cose fatte.

La vera origine è questa: nel 1844 Liszt si trovava a Marsiglia e un direttore di coro gli chiese un pezzo da poter inserire nel suo repertorio. Liszt lo accontentò, e a quel brano ne seguirono altri tre, basati sui quattro elementi: aria, terra, acqua, fuoco. I quattro pezzi corali fornirono quindi i temi a un'ouverture per orchestra, *Les quatre éléments*, a cui Liszt lavorò fra il 1845 e il 1850. Ma, pur tornandovi sopra più volte, non la portò a termine. La riprese invece nel 1853, con limitati ritocchi, e le diede il titolo attuale. Se si analizza la partitura, si vede come i temi dei quattro elementi siano tuttora presenti: il tema iniziale rappresenta il fuoco, e proviene dal coro intitolato *Les astres*. Il secondo episodio rappresenta l'amore e vi confluiscono un altro tema da *Les astres* e uno da *La terre*. L'episodio centrale più mosso rappresenta il mare in tempesta: vi confluiscono un tema da *Les aquilons* e uno da *Les flots*, cioè, aria e acqua. Il successivo episodio a tempo più moderato si basa sui due temi dell'amore, che assumono un carattere prima pastorale e poi, accelerando, trionfale. Il tema da *Les astres* ritorna infine nella coda.

**Musical Greenway, part 1**

**Saturday 18 July, 18.00**

**Piazza Campidoglio, Villa Monastero, Piazzetta Brenna**

**Piazza Campidoglio**

**Bozza**      *Jour d'été à la montagne:*  
*Pastorale*  
*Au bord du torrent*  
*Le Chant des forêts*  
*Ronde*

**Quartetto Prisma:**

**Camilla Gasparetto, Alice Paglia, Damiano Bodi, Vittorio Nissotti, flutes**

**Villa Monastero**

**Mozart**      *Divertimento No. 1 in B flat major, K. 439b:*  
*Allegro*  
*Menuetto, Allegretto*  
*Adagio*  
*Menuetto*  
*Rondò, Allegro*

**Garbarino**      *From Old American Trios:*  
*Boston Top Dance*

**Amber Trio:**

**Gaia Zecchini, Fabio Bargiga, Manuel Ticozzi, clarinets**

Musical Greenway, part 1

Saturday 18 July, 18.00

Piazza Campidoglio, Villa Monastero, Piazzetta Brenna

**Piazzetta Brenna**

**Mozart**      *Quartet in F major, K. 370, for oboe and strings:*

*Allegro*

*Adagio*

*Rondò, Allegro*

**Les Folies Quartet:**

**Lorenzo Bobbio**, oboe

**Samuele Preda**, violin

**Silvia Rossi**, viola

**Isabella Maria Veggiotti**, cello



## Eugène Bozza (1905-1991)

*Jour d'été à la montagne:*

*Pastorale – Au bord du torrent – Le Chant des forêts – Ronde*

Eugène Bozza is not much known to the general public but is familiar to wind instrument players, for whom he provided a huge repertoire. A violinist born in Nice, he was the son of an Italian violinist, Umberto Bozza, who was among the pioneers of syncopated music in Rome in the 1910s, as well as his first teacher. After studying at the Rome and Paris Conservatories, he embarked on a career as an instrumentalist and then as a conductor, but then, also due to stage fright tormenting him, he devoted himself to teaching and composing, with the latter activity often at the service of the former. His easy, fluent vein places his music in the Neoclassic school, with that pinch of occasional jazz influence that is often perceived in that field. *Jour d'été à la montagne* — not to be confused with Vincent d'Indy's same-name composition — is a four-movement work of about twelve minutes for four C flutes. It is intended for advanced performers and was published in 1955. The opening *Pastorale* is based on a bucolic theme, which may recall a Medieval troubadour melody; the development also incorporates traditional birdsong melodic cells. *Au bord du torrent* ("On the riverside"), the Scherzo movement, is a fluid perpetual motion evoking the relentless chase of the waves of the river. *Le Chant des forêts* is a slow movement in a contemplative vein, which also has a bird call in the last bars. *Ronde* is a jaunty finale, closing the composition in a playful mood.

Eugène Bozza è un compositore poco noto al grande pubblico ma familiare ai suonatori di strumenti a fiato, ai quali ha fornito un vasto repertorio. Nato a Nizza, era violinista e figlio di un violinista italiano, Umberto Bozza, che fu uno dei pionieri della musica sincopata a Roma negli anni Dieci, nonché il suo primo maestro. Dopo aver studiato a Santa Cecilia e a Parigi, intraprese la carriera di strumentista e poi di direttore d'orchestra, ma alla fine, anche

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a causa delle crisi di panico da palcoscenico che lo tormentavano, si dedicò a insegnare e a comporre, con questa attività spesso in funzione di quella. La sua vena facile e fluente ne fa un musicista di scuola neoclassica, con quel pizzico di occasionale influenza del jazz che spesso si avverte in tale ambito. *Jour d'été à la montagne* non va confuso con l'omonima composizione di Vincent d'Indy: è una pagina di circa dodici minuti per quattro flauti in do, articolata in quattro movimenti. Pubblicata nel 1955, è scritta per esecutori di livello avanzato. L'iniziale *Pastorale* si basa su un tema bucolico, che può ricordare una melodia trobadorica, ma nello sviluppo ingloba anche le figure tradizionali del canto degli uccelli. *Au bord du torrent* è lo scherzo della composizione: una sorta di fluido moto perpetuo che suggerisce l'eterno inseguirsi delle onde del fiume. *Le Chant des forêts* è un movimento lento di carattere più contemplativo, che presenta anch'esso un richiamo di uccelli nelle ultime battute. E infine *Ronde* è un finale di tono sbarazzino, che chiude la composizione in un clima giocoso.

## Wolfgang Amadeus Mozart (1756-1791)

*Divertimento No. 1 in B flat major, K. 439b:*

*Allegro – Menuetto, Allegretto – Adagio – Menuetto – Rondò, Allegro*

This little work, of modest ambition but of lovely freshness, was originally written for three basset horns. Then, in the Darwinian struggle of clarinet and basset horn competing for the same ecological niche of the orchestra, the former prevailed, and the latter became extinct. Hence, today the modern instrument is preferred, unless philological intentions are pursued. This *Divertimento* is the first in a series of five for the same instrumentation. Nothing specific is known about the place, date, and client; we have only speculation. It could be music somehow related to Anton Stadler, the clarinetist whose name is associated with the *Quintet* K. 581 and the *Concerto* K. 622; or it could be one of the woodwind works intended for Masonic



social life, in which the basset horn is often included. The five short movements respect the traditional forms, only on a miniature scale.

Questa piccola pagina, di modeste ambizioni ma di amabile freschezza, era stata scritta in origine per tre corni di bassetto. Poi però, nella darwiniana lotta per la sopravvivenza del più adatto tra clarinetto e corno di bassetto, in competizione per la stessa nicchia ecologica dell'orchestra, il primo ha prevalso e il secondo si è estinto. E così oggi si preferisce lo strumento moderno, a meno di non perseguire intenzioni filologiche. Questo *Divertimento* è il primo di una serie di cinque per lo stesso organico. Circa il luogo, la data e il committente, non si sa nulla di preciso; vi sono solo ipotesi. Potrebbe trattarsi di musica collegata in qualche modo ad Anton Stadler, il clarinetista il cui nome è associato al *Quintetto* K. 581 e al *Concerto* K. 622; oppure potrebbe rientrare tra le pagine per fiati connesse alla vita sociale massonica, nelle quali il corno di bassetto è spesso presente. I cinque brevi movimenti rispettano le forme tradizionali, solo in miniatura.

## Giuseppe Garbarino (1937-)

*From Old American Trios: Boston Top Dance*

A major figure of Italian musical life in the late 20th century, Giuseppe Garbarino emerged not only as a first-class clarinet player but also as a conductor, composer, and teacher. We owe him collections of short pieces for clarinet ensembles, clearly conceived for students playing in a conservatory class. Garbarino has never hidden his interest in non-European, non-academic musical languages; jazz, in particular, has been among his favorites since he was a child. Hence, it is no surprise that he penned, among other things, this collection of eight short pieces for three clarinets, hosting American echoes of diverse origins. *Boston Top Dance* is the eighth and final movement in the series, and sports a clear swing imprint, especially in its rhythmic phrasing: a jaunty and a bit liberating ending.

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Protagonista della vita musicale italiana del secondo Novecento, Giuseppe Garbarino si è distinto non solo come prestigioso clarinetista, ma anche come direttore d'orchestra, compositore e didatta. Gli si devono raccolte di pezzi brevi per ensemble di clarinetti, evidentemente concepite per farle suonare a gruppi di studenti in una classe di conservatorio. Garbarino non ha mai celato il suo interesse per linguaggi musicali diversi da quello accademico eurocolto; in particolare, il jazz può essere annoverato tra i suoi amori fin da giovane. Non sorprende quindi che abbia firmato, tra l'altro, questa raccolta di otto pezzi brevi per tre clarinetti, che reca dentro di sé echi americani di varia origine e provenienza. *Boston Top Dance* è l'ottavo e ultimo brano della serie, e presenta una scrittura di chiara impronta swing, soprattutto nel fraseggio ritmico: un finale sbarazzino e anche un poco liberatorio.

## Wolfgang Amadeus Mozart

*Quartet in F major, K. 370, for oboe and strings:*

*Allegro – Adagio – Rondò, Allegro*

Our knowledge of this chamber work is, or should be, much deeper than that of the *Divertimenti* for three clarinets. According to the received wisdom, in 1780 Mozart was in Munich and could meet a friend of his, oboist Friedrich Ramm (1744-1813), a virtuoso who could reach the F above the staff, then a pitch at the very limit of the oboe's high range. In fact, that very F is the highest note of the score, and also the final one. However, some scholars had already noticed a century ago that the soloist's part sounds written for a flute, both in terms of phrasing — with all those runs and embellishments — and of range. Also, this *Quartet* shows no signs of an element that had been a specialty of the oboe since Vivaldi's time, if not before, namely, its low-register *cantabile*. Be that as it may, the music flows in a happy-go-lucky way from beginning to end. The first *Allegro* is the largest and most developed of the movements; it alone takes about half of its overall duration.



Le nostre conoscenze su questo lavoro cameristico sono, o sembrano essere, molto maggiori rispetto ai *Divertimenti* per tre clarinetti. A quanto si narra, nel 1780 Mozart si trovava a Monaco di Baviera, dove ebbe modo di incontrare un suo amico, l'oboista Friedrich Ramm (1744-1813), un virtuoso capace di arrivare fino al *fa* sopra il rigo, una nota a quel tempo al limite dell'estensione acuta. E in effetti quel *fa* è la nota più acuta della partitura, e anche l'ultima. Tuttavia, alcuni studiosi avevano osservato, già un secolo fa, che la parte del solista sembra semmai scritta per un flauto, dal punto di vista sia delle frasi, con tutte quelle volate e ghirigori, sia dell'estensione. E in effetti non vi è traccia, in questo *Quartetto*, di un elemento che pure era una specialità dell'oboe fin dai tempi di Vivaldi, se non prima ancora: la cantabilità nel registro grave. Sia come sia, la musica scorre senza troppi pensieri dall'inizio alla fine. Dei tre movimenti, il primo *Allegro* è il più ampio e sviluppato; occupa da solo metà della durata complessiva.

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**Musical Greenway, part 2 - Around Bach**  
**Saturday, 18 July, after the Musical Greenway part 1**  
**Chiesa di Sant'Eufemia**

**Frescobaldi**      From *the Second Book: Toccata I*, organ

**J.S. Bach**              From *Suite No. 1 in G major, BWV 1007*,  
Baroque cello:

*I. Prélude*

*II. Allemande*

*IV. Sarabande*

*Chromatic Fantasy and Fugue, BWV 903*,  
harpsichord

*Sonata in G Major, BWV 1027*, Baroque cello,  
harpsichord:

*Adagio*

*Allegro ma non tanto*

*Andante*

*Allegro moderato*

**Lucia Swarts**, Baroque cello

**Ilya Poletaev**, organ, harpsichord





## Frescobaldi

From *the Second Book: Toccata I*, piano

## J.S. Bach

From *Suite No. 1 in G major*, BWV 1007,  
modern cello:

*I. Prélude*

*II. Allemande*

*IV. Sarabande*

*Chromatic Fantasy and Fugue*, BWV 903, piano

*Sonata in G Major*, BWV 1027, modern cello  
and piano:

*Adagio*

*Allegro ma non tanto*

*Andante*

*Allegro moderato*

**Lucia Swarts**, modern cello

**Ilya Poletaev**, piano

For once, the original element in this program is not to be found in its selection of pieces. This is a recital of Bach's music, preceded by Girolamo Frescobaldi, who lived a century before him and was his most eminent forerunner in the keyboard music realm. The original element lies elsewhere. In the first part of this program, all the music is heard on period instruments. Frescobaldi's *First Toccata*, from the *Second Book of Toccatas*, is performed on the organ. This is followed by three movements from Bach's *Suite No. 1* for solo cello, performed on a Baroque instrument. The *Chromatic Fantasy and Fugue* is heard on the harpsichord, and the *Sonata in G major*, which Bach conceived for viola da gamba and basso continuo, concludes the program. In the second part, we shall listen to the same compositions, in the same order, but played on modern cello and modern piano. Obviously, the difference does not lie only in the means. A different instrument, producing a different sound, with a different projection towards the listener, favors a different behavior in the player's hand, which can lead to a different interpretative approach. The performers, of course, decide how far they go. But what matters is that the juxtaposition of these two approaches gives the audience a rare opportunity to carry out a valuable thought experiment, that is: what is gained, and what is lost, with either instrumentation? How does our emotional response differ? Which tone-color world do we feel most attracted to? Or, to put it in simple words, but not in a trivial sense: What do we like best?

Per una volta, l'originalità di questo programma non sta nella scelta dei brani. Si tratta di un recital di musiche di Bach, alle quali è stata premessa una *Toccatà* di Girolamo Frescobaldi, che visse un secolo prima di Bach e ne costituisce il predecessore più illustre, nella letteratura per strumenti da tasto. L'elemento originale è un altro. Nella prima parte di questo concerto, tutte le composizioni si ascoltano su strumenti d'epoca. La *Toccatà Prima*, dal *Secondo Libro di Toccatè* di Frescobaldi, viene eseguita sull'organo. Seguono tre movimenti dalla *Suite n. 1* per violoncello solo di Bach, eseguiti sullo strumento barocco. La *Fantasia cromatica e fuga* si ascolta dal clavicembalo, e conclude la *Sonata in sol maggiore*, che Bach concepì per viola da gamba e basso continuo. Nella seconda parte, si riascolteranno esattamente le stesse composizioni, nello stesso ordine, ma eseguite sul violoncello moderno e sul pianoforte moderno. Ovviamente la differenza non sta solo nel mezzo tecnico: uno strumento diverso, che produce un suono diverso, con una diversa intensità di proiezione verso l'ascoltatore, favorisce un comportamento diverso nella mano dello strumentista, il che può condurre fino a una diversa concezione interpretativa. Sono gli esecutori, naturalmente, a decidere fin dove spingersi. Ma ciò che conta è che l'accostamento diretto tra i due approcci darà al pubblico una rara occasione di compiere un prezioso esperimento mentale: cosa si guadagna, e cosa si perde, con l'uno e con l'altro strumentario? In che modo differisce la nostra risposta emotiva? Da quale mondo timbrico ci sentiamo più attratti? Ovvero, per dirla con parole semplici, ma non per questo in senso banale: cosa ci piace di più?



**Opera Grand Finale with Anna Pirozzi**  
**Sunday 19 July, 19.00**  
**Grand Hotel Tremezzo**

- Puccini** From *Edgar*:  
*Prelude to Act III*, instrumental  
*Addio mio dolce amor*
- Mascagni** From *L'amico Fritz*:  
*Intermezzo*, instrumental  
*Son pochi fiori*
- Cilea** From *Adriana Lecouvreur*:  
*Instrumental paraphrase*  
*Io son l'umile ancella*
- Puccini** Paraphrase of themes from *Trittico*,  
instrumental  
From *Gianni Schicchi*:  
*O mio babbino caro*
- Verdi** From *Otello*:  
*Canzone del salce*, instrumental  
*Ave Maria*
- Rossini** From *Il signor Bruschino*:  
*Ouverture*, instrumental

**Anna Pirozzi**, soprano  
**Quartetto Lirico Italiano**  
**Sophia Muñoz**, piano



The traditional grand finale of the LacMus Festival, hosted as always at the Grand Hotel Tremezzo, consists of a recital by the great soprano Anna Pirozzi. The repertoire is entirely devoted to Italian opera, mostly from verismo, and needs no introduction. The instrumental ensemble accompanying her can also be heard performing excerpts from operas or paraphrases of arias.

Il consueto gran finale di LacMus Festival, ospitato come sempre al Grand Hotel Tremezzo, consiste stavolta in un recital del grande soprano Anna Pirozzi, in un repertorio tutto dedicato all'opera italiana, per lo più di ambito verista, che non abbisogna di presentazioni. Il complesso strumentale che l'accompagna si ascolta anche nell'esecuzione di pagine tratte da opere, o di fantasie di motivi dalle stesse.

This concert has been made possible through the generous support of the Dutch Friends of Lacmus.

Questo concerto è stato reso possibile grazie al generoso sostegno dei Dutch Friends of Lacmus Festival.

## Amber Trio



The Amber Trio consists of Gaia Zecchini, Fabio Bargiga, and Manuel Ticozzi, students of the Guido Cantelli Conservatory, Novara. The clarinet trio allows a versatile musical approach, ranging from classical and jazz to klezmer. Gaia Zecchini (Varese 2000) began studying clarinet with Federico Allegro. In 2025, she graduated with honors from the Novara Conservatory, after studying under Sandro Tognatti, Maura Marinucci, and Roberto Bocchio. She is now attending the two-year Chamber Music course and the Scuola di alta specializzazione musicale, Saluzzo, where her teachers are Alessandro Dorella and Antonio Capolupo from the Teatro Regio, Turin. She has also attended master classes with such international artists as Fabrizio Meloni, Calogero Palermo, Aron Chiesa, Fabio Di Casola, and Michele Carulli. As first clarinet in the Gama Quartet, she won national and international competitions and performed in major concert seasons, including the 2025 edition of Mito Settembre Musica, after being selected by the Toret Artist Tre Sei Zero Association. She won a scholarship funded by the Ministry of University for the *International Routes: Arts Creating Future* project, collaborated with the Teatro Dal Verme and the Teatro Coccia, and worked as an orchestra inspector at the Novara Conservatory. She is now teaching clarinet and solfeggio in music schools.

Manuel Ticozzi (1999) began studying clarinet in 2008 at the Corpo Musicale di Fomarco. He then attended the Musical High School of Omegna with Gabriele Oglina and Giorgia Bussi. After graduating in 2018, he enrolled at the Novara Conservatory, studying under Roberto Bocchio, Sandro Tognatti, and Maura Marinucci, and obtaining his second-level diploma in 2024. He also attended second-level courses in Chamber music. He was part of the Gama Quartet and collaborated with the Teatro Dal Verme in Milan. He also works as a teacher in bands, as well as in projects about basic musical tuition in primary and junior high schools. Fabio Bargiga (2004) began studying clarinet in 2011 at the Corpo Musicale di Fomarco with Fabrizio Bionda and continued at the “Piero Gobetti” Musical

High School with Giorgia Bussi and Stefano Rapetti. After graduating in 2023, he enrolled at the Novara Conservatory, where he attended the three-year clarinet course with Roberto Bocchio. In 2026, he took part in a *lectio magistralis* conducted by Riccardo Muti. In 2023, he won a “Fondo Brusoni” scholarship. He participated in master classes with international artists such as Aron Chiesa and Michele Carulli, and taught at the music schools of the bands of Fomarco and Bannio.

## Barbera René



Tenor René Barbera has quickly established himself as one of today’s most exciting vocal artists. The first-ever recipient of all three top awards of the Operalia Competition in 2011 and the winner of the Metropolitan Opera National Council Auditions in 2008, he has earned critical and audience acclaim for his effortless singing, his “old-fashioned warmth” (*Opera News*), and his expressive musicality. In the 2025-26 season, he debuts as Rodolfo in *La Bohème* at the Teatro dell’Opera, Rome, and Teatro San Carlo, Naples, and as Gennaro in *Lucrezia Borgia* at the Teatro del Maggio Musicale Fiorentino. He also returns to Hamburg Staatsoper as Nemorino in *L’elisir d’amore*, at Teatro San Carlo as Edgardo in *Lucia di Lammermoor*, at the Opéra de Paris as Alfredo in *Traviata* and at the Bayerische Staatsoper as Ramiro in *La Cenerentola*. On the concert scene, René Barbera sings Verdi’s *Requiem* with Myung-whun Chung conducting the Santa Cecilia Orchestra, and with Jader Bignamini and the Detroit Symphony, and in an open-air solo gala concert in Prostějov, Czech Republic. During the past season, he was Arnold in *Guillaume Tell* at New National Theatre, Tokyo, the Duca di Mantova in *Rigoletto* at the Dutch National Opera and the Los Angeles Opera, Nemorino in *L’elisir d’amore* at the Teatro Regio, Turin and the Teatro Massimo, Palermo. On the concert scene, he sang Verdi’s *Requiem* at the Concertgebouw, Amsterdam, and an “Opera for Peace” concert at the Eiffel Tower. In the concert field, he performed Verdi’s *Requiem* (Teatro alla Scala conducted by Riccardo Chailly, Danish National Symphony Orchestra conducted by Fabio Luisi, Philharmonie de Paris, Elbphilharmonie

Hamburg, Seattle Symphony, Melbourne Symphony, Moscow Conservatory, Wiener Konzerthaus, The Shed in New York City with Musica Eterna conducted by Teodor Currentzis) and Rossini's *Stabat Mater* (Orchestre Philharmonie Luxembourg conducted by Gustavo Gimeno, Teatro alla Scala conducted by Myung-Whun Chung and the Rossini Opera Festival in Pesaro).

## Bonomini Paolo



Paolo Bonomini has an active international career as a soloist and a teacher. The winner of the 20th International J.S. Bach Competition in Leipzig, he debuted at 15 and has since given recitals across Europe, South America, and Australia, performing as a soloist with Camerata Bern, Sinfonie Orchester Biel, Pauliner Kammerorchester, Odessa Chamber Orchestra, Virtuosi di Praga, and more. His first solo CD, "*Violoncello italiano*" (Genuin Classics), received glowing reviews; *Fono Forum*, a most respected German music journal, selected it as "CD of the Month". As a founding member of Boccherini Trio, a string ensemble that recorded the complete Beethoven *Trios* (Genuin Classics), Bonomini performed at venues including Wigmore Hall, Konzerthaus Berlin, Bach-Archiv Leipzig, Mito Festival, Enescu Festival, and Engadin Festival. He played alongside Salvatore Accardo, Bruno Giuranna, and Franco Petracchi, as well as with Giovanni Sollima, as part of a project called *Tenebrae, il Principe dei musicisti*, in many major Italian theatres. He was a guest principal cellist at the Deutsches Symphonie-Orchester, Berlin, the Mahler Chamber Orchestra, the Camerata Bern, and the Deutsche Kammerphilharmonie, Bremen. He performed with the Bayerischen Rundfunks and Luzern Festival orchestras, conducted by Claudio Abbado, Mariss Jansons, Riccardo Muti, Riccardo Chailly, Sir Elliot Gardiner, and Herbert Blomstedt. He is currently principal cellist of the Salzburg Camerata.

Paolo Bonomini teaches advanced courses at the Fiesole Music School and is assistant to Jens Peter Maintz at UdK, Berlin. He is regularly invited as an assistant to Antonio Meneses at the Hochschule der

Künste, Bern. He holds masterclasses at the Real Conservatorio de Música de Madrid and at the Conservatorio Superior de Música de Aragón. He authored the scholarly edition of Tommaso Giordani's *Six Sonatas for Two Cellos*, issued by Armelin Musica.

## Bressan Paolo



An internationally acclaimed conductor, Paolo Bressan was appointed “Head of Music and Chorus Director” of the Dallas Opera, in Texas, USA, so-called “La Scala West,” and is co-founder and general and artistic director of LacMus International Festival of Classical Music on Lake Como. A graduate in conducting and piano from the Conservatorio “Giuseppe Verdi” in Milan, where he also studied composition with M° Bruno Zanolini and choral conducting with M° Franco Monego, he perfected his studies in piano with M° Louis Lortie. He obtained a master’s degree in conducting and vocal coaching at the Hochschule für Musik “Franz Liszt” in Weimar, Germany.

He has been assistant conductor to Christian Thielemann, Valery Gergiev and Daniele Gatti. He began his career at the “Mecklenburgisches Staatstheater in Schwerin,” a historic theater in northern Germany. Here he worked as conductor, pianist and vocal coach, being able to develop a repertoire of more than 40 opera titles, numerous symphonic and symphonic-choral pieces. He has conducted at the Mariinsky Theater in St. Petersburg, the Konzerthaus in Vienna, the “Smetana Hall” in Prague, the “Théâtre des Champs-Élysées” in Paris, the Spanish National Auditorium in Madrid, the National Auditorium in Mexico City, the Dallas Opera, the “Badisches Staatstheater” in Karlsruhe, the Flensburg Theater and the Croatian National Theater in Rijeka, among others.

## Däunert Markus



Markus Däunert is a highly regarded specialist in conducting ensembles and orchestras from the concertmaster seat. His repertoire spans from early and Baroque music to 19th- and 20th-

century works for large orchestras. Born in former East Berlin, he lived and worked in Frankfurt am Main, Leipzig, Hamburg, and Italy before returning to Berlin. He studied at the Hanns Eisler Hochschule für Musik, Berlin, and at the Franz Liszt Hochschule für Musik, Weimar. He currently appears mostly as a conductor of various ensembles in Italy, such as I Solisti di Pavia, Leonore Orchestra, Colibri Ensemble, and LaFil, Milan. He is holding masterclasses in the USA and South Korea. His experience is based on the work with past and present great conductors, especially Claudio Abbado and Daniel Harding. He founded the Mahler Chamber Orchestra, with Abbado and others, which he has been leading for several years, and the Lucerne Festival Orchestra. He then supported the creation of the Orchestra Mozart (Bologna) and collaborated with Abbado and El Sistema Venezuela for many years. He also works for other social-musical projects such as Neojiba (Brazil). Inspired by Abbado, he founded the highly appreciated Aldeburgh Strings in the UK (Linn Records), which he conducted as concertmaster. He appeared in the same role with the Munich Chamber Orchestra, the Scottish Chamber Orchestra, the Ensemble Modern, and with such symphony orchestras as the BBC Philharmonic, the Orchestre National du Capitole de Toulouse, and the Gewandhausorchester Leipzig. He has been playing with the Berliner Philharmoniker as a guest for many years. His experience in chamber music includes playing with Alexander Lonquich, Louis Lortie, Christian Zacharias, Martha Argerich, Bruno Canino, Maria João Pires, and Ricardo Castro. He founded the ardeTrio and the Massa Trio, and is currently playing duo with Danusha Waskiewicz and in piano trio with Louis Lortie and Knut Weber (Berliner Philharmoniker). He plays a violin called “Apollo” made by Christoph Götting (Mainz).

## Galliano Richard



Richard Galliano started studying piano and accordion at four with his father, accordionist and teacher Luciano Galliano. He quickly entered the Nice Conservatory, then led by organist Pierre Cochereau, studying harmony, counterpoint, and trombone. He won first prize in 1969 as a trombone player. He went to Paris in 1975 and met Claude Nougaro, becoming his accordionist, conductor, and friend until 1983. Author and composer had found each other. From this collaboration, many songs were born that are part of the French music heritage, such as *Allée des brouillards*, *Des voiliers*, and *Vie violence*. His second decisive meeting took place in 1980 with Astor Piazzolla, who strongly encouraged Galliano to create the French “New Musette”, as he himself had previously invented the Nuevo Tango. Galliano has recorded more than fifty albums under his name, and has collaborated with an impressive number of major musicians. In jazz: Chet Baker, Eddy Louiss, Ron Carter, Wynton Marsalis, Charlie Haden, Gary Burton, Michel Portal, Toots Thielemans, and Kurt Elling. In French song: Serge Reggiani, Claude Nougaro, Barbara, Juliette Gréco, Dick Annegarn, Georges Moustaki, Allain Leprest, Charles Aznavour, and Serge Gainsbourg. He was awarded a “Victoire de la Musique Jazz” in 1997 for his album “*New York Tango*” and in 1998 for “*Blow Up*”, with Michel Portal. He was appointed Officer in the Order of Arts and Letters in 2009 and received the SACEM Prize for “Best Pedagogical Work” in 2010 for the *Accordion Method* he wrote with his father. In the same year, he recorded a Bach album for Deutsche Grammophon, which broke classical record sales with more than 70,000 copies. He was made Commander of the Order of Arts and Letters in 2011, won the “Victoire de la Musique Classique” in 2014, and received the “Best Composer of the Year 2014 Award”. Extending his classical repertoire, he recorded an album devoted to Mozart in 2016. That year also saw the release of a new quartet CD, “*New Jazz Musette*” (Ponderosa Music & Art), thirty years after his album “*Spleen*” had introduced the New Jazz Musette conception, and French President, François Hollande, promoted him to Officer of the National Order of Merit.

## Kaczmarek Wojciech



Wojciech Kaczmarek, a baritone whose voice finds its fullest expression in the Verdi, Puccini, Bellini, and Donizetti repertoire, is a Master's Degree student of Gabriela Silva's class at the Fryderyk Chopin University of Music, Warsaw, and has also honed his skills in master classes by the distinguished baritones Artur Ruciński and Mariusz Kwiecień. He has performed for over a decade in Poland and abroad, including the USA, Germany, Lithuania, and Bulgaria, where he won the third prize at the Stoyan Popov International Vocal Competition. His talent has also been recognized by a wide audience; his performance on the *Mam Talent!* TV show was viewed by nearly thirty million people. He has released four albums, sporting a diverse repertoire ranging from opera standards to *Lieder*.

## Karg Christiane



Christiane Karg was born in Feuchtwangen, Bavaria. She studied singing at the Salzburg Mozarteum with Heiner Hopfner and Wolfgang Holzmaier, where she was awarded the Lilli Lehmann Medal, and at the Music Conservatory in Verona. During her studies, she made her highly acclaimed debut at the Salzburg Festival and has been a welcome guest there ever since. She can be heard worldwide with the great roles in her repertoire: in London at the Royal Opera House, Covent Garden as Pamina, at the Lyric Opera Chicago and the Met in New York as Susanna, at La Scala in Milan as Sophie and Euridice, at the Vienna State Opera as *Mélisande* (*Pelléas et Mélisande*) and the Hamburg State Opera as Pamina, *Mélisande*, and *Daphne*. New in the repertoire: the *Fiordiligi* in *Così fan tutte* at the Bavarian State Opera in Munich, *Micaela* in a new production of *Carmen* at the Berlin State Opera under Daniel Barenboim, and the *Contessa* in Mozart's *Figaro*, among others, in Hamburg. In the winter of 2020–21, she appeared again, this time as Pamina, at the Metropolitan Opera in New York. The soprano is also in demand internationally for concert roles. Her musical partners include conductors such as

Daniel Harding, Christian Thielemann, Riccardo Muti, Zubin Mehta, Yannick Nézet-Séguin, Christoph Eschenbach, Thomas Hengelbrock, Andrés Orozco-Estrada, Semyon Bychkov, Herbert Blomstedt and Iván Fischer. She collaborates with important orchestras all over the world. In the current season, Christiane Karg gives recitals in London, Tokyo, and at the Heidelberger Frühling, among others. She also tours with the Mahler Chamber Orchestra and the pianist Leif Ove Andsnes to Lyon, Paris, Prague, and London. In addition to her numerous engagements, Christiane Karg, as artistic director of the festival KunstKlang, conceives and is responsible for her concert series in her hometown Feuchtwangen and is very committed to her project “be part of it! - Musik für Alle” project to promote music education for children and young people. For her merits, the artist was awarded the Bavarian Culture Prize in the art category and recently the Brahms Prize of the Brahms Society Schleswig-Holstein e.V. In the spring of 2017, Christiane Karg released her CD, “*Parfumé*”, with a collection of French songs on the Berlin Classic label, which was highly acclaimed by the press. Her recording of *Le Nozze di Figaro* under Y. Nézet-Séguin, her CD “*Scene!*” with the Arcangelo Baroque Orchestra under Jonathan Cohen, and her *Lied* CD “*Verwandlung - Lieder eines Jahres*” (piano: Burkhard Kehring) were awarded. Her recent new releases include Mozart’s *Magic Flute* under Y. Nézet-Séguin at DGG, a CD with Mahler songs, and *Das Licht der Welt - A Christmas Promenade*, together with pianist Gerold Huber and the Bavarian Radio Choir under Howard Arman. Further recordings as a soloist in Mahler’s Second Symphony with the Czech Philharmonic under Semjon Bychkov, and in Haydn’s *Creation* with the Dresden Philharmonic under Marek Janowski, have been released on the Pentatone label.

## Kurmanbayev Mark



Kazakh bass Mark Kurmanbayev, aged 28, has already appeared in leading European venues including Bayerische Staatsoper, Munich, Teatro San Carlo, Naples, Grand Théâtre de Genève, Dutch National Opera, Amsterdam, Berlin Philharmonie, Festspielhaus Baden-

Baden, Opéra Royal de Wallonie-Liège, and Opéra National du Rhin, Strasbourg. He collaborated with distinguished conductors including Sir Mark Elder, Kirill Petrenko, Enrique Mazzola, Antonino Fogliani, and Giampaolo Bisanti. Kurmanbayev was a member of the Dutch National Opera Studio in Amsterdam, where he gained important early professional experience. Later on, he was a soloist of the Grand Théâtre de Genève, where he performed an extensive repertoire including Bonzo in *Madama Butterfly*, Haly in *L'italiana in Algeri*, Biterolf in *Tannhäuser*, and Publio in *La clemenza di Tito*. He appeared at the Festival d'Aix-en-Provence, the Verbier Festival, the Gstaad New Year Music Festival, the Crans-Montana Classics Festival, and more. In 2025, Kurmanbayev was a finalist of the prestigious International Hans Gabor Belvedere Singing Competition, one of the first singers from Kazakhstan to achieve that. Upcoming engagements include his debut as Prince Gremin in *Evgeny Onegin* at The Grange Festival, England, and as Assur in Rossini's *Semiramide* at the Rossini in Wildbad Festival. From the 2027-28 season, he is going to join the Deutsche Oper Berlin ensemble to debut as Basilio (*Il Barbiere di Siviglia*), Colline (*La Bohème*), and the Frate (*Don Carlo*).

## Lenaerts Anneleen



Anneleen Lenaerts is principal harpist of the Vienna Philharmonic and is widely regarded as one of the leading harpists of her generation. Praised for her flawless technique, refined sound, and stylistic versatility, she captivates audiences as an orchestral musician, soloist, and chamber artist alike. Her artistic presence is in demand worldwide, from Europe's foremost concert halls to major festivals in the United States and Asia. During the 2025-26 season, she shall perform at such venues as Festival Ravel in France, Allegro Vivo in Austria with the Lucerne Festival Strings, Mozartfest Würzburg, Grafenegg Festival, Vienna Musikverein and Konzerthaus, Concertgebouw Amsterdam, as well as Regensburg, Skopje, Ålborg, and Tivoli Festival, Copenhagen. A special highlight is the Big Little Music Festival in Gand, which she coordinated in

January 2026. As a soloist, Anneleen Lenaerts has performed with major orchestras: Bavarian Radio Symphony Orchestra, Mozarteum Orchestra Salzburg, Polish National Radio Symphony Orchestra, Bruckner Orchestra Linz, Brussels Philharmonic, Belgian National Orchestra, and Philadelphia Chamber Orchestra. She appeared at prestigious venues including Carnegie Hall, Wigmore Hall, the Berlin Philharmonie, Concertgebouw Amsterdam, Great Festival Hall (Salzburg), BOZAR (Brussels), Salle Gaveau (Paris), and at such festivals as Rheingau Music Festival, Moritzburg Festival, Lockenhaus Festival, and Aspen Music Festival. Anneleen Lenaerts is also in high international demand as a chamber musician, having collaborated with Emmanuel Pahud, Avi Avital, Julia Hagen, Christiane Karg, Dionysis Grammenos, and others. Her chamber music repertoire ranges from art song transcriptions to inventive combinations for harp with clarinet, mandolin, or voice. Her discography on Warner Classics has significantly expanded in recent years: following the solo album “*Vienna Stories*” (2021), she released the introspective EP “*More Stories*” (2024) featuring her own arrangements of songs and opera arias. In March 2025, she presented a digital single with her harp transcription of Ravel’s *Pavane pour une infante défunte*. She received the prestigious Opus Klassik Award for her earlier album, “*Nino Rota. Works for Harp*”, recorded with the Brussels Philharmonic and Emmanuel Pahud under Adrien Perruchon’s baton.

## Les Folies Quartet



Lorenzo Bobbio began studying the oboe in 2013. After attending the Casorati Music High School in Novara, he was admitted to the “Guido Cantelli” Conservatory, Novara, graduating with honors in 2023. He honed his skills with major international oboists and was first oboe in several Italian orchestras. He won the 17th edition of the Premio Nazionale delle Arti (2023). He studied in Paris with Olivier Doise, and since 2025 he has been attending the “Master in Orchestra” with Alexei Ogrintchouk, Geneva. Active as a soloist, chamber musician, and orchestra player, he recorded the chamber version of Mahler’s

*Fourth Symphony* in 2024.

Samuele Preda began playing the violin at eight and entered the Novara Conservatory at fourteen. He took part in master classes both in violin, with Pavel Vernikov, Yury Revich, Peter Szanto, Kristof Barati, and Francesco Manara, and in quartet, with the Ensemble Xenia, Turin. He was also selected to participate in the Irish Chamber Orchestra Academy, held by the Irish Chamber Orchestra concertmasters in Limerick. Since 2021, he has studied with Adrian Pinzaru, first violin of the Delian Quartet, at the VPerformance Academy, Milan. In 2021, he co-founded, as second violin, the Irina Quartet, which studied under Elisabeth Wilson, Daniel Roberts (Castalian Quartet), and Claudia Ravetto (Quartetto Borciani), got a scholarship in 2023 to study with Adrian Pinzaru, and performed in chamber seasons such as Sincronie Urbane, Evergreen Fest, Turin, Ri-generazione lirica, Milan, and Lasalle (France). Also in 2021, Samuele Preda co-founded the Ensemble Les Folies, devoted to a Baroque repertoire. In 2022, he graduated from the Novara Conservatory and held two charity solo concerts at the Lviv Art Gallery. In 2023, his quartet won a conservatory competition and performed in the Turin Philharmonic Orchestra chamber music season; in 2024, it was chosen by the Adelphi Quartet to take part in a workshop at Wolfgang Sawallisch's house, Grassau. Samuele Preda played in concert seasons and ensembles from trio to octet with Simon Rowland Jones, Adrian Pinzaru, Miriam Prandi, Alessandro Deljavan, Marc Danel, Lorraine Campet, Pierre Antoine Cordon, Francesca Turcato, and Alexey Zhilin. In 2025, he entered the Aleph Quartet, now attending the Casals Quartet course at the Fiesole Music School. He also toured China with the LMR Chamber Orchestra and got a second-level violin diploma at the Turin Conservatory under Silvio Bresso.

Silvia Rossi began studying the violin at eight at the Villadossola Philharmonic school and soon could play in chamber ensembles, especially in the still existing duo with her sister Claudia, a pianist. She then attended the Piero Gobetti Musical High School, Omegna, where she got acquainted with the repertoire for orchestra and for strings, and began studying the viola, with which in 2019 she ranked

second in the Fedele Brera Competition and was admitted to the Novara Conservatory, graduating with honors in 2024 under L. Ranieri, with whom she now attends the two-year course. She took part in master classes by C. Mondini, O. Kipp, M. Leleu, M. Decimo, F. Monego, B. Giuranna, J. Winkler, and M. Johnston, and played in symphony orchestra and operas with such conductors as N. Paszkowski, F. Luisi, M. Beltrami, P. Mianiti, D. Bontempo, L. Battagion, with the Cappella Musicale di Monte Calvario (Domodossola), the Du.Ca. (Busto Arsizio), the Vivaldi Orchestra (Sondrio), the Camerata Ducale (Vercelli), and accompanied soloists like D. Nordio, X. Yang, E. Pellegrino, G. Rimonda, K. Leong, and N. Szeps-Znaider. In 2024, she took part in the production “Music for Nature – Omnium Aqua” as part of the orchestra course with the Fedele Fenaroli Youth Symphony Orchestra. She played with the Maggio Musicale Fiorentino Orchestra conducted by Zubin Mehta, Michele Mariotti, and Daniele Gatti. As she devoted herself to the string quartet, she studied at the Novara Conservatory under L. Cella and at the Perosi Academy, Biella, under J. Kuss and Oliver Wille. She also took part in master classes by K. Zlotnikov, S. Gramaglia, and E. Zosi and played in quartet format for the Amici della Musica, Monza and Novara, and Le Dimore del Quartetto. This ensemble ranked second at the 11th International Music Competition Amygdala, won the 7th “Milano City” Chamber Music Competition, the “Thomastik-Infeld” Special Prize at the 2nd “Filippo Nicosia” International Competition, and the 3rd Competition for Young Musicians “Young Promises” 2023, organized by Didattica. Mente Musica, plus the Lunigiana International Music Festival special prize.

Isabella Maria Veggiotti was born in 2000 into a musical family and began studying cello, singing, and choral singing at the Scuola dei Piccoli Cantori of the Novara Cathedral at three. She then joined the Children’s Choir of the Accademia Langhi, Novara, and from 2007 to 2018 was a fixture in the Teatro Coccia opera seasons and in the productions of the Teatro Coccia Foundation of Novara at the Teatro Sociale, Mantua, and the Teatro Donizetti, Bergamo. She worked under conductors like E. Maschio, M. Viotti, V. Galli, N. Paszkowski,

M. Beltrami, G. Acquaviva, and F.M. Carminati, and directors like B. De Tomasi, V. Borrelli, I. Yoshida, M. Pezzutti, M. Scaparro, S. Rubini and C. Mazzavillani Muti. In 2011 and 2013, she played solo roles in the first modern re-staging of Luigi Ferrari-Trecate's *Ghirlino* and in Hans Krása's *Brundibár* at the Teatro Coccia, Novara, and the Teatro Civico, Vercelli, conducted by E. Paoli. In 2013, she was Spirito in *Macbeth*, directed by Dario Argento, and in 2014 she starred in Nino Rota's *Lo Scoiattolo in gamba*. At nine she entered the Novara Conservatory, getting first- and second-level diplomas with honors; she is now completing the Chamber Music course. She also took courses and master classes by P. Mosca, G.S. Mullaj, and M. Palumbo for Ueco Junior, S. Airoidi at Stefano Pagliani's and Franco Mezzena's Italian School of Strings, S. Moses, C. Onczay, R. Agosti, K. Zlotnikov, A. Zhilin, L. Magariello, M. Rousi, and J. Goritzki, as part of Ticino Musica, Lugano Conservatory. She attended a two-year cello course at the Accademia di Pinerolo under M. Chen, while also studying with L. Sesenna, and is currently attending the Accademia del Ridotto under M. Prandi. As a soloist, she ranked third at the 23rd National Instrumental Competition "Città di Giussano", and won the National Competition of the Arte of Omegna Association, performing in the award concert at the Teatro Maggiore, Verbania. The Esperia Competition saw her first in the Strings section, thus entering the final round, and she also won the 3rd Spezzaferri International Music Competition. She plays with major ensembles and artists in both chamber and solo concerts. She performed pieces by such modern composers as Marco Di Bari, György Ligeti, Arvo Pärt, Steve Reich, and Frank Zappa, and is the dedicatee of Giorgio Colombo-Taccani's *Eremo nuovo* for cello and piano. In the chamber-music realm, she took advanced courses with O. Wille and J. Kuss at the Biella Perosi Academy, L. Cella, A. Copia, I. Rabaglia, T. Hoppe, K. Zlotnikov, M. Lifits, P. Camicia, and A. Baranov. With the Erinni Quartet, she won the Chamber Music section at the 7th Milano City Competition, and (with added scholarship and the Senate of the Republic medal for the Associazione Culturale Arte) at the 18th Competition "Insieme per suonare, cantare, danzare, recitare" and the special Thomastik-Infeld

Prize at the 2nd Filippo Nicosia International Competition. In 2025, she founded the Aleph Quartet, which took part in the Universität für Musik und darstellende Kunst summer courses, Vienna, playing at the Hofburgkapelle and studying with J. Meissl, P. Jüdt, V. Vujic, and M. Shirinyan. The quartet was selected by the Delian Quartet to participate in the Quartet & Chamber Music Forum, performing before the Colline in Musica 2025 Destini Festival. In the same year, it was admitted to the Fiesole Music School with the Cuarteto Casals and H. Müller. She had orchestra stints with Mannheimer Philharmoniker, Carlo Coccia Symphony Orchestra, Du.Ca Orchestra, PianoLink Philharmonic Orchestra, Opera ViVa Orchestra, and Novæ Cordæ Ensemble. Since 2023, she has been first cello of the AYSO Orchestra, taking part in the 2023-24-25 summer tours touching Bari, Bologna, Prague, Ischia, and Vienna, performing at the Smetana Hall, Prague, the Haydnsaal, Esterhazy, the Giardini La Mortella for the Walton Foundation, the Musikverein and the Konzerthaus, Vienna. She worked with such internationally renowned tutors as G. Carabellese, S. Faludi, R. Spitzer, E. Silvestri, under the baton of T. Satalino, V. Mardirossian, M. Mestre, P. Boggiano, and N. Kabaretti. With the AYSO Young Soloist ensemble, she performed at Palazzo Metternich for the Italian Embassy in Vienna, at the UNESCO Palace, and at the Italian Cultural Institutes in Paris and Brussels. A founder of Les Folies Ensemble, she personally follows the programming, organization, and coordination of activities. The ensemble performs in major national festivals and collaborates with musicians such as R. Balconi and M. Scorticati.

## Lortie Louis



For over three decades, the French-Canadian pianist Louis Lortie has appeared worldwide, his performances and award-winning recordings attesting to his remarkable musical range. A student of Yvonne Hubert (a pupil of the legendary Alfred Cortot) in Montreal, the Beethoven specialist Dieter Weber in Vienna, and the Schnabel disciple Leon Fleisher, he won First Prize in the Ferruccio Busoni

International Piano Competition in 1984 and the same year was a prize winner at the Leeds International Piano Competition. From then on, he embarked on an international career that keeps him in demand on five continents. He has established long-term partnerships with orchestras such as the BBC Symphony Orchestra, BBC Philharmonic, Orchestre National de France, and Dresdner Philharmonie in Europe, the Philadelphia Orchestra, Dallas Symphony Orchestra, San Diego Symphony, and St Louis Symphony Orchestra in the US, and the Toronto, Vancouver, Montreal, Ottawa, and Calgary Symphony Orchestras in Canada. Further afield, he has collaborated with the Shanghai Symphony Orchestra, where he has also served as artist-in-residence, as well as the Hong Kong Philharmonic Orchestra, National Symphony Orchestra, Taiwan, and Adelaide and Sydney Symphony Orchestras. He enjoys regular partnerships with conductors such as Yannick Nézet-Séguin, Edward Gardner, Sir Andrew Davis, Jaap van Zweden, Simone Young, Antoni Wit, and Thierry Fischer. As a recitalist and chamber musician, Louis Lortie has appeared at venues and festivals across Europe and North America. He is co-founder and Artistic Director of the LacMus International Music Festival on Lake Como and a Master in Residence at the Queen Elisabeth Music Chapel in Brussels. A thirty-year relationship with Chandos Records has produced a catalog of over forty-five recordings to date, covering repertoire from Mozart to Stravinsky. It includes a complete Beethoven sonata cycle, Liszt's complete *Années de pèlerinage*. Ongoing projects include the complete piano works of Chopin and a focus on Fauré piano works, to which he brought new light. A champion of 20th-century music, his discography includes a highly praised recording of Lutoslawski's *Piano Concerto* with Edward Gardner and BBC Philharmonic. Exploring Vaughan Williams's *Piano Concerto*, he recorded both versions, the original one with Peter Oundjian and the Toronto Symphony Orchestra, and the composer's two-piano revision with his duo partner Héléne Mercier, the Bergen Philharmonic Orchestra, and Andrew Davies. As a duo, Louis Lortie and Héléne Mercier also recorded *Le Carnaval des animaux*, with Neeme Järvi and the Bergen Philharmonic Orchestra, and Rachmaninoff's complete works for two pianos.

## Manco Andrea



Flautist Andrea Manco has been first flute at the Teatro alla Scala Orchestra and at La Scala Philharmonic since 2015. He studied at the Lecce Conservatory under Luigi Bisanti, graduating at sixteen. He then studied at the Imola Academy under Persichilli, Merelli, and Cambursano, in Florence with Marasco, and at the Geneva Conservatory under Jacques Zoon. He won prizes in such competitions as “Francesco Cilea”, Palmi, “Leonardo De Lorenzo”, Viggiano, Yamaha Music Foundation, Milan, “Emanuele Krakamp”, Naples, “Pellegrini”, Cagliari, the Budapest International Competition, and the “Maxence Larrieu” Competition, Nice. In 2002, he was chosen by Riccardo Muti as first flute of his “Luigi Cherubini” Youth Orchestra. In 2003, at 20, he got the first flute position at the Teatro Regio Orchestra, Turin, conducted by Gianandrea Nosedà. He was invited, as guest first flute, by the following orchestras: Maggio Musicale Fiorentino, Opera di Roma, Stuttgart Philharmoniker, Hungarian National Philharmonic, Noord Nederlands Orkest, Symphonica Toscanini conducted by Lorin Maazel, touring Europe, USA, Japan, China, Russia, Korea, and Israel. As a solo and chamber musician, he has given concerts in many festivals in Italy and abroad. In 2018, he was invited by the Lucerne Festival Orchestra conducted by Riccardo Chailly. He has recorded for Warner Music, Brilliant Classics, Decca, Sony and for CD’s produced by music magazines «Syrinx», «Amadeus», and «Falaut». He currently teaches at the “Incontri col Maestro” Academy, Imola, and at the Teatro alla Scala Academy.

## Muñoz Sophia



Pianist Sophia Muñoz is much in demand as a collaborative performer and concertizes regularly with Emily D'Angelo. A collaborator on D'Angelo's most recently released album, "Freezing", she can also be heard on Deutsche Grammophon's DG Stage platform with Jonathan Tetelman, Nadine Sierra, Hera Hyesang Park, and Bomsori Kim. She received her M.M. (2014) and B.M. (2012) from Mannes College, the New School for Music, where she studied with Cristina Stanescu and Vlad Iftinca, who continued the training she received from her formative teacher, Jura Margulis. A graduate of the Lindemann Young Artist Program at the Metropolitan Opera (2016), she was staff pianist at the Internationale Meistersinger Akademie (2013, 2015, 2016, 2017), and staff pianist at Eppaner Liedsommer (2016). She is currently a member of the music staff at the Dallas Opera and a faculty member of the Opera Academy of the National Opera in Warsaw, Poland. Past seasons include Assistant Conductor at the Metropolitan for *L'Italiana in Algeri* (2016) under James Levine, and as a member of the music staff at the Komische Oper Berlin in 2017-2022, she assisted in the musical preparation of operas such as Enescu's *Œdipe* (2021), Shostakovich's *The Nose* (2018, 2021), and Henze's *The Bassarids* under Vladimir Jurowski (2019). She has performed in concert with artists including Anna Pirozzi, Christiane Karg, Ambrosio Maestri, René Barbera, Rihab Chaieb, Jakub Józef Orliński, Ewa Płonka, and Szymon Komasa.

## Netzer Elisa



Described as an "extraordinary talent" (*BBC Music Magazine*) and an "artist of incredible technique, sound and expression" (*The Classic Review*), Elisa Netzer is a harpist constantly conquering the stage. After studying with Judith Liber, Skaila Kanga, and Fabrice Pierre, she got a Bachelor's Degree with distinction at the Parma Conservatory, a Master's Degree with distinction at the Royal Academy of Music

in London, a Master's Degree at the Milan Conservatory, and one in Music pedagogy at the Conservatorio della Svizzera Italiana. She won many national and international competitions, including the Guy McGrath Harp Prize (UK), the Schweizerische Jugend Musik Wettbewerb, the Suoni d'arpa competition, the Best of Italian Conservatories competition, and the Concorso Salieri. She has given recitals throughout Europe, Russia, Brazil, and China. She has also performed as a soloist with various ensembles, including the Orchestra della Svizzera Italiana, the Benacus Chamber Orchestra, the Orchestra Città di Vigevano, the Orchestra da Camera di Parma, and the Arturo Toscanini Symphony Orchestra. Since 2016, she has been a frequent guest player of the Orchestra della Svizzera Italiana, the Tonhalle Orchester Zürich, and has taken part in productions of the Luxembourg Philharmonie, Malta Philharmonic Orchestra, Foroya Symfoniorkestur, Orchestra Sinfonica Siciliana, and others. Her first record, "*Toccata*" (Naxos, 2018) was acclaimed by critics and audiences. In recent seasons, she was the first harpist to make her solo debut at the Lucerne Festival and represented Switzerland at the World Harp Congress, Hong Kong. Always intent on finding sincere and innovative ways to bring as many people as possible closer to classical music through the presentation of her own concerts, articles, and radio/TV appearances, since 2016 she has been co-host of *Paganini*, a show aired on Swiss National Television in Italian (RSI). Since 2022, she has been collaborating with the Conservatorio della Svizzera Italiana, where she is co-head of Performance Studies.

## Oeyen Andrew von



Andrew von Oeyen has established himself as one of the most captivating pianists of his generation. Of German and Dutch origin, he was born in the USA, began piano studies at five, and made his solo orchestral debut at ten. An alumnus of Columbia University and a graduate of The Juilliard School, where his principal teachers were Herbert Stessin and Jerome Lowenthal, he also worked with Alfred Brendel and Leon Fleisher. He won the Gilmore Young Artist Award in

1999 and the Léni Fé Bland Foundation National Piano Competition in 2001. Since his debut at sixteen with the Los Angeles Philharmonic and Esa-Pekka Salonen, he has presented a wide range of solo and concerto repertoire at major venues worldwide. He appeared as a soloist in the USA with such ensembles as: Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony Orchestra, Detroit, Dallas, Atlanta, St. Louis, Seattle, and Cincinnati Symphony, Ravinia Festival Orchestra, Grant Park Orchestra, and Spoleto Festival USA Orchestra. He performed abroad with the Mariinsky Orchestra, Berlin Symphony, Prague Philharmonia, New Japan Philharmonic, Singapore Symphony Orchestra, Orchestre Symphonique de Marseille, Bilbao Symphony, Geneva Chamber Orchestra, Vancouver Symphony, Calgary Philharmonic, Jerusalem Symphony Orchestra, Slovenian Philharmonic, and Slovak Philharmonic, among others. He gave recitals at London's Wigmore Hall and Barbican Hall, the Lincoln Center in New York, the Kennedy Center in Washington, Boston's Symphony Hall, Royce Hall, Los Angeles, Herbst Theater, San Francisco, Spivey Hall, Atlanta, Tonhalle Zürich, Wiener Konzerthaus, Royal Opera, Versailles, Teatro Olimpico, Rome, Moscow's Tchaikovsky Hall, St. Petersburg's Philharmonia, Dublin's National Concert Hall, Sala São Paulo, Palacio de Bellas Artes, Mexico City, Hong Kong Cultural Centre, Hanoi Opera, and in every major concert hall of Japan and South Korea. Festival appearances include Aspen, Ravinia, Grant Park, Mainly Mozart, Saratoga, Schubertiade, Spoleto USA, Brevard, Grand Teton, Chautauqua, and the Mariinsky's "Stars of the White Nights". He has been recording for Warner Classics since 2017. His critically acclaimed albums include repertoire ranging from Bach and Beethoven to Debussy, Gershwin, Ravel, and Saint-Saëns. He had previously recorded albums of music by Liszt, Debussy, and Stravinsky for Delos. He currently lives in Los Angeles and Paris, holding both U.S. and French nationality.

## Orchestra Sinfonica di Milano



The Milan Symphony Orchestra, founded in 1993, is now recognized as one of the most prestigious orchestras in Italy. After its founder, Vladimir Delman, it had three major music directors—Riccardo Chailly (1999-2005), Zhang Xian (2009-2016), and Claus Peter Flor (2017-2022). From the 2024-25 season, it has Emmanuel Tjeknavorian, Abbiati Prize 2025 as “Best Conductor”. Its history is marked by collaborations with world-renowned conductors such as Carlo Maria Giulini, Peter Maag, Georges Prêtre, Riccardo Muti, Valery Gergiev, Daniele Gatti, Herbert Blomstedt, and Sir Neville Marriner, as well as Vladimir Jurowski, Gianandrea Noseda, and Robert Treviño in the early stages of their careers. Guest soloists included Mstislav Rostropovich, Martha Argerich, Salvatore Accardo, Steven Isserlis, Joshua Bell, Rudolf Buchbinder, Isabelle Faust, Viktoria Mullova, and Vadim Repin. The orchestra performs regularly in Milan, Lombardy, and at major international festivals, touring Europe, Japan, Russia and South America. Recent engagements include concerts in Spain, Portugal, and at the Concertgebouw, Amsterdam (2022), the Rheingau Festival, and the Kissinger Sommer (2023 and 2024). Interested in contemporary music, the Orchestra promotes new compositions, musical cross-fertilizations, and social inclusion. It recorded over thirty CDs with such labels as Deutsche Grammophon, Decca, Sony, EMI, and RCA, winning the Gramophone Award, the Preis der deutschen Schallplattenkritik, and Choc de l'Année (*Classica review*). It has been regularly collaborating since 1998 with the Coro Sinfonico di Milano, founded by Romano Gandolfi, and conducted from 2022-23 by Massimo Fiocchi Malaspina. In 2023, the Orchestra launched the Mahler Festival to celebrate its thirty years and the twenty-five of the Choir, which won the 2024 Abbiati Prize. Since 1999, its headquarters have been at the Auditorium of Milan Fondazione Cariplo. Its sponsors are the Ministry of Culture, the Lombardy Region, the Milan Municipality, and the Cariplo Foundation.

## Panza Alessia



Born in 1998, Alessia Panza began the study of the clarinet at six, attended the Liceo Musicale V. Gambara, Brescia, studying singing and organ, then graduated with honors in opera singing at the Parma Conservatory. She completed her training in major Italian opera academies, like the Accademia Verdiana of the Teatro Regio, Parma, the Accademia AsLiCo of the Teatro Sociale, Como, and the Accademia del Belcanto “Rodolfo Celletti”, Martina Franca. She was the winner and finalist of many international competitions, such as the “Voci Emergenti” award and the attribution of Luisa Miller’s role at the AsLiCo Competition, the “Best Italian Singer” award at the Portofino International Opera Competition, the “Joven Promesa” prize at the Alicante Opera Competition (Spain), the victories in the “Maria Callas”, “F.P. Tosti”, “Gaetano Zinetti”, “S. Francesco di Paola”, Koliqi (Milan) and other opera competitions. Among her concerts and recitals in Italy and abroad as a soloist, the “Fuoco di Gioia” recital, the “Verdi Gala” at the Verdi Festival, the Gala Tutto Verdi International Awards at the Teatro Arriaga, Bilbao, a solo recital at the Kimmel Center, Philadelphia, and a Japan tour set up by the Japan Tosti Foundation. She worked with such renowned conductors and directors as Zubin Mehta, Daniele Gatti, Adam Fischer, Michele Mariotti, Donato Renzetti, Riccardo Frizza, Francesco Lanzillotta, Carlo Goldstein, Vincenzo Milletari, Francesco Corti, Leonardo Sini, Valentina Carrasco, Gianmaria Aliverta, Roberto Andò, Jacopo Spirei, Andrea Bernard, and David Pountney. In 2023, she made her debut in Vienna as a soloist in Verdi’s *Requiem* at the Konzerthaus, with the Wiener Philharmoniker, and then, at the Berlin Philharmonie, she gave a recital devoted to Puccini with the Berliner Philharmoniker. Her repertoire ranges from bel canto to verismo, with special affinity for Verdi and Puccini. She has played Leonora in *Il Trovatore*, Luisa in *Luisa Miller*, Lida in *La battaglia di Legnano*, Amelia in *Simon Boccanegra*, Elisabetta di Valois in *Don Carlo*, Desdemona in *Othello*, Giovanna in *Giovanna d’Arc*, Mimì in *La Bohème*, Cio-Cio-San in *Madama Butterfly*,

and the main role in *Tosca*. Her versatility led her to tackle Mozart and the modern repertoire, with roles such as the Countess in *The Marriage of Figaro* and Donna Elvira in *Don Giovanni*, and others in Prokofiev's *The Player*, Finzi's *Shylock*, and Shostakovich's *Symphony No. 14*. Among the most recent gigs, there is the debut at the Teatro Lirico, Cagliari, in the main role in Donizetti's *Lucrezia Borgia*. Upcoming engagements include her debut as Amelia in *Un ballo in maschera* at the Teatro del Maggio Musicale Fiorentino, participation in the 2026 Verdi Gala of the Verdi Festival of the Teatro Regio di Parma, and, in 2027, a European tour with the Milan Symphony Orchestra in Verdi's *Requiem*.

## Pirozzi Anna



Born in Naples, Anna Pirozzi began her vocal studies at the Music Institute of the Valle d'Aosta and continued at the Giuseppe Verdi Conservatory, Turin. During the last decade, she established herself as the leading Italian dramatic soprano. Shortly after making her debut in 2012 at the Teatro Regio, Turin, as Amelia in *Un ballo in maschera*, which prompted the *Corriere della Sera* to write "An extraordinary dramatic coloratura soprano, who in due time will be able to follow in the footsteps of Anita Cerquetti, the greatest dramatic coloratura soprano from 1945 to today", she was invited at the Salzburg Festival to sing Abigaille in *Nabucco*, with Riccardo Muti conducting. Such a rapturous success quickly led to appearances on the world's greatest stages: Royal Opera House, Covent Garden, the Metropolitan Opera, Teatro alla Scala, Milan, Opéra de Paris, Wiener Staatsoper, Arena di Verona, Teatro Real, Madrid, San Francisco Opera, Gran Teatre del Liceu, Barcelona, and Bayerische Staatsoper, Munich. In the summer of 2021, she celebrated her hundredth performance of Abigaille at the Arena di Verona to huge critical and public acclaim. Throughout her career, Anna Pirozzi's name has become synonymous with two roles: Lady Macbeth and Abigaille. She currently resides in Switzerland, together with her husband and two children.

## Poletaev Ilya



Born in Moscow, Ilya Poletaev moved to Israel and then to Canada at 14. He holds a Bachelor's degree from the University of Toronto, where he studied piano with Marietta Orlov, harpsichord with Colin Tilney, and composition with Walter Buczynski, as well as Master's and Doctorate degrees from Yale, where he studied under Boris Berman. He won the prestigious International Bach Competition in Leipzig, the 2007 SEHKS harpsichord competition, the 2008 Concorso Sala Gallo and the Canadian Stepping Stone, and the 2011 George Enescu Competition in Bucharest. In 2009, he joined the roster of Astral Artists and is currently an Astral Artist laureate. Hailed as "one of the most significant pianists of his generation" by the *Süddeutsche Zeitung*, he has since performed across Canada, the USA, Europe, and Russia, in such venues as Leipzig Gewandhaus, KlavierFestival Ruhr, Dresdner MusikFesttage, Potsdam Musikfestspiele, Accademia Filarmonica Romana, Leipzig BachFest, Montreal Bach Festival, Philadelphia's Kimmel Center and Chamber Music Society, and Carnegie Hall. He is equally at home on the modern piano and on historical keyboards. His unusually broad repertoire ranges from the 16th to the 21st century and includes standard repertoire, neglected works, and new music. He is also active as a continuo player and an improviser of live scores for silent movies, having recently appeared at the Giornate del Cinema Muto, Pordenone. Among his recordings, his two-volume set of George Enescu's violin and piano music with Axel Strauss received high critical acclaim. He is the founding member of Trio de Montréal and Trio Séléne. Ilya Poletaev is currently an Associate Professor of Piano at McGill University and resides in Montreal with his wife and two sons.

## Poltorak Mariana



Ukrainian soprano Mariana Poltorak is emerging as a compelling voice on the international operatic stage. Her training includes ongoing studies at the Warsaw Opera Academy and a Master's degree from the

Krzysztof Penderecki Academy of Music in Krakow (2016–2021). She has enriched her vocal and interpretive skills through masterclasses and mentorships with leading figures, including Olga Pasiecznik, Vesselina Kasarova, Edith Wiens, Mariusz Kwiecień, Tobias Truniger, Hedwig Fassbender, and Eytan Pessen, and took part in the BelCanto Academie in Wildbad in 2022. Her awards include the special Ewa Podtęs Award at the 2025 Moniuszko Competition, first prize and a special award at the 2nd Witold Friemann National Festival and Competition of Vocal Chamber Music, a Lotte–Brauer Scholarship from the Lotte Lehmann Foundation, and the Gaude Polonia Scholarship from the National Centre for Culture in Poland. Her 2022 Cleone in Rossini’s *Ermione* at Rossini in Wildbad confirmed her as an exciting young bel canto interpreter. In 2024, she performed in Roman Statkowski’s *Philaenis* with the Krakow Philharmonic, a collaboration that continued with her appearance in Beethoven’s *Ninth Symphony* in 2025. In the 2025–26 season, she joined the Staatsoper Hamburg ensemble and appeared in *Luisa Miller*, *Il Trovatore*, *L’elisir d’amore*, and *Hänsel und Gretel*. She recently debuted as Donna Elvira in *Don Giovanni* at the Da Ponte Opera Festival and was Despina in *Così fan tutte* with the Krakow Academy. Her recording debut with Chopin’s songs for Brilliant Classics is coming.

## Quartetto Lirico Italiano



The Quartetto Lirico Italiano was founded in Verona to transpose the magic of opera into chamber music. Its members are Mirela Lico and Leonard Simaku, violins, Luca Pozza, viola, and Livia Rotondi, cello, all having attended prestigious international academies and boasting long professional careers. The Quartetto interprets opera in a chamber context, with scores transcribed and elaborated for its exclusive use. This project takes various forms—elaborations from famous operatic arias, instrumental opera paraphrases, and selections of entire operas from the most popular repertoire. This resulted in the creation of an exclusive musical archive, hosting over one hundred famous opera arias, for all kinds of voices, and numerous

opera paraphrases. This repertoire is constantly being updated and evolving. The Quartetto Lirico Italiano collaborated with such great artists on the opera scene as Anna Netrebko, Yusif Eyvazov, Andrea Bocelli, Anna Pirozzi, Maria Jose Siri, Daniela Schillaci, Francesco Meli, Giovanna Casolla, Hui He, Dimitra Theodossiou, Massimo Cavalletti, Simone Piazzolla, and Kiria Misha. Pianist and conductor Francesco Rosa often plays with the Quartetto, thus expanding it into a piano quintet.

## Quartetto Prisma



The Quartetto Prisma is made up of four flutists who study at the Novara Conservatory: Camilla Gasparetto, Alice Paglia, Damiano Bodi, and Vittorio Nissotti. It was founded in 2023 in the Chamber music for winds class, under Giuseppe Gregori. It won the 52nd Città di Stresa International Competition and the 9th Città di Alessandria International Competition 2025, and got second prize at the 12th Villa Oliva National Competition 2025. Places hosting its performances include the Novara Prefecture, San Sebastiano's, Oria Valsolda (for LacMus Christmas), the Novara Conservatory (for the 2024-25 and 2025-26 seasons of its Concerti del Sabato), San Giuseppe's, Galliate, the Gallazzi Vismara retirement home, Arese, the Sacro Monte, Ossuccio, the Ex Fabbrica Grassi, Quarna Sotto (for Quarna Musica), the Palazzotto in Piazza Motta, Orta San Giulio, Santo Stefano's, Nocco (for the Rassegna Musicale Nocchese), the Maratona Musicale, Senago (for Musica Oltre), San Martino's, Besnate, and Maria Vergine Assunta's, Levo (for Levo in Musica).

## Scapin Stefania



Born in 1992, harpist Stefania Scapin started to play harp at eight. She graduated with Patrizia Tassini at the Udine Conservatory. She then studied at the Royal Academy of Music, London, under Karen Vaughan and at the Universität für Musik und darstellende Kunst, Vienna, under Mirjam Schröder. She also attended the postgraduate

courses at Fiesole with Susanna Bertuccioli and Luisa Prandina and attended master classes by Fabrice Pierre, Isabelle Perrin, Margherita Bassani, Park Stickney, and Skaila Kanga. Her solo debut was with the International Young Soloists' Orchestra in Budapest. She won several competitions, such as "Premio Nazionale delle Arti", "Città di Treviso", and "Abbado Music Prize". She was first harp in the Italian Youth Symphonic Conservatories' Orchestra, in the International Young Soloists' Orchestra, and in the Mitteleuropa Orchestra. She played at Nuova Consonanza, Roma, Cantiere internazionale d'arte, Montepulciano, Belvedere Museum and Konzerthaus, Vienna, Festival dei Due Mondi, Spoleto, Teatro Barco, Musicainsieme, Mittelfest, Da Firenze all'Europa, Strings City Florence, Musica a Villa Durio, Armonie della Magna Graecia, Museo degli Uffizi, Sala Bianca Palazzo Pitti, Teatro Argentina, St. James Church Piccadilly, Kolarac Concert Hall. Thanks to the support of Musica con le Ali association, she made her first record project, "French Songs for flute and harp", with Teatro alla Scala first flute, Andrea Manco. She also studied with Stefano Battaglia at Accademia Musicale Chigiana and at the Siena Jazz Academy. In the contemporary music and jazz-experimental music scene, she worked with artists such as Harris Lambrakis, Stefano Battaglia, Francesco Ponticelli, and ensembles like Chigiana-Siena Jazz Ensemble, Ensemble degli Intrigati, and Ensemble De Angelis. She is currently teaching harp at the Siena Jazz Academy. She graduated in Psychology at Padua University and is currently completing her Music Therapy Master at the Ferrara Conservatory.

## Swarts Lucia



Cellist Lucia Swarts is a Baroque music specialist. She studied with Anner Bijlsma at the Royal Conservatoire, The Hague, receiving her degree in 1982. In her last year of study, she made her debut in the Concertgebouw, Amsterdam, as a prize winner in the New Vintage series. She plays in various ensembles, such as the Asko Schönberg Ensemble, Residentie Bach Ensemble, and the Apollo Ensemble. She is the principal cellist in the Orchestra of De Nederlandse

Bachvereniging. She has recorded five solo CDs, with music by Vivaldi, Bach, Boccherini, Saint-Saëns, Gubaidulina, Gounod, Busoni, and others. She is a senior cello teacher at the Royal Conservatoire in modern and Baroque cello. She plays instruments by Johannes Cuypers (1763) and Pieter Rombouts (1710). She recently authored a book about Bach's cello *Suites*.

## Viotti Marina



You may have seen her at the 2024 Summer Olympics opening ceremony in Paris—first with metal band Gojira, then transitioning into the *Habanera* from *Carmen*. This highly acclaimed performance proved the artist's versatility, and its success was crowned by a Grammy Award in 2025. Marina Viotti first studied flute, experimented with jazz, gospel, and heavy metal, and gained a Master's Degree in philosophy and literature, before starting her vocal training with Heidi Brunner in Vienna, which she continued at the Lausanne Music University with Brigitte Balleys. She completed her studies with a soloist's diploma and completed her training with a bel canto study programme with Raul Gimenez. She won first prize at the 2017 Kattenburg Competition, Lausanne, third prize at the 2016 Concours de Genève, and the International Bel Canto Prize at the 2015 Rossini Festival, Wildbad, first prize and the Musician's Prize at the Mâcon International Competition 2014. In 2019, she received the Mazars Young Singer Award as the best young singer at the International Opera Awards in London. In 2023, she was "Artiste lyrique de l'année" at the Victoires de la Musique, and in 2022, she got the Swiss Music Prize. Her first engagements took her to the Lausanne Opera, the Lucerne Theatre, and the Grand Théâtre de Genève. Meanwhile, she has become a highly sought-after artist, performing at the most prestigious opera houses. She was Charlotte in Massenet's *Werther*, Megacle in Vivaldi's *L'Olimpiade*, and the main character in *La Périchole* and *La Cenerentola* at the Théâtre des Champs-Élysées, Paris, Orlofski

in Barry Kosky's production of *Die Fledermaus* in Amsterdam, Muse/Nicklausse in *Les Contes d'Hoffman* at La Scala, Carmen at the Zurich Opera House, Alceste at the Rome Opera, Rosina at the Arena di Verona, Bolshoi Theater, and Berlin Staatsoper, just to name a few. Marina Viotti is also a sought-after concert singer. In 2025, she was made Chevalière de L'Ordre des Arts et des Lettres by the French Ministry of Culture.

## Waskiewicz Danusha



Danusha Waskiewicz studied with Tabea Zimmermann and played under Claudio Abbado's baton in the Gustav Mahler Youth Orchestra, in the Berliner Philharmoniker, and as the first viola in the Mozart Orchestra in 2004. In 2010 she joined the Luzern Festival Orchestra. Under Abbado, she also recorded Mozart's *Sinfonia Concertante* with Giuliano Carmignola and the Mozart Orchestra (Deutsche Grammophon). In 2008, she published her performance of the *Brandenburg Concertos* for Euro Arts. Her latest recording as a soloist is Bartók's *Viola Concerto*. Harmonia Mundi issued several performances of hers with violinist Isabelle Faust. As a member of the renowned Quartetto Prometeo, she performed both past and contemporary chamber music masterpieces. She also recorded tango music with the ardeTrio, together with Marcus Däunert, violin, and Argentinian Omar Massa, bandoneón ("*Tango Concertante*", Ars Produktion). Danusha Waskiewicz has also been playing in a duo with Andrea Rebaudengo for a long time. They met in Italy and have given numerous concerts together over the years, performing programs embracing classical music, folklore, *chansons*, and their compositions ("*Songs for Viola and Piano*", Decca). Her latest duo project, Dragonfly, lets her explore a wholly new world with Irish cellist Naomi Berrill, in which their string instruments are accompanied by their voices. Danusha Waskiewicz holds masterclasses at the most prestigious music schools and at Avos Project, Rome, where she teaches.

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**LacMus Festival 6-19 July 2026**

Louis Lortie and Paolo Bressan, Artistic Directors

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