



TACTUS

**GUIDO ALBERTO FANO
SILVIO OMIZZOLO**

Opere per violoncello e pianoforte e per pianoforte solo

ROCCO FILIPPINI • ANDREA BACCHETTI

Tactus

Termine latino con il quale, in epoca rinascimentale, si indicava quella che oggi è detta «battuta».
The Renaissance Latin term for what is now called a measure.

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Edgar Degas (1834-1917).
The Cellist Pilet, 1869 ca.

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Guido Alberto Fano was born in 1875 in Padua, and there he began to study piano, first under the guidance of Vittorio Orefice, then under that of Cesare Pollini. At the age of 19 he moved to Bologna to study in the school of Giuseppe Martucci, becoming his favourite pupil and graduating in high composition with full marks and honours in 1897.

He then embarked on a career as a concert pianist, but also as a conductor, teacher, and composer of both piano music and chamber and symphonic music. He made several study tours in Germany and Austria, where he was appreciated by Richard Strauss. In 1898 he was awarded the first prize at the composition contest of the Società del Quartetto of Milan, with his *Sonata per pianoforte e violoncello*, and in 1900 he received an honourable mention at the Rubinstein Competition of Vienna with his piano *Sonata* and *Fantasie* and his *Pezzo di concerto* for piano and orchestra.

From 1905 to 1912 he was the director of the Conservatory of Parma. During this period he composed his most daring works, in which his chromatic research and experimentation went so far as to border on atonality: these works were the symphonic poem *La tentazione di Gesù* (from Arturo Graf), the opera *Juturna* (based on a libretto by Ettore Tolomei, from the *Aeneid*), and some arias for voice and piano, including the short poem *Il sogno della vergine*, from *Canti di Castelvechio*, by Giovanni Pascoli. From 1912 to 1916 he was the director of the Conservatory of Naples, and from 1916 onwards of the Conservatory of Palermo. In 1922 he resumed piano teaching at the Conservatory of Milan, where he remained until 1938, when he was dismissed as a result of the racial laws. During the war he took shelter in some religious institutions in Fossombrone and Assisi. In 1945 he returned to Milan, where he remained until his death, which took place in the summer of 1961 at Tauriano di Spilimbergo, in the province of Pordenone.

The various activities of his long career, which also included the organisation and promotion of musical festivals, contributed to the renewal of Italian instrumental music and the dissemination of the European chamber- and symphonic music repertoire, which was finding it hard to emerge in early twentieth-century Italy.

A significant part of Fano's chamber-music production appeared in the last years of the nineteenth century, and is particularly interesting because it was a part of a process of renewal of instrumental music undertaken by many composers after the unification. This process had led to the appearance of many short works, but of a limited number of sonatas, so Fano's *Sonata* for cello and piano stands out prominently in the Italian musical panorama of the end of the nineteenth century.

In Milan, the Società del Quartetto boosted the national production with its yearly composition

contests that encouraged Italian musicians to compose quartets, concertos, arias without text, sonatas, etc. In 1892 the contest called for the composition of a sonata for piano and cello: Fano took part in it, and was awarded the first prize, 1,000 lire, with his *Sonata* in D minor.

Sonata

This composition, which Fano dedicated to his teacher Giuseppe Martucci, is divided into four movements and shows a maturity in the handling of the instruments that is surprising in a composer who was in his early twenties.

The first movement, in sonata form, begins with a reminiscence of Brahms's first *Sonata* for piano and cello, and reveals the lyrical-dramatic ambivalence of the musical language. The long first theme stated by the cello, "Calmo ma con profondo sentimento", is intense and melancholy, while the second theme is more cantabile and graceful. The development intensifies the interaction and exchange of themes between the two instruments: passages characterised by quiet simplicity, intense lyricism or playfulness alternate with imitation episodes and instances of refined counterpoint. After the customary reprise of the two themes, the piece proceeds to a coda that gradually dissolves, while the cello becomes increasingly soft and vague, until it fades away, "dying" with a last hint of the first theme.

The second movement is a very pensive *Andante* that develops in an ABCBA pattern. In the initial section the piano states a highly expressive cantabile theme, accompanied by a simple, very intense countermelody played by the cello. The subsequent episode is sombre and staccato, and flows into a new livelier, graceful melodic phrase that acts as the central core of the piece. The sombre episode then returns in a varied way, and converges into a reprise of the initial theme, no longer on the piano but now on the cello.

The next movement is an *Allegretto con variazioni*, characterised by an intermittently folksy pace: an elegant theme gives rise to ten variations that swing between a passionate lyricism and a dreamy playfulness. The first variation is simple; the second, with quick demisemiquavers on the piano, is light-hearted; the third is noble and austere, the fourth is slow and plaintive, and the fifth is playful, with a syncopated accompaniment performed first by the piano, then by pizzicatos of the cello. The sixth is embellished with flourishes, while the seventh stands out because of the cello's overtones and of the fact that the theme is barely audible. The eighth is fluid and light-hearted; the ninth warmer and more expressive. The last variation, *Scherzando*, is gradually lost in the cello's pizzicatos and gracefully dissolves into a noble, harmonious coda.

The last movement, which is vehement and rousing, is drawn from a Fantasia-Sonata for piano

and violin composed by Fano a few years before: it starts off with an urgent-sounding sort of moto perpetuo of the piano that supports a lengthy, melodic phrase of the cello. This section leads to a "con fuoco" episode that in turn resolves into a very intense, cantabile section. This is followed by a sort of development in which the elements of the first theme are elaborated by both the instruments. The conclusion of the piece, *Allegro molto risoluto*, is austere and solemn, aptly closing an ambitious work in which the composer expressed a felicitous inspiration and an already-sound mastery of composition.

Due pezzi per violoncello e pianoforte

The first of these two short pieces was composed almost forty years before the second: they are poles apart from each other, in Fano's production. In spite of this, the composer, who by then had reached a mature age, combined them in a group of two, unpublished until then, entitling it *Due pezzi per violoncello e pianoforte*.

The *Andante sostenuto*, composed in 1894 and rewritten in 1932, was the first work by the 19-year-old composer to be published by the Bolognese publisher Achille Tedeschi, with the title *Romanza* and an Opus number. It is an intensely lyrical piece, with a firm, well-balanced structure, a felicitous melodic vein and a skilful instrumentation. Its form is ABA: a prolonged piano introduction precedes the main theme in A flat major, which is subsequently repeated by the cello in a very cantabile, expressive way. After a mysterious episode and a captivating curlicue of the piano that acts as a connection, the central part begins: it is in E flat and is based on an intensely expressive theme that grows into a deep expression of grief. After the reprise of the first section and the return to the initial tonality, the piece ends, gradually fading away.

The *Allegretto scherzoso* was composed in 1932 and is one of the few chamber-music pieces composed by Fano in the nineteen-thirties, after fifteen years of inactivity as a composer. By then, his concept of sound and use of technical resources had radically changed in comparison with those of his previous production; this piece, in which there is an abundant use of overtones and pizzicatos in the cello and rapid runs in the piano, is quite exacting for the performers. The initial theme is graceful and bouncing, and acts as a base for the first section of the piece, which proceeds in an indefinite tonality, in spite of the presence of three sharps in the key signature. The accidentals disappear in the fascinating, mysterious central episode, whose muffled sounds are obtained by means of a mute on the cello and pentatonic scales on the piano. The short reprise of the initial section quickly leads to the conclusion of the piece: there is a short passage of warmth and passion that dissolves into an almost suspended trill of the piano and a conclusive pizzicato.

Rimembranze

As the subtitle "from Padua, 1892 ..." indicates, this is an early work, composed when Fano was approximately 17 years old, and published by Curci in 1950 with the dedication "in memory of my Bianca", Fano's beloved wife, who had died a short time before. It consists of five short pieces, in which we can still detect the romantic piano world of Chopin and Liszt, and also the influence of Grieg, whose *Lyric Pieces* had been performed by Fano since the times of his first appearances. In the *Preludio* the arpeggios, and the theme that emerges from them, reveal a very distinctive harmonic sophistication. In *Mestizia* we are surprised by the direction "senza rigore di misura", which almost seems to anticipate the rhythmic freedom that was to characterise the twentieth century. *Valzer improvviso* seems to imitate Grieg's graceful *Valzer* Op. 12 no. 2, in comparison to which, however, it shows a greater vigour and meaningfulness of sound. *Intermezzo "Sursum corda!"* stands out for its noble, passionate élan, while the light-hearted, ironical conclusive *Fuggevole visione* forestalls the idea of Prokofiev's *Visions fugitives* by almost a quarter of a century.

Silvio Omizzolo was born in Padua in 1905 and graduated in piano at the age of 22, in Milan, under the guidance of Renzo Lorenzoni (a pupil of Cesare Pollini's). For composition, he followed the advice and encouragement of the blind musician Almerigo Giroto, who for many years remained a close friend of his. In addition to his musical studies, he graduated in law at the University of Ferrara.

His first piano works were composed in 1928; they were followed by a great number of chamber-music, vocal and orchestral pieces, for which he was awarded several prizes in Italy and in other countries: in 1943 the first prize in the contest of the Sindacato Musicisti Italiani; in 1958 the Premio Marzotto, with his *Concerto per violoncello, archi e pianoforte*; in 1969 the third prize in the Queen Elisabeth International Competition in Bruxelles, with his *Concerto* for piano and orchestra, the only Italian work chosen among two hundred competitors.

Omizzolo enjoyed the esteem of many contemporary musicians, including Gian Francesco Malipiero, Luigi Dallapiccola and Giorgio Federico Ghedini. He was one of the musicians who, in the aftermath of the Second World War, approached dodecaphony with curiosity and interest, though without adopting it in a systematic way.

He was a concert pianist in several chamber-music groups, and carried out an intense teaching activity in the conservatories of Rovigo, Vicenza, Venice and Padua. In Padua he taught piano for more than forty years (1933 to 1974), in what was then the Istituto Musicale Pareggiato

Cesare Pollini, of which he also became director from 1966 to 1971, contributing decisively to its transformation into a State Conservatory. He died in Padua in 1991.

Sonata breve

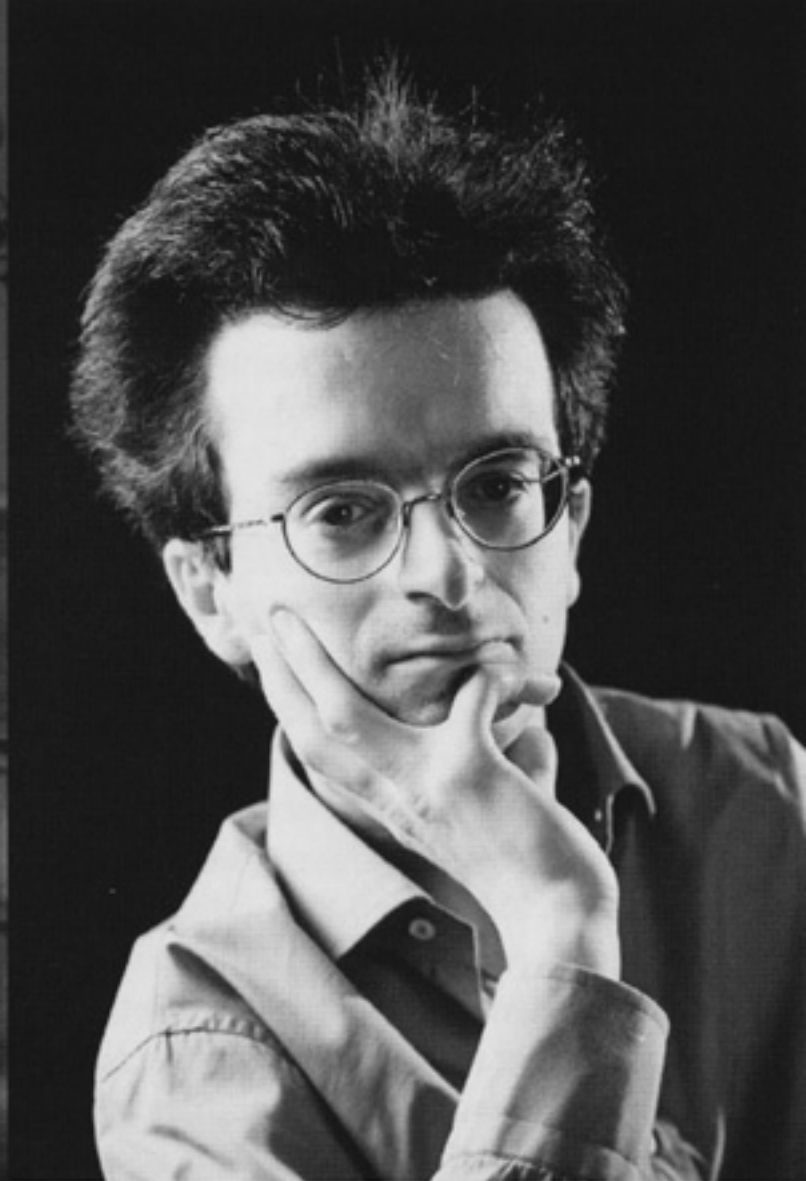
Omizzolo composed his *Sonata breve* for cello and piano in 1970 for a friend, Domenico Bressanin, a lawyer and amateur cellist (who found it difficult to perform). This piece “skilfully exploits the instrument’s natural possibilities, in a dialectic relationship with the peculiarities of the piano’s timbre and technique” and “testifies to a process of extreme concentration of the musical material and of the expression itself” (Bruno Coltro).

The first movement, whose subtitle is “Capriccio” stands out for its strong rhythmic connotation and for the masterly interaction between the two instruments, which intercommunicate closely and with a unique force of expression. After the beginning, a fluid, charming *Allegretto*, there is a series of episodes that reveal an ambivalence between cantabile and dynamic qualities: the *Calmo* is first mysterious, then gentle and cantabile, then it becomes more animated, reaching a particularly intense “con fuoco” climax. The return, with variations, of the first section leads to a vague, liquid “più tranquillo” episode, that once again becomes more agitated and turns into an “animato” whose sound is emphasised by the piano’s octaves. The movement ends cyclically with a last, fleeting hint of the first theme. The second movement is a Gavotta that begins with a cello cadence followed by a passage performed by the piano alone. In the course of the piece the elements that form the tunes are elaborated in a rhythmically and harmonically interesting way and with a particular force of expression. The piece closes symmetrically with a varied repetition of the initial cello cadence. The third movement, *Commiato*, is the richest one from a structural and dynamic point of view. The beginning, “calmo e triste”, is vague and mysterious, although its rhythm is clearly marked by the piano chords. The phrase then evolves towards an intense, passionate “recitative” of the cello, which is followed by a very animated “allegro vigoroso”, whose agitation increases and climaxes in the urgent, sweeping “più mosso”. The piece closes with a reprise of the initial figurations of the movement.

VITALE FANO



ROCCO FILIPPINI



ANDREA BACCHETTI

Rocco Filippini

Figlio del letterato e pittore Felice Filippini e della pianista Dafne Salati, fu avviato precocemente alla pratica musicale. Determinante l'incontro con Pierre Fournier, che assunse la guida della sua formazione, insieme col prof. Franz Walter del Conservatorio di Ginevra, dove si diplomò a 17 anni con il Premier Prix de Virtuosité, che non veniva assegnato da 36 anni. Continuando a perfezionarsi con i suoi insegnanti, cui si aggiunse il violinista Corrado Romano, vinse il secondo premio (senza l'assegnazione del primo), appena ventenne, al Concorso internazionale di Ginevra, iniziando l'attività concertistica.

Con un ampio repertorio, dalla musica barocca a quella dei giorni nostri, si è esibito nelle grandi sale d'Europa, Nord e Sudamerica, Australia e Giappone e in famosi festival. Nel 1968 fonda il Trio di Milano, con Bruno Canino e Cesare Ferraresi; più tardi con la violinista Mariana Sirbu. Dal 1992 è membro fondatore del Quartetto Accardo.

Assai numerosi sono i concerti tenuti al Teatro alla Scala di Milano, dove ha dato recital con pianoforte, ha eseguito il Concerto di György Ligeti, accompagnato dall'Orchestra Filarmonica della Scala, e ha partecipato a molti concerti di musica da camera, tra i quali spicca la lunga collaborazione con Maurizio Pollini, in programmi che sono stati ripresi a Roma, Londra, Tokyo, New York e ai Festival di Pesaro e Salisburgo. Al Festival di Salisburgo ha suonato in prima esecuzione Tre Veglie di Fabio Vacchi, con Anna Caterina Antonacci, accompagnato dall'Orchestre de Paris diretta da Ivan Fischer. Nel 1979 viene nominato insegnante di violoncello al Conservatorio G. Verdi di Milano. Nel 2003 è chiamato da Luciano Berio ai corsi di perfezionamento dell'Accademia di Santa Cecilia. Nel 1985 fonda con Salvatore Accardo, Bruno Giuranna e Franco Petracchi l'Accademia Walter Stauffer di Cremona, una scuola per strumenti ad arco che ha richiamato oltre ottocento giovani da diversi paesi e che è stata insignita del Premio Abbiati della critica nel 2000. È stato invitato ripetutamente da Rudolf Serkin al Festival di Marlboro e alle serie di concerti Music from Marlboro.

Alcuni dei massimi compositori di oggi gli hanno dedicato le loro opere: Franco Donatoni, Luciano Berio, Giovanni Sollima, Salvatore Sciarrino. Di quest'ultimo autore, ha interpretato in prima esecuzione il Trio n. 2 al Concertgebouw di Amsterdam e ha diretto il Cadenzario con l'Orchestra Verdi di Milano.

Ha pubblicato opere del repertorio violoncellistico per la Ricordi (Bach, Popper, Servais, Piatti) e ha curato trascrizioni dei Wesendonck Lieder di Wagner e delle Siete Canciones Populares Españolas di De Falla. La sua discografia comprende molte registrazioni per RCA, Fonè, Nuova Era, Assai, Fonit Cetra Italia, Amadeus, Ricordi, Symphonia, Dynamic, etc.

Andrea Bacchetti

Nato nel 1977, ancora giovanissimo Andrea Bacchetti ha raccolto i consigli di Karajan, Magaloff, Berio, Horszowski, Siciliani. Debutta a 11 anni a Milano nella Sala Verdi con i Solisti Veneti diretti da Scimone. Da allora suona più volte in festival internazionali quali Lucerna, Salisburgo, Belgrado, Santander, Tolosa (Piano aux Jacobins), Lugano, Sapporo, Brescia e Bergamo, Roma (Uto Ughi per Roma), La Roque d'Anteron (Radio France), Milano (MI.TO), La Coruna (Festival Mozart), Pesaro, Bellinzona, Ravenna, Santiago de Compostela (cicle de Piano A. Brage), Varsavia (Beethoven Festival), Parigi (La Serre d'auteil), Bad Worishofen, Husum. E presso prestigiosi centri musicali: Konzerthaus (Berlino); Salle Pleyel, Salle Gaveau, ciclo piano 4**** (Parigi); Rudolfinum Dvorak Hall (Praga); Teatro Coliseo (Buenos Aires); Rachmaninoff Saal, The Moscow State Philharmonic Society (Mosca); IBK Concert Hall Arts Center (Seoul); Auditorium Nacional de España (ciclo di Scherzo e CNDM), Teatro Real, Teatro Monumental, Fundacion March (Madrid); Toppan Hall, Musaschino Concert Hall (Tokyo), De Warande, Anversa; Mozarteum Brasileiro e Cultura Artistica (San Paolo); Parco della Musica, Roma; Zentrum Paul Klee (Berna); Gewandthaus (Lipsia). In Italia è stato ospite delle maggiori orchestre e di tutte le più importanti associazioni concertistiche. All'estero ha lavorato con numerose orchestre (Lucerne Festival Strings, Camerata Salzburg, RTVE Madrid, ONBA Bordeaux, MDR Lipsia, Kyoto Symphony Orchestra, Sinfonica di Tenerife, Filarmonica della Scala, OSNR Torino, Sinfonica dell'estado del Mexico, Russian Chamber Philharmonic St. Petersburg, Philharmonique de Nice, Prague Chamber Orchestra, ORF Vienna, Filarmonica Toscanini di Parma, Philharmonie der Nationen, Amburgo, Enesco Philharmonic di Bucarest, con direttori come Bellugi, Guidarini, Venzago, Luisi, Zedda, Manacorda, Burybayev, Pehlivanian, Gullberg Jensen, Nanut, Lu Ja, Justus Frantz, Baungartner, solo per citarne alcuni. Incide in esclusiva per Sony Classical e fra la sua ampia discografia sono da ricordare il SACD con le sonate di Cherubini (Penguin Guide UK, Rosette 2010), "The Scarlatti Restored Manuscript" (RCA Red Seal) che è risultato vincitore dell'ICMA 2014 nella categoria "Baroque Instrumental". Di Bach le "Invenzioni e Sinfonie" (CD del mese della BBC Music Magazine – Settembre 2009) e "The Italian Bach" (CD del mese della rivista giapponese "Record Geijutsu", maggio 2014). Si dedica con passione alla musica da camera. Proficue sono state le collaborazioni con partner come Rocco Filippini, il Prazak Quartet, Uto Ughi, Quatour Ysaye, Yozuko Horigome e Rodney Friend. Compositori come Vacchi, Boccadoro, Del Corno, fra gli altri, gli hanno dedicato brani. Nella stagione in corso sono previsti concerti in Spagna, Messico, Corea, Polonia, Cina, Russia.

www.andreabacchetti.net

TACTUS**GUIDO ALBERTO FANO · SILVIO OMIZZOLO**

(1875-1961)

(1905-1991)

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