



# UTO UGHI

## Note d'Europa

Andrea Bacchetti, pianoforte

1. <b>Albéniz</b> , Tango Op.165 n.2 da "España"	3:35
2. <b>Granados</b> , Danza spagnola n.5 "Andaluza"	3:55
3. <b>Bazzini</b> , Scherzo fantastico "La ridda dei folletti" Op.25	4:38
4. <b>Saint Saëns</b> , Havanaise Op.83	9:18
5. <b>Chopin</b> , Notturmo in do diesis min. Op.Post.	3:21
6. <b>Mozart</b> , Rondò dalla Serenata "Haffner" K.250	6:46
7. <b>Gluck</b> , Melodia da "Orfeo ed Euridice"	2:59
8. <b>Brahms</b> , Valzer [Valse Berceuse Op.39 n.15]	2:26
9. <b>Brahms</b> , Danza ungherese n.5	2:19
10. <b>Bach / Gounod</b> , Ave Maria	4:42
11. <b>Vitali</b> , Ciaccona in sol minore	11:19
12. <b>Veracini</b> , Largo	3:13
13. <b>Tchaikovsky</b> , Melodie da "Souvenir d' un lieu cher" Op.42	3:18
14. <b>Tchaikovsky</b> , Valse sentimentale Op.51 n.6	2:27
15. <b>Wieniawsky</b> , Scherzo - Tarantella Op.16	4:49
16. <b>Kreisler</b> , Schön Rosmarin	2:04

#### Trascrizioni / Transcriptions:

Fritz Kreisler: [ 1 ], [ 2 ], [ 6 ], [ 7 ]

Nathan Milstein: [ 5 ]

Stéphane Chapelier: [ 8 ]

József Joachim: [ 9 ]

Mario Corti: [ 12 ]

**Uto Ughi**, violino

**Andrea Bacchetti**, pianoforte

Edizioni: copyright control, ove applicabile

Registrazione effettuata nel 2017 presso L'Auditorium Arvedi "Museo del violino", Cremona

Michael Seberich: ingegnere del suono

Produzione del cd / Cd production

Copertina e impaginazione: Studio Grafico Daniela Boccadoro

Traduzione: Sinergia Language Studio - Roma - Italy

Foto del Maestro Ughi: Claudio Porcarelli

Foto del Maestro Bacchetti: Sotoraf

## Memories come from the heart

Seven nations, perhaps eight, maybe even more, because music is light art, it travels fast, it knows no boundaries, if not those set by taste, fashion or – dreadful ones – imposed by censorship.

Was Chopin Polish, French or both? Was Brahms German, Austrian or was he the pioneer of the re-discovery of the impressive Hungarian folk-loristic heritage? Was Gluck Austrian or French, and would his music have been the same without the influence of Italian opera and vocal techniques? Was Kreisler Austrian, French or American? Albéniz, who was Spanish, studied in Leipzig and Brussels, before his concert career led him to spend a long time in Latin America and the United States. Camille Saint-Saëns was born and died in Algiers, but where would he have listened to the languid rhythm of a Havanaise for the first time? Tchaikovsky is indisputably Russian, but could we imagine his music without recalling his journeys through Italy, evoking fertile sensations generated by these? Wieniawski, who was born in Lublin, died in Moscow and studied in Paris, was left spellbound by the euphoria of a Tarantella from the South of Italy that, in the 19th century, represented the extreme South of the musical world known at that time. As if beyond those boundaries there was nothing, or rather, there was the unknown. It was certainly one of the reasons for the charm of a music that seduced a multitude of musicians.

Is Mozart, who, during the crucial years of his training, travelled through France, Germany, the Netherlands, England and, spent such a long time in Italy, Austrian or simply and splendidly a European musician and citizen?

This new album recorded by Uto Ughi is dedicated to Europe. It is a tribute, an acknowledgement

of the abundance of wonderful music that the Old Continent – as we call it, was able to generate, however this does not mean that real age truth consequently implies old age and fatigue.

Moreover, this is also both a desire and a call: because music brings people together. In its ineffable, unperceivable language, that can neither be seen or touched, it represents the only possible universal language, developed in thousands of ways and several styles.

By means of a selection of composers and pieces that were well-appreciated throughout the course of his career that to date, remains an example due to his dedication to both music and the instrument that accompanies him as if it were an inseparable alter ego, Ughi – here in concert with Andrea Bacchetti's sensitive, re-active pianism – performs a mind-travelling, heart-felt journey from the 17th to the 20th century. Memo-ries come from the heart. Memories refer to recollections and the word rec-ollection in Italian, ricordo, comes from heart. For me, memory is a syno-nym of inspiration," he says. This is an immediately effective image, that the Maestro shows us in the following way: "If I recall performances by Yehudi Menuhin, his way of playing music, his larger-than-life personality, this memory inspires me, it urges me to do my utmost. It is a spiritual memory."

This attitude emerges in both his choice of repertoire and performance. Nothing is actually performed, everything is internalized: both the nostalgia for a Tango – that can only be dreamt of – by the Spaniard Isaac Albéniz, or the light appearance of "an old Viennese song," as Fritz Kreisler called the cycle that concludes with Schön Rosmarin. Ughi's interpretative approach never tends to put his performing expertise at the forefront, while he focuses on the beauty and the uniqueness of the music he proposes. During purely virtuosic moments, as well, as in the Ronde des lutins by Antonio Bazzini, his talent, one would say his naturalness, if such were not the result of continuous study, (Paganini said: "If I miss one day of practice, I notice

it; if I miss two days, the others notice it,") is the first impression that springs and remains predominant. Every note, every trill, every "accel-erando," every incursion along the chords, slides with unsullied lightness. It cannot be considered a performance as it is so effortless.

The song-like quality of the instrument emerges in Melody (op. 42 no. 3) and in Sentimental Waltz by Tchaikovsky, a piece that reminds us of the immense contribution made by the composer to the spirit of dancing, that permeates not only the scores intended for the choreographic scene, but very frequently also the symphonies, chamber music, almost as if only dancing, and more specifically the waltz, could free him from the pain of his discomfort, his mal de vivre.

The interpretation proposed here, in a phrasing that continuously steals, anticipates, delays, withholds, perfectly rendering the necessary sentimental palpitation so that this piece acquires the value it deserves. This is an example of a revealing interpretation.

Well into the 19th century, the waltz had lost both its impetuous and even shocking aspects that had characterised its early days, to the extent that Wolfgang Goethe was outraged by a dance that for the first time allowed, in fact it required the dancers, a man and a woman to touch each other, by joining their hands, arms and exchanging glances. He compared the twirling involved to the "rolling around that pigs do in mud." However, it is no longer the waltz that continues to accelerate and tighten the rhythm of the first Strauss generation, and it is not yet the impossible, spezzato waltz, existing only as a projection of the bygone times of Austria felix that appear in symphonies composed by Gustav Mahler. It is, indeed a sentimental waltz. A cradling waltz such as the Lullaby Waltz by Johannes Brahms, could almost be considered in contrast with the irresistible passion – almost an apparition of the spirit of Dionysius in the extremely civil heart of Europe – of one of his Hungarian Dances. With Ciaccona by Giovanni Battista Vivaldi (1632-1692) and Largo by Francesco Maria

Veracini (1690-1768), proposed in the 20th century transcript by Mario Corti, Ughi pays tribute to Italian instrumental music. This was an acknowledged protagonist in Europe throughout the entire 18th century: it suffices to recall how many times as well as the perspicacity with which Johann Sebastian Bach transcribed the concerts of our composers. Then, what had been deemed a long-standing record also as regards the Sonatas and the Concerts sunk, submerged by the almost monopolistic pre-dominance of the melodrama and by the absence, within the context of Italian culture, of the dialectic thought, feeding the composers of Viennese classicism instead, from the Sturm und Drang to the establishment of Romanticism. Music is not only a technique, a style, a syntax. It feeds on and, in turn, it nourishes the entire contemporary culture.

The transcripts of the Melodies from Orfeo by Gluck and the Rondò from the “Haffner” Serenade by Mozart recall a domestic, intimate use of the violin. The most famous melodies of that time entered homes thanks to the violin and the piano, becoming a widespread language, a common way of speaking and listening, accessible to whoever wished and was able to share its beauty, its emotions. Here, in the intensity of an enveloping sound, of a phrase that inebriates.

Memory, as we mentioned. Recently, during a public meeting at the Memoria Festival in Mirandola, I asked the Maestro which memory of him-self he would like to leave, to music and to the many fans who have followed and loved him throughout his non-stop career that began when he was a child. “A person who has never stooped to compromise with his art, and who, for better or for worse, with his qualities and his limits, has always tried to serve it honestly.” The present album, once again, bears witness to this.

*Sandro Cappelletto*

## Uto Ughi

Uto Ughi is heir to the tradition that bore witness to the establishment and consolidation of the first great schools in Italy.

He has shown extraordinary talent right from his early childhood: at the age of seven, he made his debut by performing the Ciaccona, Partita no. 2 by Bach and some Capricci by Paganini. He carried out his studies under the guidance of George Enescu, who was the former maestro of Yehudi Menuhin. When he was only 12 years old the critics wrote: “Uto Ughi must consider himself an artistically and technically mature concert violinist.”

He started his great European tours by performing in the most important capital cities. Since then, his career has continued non-stop. In fact, he has played all over the world, in the main Festivals with the most famous symphonic orchestras including the Concertgebouw Orchestra from Amsterdam, the Boston

Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic Orchestra, the Washington Symphony Orchestra and many others, under the direction of maestros of the calibre of: Barbirolli, Bychkov, Celibidache, Cluytens, Chung, Ceccato, Colon, Davis, Frühbeck de Burgos, Gatti, Gergiev, Giulini, Kondrascin, Jansons, Leitner, Lu Jia, Inbal, Maazel, Masur, Mehta, Nagano, Penderecki, Pretre, Rostropovich, Sanderlin, Sargent, Sawallisch, Sinopoli, Slatkin, Spivakov and Temirkanov.

Uto Ughi does not limit himself to music alone, as he plays an active role in the social life of the Country and his commitment is aimed especially at safeguarding the national artistic heritage.

To this end, he founded the “Omaggio a Venezia” (Tribute to Venice) Festival, with the aim of reporting and raising funds for the restoration of the historical monuments of the lagoon city. Once this experience was over, the “Omaggio a Roma” (Tribute to Rome) Festival – held from 1999 to 2002 – promoted the ideal

legacy of pro-active commitment, aiming at the diffusion of the vast international musical heritage: concerts open free of charge to the public and the enhancement of the value of the young talents who trained in the Italian Conservatories.

Such ideals resumed as from 2003 actively pursued by the “Uto Ughi per Roma” (Uto Ughi for Rome) Festival of which Ughi was the creator, founder member and artistic director.

The Presidency of the Council of Ministers appointed him as President of the Commission in charge of studying a communication campaign in favour of the diffusion of classical music among young people.

On 4th September 1997, the President of the Italian Republic conferred him with the award of the Knight of the Grand Cross for his artistic endeavours.

In April 2002, he was awarded with a Honorary Degree in Communication Sciences.

His music publishing career with BMG Ricordi S.p.A was intense – for which he recorded:

Beethoven's and Brahms' Concertos with Sawallisch, Tchaikovsky's Concert with Kurt Sanderling, Mendelssohn and Bruch with Prêtre, some of Beethoven's Sonatas with Sawallisch at the piano, the Complete Concertos by Mozart, Viotti, Vivaldi's “The Four Seasons,” three of Paganini's Concertos in the unpublished edition as conductor-soloist, Dvorak's Concerto with Leonard Slatkin and the London Philharmonic Orchestra; Bach's Sonatas and Suites for solo violin.

His latest recordings include: “Il Trillo del diavolo” (The Devil's Trill), a “live” album containing the most important virtuosic pieces for violin; Schumann's Concert conducted by Maestro Sawallisch with the Bayerischer Rundfunk; Vivaldi's Concertos with the Rome Philharmonic Orchestra; Lalo's Spanish Symphony with the Rai Orchestra of Turin and de Burgos; the recording for Sony Classical, in 2013, entitled “Violino Romantico” (Romantic Violin), a collection of emblematic pieces of the Romanticism period on the violin,



with the participation of the Rome Chamber Philharmonic Orchestra.

Another particularly significant event was the publication of his book entitled “*Quel Diavolo di un Trillo - note della mia vita*” (The Devil’s Trill – Notes of My Life) in 2013, edited by Einaudi: the story of an incredible life, entirely devoted to music.

Uto Ughi plays a Guarneri del Gesù violin dating back to 1744, that has a warm sound with a dark timbre and which is perhaps one of the most beautiful “Guarneri” existing to date, as well as a Stradivarius dating back to 1701 known as the “Kreutzer” as it belonged to the violinist of the same name to whom Beethoven had dedicated the famous Sonata.

In 2014, there were two extremely prestigious events in which Maestro Ughi was involved, in the European project “in pursuit of everything that can unite and not divide:” in July, he had held a concert at the Bolshoi Theatre in Moscow, for the opening of the Italian semester of Presidency in Europe; then on 1st October,

on the occasion of the Italian Presidency of the Council of the European Union (July - December 2014) as well as the International Music Day (1st October 1975), the Embassy of the Italian Republic in Romania, together with the Music, Art and Culture Association and the George Enescu Philharmonic Orchestra organised one of the Maestro’s concerts at the Romanian university in Bucharest. On that occasion, Maestro Ughi was awarded with a second Honorary Degree, by the Ambassador of Bucharest, giving the initiative an enhanced distinctiveness of not only a cultural nature, but also of a political nature linked to the Italian semester of presidency of the European Union.

In February 2015, Maestro Ughi was invited by Maestro Abreu’s Venezuelan system to commemorate the 1st anniversary of Maestro Claudio Abbado’s death.

In 2015, the University of Palermo conferred him an honorary Master’s degree in “Pedagogical Sciences.”

## Andrea Bacchetti

When still very young, he collects wise advice by Karajan, Magaloff e Berio.

He has his debut at the age of eleven, playing with the Solisti Veneti lead by Claudio Scimone.

Andrea plays in festivals such as Lucern, Salzburg, Toulouse (Piano aux Jacobins), Lugano, Sapporo, Brescia e Bergamo, Martina Franca, La Roque d'Anteron (Radio France), Milano (Mi.To), La Coruna (Festival Mozart), Pesaro, Ravenna, Wersaw (Beethoven Festival); he also plays in musical centres such as: Konzerthaus (Berlin), Salle Pleyel (Paris), Rudolfinum Dvorak Hall (Prague), Rachmaninov Saal, The Moscow Sate Philharmonic Society (Moscow), Auditorium Nacional de Espana (cycle Scherzo and CNDM), Teatro Real (Madrid), Musashino Concert Hall (Tokyo), Parco della Musica (Rome), Gewandhaus (Leipzig), Asai Concert Hall.

He as worked with many orchestras (Lucerne Festival Strings, Camerata Salzburg, RTVE Madrid, MDR Lipsia, Filarmonica della Scala, Nazionale della Rai, ORF Vienna, Philharmonie der Nationen,

Amburgo, Enescu Philharmonic, Bucarest) and with orchestra leaders such as Venzago, Luisi, Zedda, Lu Ja, Justus Frantz, Baumgartner, just to mention some among them. Ha records for Sony Classical.

Memorable discs in his discography: the SACD with Cherubini's Sonatas (Penguin Guide UK, Rosette 2010), The Scarlatti Restored Manuscript (ICMA Baroque Instrumental winner in 2014), Bach's Inventions & Sinfonias (disc of the Month BBCMusicMagazine, September 2009), The Italian Bach (Disc of the Month Record Geijutsu, May 2014).





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