



XX CENTURY CHAMBER MUSIC — LUIGI **MAGISTRELLI** clarinet
FOR VIOLIN, CLARINET — GIAMBATTISTA **PIANEZZOLA** violin
AND PIANO — RUTA **STADALNYKAITE** piano
Bartók · Shostakovich · Rota · Milhaud · Stravinsky



CD-1616

XX CENTURY CHAMBER MUSIC FOR VIOLIN, CLARINET AND PIANO

Béla Bartók (1881-1945)

Contrasts

17'34

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|----|------|-----------|------|
| 1. | I. | Verbunkos | 5'46 |
| 2. | II. | Pihenő | 4'31 |
| 3. | III. | Sebes | 7'10 |

Dmitri Shostakovich (1906-1975)

Arranged for violin, clarinet and piano by Luigi Magistrelli

Five pieces for two violins and piano

9'27

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| 4. | I. | Prelude | 1'55 |
| 5. | II. | Gavotte | 1'44 |
| 6. | III. | Elegy | 2'20 |
| 7. | IV. | Waltz | 1'50 |
| 8. | V. | Polka | 1'24 |

Nino Rota (1911-1979)

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| 9. | Lo spiritismo nella vecchia casa for clarinet alone | 7'51 |
| | (The Spiritism in the Old House) | |

Darius Milhaud (1892-1974)

Suite Op 157b

11'41

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| 10. | I. | Vif et gai | 1'37 |
| 11. | II. | Divertissement | 3'01 |
| 12. | III. | Jeu | 1'45 |
| 13. | IV. | Introduction et Final | 5'09 |

Igor Stravinsky (1882-1971)

Three pieces for clarinet alone

4'39

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| 14. I. | 2'07 |
| 15. II. | 1'15 |
| 16. III. | 1'08 |

L'Histoire du soldat

15'28

Arranged for violin, clarinet and piano by the composer

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|-----------------------------|------|
| 17. I. Marche du Soldat | 1'38 |
| 18. II. Le Violon du Soldat | 2'34 |
| 19. III. Petit concert | 3'03 |
| 20. IV. Tango-Valse-Rag | 6'32 |
| 21. V. Danse du Diable | 1'27 |

LUIGI MAGISTRELLI

Clarinets in B flat and A; Reform Boehm system, F. Wurlitzer 1966

GIAMBATTISTA PIANEZZOLA

Violin by Luca Pasquetto 1997, bow by Eugene Sartory

RUTA STADALNYKAITE

Piano Yamaha C3

Recorded at Villa Borromeo, Cesano Maderno (Italy), 12-19 November 2019

Sound engineer and editing: Luigi Magistrelli

Sleeve notes: Luigi Magistrelli

I wish to warmly thank Giambattista Pianezzola, "ProMusica" Music Association and the municipal administration of Cesano Maderno for giving me the opportunity to make this recording in the historical beautiful Aurora Hall of Palazzo Arese Borromeo

Since ever the violin and the clarinet had been considered some of the most expressive instruments, having a real suitable soul capable to get out the inner feelings in a very effective way. So, I think that to put them together with a piano accompaniment had been a real fulfilment! The repertoire for this medium is not so large but we fortunately have a few small masterpieces to perform. Here on this compact we thought to record most of them. All these compositions belong, not by coincidence, to the modern period and had been written by composers who had a high consideration of both, violin and clarinet, in the fields of orchestral and chamber music. The *Contrasts* of Bartók is the most celebrated, difficult and interesting composition ever written for this instrumental combination. This Trio, written in 1938, was officially commissioned by Benny Goodman but then realized also in response to a letter of the well known hungarian violinist Joseph Szigeti. Both of them and the composer himself recorded the piece on a LP in 1940 and premiered it in New York in the same year. Bartók wanted to put in this piece some dance folk melodies coming from the hungarian and rumanian traditions, mixing them and creating contrasting effects, above all considering the variety of different speeds. The indications of the three movements *Verbunkos* (Recruiting Dance), *Pihenő* (Relaxation), *Sebes* (Fast Dance) are quite important to understand their distinctive character. As somebody said, in this

piece should be required a technical bravura and a poetic versatility too. It's a very effective work with dynamic and tempo changes. A very demanding but also rewarding composition to perform. Despite of the usual modern and experimental style of the compositions of chamber music of Shostakovich, his *Five pieces* for two violins and piano (here arranged using the clarinet in spite of second violin) are easy, melodical with very charming tunes. Shostakovich was quite active also as a composer of russian movies sound tracks and these little beautiful gems are a very good example. The *Spiritism of the old house* originates from a play by Ugo Betti bearing the same name where a performance of a solo clarinet was required, so Nino Rota composed this music. Rota is quite well known for his many sound tracks (50!) of movies also of very famous producers such as Luchino Visconti and Federico Fellini but also for the good quality of his chamber music production. He included clarinet in a Nonet for strings and winds, a *Clarinet Sonata* with piano and a nice *Trio with clarinet, cello and piano*. He also composed music for eight ballets and eleven operas. His style is very traditional, melodical and essential being so often connected, as above written, with the movie music. The *Suite* of D. Milhaud expresses, like many other french composers, the love he had for wind instruments and the clarinet in particular. After the first world war the neo-classic tendency reappeared and winds

instruments were often chosen for this goal. Milhaud however wrote this nice *Suite* in 1937, one year before the Bartók *Contrasts*. Also here in the four relatively brief movements contrasting moods are represented with lighthearted witty, melancholic and extrovert different characters. A pure fun both for the listeners and the performers! As often happened, also in the case of the *Three pieces for clarinet alone* (the manuscript bears the title *Music pour solo clarinette*) was published in 1919, shortly after the completion of his *Suite* from *L'Histoire du Soldat*, as a thank-you gift to the philanthropist and arts patron Werner Reinhart, who was also an amateur good clarinetist from Winterthur (Switzerland) who was wealthy and very enthusiast about new clarinet compositions. Also *Histoire du Soldat* was supported by his financial help. He was even able to involve Webern and Berg with some compositions of theirs including clarinet. The *Three pieces* for clarinet alone are short but very well conceived and meaningful miniatures and once again depicting three different situations. The first is meditative, the second improvisatory and the third with jazzy style strictly connected with the *Histoire du Soldat*. Which instrument could do a better job than a clarinet? The *Suite* of the *Histoire du Soldat* for seven instruments, based on a Russian folk tale drawn from the collection of Alexander Afanasyev called *The Runaway Soldier and the Devil*, was arranged by the composer himself for violin, clarinet and piano

also reducing to five the number of the usual eight movements and the first performances occurred in Lausanne, Zurich and Geneva in 1919 with Josè Porta, as violinist, Edmund Allegra (not Reinhart!) and Josè Iturbi as pianist. The overall outcome is not less effective and demanding, using only three instruments instead of seven!

Luigi Magistrelli

Luigi Magistrelli was born in S.Stefano Ticino, near Milan, Italy. He has studied clarinet at the Conservatory of Milan with Prof. Primo Borali and attended some master classes with D. Kloecker, K.Leister and Giuseppe Garbarino. He has performed as soloist with the Orchestras of Pomeriggi musicali, Angelicum, Teatro Litta, Radio of Milan, Città di Magenta, Vivaldi Val Camonica, Legnano Symphony Orchestra, Grande Orchestra Romantica of Milan, Beijing wind band. He has also performed with many chamber groups (from duo with piano to large ensembles also of contemporary music). He played for one year as principal clarinet with Sanremo Symphony Orchestra and as extra player with the orchestras of Pomeriggi Musicali, Angelicum, Gaspere da Salò, Cantelli, Radio Orchestras of Milan and Turin, Orchester der Jahrhunderte in Germany and Moldova Radio Symphony and many others. He has participated in some tournèes with the International Orchestra of Italy. He has played for some years as a principal clarinet with Milano Classica Chamber Orchestra and Cremona Barock Orchestra on period clarinets. He has won some prizes at the Competitions of Genoa and Stresa. He has performed in the principal cities of Italy and also in Switzerland, Malta, Austria, Belgium, ex Jugoslavia, Czech Republic, France, Spain, Latvia, Lithuania, Portugal, Rumania, Africa (National Theatre of Nairobi), India, Germany, Finland, Israel, Canada, Mexico, U.S.A, South Korea, Russia and in duo with the pianist Sumiko Hojo in the

Czech Republic, China and Japan. He has recorded 60 Cds of chamber music, with orchestras and also as a soloist for Pongo Classica, Bayer Records, Gallo, Nuova Era, Stradivarius, Urania/Leonardo, Arta Records (on early clarinets), ASV, Clarinet Classics, Centaur Records, Leonarda, Talent Records, Davinci, MDG gold, and Orfeo with the well known clarinetist Dieter Kloecker, with the orchestra La Scala Philharmonic conducted by R. Muti for Sony Classical and with Milano Classica Orchestra for Dynamic. He has recorded also two Mozart Cds for Camerata Tokyo with Prof. Karl Leister, well known solo clarinet player of Berlin Philharmonic for 34 years and two CDs with Dieter Kloecker. He has recorded for the Italian Radio and BBC of London. He edited unknown clarinet works for Eufonia, Accolade, Trio Musik, Poco Nota Verlag, Davinci and Musica Rara. He is the chairman for Italy of the International Clarinet Society and performed in many clarinet congresses around the world. He held master classes and gave lectures in Italy, Spain, Austria (Mozarteum Academy and University of Vienna), Germany, Belgium, China, Israel, South Korea, Czech Republic, Latvia, Russia, Lithuania, Bulgaria, Rumania, Mexico and USA (Mississippi Southern University and Los Angeles State University and Iceland (Reykjavik Academy of Arts). He owns a personal clarinet collection of 260 instruments of any kind. He is Professor of Clarinet at the Conservatory of Milano.

The instrumental training of **Giambattista Pianezzola** was held under the guidance of various masters: O. Scilla, S. Vegh, S. Kaltchev, F. Rossi, P. Masi. Later, he held positions of first part in various orchestras such as the “Pomeriggi Musicali” of Milan, the “Orchestra Stabile di Bergamo G. Donizetti”, the “Carlo Coccia Symphony Orchestra” in Novara, the “Omnia Symphony Orchestra” and “Jupiter Academic Orchestra”. Now, he’s the first violin of the “ProMusica Symphony Orchestra”, founding member and vice president of the Association of Music “ProMusica” (www.associazionepromusica.it). In 2004 he also graduated in viola at the Conservatory “G. Cantelli” of Novara with the highest marks. Since 1980 he has held more than a thousand chamber music concerts, mainly for violin and piano and string quartet, performing music of various genres and from all eras in Italy, France, Spain, Germany, Switzerland, Czech Republic, Austria, Hungary and USA. He has made recordings for the houses: Tactus, Nuova Era, Stradivarius, Amadeus-Paragon, Bongiovanni, LC Centaurus, Musicisti Associati Produzioni M.A.P. per RSI Rete2, Bel Air Music, Auditoria Classic. He’s professor of violin at the Public Classical and Musical High School “B. Zucchi” in Monza.

After being admitted, at the age of six, at the celebrated “M. K. Ciurlionis Art School” of Vilnius, **Ruta Stadalnykaite** continued her musical studies at the Lithuanian Music and Theatre Academy, where she graduated in Piano under the guidance of Albina Siksniete. In 2002 she was admitted at the Conservatorio “G. Verdi” of Milan where she furthered her studies with Olga Scevkenova and where she graduated with full marks cum laude. In 2007 she received her Master degree in Piano chamber music with full marks cum laude and Honours under the guidance of Emanuela Piemonti at the Conservatorio “G. Verdi” of Milan. Ruta Stadalnykaite has won many national and international awards. Ruta has frequently given recitals on an International basis and at prestigious venues as a soloist, in chamber music ensembles, from duo to quintet with piano, and with voices. She is highly sought-after as a collaborative artist at the Conservatorio “G. Verdi” of Milan and with national and international competitions. She has released recordings on Meister Musica and Urania label. Ruta Stadalnykaite currently serves on the Piano faculty at the “F. Vittadini” Institute of Pavia, “G. Puccini” Institute of Gallarate and “H. Villa Lobos” music Academy.

