



Progetto Italiano

The paradox of Italy is that it largely invented instrumental music - and its corollary, virtuosity - in the Baroque period, but then more or less left it in foreign hands until the 20th century. Opera, invented at the same time as the sonata at the beginning of the baroque era, then reigned supreme. Despite the memory of Paganini or the efforts of the Florence Quartet (which would do much to promote Beethoven's last quartets), at the end of the 19th century composers still needed some courage to dedicate themselves to instrumental music, which brought little in the way of prizes or rewards.

Giuseppe Martucci was born in Capua in 1856 and died in Naples in 1909, and with Giovanni Sgambati was one of the pioneers of a revival of instrumental music in Italy. He studied at the Naples Conservatory, where he soon became professor of piano (1880). He later became head of the Bologna Liceo Musicale (1886) and finished his career as director of the Naples Conservatory (1902). A celebrated pianist, he quickly devoted himself to conducting and composition. A fervent admirer of German music, his broad tastes encompassing Schumann, Brahms, and Wagner (whom he introduced to Italy), he was highly respected during his lifetime. However, the trend towards Italian music taken after 1918 and the developments led by Casella, Pizzetti and Malipiero left little room for the memory of a pioneer influenced by German Romantic culture. The bulk of the Martucci's oeuvre, rehabilitated

by recordings but still not widely known, remains to be discovered by a wider audience.

His Three Pieces for Violin and Piano, Op. 67 (1887), are little 'post-Schumannian' jewels. Andantino (E major), with its dreamy mood, presents a subtle variant on the traditional three-part structure, where the central section drifts away from the first section and then returns to it in a varied form. The second piece, Allegretto in G sharp minor, is darker in tone; also in three parts, with a discreet reminder of the main theme of Andantino, it has a brilliant central section, closing with a recitative leading to a reprise of the first section. The third piece, Allegro passionato, more cheerful, looks to Neapolitan folklore and recalls something of the atmosphere of certain passages of Liszt or Chopin.

One of Martucci's direct followers is Ottorino Respighi (1879-1936). Influenced by his master, but also by Rimsky-Korsakov whom he frequented in St Petersburg, he would synthesise in his largely instrumental work the innovations of his time, especially those of Richard Strauss and Claude Debussy, adding original and distinctive touches, especially through his masterful orchestration. Better known for his grand symphonic frescoes than for his intimate music, Respighi has nevertheless left many chamber works, including string quartets, a beautiful Quintet and many works (original and transcriptions) for violin and piano.

The Sonata in B minor (1917-18), which the composer himself created in Bologna on the piano with, on the

violin, Federico Sarti (the famous quartet player who was also his violin and viola teacher), was composed just after the Fountains of Rome, a huge international success, and at the same time as *La Boutique Fantasque*, based on piano pieces by Rossini commissioned for Diaghilev's Ballets Russes. The Sonata, contemporary with that of Debussy, demonstrates the variety of Respighi's language, because it is so unlike these two works: as with Martucci, it is rather German music that comes to mind when discovering this piece, classical in form, with some gentle signs of modernity and more than a glance towards French, even Franckist music in the central movement. The first movement, *Moderato*, includes characteristic metric changes, the second, *Andantino espressivo*, intensely lyrical, some original harmonic developments, and the final *Allegro moderato*, ma energico unfolds in the form of a magnificent *passacaglia*, revisiting the Baroque heritage from a marked dramatic angle. In short, it is hard to understand why this piece is so rarely performed in the concert hall.

The Six Pieces for Violin and Piano are older, composed in 1901-02, and have remained unpublished for a long time. Respighi still performed in public himself on the violin, viola and piano, and he may have conceived of these pieces for his own use. The style is very varied, ranging from baroque pastiche to contemporary. A softly played *Berceuse* in D minor opens the cycle, followed by *Melodia* in E major, in three parts and harmonically more adventurous. *Leggenda* in G minor steps up the demands on the performers, with very

wide use of the violin registers. Then comes *Valse caressante* in D major in the form of a very expressive, slow waltz, then *Serenata* in E major, the only part to bear a dedication, 'alla signorina Elena Galassi', sweet and soft. A fairly developed *Aria* (*lento*, G minor) which can also be accompanied on the organ, brings the collection to a solemn close.

Nino Rota (1911-1979) was born in Milan, where he studied with Ildebrando Pizzetti before leaving for Rome to continue his training under Alfredo Casella. Encouraged by Arturo Toscanini, he went on to complete this brilliant academic career at the Curtis Institute in Philadelphia where he was taught composition by Rosario Scalero (alongside classmates Barber and Menotti) and conducting by Fritz Reiner. Although he wrote many concert works, his name is firmly associated with the cinema, in particular the films of Federico Fellini. However, it was before meeting the maker of *La Strada* and for another notable Italian director, Gianni Francioloni, that he wrote the soundtrack of *Amanti senza amore* (1947). In this film directly inspired by Tolstoy's *Kreutzer Sonata*, the famous Belgian actor Jean Servais played the role of the violinist Enrico Miller (unfortunately Servais had obviously hardly ever touched a violin before the shooting and the scenes in which he plays it are particularly distressing). From the soundtrack Rota drew his brilliant and intensely dramatic *Improvviso* in D minor.

Michel Stockhem

Vladyslava Luchenko *violin*

Music is far more than merely providing entertainment. I see a musician's purpose as being a guide to peoples most sacred, hidden subconscious; Their own true heart. Through our intention, we can transmute wisdom and healing directly. Understanding music as a profound healing tool, a bridge to higher dimensions and a universal source of life became crucial in my work...»

As a child of just three, growing up in Kiev, Ukraine, Vladyslava Luchenko already knew that she would become a violinist. A natural connection with the instrument allowed her to make remarkable progress both in technical and interpretative skills.

Her early years were those of a prodigy. Supported by several international foundations, and her teachers O. Buludian and Y. Riwniak, she made her debut solo appearance in the Kiev Philharmonic at the age of 11 with European tours and triumphs at international competitions (her first big win at age 10).

From the time that she joined Zakhar Bron's highly esteemed violin class in Zurich in 2006, Vladyslava began her ascent to her Annus Mirabilis in 2010. In this year she won several prestigious prizes including the Rahn Music Prize, T. Varga and D. Oistrakh competitions. She was then given the opportunity to perform as a soloist with the Lucerne Symphony Orchestra in the Zurich Tonhalle, Verbier Festival, and other numerous solo and chamber music engagements.

She continued her education in Berlin with S. Picard until entering the Queen Elisabeth Music Chapel in Belgium in 2014, under the supervision of Augustin Dumay. These were fruitful and intense years with hundreds of performances, international tours and festivals as well as her first recordings for Outher Music Label. Supported by the Borgerhoff Foundation she was able to dedicate herself to crystallising her musical ability and her role of an artist in general.

In 2018, she took up a position as a concertmaster in the Theater Orchester Biel Solothurn in Switzerland and started collaboration with Claves Records. Vladyslava performs a Francesco Gobetti violin of 1710, on loan from a private collection.

Christia Hudziy *piano*

Christia Hudziy, from Lviv, Ukraine, knew her musical direction from the start, though she could have little idea where it would take her. Her young studies in her home town at the Special Music School paved the way for a series of early successes in Ukraine, including a first prize for the Alfred Roussel scholarship, first prize, aged 10, at the Leopold Bellan competition (advanced level), and, at 14, being the laureate of the Ukrainian New Talent competition in Kiev, which enabled her to obtain a presidential scholarship.

In 1999, her association with France began when she was selected to play in the Cortot Hall in Paris and took part in the first “Art de l’enfance” festival. She embarked on her training at the Conservatoire National Supérieur de Musique de Paris, where her studies were supported by the Lili and Nadia Boulanger foundation. There followed years marked by success in several piano competitions: first medal at the Brest international piano competition (2002); first prize at the Mérignac international competition and at the piano competition of Saint-Nom-La-Bretèche (2003); first prize at the *Giovani Talenti-Pia Tebaldini* piano competition in Italy (2004); and first prize at the Conservatoire National Supérieur de Musique de Paris (2004). Still in France, she later entered the advanced level of the Conservatoire National Supérieur de Musique de Lyon and, in this period, in 2008, won the Yamaha international scholarship and was a finalist of the Concertgebouw chamber music competition in Amsterdam.

The next move, also in 2008, was to Belgium, where she remains based to this day. The move was made to perfect her skills at the Queen Elisabeth Music Chapel, under the guidance of two world-renowned pianists, first Abdel Rahman El Bacha, then Maria João Pires. Though her formal studies there ended in 2013, she maintains a strong association with the Music Chapel.

Though a successful solo concert pianist, Christia’s musical heart lies in collaborative projects, and most of her considerable energy is currently thrown into her work as a partner and accompanist for some of the brightest talents on the current scene, be it on the live stage or in the recording studio.

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SOUND ENGINEER, EDITING, MIXING & MASTERING	Lasse Nipkow, Silent Work GmbH
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EXECUTIVE PRODUCER	Claves Records, Patrick Peikert

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GIUSEPPE MARTUCCI (1856-1909)**Three Pieces for Violin and Piano, Op. 67 (1887)**

1	I. Andantino con moto	6:27
2	II. Allegretto	4:40
3	III. Allegro passionato	5:10

OTTORINO RESPIGHI (1879-1936)**Violin Sonata in B Minor (1917-18)**

4	I. Moderato	9:42
5	II. Andante espressivo	8:43
6	III. Allegro moderato ma energico	7:52

Six Pieces for Violin & Piano (1901-02)

7	I. Berceuse	3:42
8	II. Melodia	3:09
9	III. Leggenda	5:49
10	IV. Valse caressante	4:22
11	V. Serenata	2:42
12	VI. Aria	6:33

NINO ROTA (1911-1979)

13	Improvviso in re minore per violino e pianoforte (1947)	4:00
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VLADYSLAVA LUCHENKO *violin*
 CHRISTIA YULIYA HUDZIY *piano*

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