

THE MODERN **ITALIAN** PIANO

CLASSICO®

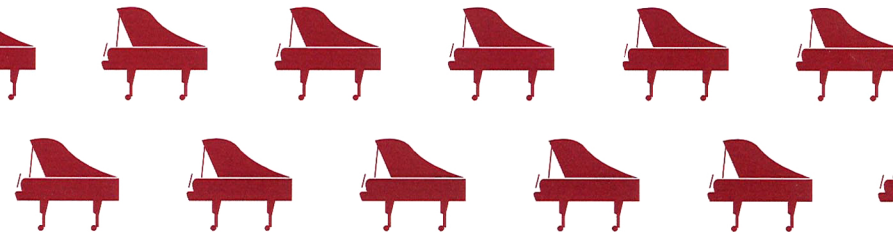
GIACINTO SCELISI

LUCIANO BERIO

LUIGI DALLAPICCOLA

SYLVANO BUSSOTTI

FRANCO EVANGELISTI



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Elisabeth Klein was born 1911 in Hungary. She graduated from the Franz Liszt Academy in Budapest and then studied with Béla Bartók for two years. She came to Denmark in 1939 where she settled. She has taught at the Royal Danish Academy of Music in Copenhagen as well as being a Senior Lecturer at the Norwegian State Academy of Music in Oslo where she has lived in several periods and now is resident (since 1980).

Elisabeth Klein is one of the leading performers of contemporary music in Northern Europe. She took her point of departure in Bartók's piano music some of which she had occasion to study with the composer. Through her long career she has performed music by contemporary Scandinavian composers, in particular Danish and Norwegian as for example Per Nørgård, Ib Nørholm, Poul Ruders, and Nils Holger Petersen (Denmark), Finn Mortensen, Arne Nordheim, Åse Hedstrøm, Synne Skouen, (Norway). She has also acquired a high reputation for her performances of music from the second Vienna school (Schönberg, Berg, and Webern) as well as post war modernistic composers as Pierre Boulez, Karlheinz Stockhausen and George Crumb.

Elisabeth Klein has performed widely in Europe, USA, the Middle East, and China. Many composers have written works especially for her, and her interest has always extended to the unestablished composers. Accordingly, she has performed many women composers. She has made numerous recordings and has appeared on television and radio in many countries. In the last years, among other things she has recorded the complete piano works of Arnold Schönberg, Alban Berg, and Anton Webern (Classico no. 180-81), piano works by Josef Matthias Hauer (Classico no. 176), and by Karlheinz Stockhausen (Classico no. 269).

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Notes by Elisabeth Klein:

In his novel *Der Mann ohne Eigenschaften* written in the 1930's Robert Musil wrote: "Alle Wege zum Geist gehen von der Seele aus, aber keiner zurück." (All paths to Spirituality start out from the Soul, but no one goes back to it). It seems to me that this is a characteristic formulation for the arts of the 20th century taking its point of departure in feelings but from there moving on into what may be thought of as an intellectual kind of spirituality, from where the paths back to individualistic feelings are not easily found. This, however, should not be taken to mean that the music does not contain an emotional impact.

Giacinto Scelsi (1905 - 1988) is not very well known, strange and unjust as this may seem. A break-through as a composer came as late as the international festival in Cologne in 1987. His piano compositions can be divided according to two periods. After the first of these, 1930 - 1941, he became ill and was hospitalized for a period in a psychiatric clinic. For almost 12 years he did not compose. In the second period, 1952 - 1955, after the long crisis of his illness he felt as a messenger from a transcendent world, no longer as a regular composer.

The 3rd piano sonata dates from the first period and was composed c. 1939. There can be found reminiscences of a Schönberg-like technique – Scelsi had studied Schönberg's 12-tone system in Vienna – and, at the same time, of Wagner. As far as I know the present recording constitutes the first performance of this sonata. The first movement, *lento*, has a meditative character built on variations of individual motifs. At places the music is polyphonic.

The second movement is the easiest accessible part of the sonata for the listener. I understand it as a kind of a funeral march highlighting the rhythmic parameter, a

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melody with stamping rhythms in the bass.

Already in this sonata one finds the so-called "isolations of tones" or tone repetitions also referred to as tone identity which is a typical feature of the mentioned second period. In the latter he was influenced by Tibetan culture. During this period he wrote suites (some containing as many as 10 movements), sonatas, and his very last work "Action Music" from 1955.

Scelsi did not only write music but has left behind also esthetical essays and 4 volumes of lyrics, everything written in French.

Scelsi characterized his own cultural position in the following way: "Rome is the boundary between East and West. South of Rome the East starts and north of Rome the West starts. This borderline now runs exactly over the Forum Romanum. There's my house, this explains my life and my music. I don't think I have more to tell."

(Source: Rudolf Zeller's book "Das Ensemble der Soli").

Luciano Berio (born 1925) received his musical education in Milan where he studied composition among others with Luigi Dallapiccola (see below). He belongs to the most advanced of the group of composers associated with the so-called Darmstadt school (referring to the impact of the courses in composition given at the Darmstadt summer festival for composers like Pierre Boulez, Karlheinz Stockhausen, and others). In 1953 he founded the studio di fonologia musicale, the first electronic music studio in Milan, together with Bruno Maderna. He peddled between Milan and New York during the years 1960 to 1971 where he taught at the Juillard School of Music. Many of his vocal compositions have been composed to his (now former) wife Cathy Berberian. Berio has, in particular, an unusual lyrical talent which the choice of works by him on this CD was made to highlight.

Wasserklavier ("Water Piano", 1965) belongs to the 6 Encores, a collection of

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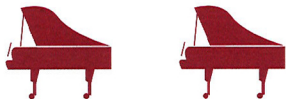
small self-contained sections. Such sections end with a fermato which must be kept for a whole bar before beginning the next section.

Sylvano Busotti was born 1931. His *Musica per Amici, Frammenti al Pianoforte, per Danza di carattere* ("Music for Friends: Fragments for Piano, for a character dance") was composed in Paris in 1957 and revised in Rome in 1971. It consists of 6 fragments concluding in a calm coda. Busotti was influenced to some degree by Webern and the serialism. He is both a composer and a painter.

Luciano Berio's *Leaf* (1990) also belong to the 6 Encores (see above).

Franco Evangelisti (1926 - 1980) studied in Paris and Freiburg. He visited the Darmstadt courses during the years 1952 to 1960.

Proiezioni sonore (strutture per piano solo), "Sound Projections (Structures for Piano Solo)" were composed 1955-56. Two fundamental principles stand out in Evangelisti's compositions: 1) An extreme use of silence isolating individual tones or groups of tones. 2) A tendency to change the sound of the instruments for which he composes.



The recordings took place in the Levin salen at the Norwegian State Academy of Music, Norges Musikkhøgskole 21.-22. December 1998 thanks to the generosity of the Academy.

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ITALIAN PIANO MUSIC 1939 - 1990 Elisabeth Klein, piano



1	GIACINTO SCELSI Sonata no. 3	25:55
	i lento, attacca	10:58
	ii con dolcezza	5:58
	iii	8:55
2	LUCIANO BERIO Wasserklavier	2:09
3	LUIGI DALLAPICCOLA Quaderno musicale di Annalibera	15:07
	i Simbolo	2:44
	ii Accenti	0:38
	iii Contrapunctus primus	1:19
	iv Linée	0:42
	v Contrapunctus secundus	0:30
	vi Fregi	0:50
	vii Andantino amoroso e contrapunctus tertius (canon cancrisans)	1:16
	viii Ritmi	1:50
	ix Colore	1:02
	x Ombre	2:21
	xi Quartina	1:48
4	LUCIANO BERIO Cinque Variazioni	10:29
5	LUCIANO BERIO Brin	1:39
6	LUCIANO BERIO Rounds	6:03
7	SYLVANO BUSOTTI Musica per Amici, Frammenti al Pianoforte, per Danza di carattere	4:56
8	LUCIANO BERIO Leaf	2:04
9	FRANCO EVANGELISTI Proiezioni sonore (strutture per piano solo)	2:05
	i.	1:19
	ii.	0:46

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