

CASTELNUOVO-TEDESCO SONGS FROM EXILE



Pietro Locatto *Guitar*
Ronja Weyhenmeyer *Soprano*

Orchestra Sinfonica d'Este
Nadir Garofalo *Conductor*



MARIO CASTELNUOVO-TEDESCO

(Firenze, 1895 - Beverly Hills 1968)

Songs from exile

Guitar Concerto no. 1 in D major op. 99 (1939)

- | | |
|-----------------------------|--------|
| 1. Allegretto | 06'40" |
| 2. Andantino - alla romanza | 07'09" |
| 3. Ritmico e cavalleresco | 06'43" |

The Divan of Moses Ibn Ezra op. 207 - A cycle of songs for voice and guitar

Part I – SONGS OF WANDERING

- | | |
|---|--------|
| 4. "When the morning of life had passed..." | 02'06" |
| 5. "The dove that nests on the tree-top" | 02'05" |
| 6. "Wrung with anguish..." | 01'25" |

Part II – SONGS OF FRIENDSHIP

- | | |
|----------------------------------|--------|
| 7. "Sorrow shatters my heart..." | 02'28" |
| 8. "Fate has blocked the way..." | 03'53" |
| 9. "O brook..." | 01'34" |

Part III – OF WINE, AND OF THE DELIGHTS OF THE SONS OF MEN

- | | |
|--|--------|
| 10. "Drink deep, my friend..." | 00'31" |
| 11. "Dull and sad is the sky..." | 01'04" |
| 12. "The garden dons a coat of many hues..." | 01'15" |

Part IV – THE WORLD AND ITS VICISSITUDES

- | | |
|---|--------|
| 13. "Men are children of this world..." | 01'29" |
| 14. "The world is like a woman of folly..." | 00'47" |
| 15. "Only in God I trust..." | 01'54" |

Part V – THE TRANSCIENCE OF THIS WORLD

- | | |
|--|--------|
| 16. "Where are the graves..." | 00'56" |
| 17. "Let man remember all his days..." | 01'10" |
| 18. "I have seen upon the earth..." | 01'32" |
| 19. "Come now, to the Court of Death..." | 01'23" |
| 20. "Peace upon then..." | 01'20" |
| 21. "I behold ancient graves..." | 01'07" |

EPILOGUE

- | | |
|---|--------|
| 22. "Wouldst thou look upon me in my grave?..." | 03'01" |
|---|--------|

Pietro Locatto, guitar
Ronja Weyhenmeyer, soprano
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Acknowledgements:

Andrea Dandolo, Duilio Meucci, Diana Castelnuovo-Tedesco, Stefano Grondona, Giuseppe Prete,
Massimo Felici, Luigi Locatto, Fondazione Morra, Teatro De Micheli, Comune di Copparo,
Francesco Scelzo, Renata Arlotti

Credits:

Tracks 1 - 3 Recorded in Teatro De Micheli in Copparo (Ferrara) on 8th February 2023

Sound Engineer: Andrea Dandolo

Producer, Editing, Mix and Mastering: Andrea Dandolo

Tracks 4 – 22 Recorded in Museo Nitsch – Fondazione Morra in Naples on 12th 13th March 2022

Sound Engineer: Renato Grieco

Producer and Editing: Duilio Meucci for Caméra Musique

Mix and Mastering: Andrea Dandolo

Cover: Giulia Catania

Photos of Mario Castelnuovo-Tedesco kindly authorized from Mario Castelnuovo-Tedesco

Papers, Library of Congress, Washington, D.C.

Translation: Federico Rudian

Guitars: Luigi Locatto 2022 - Simplicio model (tracks 1 - 3)

Luigi Locatto 2003 - Garcia model (tracks 4 - 22)

*E non sapeva
sciogliere
il canto
del suo abbandono*

Giuseppe Ungaretti - *In Memoria* in *L'Allegria* (1931)

E la mattina dopo (il 13 luglio 1939) salpammo. Quel che provai in quel momento non lo saprei ridire; e chi non conosce l'amarezza dell'espatrio non lo può immaginare. Non si può parlare di dolore, di rimpianto, di sofferenza morale: fu quasi uno strazio fisico, uno strappo, una mutilazione (mi parve quasi la prova generale della morte); e da allora qualche cosa è definitivamente morta in me: non la speranza, ma l'illusione; e se qualche cosa mi ha tenuto in vita è stato l'amore per i miei cari e l'amore per la musica. Per quanto cogli anni mi sia sinceramente affezionato al mio paese d'adozione, non ho saputo più attaccarmi agli uomini e alle cose; ho vissuto come sospeso a mezz'aria, come in una nuvoletta, in attesa: senza rancori (anzi coll'animo pieno di comprensione e di pietà per questa povera umanità martoriata), ma ormai lontano.

Mario Castelnuovo-Tedesco - *Una vita di musica* - Cadmo, Firenze, 2005

Questa proposta musicale riunisce due opere nate a circa trent'anni di distanza, in due differenti Paesi e momenti di vita, ma che scaturiscono entrambe dai medesimi sentimenti ben descritti nelle citazioni poetiche e autobiografiche qui sopra citate. Sono brani musicali formalmente molto diversi, ma che descrivono l'introspezione emotiva di un uomo che racconta in musica la propria condizione di esiliato.

Il Concerto per chitarra e orchestra op. 99 nasce alla fine del 1938: Mario Castelnuovo-Tedesco è a Firenze e vive preoccupato le ultime vacanze natalizie in Italia. Ormai le Leggi razziali entrate in vigore rendono insostenibile la vita a lui e alla sua famiglia. Forte del sostegno di alcuni amici (tra cui Toscanini e Heifetz) viene presa la dolorosa e tormentata decisione: si andrà a vivere negli Stati Uniti, lasciando per sempre l'amata terra natia.

In quel triste momento arrivò in visita a Firenze proprio l'amico Andrés Segovia che, insieme alla moglie Paquita Madriguera, trascorse le festività natalizie con la famiglia fiorentina, sostenendola e tenendole amichevole compagnia.

Da questo gesto di vicinanza Mario Castelnuovo-Tedesco trova la forza e l'ispirazione per mettere mano al suo primo concerto per chitarra e orchestra, quasi in segno di riconoscenza per l'amicizia del chitarrista spagnolo.

Sarà un'opera che, nata in Italia, porterà molto successo a Segovia oltreoceano già alla fine del 1939 e l'autore ne sarà sempre molto fiero come lui stesso descrisse in seguito:

Desidero adesso dire qualche parola su questo Concerto, che mi è caro per molte ragioni. È in tre tempi: il primo, Allegretto, di un carattere neoclassico, semplice e aggraziato (quasi boccheriniano); il secondo, Andantino alla Romanza, è dolce e cantabile (una specie di tenero addio alla campagna toscana, che stavo per lasciare); il terzo, Ritmico e cavalleresco, al Cantar del Cid, insomma alle ballate cavalleresche spagnuole. [...] Quando l'udii, fui soddisfattissimo (e, devo dire, quasi sorpreso) del perfetto equilibrio e dell'ottimo effetto.

E lo considero uno dei miei lavori più felici, in ogni senso: dal punto di vista formale, per la sua assoluta serenità. Fatto quest'ultimo che può sembrare strano, dato che lo scrissi nel periodo più agitato e infelice della mia vita! Ma questo sta a dimostrare quanto sia falsa la concezione (nata dal mito romantico beethoveniano, e creazione più di letterati che di musicisti) che non solo l'artista debba soffrire, ma che la sua arte debba recar le tracce del suo dolore (debba esser quasi rigata di lacrime e di sangue); questo può esser vero (e talvolta necessario) nell'espressione drammatica, ma non certo nell'espressione lirica, che raggiunge la sua pienezza nel distacco e nel superamento delle contingenze materiali della vita (e perfino nel dolore umano): basterebbero a dimostrarlo, del resto, tante pagine

di Mozart e di Schubert. Nel caso mio, ad ogni modo, è proprio nei momenti più tragici della mia vita (la partenza dall'Italia e la morte della Mamma) che ho scritto le mie pagine più serene, e (ripeto), in questo senso, più felici.

Mario Castelnuovo-Tedesco - Una vita di musica - Cadmo, Firenze, 2005

Molto più tardi, a due anni dalla sua morte, Mario Castelnuovo-Tedesco riprende questo tema a lui così caro e lo rivive intensamente, con toni decisamente più amari e disillusi, attraverso un *alter-ego* che visse, novecento anni prima di lui, un destino simile (quasi a rimarcare i corsi e ricorsi storici dell'umanità e dei suoi errori).

Moses Ibn Ezra (1055/60 – 1138?) era un poeta spagnolo, di religione ebraica, che si vide costretto a fuggire dalla sua Granada forse in seguito a dissidi familiari, ma forse dopo che gli arabi Almoravidi conquistarono la città e imposero un regime culturale meno tollerante nei confronti delle minoranze ebraiche rispetto ai domini arabi precedenti.

Il *Diwan* (o *Divan*) è una raccolta di brevi componimenti poetici, spesso cantati, propri della cultura ebraica, ma anche di quella araba e in particolare di quella di el-Andalus, la Spagna di dominazione araba.

In *The Divan of Moses Ibn Ezra* il racconto musicale, avvalendosi del testo, prende una forma molto più nitida, drammatica e perfettamente a sostegno del testo descritto. Ne nasce un vero e proprio viaggio che racconta la storia di questo poeta spagnolo (quasi un *wanderer schubertiano ante-litteram*) in cui Castelnuovo-Tedesco si identifica totalmente. È curioso notare, tra l'altro, come il compositore fiorentino ripercorre nelle vicende di questo poeta sia il proprio vissuto, sia quello dei suoi antenati (la cui origine era effettivamente ebraica-spagnola: Castelnuovo derivava da Castilla Nueva appunto) che emigrarono in Italia ai tempi dell'Inquisizione spagnola alla fine del XV secolo, vivendo secoli prima un destino del tutto paragonabile a quello della sua famiglia fiorentina.

Nei diciannove componimenti, suddivisi in cinque sezioni, si sviluppano così diverse tematiche e riflessioni: il vagabondare di chi è peregrino (*Songs of Wandering*), il tema dell'amicizia, tra vicinanza, perdita e distanza (*Songs of Friendship*), quello dei piaceri della vita subito seguito da un dolente giudizio sulle vicende del mondo (*Of Wine and of the Delights of the Sons of Men* e *The World and Its Vicissitudes*). Infine la quinta sezione, la più lunga ed emotivamente toccante, che mette in primo piano l'amarezza e l'illusione del poeta (e quindi del compositore fiorentino) che vede nell'accettazione della morte il rassegnato termine risolutivo di tutto questo viaggio.

Con il finale *Epilogue* si apre un ultimo interrogativo verso ciò che avverrà dopo la sua morte e che sembra rispondere a quel bisogno di senso ultimo e di lascito di cui questo peregrino senza tempo si fa portavoce per tutti: *Wouldst thou look upon me in my grave? (Getteresti mai il tuo sguardo su di me nella tomba?)*

Ma la risposta non lascia speranza in Moses Ibn Ezra e in Castelnovo-Tedesco (per fortuna a torto aggiungerei, visto che siamo qui a parlarne!): *their memory will be lost from the world, even as I am forgotten... (la loro memoria si disperderà nel mondo, così come io sono stato dimenticato...)*.

La chitarra segna gli ultimi rintocchi lontani di un mi minore ribattuto in tambora (quasi timpani): funerea, si allontana in diminuendo fino all'ultima nota che ascende verso l'alto e si disperde in un silenzio senza risposta.

Pietro Locatto
Pino Torinese, 22-04-2023



*And he couldn't
absolve
the sound
of his abandon*

Giuseppe Ungaretti - *In Memoria in L'Allegria* (1931)

And the following morning (the 13th of July 1939) we set sail. What I felt in that moment I could not say; and those who don't know the bitterness of exile cannot fathom it. It is not only about pain, regret, moral suffering: it was almost a physical strain, a tear, a mutilation (it almost felt like a dry run for death); and since then something permanently died in me: not hope, but illusion; and if something kept me alive it was the love for my loved ones and the love of music. Although with the years I grew sincerely attached to my adoptive country, I couldn't get attached to the men and the things; I lived like suspended in mid air, like in a little cloud, waiting: without regrets (but with a soul full of comprehension and pity for this poor, mangled humanity), but long gone.

Mario Castelnuovo Tedesco - *Una vita di musica* - Cadmo, Firenze, 2005

This musical proposition combines two compositions created about 30 years apart, in two different countries and moments of life, but that emerge from the same feelings well portrayed in the poetic and autobiographic citations above.

Formally they are very different music pieces, but they both describe the emotional introspection of a man that narrates through music his own condition as an exile.

The *Concerto per chitarra e orchestra op.99* is brought to life at the end of 1938: Mario Castelnuovo-Tedesco is in Florence and the latest Christmas vacation in Italy is filled with concern for him, the racial laws that came into effect make his and his family's life intolerable.

Thanks to the support of some friends (among whom Toscanini and Heifetz) the painful and tormented decision is reached: they will move to the United States, leaving the beloved homeland behind.

In that somber moment, his good friend Andrés Segovia came to visit him in Florence and, with his wife Paquita Madriguera, spent the Christmas holidays with the Florentine family, supporting them and keeping them company.

From this gesture of sympathy Mario Castelnuovo-Tedesco finds the strength and the inspiration to work on his first concert for guitar and orchestra, almost as a token of gratitude for the friendship of the Spanish guitarist.

It will be a work that, born in Italy, will bring a lot of success to Segovia overseas as early as by the end of 1939, and the author will forever be proud about his work, as he himself put it afterwards:

I now wish to say a few words about this Concert, that is dear to me for many reasons. It's split in three movements: the first, Allegretto, of neoclassic character, simple and gracious (almost like Boccherini's work); the second one, Andantino alla Romanza, is sweet and singable (a sort of tender goodbye to the tuscan countryside, which I was about to leave); the third one, Ritmico e cavalleresco, at the Cantar del Cid, like the Spanish chivalrous ballads. [...] When I heard it, I was very satisfied (and, I must admit, almost surprised) by the perfect balance and the great effect. And I consider it one my happiest works, from every angle: from a formal point of view, for its complete peacefulness. A fact, this one, that may seem weird, since I wrote it in the period of greatest unrest and misery of my life! But this goes to show how false the idea is (born from Beethoven's romantic myth, and created more by the scholars than the musicians) that not only the artist must suffer, but that his art should bear the traces of his pain (almost carved from blood and tears); this may be true (and sometimes necessary) in the dramatic expression, but certainly not in the lyrical expression, which reaches its fullness in the detachment and the overcoming of the material contingencies of life (and even in the human pain): the many pages of Mozart and Schubert, after all, would be enough to prove it. In my case, in any way, it's in the direst moments of my life (the departure from Italy and the death of my Mom) that I wrote my most serene, and (again), in this regard, happiest pages.

Mario Castelnuovo-Tedesco - Una vita di musica - Cadmo, Firenze, 2005

Almost thirty years later Mario Castelnuovo-Tedesco, two years before his death, comes back to this theme so dear to him and relives it again intensely, with decidedly more bitter and disenchanting undertones, through an *alter-ego* that experienced, 900 years before him, a similar fate (as to almost underline the historical cycles of humanity and its mistakes).

Moses Ibn Ezra (1055/60 - 1138?) was a Spanish poet, of Jewish religion, who was forced to flee from his Granada possibly following family conflicts, but maybe after the Almoravidi Arabs conquered the city and enforced a cultural regime less tolerant towards the Jewish minorities compared to the previous Arab domains.

The *Diwan* (or *Divan*) is a collection of short poems, often sang, typical of the Jewish culture, but also of the Arab one and, in particular, the one from el-Andalus, the Spain under Arab rule.

In *The Divan of Moses Ibn Ezra* the musical storytelling, with the help of the text, takes a form that is much clearer, more dramatic, and which perfectly supports the text. An actual journey is born, which tells the tale of this Spanish poet (almost an ante-litteram Schubertian wanderer) in whom Castelnuovo-Tedesco identifies completely. It's interesting to note, moreover, how the Florentine composer recalls in the events of this poet both his own life, and the one of his ancestors (which were in fact Spanish-Jews: Castelnuovo came from Castilla Nueva), who emigrated to Italy at the end of the 15th century, during the Spanish Inquisition, experiencing centuries earlier a fate very much alike the one of his Florentine family.

In the nineteen compositions, split in five sections, different themes and reflections unfold: the wandering of the peregrine (*Songs of Wandering*), the theme of friendship between closeness, loss, and distance (*Songs of Friendship*), the theme of the pleasures of life, immediately followed by a painful judgement of the happenings of the world (*Of Wine and of the Delights of the Sons of Men and The World and its Vicissitudes*). Finally the fifth section, the longest and the most touching, puts in the foreground the bitterness and the illusion of the poet (and thus those of the Florentine composer), who sees in the acceptance of death the meek closure of the whole journey.

With *Epilogue*, the finale, one last question towards what is to come after his death arises, which seems an answer to the need of ultimate meaning and of legacy that this peregrine acts as a mouthpiece for: *Wouldst thou look upon me in my grave? (Would you ever look at me in*

my grave?)

But the answer leaves no hope in Moses Ibn Ezra and in Castelnuovo-Tedesco (luckily erroneously, I might add, since we are here to talk about it!): *their memory will be lost from the world, even as I am forgotten...*

The guitar marks the last distant tolls of an *e* minor beaten in *tambora* (almost drums): mournful, it departs, declining up until the last note, which rises up and dissolves in a silence without answers.

Pietro Locatto

Pino Torinese, 22-04-2023



1 – When the morning of life had passed...

When the morning of life had passed
as a shadow,
and the path of my years was shortened,
exile called to me:
"O thou, that dwell est at ease, arise!"
At the sound of his voice mine ears tingled;
I arose, with shaken heart,
To go forth, a wanderer –
And my children cried unto God!
But they are the fount of my life -
How shall I exist without them,
And the light of mine eyes be not with me?
Fate has led me to a land
Where my mind is bewildered and my
thoughts confused -
To a people rude of speech and obscure in words;
Before the insolence of their gaze, my face
is cast down.
Oh, when will God call unto me "Go free!",
That I may escape from them -
if only by the skin of my teeth.

2 – The dove that nests in the tree-top...

The dove that nests in the tree-top...
in the garden of spices
Where of should he lament?
The brooks deny him not their waters,
The palm-bough is a shade unto his head;
His nestlings disport before him,
And he teaches them his song.
Mourn, little dove, mourn for the wanderer,
And for his children, that are far away,
With none to bring them food.
He sees no one that has seen their faces,

None can he ask of their welfare, save wizards
and mutterers. Grieve for him, little dove, and
bemoan his exile.

Display not before him gladness and song.
Oh, lend him thy wings,
That he may fly unto his loved ones
And rejoice in the dust of their land!

3 - Wrung with anguish...

Wrung with anguish,
My heart complains.
Each chamber mourning
The other's hurt.
Like a bird in flight
My life-span seems -
My years, its wings,
Their feathers, days.
In all their years,
in all their days,
I have reached but a shadow
Of my desire.
My mind is wearied,
My strength decays;
I stumble and fall
in the morass of age.
What now are my sayings?
Or what my thoughts?
What is my wisdom?
Or what mine art?
More swift than shadows
My three-score years,
faster they rushed
Than a racing steed.
From the time of man's birth
Till his time shall come,

Is but from kneading
To rising of dough.

4 – Sorrow shatters my heart...

Sorrow shatters my heart;
And men distressit with blame,
because it follows love.
They censure it for its delight in the beautiful
friend.
And because it loves him even as its own soul;
They rebuke him for the abundance of his tears
When it thinks and speaks of him.
They impute to him a blemish,
In that his face, bright as day,
Is framed about with the blackness of night.
Wherefore my heart swears by the life of love,
That it will not listen to his detractors.
But the flame of its affection
It will hide in its innermost chamber, even from
the loved one, That his heart may not be lifted
up in pride.

5 – Fate has blocked the way...

Fate has blocked the way to the garden of
friendship
That my heart may not find rest there in;
He has shut it out with estrangement,
As with bolted doors,
That it may not tend its plants
to bring them to blossom.
Though enemies rage, I will knock upon the
doors.
In the face of the envious, will I enter the
portals.
Locks will I shatter with the power of speech,

With the songs of my lips I will break bolts in sunder.
And if nettles spring up,
I will persuade my heart that they are sprigs of balsam.
If bitter upon my palate be their must,
I will go dancing and shouting,
As one that is wild with the joy of the spiced wine.
If its dew be drops from the streams of the brimstone,
I will pretend that they are crumbs of ice.
For by the humility of my spirit,
I would fain restore my banished heart
To its place in the heart of the loved one.
Like a gentle shower I will enter therein,
As a stream of oil in its inner recesses.
Then shall I walk through the darkness
Unto the light of my friend,
And he will no longer withhold from me his shining.
I will hope to eat of the fruits of the garden of his love -
The aftergrowth, if the first fruits be denied me.
Go now, O my song,
Take my message to my beloved -
For truly, song is a faithful messenger.

6 – O brook...

O brook, whose hurrying waters go
To the far land that holds my friend,
By thee, my greeting let me send;
And if thy waves seem red as blood,
Tell him my tears have stained thy flood;
The mingled drops of eye and heart,
For exile, and for love, they flow -
Exile and love, that rend the frame
Of them who dwell from friends apart.
O brook, bespeak him tenderly;
Fill thou his heart with thought of me,
So that usurper may not claim

My place therein.
Make him to know
That for his ransom I would give
What years I yet may have to live -
Or if my life be all too little worth,
All that I hold most precious upon earth.

7 – Drink deep, my friend...
Drink deep, my friend, and pass the cup to me,
My heart from crushing sorrows to set free;
And if I die before thy face, do thou
Revive me quickly with thy minstrelsy.
And if I die before thy face, do thou
Revive me quickly with thy minstrelsy.

8 – Dull and sad is the sky...
Dull and sad is the sky, as my heart.
From the clouds drop the dews, like my tears.
Speaks the cup without words, and it saith:
"Them that weary, or that faint I restore.
Without hands do I glean all their grief,
without axe I cut down sorrow's boughs.

9 – The garden dons a coat of many hues...
The garden dons a coat of many hues.
The mead a brodered carpet hath unrolled.
The woods are brave in chequered mantles, Now
A wondrous scene may every eye behold:
The newborn flowers acclaim the newborn spring,
And forth to meet his coming gaily throng.
High, at their head, on sovereign throne
is borne the rose - the flowret's queen, queen
of my song.
From prisoning leaves she bursts and casts aside
Her captive garb, in royal robes to shine.

I drink to her! Nor heaven forgive the wretch-
if such there be who spares his choicest win.

10 – Men and children of this world...
Men are children of this world,
yet hath God set eternity in their hearts
as a firm possession from the day that
he created them.
The world is like a flowing brook,
they drink of it and are not sated.
They would not be satisfied were the sea emptied
therein.
It is as though the water were strong brine.
And the craving of their hearts impelled them to
drink thereof. Like a torrent would it rush into
their throats,
but their thirst would remain unquenched forever.

11 – The world is like a woman of folly...
The world is like a woman of folly,
vain are her pomp and glory;
She speaks sweet words,
but certainly under her tongue is a snare.
O, brother of wisdom,
Frustrate her cunning,
Turn thou her glory into shame.
Hasten, and send her from thee forever -
her bill of divorcement in her hand.
12 – Only in God I trust...
Only in God I trust. To him my prayer
Ascends continually.
The secret of my soul I will not bare
For man to see.
What help for mortal lies in mortals' power?
What succor unto one despised

Can issue from the lips of the unprized?
Earth's favor, spurn. 'Tis she, with her own hands,
Brings low the tower,
and she that turns her precious gifts to naught.
Of children twain she hath to bed been brought;
Within her womb, again,
The one is lying;
And on her back the other crawls in pain -
The dead, the dying.

13 – Where are the graves...

Where are the graves of all the men
that died on earth from days of old?
One grave is digged above another,
and corse is laid to rest on corse.
In holes in the ground they lie together,
the bits of chalk and the precious stones.

14 – Let man remember all his days...

Let man remember all his days,
that he toward death is borne from birth,
unloiteringly.
So gently may it be that oft he seems unto himself to
be at rest, and deems his state secure.
But natheless,
every day beholds him further, further on the way.
Like one on shipboard that reclines at ease yet
with the winged winds flies o'er the seas.

15 – I have seen upon the earth...

I have seen upon the earth spacious mansions,
palaces of ivory with lofty chambers
and pillars upon carved pedestals,
houses richly adorned and filled with things of

beauty.
And, as in a twinkling,
I have seen them heads of ruins,
Where in none might dwell.
Tell me,
where are they, that builded?
And where are they, that in habited?
Where are their souls, and where their bodies?
And what hope is there for man,
save to await death,
with the grave ever before his eyes –
for time is a herdsman,
and death like a knife,
and all that live, as sheep.

16 – Come now, to the Court of Death...

Come now, to the Court of Death.
Behold them that sleep there in
and be thou hushed and humbled.
See, their rooftrees are of stone,
their couches and their coverlids of dust
and this is their rest
and their portion whilst earth endures
and their resting place forever.

17 – Peace upon them...

Peace upon them that sojourn in the holes
of the ground upon them that dwell in the
deep shadows.
These are they,
that were reared in purple
and that fed upon dainties.
Naught remains to them now, of all their
glories;

but upon their backs are mounds of earth
and slabs of stone.

O, children of the world,
be ye terrified at their showing,
be admonished and instructed,
be admonished and instructed,
o ye that think!

18 – I behold ancient graves...

I behold graves of ancient time,
of days long past,
Where in a people sleeps the eternal sleep.
There is no enmity among these folk - no envy;
No loving of neighbor and no hating;
And my thought, envisioning them,
cannot discern Master from slave!

19 – Wouldst thou look upon me in my grave?

My son, wouldst thou look upon me in my grave?
Behold a prisoner in chains,
one that dwells in destruction.
Immured in a pit there is no going out, nor coming in.
I am like a prey in the talons of my dust.
The comeliness of my face is changed to corruption.
I am clad with worms, as with a mantle.
Thou canst not recognize my semblance,
because of the blackening of my visage,
all my skin is changed in color.
Oh, how have my kin made a stranger of me!
My brothers hold me as an alien,
and like them, my children renounce me,
even as I was stubborn and neglectful toward my
father.
But a little while have they yet on earth,
and tomorrow their lot will be as mine.

Verily, the first born of death will cut them off,
and their memory will be lost from the world,
even as I am forgotten...



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“Pietro Locatto è considerato unanimemente uno dei più interessanti e promettenti musicisti italiani della sua generazione. Le sue doti interpretative fuori dal comune l'hanno rapidamente proiettato nell'empireo dei pochissimi chitarristi italiani di rilievo internazionale” (Lorenzo Micheli)

“Un frutto del miglior mondo chitarristico odierno” (Oscar Ghiglia)

Pietro Locatto si è formato musicalmente sotto la guida di Stefano Grondona e si è perfezionato con Frédéric Zigante, Oscar Ghiglia e Lorenzo Micheli ricevendo borse di studio e particolari riconoscimenti tra cui cinque “Diploma di Merito” dell'Accademia Musicale Chigiana di Siena. Durante i suoi studi è stato borsista dell'Associazione “De Sono” e si è distinto risultando vincitore in numerose competizioni internazionali in diversi paesi tra cui si ricorda il primo premio al “Gianni Bergamo Music Award” di Lugano (nell'unica edizione riservata alla chitarra). “Chitarra d'oro come giovane promessa” al Convegno Internazionale di chitarra di Milano, ha collaborato con l'Orchestra Filarmonica Arturo Toscanini di Parma e l'Orchestra Sinfonica d'Este (eseguendo il *Concierto de Aranjuez* e il *Concerto op.99* di Castelnuovo-Tedesco). Invitato dal pianista Michele Campanella ad esibirsi quale unico chitarrista all'interno del Festival Spinacorona ha tenuto recitals solistici in festival internazionali in Italia, Spagna, Svizzera, Portogallo, Inghilterra, Croazia, Belgio, Grecia, Australia e Messico. Il suo profondo interesse per la musica spagnola per chitarra della prima metà del novecento ha portato alla nascita di un primo disco monografico sulle opere di Federico Moreno Torroba (Stradivarius) e di un secondo album incentrato sulle figure di Llobet, Asencio e Mompou ottimamente accolti dalla critica sia in Italia che all'estero (Rai Radio 3, American Record Guide, Discover Classical, Gendai Guitar, Guitar Classique, Musica, Amadeus...). La sua ricerca nell'ambito della musica iberica si è estesa grazie alla collaborazione con la violoncellista Martina Biondi con la quale ha dato vita al Duo Evocaciones e ad un programma e ad un disco sulla musica di Cassadó, Albéniz, Granados e De Falla. Parallelamente, invitato dalla rivista Seicorde, ha dato vita ad un album dedicato a trascrizioni bachiane dal clavicembalo, dal liuto e dal violoncello edito per la collana “I Maestri della chitarra”. Nel 2019 è risultato unico chitarrista vincitore per collaborare con il Teatro Regio di Torino. Da molti anni è attento all'insegnamento e attualmente svolge attività didattica come docente presso il Conservatorio di Bergamo, visiting professor alla LPMAM di Londra, oltre ad essere stato invitato a tenere masterclass in diversi festival e realtà italiane. Pietro Locatto utilizza strumenti del padre liutaio Luigi Locatto: uno ispirato alla Enrique Garcia del 1904 suonata da Francisco Tarrega nel suo ultimo concerto e uno derivato da Francisco Simplicio.

"Pietro Locatto is unanimously considered one of the most interesting and promising Italian musicians of his generation. His extraordinary interpretative skills quickly projected him into the empyrean of the very few Italian guitarists of international importance" (Lorenzo Micheli)
"A fruit of today's best guitar world" (Oscar Ghiglia)

Pietro Locatto received his music education under the guidance of Stefano Grondona and perfected his skills with Frédéric Zigante, Oscar Ghiglia and Lorenzo Micheli, receiving scholarships and special awards, including five "Diploma di Merito" from the Accademia Musicale Chigiana in Siena. During his studies he was a scholar at the Associazione "De Sono" and he stood out by winning several international competitions in different countries, of which we would like to mention the first prize at the "Gianni Bergamo Music Award" in Lugano (in the only edition dedicated to the guitar). "Golden guitar as youngpromise" at the Convegno Internazionale di Chitarra di Milano, he collaborated as solist with the Orchestra Filarmonica Arturo Toscanini in Parma and Orchestra Sinfonica d'Este in Ferrara (performing *Concierto de Aranjuez* and *Concerto op.99* by Castelnuovo Tedesco). Invited by the pianist Michele Campanella to perform as the only guitarist at Festival Spinacorona he held solo recitals in international festivals in Italy, Spain, Switzerland, Portugal, England, Croatia, Belgium, Greece, Australia and Mexico. His profound interest for Spanish music for guitar from the first half of the '900 brought to a first monographic album based on the work from Federico Moreno Torroba (Stradivarius) and a second album focused on the characters of Llobet, Asencio and Mompou, greatly received by the critics both in Italy and internationally (Rai Radio 3, American Record Guide, Discover Classical, Gendai Guitar, Guitar Classique, Musica, Amadeus...). His research on Iberian music was expanded thanks to the partnership with the cellist Martina Biondi, with whom he started Duo Evocaciones and a program on the music of Cassadó, Albéniz, Granados and De Falla. Concurrently, invited by the magazine Seicorde, he created an album dedicated to bachian transcriptions from harpsichord, lute, and cello, published for the series "I Maestri della chitarra". In 2019 he was the only guitarist to win a collaboration with the Teatro Regio of Turin. He has been interested in teaching for many years and he is currently working as a teacher at the Conservatorio di Bergamo, as a visiting professor at the LPMAM of London, besides being invited to hold masterclasses in several Italian festivals and other occasions. Pietro Locatto plays instruments built by Luigi Locatto, his father and luthier: one inspired by the Enrique Garcia from 1904 played by Francisco Tarrega in his last concert and another one derived from Francisco Simplicio.

Ronja Weyhenmeyer, soprano di coloratura, é nata e cresciuta in Germania. Si è laureata con il massimo dei voti e la lode presso il Conservatorio di Musica "Santa Cecilia" di Roma e ha partecipato all'"OperaLaboratorio Roma Sinfonietta" sotto la guida artistica di Elizabeth Norberg Schulz. Ha svolto un corso di perfezionamento al Conservatorio Stuttgart con Sylvia Koncza. Nel 2023 ha iniziato l'Accademia Belcanto R. Celletti a Martina Franca. Nel suo percorso hanno avuto particolare importanza le masterclass con musicisti come Bruno Taddia e Francesco Lanzillotta, Luciana Serra, Edda Moser e Hedwig Fassbender.

È stata finalista del Concorso lirico "Voci in Barcaccia" di Rai Radio3, Finalista del "International Competiton di Gabriela Beňáková" e vincitrice del 2° premio "14° Opera Competition Città di Brescia - 2023".

Ronja è scholar dei Bayreuther Festspiele del Richard Wagner Verband Bayreuth e Exzellenzlabor Weikersheim. Nel 2023 ha debuttato al Festival della Valle d'Itria.

Ha calcato palchi italiani ed europei quali Macerata Festival, Ticino Festival, Fondazione Paolo Grassi, Giovanni Paisiello Festival, Festival Internazionale di Montepulciano, Theater Bergisch Gladbach, Philharmonie Weikersheim, Valletta Baroque Festival e in Norvegia al Rogaland Opera, Tromso Opera e Arctic Opera Festival.

In queste occasioni ha collaborato con direttori come Luis Bacalov, Bruno Aprea, Francesco Lanzillotta, Alessandro Quarta, Gabriele Bonolis, Fausto Nardi, Umberto Finazzi, Gennaro Cappabianca, Francesco Soriano, Roman Saluytov, Vincenzo di Betta, Friederike Kienle e Matthias Janz.

The soprano **Ronja Weyhenmeyer** was born in Germany. The Italian Belcanto attracted her to Rome. After completing her studies with honors at the Santa Cecilia Conservatory, she joined the "OperaLaboratorio Roma Sinfonietta" in Rome, studying with Elizabeth Norberg Schulz. She continued to develop her musical and singing skills during a Contact Study at the HMDK Stuttgart with her vocal coach Sylvia Koncza, various masterclasses and academies, given by musicians such as Bruno Taddia and Francesco Lanzillotta, Edda Moser, Luciana Serra and Hedwig Fassbender. Since 2023 she is a member of the Accademia Belcanto R. Celletti in Martina Franca. Ronja was a finalist in the precious competition "Voci in Barcaccia" at Rai Radio3, finalist at the "International Competiton di Gabriela Beňáčková" and got the second prize at the "14° Opera Competition Città di Brescia - 2023". She is a scholar of the Richard Wagner Verband Bayreuth and the Exzellenzlabor Weikersheim.

In 2023 she debuted at the Festival della Valle d'Itria.

As an active singer, she participated as a soloist in several festivals, for example the Macerata Festival, Ticino Festival, Fondazione Paolo Grassi, Giovanni Paisiello Festival, Festival Internazionale di Montepulciano, Theater Bergisch Gladbach, Philharmonie Weikersheim, Valletta Baroque Festival and in Norway at the Rogaland Opera, Tromso Opera and the Arctic Opera Festival.

There she worked with directors as Luis Bacalov, Bruno Aprea, Francesco Lanzillotta, Alessandro Quarta, Gabriele Bonolis, Fausto Nardi, Umberto Finazzi, Gennaro Cappabianca, Francesco Soriano, Roman Saluytov, Vincenzo di Betta, Friederike Kienle and Matthias Janz.

Nadir Garofalo ha studiato Direzione d'orchestra con Daniele Belardinelli e Luciano Acocella. Ha seguito, inoltre, i corsi di perfezionamento di Ennio Nicotra, Donato Renzetti, Riccardo Frizza, Nicola Samale, Aldo Ceccato. Già diplomato in Pianoforte presso l'Istituto di Alta Formazione Artistica e Musicale "Paisiello" di Taranto, ha poi conseguito il Diploma Accademico di I livello in Direzione d'orchestra presso il Conservatorio "Duni" di Matera e infine quello di II livello presso il Conservatorio "Martini" di Bologna, a pieni voti, con lode e menzione d'onore. Durante la sua attività di compositore, nel 2017 ha composto *Sakura-no Mai (La danza dei fiori di ciliegio)*, un brano per chitarra sola, eseguito da Renata Arollotti durante la seconda edizione del Tehran International Contemporary Music Festival in Iran e in Giappone, nel tour 2019, come prima parte della *Japan Suite* commissionatagli. Nel 2020 ha debuttato su tutti gli store digitali con il singolo *Dear Mario*, un brano per chitarra sola revisionato da Antonio Rugolo, composto nel 2018 in occasione del cinquantenario della morte di Mario Castelnuovo-Tedesco e pubblicato nel 2021 per le Edizioni Sinfonica. Il 14 gennaio 2019 è stato il primo direttore a debuttare nel rinnovato Teatro "Fusco" di Taranto, con *Il Risveglio del Fauno*. L'evento ha celebrato la prima esecuzione assoluta del quartetto n. 1 op. 2, *Confidenze di una Musa*, nonché dell'*Interlude dans le soir – d'après l'après-midi d'un faune*, op. 14. Successivamente, è stato assistente di Luciano Acocella a Bad Wildbad, in Germania, durante la 31ª edizione del festival "Rossini in Wildbad", per la prima rappresentazione in tempi moderni della Romilda e Costanza di Meyerbeer. Nello stesso anno, per una produzione del Conservatorio "Martini" di Bologna, ha diretto *Il signor Bruschino* di Rossini in forma semi-scenica. Ha diretto l'Orchestra del Teatro Massimo di Palermo, l'Orchestra da Camera Fiorentina, l'Orchestra di Toscana Classica, l'Orchestra Filarmonica del Veneto, l'Orchestra da Camera Metamorfofi, l'Orchestra del Conservatorio "Duni" di Matera, l'Orchestra del Conservatorio "Martini" di Bologna, l'OSN Mascalucia Etna Phil, l'Orchestra Senzaspine, l'Orchestra Cupiditas, l'Ensemble AlterAzioni, l'Orchestra della Provincia BAT. In occasione dell'anniversario della prima esecuzione italiana dello *Stabat Mater* di Rossini (18 marzo 1842), presso l'omonima sala, nella Biblioteca Comunale dell'Archiginnasio a Bologna, ha diretto alcune trascrizioni curate dagli studenti delle classi di Composizione del Conservatorio "Martini". Successivamente è stato invitato a dirigere *Le ultime sette parole di Cristo sulla Croce* di Haydn, nel corso del festival pugliese "Inflammatus". Il 23 luglio del 2022, ha diretto *La Traviata* in forma di concerto, presso il Teatro Mediterraneo di Bisceglie, con l'Orchestra della Provincia BAT. È fondatore e direttore artistico dell'Orchestra Sinfonica d'Este, con la quale ha debuttato a maggio del 2022, dirigendo la Sinfonia n. 1 di Beethoven. Alla guida dello stesso ensemble, è stato impegnato presso il Conservatorio "Martini" di Bologna, curando l'esecuzione musicale delle "Lezioni di analisi", durante le quali ha svolto anche attività di relatore sul Pelléas et Mélisande e sul Prélude à l'après-midi d'un faune di Debussy. Recentemente, ha diretto l'Orchestra nel tour Viva Verdi!, lo spettacolo-concerto di Massimo Bagliani, in collaborazione con il coro COLSPER e la Fondazione del Teatro Borgatti di Cento.

Nadir Garofalo studied Conducting with Ennio Nicotra, Daniele Belardinelli and Luciano Acocella. He went on to continue his studies with Donato Renzetti, Riccardo Frizza, Nicola Samale and Aldo Ceccato. Already previously graduated in piano in 2014 from the Istituto di Alta Formazione Artistica e Musicale “Paisiello” in Taranto, he achieved the I level Academic Diploma in Orchestral Conducting from Conservatorium “Duni” in Matera and lastly the II level Academic Diploma from Conservatorium “Martini” in Bologna gaining full marks with high distinction cum laude and an honorable mention. Nadir is also an active composer. In 2017 he wrote *Sakura-no Mai (The dance of the cherry blooms)*, a commission by guitarist Renata Arlotti. The piece was premiered that year at the 2nd edition of Tehran International Contemporary Music Festival. Subsequently, during the guitarist’s tour of Japan in 2019, the piece became the first movement of the large-scale work *The Japan Suite*. In 2020 he launched himself in every digital store with the release of *Dear Mario*, a piece for solo guitar, edited by Antonio Rugolo. The piece was written in 2018 for the 50th anniversary of the death of the Italian composer Mario Castelnuovo-Tedesco and published in 2021 by Edizioni Sinfonica. On 14 January 2019, he was the first conductor to debut in the renovated municipal theatre “Fusco” in Taranto with *Il Riveglio del Fauno*. The event celebrated the world premiere of the quartet op. 1 no. 2 *Confidenze di una Musa*, as well as the *Interlude dans le soir – d’après l’après-midi d’un faune*, op. 14. In this same year he conducted Rossini’s *Il Signor Bruschino*, in a production sponsored by the Bologna Conservatorium of Music. Nadir has gone on to conducted various professional orchestras, particularly the Orchestra del Teatro Massimo di Palermo, Orchestra da Camera Fiorentina, Orchestra di Toscana Classica, Orchestra Filarmonica del Veneto, Orchestra da Camera Metamorfofi, Orchestra del Conservatorio “Duni” di Matera, l’Orchestra del Conservatorio “Martini” di Bologna, OSN Mascalucia Etna Phil, Orchestra Senzaspine, Orchestra Cupiditas, Ensemble AlterAzioni, Orchestra della Provincia BAT. On the occasion of the anniversary of the first Italian performance of the *Stabat Mater* of Rossini (18 March 1842), within the Biblioteca Comunale of the historic Archiginnasio in Bologna, he conducted various transcriptions produced by the students of the Composition class of Conservatorium “Martini”. That same year, he has been invited to conduct Haydn’s *Last Seven Words of Christ on the Cross* during the “Inflammatum” Festival in Puglia. On 23 July of 2022, he conducted the concert version of *La Traviata* in Teatro Mediterraneo di Bisceglie with the Orchestra della Provincia BAT. He is founder and artistic director of the Orchestra Sinfonica d’Este with which he debuted in May of 2022, conducting Beethoven’s *Symphony no. 1*. Leading this same ensemble, he was engaged by the Conservatorium “Martini” of Bologna to direct the musical performances during the seminar series “Lezioni di analisi”; during these he also undertook the role of guest lecturer on the works Pelléas et Mélisande and *Prélude à l’après-midi d’un faune*. Recently, he has directed this Orchestra on tour for the performance *Viva Verdi!* of Massimo Bagliani, in collaboration with the choir COLSPER and the Foundation of Teatro Borgatti in Cento.

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