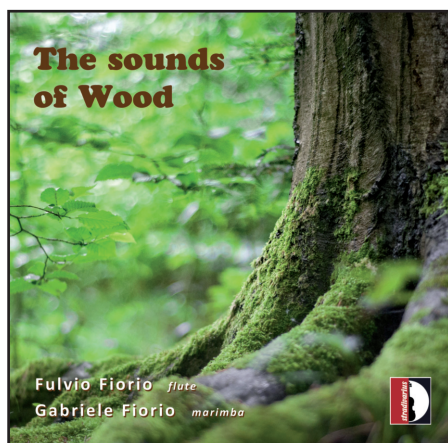


stradivarius

New Releases



The sounds of Wood

STR 37269
[8011570372697]
jewel



- Leonardo Vinci (1690-1734) *Sonata in re Maggiore***
1. Adagio 2. Allegro 3. Largo 4. Pastorella 5. Presto
- Johann Sebastian Bach (1685-1750) *Sonata BWV 1033 in do maggiore***
6. Andante – Presto 7. Allegro 8. Adagio 9. Minuetto I° e II°
- Georg Philipp Telemann (1681–1747) *Fantasia nr.10 in fa # minore per flauto solo***
10. A tempo giusto 11. Presto 12. Moderato
- Johann Sebastian Bach**
13. *Invenzione BWV 777 n.6 in mi maggiore*
- Antonio Vivaldi (1678-1741) / Nicolas Chedeville (1705-1782) *Sonata in do maggiore Op.13 No.2***
14. Preludio 15. Allegro Assai 16. Sarabanda 17. Allegro
- Antonio Vivaldi / Nicolas Chedeville *Sonata in sol minore Op.13 No.6***
18. Vivace 19. Fuga da capella – Alla breve 20. Largo 21. Allegro ma non presto

Fulvio Fiorio
flute

Gabriele Fiorio
marimba

One hundred years of Romanticism, about sixty years of post-romanticism and another sixty of filologic research and adhesion to "original versions" of past musical compositions got used to us badly.

Romanticism conditioned us to think that what was written by the hand of a composer has to be untouchable, a sacred document that's perfect like it is; post-romanticism convinced us that this idea had to be applied to any artwork, even the ones that were written before the '800s; lastly, the meritorious and sacrosanct philologic enforcement to the research of the 'original text' have definitely forced us to believe that the only 'original version' of a composition is the one that reproduces exactly the text, recovered with all the tricks modern and performed with instruments as close as possible to the 'original' instruments of the time in which the composition was, in fact, composed.

These three elements, put together, even if they seem contradictory to each other, actually go to form a perfect storm, a kind of explosive mixture that makes people look askance artistic achievements such as the one proposed by the program of this CD.

But fortunately, for some, very little indeed, time, we have awakened from these paths so tremendously binding, starting right from the end, from the last step. And so 'historically informed' executions, those in which, that is, the performers tell you "I know very well that I am playing with a modern instrument an ancient music, but I also know that..."

Music has always been there, especially chamber music, which is done at home, among friends with the mere pleasure of playing together, is written for variable organics. And even if we find the name of one or more instruments on the title page of the critical edition, the author is actually giving the eventual executor only an 'executive suggestion', as if he was telling us: "check the range of your instrument, and if with it you can play the notes that are written, this song is for you". Be it melodies or accompaniment chords. This has always been the meaning of chamber music. Making music together for someone to listen to, or just for the pleasure of making it.

Maria Chiara Mazzi