

NAXOS

MARIO CASTELNUOVO-TEDESCO
Piano Concertos Nos. 1 and 2
Four Dances from 'Love's Labour's Lost'

Alessandro Marangoni, Piano
Malmö Symphony Orchestra
Andrew Mogrelia



Mario Castelnuovo-Tedesco (1895-1968)

Piano Concertos Nos. 1 and 2 • Four Dances from 'Love's Labour's Lost'

Mario Castelnuovo-Tedesco, born in Florence, studied composition and pianoforte at the Istituto Musicale Cherubini and later at the Liceo Musicale di Bologna. His mentors were Pizzetti and Casella. These were members of the influential and progressive Società Italiana di Musica, a group of composers (including Malipiero and Respighi), with whom Castelnuovo-Tedesco became closely associated.

In 1938, as a result of Mussolini's anti-Jewish edicts, Castelnuovo-Tedesco was obliged to seek refuge abroad, but after settling in California he became a prolific writer of film music between 1940 and 1956, in the same period composing more than seventy concert works. As a member of the faculty of the Los Angeles Conservatory of Music, he numbered among his pupils Henry Mancini, Nelson Riddle, André Previn, and the composer, John Williams. His works include operas, ballets, film scores, orchestral works, a quantity of choral pieces and songs, chamber music, piano compositions, and over a hundred pieces for guitar, ranging from concertos to many solos and duos.

Concerto No. 1 in G major, Op. 46, was written in a spirit of optimism and ebullience in 1927 when the composer was 32 years old. The opening movement, *Allegro giusto*, is both lyrical and virtuosic. Its good humoured vigour takes us directly to the vivid romantic heart of Italian lyrical traditions. After an orchestral introduction the piano enters with *bravura* chords leading to a short interlude. Piano and orchestra then join forces in an extended musical dialogue full of exquisite tunes and elegant flourishes. One delightful moment to cherish is a short cello entry so characteristic of the composer. The development is full of instrumental colour as the piano trips along with insistent rhythms and deft interplay with the orchestra. The recapitulation contains a few surprises not least of which is the witty, almost informal, ending.

The indication of the slow movement, *Andantino alla romanza*, clearly establishes its romantic credentials, and here the young Castelnuovo-Tedesco exercises his imagination in a gently introspective mood. The central focus of the *Andantino* is a lyrical piano theme which develops slightly darker shades of feeling as the work progresses. The final part quickens its tempo to greater urgency and dramatic intensity with short cadenza passages and subtle orchestral

atmospherics. The slow movement then leads directly to the concluding *Vivo e festoso*, a joyous celebration initially reminiscent of the whirling dance of the *Tarantella*. A middle section offers a more thoughtful mood until, with a steady raising of the temperature, the music resumes its former energetic momentum in ever increasing excitement.

Of Concerto No. 2 in F major, Op. 92, written between 1936 and 1937, the pianist Alessandro Marangoni has commented that the original score was probably lost during the 1966 flood of the River Arno in Florence. The composer, however, had deposited a manuscript of the work in the Library of Congress, Washington DC, and this was used by the pianist to prepare a performing edition of the piano part for this recording. The orchestral parts derive from the Fleisher Collection of Orchestral Music in Philadelphia.

Castelnuovo-Tedesco's *Piano Concerto No. 2* is a distinctly different work from its predecessor written a decade earlier. The first movement, *Vivace e brillante*, begins with an orchestral statement of great directness and purpose before the piano's entrance in brilliant passages against the orchestra, followed by a short cadenza. The integration of the concerto elements is more controlled here with the orchestral writing being tighter and more dramatic against the enhanced virtuosity of the piano.

The unity between the *First* and *Second Piano Concertos* is perhaps implicit in that the second movement is in both instances *alla romanza*. In *Concerto No. 2* the movement is indicated as *Romanza, tranquillo e meditativo*, and in this instance the tranquil meditation inevitably takes a more serious and elongated tone. The *Romanza* begins with a wind passage highlighting the French horn, setting the mood before a contrasting passage from the strings. The piano enters quite unobtrusively with arpeggios before taking centre stage with a sensitive and (in this context) surprising cadenza of great beauty. The music proceeds with the piano and orchestra in close accord, a poignant reunion of a gentle nature. In full-blooded romantic vein, the movement continues with plaintive melodies and intriguing harmonies until once more the piano is allowed to sing its own ornamented song. When the other instruments join in, a kind of lullaby ensues till yet again the piano is left on its own. This sensitive episode, as with the previous *Concerto*,

leads straight to the third movement, *Vivo e impetuoso*, a passionate dance of immense charm, vitality and virtuosity. Before its dramatic conclusion this movement also advances into bleak moods of sombre agitation suggesting deeper currents beneath the general atmosphere of the entire *Concerto*.

The art of William Shakespeare was a recurring fascination for Mario Castelnuovo-Tedesco. In the early 1920s he set to music 33 songs from the plays (of which the 31 for solo voice and piano are recorded on Marco Polo 8.223729) as well as 35 sonnets. In addition to eleven *Overtures* for various plays (recorded on Naxos 8.572500-01), he also wrote two Shakespearean operas, *The Merchant of Venice* (1956) and *All's Well That Ends Well* (1957).

This is the first performance and recording of *Four Dances from 'Love's Labour's Lost'*, an unpublished work written in 1953 and made into a performing edition of the score by Alessandro Marangoni.

The plot of *Love's Labour's Lost* is quite intricate but may be summarised as follows. The King of Navarre and three lords sign a declaration vowing to study for three years, renouncing the company of women. The Princess of France, however, and three of her ladies arrive on a diplomatic mission, causing the declaration to run into difficulties. The men from Navarre try to outdo each other in a scene where they read aloud their poor love poems. The ladies then comprehensively fool the men in a scene which

A note on the editions

According to the composer's own catalogue of his works, the *Second Concerto in F* was published by Edizioni Forlivesi, Florence. However, despite exhaustive enquiries in Florence and at the SIAE (Società Italiana degli Autori ed Editori) in Rome, I was unable to locate the score, parts or two-piano reduction. It is highly likely that the original plates and all materials were lost during the 1966 flood of the River Arno in Florence which killed many people and damaged or destroyed millions of masterpieces of art and rare books. I am indebted to Lisbeth Castelnuovo-Tedesco, the composer's niece, for loaning me the manuscript deposited at the Library of Congress in Washington. I used this to prepare a performing edition of the piano part, while the orchestral parts derive from the Fleisher Collection of Orchestral Music in Philadelphia, supervised by Kile Smith.

In 1956 Castelnuovo-Tedesco sent the *Four Dances for 'Love's Labour's Lost'*, Op. 167 (1953) to Boosey & Hawkes but after a series of unsuccessful negotiations they were returned to the composer in 1959. In that same year Castelnuovo-Tedesco asked his friend, Franco Colombo, who worked at Ricordi in New York, for his help in securing publication but shortly afterwards Ricordi shut down and the manuscript was once again returned to the composer. Thanks to Lisbeth Castelnuovo-Tedesco, who kindly loaned me the manuscript, I have made a performing edition of the score and the orchestral parts.

uses Russian disguise. A comic sub-plot concerns a Spaniard, his page, a country clown and a pregnant dairymaid, with contributions from a curate and a pedantic schoolmaster. Marcade, a French lord attendant on the Princess, arrives with news of the death of her father. The ladies compel the men to perform a year's penance before they will marry them.

Sarabande (for the King of Navarre) makes no attempt to imitate sixteenth-century forms but instead presents a romantic impression of a sarabande with rich orchestration and colourful use of instrumental colour. *Gavotte (for the Princess of France)* is in effect a character sketch of the Princess herself and the dance has a witty, mocking lilt to it appropriate to the person. Castelnuovo-Tedesco includes here a form of variation on the theme *Buonasera miei signori... buonasera... buonasera*, from Act II of Rossini's *Barber of Seville*. *Spanish Dance (for Don Adriano de Armado)* presents a musical caricature of the braggart Armado, a Spaniard who speaks in exaggerated sentences overloaded with a highly ornate vocabulary. Finally *Russian Dance (Masque)* refers to an intricate scene where the King and his three lords are disguised as Muscovites but the women have exchanged masks to trick their suitors into wooing the wrong people. Once again Castelnuovo-Tedesco writes satirically to convey the dramatic atmosphere, the result being a brilliant pastiche of a Russian dance.

Graham Wade



Photo: Matthew Washburn

Andrew Mogrelia

Andrew Mogrelia has had a varied career of concerts, recording and work with major dance companies. He has conducted many ensembles including BBC orchestras, Birmingham Contemporary Music Group, Noord Nederlands Orkest, Dutch Radio and Residentie orchestras, the Slovak Radio Symphony Orchestra and Philharmonic, Nashville Symphony and Empyrean Ensemble (USA), Queensland and West Australian Symphony Orchestra, Australian Opera and Ballet Orchestra, Orchestra Victoria and the Australian Youth Orchestra's Music Camp. He has worked with the English National, Dutch National, Finnish National, Norwegian National ballets, Netherlands Dance Theatre, Birmingham Royal Ballet, Australian Ballet, West Australian Ballet and American Ballet Theater. He has served as Conductor-in-Residence at Birmingham Conservatoire (1992-2002), Co-Music Director at Dutch National Ballet (1992-1994), Music Director

and Principal Conductor of San Francisco Ballet (2003-2005), leading the orchestra's thirtieth anniversary concert (2005), and Music Director of the Conservatory Orchestra in San Francisco (2005-2012), where he directed a residency for composer John Adams in 2007, conducting *Harmonielehre* in the composer's presence. He has an extensive discography for Naxos/Marco Polo, with his complete *Sleeping Beauty* (8.550490-92) acclaimed as a 'clear first choice' by *Gramophone* magazine. He has been Principal Guest Conductor of the Queensland Ballet since 2008 and guest conducts the orchestras in Brisbane and Canberra as well as ensembles in Europe.



Photo: Klas Andersson

Malmö Symphony Orchestra

The Malmö Symphony Orchestra (MSO) consists of a hundred highly talented musicians who demonstrate their skills in a wide range of concerts. In the summer of 2008 the MSO founded a youth orchestra the MSO Ung (MSO Young) with talented young string musicians, entrusted in the 2009/2010 season with the chamber music series featuring MSO musicians as soloists. The Naxos and BIS record labels have brought the orchestra to a worldwide audience and several of its recordings have gained international awards, such as the Cannes Classical Award and Diapason d'Or. The MSO's recording of Berwald's *Symphonies*, under the direction of Sixten Ehrling, was nominated for a *Gramophone* Award, and a release of music by the American composer Charles Ives (Naxos) was Editor's Choice/Recording of the month in October 2008, also in

Gramophone. The recordings of Franz Schmidt's *Symphonies* (Naxos) with former principal conductor Vassily Sinaisky have won similar praise in *Gramophone* and *BBC Music Magazine*. Sinaisky is now honorary conductor of the MSO, and Marc Soustrot was appointed principal conductor from the season 2011/2012.

For more information, please visit www.mso.se

Alessandro Marangoni

Born in Italy in 1979, Alessandro Marangoni studied piano with Marco Vincenzi at the Università di Pavia, where he was awarded the diploma with honours (summa cum laude). He continued his studies at the Scuola di Musica in Fiesole with Maria Tipo and Pietro De Maria. Besides his musical studies he was awarded an honours degree in philosophy at the Università di Pavia with a thesis on Fernando Liuzzi's philosophy of music. He was also a *merit student* of the Almo Collegio Borromeo, Pavia, one of the oldest and most important European university colleges. The recipient of several national and international awards, including the prestigious Amici di Milano International Prize for Music, Alessandro Marangoni has appeared in many important musical events in Europe, both as a soloist and as a chamber musician, including Rome (Accademia di Santa Cecilia), Florence (Accademia della Crusca), Venice (Teatro La Fenice), Ischia (the Walton Foundation), Cittadella in Assisi, Teatro Verdi in Trieste, Engadiner Internationale Kammermusik-Festspiele, Saga



Photo: Vanessa Zan

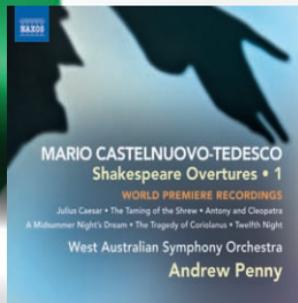
Musicale Umbra, the Italian Cultural Institute in London, the Teatro Dal Verme in Milan, St John's College, Cambridge, and the Universidad Católica de Chile. As a chamber musician he has collaborated with some of the most important Italian musical personalities and ensembles, including Mario Ancillotti, Vittorio Ceccanti, Daria Masiero, Stefano Parrino, Quirino Principe, Carlo Zardo and the Nuovo Quartetto Italiano. He has played to great public and critical acclaim in Spain with the Málaga Philharmonic Orchestra and in Bratislava with the Slovak Philharmonic Orchestra, conducted by Aldo Ceccato. He has also given more than a hundred concerts for the Second Life virtual platform. He has recently started an artistic collaboration with the Italian actress Valentina Cortese. He plays the piano for the Trio Albatros, with which he has won acclaim all over the world. In 2007 Alessandro Marangoni made a recording for La Bottega Discantica of piano works by the great Italian conductor Victor de Sabata. For the 40th anniversary of the latter's death he played in a recital at the Teatro alla Scala in Milan, with Daniel Barenboim. He is recording the complete piano works by Rossini (*Péchéés de vieillesse*) and Clementi's *Gradus ad Parnassum* for Naxos. He teaches piano and chamber music in several masterclasses in Europe and South America.

www.alessandromarangoni.com

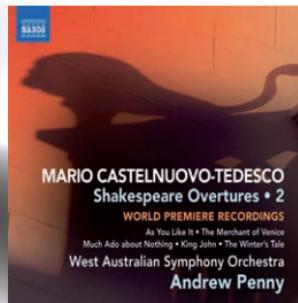
During the recording sessions



Left to right:
Alessandro Marangoni, Sean Lewis and
Peter Bromley



8.572500



8.572501



8.572410



8.572409



8.572823

DDD

Playing Time
76:43

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Booklet Notes in English
Made in Germany

Mario Castelnuovo-Tedesco's two *Piano Concertos* form a contrasting pair. *Concerto No. 1*, written in 1927, is a vivid and witty example of his romantic spirit, exquisite melodies and rich yet transparent orchestration. *Concerto No. 2*, composed a decade later, is a darker, more dramatic and virtuosic work. The deeply-felt and dreamlike slow movement and passionate finale are tinged with bleak moments of sombre agitation, suggestive of unfolding tragic events with the imminent introduction of the Fascist Racial Laws that led Castelnuovo-Tedesco to seek exile in the USA in 1939. The *Four Dances from 'Love's Labour's Lost'*, part of the composer's recurring fascination for the art of Shakespeare, are atmospheric, richly characterised and hugely enjoyable. This is their first performance and recording.

Mario CASTELNUOVO-TEDESCO

(1895-1968)

Piano Concerto No. 1 in G minor, Op. 46 (1927) **29:12**

- | | | |
|---|--------------------------|-------|
| 1 | Allegro giusto | 12:04 |
| 2 | Andantino alla romanza – | 8:46 |
| 3 | Vivo e festoso | 8:22 |

Piano Concerto No. 2 in F major, Op. 92 (1936/37) **31:15**

- | | | |
|---|------------------------------------|-------|
| 4 | Vivace e brillante | 11:04 |
| 5 | Romanza, tranquillo e meditativo – | 10:42 |
| 6 | Vivo e impetuoso | 9:29 |

Four Dances from 'Love's Labour's Lost', Op. 167 (1953) **16:16**

FIRST PERFORMANCE AND RECORDING

- | | | |
|----|---|------|
| 7 | Sarabande (for the King of Navarre) | 5:43 |
| 8 | Gavotte (for the Princess of France) | 3:51 |
| 9 | Spanish Dance (for Don Adriano de Armado) | 3:12 |
| 10 | Russian Dance (Masque) | 3:30 |

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Andrew Mogrelia

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Unpublished manuscript; performing edition by Alessandro Marangoni (tracks 7-10)

M^o Alessandro Marangoni wishes to acknowledge the support of Lisbeth Castelnuovo-Tedesco for making available manuscript scores of the unpublished works.