



GRAND PIANO
OVERTONE

PIANO CONCERTO 'FANTASTICO'

Composed and performed by
ROBERTO ESPOSITO
BUDAPEST SCORING SYMPHONIC ORCHESTRA
ELISEO CASTRIGNANÒ, *Conductor*

*Overtone, a sub-label of Grand Piano, presents
exciting world première recordings of artists
performing their own compositions for piano*



ROBERTO ESPOSITO (b. 1984)

**PIANO CONCERTO NO. 1 IN F SHARP MINOR, 'FANTASTICO', OP. 8
PIANO SONATA NO. 1 IN B FLAT MINOR, OP. 10
INDIGO MIRAGE**

**ROBERTO ESPOSITO, piano (1–7) / celesta (7)
MICHELE D'ELIA, electronics (7)
BUDAPEST SCORING SYMPHONIC ORCHESTRA /
ELISEO CASTRIGNANÒ (1–3,7)**

Catalogue Number: GP781

Recording Dates: 21 February 2017 (1–3, 7) and 6 June 2017 (4–6)

Recording Venue: Studio 22, Magyar Radio, Budapest, Hungary (1–3, 7) and
Mauro Esposito Studio, Tricase, Lecce, Italy (4–6)

Producer: Roberto Esposito

Engineer and Editor: Michele D'Elia

Pianos: Imperial Bösendorfer (1-3, 7); Yamaha CF III (4-6)

Piano Technicians: Michele D'Elia and Mauro Esposito

Booklet Notes: Roberto Esposito

English Translation: Susannah Howe

All works unpublished

Cover Art: Annabel Lee Photography: *Portals – Valleta 32*



	PIANO CONCERTO NO. 1 IN F SHARP MINOR, 'FANTASTICO', OP. 8 (2016)	26:49
1	I. Moderato	10:25
2	II. Adagio ironico	09:17
3	III. Presto	07:03
	PIANO SONATA NO. 1 IN B FLAT MINOR, OP. 10 (2017)	25:01
4	I. Inquieto	11:35
5	II. Ballad	07:27
6	III. Bàrbaro	05:56
7	INDIGO MIRAGE (2015)	04:38

WORLD PREMIÈRE RECORDINGS

TOTAL TIME: 56:34

ROBERTO ESPOSITO (1984)
PIANO CONCERTO NO. 1 IN F SHARP MINOR, 'FANTASTICO', OP. 8
PIANO SONATA NO. 1 IN B FLAT MINOR, OP. 10 · INDIGO MIRAGE

My *Piano Concerto, Op. 8, No. 1 'Fantastico'* and *Sonata, Op. 10, No. 1* both stem from my desire as a pianist and a composer to engage with the major musical structures of nineteenth- and twentieth-century Classical and Romantic music – the concerto and the sonata. While drawing inspiration from the great composers of the past, I've had no qualms about injecting Classical form with the musical idioms closest to my heart – those of jazz and the folk music of the Mediterranean.

The opening movements of the *Concerto* and the *Sonata* seem to come from shared Classical origins. They hark back to earlier times (memories of Beethoven, Ravel, Rachmaninov, Scriabin), observing pretty much to the letter the canons of sonata form – exposition, development, recapitulation – but with the sharpness of the language of improvisation adding new light and freshness to these traditional forms (especially in the development section). The two movements are primarily distinguished by the use of two very different key signatures, namely F sharp minor and B flat minor.

Jazz influences come to the fore in the central movements. The *Concerto's Adagio ironico* (in A–B–A form) refers to the big-band tradition of Duke Ellington. Its counterpart in the *Sonata* aims to surprise the listener – it's a slow ballad in perfect mainstream, non-blues style, typical of jazz song and American pop, although with a generous space set aside at its heart for the piano to indulge in some pure improvisation.

The *Concerto's* finale (*Presto*) uses melodic fragments typical of the *pizzica salentina* (a traditional folk dance from Puglia), built on a characteristic triplet-based rhythm (in 4/4 and 12/8). It sets out two contrasting themes (one rhythmical, the other melodic) that unfold along a single harmonic line. The *Bàrbaro* finale of the *Sonata*, meanwhile, recalls the rhythmic vitality of Bartók (with its 6/4 ostinato), and the audacious harmonies of Nikolay Kapustin, ultimately exploding in a triumphal burst.

Indigo Mirage was inspired by an adventure-filled trip to the States and Central America, during which I had the opportunity to explore the music of the New World. This is effectively my own synthesis of the region's many different idioms, a unique and very personal, shimmering mix – a mirage in shades of indigo. With its electronic elements, it's a kind of watershed between my current style and the direction I intend to follow in my future work as a composer.

Roberto Esposito

Translation: Susannah Howe



ROBERTO ESPOSITO

Roberto Esposito was born in the town of Tricase in south-eastern Italy in 1984. In 2008 he graduated with the highest honours from the 'Arrigo Boito' Conservatory in Parma, continuing his studies in Hungary. He returned to Italy for further study specialising in piano repertoire, and graduating with first class honours. In 2014 Esposito released his debut album, *'The Decades'*, a collection of ten solo piano tracks which combine inspiration drawn from the folk music of southern Italy (dances such as the *pizzica* and *taranta*, for example) with an improvisatory jazz idiom, often framed in forms borrowed from the classical world (impromptus, études, fantasias, rhapsodies). Over the following months he performed the repertoire from the album on tour in Italy and elsewhere in Europe, as well as in the US and the Caribbean. In 2016 he performed at the Umbria Jazz Festival. Esposito has also performed in concert with artists such as Philip Glass, Fabrizio Bosso, among others.

ROBERTO ESPOSITO (1984)
CONCERTO PER PIANOFORTE NO. 1 'FANTASTICO' IN FA DIESIS MINORE, OP. 8
SONATA PER PIANOFORTE NO. 1 IN SI BEMOLLE MINORE, OP. 10
INDIGO MIRAGE

Il *Piano Concerto 'Fantastico', op. 8 n. 1*, e la *Sonata op. 10 n. 1*, nascono dall'esigenza, in qualità di pianista e compositore, di confrontarmi con le più importanti forme musicali che la musica classico-romantica del XIX e del XX secolo abbia conosciuto, ossia il Concerto e la Sonata. Pur ispirandomi ai grandi compositori del passato, non rinuncio a 'contaminare' tali forme classiche sia con il linguaggio jazzistico che con quello della musica folkloristica mediterranea, le due mie più profonde passioni.

Il primo movimento del *Concerto* e il primo movimento della *Sonata* sembrano derivare da un'unica matrice 'classica', come se l'ispirazione provenisse da tempi lontani (Beethoven, Ravel, Rachmaninov, Scriabin). I due movimenti rispettano quasi letteralmente la prassi compositiva – *esposizione, sviluppo, ripresa* – ma sono in realtà imperversati da un arguto linguaggio musicale che deriva dall'improvvisazione (e questo è ben evidente nello *sviluppo*), capace di irradiare di nuova luce e freschezza le forme tradizionali. Tutto questo in un unico, compatto lavoro che al suo interno si differenzia solo dall'uso di tonalità assai lontane tra loro: fa diesis minore e si bemolle minore.

I due tempi centrali riconducono molto da vicino alla tradizione jazzistica: nel *Concerto (Adagio ironico, nella forma A-B-A)* il riferimento è la tipica Big Band di Duke Ellington, mentre nella *Sonata (Ballad)*, si tenta di sorprendere l'ascoltatore con un lento tempo di *ballata* in perfetto stile *mainstream* e *non-blues* tipico delle *songs* jazz e pop americane, concedendo però un ampio spazio centrale alla pura improvvisazione.

Il terzo movimento del *Concerto (Presto)*, propone frammenti melodici tipici della *pizzica salentina* (celebre ballo folkloristico pugliese), costruiti su un caratteristico ritmo terzinato (4/4 e 12/8) avvalendosi di due temi (uno ritmico ed uno melodico) totalmente differenti, ma che si sviluppano sulla stessa linea armonica. Il terzo movimento della *Sonata (Bàrbaro, scritto in un ostinato in 6/4)* richiama sia i selvaggi ritmi di Béla Bartók che le arditezze armoniche della musica di Nikolaj Kapustin, per esplodere alla fine in un disarmante trionfo musicale.

Indigo Mirage è un brano scritto dopo un viaggio negli Stati Uniti e in America Centrale: grazie a questa 'avventura' sono riuscito ad assimilare la musica del 'nuovo mondo' sintetizzandola – secondo la mia ispirazione, usando i diversi linguaggi musicali del Nord e Sudamerica – in un unico, personale e misterioso mix che affascina, come 'un miraggio di colore indaco'. Attraversato da incursioni elettroniche, il lavoro rappresenta il baricentro tra il mio stile odierno e il percorso compositivo che intendo intraprendere nei prossimi anni.

Roberto Esposito

ROBERTO ESPOSITO

Roberto Esposito, nasce a Tricase (Lecce, Puglia) nel 1984. Compie gli studi di pianoforte diplomandosi con il massimo dei voti e lode presso il conservatorio "A. Boito" di Parma, per poi continuare gli studi in Ungheria. Tornato in Italia, frequenta il biennio specializzandosi in repertorio pianistico e laureandosi con il Massimo dei voti e lode. Nel 2014 esce il suo album d'esordio '*The Decades*' le cui 10 tracce in piano solo, sono ricche di riferimenti alla musica folkloristica del Meridione italiano (come le danze *pizzica* e *taranta*), e sono realizzati con un linguaggio jazzistico ed improvvisativo, di frequente inquadrato in schemi classici (improvvisi, études, fantasie, rapsodie). Tra il 2014 e il 2015 Esposito ha presentato il suo progetto *in Piano Solo* in Italia, in Europa, negli Stati Uniti e nei Caraibi. Nel 2016 si esibisce al festival "Umbria Jazz". La sua carriera concertistica prevede collaborazioni importanti in ambito internazionale, come Philip Glass, Fabrizio Bosso ed altri.

BUDAPEST SCORING SYMPHONIC ORCHESTRA

Budapest Scoring combines centuries of musical heritage with modern state-of-the-art analogue and digital recording equipment. In the 1980s, film studios began looking to locations outside of the US and the UK to record the highest quality film music within their shrinking budgets and turned to Budapest. Becoming the first and one of the best-loved destinations for film scoring sessions, Budapest has hosted Jerry Goldsmith, Michel Legrand, Alan Menken, Ennio Morricone and others who flew to Hungary to record music for movies such as *Rambo*, *A Christmas Carol*, *Lionheart*, *Extreme Prejudice* and *Rent-a-Cop*.





MICHELE D'ELIA

Michele D'Elia is an electronic experimental pop music composer and sound designer. He started making music at the age of six on the drums. He finished his studies in electronic music in Milan at the 'Giuseppe Verdi' Conservatory. In recent years his music has been streamed and released by MTV and Warner Music Italy and he has worked and performed as a DJ for companies such as MSC, IKEA and Ceres.



ELISEO CASTRIGNANÒ

The conductor Eliseo Castrignanò was born in Lecce. He studied at I Pomeriggi Musicali in Milan, attended masterclasses at the Scuola di musica di Fiesole, and continued his education at the Royal Danish Academy of Music in Copenhagen in courses led by Markus Lehtinen and Jorma Panula. He received his master's degree in orchestral conducting at the Umberto Giordano Conservatory, Foggia. Castrignanò conducts a wide repertoire of orchestral works and opera from the Baroque to contemporary (including the Italian première of Michael Nyman's *Symphony No. 2*) and has worked as a guest conductor with many orchestras across Italy, in Copenhagen, Helsinki and Athens. Artists he has collaborated with include Roberto Cappello, Benedetto Lupo, Beatrice Rana, Paata Burchuladze, Salvatore Cordella, Raúl Giménez, Gregory Kunde, Bruno Praticò and Katia Ricciarelli. He is currently music director of the Orpheo Ensemble in Salento.

www.eliseocastrignano.it



ROBERTO ESPOSITO
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ROBERTO ESPOSITO

PIANO CONCERTO 'FANTASTICO'

Roberto Esposito's *Piano Concerto No. 1, 'Fantastico'* and his *Piano Sonata No. 1* stem from his desire as a pianist and composer to engage with the major musical structures of 19th- and 20th-century Classical and Romantic music. While drawing inspiration from the great composers of the past, in these two works he injects classical form with the musical idioms closest to his heart – those of jazz and the folk music of both his native southern Italy and the Mediterranean.

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WORLD PREMIÈRE RECORDINGS



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