

New Releases



ALL'ITALIANA!

Belcanto
for flute and piano

STR 37131
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Vincenzo Bellini / Raffaello Galli

1 - *Fantasia* op. 168 n. 4 on the opera "Norma"

Giuseppe Verdi / Giulio Briccialdi

2 - *Aria di Violetta* 'Dite alla giovine' from the opera "La traviata"

Giuseppe Verdi / Gaetano Casaretto

3 - *Pezzo da salotto* op. 24 from the opera "La traviata"

Giuseppe Verdi / Vincenzo De Micheli

4 - *Aria di Leonora* op. 47 'Pace, pace mio Dio' from the opera "La forza del destino"

Giuseppe Verdi / Raffaello Galli

5 - *Fantasia* op. 40 on the opera "Rigoletto"

Gaetano Donizetti

6 - *Sonata* (Largo, Allegro)

Gaetano Donizetti / Raffaello Galli

7 - *Fantasia* op. 165 n. 1 on the opera "L'elisir d'amore"

Gioachino Rossini / Jaques Tulou

8 - *Airs Italiens* Cavatina 'Ecco ridente il cielo' from the opera "Il barbiere di Siviglia"

Gioachino Rossini / Jaques Tulou

9 - *Airs Italiens* Cavatina 'Una voce poco fa' from the opera "Il barbiere di Siviglia"

Gioachino Rossini / Charles Cottignies

10-14 *Soirées Musicales* Morceaux Favoris

Luisa SELLO flute
Bruno CANINO piano

At the beginning of the nineteenth century, the eruption of Romanticism was not only a disruptive element which was capable of distorting the aesthetic and conceptual canons of the music of the time but it also brought about a series of noteworthy technical improvements in the organological sector. Without this change a number of instruments could not have expressed what was requested by composers and performers involved in this new cultural and artistic revolution – a revolution that, within a few decades, was able to build new cathedrals on the ruins of European Baroque.

This record is a tribute to the extraordinary adventure of the flute though the nineteenth century, which is when this instrument increasingly assumed a stylistically independent connotation, which allowed it to become part of that group of musical instruments (such as the violin and the piano) which appealed to the cultured and well-off middle classes. This was in particular due to its capacity to "challenge" the human voice, the lyrical singing, re-viving, through transcription, the famous lyrical works, the arias, well known and loved by both the aristocratic class and the humblest people alike. The choice of these compositions, therefore, focuses on the "belcanto" repertoire revised in light of the potential of the transverse flute.