Swiss-born conductor-composer Adriano lives in Zürich. As a musician he is mostly self-taught. In the late 1970s he established himself as a specialist on Ottorino Respighi and he has conducted many CDs of obscure or neglected symphonic repertoire. He has also initiated and recorded a series of fifteen CDs mainly of European film-music composers, and has created and directed a series of classical music videos. All of Adriano’s recording projects have found wide recognition and his commitment is known to be strong and uncompromising. In his opinion, music history should be revised to show that it is not just the story of the so-called great composers, and that it should not be neatly classified into traditions and categories. Much more good music has been written than certain musicologists and critics would care to admit. Adriano has composed songs, orchestral, chamber and incidental pieces. His most recent works are a Concertino for celesta and strings, a Concertino for Piano, strings and percussion, an Obscure Saraband for organ, tubular bells, timpani and strings, Cryptic Sketches for Brass Quintet and Thoughts and Associations for clarinet and string quartet, of which the first five have been recorded. His instrumental adaptations include songs by Modest Mussorgsky (four cycles), Ottorino Respighi (four cycles), Johannes Brahms, Hugo Wolf, Othmar Schoeck, Jacques Ibert and Johann Strauss II. Adriano works for various record companies. For Marco Polo and Naxos he has recorded a total of thirty CDs.

Miroslav Dvorský

Miroslav Dvorský, one of the most distinguished Slovakian singers, graduated at the Music Academy in Bratislava and in 1986 became a soloist of the Slovak National Theatre there. Since the 1996/97 season he has been a soloist of the Vienna State Opera in Vienna. His busy career has brought guest appearances in the principal opera houses of Europe and throughout the world, including the Staatsoper and Deutsche Oper in Berlin, the Dresden Semper Oper, the Teatro dell’Opera di Roma, Genoa Teatro Carlo Felice, Teatro del Maggio Musicale Fiorentino, Marseille Opéra, Tokyo New National Theatre, Cincinnati Opera, Toronto Canadian Opera and the Prague National Opera. In the concert hall his distinguished performances have included the tenor solo in Verdi’s Requiem in Lille, Paris, Milan, Salzburg and Berlin.

Salzburg, Prague, Perugia, Edinburgh, Berlin, Athens, Madrid, Paris, and Munich. There have been many recordings for Slovak and international television and radio stations, as well as for leading record companies, including Opus, Supraphon, Deutsche Grammophon, Hungaroton, Sony, Marco Polo, Naxos, Nuova Era, and Decca.

Adriano

Photo: Dan Oria

Piano, strings and percussion, an Obscure Saraband for organ, tubular bells, timpani and strings, Cryptic Sketches for Brass Quintet and Thoughts and Associations for clarinet and string quartet, of which the first five have been recorded. His instrumental adaptations include songs by Modest Mussorgsky (four cycles), Ottorino Respighi (four cycles), Johannes Brahms, Hugo Wolf, Othmar Schoeck, Jacques Ibert and Johann Strauss II. Adriano works for various record companies. For Marco Polo and Naxos he has recorded a total of thirty CDs.

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La mamma è come il pane caldo

8:57 7 6

L'incontro del giovane con Sirvard

8:32 5 4

Fanciulle estasiate

5

Le rimembranze del vecchio

3:23 2

I desideri del giovane

8:41 2

Invocazione

4:22 1

Fantasticherie di Sirvard

8:35

L'incontro del giovane con Sirvard

8:52

Il giovane

3:23

Richard Haan, Baritone (L'orante)

Vladimír Dvorský, Tenor (Il giovane)

Jana Valášková, Soprano (Sirvard)

Vladimír Kuboveč, Bass (Il vecchio)

Henrietta Lednárová, Soprano (Primá fanciulla)

Beata Geriová, Mezzo-soprano (Seconda fanciulla)

Slovak Philharmonic Chorus

(Chorus Master: Blanka Juhanáková)

Vera Rašková, Flute Solo

Quattro liriche

su poesie popolari armene (1921)

9:11

Arrangement for chamber group by Adriano

(Translation by Constant Zarian and Nerses Shenorhali)

No, non è morto il figlio tuo

1:55

La mamma è come il pane caldo

1:07

Slovak Radio Symphony Orchestra (1-7, 12-21)

Adriano

Tartar Archers) and Vladimir Rebikov (Finale). The remaining numbers, all original compositions by Respighi, are partly based on Russian popular themes and, as in the other ballets, a song is included, this time a vocalise for a boy treble. The Dance of the Tartar Archers is nothing more than a new and better orchestration of ballet music from Rubinstein's opera Demon, with its middle section omitted. The theme and orchestration of the piece derived from Paučulski could equally well be a homage to Elgar.

Slovak Radio Symphony Orchestra (Bratislava)

The Slovak Radio Symphony Orchestra was founded in 1929 as the first professional musical ensemble fulfilling the needs of radio broadcasting in Slovakia. The first conductors already placed particular emphasis on contemporary Slovak music in their programmes, resulting in a close connection with leading Slovak composers, including Alexander Moyzes, Eugen Suchó, Ján Cikker and others. The original ensemble was gradually enlarged and from 1942, thanks to Alexander Moyzes, the then Director of Music at Slovak Radio, regular symphony concerts were given, broadcast live by Slovak Radio. From 1943 to 1946 the Yugoslavian Krešimir Baranovič was the chief conductor of the orchestra, to which he made a vital contribution. His successors were Ľudovít Rajter, Ladislav Slovak, Vlčav Jášek, Otakar Trhlík, Bystrík Režucha and Ondrej Leniard, whose successful performances and recordings from 1977 to 1990 helped the orchestra to establish itself as an internationally known concert ensemble. His successor Robert Stankovský continued this work, until his unexpected death at age 36. Charles Olivier-Munroe held the position of chief conductor from 2001 - 2003, and Oliver von Dohnányi from 2006 - 2007. The current resident conductor is Mario Kosík, with Kirn Trever as principal guest conductor. Through its broadcasts and many recordings the orchestra has also become a part of concert life abroad, with successful tours to Austria, Italy, Germany, The Netherlands, France, Bulgaria, Spain, Japan, Great Britain and Malta.

Slovak Philharmonic Chorus

The Slovak Philharmonic Choir was established in Slovakia in 1946 as the Bratislava Radio Mixed Choir. Ladislav Slovak, the choir’s originator and founder, became chorus-master in the initial period, succeeded in 1955 by Jan Maria Dobrodinský, who led the choir for more than twenty years, doing much towards the achievement of the choir’s high professional quality. In 1957 the choir was incorporated into the association of the ensembles of the Slovak Philharmonic. Valentin Iljin followed in 1977 as chorus-master, succeeded in turn by Lubotín Máté, Stefan Klimo, Pavol Baxa, Pavol Prochážka, and Marián Vach. From 1991 to 2001 Blanka Juháláková in collaboration with Jan Zrouhalek, the principal chorus-master until 2003, when Marián Vach assumed responsibility for the season, continued the tradition of enhancing the choir’s performing skills. Since 2005 Blanka Juháláková has directed the choir, with Karel Chrabrot as Assistant from 2006. Half a century of intensive artistic activity has made the Slovak Philharmonic Choir an ensemble of outstanding quality, one of the leading such ensembles in Europe. There have been collaborations with many world-famous conductors, and in addition to performances at home the choir has appeared in most European countries, as well as in Morocco, Turkey, Israel, and Japan. There has been collaboration with many renowned international symphony orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Vienna Symphony, London Philharmonic, and Israel Philharmonic Orchestras, and the Orchestre de Paris. The Slovak Philharmonic Choir has also appeared at important international music festivals, including those of Vienna, Budapest, Bratislava, Prague, and Warsaw.
The first song, Respighi’s own Kindertotentenlied, although built on a C sharp minor, has its melody in the Phrygian mode, based on a G sharp bourdon. Its plaintive and moto perpetuo character transports the listener into a delicate pastoral mood after the voice’s silence.

A joyful song in F major follows of a more definite pastoral character. The vocal line is set over an undulating melody suggesting a shawm (the Armenian tar), which he had been introduced by his young wife, and its syncopation and ostinato figure is unforgettable. Its F sharp minor vocal line rises in a crescendo from its Phrygian mode, based on a G sharp bourdon. Its plaintive melismatic vocal lines. As in La Primavera

The third song is an extended “mother’s dirge” (here translated as like its melismatic vocal line in a Phrygian mode, based on a G sharp bourdon. Its plaintive melismatic vocal lines. As in La Primavera.

The first two works of Respighi here recorded are based on texts by Armenian poets. Since Armenia was historically the first state to adopt Christianity as its official religion, Armenian epic and narrative poetry was written in Christian hands and mainly of ecclesiastical inspiration. Nerses Shenorian was the most famous and prolific poet and his work was given by himself in Italian, are adaptations rather than original works.

There is no precise record of Respighi’s contacts with Zarian, his intention of setting Zarian’s poem La pentola magica La bombe gnomidi, was completed in 1919 and was first performed in Rome on 4th March 1920, at the Teatro Costanzi in Rome. The music was to be Pastiche, allowing the composer to display his remarkable skill in instrumentation with the characteristics of a furtWangler and Willem Mengelberg, but there is no indication that performances under these conductors ever took place. Detailed information on past performances is no longer held by the publisher of the cantata, since old files have been discarded.

In his memoir on Respighi, published in 1985, Gianandrea Gavazzeni expressed disparaging views on La Primavera. After considering the composer’s bad taste in his choice of some poets, he expresses his disappointment at the first performance of the cantata (at which, it seems, he was present), owing to the fact that it was based on what he calls a translation of a bad text by Constant Zarian, “a contemporary Greek poet”. After a brief disquisition on other Greek poets, Gavazzeni criticizes Zarian, declaring that “those empty pseudo-poetical banalities have also influenced the structure and general taste of the cantata”.

With La Primavera Respighi’s remarkable excursion into the field of the cantata finds its triumphant affirmation. Aretusa (1911), Il Tramonto (1914) and La Sensitive (1915), all based on texts by Shelley, show the composer’s predilection for a vocal lyrical poem, avoiding the character of oratorio, somehow between traditional cantata and opera, which he called poema autunnale (Autumn), were also planned. Poema autunnale for violin and orchestra (1925) may have come to light. La pentola magica, a poem from a cycle by Zarian, the first part of which has the title Sirvard, figlia della terra (Sirvard, Daughter of the Earth). Sketches of a further cantata, La pentola magica, have come to light. Little is known of the cantata Sensitiva, which was completed in 1919 and was immediately followed by the symphonic poem Ballata dell’Ammoni and the fairy-tale opera La bella dormente nel bosco. It was first performed in Rome on 4th March 1923 under the baton of Bernardino Molinari. Respighi was disappointed at the cool reception of the work, believing that the performers had been unable to cope with its difficulties. In a biography of her husband in 1954 Elsa Respighi complains about the lack of a proper Italian performance of La Prima vera, considering that if critical opinion still lacked a basis for judgement. That it is indeed a demanding work for all participants may also have been a reason for relatively infrequent performances. In 1924 and 1925 it was given only in a short concert as part of the Ann Arbor Festival under the direction of Frederick Stock and we learn from Respighi’s correspondence that contacts were established in 1924 and 1925 with Wilhelm Furtwängler and Willem Mengelberg, but there is no indication that performances under these conductors ever took place. Detailed information on past performances is no longer held by the publisher of the cantata, since old files have been discarded.

The life and work of Respighi and other composers, including music of charm and wit of which Stravinsky’s Pulcinella and Le baiser de la fée (Spring) are a vivid example, were still popular in the late 1920s. Constant Zarian, a contemporary of Respighi, living at that time in Istanbul, clearly seemed to derive inspiration from Armenian poetry of some six centuries earlier and it may even be that many of his texts, written by himself in Italian, are adaptations rather than original works.

There is no precise record of Respighi’s contacts with Zarian and his interest in Armenian poetry might already have been aroused during the periods he spent in Russia in 1900-1901 and 1902. In a letter of February 1917 he mentions his intention of setting Zarian’s poem Voci di Chiesa (Church Voices). After abandoning this project, it appears that in July 1918 he had started working on La Primavera. After considering the composer’s bad taste in his choice of some poets, he expresses his disappointment at the first performance of the cantata (at which, it seems, he was present), owing to the fact that it was based on what he calls a translation of a bad text by Constant Zarian, “a contemporary Greek poet”. After a brief disquisition on other Greek poets, Gavazzeni criticizes Zarian, declaring that “those empty pseudo-poetical banalities have also influenced the structure and general taste of the cantata”.

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Voices of the breezes, of water and of the flowers. 

invites everyone to celebrate this feast of Spring, a passage with all voices, the Praying One resumes his hymn and through singing waterfalls and invite lovers to drink. the skies and watering the trees: they announce themselves Breezes come down from the star-lit skies to caress the Spring enters in full light and sweetness and is welcomed audiences. Nevertheless the title Primavera inclusion of a large chorus and six soloists that makes understand better its atmosphere. It is not only the musical structure of the symphonic poem are preserved. The nature-inspired choral works of Frederick Delius, Songs of Sunset, Sea Drift and The Song of the High Hills, or his Idyl for two soloists and orchestra, are, in a way, similarly inspired impressionistic mood to Respighi’s cantatas, and with its powerful and rapturous celebratory character La Primavera even reaches the dimensions of Delius’ Man of Life.

Scored for an orchestra including double wind instruments, with an additional third flute behind the orchestra, and E flat and bass clarinets, four horns, three trumpets, three trombones and tuba, La Primavera includes, in addition to a conventional string ensemble, timpani, two harps, celesta, piano (occasionally for four hands), organ, glockenspiel, triangle, cymbals and tam-tam.

In its dramatic structure the cantata can be divided into seven episodes. Their titles were not assigned by the composer, but have been added by the present writer for this recording.

1. Invocation. The scene is set in the country near a dark and deep forest, in a small open glade with open green eyes. Spring pours its caresses on the earth, and asks him to pour the mysteries of spring into everyone’s soul and to give the sun its necessary warmth. Spring enters in full light and sweetness and is welcomed by everyone with childish astonishment and praise.

2. Voices of the breezes, of water and of the flowers. Breezes come down from the star-lit skies to caress the flowers. Waters from high mountains rejoice, reflecting the skies and watering the trees: they announce themselves through singing waterfalls and invite lovers to drink. Flowers grow aware of their colours and scents. Together with all voices, the Praying One resumes his hymn and invites everyone to celebrate this feast of Spring, a passage that caresses the earth more intensely and ever more passionately.

3. The young man’s longings. By observing nature’s renewal a lonely young man realises changes within himself Hearing the song of a bird, he remembers having once seen wandering through the countryside a beautiful girl, whose eyes he could never forget and whose path he wanted to follow. Meanwhile the voices of nature greet the sun and the young man plays his flauto. 

4. The old man’s memories: An old man comes by and expresses his desire to visit again the countryside where he spent his youth. He does not want to die before he has seen Spring in full beauty and fears that from the moment earth withers, his own life will wither away. He feels the pulsating earth and his heart pulsating. The young man tells him that any old man who survives Spring can live for many years.

5. Enraptured maidens - Sirvard’s rêverie. It is the turn of a group of young girls, seeking to know why nature shows itself to them through all this germinating, rustling and singing. The more they enjoy these signs of Spring, the more they feel that they are about to experience something new. While they shower each other with gifts, two among them reveal sensuous feelings of love for each other. Sirvard, another girl of particular beauty, is being aroused from her strange rêverie of a mysterious pathway through the forest. The orchestral meditation that follows lets us feel that Sirvard is now growing into maturity.

6. Meeting of the young man and Sirvard. The Praying One welcomes the mystery, announced by God through magic signs in the water. The encounter of the young man and Sirvard is introduced by the orchestra describing the play by Gerhard Hauptmann) leads finally to a fatalistic refusal of social integration and a desire to escape from a desire of integration with nature (Shelley) to an extreme of La fiamma and Lucrezia one might have expected an interesting and even more troubling development of aesthetics and style.

The short song-cycles Quattro liriche su poesie popolari armeene was composed in 1921 and dedicated to his wife Elsa, who gave the first performance in Prague on 18th April of the same year, accompanied at the piano by her sister. Other works included in the programme were violin sonatas by Respighi and Tartini (the latter in the play by Gerhard Hauptmann) leads finally to a confrontation with ideological of life ranging extremes of La fiamma and Lucrezia, one of them being already of great interest to its author.

The music of La Primavera, opening in D flat major and ending in C major, is constructed on three principal motifs, mostly connected with the sections for the chorus and for the baritone. The remaining sections for soprano, tenor and bass, are conceived in a more mezzo-carattere style, at times introduced and interrupted by short but elaborate orchestral episodes. In the orchestral introduction to the cantata (Part 1) the principal motif is stated: a jubilant 7/4 theme of dionysiac rather than religious character and in the hypo-ionian mode. The following G flat major Hallelujah, heard in the orchestra after the baritone’s invocation, is pantomatic. The third is an exuberantly bouncing, post-romantic theme, with florid figures and syncopations, symbolizing passion. This forms the extended orchestral episode preceding the textual part of social integration and a desire to escape from a desire of integration with nature (Shelley) to an extreme of La fiamma and Lucrezia, one of them being already of great interest to its author.
understand better its atmosphere. It is not only the inclusion of a large chorus and six soloists that makes La Primavera a large-scale work but also the fact that its poetic message has the sense of intimacy proper to the earl

4 the old man's memories: an old man comes by and expresses his desire to visit again the countryside where he spent his youth. He does not want to die before he has seen Spring, in full beauty and fear that from the moment earth withers, his own life will wither away. He feels the pulsating earth and his heart pulsating. The young man tells him that any old man who survives Spring can live for many years.

5 enchanted maidens - sirvard's reverie. It is the turn of a group of young girls, seeking to know why nature shows itself to them through all this crumbling, rustling and singing. The more they enjoy these signs of Spring, the more they feel that they are about to experience something new. While they shower each other with gifts, two among them reveal sensuous feelings of love for each other. Sirvard, another girl of particular beauty, is being aroused by her strange rêverie of a mysterious pathway through the forest. The orchestral meditation that follows lets us feel that Sirvard is now growing into maturity.

6 meeting of the young man and sirvard. The praying one welcomes the mystery, announced by God through magic signs in the water. The encounter of the young man with Sirvard is introduced by the orchestra describing the young man physically experiences the pulsations of earth, and in his letters to his fiancée phrases of love are like a bride, and the young man offers to accompany her. Sirvard accepts.

7 hymne to spring. In a triumphant finale, introduced by the Praying One and enhanced by all the voices of nature, the celebration reaches its climax. God, "an infant with innocent looks like those of a man in love", offers Spring to Sirvard. The girl embraces Sirvard with white blossoms like a bride, and the young man offers to accompany her. Sirvard accepts.

8 voices of the breezes, of water and of the flowers. Breathing upon the star-like skis of Sirvard are the waters. Waters from high mountains rejoice, reflecting the skies and watering the trees: they announce themselves through singing waterfalls and invite lovers to drink. Flowers grow aware of their colours and scents. Together with all voices, the Praying One resumes his hymn and invites everyone to celebrate this feast of Spring, a passage that connects the sky, the earth, the water and the wind. The longings

3 the young man's longings. By observing nature's renewal a lonely young man realises changes within himself. Hearing the song of a bird, he remembers having once seen wandering through the countryside a beautiful girl, whose eyes he could never forget and whose path he wanted to follow. Meanwhile the voices of nature greet the sun and the young man plays his flute.
unforgettable artistic and historical value. Needless to say, in transcribing the original piano accompaniment for an Armenian-like deste ensemble of flute, oboe, clarinet, bass clarinet, bassoon, trombone and harp, the author was inspired by the moving interpretation of the Respighi. Elsa Respighi, some twenty-five years ago, saw and authorised the present instrumental adaptation, found that it “instinctively emphasized the cycle’s religious and popular atmosphere”.

The first song, Respighi’s own Kindertotenlied, according to the original key of C sharp minor, has its melody in a Phrygian mode, based on a G sharp bourdon. Its plaintive and moto perpetuo character transports the listener into a delicate pastoral mood after the voice’s silence.

A joyful song in F major follows of a more definite character transports the listener into a delicate pastoral mood after the voice’s silence.

It “instinctively emphasized the cycle’s religious and popular atmosphere”.

La pentola magica

La bontà fantoche, on themes by Rossini, a ballet commissioned in 1919 by Sergei Diaghilev, was to become Ottorino Respighi’s most successful work in this genre. It also initiated a series of ballet-pastiches by Respighi and other composers, including music of charm and wit of which Stravinsky’s Pulcinella and Le baiser de la fée and Britten’s Soretx and Matinees musicales are excellent examples.

The Ileana Leonidov Company was established in Italy, in 1926, and the prima ballerina, an extremely beautiful but not too talented Russian dancer, we are told. Their impresario, Dr. Aldo Molinari, commissioned three scores from Respighi, performed for the first time in November, 1920, at the Teatro Costanzi in Rome. Their music was to be pastiche, allowing the composer to display his remarkable skill in instrumentation with music of charm and wit of which Stravinsky’s Pulcinella and Le baiser de la fée and Britten’s Soretx and Matinees musicales are excellent examples.

With four songs in this cycle end with short instrumental postludes echoing the predominantly melismatic vocal lines. As in La primavera, the composer apparently did not feel the need to use typical arménia (Armenian folk-scales) and restricted himself to archaic instrumental postludes echoing the predominantly melismatic vocal lines. As in La primavera, the composer apparently did not feel the need to use typical arménia (Armenian folk-scales) and restricted himself to archaic instrumental postludes echoing the predominantly melismatic vocal lines.
La mamma è come il pane caldo 1:07
No, non è morto il figlio tuo 1:55
Inno di Primavera 3:23
L'incontro del giovane con Sirvard 8:32
Fanciulle estasiate
Le rimembranze del vecchio 3:23
I desideri del giovane 8:41
Le voci delle brezze, delle acque e dei fiori 7:50
Invocazione 4:22
Fantascenerie di Sirvard 8:35
Vladimír Havran, Flute
Vladimir Sintíl, Oboe
Gabriel Končer, Clarinet
Ivan Vískuš, Bass Clarinet
Ivan Paulička, Bassoon
František Kovács, Trombone
Katarína Vavreková, Harp
La pentola magica (The Magic Pot) - Ballet (1919) 25:23
Preludio (Prelude) 1:42
Canzone armena - Danza (Armenian Song - Dance) 2:38
Jubak Francisci, Boy Soprano
Entrata dello Tzar coi fidanzati (Entry of the Tsar with the Bridegrooms) 2:42
Scena dello Tzarевич (Scene of the Tsarevich) 2:25
Danza degli arceri tartari (Dance of the Tartar Archers) 3:23
Introduzione e danza Horovod (Introduction and Khorovod Dance) 2:38
Danza cosacca (Cossack Dance) 2:40
Danza della seduzione (Dance of Seduction) 2:10
Scena dei baci e arrivo dello Tzar (Scene of the Kisses and Arrival of the Tsar) 2:14
Finale 3:41

The orchestra includes, in addition to the usual strings, an oboe, a bassoon, pairs of flutes, clarinets, horns and trumpets and three trombones. The ensemble is completed by a harp, celesta and percussion

Unfortunately the libretto of *La pentola magica* seems not to have survived.

The Slovak Radio Symphony Orchestra (edited by Keith Anderson)

The Slovak Radio Symphony Orchestra was founded in 1929 as the first professional musical ensemble fulfilling the needs of radio broadcasting in Slovakia. The first conductors already placed particular emphasis on contemporary Slovak music in their programmes, resulting in a close connection with leading Slovak composers, including Alexander Moyzes, Eugen Suchot, Ján Číčker and others. The original ensemble was gradually enlarged and from 1942, thanks to Alexander Moyzes, the then Director of Music at Slovak Radio, regular symphony concerts were given, broadcast live by Slovak Radio. From 1943 to 1946 the Yugoslavian Krešimir Baranovič was the chief conductor of the orchestra, to which he made a vital contribution. His successors were Ľudovít Rajter, Ladislav Slovak, Vlčava Širáček, Otakar Štělik, Bystrýk Režucha and Ondrej Leniard, whose successful performances and recordings from 1977 to 1990 helped the orchestra to establish itself as an internationally known concert ensemble.

His successor Robert Stankovsky continued this work, until his unexpected death at age of 36. Charles Oliveri-Manrrio held the position of chief conductor from 2001 - 2003, and Oliver von Dohnányi from 2006 - 2007. The current resident conductor is Mario Kosík, with Kír Trever as principal guest conductor. Through its broadcasts and many recordings the orchestra has also become a part of concert life abroad, with successful tours to Austria, Italy, Germany, The Netherlands, France, Bulgaria, Spain, Japan, Great Britain and Malta.

The Slovak Philharmonic Chorus was established in Slovakia in 1946 as the Bratislava Radio Mixed Choir. Ladislav Slovak, the choir’s originator and founder, became chorus-master in the initial period, succeeded in 1955 by Jan Maria Dobrodnýk, who led the choir for more than twenty years, doing much towards the achievement of the choir’s high professional quality. In 1957 the choir was incorporated into the association of the ensembles of the Slovak Philharmonic. Valentin Iľín followed in 1977 as chorus-master, succeeded in turn by Lubomír Mát, Stefan Klímô, Pavol Baxa, Pavol Prochážka, and Marián Vach. From 1991 to 2001 Blanka Juhašáková in collaboration with Jan Rozeňal, the principal choir-master until 2003, when Marián Vach assumed responsibility for the season, continued the tradition of enhancing the choir’s performing skills. Since 2005 Blanka Juhašáková has directed the choir, with Kozel Chabrath as Assistant from 2006. Half a century of intensive artistic activity has made the Slovak Philharmonic Chorus an ensemble of outstanding quality, one of the leading such ensembles in Europe. There have been collaborations with many world-famous conductors, and in addition to performances at home the choir has appeared in most European countries, as well as in Morocco, Turkey, Israel, and Japan. There has been collaboration with many renowned international symphony orchestras, including the Berlin Philharmonic, Vienna Philharmonic, Vienna Symphony, London Philharmonic, and Israel Philharmonic Orchestras, and the Orchestre de Paris. The Slovak Philharmonic Choir has also appeared at important international music festivals, including those of Vienna, Budapest, Prague, Bratislava, Zagreb, Sarajevo, and other cities.

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Quattro liriche su poesie popolari armene (1921) 9:11
Arrangement for chamber group by Adriano (Texts by Constant Zarian and Neres Shenorrháli)
No, non è morto il figlio tuo 1:55
La mamma è come il pane caldo 1:07

Slovak Radio Symphony Orchestra (1-7, 12-21)

Adriano
Swiss-born conductor-composer Adriano lives in Zürich. As a musician he is mostly self-taught. In the late 1970s he established himself as a specialist on Ottorino Respighi and he has conducted many CDs of obscure or neglected symphonic repertoire. He has also initiated and recorded a series of fifteen CDs mainly of European film-music composers, and has created and directed a series of classical music videos. All of Adriano’s recording projects have found wide recognition and his commitment is known to be strong and uncompromising. In his opinion, music history should be revised to show that it is not just the story of the so-called great composers, and that it should not be neatly classified into traditions and categories. Much more good music has been written than certain musicologists and critics would care to admit. Adriano has composed songs, orchestral, chamber and incidental pieces. His most recent works are a Concertino for celesta and strings, a Concertino for Piano, strings and percussion, an Obscure Saraband for organ, tubular bells, timpani and strings, Cryptic Sketches for Brass Quintet and Thoughts and Associations for clarinet and string quartet, of which the first five have been recorded. His instrumental adaptations include songs by Modest Mussorgsky (four cycles), Ottorino Respighi (four cycles), Johannes Brahms, Hugo Wolf, Othmar Schoeck, Jacques Ibert and Johann Strauss II. Adriano works for various record companies. For Marco Polo and Naxos he has recorded a total of thirty CDs.

Miroslav Dvořský, one of the most distinguished Slovakian singers, graduated at the Music Academy in Bratislava and in 1986 became a soloist of the Slovak National Theatre there. Since the 1996/97 season he has been a soloist of the Vienna State Opera in Vienna. His busy career has brought guest appearances in the principal opera houses of Europe and throughout the world, including the Staatsoper and Deutsche Oper in Berlin, the Dresden Semper Oper, the Teatro dell’Opera di Roma, Genoa Teatro Carlo Felice, Teatro del Maggio Musicale Fiorentino, Marseille Opéra, Tokyo New National Theatre, Cincinnati Opera, Toronto Canadian Opera and the Prague National Opera. In the concert hall his distinguished performances have included the tenor solo in Verdi’s Requiem in Lille, Paris, Milan, Salzburg and Berlin.
Also available

- Piano Concerto in A Minor
  - Toccata • Fantasia Slava
  - Konstantin Scherbakov, Piano
  - Slovak Radio Symphony Orchestra (Bratislava)
  - Howard Griffiths, Conductor
  - Catalogue number: 8.553207

- Concerto in modo misolidio
  - Konstantin Scherbakov, Piano
  - Slovak Radio Symphony Orchestra (Bratislava)
  - Capella Intrepidi
  - Howard Griffiths • Evád Damó
  - Catalogue number: 8.553366

- Church Windows
  - Brazilian Impressions
  - Rossiniana
  - Buffalo Philharmonic Orchestra
  - JoAnn Falletta
  - Catalogue number: 8.557711

- Symphonies Nos. 3 and 4
  - Sinfonia del mare
  - Moscow Symphony Orchestra
  - Antonio de Almeida
  - Catalogue number: 8.570878
Respighi’s reputation depends largely on his symphonic poems whose bold use of orchestral colour derived from Rimsky-Korsakov’s example. His rarely heard ballet *La pentola magica* (The Magic Pot) pays tribute to other Russian composers including Arensky, Grechaninov, Pachulsky, Rebikov and Rubinstein. His triumphant cantata *La Primavera* (Spring) was based on Constant Zarian’s adaptations of ancient Armenian poetry, while the song cycle *Quattro liriche su poesie popolari armene* uses archaic church modes and a quasi-Armenian ensemble to create an exotic religious mood.

Ottorino

**RESPIGHI**

(1879-1936)

1-7 *La Primavera* - Cantata (1922) 44:46
Lyric poem for soloists, chorus and orchestra
(Text by Constant Zarian)
Richard Haan, Baritone • Miroslav Dvorský, Tenor
Jana Valásková, Soprano • Vladimír Kubovčík, Bass

8-11 *Quattro liriche su poesie popolari armene* (1921) 9:11
Arrangement for chamber group by Adriano
(Texts by Constant Zarian and Nerses Shenorhali)
Denisa Šlepkovská, Mezzo-soprano

12-21 *La pentola magica* (The Magic Pot) - Ballet (1919) 25:23
Soloists • Slovak Philharmonic Chorus (1-7)
Slovak Radio Symphony Orchestra (1-7, 12-21)
Adriano

Recorded at the Concert Hall of Slovak Radio, Bratislava, 4th-9th November, 1991 (*La pentola magica*);
4th-9th January, 19th February and 6th June, 1994 (*La Primavera, Quattro liriche*)
Producer: Emil Nižňanský • Engineer: Hubert Geschwandtner
Booklet Notes: Adriano (Edited by Keith Anderson) • Cover image: Paolo Zeccara
Universal Music Publishing Ricordi S.r.l. (Quattro liriche, La pentola magica)
Please see page 2 for a complete artist and track list
Previously released on Marco Polo 8.223595 (Tracks 1-11) and 8.223346 (Tracks 12-21)