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NAXOS

Camillo **WORKS FOR FLUTE**  
**TOGNI**

1922–1993

Three Preludes • Sonata  
Per Maila • Three Duets  
Five Pieces  
Fantasia concertante

**ROBERTO FABBRICIANI**, Flute

Dorothy Dorow, Soprano

Vincenzo Saldarelli, Guitar

Massimiliano Damerini, Piano

Carlo Alberto Neri, Piano

I Cameristi Lombardi • Mario Conter, Conductor

**INCLUDES WORLD PREMIERE RECORDINGS**

**Camillo  
TOGNI**  
(1922–1993)

**Works for Flute**

<b>Three Preludes</b> for solo flute (1975)		<b>6:15</b>
<b>1</b>	Rondine garrula	1:41
<b>2</b>	Intreccio	1:55
<b>3</b>	Compianto	2:39
<i>Recorded at Folsom Studio, Prato (Italy); January 2016</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Emanuele Braca Folsom</i>		
<b>Sonata</b> for flute and piano, Op. 35 (1953)		<b>10:04</b>
<b>4</b>	Comodo	2:32
<b>5</b>	Recitativo	3:57
<b>6</b>	Rondò	3:35
<i>Recorded at Studio Damerini Genoa (Italy); February 2016</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Maurizio Natoli</i>		
<b>7</b>	<b>Prelude</b> for solo piccolo (1978)	<b>1:19</b>
<i>Recorded at Studio Neri, Montevarchi; Arezzo (Italy); November 2015</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Valter B. Neri</i>		
<b>Three Duets</b> for soprano and flute (1977–80)		<b>6:32</b>
<b>8</b>	Canone	1:56
<b>9</b>	Dialogo (Canone composito)	3:37
<b>10</b>	Motto	0:59
<i>Recorded at the Teatro Grande, Brescia (Italy); May 1980, in the presence of the composer</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Valter B. Neri</i>		
<b>11</b>	<b>Per Maila</b> for flute and piano (1982)	<b>1:54</b>
<i>Recorded at Studio Neri, Montevarchi; Arezzo (Italy); January 2016</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Valter B. Neri</i>		
<b>12</b>	<b>Inno a Iside</b> for solo flute (1979)	<b>2:47</b>
<i>Recorded at Studio Neri, Montevarchi; Arezzo (Italy); January 2016</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Valter B. Neri</i>		

<b>Five Pieces</b> for flute and guitar (1975–1976)		<b>11:09</b>
<b>13</b>	Rondine garrula	1:38
<b>14</b>	Fermamente	2:58
<b>15</b>	Intreccio	1:57
<b>16</b>	Fiore di cinnamomo	1:57
<b>17</b>	Compianto	2:39
<i>Recorded at Folsom Studio, Prato (Italy); January 2016</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Emanuele Braca Folsom</i>		
<b>Three Preludes</b> for solo piccolo (1978–80)		<b>3:44</b>
<b>18</b>	Preludio 1 (1971)	1:16
<b>19</b>	Preludio 2 (1978)	1:41
<b>20</b>	Preludio 3 (1980)	0:47
<i>Recorded at Studio Neri, Montevarchi; Arezzo (Italy); November 2015</i> <i>Producer: Roberto Fabbriciani • Recording Engineer: Valter B. Neri</i>		
<b>21</b>	<b>Fantasia concertante</b> for flute and string orchestra (1957)	<b>9:20</b>
<i>Recorded at the Teatro Grande, Brescia (Italy); January 1983, in the presence of the composer</i> <i>Producer: Lions Club, Brescia • Recording Engineer: Pasquale Soggiu</i>		

**Roberto Fabbriciani**

**Flute** (tracks **1-6**, **8-9**, **11-17**, **21**) and **Piccolo** (tracks **7**, **10**, **18-20**)

**Massimiliano Damerini, Piano** (tracks **4-6**)

**Dorothy Dorow, Soprano** (tracks **8-10**)

**Carlo Alberto Neri, Piano** (track **11**)

**Vincenzo Saldarelli, Guitar** (tracks **14** and **16**)

**I Cameristi Lombardi • Mario Conter, Conductor** (track **21**)

## Camillo Togni (1922–1993): Works for Flute

On 1 February 1938, as a member of a rapt audience hosted by the Società dei Concerti in Brescia, Camillo Togni heard an 18-year-old Arturo Benedetti Michelangeli perform a selection of piano works by Schoenberg, as part of a lecture given by Luigi Rognoni. This was a rare, indeed virtually unique event in the Italy of the day, and had a life-changing influence on Togni (who was 15 at the time). As he recalled many years later, 'It took me two years to get over the shock and to begin to gain some understanding of the outcome of such an overwhelming experience.' Indeed, it was in 1940 that he wrote his Expressionist *Serenata No. 1*, in whose antepenultimate bar a twelve-note sequence begins to unfold. Within another two years he had composed the *Suite, Op. 14a*, whose last two movements are atonal. In 1951, Togni attended the Darmstadt summer school and made the key acquaintance of flautist Severino Gazzelloni, for whom he wrote the *Sonata, Op. 35* for flute and piano (1953) and the *Fantasia concertante* for flute and strings (1957). Gazzelloni premiered the former with Togni at the piano (Darmstadt, 21 August 1954), and the latter under the baton of Bruno Maderna (Cologne, 25 March 1958), both to critical acclaim. The *Sonata* is cast in three movements (tracks [4](#)–[6](#)), the first of which (*Comodo*), like Schoenberg's Op. 33a, is in a veiled sonata form; from the twelve-note series and from the rhythmic module correlated with the intervals of the first half of the series, Togni derives other rhythms and series that underpin the sections of the binary central *Recitativo* and the alternating sections of the final *Rondò* (a–b–a'–c–a"–d). By contrast, in the *Fantasia concertante* (track [21](#)), Schoenberg-style neo-Classicism is left far behind, thanks not only to the development of this principle of 'continual variation', but also to the wealth of points of convergence in the series – limited here to two of its four aspects – that, now, is reflected in all compositional parameters and in the (twelve-section) form itself. In addition to its pointillistic writing and rigorous display of integral serialism, the *Fantasia* also features, at Gazzelloni's express request, an expansive cadenza for solo flute which, placed by Togni before the final two bars of the piece, anticipates the cadenza at the heart of Maderna's *Dimensioni III* (1963). In this sense, the *Fantasia concertante* can be seen as one of the origins of the notion of the *opera aperta*, or 'open work of art', a term coined by Umberto

Eco in a 1962 essay of the same name, inspired by Berio's *Sequenza I* (1958, also written for Gazzelloni) and referring to the autonomy given to performers of modern music, who are left to use their judgement and discretion and who thus participate in constructing the meaning of the work in question.

While in the early to mid-1960s a new *Concerto for three flutes and orchestra* (which should have become four, in honour of the new bass flute acquired by Gazzelloni) remained at the project stage, by the end of the decade Togni had begun sketching out his opera *Blaubart*, based on the eponymous puppet play by Georg Trakl. In February 1975, while he was still working on its score, he learned of the death of Luigi Dallapiccola: that led him to compose *Compianto* (Lament, track [3](#)), based on the series of his friend's unfinished work *Lux*. That same year, he wrote a further two preludes for solo flute (completing them in the summer of 1975, before *Compianto*): *Rondine garrula* and *Intreccio* (tracks [1](#) and [2](#)). Also dating from this period are *Fermamente* and *Fiore di cinnamomo*, which, added to the *Three Preludes* for solo flute, then formed the *Five Pieces* for guitar and flute as well (tracks [13](#)–[17](#)). Although *Intreccio* was dedicated to flautist Roberto Fabbriciani, the quotations from the Greek poet Anacreon that head each of the *Five Pieces* make the latter work as a whole an implicit 'Tombeau' to Dallapiccola, author of the *Due Liriche di Anacreonte*. Together with guitarist Vincenzo Saldarelli, Fabbriciani gave the premiere of the *Five Pieces* (Naples, 16 June 1977), and from that moment he and Togni struck up a personal and artistic friendship that would encourage the composer to create new works for 'flutes'. The then 28-year-old Fabbriciani had studied with Gazzelloni and was already one of the best-known performers of contemporary music on the world stage. Although he collaborated with some of the great composers of the day (Maderna, Bussotti, Ferneyhough and, after 1978, Nono), it was to be under Togni's guidance that he chose to learn the rudiments of composition. In the works Togni wrote for him – a kind of ideal handover from Gazzelloni to Fabbriciani – there is an obvious move away from the effect-laden modes of sound production and the performance techniques characteristic of the so-called 'Gazzelloni-Musik' and towards a rationalisation of series (a lesson learned from Webern,

a composer with whom Togni shared a devotion for the writings of Trakl). Having withdrawn some time earlier from the battles of the neo-avant-garde (now cooling off, thanks to the rise of the postmodern aesthetic), in the early 1980s Togni found himself sidelined by music programmers. This did not reflect any faltering of his creativity, however, as demonstrated by the variety of works he produced in his later years – well represented by the rest of the works on this album – and by the invitation to teach a composition course at Darmstadt in the summer of 1990.

After the world premiere of *Blaubart* at La Fenice in Venice (14 December 1977) and with its transfer to La Scala (11 November 1978) in mind, Togni decided to insert an *ad libitum* cadenza for piccolo between the prologue and first scene of this one-act work. This was performed on stage in Milan by Fabbriciani, in the role of Herbert (the young man who commits suicide over his love for Elisabeth, wife and victim of Bluebeard). *Prelude* (track [7](#)) is a shorter, unpublished version of this cadenza, which makes use of numerous accent indications suggested by the composer and absent from the printed edition of the score. In 1981, meanwhile, and with the author's consent, Fabbriciani performed the original version together with the *Two Preludes* for piccolo (1980–81) of which he was the dedicatee, turning it into the central movement of an ideal triptych: one of the finest contributions to this instrument's solo repertoire (tracks [18](#)–[20](#)). The second of the *Two Preludes* ([20](#)) is in fact the instrumental part of the last of the *Three Duets* for soprano and flute (track 10), with the addition of a newly composed section to replace the vocal cadenza with which the work originally concluded. Fabbriciani, playing the role of Orpheus this time, performed the *Inno a Iside* (track [12](#)) in the Prologue of a play conceived and directed by Maria Francesca Siciliani (Martina Franca, 6 August 1979): it is a palindromic sequence in the Hypophrygian mode (transposed to A), obsessively repeated (twelve times in all, including five partial repetitions, alternating between flute and bass flute), giving it a ritual feel.

Three different instruments – flute, alto flute and piccolo – in that order, are called on to play the respective instrumental parts of the *Three Duets* for soprano and flute (tracks [8](#)–[10](#)), a short song cycle composed between 1977 and 1980 and setting three very varied texts. Togni

no doubt felt the affinities between Maria Grazia Barelli's lines and Trakl's poetics of decay, such as the use of the 'dying garden' as a metaphor for existence – one frequently employed by the Austrian poet too – and the image of voluptuously abandoning oneself in the arms of death, like 'crumbling leaves' that 'cling to the damp earth'. This leads Togni to twist into a retrograde canon the same series used in the *Fantasia concertante* and, strangely enough (as noted by Daniela Cima), in the *Six Nocturnes* (1965–66) whose texts are drawn from Trakl's *Gesang zur Nacht*. The 'Canone composito' mentioned in the title of Second Duet, on the other hand, is that produced from time to time by the alto flute as it shadows the cut and thrust of the *Dialogo* between a Gentleman and Death, whose words are taken from an anonymous 17th-century text. *Wie es ist, so hat es sein sollen* ('It is the way it was meant to be') is the 'motto' at the end of Gertrud Schoenberg's preface to the vocal/piano reduction of her husband's opera *Moses und Aron*, and refers to this posthumously published work's incomplete status. The Third Duet is the most complex and mysterious of the three. The syllabification of the text is enveloped in ever denser piccolo arabesques on the piccolo in addition to the series, transposed from one or more notes sung by the soprano. The vocal part, therefore, is 'broken', reflecting the *Sprechstimme* style of the stammering Moses in Schoenberg's opera. Here, however, the (musical) thought can be expressed in a line marked *fermo e deciso* ('firm and decisive' – this latter indication in the opera being the preserve of Aron, the man of action). Made in May 1980, a few weeks after the world premiere (Hilversum, Netherlands Philharmonic Orchestra), the recording of the *Three Duets* included here features Fabbriciani and the English soprano Dorothy Dorow, a militant advocate of *Neue Musik* and the first Elisabeth in *Blaubart* (in Venice and in Milan).

Schoenberg used to tell his students at the University of California, 'There is still plenty of good music to be written in C major.' Although it is in C minor, *Per Maila* (track [11](#)), a brief, three-part piece written to celebrate the birth of Fabbriciani's daughter, both supports this claim and illustrates the deep bond of friendship that linked Togni and the flautist.

**Alessandro Turba**

*English translation by Susannah Howe*

## Camillo Togni (1922–1993): Opere per flauto

Il 1° febbraio 1938, seduto tra il pubblico della «Società dei Concerti» di Brescia, Camillo Togni ascoltò una selezione di opere pianistiche di Schoenberg, eseguita da un diciottenne Arturo Benedetti Michelangeli nel corso di una conferenza tenuta da Luigi Rognoni. Si trattò di un caso più unico che raro nell'Italia di quegli anni e decisivo per il compositore lombardo (non ancora sedicenne): «mi furono necessari due anni per superare lo *choc* e incominciare a percepire con una certa approssimazione i frutti di tanto sconvolgente esperienza», ricorderà Togni molti anni più tardi. Infatti, è del 1940 l'espressionista *Serenata n. 1*, dalla cui terzultima battuta si schiude una sequenza di dodici suoni, e, in capo a due anni, gli ultimi due numeri della *Suite* op. 14a sono pancromatici. Nel 1951 troviamo Togni agli «Internationale Ferienkurse für Neue Musik» di Darmstadt, dove anche per lui fu decisivo l'incontro con il flautista Severino Gazzelloni, per il quale compose la *Sonata* (1953) per flauto e pianoforte, op. 35, e la *Fantasia concertante* (1957) per flauto e orchestra d'archi, che, entrambe eseguite dal loro dedicatario, rispettivamente insieme all'autore al pianoforte (Darmstadt, 21 agosto 1954) e sotto la direzione di Bruno Maderna (Köln, 25 marzo 1958), sorpresero favorevolmente la critica. La *Sonata* consta di tre movimenti (tracks 4-6), il primo dei quali (*Comodo*), alla stregua dell'op. 33a di Schoenberg, adombra la forma Sonata; dalla serie di dodici suoni e dal modulo ritmico correlato agli intervalli della prima emiserie, Togni ne deriverà altri che servono a circoscrivere le sezioni del bipartito *Recitativo* centrale e quelle che si avvicendano nel *Rondò* conclusivo (A-B-A'-C-A"-D). Nella *Fantasia concertante* (track 21), invece, il neoclassicismo schoenberghiano può dirsi di gran lunga superato, grazie, non solo alla messa a punto di questo principio di «variazione continua», ma anche alla ricchezza di nessi della serie – qui, limitata a due dei suoi quattro aspetti – che, ora, si riflette in tutti i parametri compositivi e nella forma (articolandosi in dodici sezioni). Di là dalla scrittura puntillistica e dal rigore dei principi della serializzazione integrale impiegati nella *Fantasia*, si deve a una precisa richiesta di Gazzelloni l'aggiunta dell'ampia cadenza per flauto solo che, schiusa da Togni prima delle ultime due battute della *Fantasia*, prefigura quella nel cuore di *Dimensioni III* (1963) di Maderna. In questo senso, la *Fantasia concertante* può ritenersi un incunabolo della nozione di “Opera aperta” coniata nell'omonimo saggio del 1962 di

Umberto Eco, su sollecitazione dalla *Sequenza I* (1958) di Luciano Berio – anch'essa composta all'intenzione del flautista ciociaro – e dovuta alla riabilitazione della sensibilità e della partecipazione dell'interprete nella costruzione di senso della composizione musicale.

Se, nella prima metà degli anni Sessanta, un nuovo «Concerto per tre flauti e orchestra» – che sarebbero dovuti diventare quattro in onore del fiammante flauto basso acquistato da Gazzelloni – rimase solo allo stadio di progetto, sul finire di quel decennio Togni cominciò a dare forma al libretto di *Blaübart*, tratto dall'omonimo «Puppenspiel» di Georg Trakl. Nel febbraio 1975, mentre ormai attendeva alla conclusione della stesura musicale dell'opera, Togni apprese della morte di Dallapiccola: compose, allora, *Compianto* (track **3**), basato sulla serie di *Lux*, lasciato incompiuto dall'amico scomparso. In pari tempo, ma ultimandoli per primi (nell'estate del 1975), Togni compose altri due Preludi per flauto solo: *Rondine garrula* e *Intreccio* (tracks **1**-**2**). Coevi sono, inoltre, *Fermamente* e *Fiore di cinammomo*, che, incastonati tra i *Tre Preludi* per flauto solo, andarono a formare i *Cinque Pezzi* per chitarra e flauto (tracks **13**-**17**). Anche se *Intreccio* verrà dedicato al flautista Roberto Fabbriani, i frammenti di Anacreonte riportati in esergo a ciascuno dei *Cinque pezzi* sono in sé bastevoli per considerare questi ultimi, nel loro insieme, un implicito “Tombeau” all'autore delle *Due Liriche di Anacreonte*. Insieme al chitarrista Vincenzo Saldarelli, Fabbriani fu il primo esecutore dei *Cinque Pezzi* (Napoli, 16 giugno 1977) e da quel momento si consolidò tra lui e Togni quel sodalizio artistico e umano che spronerà il compositore bresciano alla creazione di nuove composizioni per “flauti”. All'epoca ventottenne e pupillo di Gazzelloni, Fabbriani era già uno dei più affermati interpreti di musica contemporanea a livello internazionale e, nonostante collaborasse con i maggiori compositori (Maderna, Bussotti, Ferneyhough e, a partire dal '78, Nono), sarà proprio sotto la guida di Togni che il flautista aretino volle apprendere i rudimenti della composizione musicale. Nei lavori per flauto di Togni segnati dall'ideale passaggio di consegne da Gazzelloni a Fabbriani appare evidente l'abbandono degli effettistici modi di attacco del suono e delle tecniche esecutive proprie della cosiddetta “Gazzelloni-Musik” e una razionalizzazione delle serie, memore, ora, della lezione di Webern (al quale Togni dovette accostarsi in nome della comune devozione

per la lirica di Trakl). Defilatosi già da tempo dai certami della neoavanguardia (ormai intiepiditi dall'insorgere dell'estetica postmodernista), a cavaliere degli anni Ottanta Togni si trovò ai margini delle programmazioni musicali, ma non postumo di se stesso, come testimoniano la varietà di scritture del suo stile tardo – ben compendiate dai rimanenti lavori qui antologizzati – e l'invito a tenere un corso di composizione ai *Ferienkurse* del 1990.

Dopo la prima rappresentazione assoluta di *Blaübart* a La Fenice di Venezia (14 dicembre 1977) e in vista della sua ripresa alla Scala (11 novembre 1978), Togni decise d'interpolare tra il Prologo e la Scena I dell'Atto unico una cadenza per ottavino *ad libitum*, che Fabbriani, ricoprendo il ruolo di Herbert (il giovane suicida per amore di Elisabeth, sposa e vittima di Blaubart), interpretò sul palcoscenico milanese. Quella qui incisa sotto il titolo di *Preludio* (track **7**) è un'inedita e più corta versione di questa cadenza, che si avvale di numerose indicazioni agogiche suggerite dal compositore e assenti nell'edizione a stampa della partitura, mentre, con il consenso del suo autore, nel 1981 Fabbriani ne eseguì la versione originale insieme ai *Due Preludi* (1980–81) per ottavino a lui dedicati, quale secondo numero di un'ideale trittico: uno tra i migliori contributi al repertorio solistico di questo strumento (tracks **18**-**20**). Quanto al secondo dei *Due Preludi* (track **20**), esso non è altro che la parte strumentale del terzo dei *Tre Duetti* per soprano e flauto (track **10**), con l'aggiunta di una clausola composta *ex novo*, in luogo dell'originale «Cadenza» conclusiva destinata alla voce. Nelle vesti, questa volta, di Orpheus, Fabbriani eseguì l'*Inno a Iside* (track **12**) nel Prologo dell'omonimo spettacolo ideato e diretto da Maria Francesca Siciliani (Martina Franca, 6 agosto 1979): si tratta di una sequenza palindromica in modo ipofrigio (trasposto su La), il cui carattere rituale si palesa nella sua ossessiva ripetizione (dodici volte in tutto, cinque delle quali parziali), alternata su flauti traverso e basso.

Tre, invece, sono le taglie di flauto – in Do, in Sol e ottavino – rispettivamente impiegate nella parte strumentale dei *Tre Duetti* (tracks **8**-**10**), breve ciclo composto tra il 1977 e l'80 e assai eterogeneo dal punto di vista dei testi musicati. Togni dovette cogliere nei versi di Maria Grazia Barelli più di un'affinità con la poetica del disfacimento di Trakl, come

la metafora dell'esistenza quale «giardino morente» – un *topos* delle poesie del salisburghese – che li suggella e l'immagine del voluttuoso abbandonarsi nelle braccia della morte «come le foglie che sbriciolate, / s'appicciano alla terra umida», tale da indurre Togni, nel primo numero, a piegare nella morsa di un *Canone retrogrado* la medesima serie della *Fantasia concertante* e, guarda caso (come ha fatto notare Daniela Cima), dei *Sei Notturmi dal Gesang zur Nacht* di Trakl (1965–66). Il «Canone composito» richiamato nel titolo del secondo Duetto è, invece, quello prodotto di volta in volta dal flauto in Sol nell'ombreggiare i botta e risposta del *Dialogo* tra un Cavaliere e la Morte, tratto da un'anonima epigrafe del XVII secolo. «Wie es ist, so hat es sein sollen» [Così è, come doveva essere] è il “motto” che suggella la prefazione di Gertrud Schoenberg all'edizione della riduzione cantopiano del *Moses und Aron*, a commento della ‘necessità’ dell'incompiutezza dell'opera postuma di suo marito, e quello intonato nel terzo Duetto: il più sibillino e complesso del ciclo. La sillabazione del testo è avvolta da sempre più fitti arabeschi dell'ottavino a completamento della serie, trasposta a partire da uno o più suoni intonati dal soprano; dunque, come l'eloquio del balzubiente Mosè, la parte vocale è franta, ma, a differenza della *Sprechstimme* di Moses nell'opera di Schoenberg, in *Motto* il pensiero (musicale) può esprimersi in un canto «fermo e deciso» (appannaggio, quest'ultimo, dell'altro deuteragonista del *Moses*, incarnante l'azione). Effettuata nel maggio del 1980, qualche settimana dopo la loro prima esecuzione assoluta (Hilversum, NPO), la presente registrazione dei *Tre Duetti* si avvale, oltre a quella di Fabbriani, della partecipazione di Dorothy Dorow, soprano inglese ‘militante’ nel campo della *Neue Musik* e che fu Elisabeth nelle rappresentazioni veneziane e milanesi di *Blaübart*.

«There is still plenty of good music to be written in C major», soleva dire Schoenberg ai suoi allievi dell'University of California. Benché sia in Do minore, *Per Maila* (track **11**), breve pezzo tripartito, composto per festeggiare la nascita della figlia di Fabbriani, conferma sia l'asserto del beniamino di Togni sia il profondo legame di amicizia che legò quest'ultimo al suo interprete di fiducia.

**Alessandro Turba**

## 8 Tre duetti

### I Canone

Quando sarò fra le tue mani,  
chiudile.

Chiudile,  
perch'io non fugga.

Chiudile perché il calco bianco  
resti sul mio corpo,  
come le foglie che sbriciolate,  
s'appiccicano alla terra umida.

Amore,  
.....  
fra le piante del mio giardino morente.

Maria Grazia Barelli

### 9 II Dialogo (Canone composito)

– Morte, che fai?  
– Nol vedi? Io mieto – E che?  
– L'humana vita – E non riguardi a chi?  
– No, ché Colui che m'ha mandato qui  
Non volse perdonar la vita a sé.  
– Dimmi, farai tu questo anco di me?  
– Stolto, il dubbiti tu? Ben sai che sì.  
– E non puotrò saper l'ora né il di?  
Chi t'ha fatto sì cruda? – Il mio Signore  
– Per qual cagion? – Per castigar chi erra  
E dar la palma a chi gli ha datt'il cuore.  
– Volendo la vittoria a tanta guerra  
Che debb'io far? – Lasciar l'antico errore  
Per cui l'Eterno ben si chiude e serra,  
Hor, che sei vivo in terra.

Anonimo del XVII sec.

### 10 III Motto

Wie es ist, so hat es sein sollen.

Gertrud Schoenberg (1898–1967)

## Three Duets

### I Canon

When I am in your hands,  
close them.

Close them  
so that I do not escape.

Close them so that their white cast  
holds fast to my body,  
just as crumbling leaves  
cling to the damp earth.

Love,  
.....  
among the plants in my dying garden.

Maria Grazia Barelli

### II Dialogue (Composite canon)

'Death, what are you doing?'  
'Can't you see? I'm reaping.' 'Reaping what?'  
'Human life.' 'And with no regard for whose you take?'  
'No, for He who sent me here  
did not wish to spare life for its own sake.'  
'Tell me, will you reap my life too?'  
'Fool, do you doubt it? You know very well I shall.'  
'And am I not to know the hour or day?'  
Who has made you so cruel?' 'My Lord.'  
'But why?' 'To punish those who sin  
and reward those who have given Him their heart.'  
'If I yearn for victory amid such warfare,  
what am I to do?' 'Abandon the sinful ways  
that will destroy your hopes of eternal life,  
now, while you are alive here on earth.'

Anon., seventeenth century

### III Motto

It is the way it was meant to be.

Gertrud Schoenberg (1898–1967)

English translations by Susannah Howe

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Photo: Silvia Lelli



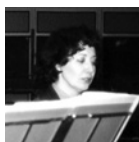
## Roberto Fabbriciani

Roberto Fabbriciani is one of the most versatile, original and innovative flautists of his generation. He has collaborated with some of the major composers of our time including Berio, Boulez, Cage, Dallapiccola, Donatoni, Fernyhough, Huber, Krenek, Kurtág, Ligeti, Maderna, Messiaen, Morricone, Petrassi, Rihm, Scelsi, Sciarrino, Stockhausen and Takemitsu, many of whom have dedicated works to him. He worked for many years with Luigi Nono in the experimental studio of SWF in Freiburg, blazing new and unusual trails in music. Fabbriciani has played as soloist with conductors Claudio Abbado, Ernest Bour, Riccardo Chailly, Peter Eötvös, Vladimir Fedoseyev, Daniele Gatti, Michael Gielen, Bernhard Klee, Vladimir Jurowski, Peter Maag, Riccardo Muti, Giuseppe Sinopoli, Lothar Zagrosek; and with orchestras including the Orchestra della Scala, Accademia Nazionale di Santa Cecilia, Orchestra Sinfonica Nazionale della RAI, London Sinfonietta, London Symphony Orchestra, RTL Luxembourg, BRTN Brussel, Orchestre Symphonique de la Monnaie, WDR Cologne, Deutsches Symphonie-Orchester Berlin, Bayerischer Rundfunk and the Münchner Philharmoniker.



### Massimiliano Damerini

Massimiliano Damerini completed his musical studies in his native Genoa with Alfredo They and Martha Del Vecchio, graduating in piano and composition. Regarded as one of the leading interpreters of his generation, he has played in some of the most important theatres and concert halls in the world including the Vienna Konzerthaus, the Barbican in London, La Scala in Milan, Teatro Colón in Buenos Aires, Salle Gaveau in Paris, Victoria Hall in Geneva, the Zurich Tonhalle and the Madrid Auditorio Nacional. As soloist, he has collaborated with orchestras including the London Philharmonic, BBC Symphony, Bavarian Radio, Budapest Symphony, Netherlands Radio, WDR Cologne, NDR Hamburg, SWF Baden-Baden, Accademia di Santa Cecilia in Rome, RAI, Orquesta Nacional de España and the Orquesta Sinfónica Portuguesa. He has taken part in international festivals including the Florence Maggio Musicale, Venice Biennale, Berlin Festwochen, Holland Festival, Vienna Modern, Donaueschingen, Zagreb Biennale and the Paris Festival d'Automne.



### Dorothy Dorow

Dorothy Dorow is an English soprano who is most readily associated with contemporary music. Dorow made her debut in London in 1958, and from 1977 she has been based in the Netherlands. She has sung world premieres of works by such composers as Ligeti, Henze, Dallapiccola, Bussotti and Nono. She is also noted for her fine performances of the vocal works of Stravinsky.



### Carlo Alberto Neri

Carlo Alberto Neri is an Italian pianist, conductor and composer. He has performed at Carnegie Hall in New York, the Teatro Regio, Turin and the Teatro La Fenice, Venice, the Metropolitan and the Venice Biennale. He has appeared on RAI TV, at festivals with the orchestras of New York, St Petersburg, Warsaw, Manchester, Salzburg and Tokyo, as well as collaborating with Roberto Fabbricani, Severino Gazzelloni, Giuseppe Di Stefano, Magda Olivero, Katia Ricciarelli, Cecilia Gasdia and Roberto Michelucci.



### Vincenzo Saldarelli

Vincenzo Saldarelli studied classical guitar with Alvaro Company, composition with Carlo Prosperi, and completed a law degree with a graduation thesis 'Welfare State: right and music'. Saldarelli's particular interest in contemporary music has brought him into frequent contact with composers, many of whom have dedicated pieces to him which he has presented in world premiere performances at major festivals. He has recorded Goffredo Petrassi's *Suoni notturni*, *Nunc, Alia* and *Seconda Serenata-Trio*. Saldarelli has performed concerts for the most important musical institutions all over the world, with programmes dedicated to the rediscovery of original repertoire and the use of particular instruments including the *terzina* and ten-string guitars, both as soloist and with the Trio Chitarristico Italiano, founded in 1970.



### Mario Conter

Mario Conter (1920–2005) began piano lessons at the age of eight and at seventeen became a pupil of Arturo Benedetti Michelangeli. He went on to study at the conservatories of Parma and Geneva, and soon decided to devote himself to a career in music. After the Second World War he performed as both soloist and ensemble player, as well as forming a piano duo with his wife Lydia. In 1945 Conter was appointed professor of piano at Brescia's Istituto Venturi, which later became the city's conservatory. He was also music critic of the *Giornale di Brescia*, and in 1970 founded I Cameristi Lombardi, with whom he conducted many successful concerts over the following decades. From 1979 onwards he was president of the Romano Romanini Foundation, which

organises the City of Brescia international violin competition as well as running violin, cello, viola, piano, composition and chamber-music masterclasses. Mario Conter was a renowned teacher, his pupils including such eminent pianists as Sergio Marengoni, Daniele Alberti, Gerardo Chimini, Riccardo Bettini and Takahiro Seki.

### I Cameristi Lombardi

The string ensemble I Cameristi Lombardi was founded in Brescia in 1971 by Mario Conter, along with violinists Mario Sorlini and Giorgio Bar, and cellist Marco Perini. Their aim was to focus on the music of the seventeenth and eighteenth centuries, but also to promote contemporary repertoire. I Cameristi went on to appear to great acclaim at leading venues and festivals across Italy, as well as in Switzerland, Belgium, France, Luxemburg, Spain, the former Yugoslavia, Greece, Turkey, Japan and Hong Kong. In 1990 its players undertook a successful tour of the former Soviet Union, performing at prestigious concert halls in Moscow, St Petersburg, Riga and Tbilisi. Five years later they gave equally acclaimed performances at New York's Carnegie Hall, Kaufmann Concert Hall and Metropolitan Museum. Mario Conter remained the ensemble's principal conductor, while Umberto Benedetti-Michelangeli appeared with I Cameristi on several occasions as guest conductor.

Camillo Togni stands as one of the most representative figures of 20th-century Italian music. His uncompromisingly independent creativity can be defined as the quest to strike a balance between exacting formal coherence and the broadest imaginative freedom, while composing with extraordinary craftsmanship. Togni was inspired to write numerous works for his friend the acclaimed flautist Roberto Fabbriciani, a musician as close as any to this composer's complex, mysterious and deeply poetic musical language.

Camillo  
**TOGNI**  
(1922–1993)

Playing Time  
**53:02**

## WORKS FOR FLUTE

<b>1-3</b>	<b>Three Preludes</b> for solo flute (1975) *	<b>6:15</b>
<b>4-6</b>	<b>Sonata</b> for flute and piano, Op. 35 (1953)	<b>10:04</b>
<b>7</b>	<b>Prelude</b> for solo piccolo (1978) *	<b>1:19</b>
<b>8-10</b>	<b>Three Duets</b> for soprano and flute (1977–80) *	<b>6:32</b>
<b>11</b>	<b>Per Maila</b> for flute and piano (1982) *	<b>1:54</b>
<b>12</b>	<b>Inno a Iside</b> for solo flute (1979) *	<b>2:47</b>
<b>13-17</b>	<b>Five Pieces</b> for flute and guitar (1975–1976)	<b>11:09</b>
<b>18-20</b>	<b>Three Preludes</b> for solo piccolo (1978–80)	<b>3:44</b>
<b>21</b>	<b>Fantasia concertante</b> for flute and string orchestra (1957) *	<b>9:20</b>

**\* WORLD PREMIERE RECORDING**

**Roberto Fabbriciani**, Flute (1-6, 8-9, 11-17, 21) • **Piccolo** (7, 10, 18-20)  
**Massimiliano Damerini**, Piano (4-6) • **Dorothy Dorow**, Soprano (8-10)  
**Carlo Alberto Neri**, Piano (11) • **Vincenzo Saldarelli**, Guitar (14 and 16)  
**I Cameristi Lombardi** • **Mario Conter**, Conductor (21)

Please see the booklet for details of production credits.

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