Casella - Paganiniana; Martucci - Notturno; Busoni - Turandot Suite (1993)



Alfredo Casella - Paganiniana, op.65 *1. I. Allegro agitato 2. II. Polacchetta. Allegretto moderato 3. III. Romanza. Larghetto cantabile, amoroso 4. IV. Tarantella. Presto molto*
Giuseppe Martucci
5. Notturno, Op. 70 No. 1 6. Novelletta, Op. 82 7. Giga, Op. 61 No. 3
Ferruccio Busoni - Turandot Suite, op.41
8. I. Die Hinrichtung, das Stadttor, der Abschied 9. II.Truffaldino (Introduzione e marcia grotesca) 10. III. Altoum. Marsch 11. V. Das Frauengemach 12. VII. Nachtlicher Walzer 13. VIII. In modo di marcia funebre e Finale alla Turca
Orchestra Filarmonics della Scala Riccardo Muti – conductor

Alfredo Casella (1883-1947) was a major composer who is only now beginning to receive some of the recognition that he deserves. The reasons for his neglect seem to be more political than musical: he apparently enjoyed cozy relations with Mussolini's regime, which led to his ostracism after the war. However justified that may have been at the time, there's no reason now not to enjoy the music of this immensely talented and thoroughly diverting composer. "Paganiniana" is, as the title implies, a suite of pieces based on the works of the famous violin virtuoso.

The Italian composer Giuseppe Martucci made his reputation in his lifetime as conductor, pianist, and composer. In his Notturno for piano (or orchestra) No. 1, Op. 70, he successfully combined all three. The work was originally for solo piano which the composer premiered, was arranged for orchestra by the composer in 1888, and premiered by him later that same year. A dreamy and romantic work, the Notturno is small in ambition and scale but nonetheless melodically attractive and highly effective in his orchestral setting.

The Turandot Suite, Op. 41 (BV 248) is an orchestral work by Ferruccio Busoni written in 1904-5, based on Carlo Gozzi's play Turandot. The music – in one form or another – occupied Busoni at various times between the years 1904-1917. Busoni arranged the suite from incidental music which he was composing to accompany a production of Gozzi's play. The suite was first performed in October 1905, while the play with his incidental music was not produced until 1911. In August 1916 Busoni had finished composing the one-act opera Arlecchino, but it needed a companion work to provide a full evening's entertainment. He suddenly decided to transform the Turandot music into a two-act opera with spoken dialog. The two works were premiered together as a double-bill in May 1917.

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