



CHANNEL CLASSICS

CCS 12398

Paolo  
Giacometti

PLEYEL 1858

ROSSINI

*'L'Album pour les enfants adolescents'*

*complete works for piano vol.1*

# Paolo Giacometti

PLEYEL 1858



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CCS 12398

*Gioacchino Rossini (1792-1868)*

*'L'Album pour les enfants adolescents'*

*Complete works for piano vol.1*

<b>1</b>	<i>Première Communion</i>	4-59
<b>2</b>	<i>Thème naïf et variations idem...</i>	5-42
<b>3</b>	<i>Saltarello à l'italienne</i>	3-58
<b>4</b>	<i>Prélude moresque</i>	4-33
<b>5</b>	<i>La Lagune de Venise à l'expiration de l'année 1861</i>	6-33
<b>6</b>	<i>Valse lugubre</i>	3-30
<b>7</b>	<i>Impromptu anodin</i>	5-35
<b>8</b>	<i>l'innocence Italienne, La candeur française</i>	6-45
<b>9</b>	<i>Prélude convulsif</i>	5-05
<b>10</b>	<i>Ouf! les petits pois</i>	2-54
<b>11</b>	<i>Un sauté</i>	4-35
<b>12</b>	<i>Hachis romantique</i>	4-41
	<i>Total time</i>	<b>59.00</b>

*Piano: Pleyel 1858, collection E. Beunk*

*Recorded April 1998, Doopsgezinde Kerk, Deventer, The Netherlands*

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Production & Distribution

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# Colophon

Production	Channel Classics Records
Producers	Paolo Giacometti & C. Jared Sacks
Recording engineer, editing	C. Jared Sacks
Cover design	Ram Vormgeving, Asperen
Cover photo	Ine van den Broek
Piano technician	Edwin Beunk
Liner notes	Paolo Giacometti

## *Technical information*

Microphones	Bruel & Kjaer 4003
Digital converter	24 Bit Prism / Genex Recorder
Speakersystems	Monitor Audio, Studio 6 & AKG K1000 Headphones
Recording location	Doopsgezinde Kerk, Deventer, The Netherlands
Recording date	April 1998

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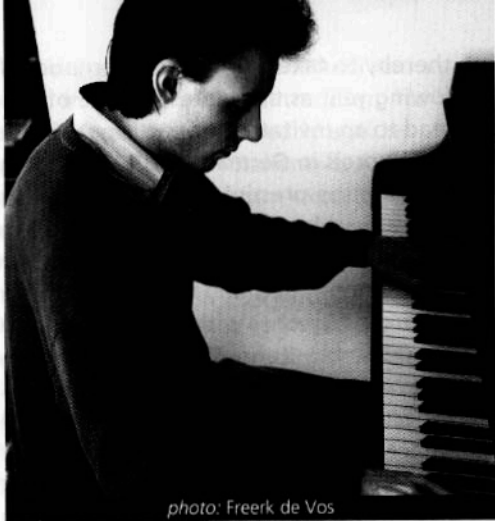
## *Paolo Giacometti solo*

<b>CCS 10697</b>	Franz Schubert Sonata in a minor opus 42, 4 Impromptus opus 142
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## *Paolo Giacometti & Pieter Wispelwey*

<b>CCS 8695</b>	Tchaikovsky, Dvorák, Arensky, Davíďov
<b>CCS 9596</b>	Max Reger: Three suites for cello solo
<b>CCS 9696</b>	Schubert: Arpeggione, Sonatinas
<b>CCS 10797</b>	Chopin, Fauré, Poulenc

**Paolo Giacometti** was born in Milan in 1970 and came with his parents to the Netherlands the next year. When he was nine years old he started piano lessons at the Music School in Hilversum with Joke Dekker-Vroons. He continued his studies with Jan Wijn at the Amsterdam Sweelinck Conservatory, where he was admitted directly to the 'Performance Musician Program'.



*photo: Freerk de Vos*

He graduated with honors in 1995.

Paolo Giacometti has followed a number of Masterclasses with such eminent pianists and teachers as György Sebök, Karl-Heinz Kämmerling, Marie Françoise Bucquet, Lazar Berman, John Perry and Detlef Kraus.

He has successfully participated in various National and International Piano Competitions. In 1987 he was awarded First Prize at the Steinway Competition in The Netherlands qualifying

humour, self-mockery and memories of his youth. Opera is unmistakably recognizable in each of the twelve pieces, whether it be by its unembarrassed lyricism, or by its open and direct expression. Also striking is the programmatic element in these pieces, something which is highly unusual for an Italian composer of that time. This is most noticeable in 'Première Communion' and 'La Lagune de Venise à l'expiration de l'année 1861', in which Rossini uses a small text to add meaning to a musical idea.

For instance, the religious introduction to 'Première Communion' is interrupted by solemn chords, at which point he indicates that the holy wafer is being proffered. This is followed by a highly exuberant 'Récréation'. Even more narrative in nature are the indications used for 'Lagune de Venise....' In this piece about the Venetian rebellion against Austria in 1861, a dulcet gondola song abruptly alternates with sombre sounds representing 'the shadow of Radetzky'. The gondola song is repeated a third lower for the third time, at which point Rossini writes that the whole lagoon has dropped by a third. Irony such as this is the thread running through all these pieces.

The 'Thème naïf et variations idem...' is a parody of virtuosity, or music as a circus act. Variation of the theme occurs largely by means of increasingly faster versions of it until a section of absurd leaps and scales in double octaves is reached.

In 'L'innocence italienne, La candeur française', Rossini paints his vision of these supposed national traits. The 'Prélude moresque', with its piquant harmonies and tintillating trills, refers to the avid interest of Parisian salon ladies in the exoticism and perhaps even eroticism of the east. One finds the same winking humour in 'Impromptu anodin', which means something like 'soothing' and at the same time 'bland', in 'Prélude convulsif' with its subtle references to Bach and Beethoven, and in 'Ouf! les petits pois. (Oh no! peas again!)' The last piece, 'Hachis romantique', occupies a special place in the set. Using a perpetuum mobile, a musical idea is transformed from a means to an end, resulting in a conceptual piece avant la lettre well before the time of composers such as Satie and Poulenc. It was a treat for me to be able to record this repertoire on a just-restored 1858 Pleyel, not least because of its 2.80-meter length, which gives it the warmth and mildness of the romantic piano paired with an enormous dynamic potential. This seemed to me to be the ideal for music which is full of surprises and sudden turns - music which explores everything from the wildest exuberance to the subtlest understatement: music from an extraordinary composer who has seen everything, done everything, and who has created from a free spirit, ever honest, and with an unfailingly grand gesture.

**Paolo Giacometti** (*Translation: Ian Gaukroger*)



(...) the quality of the interpretation is arresting (...) the forte-piano has a gorgeous sound across its whole range and has been excellently recorded.

*Early Music Review*