

*Three Concertos
for Flute
and Orchestra*

*Raffaele
Trevisani, flute*

MERCADANTE

*Constantine
Orbelian*

*Moscow Chamber
Orchestra*



SAVERIO MERCADANTE (1795–1870)

Concerto in D Major for Flute and Orchestra [18:55]

- 1 [Allegro] (8:52)
- 2 Andante alla siciliana (4:33)
- 3 Polacca. Allegro brillante (5:30)

Concerto in E Minor for Flute and String Orchestra [20:21]

- 4 Allegro maestoso (9:22)
- 5 Largo (4:33)
- 6 Rondo russo. Allegro vivace scherzando (6:26)

Concerto in E Major for Flute and Orchestra [21:16]

- 7 Allegro maestoso (10:23)
- 8 Largo (5:06)
- 9 Polacca. Brillante (5:47)

Total Playing Time: 60:32

Raffaele Trevisani, flute

Constantine Orbelian, conductor

Moscow Chamber Orchestra

DE 3372

Like Rossini, Donizetti and Bellini, Saverio Mercadante was a child of the turn of the nineteenth century. Like them, he passed a large part of his career composing for a flourishing operatic industry, writing over 70 operas while composer-in-residence at the Teatro San Carlo in Naples and directing the royal opera houses in Madrid and Lisbon. And, also like them, he was a keen composer of instrumental music—a fact that is all too easily lost amidst accounts of nineteenth-century Italian music that exclusively identify it as a prolific age of opera.

Opera was, to be sure, the most commercially viable form of music production at the time. But Mercadante was fortunate enough to have the financial and creative support of the Naples Conservatory, something that enabled him to turn his attention to other genres. His affiliation with the Conservatory began in 1808 under dubious circumstances: coming from a once noble family whose wealth had eroded, he knocked a few years off his age using a false birth certificate in order to qualify for a scholarship. The ruse

paid off: within six years he had composed the Flute Concerto no. 2 in E minor (1814) and three years later produced his first published work, the Flute Concerto no. 6 in D major (1817). His success with the public now secure, he was offered a post at the Conservatory upon graduating, during which time he began to compose opera while also preparing his existing chamber works for publication. The flute featured heavily in this latter output, doubtless because Mercadante himself had received a solid training in the instrument at the Conservatory. Amongst the works then published for flute were the 10 *Arie Variate*, numerous duos, trios and quartets featuring the flute and another four flute concertos, the autograph scores of which remain in the Conservatory.

The concertos follow a standard three-movement form, the first movement being a brisk Allegro in sonata form, the second a contemplative slow movement and the last a jaunty rondo. Two

influences are obvious: Mercadante's first-hand experience of the flute, which is evident in his delicate handling of register; and a penchant for the lyricism and textural clarity so characteristic of the *bel canto* school then in vogue.

Political controversy in Naples soon left Mercadante vulnerable, however, and he was forced to leave the Conservatory in 1821. From this inauspicious start began one of the most professionally productive periods of Mercadante's life; a commission for the opera *Elisa and Claudio* from Milan's La Scala in that same year was to secure his international success and paved the way for subsequent appointments in the opera houses of Vienna, Lisbon and Madrid and as *maestro di cappella* at Novara Cathedral.

By 1840 the political circumstances in Naples had changed and, having fought off stiff competition from Donizetti, Mercadante took up the post of director of the Naples Conservatory. The material benefits of the appointment had a significant impact on Mercadante: while he did not sever his connection with the

operatic scene, he produced his last opera, *Pelagio*, in 1857 and from there on devoted himself once more to orchestral and instrumental music, accumulating a much larger body of work than Donizetti, Rossini or Bellini. Despite this activity, Mercadante has fared badly since his death in 1870, never having established a firm position in either the operatic or the instrumental canon. But the appeal of works such as the flute concertos suggests that posterity has been unduly harsh on this enterprising and surprisingly charming figure from Italy's past.

— Notes by Laura Protano Biggs

Raffaele Trevisani has been praised consistently for his style and musicality by the public and the critics. He has been one of the very few students of Sir James Galway for many years and he received unanimous appreciations also from Jean Pierre Rampal, Julius Baker and Maxence Larrieu.

Sir James Galway said about him: "Raffaele belongs to the best of the flutists of the day for his beautiful

singing tone, perfect technique and dedication to the art of music.”

Mr. Trevisani, native of Milan, began his solo career with I Solisti Veneti, performing in numerous prestigious concert series in Italy and around the world. He has also performed as soloist with the Orchestra da Camera di Padova e del Veneto, I Pomeriggi Musicali di Milano, I Cameristi della Scala, I Solisti della Scala, the Kammerorchester “Arcata” Stuttgart, the Bielefelder Philharmoniker, the Orquestra Sinfonica do Estado de Sao Paulo, the Orquestra Sinfonica de Santo Andrè, the Orchestra “Cantelli,” the Istanbul State Symphony Orchestra, the Moscow Chamber Orchestra and many others.

Raffaele Trevisani has played in some of the major halls of Japan (Bunkakaikan, Suntory Hall, Nikkei Hall); USA, Canada, South America, Russia as well as in Italy (Teatro Olimpico in Vicenza, Settimane Musicali in Stresa, Amici della Musica in Florence, Società dei Concerti in Milan, Accademia Filarmonica “Bellini” in Catania,...); Europe, (Wig-

more Hall in London, Musikhalle in Hamburg, Rudolf-Oecker-Halle in Bielefeld, Philharmonie Gustav-Siegler-Haus in Stuttgart); Switzerland, Turkey, Slovenia and Israel.

He has participated in well-known music festivals such as Settimane Musicali in Stresa, Settembre Musica in Turin, Palaces of St. Petersburg International Music Festival, Rheingau Music Festival, Campos de Jordao Music Festival. He performed the world premiere of the “Concerto dell’Aria” written for him by the Italian composer Carlo Galante with the Orquestra Sinfonica de Santo Andrè in Brazil and in 2004 he performed the premiere of Alberto Colla “Quasi una Romanza” for flute and strings with the *Orchestra del Teatro Lirico di Cagliari* and a new concerto for flute, violin and orchestra by Hendrik Hofmayr with the Chamber Orchestra of South Africa at the State Theater in Pretoria for the celebrations “Ten years of freedom.”

He also premiered of the flute concerto by Stephen Yip with the Israel Strings

Ensemble in Haifa, Tel Aviv and Jerusalem. He has been invited to play and give masterclasses in the most prestigious flute festivals around the world (Boston, Frankfurt a. M, Detroit, Chicago, Rome, Las Vegas, Milano).

He has recorded for the Italian RAI, the German SDR, the Japanese NHK, the English BBC, the Russian Television and the Brazilian Television; moreover, Globo Brazilian Television and RAI Corporation Television in New York (for the program "Italiani in America") have dedicated to him specials with interviews and live concerts. He has recorded several CDs for Stradivarius, AS Disc, Hanssler Classic and the complete works for flute and orchestra by W. A. Mozart with the Kammerorchester Arcata Stuttgart, a joint production by the Süd-deutsche Rundfunk of Stuttgart and the Italian music magazine *Amadeus*.

In January 2002 *Amadeus* published his recording of the C.P.E. Bach flute concertos with the Moscow Chamber Orchestra, that is now available on Delos (DE 3312). He has also recorded for

Delos a CD of Italian Flute concertos with the Moscow Chamber Orchestra (DE 3367) and "The Virtuoso Flute" for flute and piano (DE 3340). He has been invited to play with Maxence Lariou and, for Italian Television, with James Galway. He is flute teacher at the "International Academy of Music" of the Foundation of the Civic Schools of Milan.

He plays a 14 carat gold Muramatsu flute.

"**Constantine Orbelian** stands astride two great societies, and finds and promotes synergistic harmony from the best of each." (*Fanfare*) The brilliant American pianist /conductor is a central figure in Russia's musical life. As Music Director of the celebrated Moscow Chamber Orchestra and Permanent Guest Conductor of the Moscow Philharmonic Orchestra, Orbelian has a unique leadership position with two of Russia's most illustrious orchestras. His appointment in 1991 as Music Director of the Moscow Chamber Orchestra was a breakthrough event: he is the first American ever to



become music director of an ensemble in Russia. This “American in Moscow” is also well known as a tireless champion of Russian-American cultural exchange and international ambassadorship through his worldwide tours with the Moscow Chamber Orchestra. In January, 2004, President Putin awarded Orbelian the coveted title “Honored Artist of Russia,” a title never before bestowed on a non-Russian citizen.

“Orbelian has star quality, and his orchestra plays with passion and precision,” *The Audio Critic* wrote of Maestro Orbelian’s acclaimed series of record-

ings on Delos. Orbelian’s ambitious new series of over 30 recordings on Delos features both the Moscow Chamber Orchestra and the Philharmonia of Russia. With the Moscow Chamber Orchestra, Maestro Orbelian is currently embarking on a series of recordings celebrating the 50th Anniversary of the MCO, and featuring repertoire either written for the Orchestra or closely associated with its illustrious history.

Orbelian’s worldwide tours with the MCO include concerts during 2005 and 2006 in New York, Washington, Miami, London, Paris, Munich, Frankfurt, Tokyo, Seoul, Prague and Istanbul. In July, 2005, Orbelian conducted baritone Dmitri Hvorostovsky and the MCO in a live telecast in Tokyo, followed by a concert in Tokyo’s Opera City Concert Hall, and a concert in Seoul’s Sejong Center together with Korean soprano Sumi Jo. In 2004, Orbelian conducted legendary pianist Van Cliburn and the Moscow Philharmonic in a special memorial concert at Moscow’s Great Hall, dedicated to the children of Beslan. Orbelian led New York’s only Khachaturian Centennial

Concert in 2003, with the Philharmonia of Russia and Marina Domashenko. *Opera News* calls Constantine Orbelian “the singer’s dream collaborator,” and commented that he conducts vocal repertoire “with the sensitivity of a lieder pianist.” Among his recent concert appearances are collaborations with vocal stars Ewa Podles, Roberto Alagna, Renée Fleming, Galina Gorchakova and Dmitri Hvorostovsky.

Orbelian’s frequent collaborations with Hvorostovsky include the spectacular “Songs of the War Years” program recorded on the Delos album “Where Are You, My Brothers?” and featuring songs from the World War II era. In January 2006 the “War Years” program toured New York’s Lincoln Center, Washington’s Kennedy Center, San Francisco, Los Angeles, Toronto and London. The May 2005 “War Years” concert at Moscow’s Kremlin Palace was attended by 80 Presidents and Heads of State from all over the world, commemorating the 60th Anniversary of the end of World War II. A “Hero Cities” tour of Russia followed, culmi-

nating in St. Petersburg, where both Orbelian and Hvorostovsky were awarded the President’s Konstantinov Medal. In May, 2004 the “War Years” concert in Moscow’s Red Square was attended by an audience of 10,000, including President Putin, and telecast live throughout Russia and to 37 countries worldwide. Orbelian and Hvorostovsky performed the “War Years” program in 2004 for survivors of the Siege of Leningrad; and in 2003 for 6,000 Muscovites at the Kremlin Palace in Moscow, telecast by Russian Television to over 90 million viewers.

Constantine Orbelian and the Moscow Chamber Orchestra have won worldwide acclaim, not only for their stellar recordings and electrifying live performances, but also for their international ambassadorship. From their 1995 performance at the 50th Anniversary Celebrations of the United Nations in San Francisco, to their 2004 performance at the U.S. State Department commemorating 70 years of diplomatic relations between Washington and Moscow, Orbelian and the MCO continue to use

their artistic eminence in the cause of international goodwill. They also participate in cultural enrichment programs for young people, both in Russia and the U.S.

Born in San Francisco to Russian and Armenian emigré parents, Constantine Orbelian made his debut as a pianist with the San Francisco Symphony at the age of 11. After graduating from Juilliard in New York, he embarked on a career as a piano virtuoso that included appearances with major symphony orchestras throughout the U.S., U.K., Europe, and Russia. His recording of the Khachaturian piano concerto won “Best Concerto Recording of the Year” award in the United Kingdom.

Orbelian is Founder and Music Director of the annual Palaces of St. Petersburg International Music Festival, and of Moscow’s unique concert series, “Musical Treasures at the Museums of the Kremlin.” Professor of Conducting at the Russian Academy of Music in Moscow, Orbelian is also in charge of the Music Program for the Stanford

University Overseas Campus in Moscow. In 2001 he was awarded the Ellis Island Medal of Honor, an award given to immigrants, or children of immigrants, who have made outstanding contributions to the United States.

The “dynamic **Moscow Chamber Orchestra**” (*New York Times*) is one of the world’s great ensembles. First called “the greatest chamber orchestra in the world” by Dmitri Shostakovich, the legendary Moscow Chamber Orchestra celebrated its 50th Anniversary in 2006. The Orchestra’s present Music Director, brilliant American pianist/conductor Constantine Orbelian, has brought the MCO into a new era of international activity and acclaim since his appointment in 1991. For his remarkable achievements with the MCO, Orbelian was awarded the title “Honored Artist of Russia” by President Putin in 2004.

From its 1995 performance at the 50th Anniversary Celebrations of the United Nations in San Francisco, to its 2004 performance at the U.S. State Department commemorating 70 years of diplomatic

relations between Washington and Moscow, the MCO brings its celebrated artistry to a wide range of international audiences. Called “one of the crown jewels of Russia,” the Moscow Chamber Orchestra tours internationally in the UK, France, Germany, Italy, Holland, Finland, Sweden, Korea, Japan, South Africa, South America, Canada and the United States. Maestro Orbelian and the MCO now perform more than 120 concerts per year, including one or more annual Carnegie Hall appearances since 1998, and a sold-out subscription series in the Great Hall of Moscow’s famed Tchaikovsky Conservatory. Under Orbelian’s leadership the Orchestra was accorded the honor of “Academic” in its official Russian title (The State Academic Chamber Orchestra of Russia).

The Moscow Chamber Orchestra’s acclaimed series of recordings with Maestro Orbelian on the Delos label numbers 23 recent releases, with more currently in production. Both in its stellar recordings and electrifying live performances, the Orchestra attracts universal excitement. “A wonderful ensemble,” wrote

BBC Magazine. “They truly perform as a single, luminous, singing voice,” exclaimed *Sensible Sound*. Copley News Service calls the MCO “peerless among orchestras of its kind playing today.” As London’s *The Daily Telegraph* put it, “The musicians channel all of their emotion into the music and give performances of such passion and musicality... producing music making of both subtlety and verve.”

The Moscow Chamber Orchestra was created in 1956 by renowned conductor and violist Rudolph Barshai, and has long been considered a Russian national treasure. Always a magnet for the most talented and brilliant musicians in Moscow, the MCO has been an inspiration to important Russian composers such as Dmitri Shostakovich, who entrusted the first performance of his 14th Symphony to the Orchestra. The MCO’s 50th Anniversary season featured music written or arranged for the Orchestra, in addition to music long associated with the MCO’s illustrious history.

Concerto in D Major: modern edition edited by Pietro Spada, Rome, Boccaccini e Spada, 1980.
Concerto in E Minor: modern edition edited by Agostino Girard, Milan, Suvini Zerboni, 1973.
Concerto in E Major: modern edition edited by Pietro Spada, Rome, Boccaccini e Spada, 1978.

Producer: *Tatiana Vinnitskaya*

Engineer: *Oleg Ivanov*

Mixing, Editing and Mastering: *Marco Tajo*

Recorded at the Moscow Music Center, Moscow, Russia, January 28–30, 2005

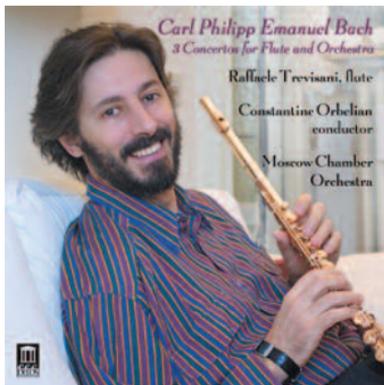
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Bari 9/17/1795
Naples 12/17/1870

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