NEW RELEASE 2012 – JUNE

Title
Between Two Worlds

Composer
Lamproye, de Lioncourt, Bédard, Wallner, Paris, Di Cioccio

Performers
Massimo Giacchetti, Sax
Manuela di Marco, Organ

Code / (No. of supports)
CDS 724 (1 CD)

Barcode: **8007144607241**
Category: **Instrumental**
Audio Format: **DDD**
Recorded in/on: **July, 2011 – Lecco**
Duration: **Total 61'51**
Notes: **English, German, French, Italian**
Packaging: **Jewel box**
Price: **Single CD full price**

Strong points: Original works, stunning Appealing sound

Organ and saxophone appear to be antithetical instruments.
The organ is the sacred instrument par excellence. The saxophone is the instrument of modern urban solitude, of the dejected landscapes of the soul and of painful monologues that exalt its infinite capacity to generate the most subtle nuances of sound; again, as opposed to the organ and its mostly sacred literature, where sound is immobile and grandiose, and any variations in it are produced by changes of register instead of by the soloist's touch.
The sound that produce the two instruments together - and this CD is enough evidence of it - is truly fascinating and perfectly blended, as if the two instruments were made to be partners in a infinite game of fantasy and allusions, where the sax often succeeds in camouflaging itself between the pipes of the organ and in becoming a new, reed, register.
The present CD features a series of works by contemporary and 20th-century composers, all originally written for sax (soprano or alto) and organ. The six opening pieces are from the *Hommage à Saint-Hadelin* by the Belgian composer André Lamproye. The language is traditional but of great effect, thanks to some easy and spontaneous melodic lines
The *Trois Mélodies Grégoriennes* are based on as many famous medieval themes: *Clemens rector* is a Kyrie written in the first Gregorian mode, while *Puer natus est* is the introit of the Gregorian Mass for Christmas day. *Pascha nostrum*, finally, is a solemn Alleluia in the seventh mode and is sung on Easter day. In Lioncourt's arrangements the three pieces (especially the first) take on mysterious overtones almost evoking a faraway lost world, attaining effects that are touching in their simplicity.
Denis Bédard was born in Québec City, Canada, in 1950.
His *Sonate I*, in three short movements, is much more lay in character than the preceding works, and is rather more virtuosic, especially in the outer movements. The witty and lively final *Humoresque* is reminiscent of Poulenc and Ibert.
The three *Ludia* by the Austrian Alarich Wallner owe their origin to the composer's association with the saxophonist Dieter Pätzold, to whom they are dedicated. Born in Styria in 1922, Wallner wrote in a relatively traditional language.

André Lamproye (1929-2004)	
Hommage à Saint-Hadelin	
Cantique (Entrée solennelle)	5:01
A son maitre Remacle (Méditation)	2:31
L'Envoi en mission (Choral)	2:23
Le miracle de la source (Offertoire)	2:03
La résurrection de Guiza (Communion)	3:12
Au Christ couronnant (Sortie)	4:25
Guy de Lioncourt (1885-1961)	
Trois Mélodies grégoriennes	
Clemens rector	1:53
Puer natus est	1:31
Pascha nostrum	1:38
Denis Bédard (1950)	
Sonate I	
Inventino	3:21
Barcarole	4:26
Humoresque	3:43
Alarich Wallner (1922-2005)	
Ludium I	3:33
Ludium II	5:17
Ludium III	5:26
Giorgio Paris (1961)	
Alio modo	4:51
Italo Di Cioccio (1953)	
Dialogue	
Allegro	2:25
Andante	1:16
Allegro	2:55
Total playing time	**61' 51**

The programme ends with two works by contemporary Italian composers, both from the Abruzzo region. *Alio Modo* by Giorgio Paris was written in 2005 for the concert festival *Concerti a Celano*. The piece contains a clear homage to Tommaso da Celano, author of the famous medieval sequence *Dies Irae*.
The last piece, *Dialogue* by Italo Di Cioccio, dedicated to the duo Giacchetti-Di Marco, is structured in the classical *Allegro / Andante / Allegro* movements.