

ARTIFICI - COLLEGIUM PHILARMONICUM **CIRO FERRIGNO**

Quattro Cornici Sinfoniche for String Orchestra (C. Ferrigno)

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| 01. Monuments - Calmo, Agitato, Calmo | 07:28 |
| 02. Decumani - Iruento, Allegro | 05:04 |
| 03. Lontano - Lento Ma Con Estrema Dolcezza | 02:40 |
| 04. Donn'Anna - Con Grande Espressione, Largo, Con Fuoco, Lento, Rarefatto | 07:47 |

Elaboration and Orchestration for Soprano And String Orchestra By C. Ferrigno

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| 05. Trittico - Tre Chansons For Soprano And Piano (G. Fauré) | 07:49 |
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Elaboration and Orchestration for Soprano, Saxophone and String Orchestra By C.Ferrigno

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| 06. La Fille Aux Cheveux De Lin - From The First Book Of Preludes For Piano (C. Debussy) | 02:40 |
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Elaboration and Orchestration for Soprano, Soprano Saxophone and String Orchestra By C. Ferrigno

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| 07. Mellopeas (G. Fauré and D. Shostakovich) | 08:00 |
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Total Time: 41:28

We kindly thank the Reverend **Don Rosario Belli** Director of the Don Orione Centre in Naples for allowing us to make audio recordings at the Church of Santa Maria Donalbina
Recording Audio Studio 52 Naples Sound engineer **Paolo Rescigno**
<https://www.youtube.com/@C.F.6718> / www.ciroferrigno.it

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ARTIFICI
COLLEGIUM PHILARMONICUM
CIRO FERRIGNO

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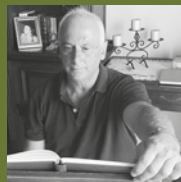


Chiara Polese - Introduced to studying singing by her father, Chiara Polese graduated with honours from the Naples Conservatory in the role of Madame Butterfly in 2018. She has sung in most major Italian theatres: the Teatro San Carlo in Naples, Teatro Comunale in Bologna, Teatro Argentina in Rome, Teatro Pergolesi Spontini in Jesi, Teatro La Pergola in Florence, etc. In 2014 she made her debut in *La Traviata* as Violetta within a project organized by the Naples Conservatory. Since 2016 she has been involved with the Nuova Orchestra Scarlatti for the dissemination of the Neapolitan school repertoire of the 1700s. In 2017 she was chosen for a masterclass with Barbara Frittoli organized by Roma Opera Campus, and took part in the final concert. A year later in April 2018 she was a finalist at the Koliqi Prize in Milan, and the following month sang Rosina in *Il barbiere di Siviglia* at the Teatro Plinius in Herculaneum. On 11 September, she made her Beethoven debut at the Domenico Cimarosa Conservatory in Avellino, singing in the 9th Symphony. She performed the role of Donna Anna in Mozart's *Don Giovanni* first at the Teatro Palladium in Rome, with the Roma Tre Orchestra under the direction of Luciano Accolla, and subsequently at the Teatro Carbonetti in Broni. In December 2018 she won the 2nd prize at the International Competition Ravello City of Music. She was selected for G. Puccini's "Turandot" in the role of Liu by Europa InCanto, with whom she toured the major Italian theatres. She started studying at the *Accademia per cantanti lirici* at the Teatro San Carlo (Naples) in October 2021, under the guide of soprano Mariella Devia. After her successes with "Cantata per San Gennaro 1775" (Teatro San Carlo, 04/11/2022), the concert Orchestra and Academy of Teatro San Carlo (Teatro San Carlo, 10/12/2022 - Rudolfinum in Prague, 18/12/2022), and as Lady Macbeth in Verdi's *Macbeth* (March 2023), she sang the role of Duchessa in Paisiello's "Don Chiosciotte" and as Agnese in Bellini's "Beatrice di Tenda" in September of the same year, for which she received excellent reviews. On tour with the Teatro San Carlo, she sang the role of the Duchess in "Don Chiosciotte" (Musée du Louvre) on November 8. She was also cast by Teatro San Carlo in the 2023/2024 season as Anna Kennedy in Donizetti's "Maria Stuarda" and as die Vertraute (the confidante) in Strauss's *Elektra*.



Chiara Maria Beatrice Cannavale - Born in Naples in March 2004, Chiara Maria Beatrice Cannavale is a versatile musician, active both as a soloist and chamber musician. She began studying saxophone at the age of 10. In 2021, at just 17, she obtained her high school diploma at the Lycée Musicale, her Diplôme Etudes Musicales in the class of Vincent David at the Conservatoire Régional de Versailles (France), and her three-year Level I degree in Saxophone at the Conservatorio di Musica San Pietro a Majella in Naples, all with honours and special mentions. In 2023 she obtained, at the age of 19, the two-year 2nd level degree, also at the Naples Conservatory, with honours and special mention. She has had an exceptional career so far, winning more than 30 national and international competitions both in Italy and abroad. She has participated

as a student in numerous masterclasses and stages held by world-renowned saxophonists. Having finished her Bachelor's degree in saxophone at the Koninklijk Conservatorium Brussel in Belgium, she continues her Master's studies there with professor Simon Diricq. Her concert activities both as a soloist and in chamber and orchestral music have taken her onto the national and international stage, with more than 50 concerts to her credit. In 2024 she was a fixed-term saxophone teacher at the "G. Martucci" Conservatory of Music in Salerno. She also holds masterclasses for saxophone students.



Gennaro Cappabianca - A conductor and violinist, Gennaro Cappabianca graduated in violin under Carlo Giuntoli, later specializing with Farulli, Prencipe, Zanetovich and Faia. Since 1988 he has been a permanent professor in the orchestra of the Teatro di San Carlo in Naples. He made his debut as a conductor in 1995 at the helm of the Solisti del San Carlo. He has worked with: Mariano Rigillo, Franco Nero, Michele Placido, Fanny Ardant, Fabrizio Bentivoglio, Gianfranco Iannuzzo, Stefania Sandrelli, Isabella Ferrari, Peppe Barra, Sergio Rubini, Cloris Brosca, Lina Sastri, soprano Maria Dragoni, contralto Daniela del Monaco, baritone Bruno De Simone, cellists Giovanni Sollima, Luigi Piovano, Alain Meunier e Sonia Wieder-Atherton, pianists Michele Campanella, Francesco Nicolosi, Oliver Kern e Todor Petrov, violinists Dejan Bogdanovich, and viola player Pierre Xuerab.

For Naxos he has recorded two concertos by Paisiello for piano and orchestra and the CD *La Nascita del compositore napoletano* (The birth of the Neapolitan composer) Carlo Mormile. With the San Carlo soloists, he has recorded *Musica Obliqua* and *Coppola Rossa* by the Neapolitan composer Antonello Paliotti. He has conducted l'Orchestra del Teatro di San Carlo, l'Orchestra del Teatro Bellini di Catania, The Israeli Opera Orchestra, l'Orchestra di Stato del Teatro dell'Opera di Tbilisi, l'Orchestra Filarmonica Salernitana G. Verdi, Istituzione Sinfonica Abbruzzese, l'Orchestra del Teatro Cilea di Reggio Calabria, l'Orchestra Sinfonica Città di Foggia, l'Orchestra della Magna Grecia, l'Orchestra Filarmonica di Benevento, l'Unione Musicisti, la Nuova Scarlatti, I Solisti di Napoli, I Cantori di Posillipo. He collaborates on a permanent basis with Daniel Oren. Between 1986 - 89 he played in the Italian Youth Orchestra (Orchestra giovanile italiana. O.G.I.) as first violin. As the permanent conductor of the Collegium Philharmonium Orchestra, his conducting repertoire ranges from religious to operatic, from chamber to symphonic, with particular attention to twentieth century music. Attentive to policies promoting young people since 2007, he is increasingly committed to orchestral training for the young. Through his relationship with the Collegium Philharmonium Youth Orchestra, he works on various artistic projects targeted at young people.



Ciro Ferrigno - Multifaceted musician participates in the most "distant" musical experiences, in the crucial search for elements in common. In Naples, at the San Pietro a Majella Conservatory, he graduated with full marks in Piano, Harpsichord and, later, in Composition and Instrumentation. He attended the main organ and trumpet class as an auditor for three years and was subsequently admitted to the school of orchestral conducting. From 1985 to 2009 he worked intensively as an external accompanist for the exam sessions of the Italian conservatories. He follows master classes with Alexander Lonquich (Piano), Massimo Pradella and Giovanni Leone (chamber music), Luciano Chailly (composition), Sergio Magli (opera repertoire). In 1992, completed at the I.S.F.O.M. studies in Music Therapy, specializes, with G. Di Franco, in the intervention of music

therapy techniques for the treatment of childhood autism, dedicating himself for ten years to an intense activity as a music therapist who alternated with the activity of pianist and concert performer. In 2000 he received an honorable mention at the 1st Flores – Unesco International Symphonic Composition Competition with the symphonic sketch "The fire of Armageddon". From 1986 to today his activities as Pianist, Composer and Teacher alternate, chase each other and alternate with the same interest and the same passion. He collaborates with: Teatro Comunale di Orvieto, Teatro "Verdi" in Salerno, Teatro di San Carlo in Naples, Collegium Philharmonicum in Naples, Academy of Fine Arts in Naples, Teatro Comunale in Orvieto, Italian Embassy in Berlin, Parliament Building in Budapest, Music Band of the Guardia di Finanza, "Martucci" Conservatory of Salerno, Rossini of Pesaro, London Symphony Orchestra, Emdemol Italia, Brunetti & Brunetti Audiovisivi Rome, U.S. Navy Chapel Naples, Beirut Palace of Culture. Author of writings in the field of teaching methodology, music therapy and for primary schools of II degree with musical address, he has published numerous works by him, many of which recorded: "Delirium Musica" 2010 ed. Santabarbara and Rest-Auri produced by Studio & Studio in 2013. In 2022 he recorded a double CD "Re-Existences" for the Da Vinci Publishing label in the Contemporary section.

The Youth Orchestra Collegium Philharmonicum is made up of young musicians from all over the Campania region and draws on the experience of professors from the San Carlo Theatre in Naples. Its repertoire ranges from music of the 1700s to the present day, and it frequently showcases first performances of pieces by Campanian composers. Gennaro Cappabianca is the orchestra's Permanent Conductor. The orchestra has taken part in important events sponsored by prestigious institutions: the Campania Regional Council, Provincial administration of Naples, Salerno, Caserta, Naples Municipal Council. In May 2008 the President of the Republic, Hon. Giorgio Napolitano, awarded the orchestra with a medal. Numerous artists have collaborated with the orchestra, including Michele Campanella, Francesco Nicolosi, Monica Leone, Oliver Kern, Todor Petrov, Peppe Barra, Giovanni Sollima, Dejan Bogdanovich, Pierre Xuerb, Miriam dal Don, Stefano Pagliani, Mariano Rigillo, Michele Placido, Stefania Sandrelli, Fabrizio Bentivoglio, Gianfranco Iannuzzo, Giulio Scarpati, Isabella Ferrari, Lina Sastri. The

orchestra has recorded Musica Obliqua and Coppola Rossa by Antonello Paliotti, and the two piano concertos by Paisiello with the famous pianist Francesco Nicolosi for Naxos. In 2015 for the contemporary music label Konsequenz, it recorded La nascita by Carlo Mormile under the direction of Gennaro Cappabianca. In 2017, it recorded Oggi si vola by Lello Roccasalva, which was voted into the top ten CDs of the daily newspaper Il Manifesto.

Violins : Giuseppe Vitolo**, Giuseppe Giuseppe Quadara*, Alessandro Paolillo, Federica Isaia, Elena Emilianova, Pasquale Murino, Mariateresa Nappo, Giosuè De Simone, Marco Strazzullo, Emanuela Antonucci, Alfonso Comunale, Martina Hyseni, Mariya Kozak.

Violas : Gabriele Catapano*, Giuseppe Navelli, Sarah Longobardi, Laura Cappabianca, Roberta Zangirolami

Cellos : Alfonso D'Aniello*, Alicia González Mayo, Michelangelo Carotenuto

Double Basses: Francesco Sanarico*, Christian Alfano

** Concertmaster * Assistant concertmaster

Orchestra Giovanile Collegium Philharmonicum

Soprano Chiara Polese

Sax Chiara Maria Beatrice Cannavale

Conductor Gennaro Cappabianca

Presentation Of The Work Prof. Paolo Tortiglione



In the second decade of the twentieth century, it is a courageous choice to entitle the opening four pieces for orchestra of this CD *Symphonic Frames*, and shows an awareness of writing and compositional maturity that can be heard in just the first few bars. These four pieces by Ferrigno represent four different ways of approaching a technique of reinterpreting material which originates in a deep attachment and knowledge of the history of Naples - the European capital of music for centuries - and its musical tradition. The chosen themes, some of which are immediately recognizable to those who have experienced and lived Neapolitan culture, form a single body supported by four pillars. The themes of the well-known songs can be seen as living subjects that create micro-stories, and demonstrate beyond any doubt that musical material of popular origin, already used and elaborated countless times in other ways and places, and even by illustrious composers of the past (think of Stravinsky's Pulcinella Suite, for example), can also be used with a symphony orchestra, in the wake of the experience of Mahler and his successors. The language of the four pieces can therefore include other musical languages in a kaleidoscope of forms, timbres and rhythms which melt into one music to which one can surrender and be guided by. The ideal listener is clearly someone who is familiar with the underlying folk material, but given that the chosen themes are well-known, even those who are not so familiar with this music will not find it hard to recognize the quotations and appreciate their elegant reinterpretations. In the words of the author, the first movement, **Monuments**, represents "A marble-like body that emerges from the interlocking, at times contrasting and at times harmonious, of strong thematic elements, characterized by the weight of their own poetic narrative, which is alternately chaotic and urgent." The piece gives way to the second movement, *Decumani*, where the more easily recognizable themes, used here with an almost theatrical function, narrate an imaginary yet complex intertwining of plots and interlocks, supported by a delicate and sophisticated orchestration. The third frame entitled *Far* represents a gaze from the highest balconies of historical buildings in Naples. The author describes it as 'a distant tension, a vague bustling that gives way to the last lights of the day in the city and its daily activities.' The listener needs to surrender to the music and to the experience of inner silence and follow, with slow meditative steps, the path that leads to the last movement, *Donn'Anna*, the ideal place described by Raffaele La Capria in his masterpiece *Ferito a morte* (Mortally wounded). In the fourth great frame, passion powerfully recalls the three previous frames. The themes adopted here, according to the author, become epic giants of the city's history, and through multiple climaxes lead back to the need for silence with the introduction of the theme from the Neapolitan popular song 'Silenzio n'cantatore'. The theory of the person, reminiscent of Berlioz, finds its complete realization here, and the piece reaches total fulfillment. The *Trittico* (Tryptich) for Soprano and string orchestra, which arranges three *Chansons* by Gabriel Fauré for orchestra, is a tribute and an orchestral amplification of the sonorities suggested by the texts. The first, *Rêve d'amour*, a piece written by Fauré around 1862, on a text by Victor Hugo, speaks of a deep and devoted love. The poet describes three ideal images that represent places of beauty and serenity: an enchanting meadow full of flowers, a noble and loving heart, and a dream of blessed love. Each of these images expresses the desire to create a perfect and welcoming environment for the loved one, where they can walk, rest their forehead and rest their heart. The orchestration and elaboration of the author offer all that is beautiful and pure to an imaginary beloved, to give her comfort and happiness. In the second of

these pieces, on a poem by Sully Prudhomme, the poet describes a scene in which large boats are moored along the pier, swaying silently with the movement of the waves. These boats pay no attention to the cradles that women gently rock. However, the day will come for inevitable goodbyes: women will cry and men, driven by curiosity, will leave for distant and deceptive horizons. At that moment, the boats, moving away from the port that shrinks into the distance, will feel their weight held by the soul of the distant cradles, which symbolize the bonds and affections left behind. In the third *Chanson*, again on a text by Hugo, the poet recounts the dialogue between a flower and a butterfly. The flower, which is rooted in the ground, asks the butterfly not to fly away, emphasizing how their destinies are different: the flower is forced to remain still, while the butterfly is free to fly away. Even though both are similar and they love each other, they are condemned to live separate lives. The flower wishes to be able to follow the butterfly into the sky or for the butterfly to take root so that they can be together. However, the butterfly continues to fly away, leaving the flower alone and in tears. The orchestration here becomes even more fundamental in underlining the moods described. A separate discourse must be made for *La Fille aux Cheveux de Lin* (The Girl with the Linen Hair) which is one of Claude Debussy's most famous pieces and which Ferrigno courageously decided to orchestrate and elaborate. It is the eighth prelude to the *Préludes*, Book I, composed between 1909 and 1910, characterized by a classic Impressionist style for its delicate and lyrical qualities, which evoke a sense of pastoral simplicity and beauty, compared to a sound painting with skilful orchestration. A sweet, flowing melody reflects the innocence and natural beauty suggested by the title, a series of harmonies that move in unexpected ways break traditional tonal structures even as they remain in a simple A-BA form, typical of many of Debussy's preludes. A serene and idyllic mood is captured in the piece, which evokes the image of a young girl with linen hair in a quiet, pastoral environment. The last piece, the *Melopeas*, binds together two very famous themes also by Fauré, *La Pavane* of a refined composition that reflects the taste of the time for nostalgia and elegance and a waltz taken from one of Shostakovich's Jazz Suites. The original theme of Fauré's Pavane follows a simple form, with a main theme repeated and developed with subtle variations. The melody, sweet and melancholic, is supported by a delicate accompaniment that gives the piece a serene but at the same time pensive atmosphere. The harmony chosen by Ferrigno is full of rich, chromatic chords which, while maintaining a sense of simplicity and clarity, infuse the music with an ethereal and suspended quality, while the skilful use of modulations and harmonic progressions adds emotional depth, creating a delicate balance between nostalgia and grace. Shostakovich's theme is at the same time extremely evocative, creating a contrast between a superficial sense of lightness and an underlying melancholy. These elements give the waltz a nostalgic, almost dreamlike atmosphere, which is both fascinating and disturbing. The harmonies chosen for this *Melopeas* are partly Shostakovich-like, with progressions that remain within traditional tonality, yet include subtle dissonances and tonal changes that add an emotional tension and a sense of ambiguity, all with a rich and varied orchestration. The whole CD is dedicated to Gennaro Cappabianca, a great and tireless interpreter and great animator of Neapolitan musical life to which the new generations look with confidence and hope. Paolo Tortiglione