

A Festival of Italian Operatic, Belle Époque and Contemporary Piano Transcriptions

Lunchtime Concert on the Campus Square, University of Southern Denmark at Odense



12:00 noon -1:00 p.m. Thursday, May 2, 2013



Giacomo di Tollo, Pianist

PROGRAM

Giacomo di Tollo (1981--)	<i>Variazioni sul Tancredi</i>
Vincenzo Bellini (1801-1835)	Casta Diva (from <i>Norma</i> , arr. Thalberg)
Giuseppe Verdi (1813-1901)	Mercè Dilette Amiche (aus <i>Sizilianische Vesper</i> , arr. Raff)
Giuseppe Martucci(1856-1909)	Fantasie über Verdis <i>La Forza del Destino</i>
Giacomo di Tollo (1981--)	Variazioni su <i>Elisir d'Amore</i>
Francesco Paolo Tosti (1846-1916)	My Memories
Giacomo di Tollo (1981--)	Inno Italico
Giacomo di Tollo (1981--)	Omaggio a Tosti
Gaetano Donizetti (1797-1848)	Una furtiva lagrima (Original für Klavier Solo)
Franz Liszt (1811-1886)	<i>Rigoletto</i> Paraphrase

Italian Opera has been a source of inspiration for many composers during the 18th, 19th and 20th centuries. Almost all major composers of that age were fascinated by this form of art, either composing operas in Italian (e.g. the Italian operas written by W.A. Mozart), or introducing the operatic idiom in original compositions (e.g. the influence of Rossini over the young Chopin is widely recognized). Conversely, many composers have written transcriptions and fantasias based on the most famous opera arias of their time. The motivation behind those transcriptions was manifold: from the mere commercial one (they "sold well"), to the deliberate homage to a genre of art they adored; from the necessity to make operas easy to study, to the elaboration of a way to make the operas well-known.

Of course, the piano was the preferred instrument for these endeavors. But an important literature has been created for many other instruments as well. Giacomo di Tollo's *Variazioni sul Tancredi* is a free elaboration of a transcription which was written for the organ. The difference between this transcription and those originally intended for piano such as today's transcriptions of "Casta Diva" and "Mercè Dilette Amiche" is evident. Please notice that each of these works is a piano transcription of only one original opera melody; other compositions, such as Martucci's *Fantasie über Verdis La Forza del Destino* and Liszt's *Rigoletto Paraphrase* are rather homages to entire operas upon which they are based: many melodies are reconceived within a limited temporal space, with a clear virtuosic display which was, of course, suited to the pianistic skills of the composers.

The transcription from the opera to the piano was sometime supplemented by transcription from the piano to opera: Donizetti's famous "Una furtiva lagrima" was originally a piece for piano solo, which later was inserted into the opera *L'Elisir d'amore*. Please note that di Tollo's *Variazioni su Elisir d'Amore*, strangely enough, is based on Donizetti's *Don Pasquale*. This is not the first time in the history of music in which a composer refers to the "wrong" composition (other examples are Satie and Rachmaninov). The motivation can be manifold, and you are welcome to ask today's pianist if you would like to know more.

The other compositions in the program are not based upon operatic music, but they serve to provide a complementary "view" of Italian music at that time. For example, Tosti has been one of the few composers in Italy who deliberately decided NOT to write operas. He was instead a fine composer of chamber music, and Giacomo will perform some transcriptions for the piano of his melodies. These transcriptions are coupled with a tiny military march (*Inno Italico*) in the interbellum Italian style. - Giacomo di Tollo, April 2013



Giacomo Di Tollo was born in Ortona, Italy. He obtained his Diploma with honors at the Pescara Conservatory, subsequently studying chamber music at the well-known *Accademia Pianistica Incontri col Maestro* in Imola, Italy with Piernarciso Masi and piano with Leslie Howard (London, UK), Luciano Cerroni (Roma, Italy) and Sebastien Risler (Geneva, Switzerland).

Giacomo has performed as a soloist and in duos in various concerts arranged in Italy, Switzerland, United Kingdom, Denmark, Luxembourg, Belgium, Poland, France and Germany.

Giacomo has collaborated with the National Tosti Institute, with the Tosti Ensemble, with Spanish tenor Joaquin Pixan, with the M&M Orchestra and the Bacau Philharmonia Orchestra (Romania). He was the recipient of the prestigious Logos Honorary Award (2010). The film *Swarmanoid, The Movie*, for which Giacomo has written the soundtrack, received the AAAI Best Video Award in 2011.

Futhermore, he obtained a PhD Europaeus in Computer Science in 2009 at G. D'Annunzio University (Chieti, Italy), and he is currently ATER (Fixed Term Researcher) at the University of Littoral (Calais, France)

It is a pleasure for the personnel in Cafeteria 4, SDU's Service Department and the research program *The Aesthetics of Music and Sound* at the Institute for the Study of Culture (IKV) at SDU together with NordForsk-supported *NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics* to present this Lunchtime Concert with Giacomo di Tollo. Today's Lunchtime Concert is the 28th Lunchtime Concert since the series began in April 2010. It is just one of the many activities related to music research involving practicing musicians from abroad and from the conservatory milieu in Odense and Esbjerg and researchers and students from SDU, where conservatory and university have been able to meet and enrich each other's areas of interest under the sponsorship of *NTSMB: Netværk for Tværvideenskabelige Studier af Musik og Betydning/Network for Cross-Disciplinary Studies of Music and Meaning* www.ntsmb.dk; *NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics* www.nnimipa.org; and the IKV research program *The Aesthetics of Music and Sound* www.soundmusicresearch.org.

We hope that you enjoy today's concert and that you will watch www.soundmusicresearch.org/Events.html for news, details and updates regarding upcoming concerts and seminars during the fall semester of 2013..

Jane Bonne and Carsten Sjødahl on behalf of the personnel in Cafeteria 4

Leif Jensen on behalf of SDU's Service Department

Cynthia M. Grund on behalf of *The Aesthetics of Music and Sound* www.soundmusicresearch.org and *NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics* www.nnimipa.org.