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Flute Music of Luigi Zaninelli

Luigi Zaninelli

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Authors

Luigi Zaninelli, Julie M. Maisel, Catherina LEMONI-O'Doherty, and John Hearne



Julie Martin Maisel

flute

Julie Martin Maisel has performed in Ireland, the United States and Sweden as a soloist and chamber musician and has played at the National Flute Association Conventions in Louisiana and Florida. She has performed in the National Concert Hall in Dublin, Ireland and many other major venues across Ireland and has given numerous solo recitals at the Dublin Institute of Technology Conservatory of Music and Drama where she has been Assistant Lecturer in Flute since 2005. Dr. Maisel has performed with the RTÉ National Symphony Orchestra, the Pro Arte Orchestra, the Opera Theatre Company, the Irish Film Orchestra, and the Dublin Sound Lab. In her role as a Baroque flutist, she has performed solo and chamber recitals in the United States and Ireland and with the Irish Baroque Orchestra.

She received both her Doctor of Music and Master's of Music in Performance from Florida State University under the tutelage of Charles Delaney, and her Bachelor of Music Education with honours from the University of Southern Mississippi with Sharon Lebsack.

Her interest in the music of Luigi Zaninelli began while a student at the University of Southern Mississippi in Hattiesburg where Zaninelli served as Composer-in-Residence and Professor of Music from 1973. Her doctoral dissertation is entitled *The Flute Music of Luigi Zaninelli*. This is her debut CD.



Luigi Zaninelli

composer

The music of Luigi Zaninelli is known to performers and audiences around the world for work that excites the senses and stimulates the mind. He has become known as a composer of great craft and powerful emotional statement.

Mr. Zaninelli was born in Raritan, New Jersey in 1932. At the age of 17, he played his music for renowned composer Gian Carlo Menotti who then accepted him as a student at the Curtis Institute of Music. Two years later the Curtis Institute sent Mr. Zaninelli to study composition with the legendary Rosario Scalerò, the teacher of Menotti and Samuel Barber. Upon graduation, he joined the faculty of the Curtis Institute.

Zaninelli returned to Rome, Italy in 1964 to compose film music for RCA Victor Italiana. In 1968, he was appointed Composer-in-Residence at the University of Calgary, Alberta, Canada. Returning to the United States in 1973, he became Composer-in-Residence and Professor of Music at the University of Southern Mississippi.

Mr. Zaninelli's honors include a Steinway Prize and numerous ASCAP awards. He is a five-time recipient of the Mississippi Institute of Arts and Letters Music Award. With over 300 published works to his credit, he has received commissions to compose for virtually all mediums including opera, ballet, chamber music, orchestra, band, chorus, and solo voice. He has created several movie and television scores, including the major Italian motion picture, *Una moglie Americana* (*An American Wife*), and PBS documentaries, *The Islander* and *The Last Confederates*. His opera *Snow-White* recently received its European premier at the world famous Teatro del Maggio Musicale in Florence, Italy, where it was received with enthusiastic acclaim. As his music evolves, Zaninelli continues to find an ever-enlarging audience for his work.

www.luigizaninelli.com



Catherina Lemoni

piano

Catherina Lemoni was born in Rhodes (Greece), where she began her piano studies at the age of 7.

Three years later she received a scholarship to study with the renowned soloist Achille Colassis at the Lausanne Conservatoire, Switzerland.

She received a First Prize Diploma of Virtuosity at seventeen and she was awarded her Soloist's Licence at the same Conservatoire in 1995 while studying with Christian Favre, who had assumed the responsibility for Catherina's development after the death of Colassis. At the end of her studies, Catherina had the opportunity to perform on the world famous Steinway 500,000 which has been signed by the great pianists.

At the 1998 Maria Callas International Piano Competition in Athens she was awarded the Prize for the best Greek participant. After the competition Catherina met the Russian Concert Pianist Lazar Berman who was a member of the jury and under his guidance she continued her development.

Currently a lecturer at the D.I.T conservatory of music, Dublin, Catherina is a regular recitalist, concert soloist and enthusiastic chamber musician. She has given performances throughout Europe, most notably at the Purcell Room, London and the Olympic Museum Auditorium in Lausanne, the Zürcher Kammerorchester Haus in Zurich and at the NCH John Field Room in Dublin. She has released two CDs and is co-founder of the Paderewski Piano Trio.



Paul Roe

clarinet and bass clarinet

Paul Roe is a musician with particular interests in performance, education and coaching. He is a performer (clarinet and bass clarinet) of international repute and was Associate Principal Clarinet of the National Symphony Orchestra of Ireland from 1987-2000. He has been a member of Concorde Contemporary Music Ensemble since 1989 and has given solo, ensemble and orchestral performances throughout Europe, Asia and America.

Paul has a PhD in Performance Practice from the University of York, a Masters Degree in Community Music from the University of Limerick and he is a Fellow of Trinity College, London. He also has an Advanced Diploma in Executive and Personal Coaching and has undertaken further specialist coach training in the UK and the USA.



John Hearne

bassoon

John Hearne completed his studies on the bassoon at the Guildhall School of Music and Drama, London, and at the Scuola Musicale di Milano. Since returning to Dublin in 2001, John has worked as a freelance player with the RTE National Symphony Orchestra of Ireland, the RTE Concert Orchestra, Wexford Festival Opera, the Irish Chamber Orchestra, Opera Theatre Company, the Orchestra of St. Cecilia, Castleward Opera and various other ensembles. A keen chamber musician, John is a member of Cassiopeia Winds, Musici Ireland and the Ficino Ensemble. He teaches the bassoon at the DIT Conservatory of Music and Drama, and at the Royal Irish Academy of Music.

Aries Suite for Flute and Piano. Zaninelli's latest composition for flute and piano, was written in 2017 and as of this recording has yet to be published. The piece is in three movements: *Danza*, *Aria*, and *Scherzo*. The second movement, *Aria*, is an excellent example of Zaninelli's rich, melodic writing. Zaninelli says of this piece . . . "since Aries is my Zodiac sign, one might say that this work is autobiographical. During its composition, I began to realize that I was revisiting certain predilections that I held dear since my early days as a young composer: I love music that is succinct. I love music that sings. I love music that dances and I love music that is unpredictable and filled with delicious surprises. I loved writing this work because I believe it does all of these things. May you the listener share in my pleasure!"

Winter Music for Flute, Clarinet and Piano was composed in 1976 and in 1980 was released on LP vinyl under the title *Contemporary Chamber Music for Dance* by Spectrum Records. The performers in this recording were: Dean Miller (flute), Stanley Weinstein (clarinet), and Stanley Waldoff (piano). The piece employs chant-like melodies and is constantly pushing the boundaries of dissonance. Zaninelli says of this piece: "it contains sinuous, entwining lines with mysterious gong-like sounds, explosive energy and a sense of prevailing awe." There is a steely coolness about the piece with the free-serial, lyrical melodies in the flute and clarinet being supported by an abundance of polychords and cluster chords in the piano. The piece ends as it begins with the solo flute playing the chant-like melody leading to a series of cluster chords in all instruments. It is marked *più lunga* possible to *ppp*, a technique found quite often in the composer's music.

Suite Concertante for Flute and Piano (also scored for flute and orchestra; E-flat alto saxophone and piano and E-flat alto saxophone and orchestra) is a 2011 revision of Zaninelli's *Tre Pezzi* (composed between 1980 and 1983). *Tre Pezzi* was edited by flutist James Pellerite (former flute professor at the University of Indiana-Bloomington) and originally scored for flute and guitar (*Grazioso*), flute and harp or piano (*Malinconico*) and flute and piano (*Misterioso*). The first two movements (*Grazioso* and *Malinconico*) of the original composition were intended to be the score for a ballet entitled *The Jester* but due to the untimely death of the choreographer, the ballet was never completed. Throughout the *Suite Concertante* Zaninelli uses polychordality, polytonality, and cluster chords while the thematic material employs free-serial techniques. The piece is in three movements and described by the publisher, C. Alan Publications, as follows: *Morning* which is brisk and bright, filled with spirited movement resulting in charming melodic twists and turns ending with an exuberant exclamation; *Noon*, a sultry, sensuous dance which begins with tenuous restraint. A dream-like mood unfolds becoming ever more intense. As the energy abates the dance ends on a note of expectancy; and *Night*, a mysterious, nocturnal dance which moves in an atmosphere of cool lyricism which at times unexpectedly erupts in spasms of unrestrained intensity. The ending is quiet and serene. The final movement retains Zaninelli's original dedication which was to his good friend and colleague at the University of Southern Mississippi in the 1980's, saxophonist, Kenneth (Buddy) Deans.

Three Scenes for alto flute, C-flute and piccolo, composed in 1977, is a set of pieces derived from Zaninelli's award winning PBS film score *The Islander* based on Ocean Springs, Mississippi artist Walter Anderson and his *Horn Island Logs*. It is Zaninelli's only solo composition for the instruments. The composer considers this to be a theatrical piece which should be performed freely and with great passion. It was dedicated to and premiered by James Pellerite and published by his company--Zalo Publications. It is in three movements: *The Island* for alto flute; *Butterflies* for C-Flute; and *Birds* for piccolo. Each movement follows the classical form of A-B-A with A returning in inversion and the second and third movements ending in the same manner. The melodic material throughout the work is meant to unfold, for example: all three movements employ the same tempo marking but the rhythmic material in each movement gets increasingly faster. One technique Zaninelli employs consistently throughout his compositions for flute is the use of long fermatas at the ends of movements (*senza vibrato*) decaying to nothing which occurs at the end of each movement of this piece. Free-serial techniques are employed throughout the work and as Zaninelli says, "the flute is a lovely instrument for the handling of dodecaphonic, lyrical writing. He also states that "I was searching for something that did not have a harmonically static tonal center, so the tonal center is constantly floating."

Canto for Flute and Piano was composed in 1971 and has also been scored, by the composer, for flute, string orchestra and percussion (commissioned by the composer, Murray Adaskin for the Saskatoon Symphony Orchestra). *The Canto for flute and piano* was dedicated to flutist, James Pellerite who premiered it along with pianist Charles H. Webb, Jr. in 1971 at the Indiana University School of Music. Like *Winter Music* this piece contains chant-like melodies. It exemplifies the composer's lyrical writing and rich harmonic textures and employs a wide range of dynamic contrast and timbres creating a haunting composition. Zaninelli states that "everything that is done in this composition is intuitive and is based on improvising at the piano." The piece was conceived in a time of tragedy as a close friend of Zaninelli's lost his young wife in childbirth. This incident had a major impact on the composer and upon reading the poem *Requiescat* (1881) by Oscar Wilde, he wrote the *Canto* which was originally titled *Requiem*. As his publisher thought this sounded too depressing, it was changed to its current title.

Requiescat

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

Coffin-board, heavy stone,
Lie on her breast,
I vex my heart alone,
She is at rest.

Peace, peace; she cannot hear
Lyre or sonnet;
All my life's buried here,
Heap earth upon it.

Oscar Wilde, *Poems* (1881)

Rome Suite for Flute, Bb Clarinet and Bassoon (composed in 1986). Zaninelli refers to this piece as a labour of love as it was inspired by his time in Rome and this city has always played an important part in his musical and personal life. He says that "these pieces are auto-biographical in a musical sense as they contain memories, dreams and experiences, all mine and uniquely Roman. The music is an illumination of the place and the place illuminates the music." He alludes to this piece as being "seductive" and "delicious." The composers dance and jazz background can be heard throughout this piece. Each movement; *Tango, Waltz, Blues, and Foxtrot* corresponds to a dance style and the music is indicative of its title. He has also scored this piece for woodwind quartet (flute, clarinet, oboe and bassoon) and titled it *Danze Romane* (unpublished).