



## **Goffredo Petrassi - *Primo Concerto per orchestra***

Like other colleagues of his generation, Goffredo Petrassi also began his artistic journey under the pressure of the neoclassical current, which led him to rework the musical forms of the past in a new and eclectic way. His early orchestral production includes a Prelude and Fugue, an Overture, a Divertimento, a Passacaglia, as well as the famous Partita conducted by Alfredo Casella at the Festival of the International Society of Contemporary Music in Amsterdam in 1934. The first of the eight concertos for orchestra composed by Petrassi over the course of forty years. Made between 1933 and 1934, the *Primo Concerto* consists of three movements (Allegro, Adagio, Tempo di march) in which the reference to the concertante writing of the Baroque concert is evident with the juxtaposition of different instrumental groups, here strings and brass, engaged in the exchange of the same sentences. However, elements such as the mechanical rigidity of the rhythm (also underlined by the use of the piano with a percussive function), the dry and sometimes angular orchestral writing and the free use of dissonances place the concert in the innovative groove already traced by composers such as Paul Hindemith, Sergei Prokofiev and Igor Stravinsky.

## **Giorgio Federico Ghedini - *Musica notturna* for orchestra**

The season of rediscovery and enhancement of ancient national glories, which directed the choices of many Italian authors of the early twentieth century, was also lived with keen interest by Giorgio Federico Ghedini. From the outset, the Piedmontese composer dedicated himself to the study and transcription of the Italian Renaissance and Baroque vocal and instrumental heritage, absorbing its lessons in a personal and completely modern language. Starting in the 1940s he also welcomed, albeit sparingly, new compositional techniques, such as dodecaphony. *Musica notturna*, a piece for small chamber orchestra, dates back to 1947. On this page Ghedini engages with the form of the nocturne, an instrumental composition of free inspiration particularly loved in the Romantic era, through a writing that cannot be properly tonal but not totally twelve-tone either. Starting from the initial chromatic density, the author develops a mysterious counterpoint punctuated by a constant rhythm, like the step of a nocturnal wayfarer, where consonant chords sometimes emerge that have the flavor of echoes of a past time.

## **Alfredo Casella - *Concerto per orchestra Op. 61***

Commissioned by the Concertgebouw Orchestra of Amsterdam on the occasion of the fiftieth anniversary of its foundation, the *Concerto per orchestra* op. 61 was composed by Alfredo Casella in 1937 and baptized the following year by William Mengelberg. Conceived to highlight the qualities of the orchestra dedicating the work, the Concerto employs virtuosic writing, especially in the brass section, often involved in particularly demanding passages. Divided into three movements, whose titles evoke forms of the past - Symphony, Passacaglia and Hymn - the *Concerto* op. 61 recovers procedures and styles of traditional music duly filtered in a modern key. In the first movement Casella works on motif materials of different profiles: an energetic brass fanfare that opens the movement, a theme with a marked rhythm that moves like a perpetual motion in the string section and a lyrical theme that contrasts with it. The theme of the Passacaglia, grave and tortuous, is initially intoned by cellos and double basses and reprised and varied in fourteen increasingly complex variations by the various sections of the orchestra. The last movement, Inno, is instead vigorous and animated by a continuous impulse that involves the whole orchestra.