

■ **CARL REINECKE (1824 - 1910)**

❖ SONATA Op. 167 "UNDINE"

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|---|--------|
| 1 - Allegro | 21'58" |
| 2 - Intermezzo, Allegretto vivace, Più lento quasi andante, Allegretto Vivace | 7'23" |
| 3 - Andante tranquillo, Molto vivace, Tempo I | 3'39" |
| 4 - Finale, Allegro molto agitato e appassionato | 3'58" |
| | 6'45" |

■ **JULIUS RIETZ (1812 - 1877)**

❖ SONATA Op. 42 in G MINOR

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|----------------------------|--------|
| 5 - Allegro moderato | 23'46" |
| 6 - Andante poco sostenuto | 9'01" |
| 7 - Allegretto | 6'13" |
| 8 - Allegro Molto | 2'04" |
| | 6'28" |

■ **WILHELM BERNHARD MOLIQUE (1802 - 1896)**

❖ INTRODUCTION, ANDANTE UND POLONAISE Op.43

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| 9 - Allegro | 13'51" |
| 10 - Andante | 1'48" |
| 11 - Alla Polacca | 3'47" |
| | 8'16" |

► TOT: 60'05"

◆ Carl Reinecke is remembered as the composer of the cadenzas for the Mozart and Beethoven piano concertos, but his *Sonata Op. 167* is a highly-crafted contributions to the flute literature of the second half of the Nineteenth Century. Julius Rietz held important posts in Berlin, Leipzig and Dresden. His *Sonata in G Minor* is rich in passages requiring great agility from the flautist and contains excursions into the highest registers of the instrument. Wilhelm Bernhard Molique was born in Nuremberg in 1802. He became famous as a violinist and later settled in London where he was appointed professor of composition at the Royal Academy of Music. Molique looked on the flute as a parallel instrument, composing at least six works in which it appears in different instrumental formations. ◆

Edward Neill

Mario ANCILLOTTI, flute - Piernarciso MASI, piano

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