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MADE IN
GERMANY



		Orchestra Alessandro Scarlatti di Napoli	
		Giorgio Federico Ghedini	
		L'Olmeneta (The Elm Grove)	
		Concerto for orchestra and 2 concertante cellos (1951)	
1	I	Allegro molto moderato e tranquillo	7:48
2	II	Caccia nell'Olmeneta (Allegro vivace)	2:46
3	III	Molto adagio	11:38
4	IV	Allegro quieto	7:54
		Benedetto Mazzacurati and Mario Gusella, cellos	
		Litanie alla Vergine (1926)	
5	Marica Rizzo, soprano		10:01
		'Associazione Scarlatti' Chorus, Naples (Elena Gubitosi, Chorus Master)	
		Musical Offering (after Johann Sebastian Bach) (excerpts) (1946)	
		Thema: (Andante, gravemente)	
6	Ricercare a 3 (Andante poco mosso)		1:21
7	Canon perpetuus super thema regium (Largo)		4:32
8	Canones diversi		2:04
9-12	Canon perpetuus (Allegro marcato)		4:55
13	Canon a 2 (Quaerendo invenietis)		2:22
14-17	Canon a 4 (Andante)		2:36
18	Ricercare a 6 (Andante sostenuto)		5:13
19			10:22
		Live Italian Radio recordings made in the Alessandro Scarlatti Hall of the Conservatorio di San Pietro a Majella, Naples, on 28th March, 1952	
		First issued in the USA in 1953 and 1954 on Colosseum CLPS 1039 (<i>L'Olmeneta</i>), 1044 (<i>Musical Offering</i>) and 1046 (<i>Litanie</i>)	

LP transfers: Ed Thompson • Audio Restoration Engineer: Andrew Lang (K&A Productions Ltd)
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Booklet notes: David Gallagher • A complete track list can be found on page 5 of the booklet

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Cover Photograph: Giorgio Federico Ghedini (Private Collection)

Playing
Time
73:32

One of the finest Italian composers of the 20th century, Giorgio Federico Ghedini was almost 35 when his *Litanie alla Vergine* received what he described as a 'warm welcome from the public, unreserved praise from all the critics and musicians'. Ghedini's very individual orchestration of J. S. Bach's *Musical Offering* is notable for its use of a variety of small, usually homogeneous groups from within an orchestra including two pianos but no horns. *L'Olmeneta* (The Elm Grove) of 1951 is a fascinating concerto for orchestra and two concertante cellos which Ghedini felt were like two complementary herbs, the red Glaspì and the white Egusa, growing far apart but with roots intertwining underground. At the heart of the concerto lies a haunting, yearning, almost Mahlerian slow movement. Reissued here for the first time in more than 50 years, these are the only known surviving recordings of Ghedini conducting his own music.

