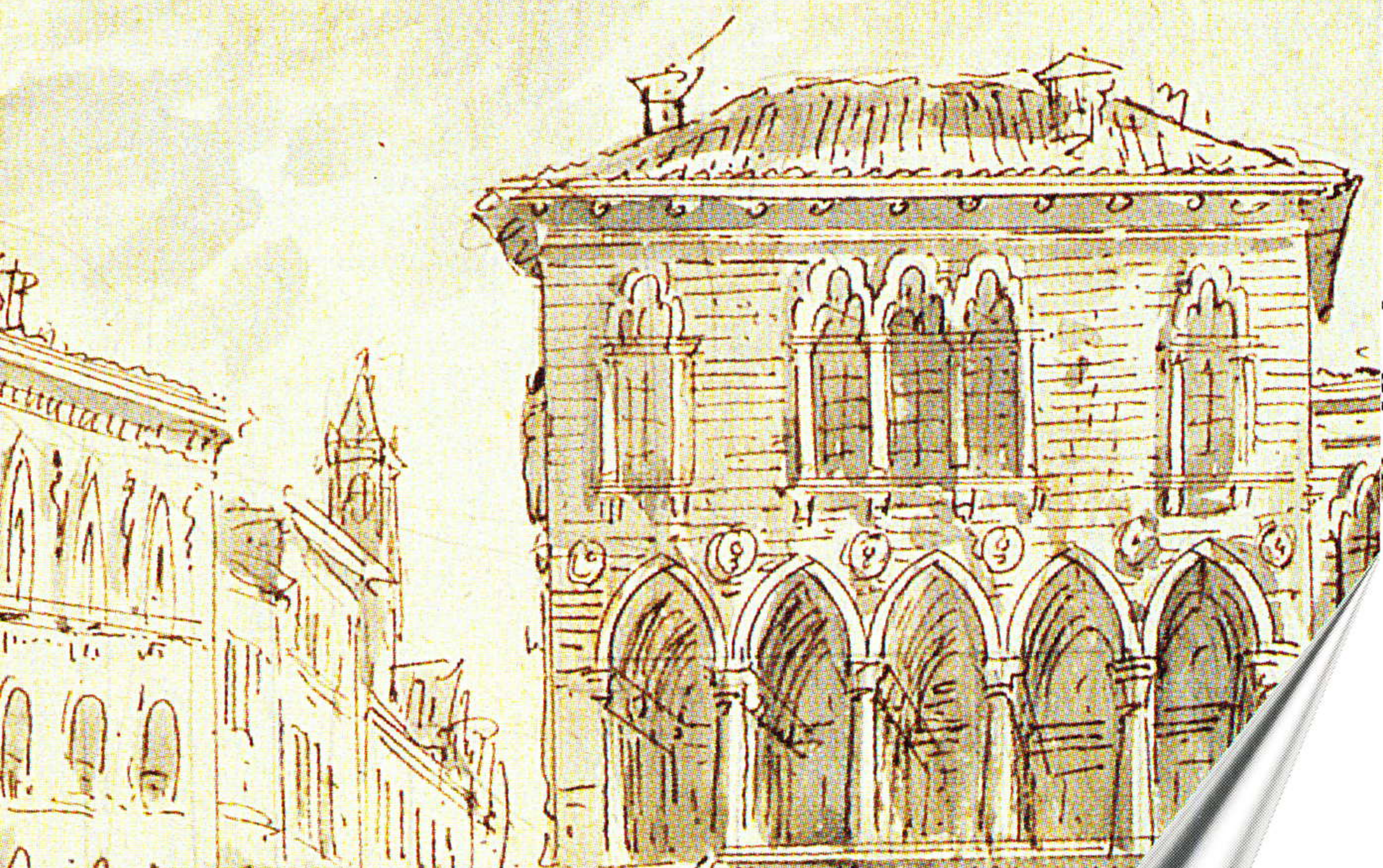
"Il Convegno"

Amilcare Ponchielli (1834 - 1886)

Premiere Recording of Solo Works for Winds



Fred Ormand, clarinets · Andrew Jennings, violin
Harry Sargous, oboe · Deborah Chodacki, clarinet
Anton Nel, piano · Leone Buyse, flute · Martin Katz, piano
The Lithuanian National Philharmonic
Juozas Domarkas, conductor

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Fred Ormand, clarinets. Leone Buyse, flute. Harry Sargous, oboe.
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The Lithuanian National Philharmonic
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[1] Quartetto (1857) *15:41*
Lithuanian National Philharmonic
Juozas Domarkas, conductor,
with soloists:
Leone Buyse, flute. Harry Sargous, oboe. Fred Ormand, Eb clarinet. Deborah Chodacki, Bb clarinet

[2] Paolo e Virginia (1877) *9:39*
Andrew Jennings, violin. Fred Ormand, clarinet. Martin Katz, piano

[3] Il Convegno (1857) *11:41*
Lithuanian National Philharmonic
Juozas Domarkas, conductor,
with soloists:
Fred Ormand, clarinet. Deborah Chodacki, clarinet

[4] Ricordanze della Traviata (1873) *15:31*
Leone Buyse, flute. Harry Sargous, oboe. Fred Ormand, clarinet. Anton Nel, piano

[5] Sinfonia for Orchestra (1875), Op. 113 *11:02*
Lithuanian National Philharmonic
Juozas Domarkas, conductor

Amilcare Ponchielli (Cremona, 1834 - Milano,1886) is known today primarily as the composer of *La Gioconda* (1876). Ponchielli, together with Verdi, is considered one of Italian opera's most representative musicians during the second half of the nineteenth century. He was also one of its most influential teachers, with a list of students that included Mascagni and Puccini.

During Ponchielli's creative life there were many important historical events and artistic transformations in Italy that also involved musical production, especially opera. On one hand we see new critical attitudes toward the old *opera seria* and its 'singability'; on the other we see new acceptance of the European symphonic approach. And it is precisely in a search for synthesis between the traditional Italian *bel canto* vocal character and the rich European symphonic discourse that one can place all of Ponchielli's works. In fact, contemporary critics have often underlined the innovative aspect of Ponchielli's instrumentation. They note that it suggests curious similarities with composers and works belonging to distant cultures – with Mussorgsky's *Boris Godunov*, for example, or with Stravinsky in his use of wind instruments.

In addition to his famous theatrical operas, Ponchielli also composed many instrumental works. These included a few symphonies, chamber music for various solo instruments and piano, and ballets that were praised by the renowned Toscanini for their vivacity and brilliance. And even though they are generally ignored, his numerous pieces for band constitute an original body of work and should not be forgotten. These works consist not only of the typical marches and dance tunes, but also have light and agreeable passages, flowing from the fantasy and humor that today is noted only in *La Gioconda's* "La danza delle ore" (The Dance of the Hours).

An analysis of Ponchielli's instrumental work demonstrates that it is grounded in quite diverse traditions. Certainly fundamental to Ponchielli's development were his years at the Milan Conservatory, noted for its cultural vivacity and receptive atmosphere. But also vital during Ponchielli's formative years was his experience at the opera. It was at the opera that young musicians who aspired to success could directly learn the tastes of the general public, and it was there they could come into contact with the latest trends from abroad. The concert traditions of Cremona, his home town, and of Northern Italy in general were another major influence on Ponchielli's work. Since the beginning of the nineteenth century, Milan, the capital of Lombardia, had been one of the most important and influential musical centers in Italy. Milan's rise in significance was not only due not only to its famous opera house 'La Scala', but also to its marvelous milieu for chamber music. In this atmosphere such famous virtuosos as Alessandro Rolla, Antonio Bazzini, Nicolò Paganini, and Giovanni Bottesini had the best opportunity to nurture their talents and to find avenues to express themselves freely.

From Milan these artists went on tour to the main provincial towns in the area. One of their common stops was Ponchielli's Cremona, a 'Lombard town' that enjoyed a very dynamic musical life throughout the nineteenth century. In Cremona musicians of international fame performed highly virtuosic works together with the local 'amateurs'. In Cremona's "voice and instrumental academies" that were supported by the nobility, listeners could hear compositions by Joseph Mayseder, Rudoph Kreutzer, Louis Spohr and Jacque-Pierre Rode. Moreover, a very rich, but unimposing documentation demonstrates the existence of many close professional contacts between Cremona's musicians and Italy's famous artists. Rolla, for example, introduced instrumental music originating from Milan and the northern Italian publishing centers, with which he was in contact. And the famous Paganini, from the very heart of the Parma court, took direct interest in Lombardy's young and promising musicians.

Just as in other northern Italian cities in the nineteenth century, Cremona's musical life consisted of its orchestras (besides, of course, the theater and the Cathedral choir). As a rule members of the orchestra had to remain in the city, unlike the opera singers and concert virtuosos who often spent most of their time on tour. For Cremona's lovers of orchestral music the genuine musical events were the public concerts in which symphonies, famous operatic arias, and concerto pieces for instrumental soloists were performed. According to local custom the concerto pieces, unlike the opera excerpts, always had to be new. They were composed either by the local musical authorities – the theater's musical director, the director of the chorus, or by the musicians themselves. Most often these pieces consisted of fantasias, medleys, remembrances, and variations of operatic melodies or of original themes, and usually they were written with a certain performer in mind. In this way the foremost orchestral soloists could best demonstrate their abilities, while at the same time surprising and delighting their audience with famous motifs presented in new and brilliantly altered forms.

This is the environment in which Ponchielli's first instrumental compositions were conceived. After graduating from the Milan Conservatory, the young musician returned to Cremona and was well received by the local musical community. Here he composed *Il Convegno* (1857), a divertimento for two clarinets, and also the *Quartetto per fiati* (1857). Both were written *con amore*, as the composer underlined, for some of the city's 'performers who were also teachers there'.

For each of these two early works by Ponchielli, two separate renditions have been preserved that were possibly performed at different times. For both *Il Convegno* and the *Quartetto per fiati* there exists the original published version for piano, and also a second version written for

orchestra that remained in manuscript. Modern-day performances of these compositions are based on the nineteenth-century renditions that rely solely on the piano accompaniment. In both of these versions the musical passages suggest a light salon-type divertimento. In the renditions written for orchestra, as performed on this recording, both acquire completely new symphonic and concert dimensions.

In *Il Convegno* the sections including the whole orchestra perform the task of introducing and linking the soloist sections, of which there are essentially three. Like the classical concerto, *Il Convegno* contains an *Allegro*, an *Andante*, and an *Allegretto scherzoso finale*. The *Allegro* seems to explore the technical capacity of the two soloists and has a tone that is less accentuated, compared to the *Andante* and *Allegretto*. The *Andante* possesses an expressive quality of the operatic duet, in which lyricism and instrumental idiosyncrasy merge together in a crescendo that becomes increasingly passionate – 'con anima', as Ponchielli writes – until it arrives at the heart-breaking peak ("strappacuore") of its final cadenza. In contrast, the concluding *Allegretto* is light and sparkling, and its crescendo is dynamic. One could say the *Allegretto* is almost 'Rossinian': its rhythmic energy constitutes the driving force; its rich components – the many small, pleasant surprises, the rhythmic inversions, the unexpected pauses, and the sudden reprises – are nicely interwoven; and the idiomatic instrumental score, notable for its technical difficulty, still bursts with imagination while, deceptively, maintaining an air of simplicity.

As Ponchielli himself stated, the *Quartetto per fiati* is a "concerto piece with a certain effect," in which various elements become skillfully united. These include the song-like style and the lyricism of the themes, a most daring virtuosity, and a skilled score for quartet, in which the parts of a polyphonic game characterized by distinct rhythmic figures are tightly interwoven. Perhaps more than *Il Convegno*, this is an instrumental piece densely grounded in effects that are often contrasting. But most of all the *Quartetto* is light, lively, and rich in the spirited and good-natured irony that illustrates Ponchielli's musical vitality and imagination. It also illustrates Ponchielli's rebellion against the romantic melodic style, pregnant with emphasis and theatricality, but also how he could not fully escape it. These are perhaps the most characteristic and original features of Ponchielli's instrumental works that continue to make them accessible and enjoyable.

The performance of the *Ricordanze della Traviata,* a divertimento for flute, oboe, clarinet and piano, became possible only recently when parts of preserved manuscripts were found in three separate places and reconstruction was performed by F. Ormand. We can date the divertimento from the composer himself. In a letter to his editor, Giulio Ricordi, dated July 30, 1873,

Ponchielli announced "a grand *duetto da concerto* for Flute and Oboe, and a *terzetto* for Flute, Clarino, and Oboe based on *La Traviata*." In 1873 Ponchielli was still on the road to success and was writing *I Lituani*, commissioned by the Ricordi publishing house. *I Lituani*, his first important work, was presented in Milan's La Scala in March of the next year. Even if it belonged to a different period, *Ricordanze della Traviata* was a work quite similar to *Il Convegno* and the *Quartetto* in its form and style. The elaborated themes in this work are not original; Ponchielli took the best known passages of Verdi's *La Traviata* and placed them in an inventive instrumental framework. In the order that Ponchielli "remembered" them, these passages consist of "Amami Alfredo" from the second act, "Brindisi" from the first act, "Ah forse é lui che l'anima" from the first finale, "Walzer" from the first act, "Ah gran Dio morir sì giovane" from the third act, and then again the "Walzer" from the first act. The idiomatic instrumental language of these selections recalls elements similar to those found in the *Quartetto*. Here we can observe the same recurring rhythmic stylistic features, and the same usage of the ironic passage, in this case a bit disrespectful, of Ponchielli's instrumental writing. For example, when the melody of "Amami Alfredo" is to be sung forcefully and passionately – "con passione e forza" according to Verdi's indications – Ponchielli accompanies it with a light motif, to be played "piano e scherzando."

The duetto *Paolo e Virginia*, for clarinet, violin, and piano, dates back to 1877 when Ponchielli was in Rome and at the height of his success – just after the triumph his *La Gioconda*. This composition also was never published and the manuscript is preserved today in the Milan Conservatory. Its title recalls the romance novel by Jacques-Henry de Saint-Pierre, *Paul et Virginie*. Written in 1787, this novel still remained well known throughout the 1800's – so much so that it became the subject of various musical interpretations. In Ponchielli's interpretation we find two representative characteristics of his chamber music: first, his integration of the operatic tradition with the romantic *melodismo*; and second, his liberation from his generation's need to place hidden and serious meaning in music. Here he adds the timbral effects, the rhythmic combinations, and the unexpected play of sonority just for the fun of it.

In the brief introductory segments of *Paolo e Virginia* we hear both the emergence of the opera overture and the song-like features of the themes left to the instruments. In the *Andante* the clarinet first introduces the theme. Then the violin gradually takes over in a game of counterpoint that becomes increasingly loaded with drama. In the second exposition the theme is entrusted to the violin, playing in octaves in a very high register, and is also accompanied by virtuosic flights of the clarinet. In the final climax one finds the same emotive tension present in vocal love duets.

Here this tension is accomplished not only by the song-like quality of the theme, but also by the instrumental timbre, by the harmonies, and by the unexpected arrival of a finely executed sonority that becomes gradually charged with pathos. These composite techniques essentially reveal both the opera composer and a notable knowledge of the instrumental idiomatic language. The *Allegro* has a lighter and more playful character that reminds one of passages from the *Quartetto per fiati*. In this case, however, the character of composition is more homogeneous: the singular timbre of the violin intermittently colors the movement in a sentimental vein; the conclusion briefly repeats the theme of the *Andante*, and the style is more refined and mature.

Ponchielli's *Sinfonia op. 113* has a singular history. It originated in 1875 as an homage that Ponchielli paid to Cesare Bignami, his friend and director of the Cremona orchestra. The work was performed three years later, perhaps for the only time, in Montevideo where Bignami was then residing. The composition has a two-part structure that was typical of the Italian operatic overture at the beginning of the nineteenth century. This work, however, has amplified dimensions and a very dense instrumentation. The *Sinfonia* opens with a brief, lyrical *Adagio*, meant to serve as an introduction to a very energetic *Allegro Deciso*. The *Allegro Deciso* uses various compositional techniques — dynamic contrasts, expressive crescendos, and thematic transpositions – that strive for the achievement of emphasis and powerful dramatic effect. Here we do not find a trace of the idiomatic subtleties and playful irony characteristic of his chamber music. What we do find in this piece is the most popular aspect of Ponchielli's music – an attempt to play to the general tastes of the nineteenth-century theater public. Perhaps that is why this work today seems somewhat dated and has been neglected in this century.

Licia Sirch

Licia Sirch is currently the leading scholar on the music of Amilcare Ponchielli. Her definitive thematic catalogue of the composer's works was published in 1989 by the Fondazione Claudio Monteverdi. A resident of Cremona, she is also the director of the library at the Conservatorio di Musica „A. Pedrollo" in Vicenza, Italy.

Translated from the Italian by Silvia Georgini.



Leone Buyse
flute



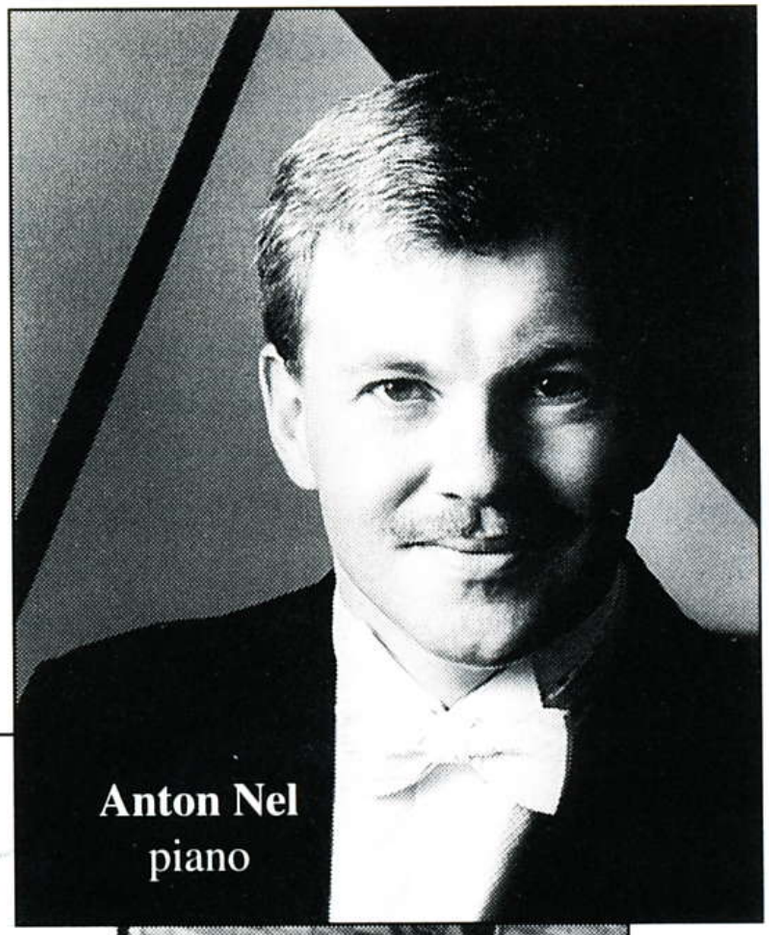
Deborah Chodacki
clarinet



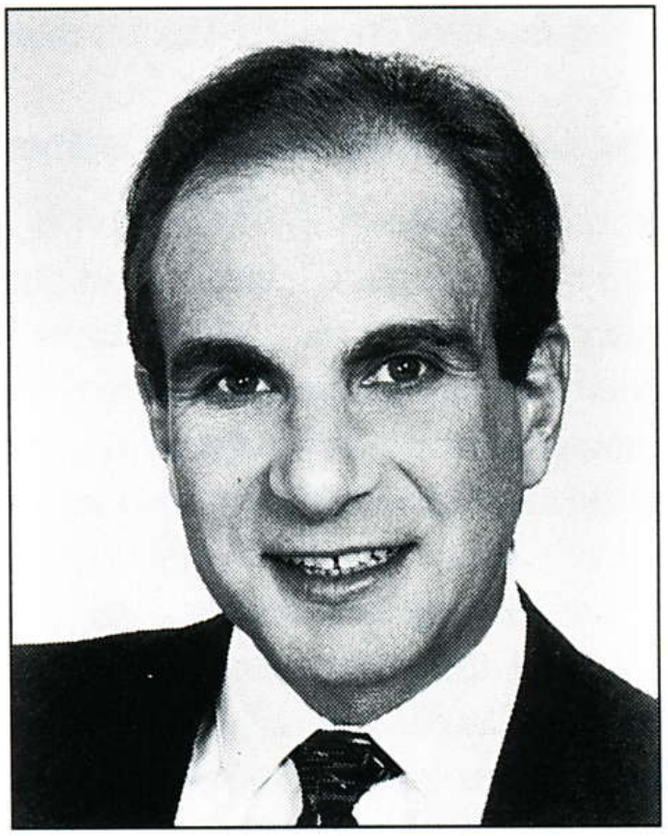
Harry Sargous
oboe



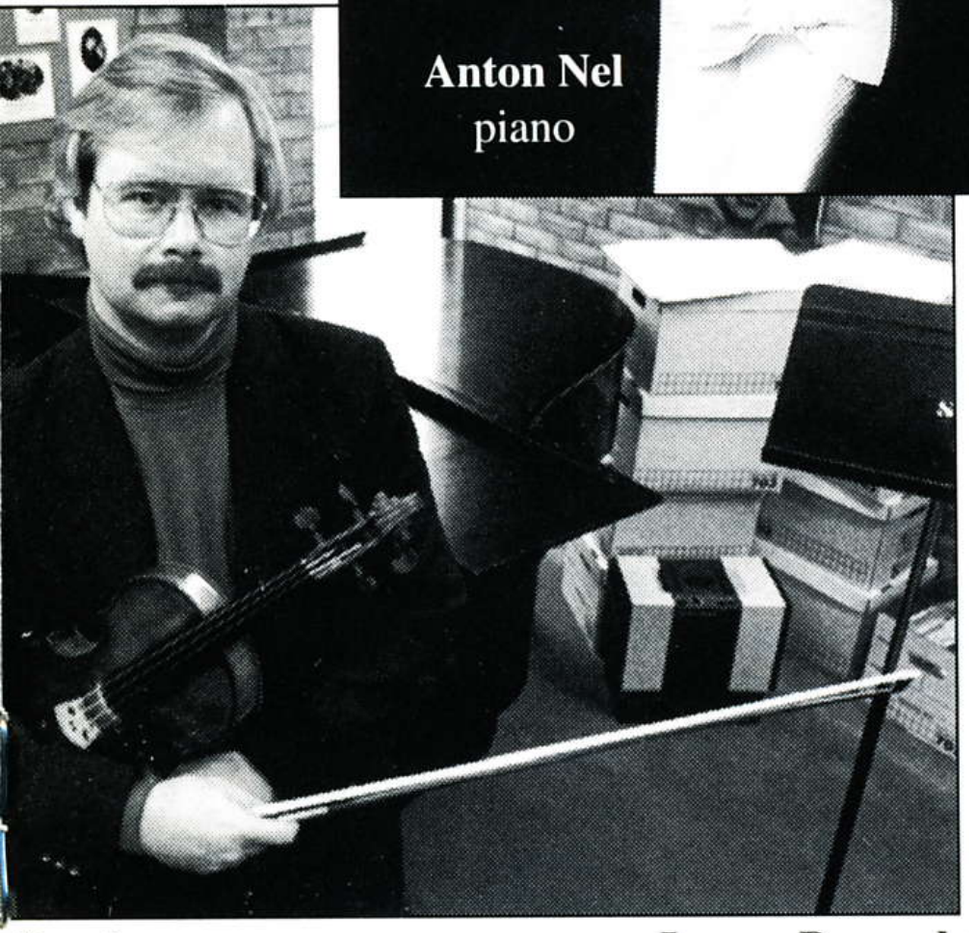
Andrew
vi



Anton Nel
piano



Martin Katz
piano



Jennings
olin

Juozas Domarkas
conductor



Artist Faculty from the University of Michigan School of Music

Fred Ormand, Eb and Bb Clarinets

Recording director Fred Ormand is a leading clarinetist, educator, and scholar. He has played with the Chicago, Cleveland and Detroit Symphony Orchestras, and has performed as a soloist with orchestras in the United States, China, and Europe. Donald Henahan of the *New York Times* called him "an excellent clarinetist". An advocate of new compositions for clarinet, he has premiered many compositions by American composers, especially Leslie Bassett (*Fantasy* for clarinet and wind ensemble and recently *Arias* for clarinet and piano).

Hailed as "a genius teacher" by Maestro Mstislav Rostropovich, Ormand is a member of the faculty at the University of Michigan School of Music where he was a recent recipient of the Harold Haugh award for outstanding teaching. He has taught at several leading American universities, and was visiting professor at the Shanghai Conservatory in 1988, where he attracted students from across China. In 1995 his master classes in England, Denmark, and Sweden received rave acclaim. Since 1988 he has been a member of the faculty of the Music Academy of the West Summer Festival in Santa Barbara, California. In addition to teaching and performing, Mr. Ormand has been extensively involved in the research and editing of the music for winds of Amilcare Ponchielli.

Leone Buyse, Flute

After 22 years as an orchestral musician, Leone Buyse relinquished her position as acting principal flutist of the Boston Symphony in 1993 to become Professor of Flute at the University of Michigan School of Music, and pursue a more active solo career. At the invitation of Seiji Ozawa, Ms. Buyse joined the BSO in 1983 as assistant principal flutist and principal flutist of the Boston Pops. A former member of the San Francisco Symphony and the Rochester Philharmonic Orchestra, she has appeared as soloist on numerous occasions with those orchestras and also with the Boston Symphony, the Boston Pops, the Utah Symphony, and l'Orchestre de la Suisse Romande. Her solo recordings include "The Sky's the Limit," a Crystal compact disc devoted to twentieth century American flute music, and "Contrasts," a Boston Records release of American music for flute and harp with Boston Symphony principal harpist Ann Hobson Pilot.

The only American prize winner in the 1969 Geneva International Flute Competition, Ms. Buyse has presented recitals and master classes across the United States and in Canada, Japan, Greece, and Turkey. She has served on the faculty at the New England Conservatory, Boston University, the Tanglewood Music Center, and Boston University's Tanglewood Institute, and is in great demand as an adjudicator and clinician.

Deborah Chodacki, Clarinet

Deborah Chodacki is a graduate of the Eastman School of Music and Northwestern University. She joined the faculty of the University of Michigan School of Music in 1993, coming from the Interlochen Arts Academy where she had been instructor of clarinet since 1989. She served as clarinet professor at East Carolina University for ten years, and was a member of the artist faculty at Summer Music Monterey. As an orchestral performer, she has held positions with the Spoleto Festival of Two Worlds in Spoleto, Italy, and has performed with the Alabama, Charleston, and North Carolina symphonies. Ms. Chodacki has also performed at the Monterey Music Festival, the New Hampshire Music Festival and the Skaneateles Chamber Music Festival. Her performances at the latter have been featured on National Public Radio. She has published articles in the *North Carolina Music Educator* and in *Medical Problems of the Performing Artist.*

Harry Sargous, Oboe

Harry Sargous has been a guest artist with many orchestras in the U.S. and Canada, a featured soloist on CBC Radio and Television, BBC London, WDR Köln, Swedish Rijksradio, and a recitalist in North America, Europe, and Japan. He has shared the stage as soloist with many prominent artists including the late David Oistrakh and made his Carnegie Recital Hall début to critical acclaim. For several summers he performed at the renowned Marlboro Music Festival, including principal oboe duties in the orchestra conducted by Pablo Casals.

From 1971 to 1982 Mr. Sargous was principal oboist of the Toronto Symphony under music directors Karel Ancerl and Andrew Davis. In 1982 he was invited to join the faculty of the the University of Michigan School of Music in Ann Arbor, where he is now Professor of Music, teaching, and exploring the traditional and eclectic contempory performance possibilities for the oboe. He is a founding member of the Michigan Chamber Players and has been working extensively

with marimbist Keiko Abe, touring and recording. His two solo CD recordings on Crystal released in 1990 (*Première Oboe Works*), and 1994 (*Aria and Architecture: Three Centuries of the Virtuoso Oboe*) have received enthusiatic acclaim.

Anton Nel, Piano

Anton Nel was the First Prize Winner in the 1987 Naumburg International Piano Competition and the 1986 Joanna Hodges International Piano Competition, and he was a top prize winner in the 1984 Leeds International Piano Competition. Recent and upcoming highlights of Mr. Nel's busy concert schedule include debuts with the Cleveland Orchestra and San Francisco and Chicago Symphonies, concerts in Russia, Denmark, Sweden, and Mexico, tours of South Africa, as well as recitals and chamber music engagements throughout North America. Currently Professor of Piano and Chamber Music at the University of Michigan in Ann Arbor, he records for EMI, Virgin Classics, Music Masters, and Bridge Records. The South African-born pianist holds degrees from the University of the Witwatersrand in Johannesburg, and the University of Cincinnati.

Andrew Jennings, Violin

Naumburg-Award-winning violinist Andrew Jennings has achieved international acclaim as both a performer and a teacher. As a soloist and chamber musician he can be heard on recordings for RCA, Nonesuch, Vox, Turnabout, CRI and MMO and these recordings have twice received Grammy recognition. Television appearances both here and abroad have also received numerous awards including an Emmy. His chamber music career has included a sixteen-year tenure with the acclaimed Concord String Quartet as well as his current membership in the Concord Trio. As a leading exponent of new music he has given nearly three-hundred premiere performances as well as acclaimed surveys of the complete chamber and duo works of Bach, Beethoven, Schubert, Ives, Brahms, Rochberg, Bartok and others.

Mr. Jennings' students have won important international competitions and hold positions in orchestras, string quartets and universities throughout the country. He currently holds simultaneous appointments as Professor of violin and chamber music at both the University of Michigan in Ann Arbor and the Oberlin College Conservatory. He has been a member of the artist faculty of the Tanglewood Music Center for the past ten years.

Martin Katz, Piano

Martin Katz must surely be considered one of the world's preeminent collaborators with nearly thirty years of concerts to his credit. For most of those years, he has been in constant demand as partner for many of the world's most celebrated vocal soloists in recital. He has appeared regularly with Marilyn Horne, Kiri Te Kanawa, Kathleen Battle, Frederica von Stade, Cecilia Bartoli, Sylvia McNair, and Jose Carreras in both concerts and recordings. He has recorded for BMG, CBS, Sony, Decca, Phillips, RCA, and FonitCetra labels.

In recent years, invitations to conduct orchestral evenings have come with increasing frequency. Mr. Katz has partnered several of his soloists on the podium with orchestras and his appearances in the opera house have included *Don Pasquale, Don Giovanni, Hansel and Gretel,* and *Dialogues des Carmélites*.

For the past twelve years, he has been in charge of accompanying and chamber music at the University of Michigan where he was recently named the Arthur Schnabel Professor of Music. He is also a frequent guest for master classes. His teaching has played a pivotal role in the training of countless young artists who are now working on three continents.

The Lithuanian National Philharmonic

The Lithuanian National Philharmonic was founded in 1940. The musicians of the orchestra were drawn from several existing Lithuanian orchestras. Its first conductor and artistic director was Balys Dvarionas, a distinguished Lithuanian composer, pianist and conductor.

Since 1964, the orchestra has been working under the direction of Juozas Domarkas, its chief conductor, whose imagination and energy breathed new vitality into its development. The Lithuanian National Philharmonic performs outstanding classical works as well as an impressive range of contemporary works composed by Lithuanian and foreign composers. The enormous repertoire thoroughly reflects the development of the symphony, cantata and oratorio – from G.F. Händel's "Concerto grosso" to G. Ligeti's "Concerto for Cello", from J.S. Bach's "Passions" to O. Messiaen's oratorio "La Transfiguration de Notre Seigneur Jesus Christ", from J. Haydn's to W. Lutoslawsky's symphonies. The major part of the LNP's orchestral and concerto repertoire has been recorded.

The LNP has participated in many international festivals, among them "The Moscow Winter", "The Prague Spring", Schleswig-Holstein Music Festival, "Wratislavia Cantans", Festival of Baltic Countries in Sweden and the recent international festival of contemporary music in St. Petersburg. Additionally, the orchestra has toured France, Germany, Poland, Finland, Spain, Switzerland, Belgium, Czechoslovakia, Norway and Sweden. In October 1994 the orchestra performed in the Philharmonic of Cologne, London Barbican Center, Birmingham and Sheffield. In 1995 the orchestra toured Austria, Slovenia, Italy (soloist - M. Rostropovitch) as well as Japan.

Juozas Domarkas, Conductor

J. Domarkas was born 1936. He studied music at the Vilnius Academy of Music and conducting with Hlya Musin in Leningrad. In 1963 he attended a special course held by the prominent French conductor Igor Markevich in Moscow. The great talent of the young musician was noticed early, and in 1964 Juozas Domarkas was invited to lead the Lithuanian Philharmonic Orchestra as its chief-conductor, one year before his graduation from the Conservatory. He has retained that post for nearly thirty years and it is largely because of him that symphonic music has won such wide popularity in Lithuania.

Along with his work as the chief conductor of the orchestra, Maestro J. Domarkas leads the Department of Conducting at the Vilnius Music Academy. His volcanic energy and creativity have won him wide acclaim in the international press. J. Domarkas' "...musical depth, emotional manner of execution, precision, taste and sympathetic feeling for the works he performs have made him one of the truly important conductors of our time". He has toured throughout Europe and often conducts the best orchestras of Moscow and St. Petersburg.

Juozas Domarkis is an outstanding personality whose creativity is admired by vast audiences and who through his talent leaves a deep imprint on Lithuanian culture.

Recording Director: Fred Ormand

[1] Quartetto
Producer: Vilius Kondrotas. Recording Engineer: Valdemaras Kiršys

[2] Paolo e Virginia
Producer: Harry Sargous. Recording Engineer: Mitchell Miller

[3] Il Convegno
Producers: Vilius Kondrotas and Harry Sargous. Recording Engineer: Valdemaras Kiršys

[4] Ricordanze della Traviata
Producers: Harry Sargous and Julia Broxholm. Recording Engineer: Mitchell Miller

[5] Sinfonia
Producers: Vilius Kondrotas and Harry Sargous. Recording Engineer: Valdemaras Kiršys

Recordings in Vilnius, Lithuania (1,3, and 5) were made by Tembras recording company in the concert hall of the National Philharmonic.

Recordings in Ann Arbor, Michigan (2 and 4) were made by Mitchell Miller Recordings in the Julian and Vera McIntosh Theater at the University of Michigan School of Music.

Digital editing: Numbers 1, 3, & 5 Robert Hill. Numbers 2 & 4 Mitchell Miller

Final mixing: Will Spencer, Solid Sound, Ann Arbor, Michigan

The cover picture is "Una Piazza in Veneto", Anonymous Italian (Venetian), 19th century, from the University of Michigan Museum of Art, Gift through the Estate of Edward Sonnenschein. (Pen and brown ink with gray wash over black chalk)

This recording was made possible through funding by The University of Michigan Office of the Vice President for Research, the International Institute, and the School of Music (Paul Boylan, Dean) and contributions by anonymous donors. Special thanks is given to Romualdas Petraitis, Artistic Director of the Lithuanian National Philharmonic for his assistance.

The editions used on this recording are the result of research by Fred Ormand and are based upon Ponchielli's original manuscripts or copies of the composer's manuscripts which were made during the 19th century.

DACOCD 471



Fred Ormand

DIGITAL

DACOCD 471

Amilcare Ponchielli



DACOCD 471

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Total playing time 63:56

Recording Director: Fred Ormand

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Amilcare Ponchielli

(1834 - 1886)

Premiere Recording of Solo Works for Winds

[1] Quartetto (1857) *15:41*
Lithuanian National Philharmonic
Juozas Domarkas, conductor,
with soloists:
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The Lithuanian National Philharmonic
Juozas Domarkas, conductor

SIMFONINĖS MUZIKOS KONCERTŲ SEZONO PABAIGAI

University of Michigan
School of Music

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