

Raffaele Trevisani

Duo Flauto e Piano



RAFFAELE TREVISANI Apprezzato dal pubblico e dalla critica per il suo stile raffinato e la sua personalità musicale, Raffaele Trevisani ha studiato con Sir James Galway che lo definisce uno dei migliori flautisti di oggi "per la bellezza del suono, la tecnica perfetta e la dedizione all'arte della musica". "Il flauto che canta" e "Flauto prodigioso" (Corriere della Sera), "Fantastiche colorature con suoni elegiaci e canto espressivo" (Markische Allgemeine), "Ha incantato il pubblico con tecnica perfetta e suono incomparabile" (The flute, Tokio) " Ha un suono ricco e flessibile e una grande intuizione per la poesia e la drammaticità" (Der Bund) "Un flautista musicalissimo" (La Nazione), "Grande musicalità e suono intenso" (R.N.Zeitung), " ha ereditato molte delle qualità di James Galway e ne ha aggiunte di proprie...suono brillante e tecnica splendida, chiarezza scolpita con grande precisione artistica.. " (Pan, Londra Wigmore Hall).

Raffaele vive a Milano dedicandosi all'attività concertistica e insegnando presso la Civica Scuola

di Musica "Claudio Abbado" della sua città. La sua carriera solistica l'ha portato ad esibirsi in Giappone, Stati Uniti, Canada, Sud America, Russia, Sud Africa, Inghilterra, Spagna, Germania, Polonia, Svizzera, Turchia, Israele oltre che in Italia per le maggiori Istituzioni Musicali. Ha suonato in molte sale prestigiose quali Teatro alla Scala di Milano, Wigmore Hall a Londra, Glenn Gould Studio a Toronto, Bunkakaikan, Suntory Hall a Tokio, Great Hall del Conservatorio di Mosca, Museo Hermitage a San Pietroburgo, Philharmonie di Stoccarda, Musichalle di Amburgo, Rudolf-Oetker-Halle di Bielefeld, Sala San Paolo e Memorial de America Latina in San Paolo, Baxter Hall a Cape Town, Teatro di Stato di Pretoria, Mann Auditorium di Tel Aviv, Detroit Symphony Hall, Trinity Church a New York, Bohuslav Martinu Hall, Palify Palace in Prague, Teatro Donizetti di Bergamo, Teatro Olimpico di Vicenza, Teatro Bellini di Catania, Teatro Municipale di Sanremo ecc. Ha suonato inoltre per i Festival delle Settimane Musicali di Stresa, Settembre Musica a Torino, Veneto Festival, Festival Internazionale di Cremona "Le Corde dell'Anima, Saint-Petersburg Palaces Festival, Europaishes Music festival, Rheingau Music Festival, Festival de Inverno de Campos de Jordao e Festival nas Musica nas Montanhas in Pocos de Calsas in Brasile, Festival Musica nas Montanhas in Pocos de Caldas (Brasile), Festival Internazionale della Musica di Maputo in Mozambico, in occasione delle celebrazioni di "Ten years of freedom" e per Miagi Festival in Sud Africa. È stato invitato a tenere concerti e masterclass in Europa, Giappone, USA, Sud Africa e per i più prestigiosi festival flautistici internazionali (Boston, Francoforte, Detroit, Chigago, Roma, Las Vegas, Milano, New York). Come solista ha al suo attivo collaborazioni di rilievo con importanti gruppi cameristici e orchestre quali I Solisti Veneti, l'Orchestra da Camera di Padova e del Veneto, I Pomeriggi Musicali di Milano, I Cameristi della Scala, I Solisti della Scala, l'Orchestra "Cantelli" l'Orchestra del Teatro Lirico di Cagliari, l'Orchestra Sinfonica Carlo Coccia, l'Orchestra "Arcata" Stuttgart, i Bielefelder Philharmoniker, l'Orchestra Sinfonica do Estado de Sao Paulo e L'Orchestra USP di San Paolo, l'Orchestra Sinfonica de Santo André, l'Orchestra Sinfonica do Paranà, l'Orchestra Sinfonica Paulista, l'Orchestra Sinfonica di Stato di Istanbul, l'Adana Symphony Orchestra, la Moscow Chamber Orchestra, la Chamber Orchestra of South Africa, Israel Strings Ensemble, Suk Chamber Orchestra, l'Orchestra Sinfonica Slesiana di Katowice, ed altre. Raffaele Trevisani ha inoltre eseguito in prima esecuzione ed inciso i concerti per flauto e orchestra a lui dedicati di Carlo Galante, Alberto Colla, Hendrik Hofmeyr ed Ernani Aguiar. È stato invitato a suonare e a tenere masterclasses nei più prestigiosi festival flautistici del mondo (Boston, Francoforte, Detroit, Chicago, Roma, Las Vegas, Milano, New York). Ha registrato per la RAI italiana, la SDR tedesca, la NHK giapponese, la BBC inglese, la Televisione Russa, la Televisione Israeliana e Brasiliana ed ha effettuato special con interviste e concerti "live" per Globo Brazilian Television e per la RAI Corporation Television di New York per il programma "Italiani in America". Raffaele Trevisani ha inciso numerosi CDs per l'etichetta americana Delos dove è spesso affiancato dalla Moscow Chamber Orchestra, con la quale ha inciso i concerti di C.Ph.E.Bach, una selezione di Concerti Italiani del '700 e i Concerti di S. Mercadante e il disco "New Century Flute Concertos". Ha inciso inoltre per Stradivarius, AS Disc e per Hanssler Classic ha registrato l'integrale dei "Concerti per flauto e orchestra di Mozart" con la Kammerorchester "Arcata" Stuttgart, coproduzione tra la Süddeutsche Rundfunk di Stoccarda e la rivista musicale italiana "Amadeus". Ha realizzato quattro cd per la rivista musicale italiana Amadeus. È stato invitato a suonare in duo con Maxence Larrieu e con Sir James Galway per la televisione italiana. Ha ricevuto unanimi consensi anche da Jean Pierre Rampal, Maxence Larrieu e Julius Baker. È stato invitato in giuria di prestigiosi concorsi internazionali quali Theobald Boehm International Flute Competition 2011, Carl Reinecke International Flute Competition 2013, Domenico Cimarosa International Flute Competition 2013 e Carl Nielsen International Flute Competition 2014. Raffaele Trevisani tiene dal 1991 un seminario estivo di flauto a Premeno (VB) sul lago Maggiore che attrae studenti provenienti da tutto il mondo. Ancora prima di Diplomarsi al conservatorio "G. Verdi" di Milano, Raffaele Trevisani, diventa "il giovane allievo" del M.° sir James Galway studiando privatamente con lui dal 1978. Dopo il diploma ha collaborato per quattro anni (dal 1984 al 1988) con l'Orchestra del Teatro alla Scala di Milano, prima di dedicarsi totalmente alla carriera solistica. Suona un flauto d'oro Muramatsu 14 carati appartenuto a Sir James Galway e un flauto d'oro Powell 14 carati.

PAOLA GIRARDI - Paola Girardi, pianista milanese, ha studiato presso la Civica Scuola di Musica di Milano con Lucia Romanini Marzorati diplomandosi appena diciassettenne al Conservatorio "Nicolini" di Piacenza nel 1978. E' stata premiata in numerosi concorsi per giovani concertisti tra i quali il Concorso Nazionale per giovani pianisti di Bari e il Concorso Internazionale di Senigallia. Ha seguito successivamente corsi di perfezionamento con Maria Tipo ed ha studiato con Paul Badura-Skoda frequentando tra l'altro l'Accademia "O.Respighi" di Assisi e l'Accademia Chigiana di Siena dove ha ottenuto il diploma di merito. Ha tenuto numerosi concerti come solista ed in questa veste ha collaborato per due anni con l'Orchestra da camera dell'Angelicum di Milano e con l'Orchestra del Teatro Litta di Milano. Ha registrato per la RAI italiana, RAI Corporation Television di New York e per la TV Globo brasiliana. Si è dedicata con particolare interesse alla musica da camera studiando con i componenti del Trio Tchaikowsky, del Quartetto Academica, del Fine Arts Quartet e del Trio di

Raffaele Trevisani

Trieste. La sua carriera di pianista l'ha vista impegnata in importanti collaborazioni con rinomati musicisti tra cui Maxence Larrieu, Ransom Wilson e Ilya Grubert dei quali è stata anche pianista collaboratrice per i corsi di perfezionamento in Italia e all'estero. E' stata inoltre pianista ufficiale insieme a Phillip Moll ai corsi Internazionali estivi tenuti da James Galway a Weggis (Svizzera) e a Dublino dal 1990 al 1996 e ripresi nel 2007. Suona regolarmente in duo con Raffaele Trevisani tenendo concerti in Europa, Stati Uniti e Giappone. Ha

suonato in sale prestigiose quali Wigmore Hall a Londra, Glenn Gould Studio a Toronto, Bunkakaikan a Tokio ottenendo sempre ampi consensi per le sue qualità di raffinata camerista. Ha inciso diversi CDs in duo con Raffaele Trevisani per Delos International. Insegna pianoforte principale presso l'Accademia Internazionale della Musica di Milano dal 1980.

Reviews

"I have known Raffaele Trevisani over a period of years and do not hesitate to say that he belongs to the best of the flautist of the day. His perfect technique, beautiful singing tone and dedication to the art of music will ensure him a place of honor with the public and his colleagues".

Sir James Galway

Interpretation of Italian style. Cultural tradition from Milan as we can see from clothes..flute player in his suit and women pianist of course in long dress..The program was about the Italian flute method showing bel canto-tradition which is typical for operas.We heard La Folia (madness),which is the Basics of the classical music and Schubert Variations..... Casellas neoclassic work changed the colour and really this style had it as the new blood change in classical music area at that time and Francis Poulenc did that as well. Here was the french temperature of open, fresh, real feeling of music and the listener never knows what is coming next. The second part showed Briccialdis compositions which he made to themes of the italian operas. Briccialdi was called as the Paganini of the flute and no wonder why! The works were delightful. The player had to be like Paganini himself. Ornaments, scales, trills and cadenses.Very delightful concert. People were talking that how we could get these fine artists back to Finland in near future.

JAMSA SEUTU

The husband and wife team of flutist Raffaele Trevisani and pianist Paola Girardi, residents of Milan, give sparkling performances that seem to be suffused in bright Italian sunlight of four Sonatas for Flute and Piano by Mozart. The works, Köchel Numbers 301, 296, 376 and 379, were written for piano with violin obbligato by the young composer in 1778-1781. But given the great popularity of the flute in the last quarter of the 18th century, it was inevitable that the violin part be transcribed for flute, as it is here by Trevisani, a practice Mozart himself doubtless endorsed.

Actually, it's not too hard to resolve difficult violin passages for the flute by transposing them up an octave. The problem, which Trevisani handles very well, lies in the breath control needed to play long ties and rapid eighth-note passages. These were path breaking sonatas in that Mozart freed the violin (and hence the flute) from its accompanist role by alternating the melody between the two instruments. The other thing you notice is the terrific abundance of gorgeous melodies in these works and their nice balance between poetry and virtuosity. K296 in C Major, for instance, has one of Mozart's loveliest slow movements, an Andante sostenuto that pays tribute to his mentor, J. C. Bach, by incorporating the melody of one of his arias. The spirited finale of the same sonata bears more than a coincidental family resemblance to that of Mozart's great Concerto for Flute and Harp, K299 in the same key. The concert showed the close partnership between the two artists. These enjoyable performances are exceptionally robust and forceful, and will not fail to please listeners who prefer this approach to the music.

Atlanta Audio Society

"Trevisani's interpretation has, besides the shining of its sparkling virtuoso, a quality of sound, a fineness of expression, the elegance and the lightness of the phrasing. A musical freshness that makes it fully appreciable."

Amadeus

"Raffaele Trevisani has an extraordinary sound, homogeneous and soft, particularly in the lower scale. Its quality never fails, not even in the most acrobatics passages. In this regard the pieces by Doppler, Sarasate and Borne had been a real virtuoso training.... Paola Girardi has proved herself a very sensitive performer of chamber music. Their interpretation conveys a feeling of mutual understanding that goes beyond the music. Charming their performance of the Dvorak Sonatina for the flexibility of the cantabile passages expressed by Trevisani's flute together with the harmony between delicacy and energy (whereas it is needed) of Girardi's interpretation. Remarkable the facility with which the flautist overcomes the most inaccessible passages: excellent deftness and clear musical arrangement never obscured by the overflow of notes of certain passages. Concert ended by two unscheduled pieces."

L'Arena

Raffaele Trevisani

"A soft, cantabile flute melody pervaded the Hall Duke Federico Augusto of the Wiesbaden Casino. Raffaele Trevisani and his excellent accompanist introduced to the audience some rare compositions, not usually performed in Concert Halls. The popular, timid, almost resigned tone of Schubert's Lied (op. 160) gained by his interpretation a virtuoso character which Trevisani mastered with pearly simplicity, changing thus a soft and varied musical language. With a jocose and well-finished wriggle, with a dancing leap, Trevisani dominated the first and the last movement of a tonal Sonata by Hindemith; while the second movement received a more meditative and lyrical outline. He took us back to the Romantic atmosphere performing Undine by Carl Reinecke. The excellent technique of the artist raised the Nymph from the waters through a jocose waving whirl and a fine, picturesque trait among luminescent arpeggios, masterfully supported by Paola Girardi. The Sonata op. 94 by Sergej Prokofiev was dominated by the exciting joy of the most quick movements, whereas the Andante balanced prudence and meditation. The Scherzo proved Trevisani brilliant agility. In the conclusive Andante con Brio a bright sound, colourful, marked and pronounced dominated the musical scene with its sparkling accents. Long applause and enthusiastic ovations from the enraptured audience at the end of this vital and tense final interpretation, returned then by a generous encore."

Wiesbadener Tagblatt

"Next was Carl Philip Emanuel Bach's Concerto for flute and strings in D minor. This gave the orchestra the chance to showcase Raffaele Trevisani, who just arrived from Italy. He played his 14-karat gold Muramatsu flute with such effortless eloquence that at times the sound melded so naturally with the violins that there was no telling the difference. Trevisani's elegant dance with the cellos was breathtaking, with lightning quick bow action matching the flying fingers on the flute. A triple ovation followed and the intermission allowed audience members to pinch ourselves, wondering how they were so lucky to be witness to such talent."

Lompoc Record, CA

"He created a lyrical and poetic atmosphere with the romantic mixtures of colours and sounds. The entire program was a perfect combination of virtuosic technique and the sweet and elegant sound of Mr Trevisani on his Flute."

Wiesbadener Tagblatt

"Sparkling, turbulent, talented: Raffaele Trevisani interprets Italian music... Brilliant technique in Corelli, in the turbulent Rossini's sonata 'La Tempesta', in Donizetti's Sonata in G and at the end in the solo of Demerssman's 'Concerto Italiano', that he played with pathos and 'bravura'... melodic dialogue between the solo instrument and the piano... the togetherness with the sensitive Paola Girardi at the piano emerged in the interpretation of Rota, Busoni, and Briccialdi. The young Italian flutist has the utmost control on his instrument: his correct breathing allows him to colour the phrases, with elegiac sounds and expressive voice. He can move through the various styles of different epochs with extreme ease."

Markische Allgemeine

"Mr. Trevisani enchanted the full audience with excellent technique and incomparable tone. Playing the most difficult Bach's Partita he succeeded in making the controlled nobility of the melody. In Mozart's K 296 he created a thick and affectionate sound space. From the encores, the most impressive was M.Miyagi's Haruno Umi, played with a pure sound. A fine pianist (Paola Girardi n.d.r.)... in a fantastic ensemble with Trevisani"

The Flute

"The interpretation of the young Trevisani is notable: we could love the precision and clearness of the sound in all its nuances ... the technical aspect was at a very high level"

Der Bund

"The applause and cheers which followed were more appropriate to La Scala than La Wigmore."

Pan

Raffaele Trevisani

"Raffaele Trevisani has an extraordinary sound, homogeneous and soft, particularly in the lower scale. Its quality never fails, not even in the most acrobatics passages. In this regard the pieces by Doppler, Sarasate and Borne had been a real virtuoso training... Paola Girardi has proved herself a very sensitive performer of chamber music. Their interpretation conveys a feeling of mutual understanding that goes beyond the music."

Frankfurter Zeitung

"Trevisani has a very rich sound, especially in the low register that gives him a smooth expression suitable for the romantic repertoire... Paola Girardi is a secure pianist that confronts without hesitation the most dangerous passages and at the same time has a beautiful and rich sound"

L'Arena

"Magnificent performance... two musicians of immense skill. We were able to enjoy Trevisani's beautiful tone, expertly and sensitively accompanied by the pianist P. Girardi from the very first moments of Bach's Suite; the harmony of this duo was evident also in Mozart's Sonata K 296 and in Schubert... but it was the Pierné's Sonata that put to the test the magnificent musicianship of these two artists, able to actualise the composer's "natural versatility"... a large audience gave them an endless, warm and intense applause"

Il Corriere della sera

"A highly professional Italian duo ... the pianist P. Girardi was much more than a simple accompanist, she realised a perfect tonal equilibrium during the concert, with precise touch and a good use of the pedals... it is difficult to say which piece most impressed the audience: the eloquence of Bach's Suite in C minor, the gracious singing of Mozart's Sonata K 296 or the "belcantistico" style of Donizetti's Sonata. With the rarely played Pierné's Sonata the duo demonstrated once again the stylistic versatility; with Schubert and Sarasate the immense virtuosity of the flutist was evident"

Neue Luzerner Zeitung

"Flute and piano in stylistic symmetry - Raffaele Trevisani's and Paola Girardi's performance was characterised by a coherent and balanced style. Trevisani's performance of Mozart's K296 gave a light and divine atmosphere and the accompaniment of Paola Girardi was appropriately Mozartian, with a pearly sound and an elegant phrasing... the interpretation of this duo is highly expressive but always respectful towards the composer's intention... the quality of Trevisani's tone was always polished, sweet and precious"

Gazzetta del Sud

"The young Trevisani is a real master of his instrument. He has a perfect breathing technique, a rich, flexible sound, an impeccable finger technique and his intuition for poetry and dramatic moments is very convincing. It is a real pleasure to listen to him: the legato phrases breathe, the colours expand... you cannot in any way doubt of the artist's skill and immense musicality. At the piano, the pianist Paola Girardi, demonstrated to be a partner of equal value and a secure performer, full of personality and able to differentiate between musical styles."

Der Bund

"Elegance and poetry are watchwords for the flutist Trevisani. His recital with Paola Girardi, Thursday night in the Okinawashi Civic Auditorium presented music from Mozart to Borne. Every moment was polished and delivered with sensitivity. The ensemble's interpretation was wonderfully balanced throughout the evening. Trevisani's tone was silvery, beautifully controlled and the phrases flowing and immaculate. His tone is warm and inviting, always appropriate, never shrill in the upper registers and in the vibrato. Italian sense of taste and proportion: his dynamics are not exaggerated for easy effect and his phrasing is never overdramatized for the sake of sentiment. It was rather wonderful to have the opportunity to listen to this promising Italian flutist in the role of a soloist"

Okinawa News

Raffaele Trevisani

Discografia

Raffaele Trevisani incide con la casa discografia Delos Music International che è considerata dalle maggiori riviste d'audio nel mondo la casa discografica ad avere la migliore qualità del suono.



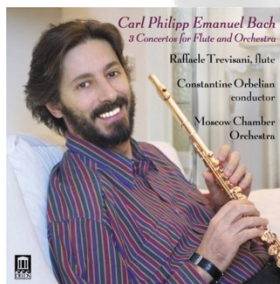
J.S. Bach
Trio Sonatas
Raffaele Trevisani, Flauto
Paola Girardi, Piano
Piet Koornhof, Violino



Flute Concertos
Raffaele Trevisani, Flauto
Constantine Orbelian, Direttore
Moscow Chamber Orchestra



Saverio Mercadante
Three concertos
Raffaele Trevisani, Flauto
Constantine Orbelian, Direttore
Moscow Chamber Orchestra



Carl Philipp Emanuel Bach
Flute concertos
Raffaele Trevisani, Flauto
Constantine Orbelian, Direttore
Moscow Chamber Orchestra



The Virtuoso Flute
Raffaele Trevisani, Flauto
Paola Girardi, Piano



Mozart Sonatas
Raffaele Trevisani, Flauto
Paola Girardi, Piano



W. A. Mozart
Flute Concertos
Raffaele Trevisani, Flauto
Patrick Strub, Direttore
Orchestra Arcata Stuttgart



Flute and Piano Sonatas
Raffaele Trevisani, Flauto
Paola Girardi, Piano



Fantasy
Raffaele Trevisani, Flute
Luisa Prandina, Arpa



La Musica degli Animali
Raffaele Trevisani, Flauto
Paola Girardi, Piano
Luisa Prandina, Arpa
Virginia Ceri, Direttore
Orchestra Suzuki di Milano
Ensamble of flute "Gli armonici"



New Century Flute Concertos
Raffaele Trevisani, Flute - Piccolo
Piet Koornhof, Violino
Roberto Duarte, Direttore
Constantine Orbelian, Direttore
Moscow Chamber Orchestra



Verdi-Briccialdi - Operatic Fantasies
Raffaele Trevisani, Flute
Paola Girardi, Piano