

**JEAN-PIERRE RAMPAL • CLAUDI ARIMANY**

flute

flute

**JOHN STEELE RITTER** piano



*Romantic Muric*

*for Two Flutes and Piano*



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## ***JEAN-PIERRE RAMPAL***

### **ROMANTIC MUSIC FOR TWO FLUTES AND PIANO**

- 1 **FRANZ DOPPLER:** Duettino Américain, Op. 37 (6:57)  
**FRIEDRICH KUHLAU:** Trio in G Major, Op. 119 [15:59]
- 2 Allegro moderato (7:28)
- 3 Adagio patetico (3:42)
- 4 Rondo - Allegro (4:49)
- 5 **FRANZ DOPPLER:** Andante and Rondo, Op. 25 (8:13)
- 6 **WOLFGANG AMADEUS MOZART:** Andante, K. 448 (8:56)  
**THEOBALD BÖHM:** Trois Duos de Mendelssohn et Lachner [6:30]
- 7 Allegro non troppo (2:26)
- 8 Allegro agitato (1:45)
- 9 Allegro non troppo (2:19)
- 10 **GIUSEPPE VERDI - LUIGI HUGUES:** Grand Concerto Fantasy, Op. 5 on  
*Un Ballo in Maschera* (9:04)
- 11 **VINCENZO BELLINI - FRANZ DOPPLER:** *La Sonnambula*, Paraphrase en  
Souvenir de Adelina Patti, Op. 42 (7:03)

**Jean-Pierre Rampal, flute**

**Claudi Arimany, flute**

**John Steele Ritter, piano**

TOTAL PLAYING TIME: 62:42

The program begins with the **Duettino américain**, Op. 37, by Austrian composer Franz Doppler (1821-1883). Composed in 1841 along with its companion piece *Duettino hongrois*, the *Duettino américain* is a dazzling fantasy on four familiar American melodies: *Hail Columbia*, *The Star-Spangled Banner*, *Boatman Dance* and *Yankee Doodle*. One of the leading flutists in 19th century Europe, Doppler settled in Vienna in 1858, where he eventually became first flute and conductor for the Court opera and was appointed professor of flute at the Vienna Conservatory. His **Andante and Rondo**, Op. 25, combines a romantic lyricism with such classical structural designs as simple song form (ABA) in the Andante and alternating rounded binary forms, with embellishments, in the Rondo.

The **Grand Trio in G major** (1831), Op. 119, by Friedrich Kuhlau (1786-1832) follows. Friend to Beethoven, Kuhlau was the court composer and conductor for the King of Denmark. Typical of Kuhlau's style, *Grand Trio in G* is steeped in Beethovenian classicism but anticipates the coming romanticism. Here, the piano and two flutes are of equal stature as they enter into extensive discourse with one another. In addition to composing operas

and incidental music for the theater, Kuhlau composed extensively for the flute; he was even referred to as the "Beethoven of the flute." And although he was a pianist, not a flutist, his output included duos, trios, and quartets for flutes, sonatas for flute and piano, duets for flute and violin, and three quintets for flute and strings. His sonatinas for piano are well-known to young piano students.

W.A. Mozart's **Andante**, K. 448, is a transcription by C. Menzel of the Andante from the *Sonata in D major* for two pianos, written in 1781 for the composer and a certain Fräulein von Aurnhammer to perform. Written in Mozart's most mature, galant style, the piece is at once entertaining and profound, suitable in form and material, according to Alfred Einstein, for use as an *opera buffa sinfonia*: "no cloud obscures its gaiety. But the art with which the two parts are made completely equal, the play of the dialogue, the delicacy and refinement of the figuration...all exhibit such mastery" as to lift the work from the level of mere entertainment.

More facile in effect, perhaps, yet still beyond the level of mere entertainment are the **Trois Duos de Mendelssohn et Lachner** of Theobald Böhm. These are tran-

scriptions, though not literal, of vocal duets by Mendelssohn on texts by Heinrich Heine ("Ich wollt meine Schmerzen ergössen") and the composer's friend Carl Klingemann ("Herbstlied"). The third duet is by Lachner on a text by Friedrich Rückert ("Ich liebe dich weil ich lieben muss"). The movements are marked *Allegretto non troppo*, *Allegro agitato*, and *Allegro non troppo*, respectively.

The penultimate work on the disc is the **Grand Concerto Fantasy on Themes from Verdi's *Un ballo in maschera*** by Luigi Hugues (1836-1913). Flutist and composer Hugues performed throughout Europe with his brother Felice at the piano. Though he was best-known for his method books for flute, Hugues composed many other works, including a Magnificat, sacred motets and hymns, flute sonatas, concerti, and a number of fantasies based on operatic themes, the latter of the type brought into vogue by Franz Liszt. The *Grand Concert Fantasy*, based on themes from Verdi's opera based on an historical political murder combined with tragic love story, is a brilliant and extremely demanding workout for the two solo flutes.

Finally, Doppler's **La Sonnambula, Paraphrase en souvenir de Adelina Patti**,

Op. 42, is in a similar vein to Hugues' fantasy. The *bel canto* of Bellini's operatic style is everywhere in evidence in the skillful transcription to flute duet. Poignant lyricism gives way to dramatic flourish in what became the traditional coloratura style established by the great soprano Adelina Patti.

*Neil Stannard*

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With his numerous performances, recordings, premieres, revivals, and commissions, **Jean-Pierre Rampal** is the first flutist in history to attract world-wide audiences equal to those drawn by virtuoso pianists and string players. He has figured prominently in restoring the instrument to the exalted position it held during the 18th century. Mr. Rampal has also gained recognition as a conductor.

Mr. Rampal's tours of North America have included engagements with the leading symphony orchestras as soloist and conductor, and he presents recitals coast-to-coast at all of the major venues. For many summers, Mr. Rampal has made yearly visits to New York's Mostly Mozart Festival at Lincoln Center and to the Hollywood

Bowl, and he has often performed at the Ravinia, Tanglewood, Saratoga, and Meadowbrook Music Festivals.

While he is particularly known as a champion of the Baroque, Mr. Rampal's programs range from the 17th century to the present day, with excursions into jazz, English folk songs, Japanese classics, and the music of India. Among contemporary composers who have dedicated works to him are Jean Françaix, André Jolivet, Jean Martinon, Francis Poulenc, and Pierre Boulez. Among many career highlights was the U.S. premiere of Krzysztof Penderecki's Flute Concerto at Lincoln Center with the Orchestra of St. Luke's, Roger Norrington conducting, after having played the work's world premiere in Switzerland. Mr. Rampal has also given world premieres of works by Aaron Copland, David Diamond, and Ezra Laderman.

Perhaps the most recorded classical instrumentalist in history, Jean-Pierre Rampal has received the Grand Prix du Disque for a number of his recordings. Mr. Rampal's extensive discography includes "Pla: Catalan Flute Music of the 18th Century" and "In Concert" with Kathleen Battle for Sony Classical. All of Mr. Rampal's recordings are universal best-sellers. In 1989, with

the release of his autobiography *Music, My Love* from Random House (along with a CBS Masterworks recording of the same title), Mr. Rampal added "author" to his list of achievements.

Born in Marseilles, Mr. Rampal began studying the flute with his father, who was a professor of flute at the conservatory and principal flutist of the symphony orchestra. He has had many honors bestowed upon him, among them: the Leonie Sonning Prize, the Prix du Président de La République, and the Académie Charles Cros for his total discography. He has also been named Commandeur de la Légion d'Honneur, Commandeur des Arts et des Lettres, and Commandeur de l'Ordre National du Mérite. In February 1996, he received the Lotos Club Medal of Merit for lifetime achievement.

**Claudi Arimany** was born in Granollers, where he began his musical education. He was a pupil of Josep-Maria Ruera, an influential figure in the world of Catalan music, and Salvador Gratacós of Barcelona. He also studied away from home with such outstanding figures as Alain Marion, Jean-Pierre Rampal, and György Sebök, and with Raymond Guiol in Paris, where he received his degree

with honors. Upon receiving his degree, Mr. Arimany dedicated himself to a career as a soloist.

He has performed with numerous chamber groups, orchestras, and prestigious soloists throughout Europe, as well as in the United States.

Mr. Arimany has made recordings with many of the world's leading orchestras. His recorded repertoire includes the Mozart concerti, the complete concerti by François Devienne in a four-CD set, works for flute and orchestra by the brothers Pla, a disc entitled "The Flute in Paris in the Time of Mozart" with works by Stamitz, Pleyel, and Mozart. Additional recordings include "Virtuoso Music by the Pupils of J. S. Bach" and "French Music from the Belle Époque," among many others. He recently recorded a new Sony Classical compact disc as soloist with Jean-Pierre Rampal and the Franz Liszt Chamber Orchestra of Budapest. Mr. Arimany is a member of the jury of the celebrated *Concour International de Flute Jean-Pierre Rampal* in Paris.

**John Steele Ritter** was born in Louisiana, where he began to study the piano at the age of six. At the age of twelve he made his first public appearance with the Shreveport Symphony Orchestra. He later attended the Curtis Institute of Music in Philadelphia, where he was a student of Mieczyslaw Horszowski. His graduate studies in music were completed at Northwestern University, the University of Southern California, and Yale University as a student of Ralph Kirkpatrick.

A resident of Los Angeles since 1960, Mr. Ritter has performed at the Hollywood Bowl, with the Los Angeles Philharmonic, and in chamber music festivals.

Since 1974, John Steele Ritter has played annually in North America with Jean-Pierre Rampal. The artists also tour together abroad; their globe-spanning concert tours have taken them to Japan, Europe, Australia, Mexico, and South America. Mr. Ritter has made numerous recordings with Mr. Rampal, and other artists, for CBS Masterworks and Sony Classical. In January 1995, Mr. Ritter joined the faculties of the University of California at Irvine and at Santa Barbara.

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