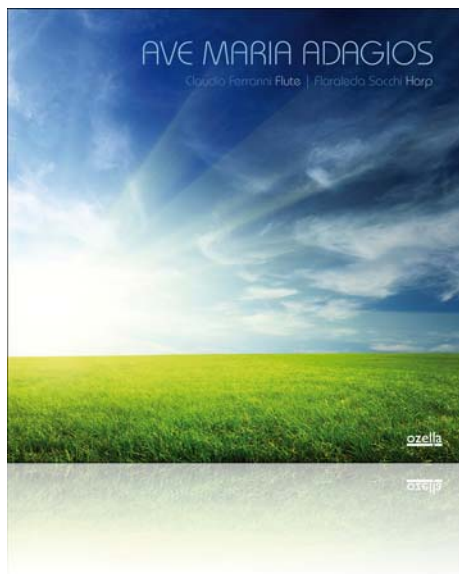


## 500 years in search of universal divinity

CD



### Claudio Ferrarini | Floraleda Sacchi

#### Ave Maria Adagios

Either as part of their collaboration or as soloists, Flutist Claudio Ferrarini and Harp-virtuoso Floraleda Sacchi have already juxtaposed classical compositions with contemporary works by Ravi Shankar and Philip Glass.

Ferrarini and Sacchi's third duo-album now takes listeners on a riveting trip through eighteen musical settings of the „Ave Maria“ from the late 16<sup>th</sup> century up until the 1970s.

Due to their purely instrumental line-up, recording an album of musical prayers without being able to feature the actual text naturally proved particularly challenging. In the end, however, it actually served to reinforce the underlying message: „The loss of words strengthens the aim of this music and makes it even more evident: To bring man closer to the divine.“

### Tracklist

01. Charles Gounod (1818-1893): Ave Maria on Prelude BWV 846 by J.S. Bach	04:55
02. Astor Piazzolla (1921-1992): Ave Maria	04:08
03. attr. Giulio Caccini (1550-1618): Ave Maria	03:12
04. Pietro Mascagni (1863-1945): Ave Maria (on a theme from Cavalleria Rusticana)	03:34
05. Jules Massenet (1842-1912): Méditation (Interlude from Thais)	04:46
06. Roberto Fabbriciani (1949): Preghiera per te	04:01
07. César Frank (1822-1890): Ave Maria	03:28
08. Camille Saint-Saëns (1835-1921): Ave Maria	03:12
09. Franz Schubert (1797-1828): Ave Maria Op. 52 No. 6, D 839	07:58
10. Wolfgang Amadeus Mozart (1756-1791): Ave Maria K 195 no. 2	04:35
11. Ludwig van Beethoven (1770-1827): O Maria immacolata	03:24
12. Franz Liszt (1881-1886): Ave Maria (from Harmonies Poétiques et Religieuses)	05:57
13. Luigi Cherubini (1760-1842): Ave Maria	05:59
14. Giuseppe Verdi (1813-1901): Ave Maria (from Otello)	04:23
15. Fabrizio De André (1940-1999): Ave Maria (from La Buona Novella)	03:12
16. Luigi Luzzi (1824-1876): Ave Maria Op. 80	04:29
17. Ruggero Leoncavallo (1857-1919): Ave Maria	03:14
18. Daniele Garella (1961): Preghiera (Canto nel vento)	03:25

<b>Artist</b>	Claudio Ferrarini   Floraleda Sacchi	CD-Audio, Jewelcase
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#### Musicians

Claudio Ferrarini | flute  
Floraleda Sacchi | harp



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**Claudio Ferrarini | Floraleda Sacchi**  
Ave Maria Adagios**500 years in search of universal divinity**

With „Ave Maria Adagios“, Ozella Music is making a notable foray into the world of chamber music, harking back to a long tradition of mutual inspiration between the worlds of Classical Music and Jazz.

This is not to say, however, that „Ave Maria Adagios“ ever amounts to fully-fledged cross-over. For their third duo disc, following in the footsteps of the acclaimed „Suite en Duo“ on the renowned Decca imprint, Italian instrumentalists Floraleda Sacchi and Claudio Ferrarini have instead used one of the most fundamental prayers of Christian faith as a point of departure for a riveting journey through the centuries. Unerringly navigating through Baroque, Classical, Romantic and contemporary repertoire, the album binds together a wealth of both liturgical and devotional material under a single goal: „We were interested in the sense of elevation, devotion, meditation and prayer that every religion has found in music“, according to Sacchi.

This all-embracing approach is typical for Sacchi and Ferrarini, who have previously, either as part of their collaboration or as soloists, juxtaposed Indian Sitar-Guru Ravi Shankar with 18th century Harp-pioneer Krumpholtz and premiered works by Michael Nyman and Philip Glass. Thanks to the bipolar blend between performer and musicologist Sacchi and one of the busiest Flutists in the world (Ferrarini's discography encompasses a staggering 104 discs), it can come as no surprise that the result dauntlessly blends works by late Renaissance-composer Giulio Caccini, classical masters like Beethoven and Mozart as well as the controversial concepts of Fabrizio De André's „Buona Novella“-album from 1970.

One may wonder whether it makes sense for an instrumental duo to record an album dedicated to a prayer without being able to feature the actual text. Sacchi and Ferrarini, too, were hesitant for a while, but found the answer to their doubts in the emotional impact of Astor Piazzolla's version: „We understood how the loss of words strengthened the aim of this music and made it even more evident: To bring man closer to the divine.“ It is the universality of this aim, which bridges all divides – including those between the seemingly opposite worlds of Classical Music and Jazz.

# AVE MARIA ADAGIOS

Claudio Ferrarini Flute | Floraleda Sacchi Harp

ozella

*Recording a collection of Ave Maria* may seem a commonplace, but the realization of this project for Claudio Ferrarini and I followed a different and exciting path.

Travelling for our concerts, we talked often about music, we asked ourselves about the fascination that music, not least through our humble work of craftsmen, can give to others. One day, during a rehearsal for a concert in a church, we discovered ourselves interested in the complicity that ties art (especially music) and religion. We were interested in the sense of elevation, devotion, meditation and prayer that every religion has found in music and that many musicians have tried to convey in their works.

From the beginning we did not dwell on what was strictly liturgical, but we searched also in the devotional singing. Searching in the enormous repertoire of that kind offered by our culture, we selected music from unknown or beloved composers and we were immediately attracted by the richness and variety of music dedicated to the Holy Mary. And because of this richness and variety it was difficult to make a choice: all composers have been inspired by this prayer.

The biggest obstacle troubling us concerned the text of the prayer: all the music we chose was based on the traditional Latin text of the Ave Maria or on a new, especially written, text. We are an instrumental duo and for a moment we hesitated. Thanks to Ave Maria by Piazzolla, a prayer without words, we understood how the loss of words strengthened and made it even more evident the aim of this music: bring near man to divine.

Exceeded the boundaries of language (Latin, Italian, English, German...) we enter into an universal territory. In this direction we have asked Roberto Fabbriciani and Daniele Garella to write two new prayers for this collection created to elevate the spirit.

Floraleda Sacchi, Albavilla/Italy 2010



**Registrare una collezione di Ave Maria** potrebbe sembrare banale, in realtà la realizzazione di questo progetto per Claudio Ferrarini e me ha seguito un percorso appassionato. Spesso viaggiando per i nostri concerti abbiamo parlato di musica, ci siamo interrogati sulla fascinazione che la musica, anche attraverso il nostro umile lavoro di artigiani, poteva regalare ad altri.

Un giorno, durante le prove per un concerto in una chiesa ci siamo scoperti interessati a quella complicità che lega l'arte (in particolar modo la musica) e la religione. Ci interessava il senso di elevazione, devozione, meditazione e preghiera che ogni religione ha trovato nella musica e che tanti musicisti hanno cercato di trasmettere con le loro opere.

Fin dall'inizio non ci siamo soffermati su ciò che era prettamente liturgico, ma abbiamo spaziato nel canto devozionale attingendo all'enorme patrimonio che ci circondava tra nomi di compositori sconosciuti o amati. Ci ha subito attratto la ricchezza e la varietà delle musiche dedicate alla Madonna, e proprio per questa ricchezza è stato difficile attuare una scelta: tutti i grandi autori sono stati ispirati nel musicare questa preghiera.

Un ostacolo che ci turbava riguardava proprio il testo stesso di questa preghiera: quasi tutta la musica che avevamo scelto era basata sul tradizionale testo latino dell'Ave Maria o su testi nuovi appositamente scritti. Siamo un duo strumentale e per un attimo abbiamo tentennato. È stato grazie all'Ave Maria di Piazzolla, una preghiera senza parole, che abbiamo compreso come la perdita del testo rafforzasse e rendesse ancora più inteso il proposito ultimo di questa musica: l'avvicinare l'uomo alla divino.

Superati i confini della lingua (latino, italiano, inglese, tedesco...) si entra definitivamente in un territorio universale, e in questa direzione abbiamo incitato Roberto Fabbriciani e Daniele Garella a scrivere due nuove preghiere musicali da aggiungere a questa raccolta, pensata per elevare lo spirito.

Floraleda Sacchi, Albavilla/Italia 2010



# AVE MARIA ADAGIOS - Claudio Ferrarini Flute | Floraleda Sacchi Harp

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Total Time 78:34

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