

GIULIO BRICCIALDI

THREE DUOS

for Two Flutes and Piano

Carol Wincenc 21st Century Series for Flute



*Edited by Carol Wincenc
Co-Edited by Ginevra Petrucci*



Piano

GIULIO BRICCIALDI

THREE DUOS for Two Flutes and Piano

Edited by Carol Wincenc

Co-Edited by Ginevra Petrucci

CONTENTS

Duetto, Op. 67	15
Sérénade, Op. 137	43
Soirée Musicale di Rossini, Op. 49	3



Copyright © 2018 Lauren Keiser Music Publishing (ASCAP).
International Copyright Secured. All Rights Reserved.

Editor's Note

Being forever and hopelessly partial to anything Italianate (my studies with Severino Gazzelloni and performances in Rome, Siena and Spoleto impacted my life dramatically from 1966 on.), this charming collection of duos for two flutes with piano, by Giulio Briccaldi, is guaranteed to awaken the incurable romantic in each of us. Who doesn't love to listen to and play genuine salon music? For acquainting me with these Briccaldi gems, I give thanks to the members of the Petrucci family, the world's foremost experts on his life and music. I have had the fortune to have a close association with the Petrucci's as professor, colleague and collaborator.

I have taken extra special care in notating dynamics, articulations and phrasing that in performance and study assure a seamless, operatic cantabile style, and an easily executed technical virtuosity. This edition is guaranteed to bring flutists of all levels satisfaction and joy --musically, technically, and culturally. Thank you.

Carol Wincenc, Editor

Giulio Briccaldi, born in Terni, March 2, 1818, displayed musical talent from his earliest years. He began the study of flute, first with his father, and, after his father's death, with various local teachers. Soon afterwards he moved to Rome to perfect his technique under the tutelage of Giuseppe Maneschi, at the Santa Cecilia Institute. Briccaldi's budding professional career found him in great demand as "first flute" in opera houses and theaters all over Europe. He was also assigned the task of arranging intermezzi between acts of the operas to keep the audiences cheering and involved. He collaborated with such theaters as Teatro San Carlo (Milan), Teatro alla Scala (Milan), Teatro Comunale (Bologna), Teatro La Fenice (Venice), and Teatro Argentina (Rome). His growing reputation led to his appointment as teacher to the Count of Syracuse, brother of Ferdinand of Bourbon, the King of Naples.

In 1839, during a time of artistic ferment in Italy and elsewhere, he resigned his post at the Neapolitan court with the aim of achieving greater international recognition by expanding his reach in Europe. Beginning in May of 1841, the list of cities Briccaldi visited grew exponentially: Vienna (where he met Gaetano Donizetti), Graz, Linz, Pest, Karlsruhe, Munich, Nice and London. He formed ties with important figures in the musical world of the day, including the cellists Alfredo Piatti and Adrien Servais, the double-bassist Giovanni Bottesini, the pianists Sigismund Thalberg, Theodor von Döhler, Moritz Strakosch and the violinist Antonio Bazzini.

Recent discoveries regarding the flute's mechanical potential inspired Briccaldi to dedicate himself to the creation of a new, scientifically-sound flute system. This led to a prolific period of composition and increased recognition of his many skills as flute virtuoso, pedagogue and organologist. In 1851, Briccaldi returned to Italy from England to resume his activities as soloist in the major Italian theaters, and he continued to compose both operas and instrumental music.

In 1857, inspired by Risorgimento ideals, he took part personally in various concerts organized to raise funds to support the "purchase of a million rifles proposed by General Giuseppe Garibaldi". In 1860 he was appointed Director of the Banda Civica in Fermo, and in 1871 he assumed the position of flute teacher at the Florence Institute of Music where he trained excellent young musicians for many years. In 1879 his health began to deteriorate, and on December 17, 1881, at the age of sixty-three, one of the major flutists of the 19th century passed away.

Sources

Giulio Briccaldi is known to have produced 227 compositions including chamber music, vocal, symphonic and operatic works. Unfortunately, his output as an artist is complicated by a lack of specific dates and opus numbers for many of his compositions. Often, to obtain the greatest possible distribution and to build on his popularity after a successful performance, Briccaldi would rush to place a piece with multiple publishers at the same time. In each instance, there would be a different title and opus number, which has led to confusion in cataloguing his work. And finally, the almost complete absence of any manuscripts by Briccaldi is explained by his having handed the original drafts of his works directly to the editors for printing, without bothering to keep any original copies.

Regarding the works published in this edition, to make all the information available and clear, we have drawn up the following outline which will provide some essential points of reference:

SOIRÉE MUSICALE DI ROSSINI: Duettino per due flauti e pianoforte (Op. 49)

Dedication: Al Signor Burgaud des Mares Original edition: Milan, Gio. Ricordi 1847

Rossini's *Soirées Musicales* di Gioacchino Rossini (eight ariettas for soprano and piano and four duets) were composed between 1830 and 1835 and encountered an immediate success. Briccaldi transcribes "La Serenata", a Notturno duet, adding his original introduction. This piece was later arranged for two flutes and string orchestra. The manuscript is part of Gian-Luca and Ginevra Petrucci's private archive.

DUETTO PER DUE FLAUTI CON ACCOMPAGNAMENTO DI PIANOFORTE (Op. 67)

Dedication: none Original edition: Milan, Gio. Ricordi 1852

This piece is part of Briccaldi's production addressed to professional flutists and amateurs – a category that in Italian 19th century society often times achieved very high levels of technical and expressive proficiency.

I DUE FANCIULLI: Sérénade pour 2 Flûtes avec accompagnement de Piano (Op. 137)

Dedication: none Original edition: Mayence, Fils de B. Schott c.1878

This is the last piece Briccaldi composed for two flutes and piano. The title "I due fanciulli" ("The two children"), the late Opus number and the relative linearity of the composition identify this piece as most probably written for his students at the Florence Conservatory.

Ginevra Petrucci, Co-Editor

Soirée Musicale di Rossini

for two flutes and piano

Giulio Briccaldi, Op. 49
(1818-1881)

Andantino

Flutes 1 2

Piano

1

2

Andantino

5

4

5

8

9

accel. un poco

cresc.

3

8

9

accel.

Duetto

for two flutes and piano

Giulio Briccialdi, Op. 67

Moderato

Piano

6

12

12

13 Flute 1

13

16

16

Sérénade

for two flutes and piano

Giulio Bricciali, Op. 137

Allegretto poco moto

1
2

Flutes

mp dolce

mp dolce

Allegretto poco moto

Piano

p

10

10

13

14

13

14

BRICCIALDI Three Duos for Two Flutes and Piano

This charming collection of duos for two flutes with piano by Giulio Briccaldi is guaranteed to awaken the incurable romantic in each of us. Editor Carol Wincenc was acquainted with these Briccaldi gems by members of the Petrucci family, the world's foremost experts on his life and music. This volume includes: **Duetto, Op. 67**; **Sérénade, Op. 137**; and **Soirée Musicale di Rossini, Op. 49**. Extra special care has been taken in notating dynamics, articulations and phrasing that in performance and study assure a seamless, operatic cantabile style, and an easily executed technical virtuosity. This edition is guaranteed to bring flutists of all levels satisfaction and joy - musically, technically, and culturally.



CAROL WINCENC, hailed "Queen of the flute" by New York Magazine, was first prize winner of the (sole) Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Award from Manhattan School of Music. Recently, she recorded an all-Yuko Uebayashi album with the Escher String Quartet, and performed at Carnegie's Weill Hall with her collaborator, pianist Bryan Wagorn of the Metropolitan Opera. She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber orchestras. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d'Or Award, a Recording of Special Merit award with András Schiff, and Gramophone magazine's "Pick of the Month" with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet and a founding member of Les Amies with harpist Nancy Allen and violist Cynthia Phelps. Ms. Wincenc teaches on the faculties of The Juilliard School and Stony Brook University, and she is renowned for her popular series with Lauren Keiser Music Publishing, the Carol Wincenc 21st Century Series for Flute. For more information, please visit Ms. Wincenc's website: carolwincencflute.com.



Born in Rome, GINEVRA PETRUCCI completed her studies at Santa Cecilia Conservatory, Ecole Normale "Alfred Cortot" in Paris, and at the Yale School of Music. She has received several scholarships and prizes and enjoys extensive activities as a soloist, in chamber groups, and as a visiting professor in Europe, the United States, the Middle East, Japan and South Africa, working with renowned artists across the globe. Among her several CDs with internationally recognized labels, she released the World Premiere recording of all four of Giulio Briccaldi's Flute Concertos with the orchestra *I Virtuosi Italiani*. For more information, please visit ginevrapetrucci.com.



HL00281287
S112008



EXCLUSIVELY DISTRIBUTED BY

 **HAL•LEONARD®**
CORPORATION
keisersouthernmusic.com



9 781581 066487