

Mandolino Italiano



Melbourne Mandolin Orchestra

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	IGNAZIO BITELLI (1876 - 1955)	
1	San Giusto	7:02
	VINCENZO BELLINI (1801-1035)	
	I Puritani - Grande Fantasie for Mandolin Orchestra arr. Mario Maciocchi	
2	<i>Vivo, Sostenuto, Giusto</i>	5:08
3	<i>Largo, vivo, stringendo sempre</i>	7:43
	MICHELLE NELSON (b. 1962)	
4	But she is still there from Amorevolezza Suite for Mandolin & Guitar Orchestra	5:02
	Four 17th & 18th Century Italian Arias arr. Michelle Nelson	
	GIUSEPPE GIORDANI (1751 - 1798)	
5	Caro mio ben	2:51
	GIOVANNI BATTISTA PERGOLESİ (1710 - 1736)	
6	Se tu m'ami, se sospiri	3:36
	VINCENZO LEGRENZIO CIAMPI (1719 - 1762)	
7	Nina	3:05
	GIUSEPPE TORELLI (1658 - 1709)	
8	Tu lo sai <i>soloist JO ZABLUD soprano</i>	3:08
	GIUSEPPE VERDI (1813 - 1901)	
	Fantasy on Verdi's Opera "La Traviata" arr. Karl Thomas	
9	<i>Andante, Tempo di Valse, Andante</i>	7:07
10	<i>Allegro risoluto, Allegro moderato</i>	2:17
11	<i>Lento, Andantino, Moderato, Risoluto</i> <i>soloist KURT JENSEN mandolin</i>	6:32
	ENRICO TOSELLI (1883 - 1926)	
12	Serenade <i>soloist ABRAM IOURGAEV mandocello</i>	4:31
	Selection of Popular Italian Songs arr. Kurt Jensen	
13	Santa Lucia	1:40
14	Mari Mari	1:56
15	Torna a Sorrento	1:52
16	Funiculi Funicula	2:15
17	Arrivederci Roma	2:11



The widespread and growing popularity of the mandolin is evident by its adoption by popular and folk music all over the world over the past two hundred years.

However this sweet-sounding acoustic instrument evolved in Italy during the baroque period and was widely used as a solo instrument and in small ensembles. Its popularity as a classical instrument has waxed and waned but mandolin ensembles or “zupforchesters” continue to flourish particularly in Europe, Japan, the USA and Australia, providing great pleasure for both audiences and performers alike. New compositions in greatly diverse musical styles continue to be written for classical mandolin ensembles and are highly welcome as they breathe new life into an otherwise unchanging repertoire.

Mandolin orchestras have a format resembling the standard string quartet with first and second mandolin sections. The larger and therefore lower-pitched mandolas are tuned either a fifth lower than mandolins and thus mimic the tuning of the the viola or

a full octave lower. The mandolncello, larger again, relates to the cello of the standard string quartet. Classical guitars and double basses registers and often provide the orchestra’s rhythmic support.

The **Melbourne Mandolin Orchestra**, first formed in 1967 by the efforts of Peter Evans and founding conductor Josef Ruecker, has charmed audiences throughout Australia with its unique sound for almost 38 years. It has toured in Europe and Japan on several occasions and won several first prizes at the inaugural International Mandolin Orchestra Competition in Eupen, Belgium in 1993.

The MMO’s training camps, such as those in Bendigo many years ago, helped to provide the stimulus for the formation of **FAME**, the Federation of Australasian Mandolin Ensembles, which functions to promote the classical mandolin and mandolin ensembles throughout Australia and New Zealand.

The Melbourne Mandolin Orchestra has adhered to a long-standing requirement that its players play exclusively on Neapolitan-style mandolins rather than the flat-back

style of mandolin. Neapolitan mandolins have the beautiful, but awkward to hold, almond-shaped bodies thought to augment the lower pitched notes, a characteristic thought to be essential to the production of the sweeter sound attributed to this style of instrument.

Ignazio Bitelli (1876-1955) composed primarily for brass bands but he adapted his most popular pieces such as “*San Giusto*” for mandolin ensembles. His works were published at the beginning of the 20th century when the mandolin ensemble was at the height of its popularity in Italy. His works are lively and many unashamedly use motifs from Verdi.

Vincenzo Bellini (1801- 1835) was one of the most important composers of Italian opera in the earlier years of the 19th century. Bellini’s influence was not confined to opera, and Chopin owes much to him, particularly in his handling of melody. Bellini’s first great success was in 1827 when *Il Pirata* was staged at La Scala, Milan. The six further operas that he wrote include a version of Shakespeare’s *Romeo and Juliet*, *I Capuletti*

i Montecchi, the famous and complicated La Sonnambula produced in Milan in 1831, and the demanding opera set in Roman Gaul, Norma, staged at La Scala at the end of the same year. The final work, "**I Puritani**"; was staged in Paris in 1835. He died shortly afterwards, at the height of his success.

Michelle Nelson (b. 1962) is an up and coming young Australian composer and classical guitarist whose work is destined to attract attention. She studied orchestral composition with Brenton Broadstock at Melbourne University's Conservatorium of Music and conducts a private music school in Box Hill.

The "**Amorevolezza Suite**" comprising six movements was written as part of Michelle's formal composition studies and concerns itself with the life and struggles of the famous Italian astronomer, Galileo Galilei, whose discovery that the Earth rotated around the Sun was in direct contradiction to the teachings of the Roman Catholic Church. As a consequence Galileo was tried before the Inquisition and forced to renounce his findings as incorrect.

The four Italian arias, "**Caro mio ben**", "**Se tu m'ami, se sospiri**", "**Nina**" and "**Tu lo sai**", sung so beautifully by talented Melbourne soprano, **Jo Zablad**, were arranged for the MMO by Michelle Nelson. They were written by four different Italian composers within the 17th and 18th centuries but only **Giovanni Battista Pergolesi** (1710 - 1736) is well known.

Giuseppe Verdi (1813-1901), one of Italy's most beloved figures, was also one of the most prolific composers of opera. His most famous opera "**La Traviata**" (translated as "The Mised") inspired Karl Thomas, a Danish violinist and close friend of MMO player, Kurt Jensen, to create his "Fantasy", an arrangement encapsulating some of the most dramatic moments within the opera.

Enrico Toselli (1883-1926), an Italian pianist and composer, was born in Florence, and wrote a number of songs. Of these, the *Serenata* became something of an international 'hit', being transcribed for all manner of instruments. The composer himself made the transcription for violin and piano, in response to many requests; it is easy to understand the fame he enjoyed as a result of writing this splendid tune; he enjoyed a greater fame, however, as a consequence of his affair with the former Crown Princess Luise of Saxony, whom he married in 1907.

Kurt Jensen chose five popular Italian songs to arrange as a medley for mandolin ensembles, including "**Santa Lucia**" written by Teodoro Cottrau (1827-1879), "**Mari Mari**" by Eduardo Di Capua (1865-1917), "**Torna A Sorrento**" by Ernesto De Curtis (1865-1917), "**Funiculi Funicula**" by Luigi Denza (1846-1922) and "**Arrivederci Roma**" by Renato Rascel (1912-1991). The "Italian Selection" is well received by audiences everywhere!

The Melbourne Mandolin Orchestra

Conductor: Slava Iourgaev

First Mandolin: Jill Johnson (leader of the MMO)
Joan Harris
Ina Postuma
Roberta Condie
Joan Roberts

Second Mandolin: Takashi Nakatani (leader)
Mary Ebinger
Herman Mangold
Rebecca Andrews

Mandola: Kurt Jensen (leader)
Terry Harris
Danny Silver
Naoko Aoo

Guitar: Michelle Nelson (leader)
Barbara Gartner
Martin Murphy
Brian Quinn
Abilio Ten

Mandolincello: Abram Iourgaev
Adam Tate

Double Bass: Tony Hofmann

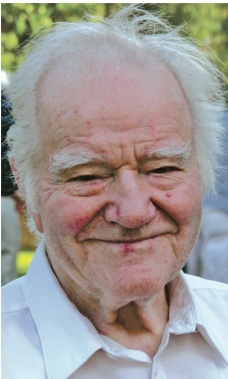


Conductor & Soloists



Conductor - Slava Iourgaev came to Australia in 1994 from Uzbekistan where he obtained his Master's degree ('92) in 'cello from the Tashkent State Conservatorium studying with Tschackvodze. Slava has been performing with several orchestras in Melbourne, and now teaches at schools and is a member of the string quartet "Unique". Slava has performed many times as a soloist on cello with the MMO over the past few years and has been very popular in his current role as the MMO's conductor.

Soprano - Jo Zabłud is a "rising star" of opera in Melbourne. She completed a degree at the Faculty of Music, University of Melbourne, and studied for a year at London's Guildhall School of Music and Drama. She is currently continuing her vocal studies with Jon Weaving. Jo has a rich dramatic soprano voice which complements the sound of the MMO beautifully, a combination that is used to great effect in the songs on this recording.



Mandolin - Kurt Jensen was born in Denmark and has had a rich and varied career as a mandolin soloist and violinist throughout Europe. He has been performing as a mandolin soloist since 1928, and his first professional engagement was with Danish Radio. Since 1983 he has toured the world as founding member of the Danish Duo, and in 1988, he came to Australia for the first time as a guest of the Melbourne trio "i mandolini". One year later Kurt came back to Melbourne to live (and re-marry) and he has continued his career as mandolin soloist and teacher, enriching this city with his virtuosity.

Mandoloncello - Abram Iourgaev was born in Uzbekistan. He trained at the Conservatorium in Tashkent and specialised in traditional musical instruments such as the rubob, and not only conducted The National Touring Company Orchestra of Uzbekistan but was also its soloist and taught at the Tashkent Conservatorium for 26 years. Since coming to Melbourne eight years ago he has been a regular performer on mandocello and rubob. Abram has also served as the conductor of the MMO on and off for the past few years until recently "passing the baton" to his son, Slava!



The Melbourne Mandolin Orchestra



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RECORDING, EDITING AND MIXING BY MARTIN WRIGHT AND VAUGHAN MCALLEY
WITH POST-PRODUCTION MUSICAL SUPERVISION BY JOAN HARRIS, JILL JOHNSON
AND MICHELLE NELSON. GRAPHIC DESIGN AND SLEEVE NOTES BY DANNY SILVER.