

# Chopin

Orazio Maione

## 12 Études Op.10

1 n.1 in C major	2'04
2 n.2 in A minor	1'34
3 n.3 in E major	3'20
4 n.4 in C Sharp minor	1'59
5 n.5 in G Flat major	1'36
6 n.6 in E Flat minor	2'19
7 n.7 in C major	1'35
8 n.8 in F major	2'32
9 n.9 in F minorn.	1'54
10 n.10 in A Flat major	2'03
11 n.11 in E Flat major	2'17
12 n.12 in C minor	2'48

## 12 Études Op. 25

13 n.1 in A Flat major	2'16
14 n.2 in F minor	1'27
15 n.3 in F major	1'57
16 n.4. in A minor	1'46
17 n.5 in E minor	3'05
18 n.6 in G Sharp minor	2'10
19 n.7 in C Sharp minor	4'59
20 n.8. in D Flat major	1'11
21 n.9. in G Flat major	1'03
22 n.10 in B minor	3'42
23 n.11 in A minor	3'37
24 n.12 in C minor	2'28

## Trois Nouvelles Études

25 n.1 in F minor	1'28
26 n.2 in D Flat major	1'39
27 n.3 in A Flat major	1'49

TOTAL TIME: 55'18

March 2011 - Sound recording Luca Ricci.

Foligno, Auditorium San Domenico.

Postproduction Rosella Clementi

Cover Artwork Simone Malatesta

Paint Jour de pluie à Paris - Gustave Caillebotte - 1877



# Chopin

12 Études Op.10 - 12 Études Op. 25

Trois Nouvelles Études

**Orazio Maione** piano

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Chopin, the pupil of an organist and a violinist but never of a piano teacher (!), began to experiment with new formulas of writing and movements on the keyboard, especially in his Studies; some borrowing from Paganini's violin genius, anticipating the organological developments of the instrument itself and creating what remains the richest and most complete "catalogue of piano gestures", comparable only to the founders of a new language. And in every study there are prodigious combinations of complex movements, almost always linked to precise symmetries (Op.10 No. 3, 5, 7, 8, 10 and 11; Op. 25 No. 1, 3, 5, 8, 10, 12) or more traditional functional asymmetries (Op.10 No. 1, 2, 4, 6, 9, 12; Op. 25 No.2, 4, 9, 11) of the two parts of the body. The new use of the hand, the second finger as a pivot and the lateral displacement with the central role of the light elbow function in passages with non-consecutive notes; and the third finger in figurations with fragments of scales, but always with extreme flexibility of the wrist, confirm the critic Rellstab's sarcastic remark upon their publication: we must "unlearn" what is often suggested to us by tradition or superficial observation with respect to movement; make everything gesture, especially in the slow preparatory study, and accompany with expressive meaning. Thus the 27 Studies: anticipatory, visionary, both for the possibilities of the instrument and for the performers of the time; and so perhaps the question of what speed is possible on modern instruments today should be complemented by parallel investigation of to what extent the body and potential of today's pianists are superior to those of their composer Chopin's frail physique. As the teacher and musicologist Ekier puts it very well in his edition, of which this recording provides passionate testimony, the problem of the very high speeds of some studies (extreme cases Op. 10 No.12, Op. 25 No. 5, 11 and 12) should also be related to articulation ability and musical conception, before the individual performer's technique. According to Ekier, "the velocities and meters sometimes give us the only real indication of character": Studies No. 7 and 10 Op. 10 and No. 5 and 8 Op.25 only indicate Vivace, No. 4 Op.25 only Agitato; Studies No.4 and 8 Op.10 have an indication in minims, while the division is in crotchets; No. 4 of Op.25 has a tempo in crotchets, while the division is in minims. The Studies, in their 27 facets, have given me the perhaps almost legendary comfort that all the piano writing indispensable to our art, in its possibilities of technical combinations, is contained therein: that which Chopin, in his unfinished "Notes for a Method", defines as "the combination of finite means to realise the unfinished nature of the art".

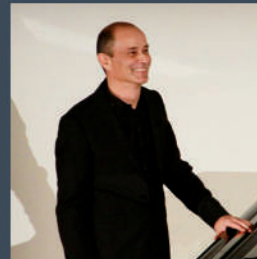
**Orazio Maione**

## ALC 0018

### **ORAZIO MAIONE**

#### *Biography*

Orazio Maione was born in Naples, Italy in 1962. At the age of seventeen he graduated with highest honors from the San Pietro a Majella Conservatory under the tutelage of his mother Anna Maria Pennella, a pupil of Marguerite Long and Arturo Michelangeli. His teachers have included Nikita Magaloff at the Geneva Conservatory and Aldo Ciccolini at the Ravel Academy (Cote Basque), both of whom considered him among the best musical talents of his generation. Prize winner of several prestigious national and international competitions (Osimo, "Muzio Clementi" in Florence, Senigallia, "Rina Sala Gallo" in Monza, "Franz Listz" in Sopron), he had his Teatro San Carlo debut in Naples in 1982. He was subsequently invited to perform at some of the most important concert societies in Italy, including "Accademia Filarmonica" and Istituzione Universitalia Concerti in Rome, Società del Quartetto and Verdi Orchestra in Milan (G. Nosedà, cond.), Amici della Musica in Perugia and Palermo, Istituzione Sinfonica Abruzzese and Società Barattelli in L'Aquila, Teatro Carlo Felice in Genova (P. Maag. cond.), and Teatro Palestrina in Cagliari. In 1986 he was awarded First Prize at the third International Piano Competition in Pretoria, South Africa and followed with performances in Europe (Louvre Museum, Paris and Chatelet Theatre, London) as well as in Israel, Canada, and the United States of America. He has given master classes at the Summit Music Festival in New York State, Leiria and Aveiro Conservatories (Portugal), Granada and Malaga Conservatories (Spain), International Campus in Taormina (Sicily) and at the International Academy of Music in Castelnuovo di Garfagnana (Tuscany). He has recorded for multiple radio and television stations and has been featured on CDs for IMP Classic England where he appeared as soloist with the European Community Chamber Orchestra (E. Aadland, cond.) and for Suonare Records. In November 2017, the Naxos label released an album by Maione dedicated to the piano works of Franco Alfano. He also published, in 2005, a text on the Italian conservatories of music during the Fascist era (EDT, Turin). Maione, an official 'Steinway Artist' since 2014, currently lives in Rome, Italy and works as Professor of Piano at Conservatorio Francesco Morlacchi in Perugia.





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