

DUO **Arpeggione**

Philippe CORMANN, contrabass

Pierre BRUNELLO, piano

Schubert, Bottesini, Peter Cabus, ...



The **Duo Arpeggione** was founded at the end of the eighties due to the unpopularity from which the contrabass was suffering. The size of the contrabass, the biggest and therefore the gravest of strings, as well as the late evolution of the playing technique and the recent improvements in pricing of the instrument permitted only in recent decades to overcome the performing difficulties that the features of this particular instrument generate. It is in this context that Philippe CORMANN, contrabassist, and Pierre BRUNELLO, pianist, have met at the Royal Conservatory of Brussels founding the « Duo Arpeggione ». The purpose of the duo is to contribute to the discovery by a large public of the expressive potential of the contrabass through a repertoire consisting of works of the greatest composers.



Philippe CORMANN

Philippe CORMANN, laureate of the Royal Conservatory of Brussels where he obtained higher degrees in contrabass, in the class of Robert Devillers, and of chamber music, with André Siwy, has started his career within the Royal Opera of Wallonia and afterwards the Symphonic Orchestra of the R.T.B.F. He then collaborated with the Symphonic Orchestra of RTL, the Chamber Orchestra of Wallonia and then the Ensemble « Musiques Nouvelles ». He served, for several years in the ensemble SOLEDAD, a period which was marked by numerous trips, concerts and recordings (Virgin Classics), and participated in different artistic projects as a musician, composer and organizer.

Philippe CORMANN now devotes himself mainly to teaching as a professor of double contrabass at the Royal Conservatory of Mons and professor in contrabass and chamber music in several academies of Brussels-Capital.

He plays on a « Paul Claudot » contrabass dated 1850, solist arrangement except track 13.

Pierre BRUNELLO

Laureate of the Royal Conservatory of Brussels in Jean-Claude Vanden Eynden and Jacques Genty's piano classes. Member of the « Titanic ensemble », the « Sammartini Choir Consort » and the « Tivoli Band », he has also performed many solo concerts, and various arrangements and adaptations of instrumental works, playing happily the piano, the harpsichord or the organ. His qualities as a chamber musician have led him to be known and appreciated throughout Europe.

Pierre BRUNELLO is an assigned professor at the Royal Conservatory of Music in Brussels as a pianist-accompanist.

BIRTH OF A DISC

From dusk to dawn, from darkness to light, regardless of the path we take, each life tends to compete with the image of these cathedrals whose point, piercing the skies, seems to show us infinity and bring us closer to the Mystery of the Universe.

If we are still uncertain or in doubt, perhaps it is because we must admit that the mortality of things is the only reality and that in the middle of this infinity everything seems so little. In these circumstances, it is difficult to not give a meaning to the achievement of a disc, in the end trying to stop time, to have time to listen, listening for a moment forever frozen like a photograph in a world which is constantly on the move. Undoubtedly, at this moment, the traces of our own history exist, our footprints on the path that we follow, the memories left by all those people we met, who made us who we are, that is also what the others do.

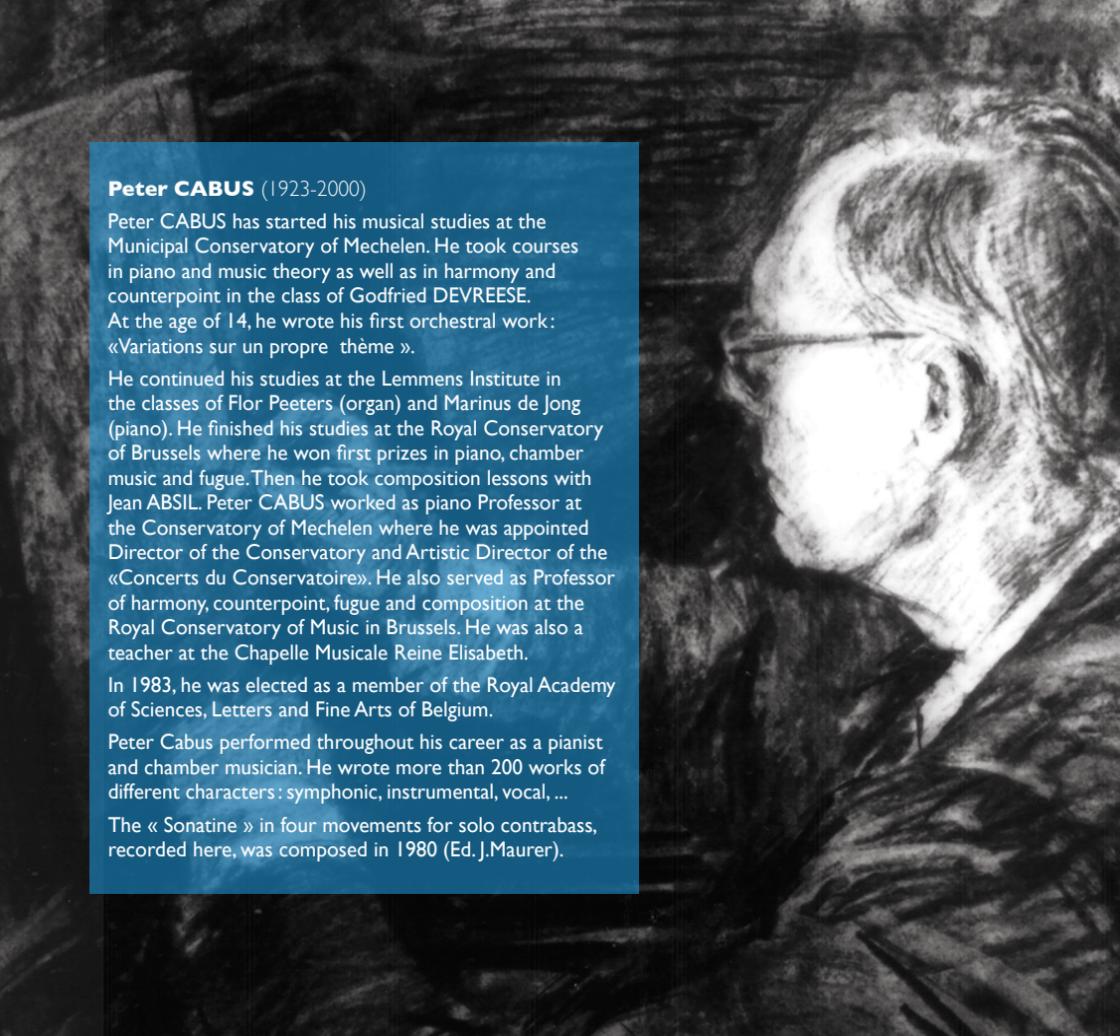
Finally, through words or sounds, wanting to express, speak and tell Life as it is. Telling, expressing oneself is also talking about the others and maybe there lays the meaning of this disc.

Thank you to all of you who closely or very closely, contributed to the achievement of this disc : Pierre Brunello, for his rare talent for listening and his flexibility that make him an exceptional musician, Michael and Nicole Dusariez, for their unconditional support, friendship, photos, and thanks to whom the impossible became possible, Geneviève Debouck, who created the cover of this disc and made such a successful layout of the vague ideas floating in my head, Laurent and Ludo (Digital Empire), for their valuable advice, patience and excellent coffee, Serge Clément, for putting at our disposal the auditorium and the Steinway piano, and finally Lysight Michel and Wolfgang Güttler, for their teaching, and because without them I wouldn't be who I am.

This disc is dedicated to Yonie, Naïa and Eva for eternity ...

Philippe Cormann





Peter CABUS (1923-2000)

Peter CABUS has started his musical studies at the Municipal Conservatory of Mechelen. He took courses in piano and music theory as well as in harmony and counterpoint in the class of Godfried DEVREESE.

At the age of 14, he wrote his first orchestral work: «Variations sur un propre thème».

He continued his studies at the Lemmens Institute in the classes of Flor Peeters (organ) and Marinus de Jong (piano). He finished his studies at the Royal Conservatory of Brussels where he won first prizes in piano, chamber music and fugue. Then he took composition lessons with Jean ABSIL. Peter CABUS worked as piano Professor at the Conservatory of Mechelen where he was appointed Director of the Conservatory and Artistic Director of the «Concerts du Conservatoire». He also served as Professor of harmony, counterpoint, fugue and composition at the Royal Conservatory of Music in Brussels. He was also a teacher at the Chapelle Musicale Reine Elisabeth.

In 1983, he was elected as a member of the Royal Academy of Sciences, Letters and Fine Arts of Belgium.

Peter Cabus performed throughout his career as a pianist and chamber musician. He wrote more than 200 works of different characters: symphonic, instrumental, vocal, ...

The « Sonatine » in four movements for solo contrabass, recorded here, was composed in 1980 (Ed. J. Maurer).

Duo Arpeggione

Philippe CORMANN, *contrabass*

Pierre BRUNELLO, *piano*

The **Duo Arpeggione** offers a journey through time starting with the Baroque era with Henry ECCLES sonata to the contemporary period with Peter CABUS sonatina. It passes by the classic romanticism of Franz SCHUBERT and his famous Sonata «Arpeggione» as well as the «bel canto» style, essential according to the most prolific composer for contrabass, Giovanni BOTTESINI. The trip ends with a vocal melody of Gabriel FAURÉ.

F. SCHUBERT (1797-1828), Sonate for Arpeggione

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|---|------------------|-------|
| 1 | Allegro moderato | 1'58" |
| 2 | Adagio | 4'27" |
| 3 | Allegretto | 9'44" |

G.B. BOTTESINI (1821-1889), Elégie

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|---|-------------------|-------|
| 4 | Andante sostenuto | 4'57" |
|---|-------------------|-------|

P. CABUS (1923-2000), Sonatine for contrabass solo

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|---|----------------|-------|
| 5 | Lento | 2'27" |
| 6 | Allegro molto | 1'30" |
| 7 | Adagio | 1'43" |
| 8 | Allegro comodo | 2'32" |

H. ECCLES (1675-85?-1735-45?), Sonata in G minor

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|----|---------------------|-------|
| 9 | Largo | 3'19" |
| 10 | Allegro con spirito | 1'37" |
| 11 | Adagio | 2'13" |
| 12 | Vivace | 1'31" |

G. FAURÉ (1845-1924), « Après un rêve »

- | | | |
|----|-----------|-------|
| 13 | Andantino | 3'15" |
|----|-----------|-------|

Total time

51'22"

Recorded at the auditorium of the Academy «Franz Constant» in Auderghem (Brussels)

Recording, editing and mixing: Philippe Bruno for Torres Production.

Mastering: Jarek Frankowski - Acoustic-Recordings.

Production: B-MUSIC-001

French - Dutch version on the website

Contact: www.contrebasse.be

B-MUSIC-001



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