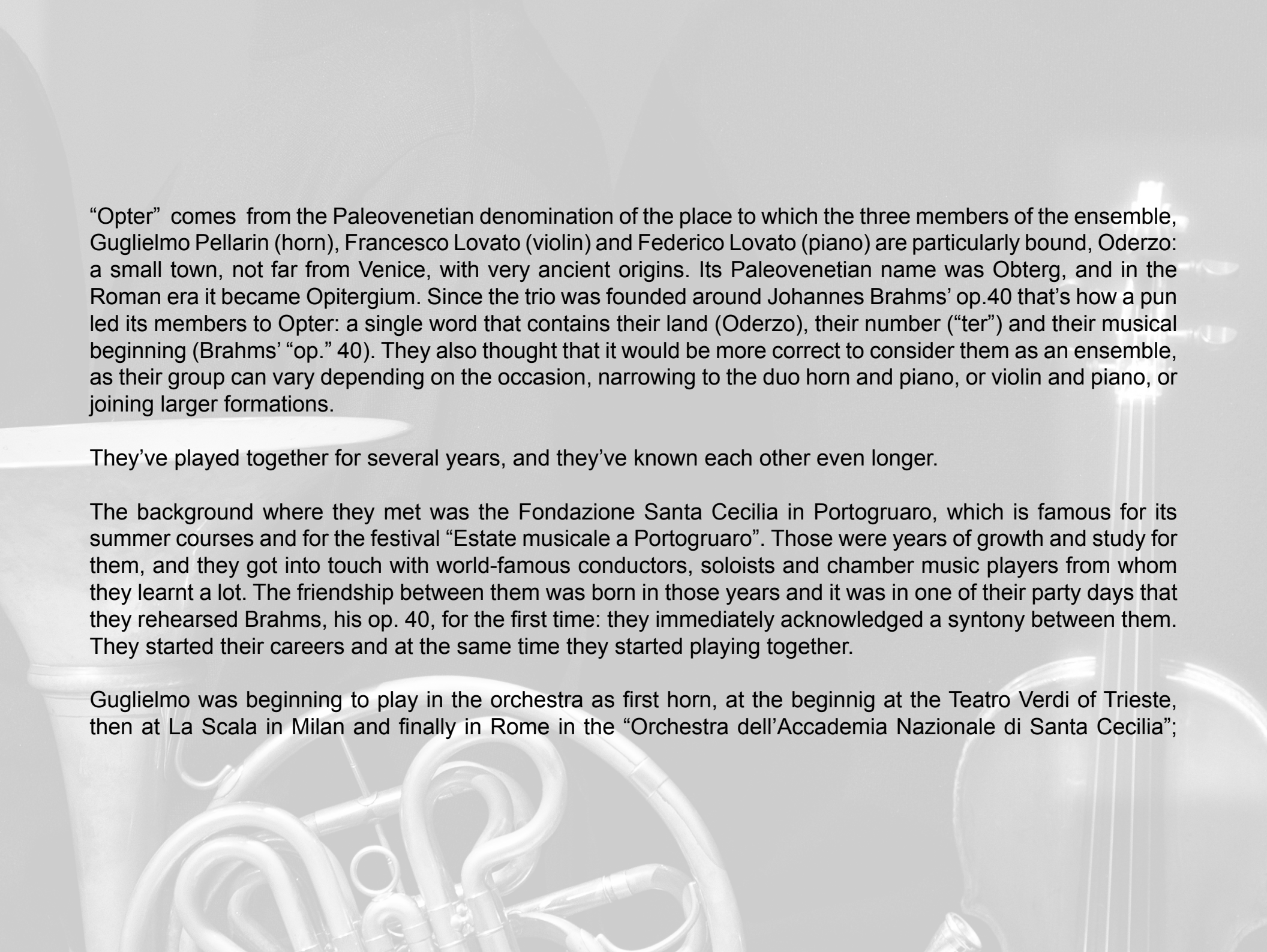


# OPTER ENSEMBLE





“Opter” comes from the Paleovenetian denomination of the place to which the three members of the ensemble, Guglielmo Pellarin (horn), Francesco Lovato (violin) and Federico Lovato (piano) are particularly bound, Oderzo: a small town, not far from Venice, with very ancient origins. Its Paleovenetian name was Obterg, and in the Roman era it became Opitergium. Since the trio was founded around Johannes Brahms’ op.40 that’s how a pun led its members to Opter: a single word that contains their land (Oderzo), their number (“ter”) and their musical beginning (Brahms’ “op.” 40). They also thought that it would be more correct to consider them as an ensemble, as their group can vary depending on the occasion, narrowing to the duo horn and piano, or violin and piano, or joining larger formations.

They’ve played together for several years, and they’ve known each other even longer.

The background where they met was the Fondazione Santa Cecilia in Portogruaro, which is famous for its summer courses and for the festival “Estate musicale a Portogruaro”. Those were years of growth and study for them, and they got into touch with world-famous conductors, soloists and chamber music players from whom they learnt a lot. The friendship between them was born in those years and it was in one of their party days that they rehearsed Brahms, his op. 40, for the first time: they immediately acknowledged a synergy between them. They started their careers and at the same time they started playing together.

Guglielmo was beginning to play in the orchestra as first horn, at the beginning at the Teatro Verdi of Trieste, then at La Scala in Milan and finally in Rome in the “Orchestra dell’Accademia Nazionale di Santa Cecilia”;

meanwhile, Francesco was playing in the “Solisti di Pavia Orchestra” and he became soon member of the Venice Baroque Orchestra, while Federico began to teach at the Conservatory (Venice, Trento and finally Udine) beside his piano career as both a chamber musician and as a soloist with many orchestras. In the same time Francesco and Federico began dealing with the repertoire for violin and piano duo as pupils of the “Trio di Parma” at the “Scuola internazionale di musica da camera” in Duino, while Guglielmo and Federico were into the French horn and piano duo, with a deep research work that led them to the album “French Music for horn and piano” published by Audite!.

The first trio concert came shortly thereafter, in an unexpected way: Francesco and Federico were planning to play a concert in Venice, playing music for violin, clarinet and piano, but they had to replace the clarinetist and we thought that it was a very good opportunity to debut with the Brahms’ trio, inserting it into a programme that opened with pieces for duo; after the break, all three of them were together on the stage for the first time. It was October 9th, 2009 and we were in the concert hall of the Conservatory “B. Marcello” in Venice, the same hall where Francesco and Federico had graduated a few years earlier. It was a nice “first time”, no doubt funny, and after that day new ideas blossomed and the ensemble took its shape.

The trio’s activity began concert seasons in northern Italy, and one day Francesco got a phone call from Rome: it was the CIDIM (Italian National Committee for Music) that announced him that they were selected for a project sponsored by the “Fondazione Friuli” with the aim of launching young chamber music groups. It was an extremely important step for them, that allowed to get in touch with many concert halls all over the world. In the same time they became more known and increased their activity with Italian tours and concerts in Germany, Sweden, Albania, Turkey, Japan and Chile.

The greatest masterpieces for trio horn, violin and piano are two: in addition to Johannes Brahms' trio, there is also the György Ligeti's work. This milestone of the repertoire was composed in the 1980s and the inspiration is clear from the very title of the Opera: "Hommage à Brahms". It's a piece with enormous difficulties, both technical and musical, for either the individual parts and the ensemble, and although the score initially seemed as an unconquerable fortress, they couldn't help facing it. They waited for the right moment, with the score always on the music stand to remind them the challenge, and the challenge once undertaken required hours and hours of study, both individual and for the group, and it took them to a second Venetian debut, as it was for Brahms. They performed the Ligeti's trio in the marvelous "Sale Apollinee" of the Teatro la Fenice in a concert dedicated to the memory of the Hungarian composer, ten years after his death.

Gradually their repertoire was enriched with new music composed by authors who, like Ligeti, wanted to deal with this particular and poorly-exploited formation: they have thus had the opportunity to world premiere the trios by Francesco Schweizer, Gianluca Cascioli, And Mario Pagotto. Furthermore, they commissioned arrangements of pieces from the symphonic repertoire, like the Serenade op. 11 by Brahms and R. Strauss's poem by "Till Eulenspiegels lustige Streiche" op. 28 arranged for them by Daniele Zanettovich and Francesca Francescato.

Over the years, the bond between them have become more and more tight, and it is also thanks to the long time spent together sharing common passions, like going skiing or running (Francesco and Guglielmo also raced a marathon together), or the Risiko! and the fabulous "Argentinian's barbecues". When they are together it is impossible for them to distinguish work from leisure, as the two activities are now merged: a rehearsal always becomes the opportunity for a lunch with their families and vice versa from a day off together they always find some time for music.

FAZIOLI





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