

# L'Amico del Popolo

Belluno, Italy  
September 16, 2000

## An original concert, highly technical but very enjoyable

by Roberto Ghedini

This was, without any doubt, one of the best concerts ever organized by the association "G.B. Maffioletti". The enthusiasm was palpable in the air a few Sundays ago when flutist Debra L. Reuter-Pivetta and her husband pianist (originally from Feltre BL), enlightened us with a great performance of chamber music; obviously with great virtuosity, technical ability and a deep interpretational understanding. There was no lack of family, friends and even some members of the group lead by Pio Sagrillo, but...what happened to the rest of the people??

In addition, the couple provided a repertoire written by composers not very well known in Italy and with some delightful hints of popular music, which the public deeply appreciated: I should mention the "Tango Fantasia" by Jacob Gade/Toke Lund Christiansen and the "Sonata Latina" by Mike Mower, which included an improvisation using extended techniques to provide a feeling of a Brazilian carnival.

A lighter program, but played beautifully, because the duo exhibits an intoxicating musicality, impeccable phrasing and deep understanding of the music, especially in a lot of the more intricate passages.

There is an exciting rendezvous of music from the early baroque period and Afro-American music as portrayed in "Baroque and Blue" by Claude Bolling, which allows Mr. Pivetta to display his versatility as a jazz pianist as well. This allows for some sections to be rewritten with an ease sometimes foreign to us Europeans, however with captivating results.

The "Sonata" by Michael Garson portrays a kinder side of life. Soviet born composer, Otar Taktakishvili wrote his "Sonata" during the Cold War period and it's reminiscent of the study of Sergei Prokofiev. With this piece, the duo dazzled the audience with incredible musical dashes and tender passages.

Virtuosic even in the most noble of terms, Debra L. Reuter-Pivetta also loves to identify herself with pieces not so closely destined to her instrument. The program also included the "Nocturne" (1911) by Lili Boulanger, "La Ronde de Lutins" by Antonio Bazzini, the variations on "The Carnival of Venice" by Paul Genin and an arrangement of the well-known aria "Che gelida manina" by Giacomo Puccini.

Even here our soloist, exhibits stunning breath control, extreme clarity in all registers and a sound that is seldom encountered: rich, warm and expressive like few others.

To close, the couple chose as an encore, a piece in genuine South American folklore: a "Venezuelan Joropo" written by Eraclio Hernandez titled "El Diablo Suelto" which translates into- The Devil is on the Loose.