



TARTINI

Violin Concertos
Sonatas

Laura Marzadori *violin*

Nuova Orchestra da Camera
“Ferruccio Busoni”

Massimo Belli *conductor*

Giuseppe Tartini 1692-1770

Giuseppe Tartini: Concerti inediti e Sonate a Quattro (1692 – 1770)

Sonata a Quattro in D

1. Allegro Assai	4'06	Concerto for Violin and Strings in B flat
2. Andante	4'47	GT Bb.13
3. Presto	3'34	7. Allegro 4'11

8. Adagio/Largo 4'16

9. Allegro 2'57

Concerto for Violin and Strings in A

minor It. 941GT a.06	Sonata a Quattro in D No.3
4. Allegro	10. Allegro Assai 3'26
5. Grave	11. Larghetto 3'56
6. Allegro	12. Allegro 2'55

Laura Marzadori *violin*

Nuova Orchestra da Camera “Ferruccio Busoni”

1st violins: Gabriel Ferrari, Antonella Defrenza, Guglielmo De Stasio,

Francesco Lovato, Giuseppe Benedetto Cimento

2nd violins: Martina Lazzarini, Furio Belli, Leopoldo Pesce,

Snezana Acimovic, Dragana Gajic

Violas: David Briatore, Federico Furlanetto

Cellos: Francesco Ferrarini, Marianna Sinagra

Double bass: Mitsugu Harada

Massimo Belli *conductor*

Revising the unpublished manuscripts of the Concerts was done by Massimo Belli

Giuseppe Tartini was a virtuoso violinist, composer, theoretician and teacher who became a point of cultural reference for the world of European music during the 18th century. Although he wrote for various string ensembles, the extant compositions for four stringed instruments (two violins, viola and cello) are relatively few and late, dating back to the 1760s and 1770s. His handling of the genre nevertheless played an important role in the development of the idiom and the later classical quartet. Moreover, performance conditions and practice as well as the type of audience involved contributed to the stylistic and formal evolution of the quartet as a genre. We know that in Tartini's circles groups of amateur musicians such as the “Accademia degli Imperterriti” in Padua would meet up to play four-parts music. Furthermore, Tartini's style and compositions spread throughout Europe thanks to the numerous musicians who studied under him in what was known as the “School of Nations”, thereby helping define a new musical language that gained further substance from the 1760s on in the works of Haydn, and later also of Mozart.

Alongside the four-parts sonatas, the Tartini catalogue also comprises many sonatas for violin and basso, solo sonatas, trio sonatas and over a hundred concertos for violin and orchestra, as well as a few concertos for other instruments such as the cello and flute, and sacred works.

Although Tartini's many concertos for violin and orchestra have been the object of various studies, the focus has so far tended to steer clear of the specific performance conditions, not least on account of the lack of documentary sources. That said, we do know that they were often intended for use in services in the Basilica del Santo in Padua, where Tartini served as “First violin and concert leader” (“*Primo violino e capo concerto*”) from 1721 to 1770. Recent documentary evidence also sheds light on the period he spent in Venice, and in particular on his contacts with the Ospedale della Pietà. At the Conservatoire in Venice great efforts have been made to catalogue and reorganize a collection of musical manuscripts that once belonged to the larger archive of the Ospedale. These papers include books of parts, among them those used by the singers and instrumentalists for performance. Some of the “*figlie di coro*” (“choir girls”) were brought up in the hospitals, and when they reached adulthood were employed

there as musicians, achieving fame as singers and virtuoso players. It now appears that Tartini wrote a number of concertos for them.

Various manuscript collections reveal that during the 1700s Giuseppe Tartini's **four-parts Sonatas** were performed by orchestral players using copies of separate parts made for each instrument. The *Four-Parts Sonata in D major* is unique among such works by Tartini, in that a hand-written version of the score is kept in the Music Archive of the Cappella Antoniana in Padua. It combines elements of refined archaism (final chords with an empty fifth, hemiola, and so on) and counterpoint, including a proper fugue in the third movement, revealing a manner of handling the voices, both together and in dialogue, that was remarkably forward-looking for the period. Clearly it is a fair copy, possibly the fruit of a deliberate desire on the part of Tartini to leave a specific example of how four instruments could play together. The music is meticulously composed, so that the different voices combine together and at the same time reveal their independence by means of skilful counterpoint and references to the "reserved" style.

The first movement – *Allegro assai 1* – consists of two parts, the first ending traditionally with a fifth in the main key. The second section begins in a modular fashion and proceeds with a substantial passage in D minor that returns to the thematic elements of the first part and concludes with an empty chord, without the third note. The construction of the melody is like a mosaic of short thematic units that move among the instruments, thereby investing the piece with its textural coherence. These motifs contain repeated elements that undergo skilful variations reminiscent of scholarly counterpoint, particularly in the fugue of the *Presto 3 finale*, where the subject based on a melody in fifths is described as the "theme of the bells".

The *Concerto D deest in A minor* (GT a 6) does not feature in the catalogue of Tartini's concertos compiled by the musicologist Dounias and published in 1935. It is thus indicated with the acronym D deest, followed by the number attributed to it in the Giuseppe Tartini catalogue (GT). Recorded here for the first time, it belongs to a group of musical manuscripts relating to the activities of the circle of Venetian amateur musicians close to Tartini and can be dated between 1760 and 1770. All the principal

violin Solos are accompanied exclusively by the first and second violins, which suggests that the work is one of the later concertos. Tartini often returned to earlier compositions, revising and modifying them in relation to new stylistic criteria. In the last period of his life as a composer he also revised a number of concertos, reducing the accompaniment of the violin Solos to the obbligato first and second violins, without the support of the basso. It may well be that this was actually a concrete application of his theoretical speculations regarding the third note that is the sound product when two strings play the same note on the violin.

The first movement in C – *Allegro 4* – involves three fluidly melodious Solos, while the *Grave in D minor 5* is more traditional with its alternation of Solo and Tutti parts that together create a dialogue. In the *Allegro finale* in 2/4 the solo violin dominates the scene with a great show of virtuoso skill featuring elaborate melodic figurations.

The *Concerto D deest in B flat major* (GT Bb 13) is also recorded here for the first time. The manuscript source for the work pertains to the Pietà collection in Venice, even though the copy itself was clearly made in or around Padua, where it may have been intended for the Basilica del Santo. In fact this concerto does not feature in the parts books of the Pietà choir and bears no dedication to the Ospedale's female players.

The *Allegro assai iniziale 6* opens with a theme in 3/4 that is lively in the Tutti passages, returning with embellishments and modulations in the violin solo where it creates a dialogue with passages in the cello. The cello part may have been written for Antonio Vandini (1690-1778?), a fine cellist working for the Cappella Antoniana who was also a good friend and colleague of Tartini's. During the course of the movement the solo parts actually seem to digress, developing the full range of expressive possibilities inherent in the musical material, especially in the second Solo. Typical of Tartini is the soloist's melodic line, which involves some unexpected solutions as it proceeds this way and that, almost as though the violinist composer were thinking out loud. The *Adagio* in 12/8 8 is a delicately embellished cantilena with progressions reminiscent of a Siciliana, accompanied by the first and second violins, but without the cello and viola. The third movement – *Allegro 8* – returns to the lively 2/4 rhythm, with peremptory trills on the repeated crotchets.

The *Sonata a quattro* in D major in *stile galante* is compact in its development and evenly paced in the fast tempi, with a more intimate in mood the *Larghetto* that is actually a transcription of the central movement (*Grave*) of Tartini's *Concerto for violin and strings in G major D.57*. In this the composer reflected the practice of his day, since among the Venetian Academies of the late 18th century rearranging compositions originally intended for other instruments and including them in four-parts works was a common procedure. There are stylistic features to suggest that the *Concerto D.57* is an early work that preceded the Sonata.

Originally in 3/4 time, for the *Sonata a quattro* the theme is pared down and hastened in rhythm, lending greater elegance to the original solemn pace with its dotted notes. What is entirely different is the handling of the parts. In the Concerto the development is homophonic even in the *Tutti* passages, whereas in the *Sonata* the atmosphere is more animated, with serried dialogue made up of succinct answers on the part of the viola and cello to the theme played by the violins. Just a few touches, such as the syncopation in the theme entrusted to the violins, are enough to introduce a sense of exchange among the voices. Another interesting feature is the way the embellishments are written out in full for the *Larghetto*, whereas for the *Grave* of the Concerto the composer simply provided what he described as the «skeleton» of the melody in his *Regole per ben suonare il Violino*.

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Translation by Kate Singleton

Giuseppe Tartini fu violinista virtuoso, compositore, teorico e didatta, ma anche punto di riferimento culturale del mondo musicale europeo settecentesco. Nel corpus delle sue composizioni la produzione di brani a quattro per archi (due violini, viola e violoncello) ci è giunta in numero esiguo rispetto ad altre forme e si colloca nella tarda fase compositiva, probabilmente attorno agli anni '60-'70 del Settecento. I modelli tartiniani ebbero però un ruolo di rilievo nello sviluppo del linguaggio per archi e del successivo quartetto classico, mentre non va sottovalutato il fatto che le abitudini esecutive, il tipo di destinazione e di fruizione di questi generi ebbe una significativa influenza sullo sviluppo stilistico e formale della scrittura quartettistica. Nella cerchia intorno a Tartini la pratica del suonare a quattro è largamente testimoniata nelle riunioni musicali di dilettanti, come la padovana "Accademia degli Imperterriti". Anche la diffusione dello stile e delle musiche del maestro in tutta Europa attraverso i suoi allievi, la cosiddetta "Scuola delle Nazioni" – come venne chiamato il numeroso gruppo di musicisti che studiarono con Tartini – non furono estranee alla definizione di un nuovo linguaggio musicale che si venne consolidando a partire dagli anni '60 del Settecento nella produzione di Haydn e successivamente di Mozart. Accanto alle sonate a quattro, il catalogo delle composizioni di Tartini presenta molte sonate a violino e basso, sonate solistiche, sonate a tre e più di cento concerti per violino e orchestra, oltre a qualche concerto per altri strumenti come violoncello e flauto e ad alcuni brani di musica sacra.

La ricca produzione di concerti per violino e orchestra di Giuseppe Tartini è stata variamente indagata, ma scarsamente collocata in un contesto esecutivo specifico, anche per la mancanza di fonti documentarie in merito. Si hanno alcune notizie sulla destinazione di questa produzione musicale per le celebrazioni liturgiche della Basilica del Santo a Padova, presso cui Tartini ricoprì il ruolo di "Primo violino e capo di concerti" dal 1721 al 1770. Altre testimonianze e alcuni documenti recentemente emersi fanno riferimento all'attività di Tartini a Venezia e in particolare ai suoi contatti con l'Ospedale della Pietà. Presso il Conservatorio di Venezia è stato attuato un importante lavoro di catalogazione e riordino di un fondo di manoscritti musicali, rimanenza di un più ampio archivio dell'Ospedale, tra cui sono conservati i "libri parte", fascicoli che riportano le musiche eseguite dalle cantanti e dalle strumentiste, utilizzati per le

esecuzioni musicali. Alcune delle “figlie di coro”, ospiti degli ospedali, allevate da queste istituzioni e, una volta adulte, impiegate al servizio della musica prodotta dalle stesse, furono molto note all’epoca come cantanti e strumentiste virtuose, e risultano essere state le dirette destinatarie di vari concerti di Tartini.

Sonate a quattro di Giuseppe Tartini vennero eseguite con organico orchestrale già nel ’700, come è testimoniato dalle parti staccate di diverse fonti manoscritte, che presentano più copie per ciascuno strumento. La *Sonata a quattro in re maggiore* è l’unica sonata a quattro di Giuseppe Tartini giunta in una versione autografa e conservata tra le partiture dei concerti presso l’Archivio musicale della Cappella Antoniana di Padova. Abbina elementi di ricercato arcaismo (accordi finali con la quinta vuota, ritmi di emilia ecc.) e di scrittura contrappuntistica, che comprende una vera e propria fuga nel terzo movimento, a un’ avanzata concezione delle voci, paritarie e dialoganti. La partitura che ci è giunta, redatta chiaramente in veste di bella copia, può far pensare alla volontà di lasciare un modello esplicito, una esemplificazione del modo di intendere il suonare a quattro da parte di Tartini stesso. La stesura rivela un linguaggio curato e ricercato nella combinazione e nell’indipendenza delle voci, una scelta volutamente colta e impegnata nell’uso del contrappunto e nei riferimenti stilistici e formali ad uno stile “riservato”.

Il primo movimento – Allegro assai 1 – è bipartito, con la prima parte che si conclude tradizionalmente al quinto grado della tonalità di base. L’inizio della seconda sezione è modulante e procede con un ampio passaggio in re minore, che riprende gli elementi tematici della prima parte e conclude con un accordo vuoto, senza la terza. La costruzione della melodia è un mosaico di brevi incisi tematici che passano tra le voci e concorrono a dare compattezza alla *texture* del brano. Si tratta di cellule motiviche con elementi che ricorrono, vengono ripresi, elaborati, variati in una tecnica raffinata e vicina al contrappunto dotto, in particolare nella fuga del Presto 3 finale che per il soggetto, basato su una melodia per quinte, viene definito “tema delle campane”.

Il **Concerto D deest in si bemolle maggiore** (GT Bb 13) non compare nel catalogo dei concerti di Tartini del musicologo Dounias (pubblicato nel 1935), per cui viene indicato con

la sigla D Deest, seguita dalla nuova numerazione del catalogo di Giuseppe Tartini (GT) e viene qui presentato in prima registrazione. Le fonti che lo contengono fanno parte di un gruppo di manoscritti musicali legati all’attività dei dilettanti veneti vicini a Tartini che si possono datare tra il 1760 e il 1770. Tutti i Soli del violino principale sono accompagnati esclusivamente da violino primo e secondo, fatto che conferma la redazione tarda del concerto. Tartini ritornò spesso sulle sue composizioni, rivedendole e modificandole secondo nuovi criteri stilistici. Nell’ultimo periodo inoltre revisionò alcuni concerti riducendo l’accompagnamento dei Soli al violino I e al violino II obbligati, senza sostegno del basso. Non è escluso che tale pratica sia una applicazione concreta delle sue speculazioni teoriche sul terzo suono, che risulta come suono di combinazione al grave quando si esegue un biconcavo intonato sul violino.

Il primo movimento in C – Allegro 4 – presenta tre Soli dalle mobili figurazioni melodiche, mentre il Grave in re minore 5 è organizzato secondo la tradizionale alternanza Solo - Tutti, con una costruzione del discorso per frasi. Nell’Allegro finale in 2/4 6 il violino solista domina la scena con un grande sfoggio di virtuosismo in elaborate figurazioni melodiche all’acuto.

Il **Concerto D deest in si bemolle maggiore** (GT Bb 13) è anch’esso in prima registrazione. La fonte manoscritta del concerto è collegata al fondo della Pietà a Venezia, anche se la scrittura rimanda a copisti dell’area padovana e può far ipotizzare una sua destinazione per la Basilica del Santo a Padova. Il concerto infatti non è presente tra i libri parte del coro della Pietà e non presenta dedica a una delle suonatrici dell’Ospedale.

L’Allegro assai iniziale 6 si apre con un tema in ¾ dal piglio energico nel Tutti, che viene ripreso, abbellito e modulato dal violino solista in dialogo con alcuni passaggi del violoncello. La parte di violoncello potrebbe essere stata scritta per Antonio Vandini (1690-1778?), grande violoncellista al servizio della Cappella Antoniana e vicino per profonda amicizia e condivisione di esperienze musicali a Tartini. Nel corso del movimento le elaborazioni del solista divagano e sembrano avvolgersi su se stesse, sfruttando il materiale musicale nelle sue diverse possibilità espressive, soprattutto nel secondo Solo. La linea melodica del solista è tipicamente tartiniana, apre a soluzioni

inattese, si allontana e torna sul materiale musicale, quasi il compositore violinista stesse riflettendo dentro di sé in un monologo interiore. L'Adagio in 12/8 è una dolce cantilena ornata, con andamenti puntati in ritmo di Siciliana, accompagnata da violino primo e secondo, mentre violoncello e viola tacciono. Il terzo movimento – Allegro 8 – riprende uno scattante ritmo in 2/4, con perentori trilli su semiminime ribattute.

La *Sonata a quattro* in re maggiore ha uno stile galante, con un andamento compatto e omogeneo nei tempi veloci, mentre il Larghetto bm ha un carattere più intimo. Si noti che questo movimento è la trascrizione del movimento centrale (*Grave*) del *Concerto per violino e archi in sol maggiore D 57* di Tartini. La rielaborazione di composizioni scritte per un altro organico in brani a quattro parti, già tipica delle accademie venete tardo settecentesche, è presente anche nella produzione di Tartini stesso con autoprestiti, come in questo caso. Le caratteristiche stilistiche, che collocherebbero il *Concerto D 57* nel primo periodo compositivo di Tartini, farebbero propendere per una redazione posteriore della sonata rispetto al concerto.

Il tema, originariamente in 3/4 viene ripreso e snellito nella *Sonata a quattro* con una agogica più veloce in C, che trasforma l'originario andamento solenne a note puntate in un incedere più grazioso. Ma è la concezione della condotta delle parti che appare completamente diversa: nel Concerto l'andamento è omofonico anche nei Tutti, mentre nella *Sonata* il discorso si anima in un dialogo serrato fatto di brevi incisi di riposta di viola e violoncello al tema dei violini. Pochi tocchi, come le sincopazioni nel tema dei violini, bastano a rendere la scrittura meno compatta e più concertante tra le voci. Va osservato, inoltre, che il Larghetto rappresenta in pratica una versione con l'ornamentazione scritta per esteso rispetto al Grave del concerto, che si limita a presentare, secondo le parole di Tartini stesso, presenti nelle sue *Regole per ben suonare il Violino*, lo «scheletro» della melodia.

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Artist photo: Laura Marzadori © Marco Cambiaghi



Laura Marzadori joined the Scala Theatre Orchestra as leader violin in 2014, at the age of 25. Although she had previous only played as a soloist and in chamber ensembles, the commission members headed by Daniel Barenboim unanimously elected her as Concertmaster, a role that has led her to work with some of the greatest conductors in the world: Barenboim, Chailly, Gatti, Harding and Pappano.

She began studying the violin a few months before her fourth birthday with Fiorenza Rosi, a teacher of the Suzuki method. When she was 10, she studied for a year with Enzo Porta, the great violinist and pedagogue. She later attended the G. B. Martini Conservatoire in Bologna, graduating magna cum laude in October 2005.

Laura also studied until the age of 17 with Marco Fornaciari - for many years violin soloist in Claudio Scimone's ensemble "I Solisti Veneti".

In 2004 she won the Andrea Amati National Contest for Young Violinists. The chairman of the jury was the famous violinist Salvatore Accardo, who invited her to study at the Stauffer Academy in Cremona and at the Chigiana Academy in Siena. For two consecutive years she was awarded the Honour's Diploma granted to the best students.

In 2006 she attended a one year masterclass with Giuliano Carmignola as part of one of the Orchestra Mozart initiatives under artistic direction of Claudio Abbado.

Between the ages of 17 and 20 she studied, for three years, with the renowned violinist Pavel Berman at the International Academy Incontri col Maestro in Imola (Italy).

From 2008 she studied with the great violinist Zakhar Bron, attending his violin class at the Zürcher Hochschule der Künste in Zurich for two years.

In her teens she won many prizes including the National Arts Prize (president of the jury Uto Ughi), the Andrea Amati contest, the second price at the Postacchini International Competition together with a special award for the best performance of Nicolò Paganini's *Capricci*.

In 2005 she won the most important Italian Violin competition: the "Città di Vittorio Veneto" contest as well as a special mention in the Gulli Prize for the best Mozart performance.

Over the last two years she has received honours at both the Sion International Violin Competition and the Buenos Aires International Violin competition.

She is a passionate chamber musician, working with outstanding musicians such as Accardo, Berman, Filippini, Bruno Canino, Meneses, Antony Pay, Lucchesini, Giuranna – with whom she performed the Bach Goldberg variations in Giuranna's arrangement for string – and recently also with many colleagues from the Scala Orchestra. In 2013, as a member of the AMAR piano trio with Leonora and Ludovico Armellini, she was awarded the prestigious "XXXII Premio Abbiati" dedicated to Piero Farulli, by the Italian National Association of Music Critics.

In 2010 she performed the world premiere of Ottorino Respighi's *Violin Concerto* in New York, and recorded it for the NAXOS Label. The recording, released in the USA in May 2011, was well received by critics.

In April 2012, she played the Italian première of the *Violin Concerto Op.26* by Ermanno Wolf-Ferrari with the Orchestra Città di Ferrara conducted by Marco Zuccarini. This performance was recorded live by the TACTUS label and the album was released in January 2013.

That same year Shlomo Mintz invited her to record two violin lessons with him for his Online Music Academy; she also recorded a lesson with Salvatore Accardo at the Stauffer Academy in Cremona for the Dynamic Label.

Laura Marzadori plays a violin made by Giorgio Serafino, kindly loaned by the Pro Canale Foundation of Milan.



Artist photo: Orchestra © Marino Sierle

“The Busoni Orchestra is excellent as regards the quality of its sound, as well as being extremely well prepared technically. Massimo Belli has within him a feeling which he transmits. It is a positive feeling, an energy, and that is very important.”

Salvatore Accardo

“But how marvellous it is when you are suddenly confronted with a living experience where you are plunged into a full and wholesome happiness! That was so when I found myself with this wonderful group of musicians – the Nuova Orchestra Ferruccio Busoni and its conductor Maestro Massimo Belli.”

Ivry Gitlis

“The ‘New Busoni Orchestra’ is a solid, vibrant institution in the musical life of Trieste. With Massimo Belli at its head, the orchestra has begun to produce results that reveal Massimo’s qualities as a conductor, results that are truly satisfying – I would almost say astonishing.”

Renato Zanettovich

The New Ferruccio Busoni Chamber Orchestra is a well-known ensemble founded in 1965 by Aldo Belli, one of the first chamber orchestras to appear in Italy during the post-war period. It is also the oldest in the Region of Friuli Venezia Giulia, and in 2008 was recognised by the Region as an “*institution of regional importance*”. It is made up of established instrumentalists: winners of important international competitions, who can boast extensive concert experience both as soloists and as members of chamber groups, passing on the musical heritage of the Trio di Trieste and the Quartetto Italiano, with whom many of them studied.

The orchestra has met with great acclaim on the part of audiences and critics with performances in Austria, Slovenia, Croatia, Germany, Switzerland, Tunisia, Russia and Italy.

Keen to promote contemporary music, it has premiered performances of numerous works, many of them dedicated to the ensemble, by composers such Nieder, Sofianopulo, Margola, Conti, Viozzi, Coral, Dott, Visnoviz, Bellini and Glass. It has also “premiered” newly rediscovered works by Giuseppe Tartini, Wolfgang Amadeus Mozart, Andrea Luchesi and Alessandro Rolla, among others.

The Busoni orchestra has recorded for the Velut Luna label with Domenico Nordio, and the Rainbow label, including world premiere recordings of the music of Franco Margola. Since 2013 the ensemble has been involved in a project regarding the music of the Venetian composer Andrea Luchesi. It has recorded five world-premiere albums devoted to his music for the Concerto Classics label of Milan, receiving widespread acclaim. The Busoni orchestra has also recorded for Italian Radio and Television (RAI), for SKY Classic and for Canale 5.

In March 2018 the review *Amadeus* published an album that comprised world premiere recordings of the two Concertos by Giuseppe Tartini with the violinist Laura Marzadori.

Massimo Belli began studying the violin with his father, then continued with Bruno Polli. Under Renato Zanettovich he graduated *cum laude* at the B. Marcello Conservatoire in Venice. He attended specialization courses in Fiesole with the Trio di Trieste and Piero Farulli, and at the Accademia Chigiana in Siena with Henryk Szeryng. For two years he then studied with Salvatore Accardo at the Accademia di Alto Perfezionamento W. Stauffer in Cremona. He also studied conducting with Aldo Belli and Julian Kovatchev.

Winner of numerous national and international competitions, Belli made his debut at sixteen at the Teatro Politeama Rossetti in Trieste for the Concert Society, later performing as a soloist in Europe, Russia, Turkey and South America.

He has played lead violinist in the Italian Youth Orchestra, the Busoni Orchestra, the Haydn Philharmonia, and both principal violinist and conductor of the Virtuosi dell'Ensemble di Venezia. His repertoire comprises the foremost violin concertos as well as contemporary works, such as the *Tema variato* for solo violin dedicated to him by Trieste composer Giulio Viozzi, published by Pizzicato.

He has broadcast on radio and television in Italy, Russia, Germany, Yugoslavia, Brazil, and Austria, and has recorded for Sipario Dischi and for Nuova Era. He currently records with Concerto Classics, Warner Classics and Brilliant Classics.

Belli is the conductor of the New Ferruccio Busoni Chamber Orchestra and teaches violin at the Trieste Conservatoire. He has held classes at the United World College of the Adriatic, at the summer courses in Solighetto, and also given Master classes at the Murcia Conservatoire in Spain, the Hochschule in Mannheim, the Academy of Tallin and at the International Music Masterclasses in Cividale and The Bielurussian Accademy of Minsk. He is also a teacher at the International Music Casterclasses of Cividale.

For five years he was deputy director of the Giuseppe Tartini Conservatoire in Trieste, as well as serving on the Board of the Giuseppe Verdi Opera House Foundation in Trieste.

He recently conducted I Cameristi del Maggio Fiorentino and Euro Sinfonietta Wien.

With support from:

The Friuli Venezia Giulia Region · Turismo - Friuli Venezia Giulia
The Municipality of Trieste · The Kathleen Foreman Casali Charitable Foundation
AIAM – Associazione Italiana Attività Musicali
CIDIM – Comitato Nazionale Italiano Musica

We would like to thank:

Margherita Canale for advising us of the rediscovered manuscript scores
of Giuseppe Tartini's Concertos.
Davide Coppola for his reconstruction and transcription
of the unpublished Concerto scores.



Recording: 13-14 November 2017, Church of San Michele, Trieste, Italy

Recording, editing and mastering: BartokStudio, Bernareggio (MI), Italy

Artistic director and sound engineer: Raffaele Cacciola

Technical assistant: Claudio Gattuso

Cover: Ritratto di Giuseppe Tartini by a follower of Rosalba Carriera (1675-1757)

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