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BUSONI

MUSIC FOR VIOLIN
AND PIANO

Fabrizio Falasca *violin*
Stefania Redaelli *piano*

Ferruccio Busoni 1866-1924

Music for Violin and Piano

Violin Sonata No.1 in E minor Op.29

1. I. Allegro deciso 9'08
2. II. Molto sostenuto 7'53
3. III. Allegro molto e deciso 9'34

Violin Sonata No.2 in E minor Op.36a

4. I. Langsam 10'07
5. II. Presto 2'57
6. III. Andante piuttosto grave 7'22
7. IV. Alla marcia vivace 14'19

Bagatelles Op.28

8. No.1 Aus der Zopfzeit
(From the Time of the
Eighteenth-Century
Zopfstil) 2'11
9. No.2 Kleiner Mohrentanz
(Little Moorish Dance) 1'03
10. No.3 Wiener Tanzweise
(Viennese Dance Tune) 2'29
11. No.4 Kosakenritt
(Ride of the Cossacks) 1'14

Fabrizio Falasca *violin*
Stefania Redaelli *piano*

Recording: January 2019, Abbey Rocchi Studios, Rome, Italy

Sound recording: Giacomo De Caterini

Producer, Music direction and postproduction: Rosella Clementi

Cover: "Twixt Venus and Bacchus, 1882 by Sir Lawrence Alma-Tadema 1836-1912

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Although **Ferruccio Busoni** (Empoli, 1866 – Berlin, 1924) was born in Italy, his training and education as a musician largely took place in Germany. In the course of a decade, he wrote compositions for the violin and piano that comprise the *Bagatellen* Op.28 (1888) and the *Prima Sonata* in E minor Op.29 (1890), which can be considered early works, as well as the *Seconda Sonata* in E minor Op.36a, which he composed in 1898, shortly after moving to Berlin. This change brought about a new phase in his oeuvre as a musician, to the extent that he referred to the second sonata as his “opus 1”.

Busoni dedicated the four *Bagatellen* to a child, Egon Petri, which explains their relatively contained size. An indication in the score of the first dance (*Aus der Zopfzeit*) suggests that it should be *Quasi Menuetto*, which explains its somewhat 18th century elegance. The second dance (*Kleiner Mohrentanz*), on the other hand, is more exotic and caprice-like, while the third is described as *Wiener Tanzweise*, with echoes of a well-known Viennese waltz of the period. For the fourth bagatelle, Busoni borrows from a Russian folk melody, which he develops in a heady rhythm that explains the title *Kosakenritt*.

The *Prima Sonata* Op.29 is in classical sonata form, with three movements and various references to the German tradition, from Bach to Mozart and beyond. Dedicated to A. Brodsky, it reveals the compositional procedures Busoni adopted during the years of his maturity, including imitation in counterpoint and the use of chromatism. The somewhat Brahms-like manner, especially in the first bars that announce the impassioned theme played by the violin in the *Allegro deciso*, gradually dissolves in the tormented and occasionally lyrical immobility of the second movement. The last movement features a serried dialogue between the two instruments, with extended passages in triplets and quadruplets, and halting rhythmical parentheses that underline the impetuous, late-romantic nature of the work. The *Sonata* ends with a *Con fuoco* passage in E major.

The magnificent *Seconda Sonata* Op.36a, published in 1901 and dedicated to

O. Novacek, begins with an intensely lyrical *Langsam* that is serene in mood despite the gloomy chords in E minor in the piano and the presence of a brief but feverish section described as *Poco con moto e assai deciso*. From the point of view of form, the *Presto* is actually a tarantella. However, the central nucleus of the work consists of the six variations on the theme of the J.S. Bach chorale *Wie wohl ist mir, o Freund der Seelen*, exposed by the piano in the *Andante con moto*. At the end of the *Sonata* the melancholy chords of the start of the *Langsam* return in E major, thereby bringing about what Sablich described as “a concentrated transformation of the Chorale itself” (Sergio Sablich, *Busoni*, 1982). The form of the cycle is thus outlined.

In their approach to these works, the Falasca-Redaelli duo brings out Busoni's great compositional skill in an interpretation that delves deep into the different scores, avoiding all superficial virtuoso effects.

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Translation by Kate Singleton

L'opera per violino e pianoforte di **Ferruccio Busoni** (Empoli, 1866 - Berlino, 1924) - italiano di nascita, ma di formazione tedesca - comprende brani scritti nell'arco di un decennio: le *Bagatellen* Op.28 (1888) e la *Prima Sonata* in mi minore Op.29 (1890), del periodo giovanile; quindi la *Seconda Sonata* in mi minore Op.36a, del 1898, composta nei primi anni berlinesi e considerata come l'inizio di una nuova fase dal musicista stesso, che la definì “opus 1”.

Le quattro *Bagatellen* sono dedicate ad un bambino, Egon Petri, e ciò spiega la loro dimensione garbata e miniaturistica: se nella prima danza (*Aus der Zopfzeit*), già l'indicazione in partitura (*Quasi Menuetto*) ci porta in un'atmosfera di grazia neosettecentesca, nella seconda (*Kleiner Mohrentanz*) si avverte un carattere più capriccioso ed esotico. In *Wiener Tanzweise* è rielaborato un valzer viennese all'epoca

assai noto, mentre in *Kosakenritt* Busoni riprende una melodia popolare russa, in ritmo vorticoso.

Classica nella sua struttura in tre tempi, nell'uso della forma-sonata e nei riferimenti alla tradizione tedesca (da Bach a Mozart e oltre), la *Prima Sonata* Op.29 dedicata ad A. Brodsky mostra procedimenti compositivi del Busoni maturo, quali l'imitazione contrappuntistica e l'uso del cromatismo. Il piglio brahmsiano, evidente fin dalle prime battute che annunciano il tema appassionato del violino nell'*Allegro deciso*, si scioglie nella sofferta e a tratti lirica staticità del secondo movimento. Nell'ultimo tempo prevalgono lunghi passaggi in terzine e quartine ed incisi ritmici puntati, che i due strumenti intrecciano in un dialogo serrato, a ribadire il carattere impetuoso e tardo-romantico; la *Sonata* si conclude *Con fuoco* in mi maggiore.

La grandiosa *Seconda Sonata* Op.36a, pubblicata nel 1901 con la dedica ad O. Novacek, inizia con un *Langsam* permeato da un'atmosfera serena, intensamente lirica, nonostante i primi cupi accordi pianistici in mi minore e l'inserimento di una breve sezione concitata (*Poco con moto e assai deciso*). Il *Presto* formalmente è una tarantella. Ma il nucleo centrale dell'opera è costituito dall'elaborazione in sei variazioni del tema di un corale di J.S. Bach, *Wie wohl ist mir, o Freund der Seelen*, esposto dal pianoforte nell'*Andante con moto*. Al termine della *Sonata* si riascoltano in mi maggiore i mesti accordi dell'iniziale *Langsam*, intuendo in essi “una trasformazione concentrata del Corale stesso” (Sablich, *Busoni*, 1982). Si adombra in tal modo la forma ciclica.

L'esecuzione del duo Falasca – Redaelli, qui proposta, valorizza la maestria della scrittura busoniana rileggendo in profondità queste nobili pagine, nel rispetto della partitura e senza concessioni al virtuosismo fine a se stesso.

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Fabrizio Falasca is considered one of the most representative Italian violinists of his generation. He has performed as a soloist in theatres, halls and music festivals throughout the world, including the Ravello Festival, San Carlo Theatre in Naples, Festival of the Two Worlds of Spoleto, Kassel Festival, Gulangyu Festival in China, Philharmonia Chamber Music Series in the UK, Salle Garnier in Montecarlo, Vahdat Hall in Teheran, Royal Festival Hall in London, Musikverein Brahms Saal in Vienna.

As soloist he has played with orchestras such as the Philharmonia, Orchestra di Padova e del Veneto, Italian Chamber Orchestra, San Carlo Chamber Orchestra, Cascais and Oeiras Chamber Orchestra, Florida Philharmonic Orchestra, Teheran Symphony Orchestra.

Fabrizio has worked with the San Carlo Orchestra in Naples, Santa Cecilia Orchestra in Rome, Maggio Musicale Orchestra in Florence, Orchestre Philharmonique du Luxembourg. He also led the Teatro Lirico di Cagliari Orchestra, the G. Verdi Philharmonic Orchestra in Salerno invited by D. Oren, and the Tiroler Festspiele Orchestra in Erl in Austria invited by G. Kuhn.

In 2016, he was appointed Concertmaster of the Tyroler Symphonie Orchester Innsbruck, and that same year also joined the Philharmonia Orchestra in London as Assistant Concertmaster.

He is in demand as a guest concertmaster with world-class orchestras including the Philharmonia, Orchestre de la Suisse Romande, BBC Philharmonic, Royal Liverpool Philharmonic.

He regularly performs chamber music with his string quartet, the Philharmonia Chamber Players, and with musicians such as B. Canino, F. Petracchi, D. Waskiewicz, A. Pompa-Baldi.

He has played for broadcasts by RAI Radio and BBC Radio, and has recorded for CPO, Centaur Records, Amadeus and Aulicus Classics.

In 2010 he won an award at the Vittorio Veneto Violin Competition and in 2013 was a prize-winner at the A. Postacchini International Violin Competition.

Fabrizio studied with S. Accardo at the W. Stauffer Academy, with F. Cusano at the Fiesole Music School and with D. Schwarzberg.

After his studies in Italy he obtained his M.Mus. at the Royal Academy of Music in London under S. Kim. Other teachers include M. Vengerov and L. Kavakos.

He plays a violin by J. Guarneri of 1727, donated by the Barison family.

Stefania Redaelli was born in Milan and studied at the Conservatoire there with E. Esposito, obtaining a first class Diploma. She also studied under Canino, Perahia, P. Borciani, De Rosa, C. Romano and N. Brainin. She was assistant to Accardo and Filippini and accompanied at the master classes held by Kabaiwanska, Gulli, Yo – Yo Ma, Tretiakov, L. Hagen, Asier Polo and Belkin.

Stefania has played as soloist with numerous orchestras, including those of RAI, Pomeriggi Musicali and the Angelicum in Milan, with the Orchestra Sinfonica of Sanremo, the Orchestra da camera di Padova e del Veneto, and with the Orchestra Aretusea of Siracusa. She has played with Accardo, Bartoli, Bellocchio, Brunello, Filippini, Fiorentini, Giuranna, L. Hagen, Krilov, Meloni, Meunier, Mayer, Nordio, Pay, Quarta, Rizzi, Stagni, Tamiati, Tchakerian, Tretiakov, Zosi... She performs in many eminent concert venues, such as the Boston Symphony Hall, Schauspielhaus in Berlin, Wigmore Hall in London, Festival de Musique en Mer, Bodensee Festival di Lindau, Teatro alla Scala in Milan, Cemat Resit Rey in Istanbul, Serate Musicali in Milan, Accademia Chigiana in Siena, Settimane Internazionali and Teatro San Carlo in Naples, Unione Musicale in Turin, Festival di Stresa, Festival MITO, GOG in Genoa, IUC in Rome, Biennale in Venice, for the Radio3 concerts that include those of the Quirinale and Radio3 Suite.

Stefania teaches chamber music at the Vicenza Conservatoire, and piano for the annual specialization courses held by the Associazione Ensemble Serenissima di Sacile. She has recorded for the Warner Fonit Cetra, Warner Classics, Brilliant Classics, AS disc, Stradivarius, Dynamic and Bottega Discantica labels.