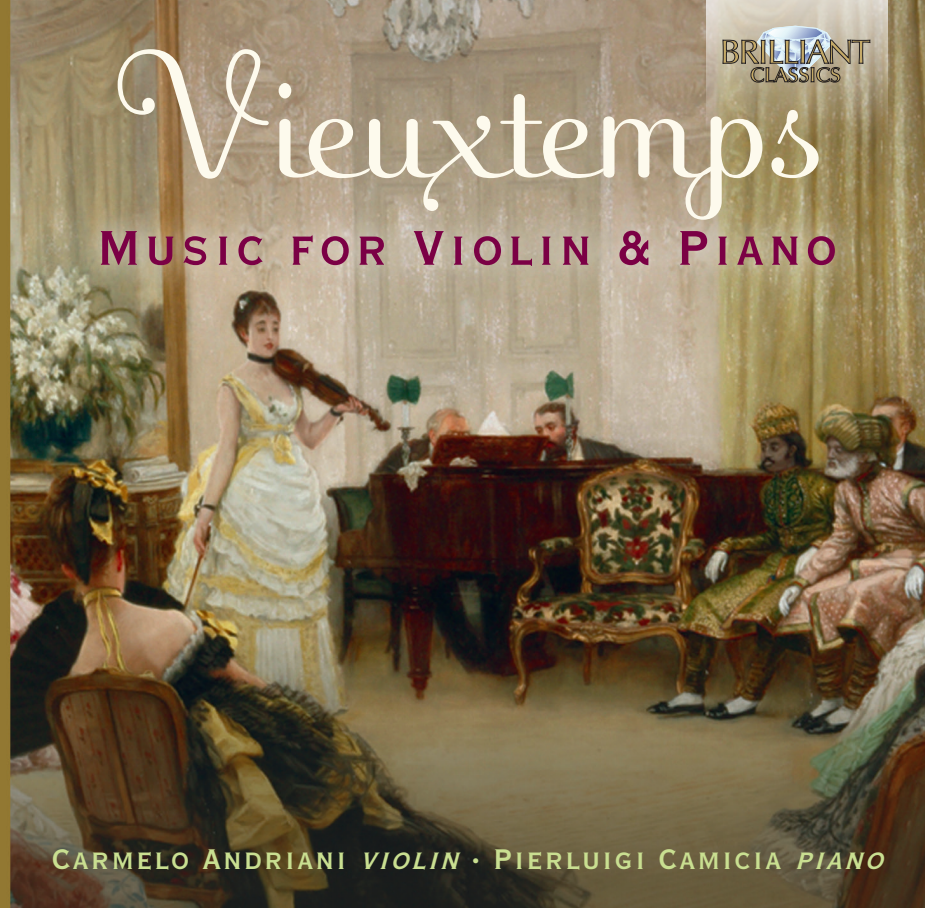


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# Vieuxtemps

MUSIC FOR VIOLIN & PIANO



CARMELO ANDRIANI *VIOLIN* • PIERLUIGI CAMICIA *PIANO*

**Henry Vieuxtemps 1820-1881**  
**Music for Violin & Piano**

**Violin Sonata Op.12 in D**  
for Violin and Piano (1843)

1. Allegro Assai 15'35
2. Scherzo: Allegro vivace-Trio 6'46
3. Largo non troppo 10'50
4. Rondo: Allegro gioioso 9'23

**3 Romances sans paroles Op.7**  
for Violin and Piano (1841)

5. Chant d'amour 3'22
6. Désespoir 3'03
7. Souvenir 2'58

*from 6 Morceaux de Salon Op.22*  
(1846)

8. No.3. Rêverie 7'06
- Review and fingering by Joan Manén

*from 3 Feuilles D'Album Op.40* (1864)

9. No.1 Romance 4'41
10. No.2 Regrets 5'22

*from 6 Morceaux de Salon Op.22*  
(1846)

11. No.5 Tarantelle 5'33

Carmelo Andriani *violin* · Pierluigi Camicia *piano*

Recording: 23-24 June 2020, Palazzo delle Arti "Beltrani", Trani (Puglia), Italy

Sound engineer: Eustacchio Montemurlo

Carmelo Andriani plays a violin Marino Capicchioni 1942

Pierluigi Camicia plays a Grand piano Steinway & Sons

Cover: James Tissot, Hush! (The Concert), 1875. Manchester Art Gallery

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Born in Verviers, the Belgian composer and violinist **Henry Vieuxtemps** (1820-81) received his first violin lessons from his father and from a local teacher. After hearing Vieuxtemps play a concerto in Brussels, Charles de Bériot offered him further tuition. He would become de Bériot's most celebrated pupil. At his 1831 Paris debut he caused a sensation, then in Leipzig Schumann compared him to Paganini. Equally impressed were Berlioz and Paganini himself, who attended Vieuxtemps' London debut in 1834. Berlioz, always a sharply perceptive critic, also praised the music of Vieuxtemps, whose composing career had been founded on his study of counterpoint with the celebrated Simon Sechter and his composition lessons with Anton Reicha.

Vieuxtemps' tours of Germany and Austria had been accomplished while he was still a teenager, and his three subsequent visits to America were spaced across nearly thirty years (1843-1871). Landmarks of his teaching career were his five years (1846-51) as violin professor at the St Petersburg Conservatoire and his 1871 appointment as violin professor at the Brussels Conservatoire, where Eugène Ysaÿe would be among his most celebrated pupils.

Although Vieuxtemps was one of the great virtuosos, his music does not belong in the showpiece category, being distinguished more by its attractive lyricism. It has none of the fiendish wizardry which is essential to Paganini's violin music. Among his concertos are seven for violin and two for cello, while his chamber music includes three string quartets and a viola sonata. He wrote several fine pieces for the viola and preferred to play this instrument in quartets.

The *Violin Sonata in D Op.12* dates from 1843. The first of its four movements is an Allegro assai of predominantly lyrical character. This is a movement of ambitious scale but with just enough diversity of material to sustain one's interest. The development section includes prolonged and obsessive treatment of a figure consisting of nine semiquavers, before a passage of sustained double-stopping continues the long lead-back to the recapitulation.

The scherzo is a fine example of Vieuxtemps' unpretentious charm and grace. Without making any exaggerated claims, one might readily value these qualities on their own terms. Predominantly kept at a quiet dynamic, the trio section is based on gentle syncopation in the piano. Marked *Largo non troppo*, the slow movement begins with a hymn-like theme, each half introduced by the piano and repeated by the violin. In the middle part of the movement the lyrical mood continues (*con molto espressivo*) but is underpinned by constant repeated-note triplets in the piano. As the music builds to a succession of climaxes, the piano part becomes increasingly decorative above the violin's double-stopping in octaves, but the insistent triplets eventually return before the *pianissimo* final bars.

The final Rondo: *Allegro gioioso* is easy-going and genial, beginning with a theme marked *semplice*. The title “rondo” is curiously misleading, as this is a sonata-form movement with a substantial development section in which Vieuxtemps characteristically treats a trill figure obsessively. Following this, the recapitulation is regular, with the exception of the actual point of return, which is marked *fortissimo* in place of the original *pianissimo*. Again the lack of violinistic fireworks, or indeed any hint of Paganini-like flamboyance, is striking. If one didn't know otherwise, one would never suspect that this composer was a virtuoso violinist.

Vieuxtemps wrote many short pieces for violin and piano. The group of 3 *Romances sans paroles Op.7* begins with *Chant d'amour*. A simple melody marked *dolce, con molto espressivo* and accompanied by chordal triplets, gives way to a slightly faster middle section with rippling piano arpeggios, before the opening melody returns. There is a modest cadenza-like passage just before the closing bars. *Désespoir* is a passionate piece (*molto agitato*) of sustained intensity, with a relentless accompaniment of bubbling arpeggios. For the 8-bar middle section, having moved from E flat major to D major, the dynamic drops temporarily. The last few bars of the piece bring double-stopping and a stormy piano part in octaves, but the very end is understated. Its opening bars reminiscent of Mendelssohn, *Souvenir* is a gentle

*Allegretto* characterised by Vieuxtemps' delightfully fluent melodic gift - another fine example of unpretentious but attractive salon music.

The third of 6 *Morceaux de salon Op.22* (1846) is an *Adagio* entitled *Rêverie*, its introductory eight bars giving way to an eloquent melody. Preceded by a cadenza-like flourish, the central section (*Poco più mosso, agitato*) builds to a passionate climax, before a long lead-back to the original melody, now played an octave lower. Here the highly decorative piano part consists of rippling arpeggios. A *grandioso* passage has the violin playing in octaves, a simple reinforcement which Vieuxtemps often favours. The piano's arpeggio figuration is maintained through to the subdued ending. The fifth piece from *Op.22* is a *Tarantelle* which is more restrained than many examples of this dance and not at all flashy, only the passages of double-stopping providing a greater technical demand. Beginning in A minor, it accommodates contrasting passages – one with alternations of longer notes and gentle dance-like phrase, the other based in the brighter key of A major.

The 3 *Feuilles d'album Op.40* date from 1864. No.1 - *Romance* – has a simple F major melody which Vieuxtemps immediately repeats with elegant decoration. The continuation is characterised by wider melodic intervals. The middle section in D minor brings a strong contrast – *Energico, fortissimo*, with rapid chains of notes exchanged between violin and piano. After a shortened reprise of the opening section, the piece ends quietly. The second of the *Feuilles d'album*, entitled *Regrets*, has a B minor melody marked “with melancholy”. While there is no actual change of tempo for the central section, the mood does become more agitated, rising with a late acceleration to a big *fortissimo* climax. With the return of the calmer mood the piece settles into B major and winds down to a restful close.

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*“...Carmelo Andriani’s technique is second only to the beauty of his tone and that qualifies him, in my opinion, as one of the most interesting and talented Italian violinists of his generation.”* (Gabriele Formenti)

*“Carmelo Andriani is a natural talent, a musician with remarkable technique on the violin, musically mature and artistically alive and interesting.”* (Felix Ayo)

*“...I can say that Carmelo Andriani is an extraordinary talented violinist and a brilliant musician. I listened his recordings for solo violin that are of unique intensity.”* (Lior Shambadal)

**Carmelo Andriani** was born in Bari, in a family of musicians. From his mother he learnt the “Art of Bel Canto” which will always distinguish him, not only for his impeccable technique, but also for his wonderful sound of the old generation. The so called “Messa di voce e portamento”, qualities upon which he dwelt, perfecting them with his teachers Felix Ayo and Riccardo Brengola (Rome, S.Cecilia Academy), and that later on, during his studies in the former Soviet Union (with Igor Oistrak and Victor Pikaizen), gained him acknowledgments of great esteem, to the extent that he returned to Italy with many eminent statements of praise and an important Certificate of Merit. Andriani has completed his specialization courses at the Accademia Chigiana in Siena, with Uto Ughi. His career unfolds in Europe, United States, Canada, Mexico, China and Korea, both as a soloist and in chamber music ensembles, together with famous international musicians such as Gianandrea Gavazzeni or Lior Shambadal. With the latter he performed in Germany, at the Berliner Philharmonie, for a debut with the Berliner Symphoniker. Andriani has recorded for RAI (Italian Radio and Television) and important record labels, such as Phoenix, Tactus, Stradivarius, Brilliant Classics.

For the Brilliant Classics label he has recently published a double CD with



the opera for violin and piano by the Irish/Italian composer Michele Esposito (Castellamare di Stabia 29/09/1855 – 19/11/1929), following a CD with the music of Tom Cullivan, another contemporary Irish composer, comprising Sonatas for violin and piano dedicated to him. For the Rusty Records label he published a CD entitled “Carmelo Andriani plays Bach-Ysaÿe” for solo violin. Carmelo Andriani is Professor of Violin at the Conservatory “Niccolò PICCINNI” in Bari. He plays a wonderful Marino Capicchioni (made in 1942) or, alternatively, a prestigious Andrea Guarneri (1675) or a brilliant Sofia (2009), expressly made for him by the Master violin maker Angelo Andrulli.

[www.carmeloandriani.it](http://www.carmeloandriani.it)



**Pierluigi Camicia** was born in Puglia, Italy, he began piano study at the age of five. In 1962, at the age of ten, he won first prize in the prestigious national competition "ENAL" at La Spezia. At the age of twentyone he won first prize in the most important piano competition in Italy: Città di Treviso, and he started a prestigious career as soloist in Italy and Europe.

Mr. Camicia, a Busoni and Chopin competition prizewinner, became professor at the Bari Conservatory at the age of 20, engaged from Mr Nino Rota.

He has already produced a generation of notable piano students, including Benedetto Lupo, prizewinner in the Van Cliburn Piano Competition in Forth Worth.

Mr Camicia devotes himself primarily to solo performances, and his artistry has been commented enthusiastically by Rostropovich, Ciccolini, Vasary and Franco Ferrara, but has also gained notoriety in Europe as a chamber musician.

His association with cellist Michael Flaksman dates to 1982; they have performed together in European Festivals and in U.S.A. and they have recorded the music by Faurè in a CD of ABEGG.

He often played also with Nina Beilina, Ruggiero Ricci, Melina Mandozzi, Angelo Persichilli, Felix Ayo, Vincenzo Mariozzi, The Sebastian Quartett, Trio di Roma, Quartetto di Cremona, etc.

He played with Orchestras conducted by Gabriele Ferro, Samuel Friedman, Tamas Gal, Walter Proost, Gabriele Gandini, Mario Gusella, Massimo Biscardi, Michele Marvulli, Mladen Tarbuk in the most important Italian and European Theatres.

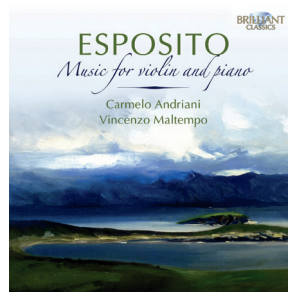
He also conducts Piano and Chamber-music Masterclasses in Europe (Italy, Germany, Croatia, France, Poland) and in U.S.A (Cleveland, Salt Lake City, Fresno, Arlington).

Actually Mr. Camicia is artistic director of the most ancient Concert Series in Lecce, named Camerata Musicale Salentina. He was also the Director of the State Conservatory of Music "Tito Schipa" in Lecce till 2013.

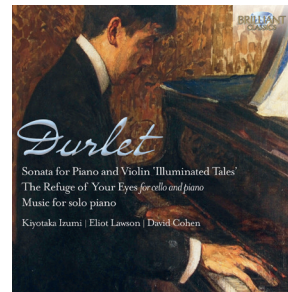
He has recorded with Bongiovanni, Abegg and Farelive music by Chopin, Brahms, Franck, Van Westerhout, Grieg, Faurè



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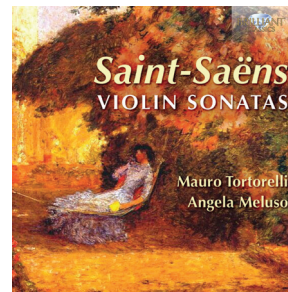


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