

# CHOPIN

Polonaise-Fantaisie in A-Flat Major, Op. 61  
Four Scherzi

Vitantonio Caroli, piano

01. Polonaise-Fantaisie No. 7 in A-Flat Major, Op. 61	15:43
02. Scherzo No. 1 in B Minor, Op. 20	11:03
03. Scherzo No. 2 in B-Flat Minor, Op. 31	11:22
04. Scherzo No. 3 in C-Sharp Minor, Op. 39	08:18
05. Scherzo No. 4 in E Major, Op. 54	12:36

Total Time: 59:02



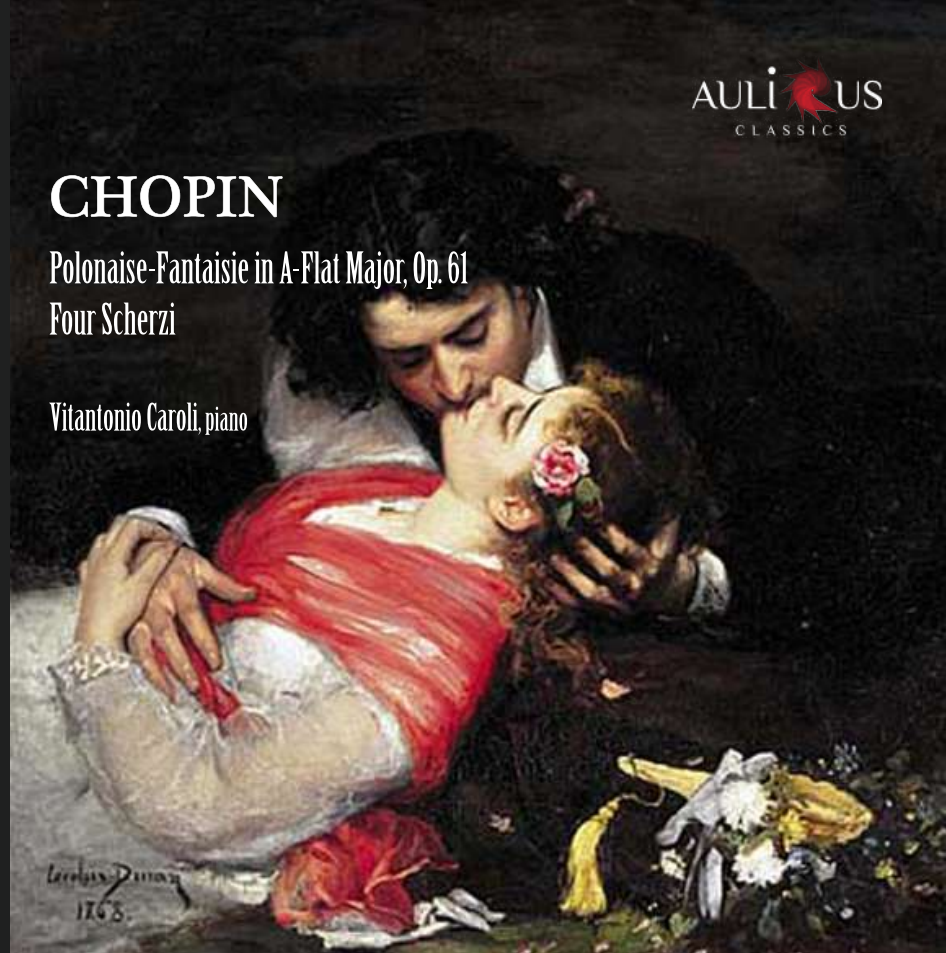
Recorded at the Hall of the Musical Association "Aretè" (Bari, Italy).  
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«Adesso vorrei finire [...] qualcosa che non so come chiamare». («Now I would like to finish [...] something that I don't know what to call»). Thus, in his letter of 12th December 1845 to his family, Chopin referred to the Polonaise-Fantasy Op. 61 in A-flat Major. The composition, completed in 1846, is characterized by a free form that deviates from the traditional polonaise. Able, according to Abraham, to anticipate Strauss's Symphonic Poems by half a century, the Op.61 leaves behind the architecture of the past, to the point of being able to define itself as Fantasia in the style of Polacca. To quote Belotti, that 'modulating transcolouration' makes this page a compendium of the romantic style, a psychological piano poem. After the introduction, the chimes of E-flat take us on a journey in which push and pull alternate in equal measure. The composer uses refined themes, which dissolve in a succession of daring and futuristic modulations: to provide a detailed analysis becomes reductive in the last Chopin, in which the compositional process reaches harmonically daring results. If the national dance remains embryonically alive, enchanted memories of peace and imaginative evocations seem to move towards an unresolved conflict. The lyrical need and the expressive necessity, taken to their extreme consequences, come inexorably to the last yell, a liberating cry in which thought and heart find resolution. Unlike Op. 61, which was not included in Chopin's time, the "Quattro Scherzi" were very successful. Composed over a period of twelve years, they are completely autonomous compositions, in which the composer arrives at a genre of his own: in all the Scherzi the movement is "Presto" or "Presto con fuoco" and only three figures are adopted in the writing, minima, semiquavers and quavers. The broad characteristics (fast movement, small measure in ¾, thematic brevity and sudden alternation of low and high registers) suggest that the Beethovenian model influenced the author, but in Chopin the Scherzo is no longer that 'tempo di Sonata', aimed at relieving the tension within a composition in several movements. In Op. 20, the harsh reality (chords) truncates the Trio's sweet folk Christmas melody, Lulaize Jezuniu. In the strophes of Op. 31, the interrogative triplets turn to dramatic contrasts between short rhythmic and singing themes. Dedicated to his pupil Gutmann, Op. 39 is characterized by imposing octaves and a central chorale, the development of which leads to the climax of the Coda. With around 1000 measures, the apparently light IV Scherzo anticipates the results of his maturity. Chopin's architecture thus presents highly dramatic content, always full of that passionate expression that aims to strike the listener's emotional sphere.

#### Vitantonio Caroli

*I met Vitantonio during one of my master classes in Riva del Garda ... years later, I can definitely say that the promise has been kept: talent and willpower make this young man one of the most interesting pianists we have for his interpretative choices and commitment. I wish him every radiant and well-deserved success in his career.*

Aldo Ciccolini



Photo: Rosa Fiore

Vitantonio Caroli, obtained a Diploma in Piano (10 Honours and Mention), in Electronic Music, 4 2nd Level Degrees, 3 Masters of 1500 hours at the "Piccinni" Conservatory of Bari and the University of Rome. He perfected his skills for many years under the guidance of Aldo Ciccolini, regularly following the lessons and courses of the famous Maestro, a figure who significantly marked his technical and interpretative evolution. He attended master-classes with Scala, Perticaroli, Achucarro, Picht-Axenfeld and Altenberg Trio (Wien). He then studied with L. Zilberstein at the Accademia Chigiana - Siena. Winner of absolute first prizes in national and international music competitions, he is judged and awarded by musicians of the calibre of Jasinsky, Rivera, Fiorentino, Hintchev, Bogino and Marvulli. Soloist with the ICO of Bari, with over 200 concerts for Foundations and prestigious institutions in Italy (Teatro "Petruzzelli" and "Piccinni" of Bari, Teatro "Curci", Palazzo della Marra in Barletta, Teatro "Tosti" - Ortona, Teatro "Rossini" - Gioia del Colle, "Van Westerhout" Theatre - Mola di Bari, Palazzo Ducale of Martina Franca, Cassino, Assisi, Bardonecchia, Termoli, Tropea, Pinerolo, Otranto, Manfredonia, Monte Sant'Angelo, Conservatories of Fermo, Matera, L'Aquila) and abroad (in France in Paris, Ecole Normale de Musique "A. Cortot", in Belgium, Fondation Bell'Arte in Brussels, in Switzerland, Sion, Théâtre de Valère, Eglise des Jésuites). He has a repertoire ranging from the great classics (Beethoven, Sonata op.106 Hammerklavier) to contemporary music, paying particular attention to monographs (Rachmaninoff Preludes, Chopin) and lesser explored pages of literature (Szymanowski's III Sonata). His recitals are always well received by critics and audiences alike. Member of the jury in music competitions, he collaborates with prestigious composers such as Ivanova, Nuzzo, Pelisch, Low. Active as a chamber musician, he has focused his research on the literature of the violin, flute (Beethoven, Rota, Messiaen, Fauré, Dvorak, Boehm) and lieder in a duo with the soprano Daniela Diomedea. He holds the chair of Piano at MIUR-Bari and has recorded music by Chopin and Schumann for Soundiff and RMN Music London.