

PAGANINI

24 plus 1 *Capricci*

Luca Fanfoni violin

01. Capriccio No. 1 in E Major Andante	01:47	15. Capriccio No. 15 in E Minor Posato - staccato	02:51
02. Capriccio No. 2 in B Minor Moderato-Dolce	02:51	16. Capriccio No. 16 in G Minor Presto	01:38
03. Capriccio No. 3 in E Minor Sostenuto - Presto - Sostenuto	03:16	17. Capriccio No. 17 in E flat Major Sostenuto - Andante	03:58
04. Capriccio No. 4 in C Minor Maestoso	05:44	18. Capriccio No. 18 in C Major Corrente, Tutta sulla quarta Corda	
05. Capriccio No. 5 in A Minor Agitato	02:31	Allegro, minore, D.C. La Sestopla	02:34
06. Capriccio No. 6 in G Minor Lento	03:35	19. Capriccio No. 19 in E flat Major Lento - Allegro assai,	
07. Capriccio No. 7 in A Minor Posato	04:02	Minore sulla 4 ^a corda - Allegro Assai	02:43
08. Capriccio No. 8 in E flat major Maesto	03:23	20. Capriccio No. 20 in D Major Allegretto, Minore,	
09. Capriccio No. 9 in E major Allegretto	02:47	D.C. - Allegretto	02:53
10. Capriccio No. 10 in G Minor Vivace - martellato	02:36	21. Capriccio No. 21 in A Major Amorooso - Presto	02:52
11. Capriccio No. 11 in C Major Andante - Presto - Primo tempo	03:58	22. Capriccio No. 22 in F Major Marcato Minore martellato D.C.	02:29
12. Capriccio No. 12 in A flat Major Allegro	03:19	23. Capriccio No. 23 in E flat Major Posato, Minore D.C. Il Posato	03:15
13. Capriccio No. 13 in B flat Major Allegro - dolce	02:10	24. Capriccio No. 24 in A Minor TEMA quasi Presto con variazioni	04:23
14. Capriccio No. 14 in E flat Major Moderato	01:16	25. Capriccio in G Major M.S. 54 - Vienna, 9 agosto 1828	01:07

Total Time: 73:56



Recorded in April 24-27, 2021 at Digitube Studio in Mantua (Italy) | Sound engineer, post-production **Carlo Cantini**
 Producer manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**
 Artwork **Chiara Gimmelli** | Cover Art and Photo Roberto Ricci

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)
 Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Fax +390637516970 | Email info@aulicusclassics.com | www.aulicusclassics.com

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There are many reasons why this collection of compositions, known to all as Paganini's Caprices, appeals to enthusiasts, even those who are not particularly well versed in the field of classical music. Let us try to list them: in first place I would certainly put the ambiguity of the genre. Exercises dedicated to those who want to learn violin technique taken to extremes, or pieces of bravura whose access is reserved for particularly skilled players? The answer is obvious. But it is the dedication of the composer himself that immediately gives us a clarifying answer. These compositions are generically dedicated to "artists" and, although not further specified, this term inevitably makes us think of the artists who hold Paganini's instrument: the violin. In fact, there are 24 compositions that almost paroxysmally highlight the bravura of the performer. Ricordi published them with the op. no. 1, as if to underline that this is where it all begins. Not all music for solo violin (the precedents are many and illustrious, I will just mention Bach with his Sonatas and Partitas for solo violin), no, here begins the music of the virtuoso soloist and it is a challenge that is immediately and primarily accepted by the world of musicians. Indeed, the artists have accepted the challenge and it does not matter (indeed, it is better if you are not a violinist). Liszt, Schumann, Brahms and many others are not, but they certainly asked themselves one question: if he can do all this with two hands, a bow and four strings, what can we do with a keyboard, ten fingers and the war machine that is the piano? The challenge has been taken up and the miracle is that it has not yet been exhausted, given that the Capricci, born between 1802 and 1817, after having been followed and questioned throughout the century by artists of the calibre of those just mentioned, fell prey to Rachmaninov in 1934 (Rhapsody on a Theme of Paganini), by Lutoslawski in 1941 (Variations on a Theme of Paganini), by Casella with Paganiniana (1942) and we will stop at the best known works, but if we were to delve into a more in-depth research I am sure we would find traces of these Caprices in numerous contemporary works. That's where the topicality of these small and crazy masterpieces comes from, where the musician highlights all the possible 'devilry' to tell the listener: but where do you think all this skill comes from? From a pact with Beelzebub or from an unspeakable application partly induced by slaps (ask my father) and by falling in love as if I were holding in my hands not a wooden instrument but the body of a beautiful girl, perhaps underage? Diabolical? Yes, but closer to heaven than hell. Today Paganini, even for the less experienced, is synonymous with 'virtuoso' and this qualification no one dares to challenge, but the miracle lies in the fact that technique often bends music to a purely utilitarian end. We put music at the service of performing technique, but this is not the case here, it is technique at the service of music, and if we do not understand this then let us be content with knowing that Paganini does not repeat and let us not ask ourselves why. Luca Fanfoni explains the rest with this unmissable performance of Paganini's 24 Caprices.

Gaetano Santangelo

Capriccio Plus One

Paganini's unpublished composition Capriccio for solo violin is dated Vienna 9 August 1828. This first version is composed in four lines, one for each finger of the performing violinist, dedicated to H.E. Count Maurizio Dietrichstein. On his arrival in the Austrian capital on 16 March 1828, Paganini made contact with a number of influential Viennese personalities for whom he had prepared letters of recommendation. Four of these letters were addressed to Count Maurice Dietrichstein together with the homage of this short musical composition where we find echoes of Capriccio No. 11 and an outline of the finale of God Save The King written in 1829 " ... to persuade the incredulous ...".

... from the Catalogo Tematico di Niccolò Paganini's, music edited by Maria Rosa Moretti and Anna Sorrento.

Luca Fanfoni

Luca Fanfoni graduated in violin with full marks at the Conservatorio di Musica "G. Verdi" in Milan with Gigino Maestri. He has won and been awarded prizes in international competitions in Genoa ("N. Paganini"), Brescia ("R. Romanini") and Vercelli ("G.B.Viotti"). He has performed in prestigious concert halls all over the world, receiving unanimous acclaim from audiences and critics, so that he can now be considered one of the most outstanding Italian violinists. For the Dynamic label he has recorded the complete concertos by P.A. Locatelli's L'Arte del Violino and, by Antonio Lolli, the complete 10 Concerti per violino in collaboration with Reale Concerto Ensemble as soloist and conductor. The recordings have received unanimous critical acclaim. In 2013 he recorded for Dynamic the Sonatas and Partite for solo violin by J.S.Bach. In February 2002 he made his debut in New York at Carnegie Hall, where he was a guest again in February 2003, the opening concert of his tour in the United States. The important magazine Amadeus published in 2004 the CD with the six Sonatas for solo violin by E.Ysaye, in 2012 the CD of the two Sonatas for violin and piano by F. Busoni in collaboration with Luca Ballerini. In 2005 and 2014 he took part in the live radio broadcasts of Rai Radio 3 "I Concerti dal Palazzo del Quirinale" and in the program "La Stanza della Musica". In May 2012, with the chamber ensemble Reale Concerto, he made a long tour of nine concerts in Japan as soloist conductor, performing in the most important Japanese concert halls. The Tokyo concert was broadcast live on NHK television. In 2014 he was involved in the "Pietro Antonio Locatelli" Festival tour on the occasion of the 250th anniversary of his death, with numerous concerts in Europe in collaboration with the Reale Concerto ensemble. Also in 2014 and 2015 the Dutch record company Brilliant Classics released two CDs dedicated to Luigi Dallapiccola and to Antonio Bazzini, a nineteenth-century Italian violin virtuoso. The latest CD produced by Dynamic "Paganini Rediscovered Played on Paganini's Violin", six unpublished Paganini's works discovered by Luca Fanfoni and performed on the famous Guarneri del Gesù 1743 "Il Cannone" which belonged to Niccolò Paganini, has just been released. "... Luca Fanfoni's dexterity and passion for risk pay tribute to his illustrious predecessor Niccolò Paganini" Diapason December 2015 Jean-Michel Molkhov. The world premiere of the 12 concertos Op.1 by Mauro D'Alay (Parma 1685 c.-1757), performed by Luca Fanfoni Family and Reale Concerto Ensemble with Luca, Daniele, Benedetta, Massimiliano, Antonella, Camilla Fanfoni and many other friends with whom all collaborated for this brand new recording production welcomed by enthusiastic critics, was also released by Dynamic in 2020. He teaches violin at the Conservatorio di Musica "A. Boito" in Parma and plays a violin by Gioffredo Cappa, Saluzzo 1690.



Photographer Alberto Dellepiane, Dynamic

www.lucafanfoni.it

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