

CESARE BARISON Works for violin and piano

Fabrizio Falasca, *violin* | Lorenzo Cossi, *piano*

Op. 2		Op. 11	
01. Rêve	05:45	14. Danse visionnaire	01:43
02. Chant D'Amour	04:03	15. Chanson du rossignol	02:21
03. Au Printemps	03:56	Op. 12	
04. Mazurka	03:16	16. Berceuse mignonne	02:40
05. Légende	05:32	17. Valse romantique	02:43
Op. 7		18. Marcia festosa	01:12
06. Mazurka caprice	03:11	Op. 14	
Op. 8		19. Canzone lontana	02:03
07. Impromptu hongrois	06:13	20. Danza rustica	02:10
Op. 9		Op. 15	
08. Chanson russe	02:37	21. Preghiera	02:59
09. Danse espagnole	01:36	22. Canzonetta	01:45
10. Petite histoire	03:05	23. Notturmo	02:36
Op. 10		Giuseppe Tartini, Transcription of Cesare Barison	
11. Cloche du soir	01:42	24. Adagio Cantabile	04:06
12. Danse des Sylphes	02:47	25. Fugue in G Major	02:46
13. Vision	03:34		

Total Time: 76:21

Recorded by **Simone Sciumbata** in Abbey Rocchi Studios (Rome December 2023)

and by **Fabio Ferri** in Bloom Studio (Guidonia Montecelio February 2024)

Producer Manager, Musical Direction and Postproduction **Rosella Clementi**

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BARISON

Works for violin and piano

Fabrizio Falasca, *violin*
Lorenzo Cossi, *piano*

Cesare Barison was born on New Year's Day 1885 in Venice. The son of the well-known painter Giuseppe Barison, he moved with his family to Trieste at an early age. He received his first musical education from Maestro Vram; a precocious violinist talent, after an audition with Váša Přihoda, he was accepted at the school of the latter's teacher, the great Otakar Ševčík, in Prague, where he perfected his skills for two years. His career began brilliantly and in his early twenties he gained widespread acclaim throughout Europe: he played the Bruch Concerto in Berlin in the presence of the composer, performed in Budapest, Vienna, Monte Carlo and undertook extensive tours in Egypt, Mexico and Cuba. In those years, Barison came into contact with the best of European concert life: he received the enthusiastic approval of Godowsky, met Kreisler, Pavlova, Grumiaux, and Milstein, with whom he formed a lasting friendship. The years of fascism unfortunately mark a setback and progressive isolation: Barison is an adamant anti-fascist. After the war, however, with the provisional allied government in Trieste, comes his revenge: due to his clear reputation and uncompromising conduct, he is unanimously elected Superintendent of the Verdi Theatre, a position he held for a decade. A happy decade of rebirth for the city and its theatre, marked by debuts of great operatic voices and a wide-ranging cosmopolitan programme. In addition to the classics of Italian melodrama, Superintendent Barison proposed titles never before heard in Trieste: *Fidelio*, *The Bartered Bride*, *Pelléas and Mélisande*, *L'Heure espagnole*, Pizzetti's *Fra Gherardo*, Menotti's *Il console* and national premieres of works by Copland, Petrassi, Honegger and Hindemith. An important complete edition of Wagner's Ring came to life and there was no lack of promotion of local composers with *Le nozze istriane*, *La falena e Oceana* by Antonio Smareglia and *Trittico* by Antonio Illesberg. In the following years, alongside his concert activity, which has never been interrupted, he continued to edit, with the publisher Universal, works of the Italian violin tradition of the 17th and 18th centuries (Tartini, Locatelli, Corelli, Borghi and Nardini among others), a commitment that lasted many years and was awarded by the Reale Accademia d'Italia on Pizzetti's recommendation, and, most importantly, saw the light of day at the publisher Carisch, *La Tecnica superiore del Violino*, a didactic work in two volumes dedicated to David Oistrakh, who adopted it as a text in his class at the Moscow Conservatory. Barison took his leave from active concert life in his eighties, performing the Brahms Concerto for the last time, conducted by Ansermet, in the Verdi Theatre of which he had been Superintendent in an earlier phase of life. A few days before his death in 1974 he published the book *Trieste città musicalissima*: a farewell destined to keep him alive in the memory of his city. This recording presents Barison's original compositions for violin and piano for the first time. Two categories of pieces enliven this collection: on the one hand, from op. 2 to op. 11, the pieces that the virtuoso Barison wrote in the years of his violinistic rise, and on the other hand, the later, technically less complex collections written by Barison for teaching purposes. In these wonderful pages, Barison alternates evocative atmospheres with fatal Hungarian or mazurka rhythms in a technically elaborate violinism of great elegance. A profound musician rich in feeling, late romantic but free of all mannerism, Barison has a pure and original voice: the voice of a great Italian and Middle European violinist.

Carlo Goldstein



Fabrizio Falasca - Alberto Maniagna, photographer

Fabrizio Falasca is considered among the leading Italian violinists of his generation. He regularly performs as soloist in the most prestigious theaters and festivals throughout the world, such as the Royal Festival Hall in London, Brahms Saal of the Musikverein in Vienna, Salle Garnier in Montecarlo, Teatro Carlo Felice in Genova, the Teatro San Carlo in Napoli, Royal Opera House Muscat to name a few. He is in demand as a guest concertmaster with world class orchestras including the Philharmonia Orchestra, Royal Philharmonic Orchestra, Orchestre de la Suisse Romande, BBC Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra. He's often invited as guest co-leader with the London Symphony Orchestra and regularly leads Italian orchestras such as Teatro dell'Opera Orchestra in Rome, Maggio Musicale Fiorentino Orchestra in Florence, Teatro Lirico di Cagliari Orchestra, Teatro Petruzzelli Orchestra in Bari. In 2016, he won the Concertmaster position of the Tyrolean Symphony Orchester Innsbruck, and in the same year he joined the Philharmonia Orchestra in London as Assistant Leader, position currently held in UK. In 2022 he won the Concertmaster position of the Teatro Lirico of Cagliari Orchestra, position currently held in Italy. He regularly performs

chamber music with his string quartet, the Philharmonia Chamber Players, and with musicians such as B. Carino, F. Petracchi, J. Ju, D. Waskiewicz and A. Pomba-Baldi among others. Falasca is often featured on the Italian national broadcasting Radio RAI, as well as on BBC Radio, and is a prolific recording artist for various labels such as Centaur Records, CPO, Aulicus Classics, Amadeus and Brilliant Classics. He is a laureate of the Vittorio Veneto and the Postacchini International Violin Competitions. Fabrizio studied with Salvatore Accardo at the Stauffer Academy, with Felice Cusano at the Fiesole Music School, and Dora Schwarzberg. After his studies in Italy, he was rewarded a scholarship and graduated with Master of Music at the Royal Academy of Music in London under So-Ock Kim. His teachers includes M.Vengerov and L.Kavakos. He is currently violin professor at the Conservatory of Potenza, Italy and at the London Performing Academy of Music. He plays a J.Guarneri 1727 violin and a Francesco Rugeri 1690 violin both gifted by the Barison's family



Lorenzo Cossi - Andrea Cecchi, photographer

Lorenzo Cossi Having trained in Trieste under the guidance of Giuliana Gulli and Nino Gardi, Lorenzo Cossi has had the opportunity to perfect his skills with other important musicians, such as J. Achúcarro at the Accademia Chigiana in Siena, J. Lowenthal at the Music Academy of the West in S. Barbara, California and W. G. Naboré at the Accademia Internazionale del Lago di Como. A prize-winner at numerous national and international competitions, including the R. Sala Gallo of Monza, the L. Gante di Pordenone and the G. Pecar of Gorizia, a two-time finalist at the prestigious 'F. Busoni' of Bolzano, Lorenzo came to international attention as the only Italian finalist at the 'Esther Honens' International Competition in Calgary, Canada 2012. On that occasion, his performance of J. Brahms' Concerto in D minor with the Calgary Philharmonic Orchestra conducted by Roberto Minczuk earned him a standing ovation from the Canadian audience. Lorenzo has performed in prestigious halls such as the Berliner Philharmonie, the Elbphilharmonie in Hamburg, the Konzerthaus and Musikverein in Vienna, the Muzikgebouw in Amsterdam, the Hahn Hall in Santa Barbara, California, the Jack Singer Concert Hall in Calgary, Canada and the Philharmonie Luxembourg. His activities have led him to collaborate with major orchestras including the Orchestre Philharmonique of Luxembourg, the Calgary

Philharmonic Orchestra, the Resonanz ensemble from Hamburg, the Orchestra di Padova e del Veneto, the Orchestra Haydn di Trento e Bolzano and the Solisti Veneti. He is particularly interested in chamber music repertoire. In 2009, he founded the Duo Sinossi with cellist Marianna Sinagra, with whom he won third prize at the 'V. Gui' International Competition for Chamber Ensembles in Florence in 2013. The Duo Sinossi has recorded the complete works of L. van Beethoven, J. Brahms and R. Schumann for cello and piano, released on the OnClassical label, available on iTunes, Spotify and all major online platforms. As a soloist, he recorded the sonatas op. 7, op. 14 and op. 81 by L. van Beethoven and the Klavierstücke op. 116, 117, 118 and 119 by J. Brahms for the same label. He collaborates with many internationally renowned musicians, including cellist Christian Poltera, violinist Esther Hoppe and flutist Walter Auer, first flute of the Vienna Philharmonic, with whom he performed at the Vienna Musikverein. He currently teaches principal piano at Gustav Mahler Privatuniversität in Klagenfurt, Austria.

Recordings made with the two violins that belonged to Cesare Barison:

Joseph Guarneri 1727

Francesco Rugeri *detto Il Per* 1690

"To Giannina, guardian and promoter of the memory of the Barisons"