AULICUS CLASSICS

ALC 0034

VIRTUOSO VIOLIN

1	**Henryk Wieniawsky**: Polonaise de Concert No.1 Op. 4 in D Major	5:57
2	**Fritz Kreisler**: Praeludium and Allegro in style of Pugnani	5:38
3	**Fritz Kreisler**: Libesleid	3:52
4	**Camille Saint-Saens**: Introduction and Rondò Capriccioso Op. 28	9:55
5	**Niccolo' Paganini**: Cantabile	4:01
6	**Francois Schubert**: L'Abeille (The Bee) No. 9 Op. 13	1:18
7	**Jules Massenet**: Thais Meditation	5:31
8	**Pablo De Sarasate**: Zigeunerweisen Op. 20	9:25
9	**John Williams**: Theme from Schindler's List	4:24
10	**P.I.Tchaikovsky**: Melodie No. 3 Op. 42	3:49
11	**Henryk Wieniawsky**: Polonaise Brillante No. 2 in A Major Op. 21	9:51

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VIRTUOSO VIOLIN

KREISLER
SAINT-SAENS
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SCHUBERT
MASSENET
SARASATE
WILLIAMS
TCHAIKOVSKY
WIENIAWSKY

FABRIZIO FALASCA VIOLIN
STEFANIA REDAELLI PIANO

FABRIZIO FALASCA is considered as one of the most representative Italian violinists of his generation.
Fabrizio performed as a soloist in theatres and music festivals throughout the world, such as Ravello Festival, San Carlo Theatre of Naples, Festival of the two worlds of Spoleto, KasselFestival, Gulangyu Festival in China, Philharmonia chamber music series in UK, performing in concert halls like Salle Garnier of Montecarlo, Teatro La Pergola in Florence, Teatro Carlo Felice in Genova, Vahdat hall in Teheran, Royal Festival hall in London, Musikverein Brahms Saal in Vienna.
He performed as soloist with orchestras such as the Philharmonia, Orchestra di Padova e del Veneto, Italian Chamber Orchestra, Orchestra Sinfonica Abruzzese, Orchestra Sinfonica Siciliana, San Carlo Chamber Orchestra, Cascais and Oeiras Chamber Orchestra, Florida Philharmonic Orchestra, Teheran Symphony Orchestra.
Fabrizio has cooperated with the San Carlo Orchestra in Naples,Santa Cecilia Orchestra in Rome, Orchestre Philharmonique du Luxemburg. He regularly lead the Teatro Lirico di Cagliari Orchestra, Maggio Musicale Orchestra in Florence , Teatro dell'Opera Orchestra in Rome, Petruzzelli Orchestra in Bari, 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 won the Concertmaster position of the Tyroler Symphonie Orchester Innsbruck, and in the same year he 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, J.Ju, E. Bushkov, D. Waskiewitcz, A. Pompa-Baldi among others.
He appeared on Radio broadcasting including RAI Radio and BBC Radio, and has recorded for CPO, Centaur Records, Amadeus, Classic Music Label, Aulicus Classics and Brilliant Classics.
In 2010 he was awarded at the Vittorio Veneto Violin Competition and in 2013 was a prizewinner 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 D.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 S.Kim. His teachers includes M.Vengerov and L.Kavakos.
He plays a violin J.Guarneri 1727 gifted from Barison's family.

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STEFANIA REDAELLI Milanese, she studied at the Conservatory of Milan with E. Esposito, where she graduated with top marks. She has been a soloist with the RAI National Symphony Orchestras, the Pomeriggi Musicali and the Angelicum of Milan, with the Sanremo Symphony Orchestra, with the Chamber Orchestra of Padua and Veneto and with the Orchestra Aretusea of Syracuse. 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 is present in the most important musical venues: Boston Symphony Hall, Schauspielhaus in Berlin, Wigmore Hall, Festival de Musique en Mer, Bodensee Festival in Lindau, Teatro alla Scala in Milan, Cemat Resit Rey in Istanbul, Serate Musicali in Milan, Accademia

them, "L'abeille" (The Bee) enjoys special popularity for the daring violin writing, summed up in the enthralling perpetuum mobile.
Similar to Paganini, but in a less sulphurous and more worldly sense, the Polish musician Wieniawski was an admirable violinist. He composed two full-bodied Concertos and a large number of smaller pieces-such as the two Polonaises op. 4 and op. 21 - suitable only for bowing champions.
Half a century later, Fritz Kreisler was to renew Wieniawski's glory, establishing himself as a persuasive soloist and composer whose Viennese imprint emanates from a piece such as "Liebesleid", which was marked by nostalgic tremors towards the "world of yesterday". Great and cheeky, Kreisler mocked public and critics from all over the world, passing off the "Prelude and Allegro" as a baroque piece by Pugnani, only to then acknowledge its authorship in 1935.
Remarkable, finally, the homage to a genius of the soundtrack as John Williams. The award-winning American musician here does not perform symphonic prodigies (as in "Star Wars") but an emotionally poignant, melodically intense writing: the violinistic theme of "Schindler's list" is a red stain on a painful grey background.
An Oscar piece.

Stefano Valanzuolo

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This precious violinistic promenade calls for a solemn incipit: let's start, then, from Niccolò Paganini, even for chronological reasons: his "Cantabile" refers to the year 1827 and is an example of pulsating and palpable romanticism up to the oneiric stroke. Another style is that of Camille Saint-Saëns. And yet "Introduction and Rondò Capriccioso" (1867), destined for an incomparable virtuoso such as Pablo de Sarasate, displays a writing dense with effect solutions, almost surprising in a declared devo tee of classical aesthetics.
It was Sarasate himself who, in 1878, composed a small hundred arias and motifs of gypsy inspiration, entitled "Zigeneurweisen". He wrote a version with piano accompaniment and another one for orchestra, it doesn't change much: the absolute and overbearing protagonist of the story remains the violin.

In the same 1878, another small but significant page, this time by Cajkovskij, sees the light in Switzerland: with "Souvenir d'un lieu cher", the Russian composer reaffirms his attention to the violin attested by the almost contemporary writing of the Concerto in D Major.
"Meditation" is the title of the intermezzo (entr'acte) that Massenet, in 1897, inserted between two scenes of the opera "Thaïs"; in the twentieth century, it became the favourite piece of violinists of rank, a recurring encore to accompany great recitals.
Two illustrious virtuosos from the middle of the 19th century were François Schubert and Henrik Wieniawski. The first, almost homonymous but not related to the famous Austrian Franz, was born in Dresden: the twelve Bagatelles Op.13, published in 1862, are his best known compositions and, among them, "L'abeille" (The Bee) enjoys special popularity

Chigiana, 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, Radio3 Concerts (Concerti al Quirinale, Radio3 Suite). She also studied with Canino, Perahia, P. Borciani, De Rosa, C. Romano, and N. Brainin. She was Accardo and Filippini's assistant and accompanied master classes of Kabaiwanska, Gulli, Yo - Yo Ma, Tretiakov, L. Hagen, Asier Polo and Belkin. She teaches chamber music at the Conservatory of Vicenza.
She teaches piano at the annual courses of Alto Perfezionamento of the Association Ensemble Serenissima of Sacile.
She has recorded for Warner, Fonit Cetra, Warner Classics, Brilliant, AS Disc, Stradivarius, Dynamic and Bottega Discantica.

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