

FAURÉ & SINIGAGLIA Sonatas for Violin & Piano

Marco Rizzi, violin - Roberto Arosio, piano

01 G. Fauré – Sonata No. 1 in A Major for Violin and Piano, Op. 13: I. Allegro molto	09:47
02 G. Fauré – Sonata No. 1 in A Major for Violin and Piano, Op. 13: II. Andante	07:17
03 G. Fauré – Sonata No. 1 in A Major for Violin and Piano, Op. 13: III. Scherzo: Allegro vivo	04:21
04 G. Fauré – Sonata No. 1 in A Major for Violin and Piano, Op. 13: IV. Finale: Allegro quasi presto	05:59
05 L. Sinigaglia – Sonata for Violin and Piano in G Major, Op. 44: I. Allegro moderato	09:33
06 L. Sinigaglia – Sonata for Violin and Piano in G Major, Op. 44: II. Adagio	09:22
07 L. Sinigaglia – Sonata for Violin and Piano in G Major, Op. 44: III. Allegro con spirito	09:29
08 G. Fauré – Sonata No. 2 in E Minor for Violin and Piano, Op. 108: I. Allegro non troppo	08:20
09 G. Fauré – Sonata No. 2 in E Minor for Violin and Piano, Op. 108: II. Andante	07:26
10 G. Fauré – Sonata No. 2 in E Minor for Violin and Piano, Op. 108: III. Finale: Allegro non troppo	06:36

Total Time: 78:14

 2026

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 Sound Engineer **Simone Sciumbata**
 Producer manager, Art Direction and Post-production **Rosella Clementi**
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 Artwork **Chiara Gimmelli**

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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Gabriel Fauré and Leone Sinigaglia - Programme Notes

The two Sonatas for violin and piano by Gabriel Fauré - Op. 13 and Op. 108 - together with Leone Sinigaglia's Sonata for violin and piano Op. 44 trace a musical journey spanning the transition from the nineteenth to the twentieth century. They reflect the passage from late Romanticism into the musical language of the early twentieth century, while still retaining the legacy of the great Romantic masters such as Johannes Brahms, Antonín Dvořák, and César Franck. All this unfolds against the background of a historical landscape that, from the upheavals of the final decades of the nineteenth century - marked by imperial tensions, the Second Industrial Revolution, and growing social conflicts - passes through the optimism of the Belle Époque, only to become vulnerable to the winds of war with the outbreak of the First World War. The period would then see a brief recovery before once again descending into the anxieties that ultimately led to the Second World War and the tragedy of the Holocaust. Gabriel Fauré (1845–1924) composed his Violin Sonata Op. 13 in 1875. It is one of his early masterpieces, characterized by melodic lines that are at once fresh and enveloping, unfolding, intertwining, and pursuing one another over a harmonic structure of remarkable sophistication. In terms of harmonic mastery and development, Fauré may be considered a direct successor to Chopin. Yet while the harmonies of the Sonata Op. 13 remain transparent and crystalline, at times even iridescent, in the later Sonata Op. 108 they become more enigmatic, restless, and questioning, never quite reaching a state of serenity. By 1917, when Op. 108 was composed, more than thirty years had passed since the first sonata. The world had changed dramatically: Europe was engulfed in the Great War, and Fauré's youngest son was serving on the front lines. At the same time, the composer himself had been struggling for years with serious hearing problems. The Sonata Op. 108, cast in three movements marked by striking formal freedom, condenses within its pages a profound tension toward a serenity that now seems irretrievably broken, not only on a personal level, but also as a reflection of its historical moment. Leone Sinigaglia (1868–1944), born in Turin, is remembered above all for his work in collecting and preserving Piedmontese folk music. A refined composer as well as a versatile musician (he was both a pianist and a violinist), he studied with Antonín Dvořák in Prague and, during a stay in Vienna, became close friend with Johannes Brahms, whose influence is strongly felt in the Violin Sonata Op. 44 (1936), a chamber music gem that remains little known. The opening movement, with its clear, finely drawn lines, though tinged with late-Romantic melancholy, recalls the characteristic Brahmsian phrasing, in which the dialogue between violin and piano unfolds within a solid melodic and harmonic balance, enriched by modal inflections and pastoral elements. The central Adagio, meditative in character, opens with a funeral-like tread but soon offers luminous flashes and increasingly dreamlike passages, reaching moments of genuine rapture. In the festive Allegro con spirito that concludes the sonata, the exchange between violin and piano becomes increasingly animated, culminating in a fugue embellished not only with new modal ideas but also with more or less explicit humorous touches and quotations, including a clear homage to Brahms's Second Symphony. Leone Sinigaglia, who was of Jewish origin, died of a heart attack at the moment of his arrest by Nazi forces, who intended to deport him to a concentration camp. His Sonata Op. 44 thus stands as the symbolic close of an era: the twentieth century was entering its most dramatic phase, and the beauty that had flourished in the nineteenth century was leaving only nostalgia behind.

Alessandra Aitini

Marco Rizzi - Ph. Rolando Paolo Guerzoni



Marco Rizzi - "...a first-rate violinist with a rich tonal palette, fine technique and a lovely singing vibrato.... a musician of surprising honesty and maturity" (The STRAD). A prize-winner at three of the most prestigious international violin competitions - the Tchaikovsky Competition in Moscow, Queen Elizabeth in Brussels and the Indianapolis - Marco Rizzi is particularly admired for the quality, intensity, and depth of his interpretations and dedicates his talent to sharing the beauty of music from the concert stage, continually striving to redefine himself as an artist and to inspire his audiences. Constantly seeking beauty of tone, interpretative balance, and technical fullness, he enjoys the esteem and friendship of distinguished fellow musicians as well

as the affection of a loyal audience. He has appeared in some of the world's most prestigious venues, including Teatro alla Scala in Milan, Salle Gaveau and Salle Pleyel in Paris, Lincoln Center in New York, the Great Hall of the Moscow Conservatory, the Concertgebouw in Amsterdam, and the Konzerthaus Berlin. He worked with notable conductors like Riccardo Chailly, Gianandrea Noseda, Vladimir Jurowski, and Péter Eötvös, performing with orchestras including the RAI National Symphony Orchestra, Staatskapelle Dresden, Indianapolis Symphony Orchestra, Royal Liverpool Philharmonic, Orchestre des Concerts Lamoureux, Rotterdam Philharmonic Orchestra, RTVE Symphony Orchestra of Madrid, BBC Scottish Symphony Orchestra, Hong Kong Philharmonic Orchestra, the Netherlands Philharmonic Orchestra among others. Author and interpreter of imaginative and at times unconventional musical projects, Rizzi combines his solo career with an equally passionate commitment to chamber music. He has collaborated with artists such as Andrea Lucchesini, Mario Brunello, Enrico Dindo, Lilya Zilberstein, Gary Hoffman, Nobuko Imai, Matthias Fischer-Dieskau, Diemut Poppen, and Roberto Arosio. Several composers have dedicated works to him, including Azio Corghi, Luca Francesconi, Fabio Vacchi, Umberto Bombardelli, Carlo Galante, Ulrich Leyendecker, and Umberto Pedraglio. Marco Rizzi is also regularly invited to serve on the juries of major international competitions, including the Joseph Joachim International Violin Competition in Hanover, the Queen Elisabeth Competition in Brussels, the Seoul Music Competition, and the Paganini Violin Competition in Genoa. Many of his students have gone on to win prizes in leading international competitions. Complementing his wide-ranging artistic career, he teaches at several prestigious institutions, including the Hochschule für Musik in Mannheim, the Escuela Superior de Música Reina Sofía in Madrid, and the Conservatorio della Svizzera Italiana in Lugano. His recordings have been released by labels such as Deutsche Grammophon, Amadeus, Nuova Era, Dynamic, and Warehouse. For this recording, Marco Rizzi performs on his 1715 Giovanni Grancino II violin.

Roberto Arosio



Roberto Arosio - In 1990 he graduated in piano with honors at the G. Verdi Conservatory in Milan under the guidance of E. Esposito. From 1992 to 2000 he was part of the "O. Respighi" study group of the Fondazione Cini of Venice led by E. Bagnoli, with whom he completed his studies. In 1990 he made his debut as a soloist at the Sala Verdi in Milan, performing the Concerto in G by M. Ravel, with the RAI National Symphony Orchestra, conducted by V. Delman; then, again in the Sala Verdi, he performed Beethoven's First Concerto and G. Gerswin's Rapsodie for Blue. He has given solo and especially chamber music concerts in: Italy, Switzerland, France, Germany, Spain, Poland, Portugal, Korea, Japan, Latin America, Mexico, United

States, Canada and Egypt. He has won many international chamber music competitions including: first prize at the International Competition of Chamber Music of Trapani and Special Prize for the Romantic Sonata, 2nd prize in Paris (FOEN), 2nd prize at the Trio Competition in Trieste and C.A.I. prize for best European Duo, Tina Moroni Prize at the "Vittorio Gui" Competition in Florence, New Careers CIDIM (ROME) and 2nd prize at the V. Bucchi in Rome. From 1992 to 1996 he was a member of the European Youth Orchestra (E.C.Y.O.). He has recorded for the Amadeus magazine, for Sax Record, Rivo Alto, Ediclass, Rainbow and Cristal and has made radio recordings for Rai (Rome), SSDRS Zurich, Radio France, RNE Madrid, Deutschland Radio Berlin and BBC London. In 2005 he was awarded with the "Franco Gulli" International Chamber Music Prize by the Europe Music Association of Rome. He was the official pianist in the Guebwiller competition (France), Vittorio Veneto and at the International courses of the Accademia Chigiana held by Maestro B. Giuranna and at the Trumpet Academy in Bremen (Germany). He has given concerts with M. Ancillotti, B. Giuranna, M. Rizzi, P. Beltrami, I. Lima, G. Sommerhalder, R. Bobo, J. Alessy, P. Berman, Andrea Oliva, G. Meszaros and in various chamber music groups and contemporary music ensembles. He is the first accompanist in the Bassoon class of Gabor Meszaros and in the Singing class of Luisa Castellani at the Conservatory of Southern Switzerland in Lugano. He currently collaborates as a piano and celesta player with the RAI National Symphony Orchestra, the Osi - Italian Switzerland Orchestra and the Academy of S. Cecilia Orchestra in Rome.