

REALE CONCERTO ENSEMBLE

Violins: Luca Fanfoni play Antonio Stradivari "Stephens" 1690
Daniele Fanfoni violin solo A. Poggi 1983, Antonio De Lorenzi
Luca Talignani, Antonella Tanetti, Davide Quaglia
Alto: Leonardo Bartali, Diego Spagnoli
Cellos: Leonardo Sesenna cello solo, Massimiliano Fanfoni
Double Bass: Antonio Bonatti
Harpichord / Organ: Riccardo Doni



REALE CONCERTO Founded with the aim of promoting and disseminating 18th-century Italian music, the "Reale Concerto" chamber music ensemble takes its name from the instrumental ensemble created by the Farnese family in Parma in 1650. It is comprised of talented musicians with extensive chamber music experience. "Il Reale Concerto" has performed in various cities in Italy and Europe, achieving widespread success and acclaim. Stylistic research on original texts and a free interpretation, yet respectful of the performance practices of the period, make this ensemble an interesting revelation in the Italian musical world. In collaboration with violinist Luca Fanfoni, the Reale Concerto ensemble made its recording debut in 2002 with Pietro Antonio Locatelli's 12 Concertos, Op. III, released by Dynamic. In 2004, the music magazine Orfeo published a recording of Antonio Vivaldi's Four Seasons, also performed by Luca Fanfoni and Reale Concerto. In 2008, the world premiere recording of the ten concertos for violin and strings by the virtuoso Antonio Lolli was released by Dynamic, receiving unanimous acclaim from the critics. In May 2012, they undertook their first tour of Japan, collaborating with violinist Luca Fanfoni, performing in the finest concert halls, including Toppan Hall in Tokyo, Fukuoka, Kanazawa, Nagoya, the Grand Ship Hall in Sapporo, the Symphony Hall in Okayama, and the Grand Ship Hall in Shizuoka. They recorded a live CD and a DVD of the concerts for Octavia Records. ... the Reale Concerto's contribution is excellent... a true revelation (Il giornale della Musica, March 2003) ... Excellent ensemble from Parma... (CD Classics, March 2003) ... The Reale Concerto is also a piece of music, with a little something chosen in the voice that reminds us of the Musicians of yesteryear, a touch of modernity plus (REPertoire, March 2003)



I thank my friend Florian Leonhard of London for the kind and precious loan of the 1690.
Antonio Stradivari "Stephens" 1690 violin which I used for this important Vivaldi recording.



AULIUS
CLASSICS

Vivaldi THE FOUR SEASONS

& Concertos, RV 565 & RV 522

Luca Fanfoni and Daniele Fanfoni, violins solo - Reale Concerto Ensemble

The Four Seasons:
Spring, Concerto No. 1 in E Major, Op. 8, RV 269
1. I. Allegro 03:22
2. II. Largo 02:27
3. III. Danza pastorale. Allegro 03:48

The Four Seasons:
Summer, Concerto No. 2 in G Minor, Op. 8, RV 315
4. I. Allegro non molto 04:52
5. II. Adagio 02:03
6. III. Presto 02:49

The Four Seasons:
Autumn, Concerto No. 3 in F Major, Op. 8, RV 293
7. I. Allegro 04:43
8. II. Adagio molto 03:34
9. III. Allegro 03:14

The Four Seasons:
Winter, Concerto No. 4 in F Minor, Op. 8, RV 297
10. I. Allegro non molto 03:21
11. II. Largo 01:48
12. III. Allegro 03:07

Total time: 59:37
Recorded at Palazzo dei Congressi, Sala delle Cariatidi, Salsomaggiore Terme 11-12 November 2025
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Vivaldi THE FOUR SEASONS

& Concertos, RV 565 & RV 522

Luca Fanfoni and Daniele Fanfoni
violins solo
Reale Concerto Ensemble

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The Seasons “for All Seasons” As soon as one entertains the belief that there is nothing new to say about Antonio Vivaldi’s *Quattro Stagioni*, something always turns up to disprove it. For a long time, the fact that this cycle of concertos portrays not only familiar, positive themes and images taken from the traditional literature and iconography depicting the four seasons (birds in spring, breezes in summer, hunts in autumn, cosiness by the fire in winter) but also, in two concertos, unfamiliar, negative ones (excessive heat in summer, slippery ground underfoot in winter) has seemed puzzling. But very recent research identifying Vivaldi’s lifelong illness, (described by him as a *strettezza di petto*) as the Eisenmenger Syndrome, a condition arising from insufficient development of the lungs at the time of birth, at last clarifies the deeply personal reason for these additions: sufferers from this condition fare much worse in extremes of heat or cold than in temperate spring and autumn. The rather convoluted history of the Stagioni is basically this: around 1720 Vivaldi began to write the four concertos, which, as a completed manuscript set, were sold to one of his main patrons at that time, Count Wenzel von Morzin, who maintained a private orchestra in Prague. In the concertos’ original form, the things and persons illustrated were identified by means of short captions. However, when Vivaldi decided at a late stage to dedicate the concertos in his Op. 8 published collection (1725) to the same Morzin, he realized that he needed to provide the *Stagioni* with added value in order not to be seen to be seeking a second reward for exactly the same product. The additions were a set of four sonnets written on the concertos (probably by Vivaldi himself) plus cue-letters adjoining the lines of verse serving as a means of matching the words of the poetry to the musical notes. It appears that the engraver for the Amsterdam publisher had already produced plates with the original captions, so these now had to be supplemented by the cue-letters and extracts from the sonnets. Miraculously, the returning engraver succeeded in finding room for everything, even though the result is inelegant to the eye. The *Stagioni* are not only the original but also the most successful essays in the domain of the programme concerto, particularly in the imaginative way in which they marry programmatic content to the structural imperatives of the concerto genre. Without their example, we might not have had Haydn’s symphonic trilogy *Le Matin– Le Midi–Le Soir*, nor Beethoven’s *Pastoral Symphony*. Also included in this recording are two of the best-known concertos from Vivaldi’s epoch-making first concerto collection, *L’estro armonico*, Op. 3 (1711). While France, wedded to the doctrine of the “imitation of nature”, preferred Op. 8, England and much of northern Europe remained steadfastly loyal to Op. 3 during the rest of the century. Today, we can be open-minded and enjoy both collections as equal manifestations of Vivaldi’s genius.

Michael Talbot © 2026

Luca Fanfoni, who graduated with honors in violin from the “G. Verdi” Conservatory of Music in Milan under Gigino Maestri, is a winner and prizewinner at the international competitions in Genoa (N. Paganini), Brescia (R. Romanini), and Vercelli (G. B. Viotti). He has performed in prestigious concert halls around the world, receiving unanimous acclaim from audiences and critics, making him today considered one of Italy’s leading violinists. For the Dynamic label, he has recorded the complete concertos by P.A. Locatelli, “L’Arte del Violino,” and the complete 10 violin concertos by Antonio Lolli, in collaboration with the Reale Concerto Ensemble as soloist and conductor. These recordings have received unanimous acclaim from critics. In 2013, he recorded the Sonatas and Partitas for solo violin by J. S. Bach for Dynamic. In February 2002, he made his New York debut at Carnegie Hall, where he was a guest again in February 2003, the opening concert of his US tour. The prestigious magazine *Amadeus* published a CD of E. Ysaye’s six Sonatas for solo violin in 2004, and in 2012 a CD of Busoni’s two Sonatas for violin and piano, in collaboration with Luca Ballerini. In 2005 and 2014, he participated in the live radio broadcasts “Concerts from the Quirinale Palace” and “La Stanza della Musica” on Rai Radio 3. In May 2012, he toured Japan with the Reale Concerto chamber music ensemble, performing as soloist and conductor for nine concerts in Japan’s most important concert halls. The Tokyo concert was broadcast live by NHK. In 2014, he toured with the “Pietro Antonio Locatelli” Festival to mark the 250th anniversary of his death, with numerous concerts across Europe in collaboration with the Reale Concerto ensemble. Also in 2014 and 2015, the Dutch record label Brilliant Classics released two CDs dedicated to Luigi Dallapiccola and Antonio Bazzini, a 19th-century Italian violin virtuoso. Dynamic’s discs also include “Paganini Rediscovered,” released in 2015. This collection features six previously unreleased works by Paganini discovered by Luca Fanfoni together with musicologist Dr. Danilo Prefumo and performed by Luca Fanfoni on the famous 1743 Guarneri del Gesù violin “Il Cannone,” which belonged to Niccolò Paganini. ...Luca Fanfoni, with his skill and passion for risk, honors his illustrious predecessor, Niccolò Paganini (Diapason, December 2015, Jean-Michel Molkhov). In 2020, during the pandemic, in collaboration with his entire family of musicians and with the support of other talented friends, Luca Fanfoni discovered and recorded the world premiere of Mauro D’Alay’s beautiful 12 Concertos for Violin and Strings, Op. 1. In 2022, the record company Aulicus Classics released the recording of Niccolò Paganini’s 24 plus 1 Caprices for Violin. In 2024, Luca recorded two CDs of Paganini’s music for Dynamic and Aulicus Classics, including many previously unreleased works by Paganini. He plays a 1697 Giovan Battista Regeri, ex-J. Falk.

Daniele Fanfoni graduated in violin in 2012 with full marks and honors from the A. Boito Conservatory of Music in Parma. He furthered his studies at the Pinerolo Academy of Music with Professors Dora Schwarzberg and Adrian Pinzaru, and then continued with Gigino Maestri and Federico Agostini. He is a permanent member of the chamber music ensemble Reale Concerto Ensemble, with which he performed concerts in Italy and Japan in May 2012, performing in the major concert halls of the Japanese cities of Nagoya, Shizuoka, Kanazawa, Okayama, Fukuoka, Sapporo, and Tokyo. Together with the Reale Concerto ensemble, he recorded a DVD produced by “Chacconne Interprice” featuring music by A. Vivaldi, P. Locatelli, and Paganini, and a CD produced by the Japanese label Octavia Records, also featuring music by A. Vivaldi, “The Four Seasons,” G. Rossini, Paganini, Verdi, and P. Locatelli. In November 2011 he toured Guatemala and Nicaragua with the Xela Youth Orchestra and the Juvenil Municipal of Guatemala City and the Nicaraguan State Orchestra. In 2014 he participated in the Pietro Antonio Locatelli Festival performing in Amsterdam, Bergamo and Rome at the Pantheon. In 2015 he took part as a soloist in the recording “Paganini Rediscovered”, produced by the Dynamic record company, on which occasion he played both the violin belonging to N. Paganini “il Cannone” and the J.B. Vuillaume violin belonging to C. Sivori, receiving flattering acclaim from specialized critics... Daniele’s contribution was very good with the copy of the Paganini Cannone made by Vuillaume and formerly belonging to Camillo Sivori, Paganini’s only student. (Music July/August 2016 Alberto Cantù). In 2018 he won the audition of the Cherubini Orchestra conducted by Maestro Riccardo Muti with which he collaborated until 2022, repeatedly playing the role of concertmaster in various musical productions. In 2020 he recorded for the Dynamic/Naxos record company the complete 12 Concertos op.1 for violin and strings by Mauro d’Alay and in 2023 the 6 Dresden concertos by d’Alay in collaboration with the chamber ensemble Reale Concerto Fanfare Magazine ...the younger Fanfoni tends to use less vibrato and make more dramatic use of space and silence than the elder. Music These concertos are offered to us in the effective performance of violinists Luca and Daniele Fanfoni (the latter playing Concertos Nos. 4, 5, and 7), accompanied by the Reale Concerto chamber ensemble (with period instruments). The result is an interpretation of assured stylistic reliability, always incisive and brilliant, as well as timbrically clear and luminous. Classic Explorer review D’Alay: The Dresden Concertos ...while the finale is properly virtuoso. Daniele Fanfoni, the soloist in this concert, is superb, whether in the difficult stoppings or in the musical passage for violin and cellos... Colin Clarke