



Duo Raimondi & Mazzoccante Duo



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Grazia Raimondi – Biography

Having studied violin under Giovanni Adamo at the Conservatorio G.B. Martini in Bologna, where she was born, Raimondi was awarded her diploma with top marks *cum laude*. She was subsequently able to continue her musical education under Franco Gulli (Diploma di merito at the Accademia Chigiana di Siena), Salvatore Accardo, Corrado Romano and Maurice Raskin. Thanks to a New York Fulbright Scholarship she followed courses with Franco Gulli (violin) and Rotislav Dubinsky (chamber music) at Indiana University, USA, where she took an "Artist Diploma". She won first prize at various competitions: Rassegna Nazionale, Vittorio Veneto, Concorso Nazionale di Violino "Ugo Conta Music Awards Hong Kong" in Mantua and the Sibelius international Competition at Indiana University. She has had an extremely successful career as a soloist and chamber musician, playing in prestigious theatres and concert halls across the world: Teatro alla Scala, Milan; Concertgebouw, Amsterdam; Royal Albert Hall, London; Grossen Musikvereinsaal, Vienna; Philharmonie, Monaco. She appears frequently on television and made numerous recordings, including the Rossini *Six Sonatas* for Tactus. She has performed with such ensembles as the Solisti Veneti, the Virtuosi di Roma and the New European String Orchestra. She has appeared in Japan in chamber concerts with the principals of the Tokyo Philharmonic Orchestra and as leader of the Tokyo Philharmonic Chamber Orchestra and the Hyogo Pac Orchestra with Yutaka Sado in Osaka. She has given Trio concerts with Antonio Pappano and Luigi Piovano, and made chamber music appearances with Maurizio Baglini, Dmitry Sitkovetsky, Francesco Di Rosa, Olaf John Laneri, Kevin Fitz-Gerald and Daniel Del Pino. She plays in duo with Giuliano Mazzocante.

She has held violin and chamber music master classes at the Akiyoshidai, Japan and Silpakorn University, Thailand, international courses. From 2003 to 2009 she led and made solo appearances with the Orchestra Sinfonica del Friuli Venezia Giulia and is currently first violin soloist with the Padua and Veneto Orchestra da Camera, the Camerata Strumentale Citta' di Prato and the Musici Aurei, with whom she has recently released a cd of Vivaldi's *Four Seasons* (Eloquentia) to remarkable critical acclaim in Italy and abroad.

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Grazia Raimondi – Biography

Her other recordings include i *Kindertotenlieder* and the *Lieder Eines Fahrenden Gesellen* in the chamber version with Sara Mingardo and Luigi Piovano, the *Quartettsatz* in A minor by Mahler (Eloquentia), which was very favourably reviewed in England by the BBC and in France in 2012 won the “Schwarzkopf “ prize for best Mahler cd of the year; in Duo with Giuliano Mazzoccante the composition *Continuum Nomade* by Giovanni Sollima was dedicated to her: a journey through Italian music from Tartini to Sollima via Paganini, Martucci, Respighi and Petrassi (Wide Classique); in Duo with Andrea Castagna the first CD to present the complete works of Viotti for 2 violins (Wide Classique); in Duo with Aldo Orvieto, with the participation of Luigi Piovano, a CD with music by Martinu, Schnittke, Part, Prokofiev and Montanaro (*5 Notturmes* dedicated to her)(Wide Classique). A second cd in Duo with Giuliano Mazzoccante is soon to be released with *Sonate* by Franck and Strauss (Wide Classique). In 2012 she gave a solo concert in Carnegie Hall, New York, receiving rapturous applause and enthusiastic reviews and inaugurated the Newport Music Festival, where she is now invited to appear annually, with a concert at which she was awarded three standing ovations. Recent performances have been in Slovenia, Thailand and USA. She holds the chair in Violin at the Istitutuo Superiore di Studi Musicali G. Verdi in Ravenna. She plays a 1783 Giuseppe Gagliano violin.

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Giuliano Mazzoccante – Biography

Giuliano Mazzoccante, who is not yet 40 years old, is already recognized as one of the most famous Italian pianists nowadays. After studying and graduating with the highest honours degree at the Conservatory “L. Cherubini” in Florence, he became a student of Lazar Berman at the European Academy of Music, Erba (CO). With Professor Berman he deepened and improved his concert repertoire, paying particular attention to the music of F. Liszt.

Mro. Mazzoccante is a prize-winner of many national and international competitions (“International Music Tournament-Rome”, the 40th International Piano Competition "Arcangelo Speranza" - Taranto, the “International Tbilisi Piano Competition" (WFIMC) - Georgis) etc. He appears regularly as a soloist with orchestras (“Orchestra Camerata Baltica”, “Lithuanian National Symphony' Orchestra”, “Kiev Philharmonic Orchestra) etc.

Giuliano plays Duo with violinist Grazia Raimondi and also plays chamber music with musicians like Dora Schwarzberg, Romain Garioud, Karl Leister, Pavel Berman, Francesco Manara, Antonio Tinelli, Rita D’Arcangelo, Gaetano Di Bacco and others, and is often part of the jury of international piano and chamber music competitions.

Since 2010, he is professor of the "International Sommer-Akademie Schloss Pommersfelden". His large and various record productions includes soloist and chamber music repertoires for many labels or channels (Phoenix Classics, Wide Classique, DAD Records, Camerata Tokyo, Radio Vatican, Radio Bavaria), being reviewed with acclaim by the press (Musica, Suonare News, Giornale della Musica, Fanfare, The Clarinet).

He had published 2 CD’s in 2014, on one are recorded 2 concertos by W.A. Mozart (K466 & K467) with the “Orchestra Sinfonica Abruzzese”; and another one, which is called "Da Sollima a Tartini" with the violinist Grazia Raimondi.

From 2012 he has been an honorary member of the Rotary Club of Subiaco (Rome) and in 2014 the Rotary Club of Pescara has awarded him with the "Paul Harris Fellow" for commitment in spreading music and culture.

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Giuliano Mazzocante – Biography

In 2013, he became an Artistic Director of the "Cenacolo della Musica - International School" which aims at promoting artists and development of arts, culture and music

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Raimondi & Mazzocante Duo – Press Clippings

“...A fine recording which exalts Grazia Raimondi’s ferociously-skilled technique and passionate musicality, here perfectly accompanied by the pianist Giuliano Mazzocante...”

Alberto Spano , Filarmonica Magazine- Bologna

“...Grazia Raimondi’s sound is amazing: incisive, perfectly-pitched, powerful but varied, with an intense and penetrating cantabile...Respighi Sonata, played here with remarkable momentum and a captivating sonority by Raimondi and Mazzocante (the latter is also splendid in all tracks). The celebration ends with a very balanced and moving rendering of a masterpiece by Tartini. Fans of violin-piano duos should not let this recording pass them by.”

Fabrizio Carpine, CD Classico

“... from the lyricism of the Melodia by Martucci ... to Paganini's Cantabile, where fireworks are the norm and perfect intonation, as well as subtle phrasing and occasional irony, are required. Managing these complex requirements brilliantly, Raimondi rises also to the challenge of one of the pinnacles of the virtuoso violin repertoire, Tartini's sonata Didone Abbandonata: her performance here is attractive and vivacious, particularly in the long Affettuoso iniziale (well supported by Mazzocante's continuo).”

Piero Mioli, Musica Insieme Magazine

“...Grazia Raimondi, whose elegant playing gently wafted through the hall from start to finish. Delicate but powerful, her playing never felt forced or overwrought; rather, it was imbued with a certain lightness that matched her precision beautifully... “

Laura Wasson, Feast of Music Carnegie Hall, New York

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Raimondi & Mazzocante Duo – Full Press

Ensemble d'Archi Fenaroli at Carnegie Hall's Eighth Annual Notable Occasion

I don't get to attend many classical music concerts, as I tend to be too easily lured by the siren call of the rock scene to notice that much of anything else is going on. So, I was quite thrilled to have the opportunity to see Ensemble d'Archi Fenaroli perform for Carnegie Hall's Eighth Annual Notable Occasion this past Thursday evening. I was not disappointed, and it proved to be perfect palette cleanser after the raucous evening I'd had the night before at Bowery Ballroom with Foxy Shazam.

Led by the particularly energetic Luigi Piovano (much of his conducting was punctuated by punchy leaps and jumps), the Ensemble began the program with Benjamin Britten's ebullient Simple Symphony—an ideal opening for such a talented group of musicians. From the delicate plucking of the "Playful Pizzicato" movement to the exuberant "Frolicsome Finale," it was impossible not to notice the players enjoying themselves. From first violinist Iuliu Hamza to the impassioned playing of cellists Massimo Magri and Claudia Fiore, the piece was as much fun to watch as it was to hear.

Mendelssohn's seldom-heard Concerto for Violin and Strings featured the gifted guest violinist Grazia Raimondi, whose elegant playing gently wafted through Zankel Hall from start to finish. Delicate but powerful, her playing never felt forced or overwrought; rather, it was imbued with a certain lightness that matched her precision beautifully. Raimondi's calm, statuesque stage presence was an interesting foil to Piovano's joyous movement.

Giacomo Puccini's Crisantemi and Bela Bartok's Romanian Folk Dances rounded out the program, and although they weren't the highlight of the evening for me, the most exciting moment came last when the ensemble played a surprise version of "Last Night When We Were Young." Perhaps it was the fact that I knew the song already, or the evening's glamorous setting at Carnegie Hall and its representation of what I imagined life in New York to be like before I actually lived here, but whatever the reason, I was completely moved. It was a beautiful love letter to the city that many in the ensemble had never visited before; a testament to the dream that is New York—that maybe it can and could be real. For a brief moment, on Thursday night at least, it was.

By Laura Wasson, feastofmusic.com

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Raimondi & Mazzocante Duo – Acclaim

Grazia Raimondi has been one of the best students I have ever had at the "Accademia Chigiana" in Siena, both at the Master Classes and at the School of Music of, where she followed the "Artist Diploma" program reserved for particularly talented young musicians.

Grazia is an excellent violin virtuoso and a deep musician, with a rare and beautiful sound and an enormous communicativeness. Her repertory of solistic and chamber music compositions is very large, from baroque to the music of our century.

I strongly think that Grazia Raimondi is one of the best young violinists of the Italian concert performers, so it is a pleasure to warmly recommend her to the music institutions and concert societies.

Franco Guilli

I have known the artistic and violinistic talent of Miss Grazia Raimondi and followed her development with interest and enthusiasm. I think that it would be very good for her to have a studying period in U.S.A. so she can improve the technical and musical ideas of her instrumental and personal way of playing even better.

She is a particular talented element I very warmly recommend to the attention of this Committee.

Riccardo Muti

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Raimondi & Mazzocante Duo – Reviews

Cd Classico review by Fabrizio Carpine

Inserting the disc into the player and pressing the button "play", the impact is staggering. Believe me, I'm not exaggerating. Grazia Raimondi's sound is amazing: incisive, perfectly-pitched, powerful but varied, with an intense and penetrating cantabile. For me, she's a revelation. And what a program! There are many of the great Italian composers from the past and present in an intelligent and well-structured whole. So much so that the album flows like a dream, from the twentieth century of Sollima and Petrassi (important works by both) to the marvelous but neglected Respighi Sonata, played here with remarkable momentum and a captivating sonority by Raimondi and Mazzocante (the latter is also splendid in all tracks). The celebration ends with a very balanced and moving rendering of a masterpiece by Tartini. Fans of violin-piano duos should not let this recording pass them by.

Continuum Mobile Review by Alberto Spano

Continuum Nomade (Sollima, Pertrassi, Respighi, Pagannini, Tartini) Grazia Raimondi, violin, Giuliano Mazzocante, piano (cd Wide Classique WCL161, EURO 19,90).

This highly original cd, Continuum Nomade, "A Journey through Italian music from Sollima to Tartini" – take its name from the first piece, by Giovanni Sollima, which is dedicated to the performer, Bolognese violinist Grazia Raimondi. Born in 1962, a virtuoso cello player but also an eclectic composer open to wide-ranging experiences (minimal music, pop, rock, jazz and music from the Mediterranean area) Sollima relates that he was partly inspired to write this piece at dawn one day in Mondello, a seaside town near Palermo, but that it also relates to the myriad of inspirations resulting from his choice to live life as a great traveller. "I have never sat down to compose at home or at a desk (I don't own one!). The same thing is happening to me in Australia, where I have been for a month now, composing almost without realizing I am doing so,

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Raimondi & Mazzoccante Duo – Reviews

between one concert, and therefore journey, and another”. The album is a musical journey back through time: after the piece by Sollima, which is perhaps destined to become part of the established great violin virtuoso repertoire, comes the Introduzione and Allegro by Goffredo Petrassi (1904-2003), a contrastingly severe and contrapuntally rich composition, originally scored for violin and eleven instruments. Then comes the monumental Sonata in G minor by Ottorino Respighi (1878-1909), written after the Fontane di Roma and full of colour and complexity, which concludes with a difficult Passacaglia. Next the Melodia by Giuseppe Martucci (1856-1909), overflowing with lyricism and continuous harmonic progressions, followed by the famous Cantabile by Niccolò Paganini (1782-1840) originally scored for guitar and violin, which is clearly a homage to the idea of the smooth cantabilità of Italian opera. The last track presents the Sonata in G minor Didone Abbandonata by Giuseppe Tartini (1692-1770), which tells of the desperation of the Phoenician queen, founder of Carthage, when abandoned by Aeneas. A fine recording which exalts Grazia Raimondi’s ferociously-skilled technique and passionate musicality, here perfectly accompanied by the pianist Giuliano Mazzoccante, who plays an American Steinway of 1878 in excellent condition, lent by Nicola Bulgari. Raimondi plays a Giuseppe Gagliano violin from 1783.

Panorama Sonori

Unfamiliar and captivating territory for string player Linus Roth, who explores previously unrecorded rarities, for Grazia Raimondi on her reverse order "Italian Journey" and Ang Li who revisits classics with originality.

Grazia Raimondi, Giuliano Mazzoccante
Continuum nomade

An Italian Musical Journey from Sollima to Tartini
Wide Classique, 2014

A reverse journey in time, from the present day to yesterday and even further back. Perhaps the opening track was not chosen only because Giovanni Sollima

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Raimondi & Mazzoccante Duo – Reviews

dedicated the piece to his virtuoso violinist friend: however it came about the Continuum nomade, inspired by the composer's passion for travelling, has a free, rhapsodic and singular character which is closely related to the old-fashioned concept of *ricercare*. The sound is glorious, crystalline in the "canto" and rhythmical elsewhere. The musical tracks lead us back in time, illustrating different styles and composers: from the unexpected romanticism of Petracchi, to Respighi's typically limpid clarity (which requires a certain assertiveness from the pianist), from the lyricism of the *Melodia* by Martucci - perhaps indebted to Beethoven's Romances - to Paganini's *Cantabile*, where fireworks are the norm and perfect intonation, as well as subtle phrasing and occasional irony, are required. Managing these complex requirements brilliantly, Raimondi rises also to the challenge of one of the pinnacles of the virtuoso violin repertoire, Tartini's sonata *Didone Abbandonata*: her performance here is attractive and vivacious, particularly in the long *Affettuoso iniziale* (well supported by Mazzoccanti's continuo).

Prendete Nota di Claudio Strinati

The great Bolognese composer Ottorino Respighi had an incredibly productive period around 1915. It was then he finished the *Sinfonia drammatica*, which appeared almost simultaneously with Richard Strauss's *Alpensinfonie* and Claude Debussy's three *Sonate*, masterpieces which strikingly exemplify both the opposing natures and the fusion of the German, Italian and French schools. He also wrote the symphonic poem *Fontane di Roma*, destined for acclaim the world over, as well as dedicating himself to chamber music with the *Sonata in G minor* for violin and piano, important for and representative of the musical culture of the period. It is a remarkable composition included on a recently released cd which takes us on a musical journey. Starting with Giovanni Sollima's *Continuum nomade*, dedicated to the violinist Grazia Raimondi, the latter, with the pianist Mazzoccante, has chosen a series of pieces ranging from the splendid sonata *Didone Abbandonata* by Giuseppe Tartini, from the 1760s and Paganini's subtle *Cantabile* to three more recent composers, Giuseppe Martucci and his *Melodia*, which underlines the importance of this composer for

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Raimondi & Mazzocante Duo – Reviews

Italian music at the turn of the 19th century, Respighi, as mentioned, and the unsettling *Introduzione e Allegro* (1933), originally scored for violin and eleven instruments, a haunting work by Goffredo Petrassi, who can perhaps be considered the Italian T. S. Eliot, a rigorous and austere lyricist.

The pieces chosen indubitably have a subterranean link and this shows Respighi's immense *Sonata* in the best possible light. The 1915 piece is a fine example of the moving tension, so quintessentially Italian, characteristic of the period at the outset of the Great War, between the inclination to rein in the excesses of D'Annunzio, however attractive, at the same time as commending the speculative and rationalistic attitude which had led Italy to consider itself a leader of nations - the cult of a civilization still keen to defend its own traditions, precisely by following the well-established tendency to be both innovative and nostalgic.

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Raimondi & Mazzocante Duo – Repertoire

A. Corelli

La Follia, Theme and variations

G. Tartini

Sonata in g minor Op. 1 No. 10 “Didone abbandonata”

W. A. Mozart

Sonatas K 301, K 304, K 378, K 379, K 454, K 526

L. van Beethoven

Sonatas (complete)

J. Brahms

Sonatas (complete)

R. Schumann

Sonatas (complete)

F. Schubert

Sonata (duo) in A major D 574

Rondo D 895

Fantasie D 934

M. Emmanuel

Suite on Greek Folksongs, Op. 10

C. Franck

Sonata in A major

E. Grieg

Sonata in c minor Op. 45 No. 3

G. Fauré

Sonata No. 1 Op. 13

R. Strauss

Sonata in E-flat major, Op. 18

O. Respighi

Sonata in b minor

C. Debussy

Violin Sonata

M. Ravel

Sonatas

M. Kogoj

Andante

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L. SkerJanc

Intermezzo Romantique (1934)

S. Prokofiev

Sonatas

Five Melodies Op. 35

A. Schnittke

Sonata No. 3

B. Martinu

Five Madrigal Stanzas (1943)

G. Petrassi

Introduzione e Allegro

G. Sollima

Continuum Nomade (2012, dedicated to G. Raimondi)

P. Montanaro

Cinque Notturmi (2013, dedicated to G. Raimondi)

N. Paganini

Cantabile

G. Martucci

Melodia

J. Massenet

Thais - Meditation

S. Rachmaninov

Vocalise Op. 34 No. 14

F. Kreisler

Miniature Viennese March

J. Sibelius

Nocturne Op. 51 No. 3

C. Nielsen

Two Fantasy Pieces Op. 2

E. Morricone

Mission - Gabriel's Oboe

J. Williams

Schindler's List Theme

A. Piazzolla

Oblivion

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Raimondi & Mazzocante Duo – Repertoire

A. Piazzolla/ L. Bacalov

Libertango

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