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**THARICE VIRTUOSI**

LIVE AT  
ZENTRUM PAUL KLEE  
BERN

## OF MEAT AND LOLLIPOPS

A time there was when concert programmes comprised a merry medley of music high and low, the short and sweet alongside the longer and the lofty. That changed in the second half of the 19th century, when Richard Wagner and others introduced the concept of the “symphony concert”, usually in three weighty parts, namely an overture, a solo concerto and a symphony. With today’s emphasis on “music communication”, things seem to have gone full circle. More and more major orchestras are offering daytime concerts in which a meaty repertoire piece is placed alongside shorter works of the kind Thomas Beecham used to call “lollipops”. The Tharice Ensemble thrives on such juxtapositions, as is evidenced by the programme recorded here. They also offer many of these smaller works in arrangements of their own. In historical terms, this is a thoroughly “authentic” approach, for it was a common practice until the 20th century began to insist on an often fictitious fidelity to a fixed text.

The earliest piece recorded here, Bach’s “Arioso”, is an ideal place to start our consideration of this meat-and-lollipops programme. Bach used it as both the Sinfonia to his Cantata No. 156 and the slow movement of his Concerto BWV 1056, but these were apparently arrangements of an earlier

piece, since lost. So it’s fitting that this piece should have long achieved complete independence, with every new generation making its own arrangements – such as the version for violin solo and strings on this CD.

The “meat” in our present dish is Mendelssohn’s Octet for strings, opus 20. Composed in 1825 when he was just sixteen, it arguably surpasses the achievement of any other musical prodigy, from Wolfgang Mozart to Erich Wolfgang Korngold. But even on its own terms it is one of the pinnacles of Romantic chamber music. Mendelssohn combines formal perfection with an unerring sense of drama (witness the astonishing ascent to the tonic at the end of the exposition of the first movement, about four minutes in). The slow movement is a magnificent hybrid of the angelic and the passionate, the scherzo is his first real essay in the “fairy music” for which he became famous, and the last movement is a *perpetuum mobile* by a master contrapuntist with a technique far beyond his years.

*La campanella* by Niccolò Paganini (1782-1840) was composed just a few months after Mendelssohn’s Octet. It was originally the third movement of his Second Violin Concerto, but became popular on its own in assorted arrangements by all and sundry,

from Franz Liszt to Fritz Kreisler. The “little bell” of the title is evoked throughout the piece, most notably by violin harmonics. Paganini wrote his own fair share of arrangements and potpourris, one of which is also given here: the Variations on “Dal tuo stellato soglio” from the opera *Moses in Egypt* by Gioachino Rossini. Paganini naturally wrote it as a vehicle for his own dazzling technique, but it is no less dazzling in the version for two cellos recorded here.

Paganini is just one of several violin virtuosos whose compositions feature on this recording. He even helped jump-start the career of Antonio Bazzini (1818-1897), after hearing him play in 1836. Bazzini was from Brescia in northern Italy, but our piece here, “Calabrese”, is a spirited dance celebrating the southern tip of the Italian mainland (Calabria). After a brilliant career across all of Europe, Bazzini returned to his home town in 1864 to concentrate on composition. It was at just this time that the principal representative of the next generation of violin virtuosos achieved fame: Pablo Sarasate (1844-1908). Another *Wunderkind* who grew into a mature artist, Sarasate has remained a name to conjure with because his compositions remain in the repertoire, being especially popular for their folksy colour. His *Jota Aragonesa* op. 27 is based on a Spanish dance form that comes from the Aragon region (hence the title). This piece is characterised by repetitive rhythms and harmonic patterns and

straightforward sequences – but in the hands of Sarasate, these deceptively simple elements are transformed into a hypnotic celebration of virtuosity. His *Gypsy Airs* op. 20 shift our focus to Eastern Europe, for Sarasate here taps into the popularity of the “Hungarian” style of the time – not for nothing was this work first published in Leipzig in 1878, just a hop away from the Weimar home of Franz Liszt, the father of the Romantic “Gypsy” style. In fact, his 13th Hungarian Rhapsody is quoted by Sarasate towards the end of his own work.

Such folksy touches in music were rapidly globalised; composers realised that what sounds Spanish in one context might well be made to sound Hungarian in another. Or Russian, even. And indeed, the “Russian Dance” for violin solo from the ballet *Swan Lake* by Piotr Tchaikovsky (1840-1893) suggests that its composer was well-acquainted with the mock-ethnic, colouristic virtuoso repertoire of Sarasate and others. Where Tchaikovsky was oriented to the Western traditions, his contemporary Nikolai Rimsky-Korsakov (1844-1908) was a Russian nationalist, one of the so-called “Mighty Handful”. He too was a virtuoso – though on the orchestra, and his innovations paved the way for the instrumentation of the Impressionists and Expressionists. Perhaps his most famous piece, however, is more often heard in arrangements than in his orchestral original: the “Flight of the Bumble-Bee”, an interlude from his opera *The Tale of Tsar Saltan*. A piece in a similar

vein is the *Dance of the Elves* by the Bohemian cello virtuoso and composer David Popper (1843-1913). It precedes Rimsky's piece by some twenty years, but its busy bustling could just as well be of an insect as of an elf. Ultimately, the import of scurrying semiquavers is as interchangeable as *couleur locale*. If the music is a delight – as here – then the title is pretty immaterial, and one man's elf is another's bumble-bee.

The Bagatella of 1917 by the little-known Rumanian composer-pianist Ion Scărlătescu (1872-1922) offers a different kind of bustle, with a real ethnic tinge – it will probably remind most listeners of Bartók's contemporaneous instrumental arrangements of Hungarian and Rumanian folk songs. Their near-contemporary Frank Bridge (1879-1941), by contrast, is here represented by a strangely winding, chromatic, contrapuntal piece entitled *Lament*, which he wrote for performance with Lionel Tertis in 1911; it was only rediscovered long after the composer's death.

The last work on this recording – chronologically speaking – is by another violin virtuoso, one regarded in his time as a fitting successor to the Sarasates and the Paganinis. Eugène Ysaÿe (1858-1931) was born and grew up in Belgium, but then moved to France to study, and for years kept Brussels and Paris as the dual geographic focus of his career. After the First World War he spent four years conducting in the USA, but then returned to Belgium to

concentrate on composition. The violin features large in his oeuvre, but his works are far more than the occasional utterings of an instrumentalist, and demonstrate considerable harmonic originality. *Amitié* ("friendship") op. 26, for two violins and orchestra, dates from Ysaÿe's final decade. The two violins shadow each other and intertwine, with one now taking the lead, then the other. The harmonies suggest something more than just "friends", however, as we veer from the *Tristanesque* to a Frenchified Impressionism with hints of the salon along the way. It's as if Tristan and Isolde had tired of Cornwall and so headed south, popping in to Vienna to say hello to Alban Berg before decamping to the French Riviera to lounge around its balmy bars and titillating tea rooms.

The juxtaposition of so many pieces by so many composers of different epochs opens up all manner of unexpected aural connections, especially when the instrumental sound is homogenous (as here), and the instrumentalists themselves virtuosic (as here). It seems almost as if Ysaÿe and Bridge were extending a hand in *amitié* to Mendelssohn, Sarasate, Paganini, Bach and all. The attentive listener will finish this recording better aware of Western music history: not as a limited canon of great works alone, but as a continuum across the ages.

*Chris Walton*

## THARICE VIRTUOSI

The Tharice Virtuosi is a string ensemble of outstanding soloists who inspire through virtuoso playing, instrumental perfection and musical joy. It brings together musicians from seven nations, who play solo, chamber music or in leading positions in renowned orchestras and universities worldwide.

Each individual musician contributes to an impressive ensemble experience with his individual tone, personal colour and high virtuosity. It is a pleasure to experience the freshness and dynamics of the musicians live. Their wide-ranging chamber music repertoire ranges from the string trio to the classical string octet or even to the string symphony.

The works encompass the entire string repertoire, from Baroque to Viennese Classicism and Romanticism, to contemporary pieces. In addition, they also play in a completely unconventional composition in which every single member of the virtuoso ensemble emerges as a soloist and presents highly virtuoso works in their own personal string arrangements. This kind of musical activity is unique and gives the musicians far-reaching and varying performance opportunities.

The virtuoso ensemble is characterized by deep human and musical warmth, whose roots were laid in their time together at the International Menuhin Music Academy Gstaad with Lord Yehudi Menuhin and Alberto Lysy.

The Tharice Virtuosi, who celebrated their tenth anniversary in 2017, are based in Bern, where they meet annually for a series of concerts made possible by the Tharice Foundation, among others, in the concert hall of the Zentrum Paul Klee in Bern, in Basel and elsewhere in Switzerland and in other European countries.

An earlier CD recording with CLAVES includes the string octets of Max Bruch and Johann Svendsen.

## LIVIU PRUNARU Violin



Born in Craiova, Romania, Mr. Prunaru began his violin studies at the age of 6 with Professor Oprisan. His teachers: Mr. Berbec, Ms. Mihaela Mailat, Ms. Adriana Carpen and Ms. Cornelia Bonzetti, guided him through his early years. During this period he won seven national competitions and 1<sup>st</sup> prize at the International Kocian competition of Czechoslovakia. Then in 1990, Mr. Prunaru was invited by violinist and Maestro Alberto Lysy to study with him at the renowned Menuhin Academy of Gstaad, Switzerland, where he worked among great artists like Lord Yehudi Menuhin, Igor Oistrakh, Ruggiero Ricci, Nikita Magaloff, Jean-Pierre Rampal, Peter-Lukas Graf, and Pierre Amoyal.

Mr. Prunaru completed his professional studies with Miss Dorothy DeLay in New York, where he also actively participated in Master Classes with Itzhak Perlman.

Liviu Prunaru has won the top prizes and gained international recognition at the most prestigious International Violin Competitions in the world. Mr. Prunaru was the 1997 Gold Medallist of the Dong-A International Violin Competition in Korea, Silver Medallist of the 1998 Indianapolis International Violin Competition in the USA, Silver (2nd Grand Prize) Medallist at the 1993 Queen Elizabeth in Brussels, Gold Medallist at the 1991 Rodolfo Lipizer International Violin Competition in Italy, and Gold Medallist at the R. Molinari Violin Competition in Switzerland, among many others.

Mr. Prunaru made his New York City debut with the Juilliard Symphony in Lincoln Center's Alice Tully Hall after capturing the 1st grand prize in the Juilliard Mendelssohn Competition. Also in 1999, Mr. Prunaru won the 1st grand prize at the E. Nakamichi Wieniawski Violin Concerto Competition resulting in performances with the Aspen Young Artists Orchestra.

Mr. Prunaru has been featured as a soloist with: Concertgebouw Amsterdam, the Royal Philharmonic Orchestra, the London Symphony Orchestra, Belgium National Orchestra, Westdeutsche Sinfonia, Athens Philharmonic Orchestra, Bari Symphony Orchestra, Bucharest Radio-Symphony and Philharmonic Orchestras, Orchestra Mayo of Buenos Aires, Indianapolis Chamber Orchestra, the Meridian Symphony, Mississippi



Symphony, the Juilliard Symphony, and the Puchon Philharmonic Orchestra in Korea among many others. Mr. Prunaru has collaborated with many renowned conductors including Lord Yehudi Menuhin, Fabio Luisi, Emmanuel Krivine, Arthur Arnold, Alexandru Lascae, Georges Octors, Dmitri Lyss, Alexander Dimitriev, Peter Oundjian, Yuri Simonov, Andrew Litton, Peter Braschkat, Cristian Mandeal, Lukas Vis, Horia Andreescu, Mario Benzecry, Park Eun Seong amongst many others. Mr. Prunaru performs frequently as a soloist and in recital in all major cities in the world.

Mr. Prunaru has performed at many prestigious Festivals including Aspen (US), Menuhin (CH), Enescu (RO), Brussels, Buenos Aires, Wallonie, Flanders, Evian, Athens, Incontri in Terra di Siena, Ascoli, and Salzburg Festivals.

Mr. Prunaru has recorded many CDs with Camerata Lysy, as well as his own debut CD featuring works by Strauss, Brahms, Gluck, de Falla, Saint-Saens, and Sarasate with pianist Luc Devos, which is released by Pavane Records.

The Swiss record company Claves released all three violin concertos by Saint-Saens where violinist Liviu Prunaru is accompanied by the Ensemble Orchestral de Paris and the distinguished conductor Lawrence Foster.

Later additions to his discography include Beethoven's Integral violin and piano Sonatas and the Integral of Grieg Sonatas, both with Dana Protopopescu as partner, Vivaldi's Four Seasons with Virtuosity from Lviv, conductor Serhyi Burko, Dvorak's violin concerto with David Angus, conductor and Symfonie Orkester of Flanders and several recordings with the THARICE VIRTUOSI, an elite group formed with ex-alumni of the Menuhin Academy including the Octets by Mendelssohn, Svendsen, Bruch and other works.

In September 2006, after 14 years of teaching at the Menuhin Academy, Liviu Prunaru became concert master of the Royal Concertgebouw Orchestra in Amsterdam which received, in 2008, for the first time, the title of the best orchestra in the world!

Between 2010 and 2012 he occupies the position of musical director of the International Menuhin Music Academy in Switzerland.

From 2014 Mr Prunaru is also teaching at the Conservatorium van Amsterdam. He is playing on a Stradivari dated 1694, graciously offered by the Concertgebouw's board of sponsors.

"Technical mastery...he can turn a single phrase with one note..." ***The Strad***

"If a musical paradise exists, it must resemble the violin of Liviu Prunaru...luminous, limpid, radiant...a single phrase suffices for the audience to hold their breath, suspended by his bow...with this Romanian all music flows from the source effortless, with all the natural elegance of youth..." ***Le Soir***

"The bow of Prunaru draws a true sonorous beauty and is rendered with exceptional ease, all in simplicity, but with what grandeur! Luminous...a radiant seduction but at the same time, a penetrating sensitivity." ***La Grande Fancy Fair d'Anvers***

"...he possesses not only an accomplished technique and style, but also a very large repertoire...he can play everything!" ***Auxipress, Juillet Musical d'Aulnes, Belgium***

"The vibrato and authenticity of Prunaru resembles that of the young Menuhin." ***Jean-Michel Molkhou, Diapason***

## VALENTINA SVYATLOVSKAYA Violin



Valentina was born in St. Petersburg, Russia, and received her first violin lessons at the age of 5. Five years later she entered St. Petersburg Conservatory, in the class of Prof. Lev Ivashenko, a wonderful teacher and a great person, continuing few years after, with the violin virtuoso Mikhail Gantwarg. On many occasions she performed as a soloist with the prestigious St. Petersburg Philharmonic Orchestra in Russia and abroad, touring Sweden, England and Germany. She continues to study in St. Petersburg Conservatory under the direct advice of one of the members of “Taneyev” quartet, Alexander Stang. She was awarded the 1st prize at the international competition “Virtuosi of the year 2000” and was also a prize winner at the international festival “Young talents” named after the

famous Russian Conductor Evgheni Mravinski.

The year 2002 brings another 1st prize to the talented Russian violinist at the biannual International Violin Competition “Renata Molinari” held in Gstaad, in the proximity of Menuhin’s house, a place where the International Menuhin Music Academy was established 25 years ago!

In May 2005 Mrs Svyatlovskaya won the Second Prize at the International Violin Competition “Valesia Musicale” held in Varallo, Italy and short time after that a new prize was added to the list, the second prize at the “Rodolpho Lipizer” competition, Gorizia, Italy, together with two special prizes, the prize for the best Mozart concerto and the prize for the best Khachaturian concerto.

As recognition of her talent, she was selected, as the only classical player, to be part of the Foundation “Little Dreams”, Geneva, Switzerland, patronised by the well-known singer, Phil Collins.

In December 2004 she was one of the 6 finalists at the prestigious International Violin Competition of Geneva (Switzerland) and in September 2006 her participation in International Violin Competition in Indianapolis resulted in more than 10 recitals in the state of Indiana.

In the summer 2007 Valentina graduated from 2 very important musical institutions: The St. Petersburg Conservatory and the Menuhin Academy, Switzerland, where she studied for 6 years with Alberto Lysy and Liviu Prunaru. In October 2007 Mrs Svyatlovskaya joined the group of the first violins in the famous Royal Concertgebouw Orchestra in Amsterdam.

Since 2008 Valentina is an active member of the THARICE VIRTUOSI, an elite group formed by ex-alumni of the MENUHIN ACADEMY, probably the only group which includes 3 active concertmasters as well as soloists and teachers of most prestigious institutions!

The following years marked an opening in the young violinist's career with more participation in the competitions like "G. Enescu", Romania, in 2009, where she got a special prize for the best "Enescu" Sonata, followed by concerts and recitals in the "G. Enescu National Museum" and qualifications to the semifinals at the Indianapolis Violin Competition in 2010.

The year 2011 also marked her Concertgebouw debut concert at the Kleine Zaal with Vivaldi's Seasons accompanied by Concertgebouw Chamber Orchestra. She was also a semi-finalist in the prestigious Queen Elisabeth Competition in Brussels.

In 2014 she released something very few violinists can be proud of: the recording on CD of all 6 Solo sonatas by E. Ysaye.

Mrs. Svyatlovskaya continues to appear on the musical stages of the world either with the Concertgebouw Orchestra, in several chamber music groups, from duo to octet, in recitals or as a soloist with many orchestras.

Valentina Svyatlovskaya is playing an Andrea Guarneri dated 1676 graciously offered to play by the founder of Tharice Virtuosi, Janine Aebi.

## BOGDAN ZVORISTEANU Violin



As an appreciated soloist and refined chamber music player, Bogdan Zvoristeanu has been invited to perform at concerts and festivals in Japan, China, South Korea, Canada and South America as well as in Europe.

Born in Bucharest, Bogdan Zvoristeanu began playing the violin with his father, Radu Zvoristeanu. Later he accomplished his studies at the Academy of Music in Bucharest and the “International Menuhin Music Academy” (IMMA) Gstaad/Blonay. In his artistic development he was influenced by Radu Zvoristeanu, Stefan Gheorghiu and especially Alberto Lysy.

Bogdan Zvoristeanu is prize winner of numerous international competitions such as “Tibor Varga” - Sion, “George Enescu” - Bucharest, “Leopold Mozart” - Augsburg, “Viktor Kullenkampf” – Köln, “Pierre Lantier” - Paris and the “Concours International de Genève”.

After his studies, Bogdan Zvoristeanu became First Concertmaster of the Südwestdeutsches Kammerorchester Pforzheim where he recorded as the soloist a live CD of the Four Seasons by A. Vivaldi.

Moreover, Bogdan Zvoristeanu served as a teacher at IMMA and held Masterclasses in Switzerland, Germany, Spain, Brazil, Japan, South Korea, China as well as in Romania.

Together with the world renowned guitar player Alessio Nebiolo, Bogdan Zvoristeanu forms since 2006 the “Duo Dansio”. Their warm sound was enjoyed in concert halls and recorded with remarkable success in several European countries. In 2018 they recorded for “Flipper Music” a compilation of world dances under the name: “La Danza”.

Following the idea of Mrs Janine Aebi and with the generous support of the Tharice Foundation, in 2007 Bogdan Zvoristeanu cofounded the string ensemble “Tharice Virtuosi”. This exquisite chamber music group is composed by former students of IMMA who have achieved outstanding musical carriers across the world. In 2012 they

recorded a CD with the octets by M. Bruch and J. Svendsen, for “Claves” which was particularly acclaimed.

For the celebration of the 30 years Anniversary of IMMA, in 2008 he recorded the complete Sonatas and Partitas by J. S. Bach with “Dinemec Classics”.

Some of Bogdan Zvoristeanu’s concerts and recitals have been recorded live and broadcast by the Cultural Radio of Romania, the Radio Suisse Romande, the BBC and the NRK among others.

Since 2002 he occupies the position of the First Concertmaster of the famous “Orchestre de la Suisse Romande” - Geneva, Switzerland.

Bogdan Zvoristeanu plays a violin made in 1761 by Nicolaus Gagliano, lent graciously by the Tharice Foundation.

## **OLEG KASKIV** Violin



Oleg Kaskiv was born in 1978 in Kremenetz, Ukraine, into a family of musicians. He began playing violin at the age of 7 under the guidance of his violinists parents and later entered M. Lysenko National Academy of Music in Lviv (Ukraine). During this period he won a number of prizes, including International Dvarionas Competition (Lithuania), International Kotorovych Competition (Ukraine).

In 1996, Oleg Kaskiv won a scholarship to study at the famous International Menuhin Music Academy (IMMA), which was founded by Lord Yehudi Menuhin. At the Academy, Oleg’s great mentor was Professor Alberto Lysy, Menuhin’s only pupil. Therefore the tradition of the great romantic violin playing was passed on to Oleg.

Today, Oleg Kaskiv is a soloist, leader and main violin Professor at the Menuhin Academy (former IMMA).

In 2007 he also became a Professor at the Conservatoire de Musique de Genève.

As a soloist, Oleg Kaskiv regularly performs with great success in his native country with the National Symphony of Ukraine, Odessa Philharmonic and Lviv Philharmonic Symphony Orchestras as well as with the Cameraty Lysy, Camerata de Lausanne, Symphonisches Orchester Zürich, Orchestre National de Belgique, Orchestre Symphonique de Montréal and the Sinfonieorchester Baden-Baden.

With the IMMA and Menuhin Academy he performed around the world.

He is a laureate of many prestigious violin competitions such as Queen Elisabeth International Music Competition (Belgium); International Oistrakh Competition (Ukraine); International Spohr Competition (Germany); International Montreal Competition (Canada); International Premio Lipizer (Italy); International Niredgazi Violin Competition (Japan); International Dvarionas Violin Competition (Lithuania) and International Molinari Competition (Switzerland).

He plays a violin from Giuseppe Guarneri del Gesù, one of the greatest violinmakers in the music history, which is lent to him to recognize his high class as a violinist and a musician.

## **EDGAR PUJOL** Violin



Born in Barcelona, he starts studying the violin in the conservatory of his city in a very early age. At the age of thirteen he gets to know the Chilean violinist Sergio Prieto, with whom he studies for 5 years and plays chamber music. With him he finishes his studies at the age of 17 in the “Consejatori del Liceu” in Barcelona.

In 1999 he is accepted at the International Menuhin Music Academy, in Switzerland, where he studies with the teachers Alberto Lysy and Liviu Prunaru. During this period he wins the “Special Prize” in the Renata Molinari International Violin Competition, in Gstaad, Switzerland and he integrates the “Camerata Lysy, Gstaad”, playing in countries like Germany, Switzerland, Japan, Canada, Ukraine, Belgium, Denmark, Portugal, Italy, Argentina, etc. often as soloist and in chamber music with Mr. Lysy.

He has also finished a master degree in the 'Conservatoire de Lausanne' with the violinist Pierre Amoyal and has been a member of the "Camerata de Lausanne". He has performed in concert halls such as l'Auditori in Barcelona, Auditorio Nacional of Madrid, Palacio Euskalduna of Bilbao, Victoria Hall of Geneva, Teatro Colón in Buenos Aires, Auditori Pau Casals in El Vendrell, Casal del Metge in Barcelona, Tchaikovsky Hall in Moscow, among others, and has had the opportunity to receive lessons from musicians such as Ruggiero Ricci, Tibor Varga, Miriam Fried, Ivry Gitlis, Georgy Pauk, Igor Oistrakh, Shlomo Mintz, Gerhard Schulz, Ljerko Spiller, etc.

He has recorded the piece "A Matilde", a poem for violin and orchestra by the contemporary composer Josep Soler together with the Barcelona Symphony Orchestra conducted by Eiji Oue. Other chamber music partners have included the pianists Klara Würtz, Jean-Claude Vanden Eynden, Graciela Reca and Christian Favre, the violinists Cristiaan Bor and Emmy Verhey, and the "Quatuor Sine Nomine" among others.

Since 2007 he is a member of the string ensemble "Tharice Virtuosi" in Switzerland.

And since 2017 he plays in the Menuhin Festival Orchestra Gstaad, Switzerland

He plays on a violin by Nicola Amati c.1660

## **VLAD STANCULEASA** Violin



Young Romanian violinist Vlad Stanculeasa leads a rich musical life as soloist, concertmaster, and chamber musician throughout Europe, Asia and South America. He's performed chamber music with some of the most celebrated musicians of today including Maxim Vengerov, Janine Jansen, Viktoria Mullova, Jeremy Menuhin, and Ana Chumachenko. He received top prizes in the George Enescu International Violin Competition, Renata Molinari Competition, Valsesia Musica International Competition, as well as the 2007 Enescu Prize for the best performance of Enescu's Impressions d'enfance.



As a soloist, he's performed with the Gothenburg Symphony Orchestra, Lausanne Chamber Orchestra, Basel Chamber Orchestra, Korean Chamber Orchestra, Kammersymphonie Leipzig, George Enescu Philharmonic. He's collaborated as soloist with many conductors including Kent Nagano, Han Na Chang, Lahav Shani, Konrad von Abel, Joana Carneiro, Min Kim, and Mischa Katz.

Stanculeasa has been Concertmaster of the Gothenburg Symphony Orchestra since 2010 as well as Concertmaster of the Gstaad Festival Orchestra in Switzerland. He previously served as Concertmaster of the Spanish National Orchestra in Madrid and as Concertmaster of the Basel Chamber Orchestra where he often led the ensemble without a conductor. He has been recently appointed Concertmaster of the Barcelona Symphony Orchestra. As a guest concertmaster he has worked with orchestras such as: Bamberger Symphoniker, l'Accademia di Santa Cecilia a Roma, Singapore Symphony Orchestra, Kammersymphonie Leipzig, WDR Sinfonieorchester Köln, Malmö Simfoniorkester, Swedish Chamber Orchestra.

His professionalism and qualities as a concertmaster have been openly appreciated by great personalities such as Christoph Eschenbach, Kent Nagano, Gustavo Dudamel, Neeme Järvi and Jaap van Zweden.

He studied with Alberto Lysy and Liviu Prunaru at the International Menuhin Music Academy (IMMA) in Gstaad, Switzerland and in the Lausanne Conservatory under the tutelage of Pierre Amoyal.

As a member of the Tharice Virtuosi he has appeared on Claves Records with a recording of string octets by Bruch and Svendsen. He released his debut album in 2013 on the RCA Red Seal/Sony label with a program dedicated to Romanian concert music performed with pianist Thomas Hoppe. **The Strad Magazine** review stated that "Stanculeasa is never in doubt in this very demanding program – his picture-painting in the Impressions d'enfance, in particular, is both subtle and brilliant. A warm tonal quality, born out of a wide vibrato, perfectly captures...gypsy element[s]...".

2017 brought the release of "Pyramids" recording where together with pianist James Maddox he performs music by Nielsen, Messiaen and Enescu.

As an educator, Stanculeasa is currently a guest teacher at the Castilla-La Mancha Superior Conservatory and the ESMUC in Barcelona. He has served as guest professor at Gothenburg University of Music and Drama and has led multiple master classes throughout Serbia, Spain, Venezuela, and Sweden.

A chance encounter with Sergiu Celibidache's assistant, Konrad von Abel, led to the establishment of an intense investigation of the phenomenology of music. Maestro von Abel's guidance remains a constant source of inspiration and knowledge.

Since 2018 Vlad is the artistic director of Accademia Isola Classica & Festival in Italy, an international string academy.

Stanculeasa plays a Sanctus Seraphino from 1739 which once belonged to George Enescu and his great pupil Yehudi Menuhin lent to him by the Tharice Foundation in Switzerland.

## **SOPHIA REUTER, Viola**



Sophia Reuter, born in Dresden, comes from a family with a long musical tradition. Her father Rolf Reuter is a conductor and grandfather Fritz Reuter was a composer.

At the age of 5 she began taking violin lessons from Prof. Klaus Hertel at the Leipzig music conservatory (Hochschule für Musik, Felix-Mendelssohn-Bartholdy“). Later she studied with Prof. Peter Tietze in Berlin

When only ten years old she was the youngest participant and prize winner at the Johann-Sebastian-Bach-competition in Leipzig. In 1988 she won first prize at the music competition in Weimar.

She had the opportunity to play for Yehudi Menuhin in 1989, who subsequently invited her to study at his academy in Switzerland. From 1989 until 1993 she studied with Yehudi Menuhin and Alberto Lysy at the

International Menuhin Music Academy in Gstaad. After her studies she continued participating in master classes with virtuosos like Ruggiero Ricci, Pierre Amoyal and Corrado Romano to name but a few. Since then she has performed in many of the major music centres in the world. Numerous tours have taken her to, amongst other countries, France, Italy, Spain, Great Britain, USA, South America and Asia.

Sophia, both playing the violin and viola, has participated in various chamber music festivals in Germany, Switzerland, Canada, Portugal, Italy, Argentina and the far East, during which she had the opportunity to perform with the likes of Yehudi Menuhin, Nikita Magaloff, Igor Oistrach, Jean-Pierre Rampal and Peter Lukas Graf.

She has been invited regularly to perform as soloist with symphony orchestras in Germany, Switzerland and South America. In Germany she has often performed under the baton of her father, Prof. Rolf Reuter.

Ms. Reuter worked as assistant professor for viola and chamber music at the International Menuhin Music Academy in Gstaad. She performed with Camerata Lysy, the virtuosos ensemble of the Menuhin Academy. Among others she has been teaching at the Mozarteums summer academy in Salzburg, the Bavarian Music Academy in Hammelburg, Orchesterzentrum NRW in Dortmund (Germany). Recently she gave master classes at Conservatorium van Amsterdam and Silpakorn Summer Music School, Thailand.

She did several CD recordings as well as Radio productions playing as violinist and violist (Dinemec, EMS, Naxos BR, SWR, audite etc).

She deepened her viola skills for two more years taking classes with Prof. Alfred Lipka in Berlin at the Hochschule für Musik "Hanns Eisler".

Together with her sisters Anna and Agnes they form the „Reuter-Trio“ performing in Germany and other European Music centres such as Spain, Italy and Russia among others.

Since 2008 she has been playing as a member of the virtuoso string Ensemble “Tharice Virtuosi” in Switzerland together with her friends, all former students of Yehudi Menuhin and Alberto Lysy.

She is a founding member of the string trio “Lirico” with who she is performing throughout Germany and Europe.

From 2006-2013 she has played as First principal viola at the Duisburg Philharmonic Orchestra (Deutsche Oper am Rhein).

Ms. Reuter is invited regularly as principal viola at the Grán Teatre del Liceu (Barcelona), the Konzerthausorchester Berlin, Gewandhausorchester Leipzig among others.

Since 2018 she has been playing as a member of Staatskapelle Berlin.

## **ETTORE CAUSA** Viola



Italian-born violist Ettore Causa is considered one of the most brilliant violist performers and pedagogues of our time.

Awarded both the “P. Schidlof Prize” and the “J. Barbirolli Prize” for “the most beautiful sound” at the prestigious Lionel Tertis International Viola competition in England in 2000, Italian-born violist Ettore Causa is praised for his exceptional artistry, passionate intelligence and complete musicianship.

He has made solo and recital appearances in major venues around the world, such as Carnegie Hall, Zurich Tonhalle, Madrid National Auditorium, Salle Cortot (Paris), Tokyo Symphony Hall, Teatro Colon, etc., and has performed at numerous international festivals, such as the Menuhin (Gstaad), Salzburg (Austria), Tivoli (Copenhagen), Prussia Cove, England) Savonlinna (Finland), Launadire (Canada) and Norfolk (USA) Festivals.

Also a devoted chamber musician, Mr. Causa is a former member of the Aria Quartet (2004-2009) and a currently member of the Poseidon Quartet, and has collaborated extensively with internationally

renowned musicians such as the Tokyo and Elias String Quartets, Pascal Rogé, Boris Berman, Peter Frankl, Thomas Adès, Natalie Clein, Ana Chumachenko, Ani Kavafian, Alberto and Antonio Lysy, Liviu Prunaru, Thomas Demenga, Anthony Marwood, Ulf Wallin, William Bennett and others.

Having studied at the International Menuhin Music Academy (IMMA) with Alberto Lysy and Johannes Eskar, and later at the Manhattan School of Music with Michael Tree, then having taught both viola and chamber music for many years at the International Menuhin Music Academy, Mr. Causa joined the faculty of the Yale School of Music in 2009.

His highly praised recordings include several Claves CDs, among those his transcription of romantic pieces, which was awarded a prestigious “5 Diapasons” by the French magazine.

“one can hear his prodigious sonority right from the very first seconds...with his deep and warm voice, sometime dark and flamboyant but always profound and golden.” **Diapason**

“Causa’s tone and intensity is simply overwhelming”. **Gramophone**

“Indeed, beauty of sound continues to be characteristic of his playing, Causa’s tone radiates a wonderful warmth even when high on the A string” **The Strad magazine**

“Ettore Causa produces a tone of palpable, sensuous beauty – dark, rich and lustrous” **Fanfare...**

Recently he was one of the honor guest at the 43rd International Viola Congress where he performed with enormous success his own arrangement of the Schumann cello concerto

Mr. Causa performs on a viola made for him by Frederic Chaudiere in 2003.

## STANIMIR TODOROV Violoncello



Stanimir Todorov, born in Sofia Bulgaria began his cello studies at the age of 7 at the “Lubomir Pipkov” school of music in Sofia with his first teacher Todor Bacharov.

1991 Todorov graduated at “Pantcho Vadiguerov” Music Academy in the class of professor Zdravko Iordanoff.

Same year he received a scholarship for the International Menuhin Academy in Switzerland where he continued his studies with Radu Aldulescu in cello and Yehudi Menuhin and Alberto Lysy in chamber music.

Stanimir Todorov is winner of the fifth prize at the prestigious „Mstislav Rostropovich Competition in Paris in 1994 where he also receives the prize for the best performance of imposed contemporary work from Alfred Schnittke.

In 1999 Todorov receives the “ Christal Lira “ for the musician of the year in Bulgaria .

His solo and chamber music performances have taken him to numerous European music centres as well as in the USA, Canada, South America and South Africa.

From 1999 to 2004 he played as a first principal cellist of the Danish Radio Symphony Orchestra in Copenhagen then from 2004 to 2010 he is a principal cello at the Orchestre Philharmonique de Monte-Carlo.

Teaching is an important part of his artistic activities. Todorov worked as a cello professor at International Menuhin Music Academy, Royal Danish Academy and Lund University in Malmo, Sweden.

At the present he is a principal solo cellist at Orquesta Estable de Teatro Colon and Camerata Bariloche in Buenos Aires.

Hi is currently cello professor at the National University of Rosario and holds a chamber music class at National University of Artes in Buenos Aires.

In 2019 Stanimir receives “Diploma de mérito “ from prestigious Konex Foundation for one of the five most influential instrumentalist of the decade 2009-2019 in Argentina.

Todorov plays the „Johannes Tononi“ Bologna 1681 lend by the Tharice Foundation.

## **PABLO DE NAVERÁN** Violoncello



Praised by worldwide critics for his musicianship and communication skills, Pablo de Naverán has captivated both the public and the critics since very young.

Born in Bilbao, he began studying cello with Mihai Besedovschi, being selected at 17 in the prestigious ‘International Menuhin Music Academy’ in Gstaad, Switzerland, where he studied with Lord Yehudi Menuhin, Alberto Lysy and Radu Aldulescu, an experience which profoundly influenced his career. He later joined the class of Philippe Muller at the Conservatoire National Supérieur de Musique in Paris, where he completed his academic degree, obtaining the highest distinction.

Since then Pablo de Naverán has performed in recitals and as soloist in venues like the Teatro Colón (Buenos Aires), Tokyo and Osaka Symphony Hall, Concertgebouw (Brugge), Victoria Hall (Geneva), Tonhalle (Zürich), Philharmonie (Berlin), Teatro Arriaga (Bilbao), and Mozarteum (Salzburg).

Given his special interest in chamber music, he has been invited to perform at prestigious festivals such as the Menuhin Festival (Gstaad), Festival do Estoril (Portugal), Festival de Radio-France (Montpellier), Cello-Fest (Belgrade), Salzburg Festival, Midis-Minimes (Brussels), Prussia Cove (England), Festival de Torroella (Spain), Festival Lysy (Argentina), Incontri Musicali (Siena), Festival Ibérico (Spain), Festival di Pompei (Italy) and the Schubert Festival (Austria).

At the age of 27 Pablo de Naverán was appointed Professor of Cello and Chamber Music at the International Menuhin Academy in Switzerland. He is also a member of the prestigious *Tharice Virtuosi*, and enjoys regular invitations to give masterclasses in Switzerland, Spain, Belgium, France, Argentina and Portugal.

## DANIEL MITNITSKY Violoncello

Cellist Daniel Mitnitsky (b. 1987) is a native of Tel Aviv, Israel and is presently performing internationally with various ensembles. Since joining the Aviv Quartet in 2015, he plays throughout Europe, North and South America, and in Israel, in major venues as well as festivals and residencies. Recent projects include the recording of Schubert's String Trio D. 581 and String Quintet D. 956 with cellist Amit Peled joining the Aviv Quartet, and a season-long presentation of the full cycle of Beethoven's String Quartets (in partnership with Agence Crescendo and RTS/Espace 2).



From early on, Daniel received the support of the David Goldman Outstanding Young Musicians Program of the Jerusalem Music Centre and of the America-Israel Cultural Foundation. Since then he has won other scholarships and prizes, including the Rachel and Dov Gottesman Cello Prize in the Aviv Competition, first prizes in the Buchmann-Mehta School of Music Concerto and Chamber Music Competitions, and the Edward Hyde Cox Presidential Scholarship at the New England Conservatory, where he received his Master's and Graduate diplomas as student of Paul Katz and Natasha Brofsky. Daniel has also been supported by the International Menuhin Music Academy, studying under Pablo de Naverán and Maxim Vengerov, and performing as a member of the Menuhin Academy Soloists.

Stage appearances include the Victoria Hall (Geneva), Rosey Concert Hall (Rolle), Tonhalle Zürich, Tonhalle St. Gallen, de Doelen (Rotterdam), TivoliVredenburg (Utrecht), Muziekgebouw aan 't IJ (Amsterdam), Jordan Hall (Boston), Sala São Paulo, Tel Aviv Museum of Art, and Jerusalem Theatre. He has participated in Cello Biennale Amsterdam, Perlman Music Program, Aspen Music Festival and School, Gstaad Festival; and performed with artists such as Maxim Vengerov, Itzhak Perlman, and members of the Juilliard and Talich String Quartets. His main mentor is Zvi Harell, with whom he studied for 17 years. Daniel currently resides in Lausanne, Switzerland, and is a member of Orchestre de Chambre de Lausanne.



Live Recorded in Auditorium Martha Müller, Zentrum Paul Klee, Bern (Switzerland), May 2019

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Special thanks : The logo for tharice FOUNDATION features the word "tharice" in a bold, lowercase, sans-serif font. Below it is a stylized wavy line representing a mountain range. Underneath the wavy line, the word "FOUNDATION" is written in a smaller, all-caps, sans-serif font. The entire logo is centered between two horizontal lines.

Cover : Feuer Abends, 1929 by Paul Klee

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## CD 1

PABLO DE SARASATE (1844-1908)

1 **Zigeunerweisen, Op. 20** 9:19

Valentina Svyatlovskaya

PIOTR ILITCH TCHAIKOVSKY (1840-1893)

2 **Russian Dance (From The Swan Lake, Op. 20)** 5:01

Vlad Stanculeasa

NICCOLÒ PAGANINI (1782-1840)

3 **Mose-Fantasia, M. S. 23** 8:42

Stanimir Todorov, Pablo de Naverán

PABLO DE SARASATE (1844-1908)

4 **Jota Aragonesa, Op. 27** 5:03

Bogdan Zvoristeanu

NICCOLÒ PAGANINI (1782-1840)

5 **La Campanella** 5:06

Oleg Kaskiv

FRANK BRIDGE (1879-1941)

6 **Lament for two violas** 7:57

Sophia Reuter, Ettore Causa

DAVID POPPER (1843-1913)

7 **Dance Of The Elves, Op. 39** 3:20

Stanimir Todorov

NIKOLAÏ RIMSKI-KORSAKOV (1844-1908)

8 **The Flight Of The Bumble-Bee** 1:42

Edgar Pujol

ANTONIO BAZZINI (1818-1897)

9 **Calabrese (arr. by M. Waterman)** 5:22

Liviu Prunaru

ION SCĂRLĂTESCU (1872-1922)

10 **Bagatella (arr. by Ion Dobrinescu)** 3:56

JOHANN SEBASTIAN BACH (1685-1750)

11 **Arioso** 4:23

Liviu Prunaru

**CD 2****FÉLIX MENDELSSOHN (1809-1847)****String Octet in E-Flat Major Op. 20**

1	I. Allegro moderato con fuoco	14:09
2	II. Andante	7:24
3	III. Scherzo. Allegro leggierissimo	4:34
4	IV. Presto	6:26

**EUGÈNE YSAÏE (1858-1931)**

5	<b>Amitié, Op. 26</b>	<b>18:38</b>
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Liviu Prunaru, Valentina Svyatlovskaya

**THARICE VIRTUOSI**LIVIU PRUNARU *violin*VALENTINA SVYATLOVSKAYA *violin*BOGDAN ZVORISTEANU *violin*OLEG KASKIV *violin*EDGAR PUJOL *violin*VLAD STANCULEASA *violin*SOPHIA REUTER *viola*ETTORE CAUSA *viola*STANIMIR TODOROV *cello*PABLO DE NAVERÁN *cello*DANIEL MITNITSKY *cello**claves*

THE SWISS CLASSICAL LABEL SINCE 1968

