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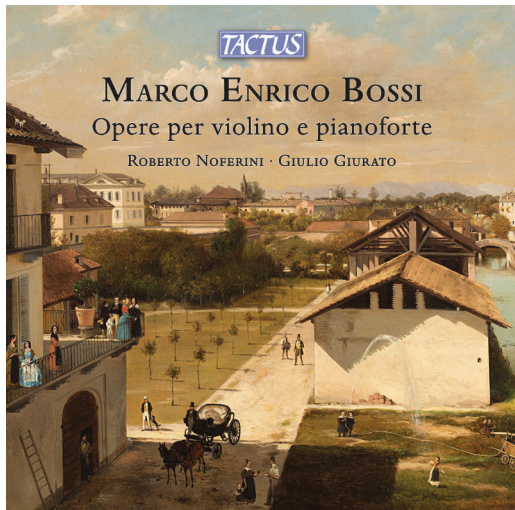
**TACTUS**

WORLD PREMIERE  
RECORDING  
(TR. I)

# MARCO ENRICO BOSSI

(1861-1925)

Opere per violino e pianoforte  
*Works for violin and piano*



Musica per violino e pianoforte / *Music for violin and piano*  
Romanticismo / *Romanticism*

1. *A mo' di Fantasia*  
pezzo da concerto per violino e pianoforte [1920]

SONATA in mi minore  
per violino e pianoforte op. 82 [1893 – dedicata a Teresina Tua]  
2. *Allegro con energia*  
3. *Andante sostenuto con vaghezza*  
4. *Allegro fucoso, poco più presto*

SONATA in do maggiore  
per violino e pianoforte op. 117 [1899 – dedicata a Olga De Prosperi]  
5. *Moderato*  
6. *Scherzoso*  
7. *Adagio elegiaco*  
8. *Allegro con fuoco*

9. *Dolce soffrir*  
romanza per violino o violoncello  
con accompagnamento di pianoforte op. 4 n. 2

Tactus code  
**TC 860204**

Barcode



Esecutori / *Performers*  
ROBERTO NOFERINI, violino  
GIULIO GIURATO, pianoforte

Text Italian / English by  
ARTURO SACCHETTI

Single audio CD  
Total time 68:45

High Price

In spite of the predominance of the opera in Italy during the nineteenth century, chamber music and symphonic music had never died out in the musical world. The “father of the opera” had a mastery of instrumental effects and a command of formal balance that made it possible for him to nourish his music with instrumental inspiration coming from chamber music. And the succession of Rossini, Donizetti, Bellini and Verdi, side by side with the new generations of Ponchielli, Catalani, Mancinelli, down to Puccini, Perosi and Mascagni, created the preconditions for the birth and development of the chamber-music genre. This was strengthened also by some chamber-music and vocal influences that had even antagonised the domination of belcanto and operatic singing. Though never actually becoming an attention-seeking attitude, creativeness, a majestic jargon that appeared in many composers ranging from Corelli to Paganini, from Scarlatti to Clementi and many others, became such a noble, brilliant language as to stand out as an original, lofty expression in the crowded maelstrom of operatic theatre. As admirable examples of this we can mention the quartets of Cherubini and Donizetti, that were splendidly assimilated by Bazzini, reaching the original examples of the contributions of Sgambati and Martucci, which appeared a few decades before the creative works of Marco Enrico Bossi.

Giulio Giurato and Roberto Noferini conclude with this production the complete publication of Marco Enrico Bossi's chamber music (Tactus TC 822704, 822606, 822707).

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