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# SETTECENTO

Baroque Instrumental Music  
from the Italian States



La Serenissima  
Adrian Chandler *director / violin*  
Tabea Debus *recorders*

# SETTECENTO

## BAROQUE INSTRUMENTAL MUSIC FROM THE ITALIAN STATES

### KINGDOM OF NAPLES

#### *Sonata for recorder, 2 violins & continuo in c*

Alessandro Scarlatti (1660-1725)

<b>1</b>	Moderato	[1.40]
<b>2</b>	Fuga	[2.09]
<b>3</b>	Largo	[1.31]
<b>4</b>	Andante	[1.47]
<b>5</b>	Andante-Adagio	[1.31]

### REPUBLIC OF VENICE

#### *Sonata for violin & continuo in g, Op 4.12*

Evaristo Felice Dall'Abaco (1675-1742)

<b>6</b>	Largo	[2.07]
<b>7</b>	Presto e spiccato	[1.23]
<b>8</b>	Passagaglio un poco vivace	[3.57]
<b>9</b>	Giga: Allegro assai	[2.41]

### REPUBLIC OF VENICE

#### *Sonata for cello & continuo in a*

Antonio Vandini (c1690-1778)

<b>10</b>	Largo	[4.26]
<b>11</b>	Allegro	[2.13]
<b>12</b>	Allegro assai	[1.00]

### KINGDOM OF NAPLES

#### *Sonata for recorder, 2 violins & continuo in g*

Francesco Mancini (1672-1737)

<b>13</b>	Largo	[3.32]
<b>14</b>	Fuga	[3.19]
<b>15</b>	Largo	[2.37]
<b>16</b>	Spiritoso	[1.55]

### THE PAPAL STATES (BOLOGNA)

#### *Sonata for 2 violins & continuo in b*

Giuseppe Antonio Brescianello (c1690-1758)

<b>17</b>	Largo	[4.00]
<b>18</b>	Presto	[2.54]
<b>19</b>	Adagio	[2.35]
<b>20</b>	Presto	[3.24]

### REPUBLIC OF VENICE

#### *Sonata for violin & continuo in e, Op 1.5, Be6*

Giuseppe Tartini (1692-1770)

<b>21</b>	Largo	[3.09]
<b>22</b>	Allegro	[2.50]
<b>23</b>	Adagio	[1.05]
<b>24</b>	Allegro assai	[4.02]

### REPUBLIC OF VENICE

#### *Concerto for recorder, 2 violins & continuo in a, RV 108*

Antonio Vivaldi (1678-1741)

<b>25</b>	Allegro	[2.54]
<b>26</b>	Largo	[2.46]
<b>27</b>	Allegro	[3.04]

Total timings: [70.48]

LA SERENISSIMA  
ADRIAN CHANDLER DIRECTOR / VIOLIN  
TABEA DEBUS RECORDERS

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The early 1600s saw a dramatic increase in the publication of instrumental music which reflected and in turn promoted a greater technical proficiency amongst its consumers. The preferred instruments were the violin and the cornett, but the violin's greater dexterity ensured its survival and the cornett's demise. With a huge range, an ability to cross large intervals, play double-stops and endless passages, the violin family became indispensable to composers of both instrumental and vocal music. It is no coincidence that those who excelled at the former hailed from northern Italy, the reputed birthplace of the instrument and home to the two great centres of violin making, Cremona and Brescia.

The beginning of the eighteenth century saw the arrival of a new generation of virtuoso violinist-composers who made good use of the fertile ground prepared by composers such as Arcangelo Corelli at the turn of the century. One of the most legendary of these figures (perhaps of all time) was Giuseppe Tartini who spent much of his career in Padua, where he was employed as leader and solo violinist of the orchestra of the Basilica del Santo from 1721 until his retirement in 1765 at the age of 73; he was also in charge of all the instrumental music for the services during which

the faithful would admire and contemplate St Anthony's tongue, the most famous relic of the Basilica. His colleagues in the orchestra included the cellist Antonio Vandini and the composer and theorist Padre Francesco Antonio Vallotti. Not only was Tartini a brilliant violinist and composer, but he was also a famous pedagogue, teaching some of Europe's finest violinists in what was to become known as *La Scuola delle Nazioni* (The School of Nations). It is unsurprising therefore that his violin concertos and sonatas are incredibly difficult, featuring double, triple and quadruple stopping, high passagework and feasts of trills. The sonata in e minor from his Opus 1 sonatas' shows off the violin's unlikely talent for polyphony in its Corellian second movement whilst the finale is a fiendish study in trills.

Tartini's colleague at the Basilica del Santo, Antonio Vandini was one of the finest cellists of the eighteenth century; his hunched posture and underhand bowing technique were captured for posterity by the Rococo artist and caricaturist Pier Leone Ghezzi. Before his move to Padua, we find Vandini at the Ospedale della Pietà where, as a colleague of Vivaldi, he taught the viol and cello to members of the *figlie di coro* during the 1710s. Whilst only one concerto and six sonatas (all for cello) survive by Vandini, it is apparent that he

was a very fine player. The sonata in A minor is virtuosic, but in comparison with the sonatas of Tartini, Vandini shows a more Vivaldian outlook in his use of fast passagework and bariolage<sup>ii</sup>.

By complete contrast, the sonata in G minor by Dall'Abaco completely eschews the technical wizardry of Vivaldi, Tartini and Vandini. Evaristo Felice Dall'Abaco came from a relatively wealthy Veronese family and possibly learnt the violin with Giuseppe Torelli until the latter's relocation to Bologna in 1685. Dall'Abaco appears, like Corelli, to have been a composer who liked to tinker with and perfect his works before bringing his labours to print. Apart from a collection of violin sonatas in Vienna and one or two other works that survive in manuscript, the rest of his surviving output numbers just 66 works, produced in six publications. The Opus 4 collection of solo sonatas pays homage to an older Torellian, even Albinonian style of sonata whilst introducing the occasional French movement such as the Largo found here.

Whilst working for the Electress of Bavaria in Munich, Dall'Abaco met a fellow Italian by the name of Giuseppe Antonio Brescianello. Much of Brescianello's early life remains shrouded in mystery, but we think that he was born in Bologna and spent the early part of his career in Venice

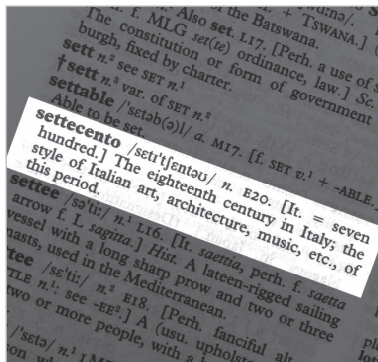
(as a valet to the exiled Electress of Bavaria) before moving to the court of Munich (when the Electress was reinstated) and thence to the Württemberg Court in Stuttgart. It seems likely that his formative Venetian years enabled him to fully absorb Vivaldi's style, as his 12 concertos Opus 1 (c1727) clearly show the influence of Vivaldi's *L'estro armonico* and *La stravaganza*. His travels north of the Alps later enabled him to fuse the Italian with the French and English styles (what Telemann referred to as 'the mixed taste') as shown brilliantly in his six orchestral suites and *Chaconne* as well as in this wonderful sonata (preserved in the hand of Pisendel). Throughout Brescianello's surviving works, one encounters some truly original ideas and the trio sonata in question here certainly doesn't disappoint: the repeats in the second movement are most unusual in that they are written out in full but with the two violin parts swapped around; it is most odd that the second violin is given the first bite of the cherry.

Winds and brass were frequently required in Italy for important religious feast days (of which there were many) and as the eighteenth century wore on, so the players of these instruments were increasingly to be found on the payrolls of opera houses. Even so, lacking the town bands of

the German peoples and the rich woodwind culture beloved of the French, it was unusual for an Italian such as Vivaldi to produce such a prodigious quantity of music for wind instruments. This was mainly due to his longstanding relationship with the Ospedale della Pietà, a Venetian founding hospital which provided tuition and performance opportunities to a select group of female inmates. In addition to the standard continuo and string instruments of the time, the women of the Pietà also played the recorder, flute, oboe, chalumeau and clarinet and it was probably for a select group of these players that Vivaldi composed his concerto in A minor for recorder, 2 violins and continuo. This concerto is part of a group of around twenty 'chamber concertos' (i.e. concertos without orchestra) composed by Vivaldi. This genre was relatively popular in Italy, particularly in Naples where there survives a manuscript of 24 concertos for recorder by various composers including Barbella, Mancini, Mele, Sarro, Scarlatti (Alessandro) and the Englishman, Robert Valentine. The style of these concertos is old fashioned when compared to Vivaldi's slick tripartite form; virtuosity is also less apparent with the other instruments of the ensemble given a more prominent role than in Vivaldi's concertos. However, the quality of the music contained within these concertos

is superlative, containing some astonishing harmony and counterpoint of the finest vintage.

© Adrian Chandler



<sup>i</sup> Tartini also published another collection of works under the title of Opus 1, a collection of 12 concertos for violin, strings and continuo.

<sup>ii</sup> Bariolage is a technique which involves crossing three or four strings, generally using a consistent pattern throughout the passage; the technique is normally (but not exclusively) used in fast movements. Depending on the pattern chosen by the performer (or specified by the composer) its effects can range from sparkling brilliance to the melancholic. It was first used widely by Vivaldi who was one of its main champions.

## LA SERENISSIMA

The ensemble La Serenissima is recognised as the UK's leading exponent of the music of eighteenth-century Venice and connected composers. Uniquely, the group's entire repertoire is edited from manuscript or contemporary sources. It has become synonymous with virtuosity, dynamism and accessibility, uncovering new repertoire and making it available to all through live performance, recordings and educational initiatives.

Since its first CD release in 2003, La Serenissima has been universally applauded by publications including BBC Music Magazine, Diapason, Gramophone Magazine, The Guardian, The Sunday Times, Fanfare Magazine, American Record Guide, The Strad, La Stampa and Goldberg Magazine. Its records have been nominated many times for Gramophone Awards; in 2010 the group's release *Vivaldi: The French Connection* was awarded the Gramophone Award for Baroque Instrumental and the 2017 release *The Italian Job* repeated this success. La Serenissima celebrated its 21st birthday in 2015 by recording Vivaldi's *Four Seasons* (Manchester version). The record spent several weeks in the UK Specialist Classical Chart, featured as 'Editor's Choice'

in Gramophone Magazine, 'Concerto Choice' for the BBC Music Magazine, and featured in the 2019 film *Portrait de la jeune fille en feu* (Portrait of a lady on fire). The ensemble's 2018 release *Vivaldi x2* was a disc of double concertos for pairs of horns and oboes, and violin and cello, which spent many weeks in the Classical Chart, and achieved wide recognition: '*They really put the rock into baroque!*' John Suchet, Classic FM. The 2019 release on Signum *The Godfather* also featured in the UK Classical Chart and attracted outstanding reviews, with Gramophone Magazine's critic writing '*Bright, clear, open and gloriously brassy .... all is light and energy .... it is nothing short of magnificent*'. This was followed by a 2020 release, also on Signum, of a CD entitled *Extra Time* which was praised on BBC Radio 3's *Record Review*, featured as Classic FM's 'Drive Discovery' and was selected by Scala Radio as 'Album of the Week'.

The ensemble prides itself on bringing seldom-heard works to the concert platform, including Vivaldi's operas *Ottone in villa*, *Giustino*, *Tito Manlio*, *La Fida Ninfa*, *Catone in Utica*, *L'Olimpiade* and *Teuzzone*, and it has recently given the UK premieres of Brescianello's opera pastorale *Tisbe* and Caldara's *Lucio Papirio Dittatore* for the Buxton International Festival.

A host of instrumental rarities feature in the ensemble's touring repertoire, many of which have been committed to disc.

La Serenissima has appeared at many of the UK's leading festivals including Bath, Beverley, Buxton, Cheltenham, Lichfield, South Bank, Spitalfields, Swansea and York Early Music, and venues including St George's Bristol, Snape Maltings, Cadogan Hall, St John's Smith Square and Wigmore Hall. The group has also performed in Belgium, Estonia, France, Germany, Ireland, Israel, Italy, Malta, Mexico and Spain to great acclaim. A long-standing affiliation with Martin Randall Travel has allowed La Serenissima to perform numerous bespoke programmes at music festivals throughout Europe.

La Serenissima is privileged to have the support of its Honorary Patron, His Excellency The Italian Ambassador to the UK. Follow La Serenissima on Twitter **@LaSerenissimaUK** and on Facebook and Instagram; visit the website **[www.laserenissima.co.uk](http://www.laserenissima.co.uk)** for up-to-date news.

## ADRIAN CHANDLER

Adrian Chandler is recognised internationally as a leading interpreter of Italian baroque music. He was introduced to Vivaldi's *Four Seasons* at the age of ten via a broadcast by Iona Brown and the Academy of St Martin in the Fields: the experience resulted in a lifetime's dedication to the music of Vivaldi and his contemporaries. While still a student at London's Royal College of Music, Adrian founded the ensemble La Serenissima which he has subsequently directed in multiple programmes at high-profile UK venues (from Bridgewater to Wigmore halls), and internationally for major festivals (from Belgium to Mexico) and prestigious concert series (from Denmark to Spain). Adrian has directed seven Vivaldi operas for La Serenissima, in Bath, Buxton, London, Venice and Eilat (Israel), and has directed UK premieres of Brescianello's only opera *Tisbe* and Caldara's masterpiece *Lucio Papirio Dittatore* for the Buxton International Festival

As guest director, he has played Bach and Vivaldi at the Oslo Chamber Music Festival and toured with the Norwegian Wind Ensemble. He has been invited by Deutsche Philharmonie Merck and Concerto Copenhagen to direct projects during the 2020-2021 season. Adrian was awarded



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a three-year Arts and Humanities Research Council fellowship at Southampton University to research the development of the North Italian violin concerto between 1690 and 1740, and subsequently held a two-year post as a Turner Sims Professor at the University.

Adrian's extensive discography with La Serenissima, which documents his unique editorial and research activities, features virtuoso sonatas by Albinoni, Pisendel and Vivaldi, Vivaldi concertos, arias, and cantatas, three discs charting the development of the North Italian violin concerto, and *The Four Seasons*. His CDs *Venice by Night*, *Vivaldi: A Tale of Two Seasons* and *Vivaldi x2* have all featured in the Top 10 of the UK Classical Chart, as did his 2019 release on Signum *The Godfather*, about which Gramophone Magazine's critic wrote 'Chandler's wheeling and diving solo violin – all is light and energy ....nothing short of magnificent'. Adrian's recordings received Gramophone Award nominations in 2008, 2009 and 2012; the CDs *Vivaldi: The French Connection* and *The Italian Job* won Gramophone Awards in the Baroque Instrumental category in 2010 and 2017 respectively.

## TABEA DEBUS

Described by The Times as a charismatic virtuoso Tabea Debus is constantly exploring the horizons of music for recorder and has performed widely across Europe, Colombia, Asia and the USA. Highlights include recitals at Wigmore Hall, the Schleswig Holstein, Edinburgh International, Brecon Baroque, London and York Early Music festivals, and collaborations with La Serenissima, The English Concert, LSO Soundhub, WDR Rundfunkchor, among many others. She is a regular guest on BBC Radio 3's *In Tune* and *The Early Music Show*, and in 2020 released her fifth CD *Ohrwurm* (on Delphian Records). Born in Germany, Tabea studied at the Frankfurt University of Music and Performing Arts and the Royal Academy of Music graduating with the Principal's Prize. Awards include the 2019 WEMAG Soloists Prize at the Festspiele Mecklenburg-Vorpommern, and 1st prize at the 2019 SRP/Moeck International Solo Recorder Competition. She was selected by YCAT in 2018, and subsequently joined the CAG roster. Tabea teaches recorder at Wells Cathedral School, has led workshops at the Royal Academy of Music, and collaborated with LMM and other organisations delivering workshops for children of all backgrounds. [www.tabeadebus.com](http://www.tabeadebus.com)



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## CAMILLA SCARLETT

Camilla Scarlett was educated at Magdalen College, Oxford and London's Royal Academy of Music where she held a scholarship from the Arts and Humanities Research Council. Following a formative year touring with the European Union Baroque Orchestra, Camilla performed for many of the UK's leading period instrument orchestras and her violin playing has contributed to bespoke programmes for BBC Radio 3 and 4. Playing with La Serenissima for a decade, Camilla is also proud to be its General Manager at an exciting period in its development. Camilla's 'off-stage' expertise is in fundraising and promotion of this dynamic UK-based ensemble and she is always happy to chat to supporters who'd like an inside view into its recording work.



© Eric Richmond



## VLADIMIR WALTHAM

A prize-winner at the 2016 International Bach Competition, French-born cellist Vladimir Waltham is much in demand as a soloist and chamber musician on modern and baroque cello as well as viola da gamba. He plays a cello by Nicola Gagliano generously loaned to him by the Jumpstart Jr. Foundation. Vladimir's various ensembles have garnered many prizes, notably his Linos Piano Trio, winner of the first prize and audience prize at the Melbourne International Chamber Music Competition 2015 and of the Royal Philharmonic Society's Frost Prize for an outstanding young ensemble. Vladimir has played with La Serenissima for a decade, commuting from Berlin where he lives with his family. A review of La Serenissima's recent CD of double concertos by Vivaldi singled out his contribution in glowing terms: "what we get instead is another soloist to whom I could listen all day, cellist Vladimir Waltham; hear his gently grainy, luminous tone and his sighing trills, and fall in love."



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## LYNDA SAYCE

Lynda Sayce is one of Britain's leading theorbo and lute players with more than 100 recordings to her name. She is principal lute with The King's Consort and Ex Cathedra, and has collaborated with leading historical-informed ensembles such as Le Concert d'Astrée, Les Talens Lyriques and the Orchestra of the Age of Enlightenment. She also works regularly with modern instrument groups, especially opera companies, and was invited by Sir Simon Rattle to play continuo for the Berlin Philharmonic's epic staging of Bach's Matthew Passion which toured Europe and the USA. Lynda read music at Oxford University; she continues to be active as a scholar and researcher and holds a PhD on the history of the theorbo.



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## ROBERT HOWARTH

Robert Howarth is presently Director of Music at Oxford's University Church, and a conductor and harpsichordist with Orchestra of the Age of Enlightenment. He studied music at the University of York where he won the Paynter Prize for his "outstanding musical performance". He conducts regularly for the Grange Festival and Opera North. He has given Masterclasses at the Royal Academy of Music, Trinity Laban Conservatoire, and the Royal Northern College of Music. Robert was the Music Director of the play *Farinelli and the King* written by Claire Van Kampen and starring Mark Rylance. Following its premiere at the Sam Wanamaker Theatre, the production transferred to the West End and then to Broadway. His work in the UK has seen him conducting at Opera North, Welsh National Opera, Glyndebourne, Halle Orchestra, Northern Sinfonia, Orchestra of the Age of Enlightenment, The English Concert, and Academy of Ancient Music.



© Robert Workman

## CARINA DRURY

Carina Drury is a versatile cellist who works with the UK and Ireland's leading period instrument and chamber ensembles such as Orchestra of the Age of Enlightenment, La Serenissima, Irish Baroque Orchestra and Camerata Ireland. She performed as principal cello with the European Union Baroque Orchestra in 2010. As a soloist, Carina has performed C.P.E. Bach's Cello Concerto at the National Concert Hall in Dublin with the Orchestra of St Cecilia.



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## LA SERENISSIMA PERFORMERS & INSTRUMENTS

### **Adrian Chandler – violin/director**

violin by Rowland Ross, UK, 1981, after Amati

### **Tabea Debus – recorder**

alto recorder in f' by Küng, voicing by Ernst Meyer, Switzerland, 2014, K4/Bressan-model [tracks [1](#)–[5](#) & [13](#)–[16](#)]

alto recorder in f' by Ernst Meyer, France, 2012, after Jacob Denner [tracks [25](#)–[27](#)]

### **Camilla Scarlett – violin**

violin by Rowland Ross, UK, 1996, after Amati

### **Vladimir Waltham – cello**

cello by Nicola Gagliano, Italy, c1770 on loan from the Jumpstart Jr. Foundation

### **Carina Drury – cello**

cello, maker unknown, Germany, c1800  
[tracks [10](#)–[12](#)]

### **Lynda Sayce – theorbo/baroque guitar**

theorbo in A by Michael Lowe, Wootton-by-Woodstock, UK, 2000, after various iconography c.1700 [tracks [1](#)–[20](#) & [26](#)]

baroque guitar in E by Ivo Magherini, Bremen, Germany, 2002, after Giovanni Tesler, Ancona 1620 [tracks [21](#)–[24](#), [25](#) & [27](#)]

### **Robert Howarth – harpsichord**

harpsichord by Morton Gould, UK, 1991, after Grimaldi

Editions: Adrian Chandler

Keyboard preparation: Robert Howarth

Temperament: Vallotti (tracks [1](#)–[16](#), [25](#)–[27](#)), Young (tracks [17](#)–[24](#))

Pitch: A = 440 Hz

## THANK YOU

The recording sessions, which took place in February 2020, were made possible through the generous support of all La Serenissima's Friends, Patrons and Chair Sponsors and in particular the following who have contributed specifically to support the release of this recording:

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### **Scarlatti: Sonata for recorder, 2 violins & continuo in c** [1]-[5]

Gerard & Sally Strahan

### **Dall'Abaco: Sonata for violin & continuo in g, Op 4.12** [6]-[9]

Ulick Palmer

### **Vandini: Sonata for cello & continuo in a** [10]-[12]

Mary & Tony in memory of Bridget Kane

### **Mancini: Sonata for recorder, 2 violins & continuo in g** [13]-[16]

Dedicated by Derwin to Angus & Sally Jenkinson for their 70th

### **Brescianello: Sonata for 2 violins & continuo in b** [17]-[20]

Big Apple Baroque

### **Tartini: Sonata for violin & continuo in e, Op 1.5, Be6** [21]-[24]

Anon & Anon

### **Vivaldi: Concerto for recorder, 2 violins & continuo in a, RV 108** [25]-[27]

Alison Wilkinson

La Serenissima acknowledges the patronage of His Excellency The Italian Ambassador to the UK.

If you would like to help bring to life La Serenissima's next CD recording, please contact Camilla Scarlett, General Manager, [camilla@laserenissima.co.uk](mailto:camilla@laserenissima.co.uk), for more information.

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Recorded at Cedars Hall, Wells, Somerset, UK from 16th to 18th February 2020  
Recording Engineer, Producer & Editor – Simon Fox-Gál

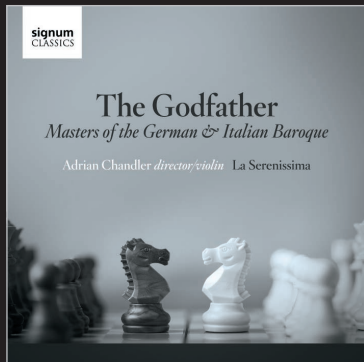
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Adrian Chandler *director/violin*  
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SIGCD641

*"A degustation of Baroque music which, alongside some familiar works by Vivaldi, offers some delightful revelations. Among these is the eclectic G major Violin Concerto by the Bolognese violinist-composer Giuseppe Antonio Brescianello ... Chandler makes for a most refined soloist in the Vivaldi concertos – his sound delicate, his virtuosity discreet."*

**BBC Music Magazine**

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