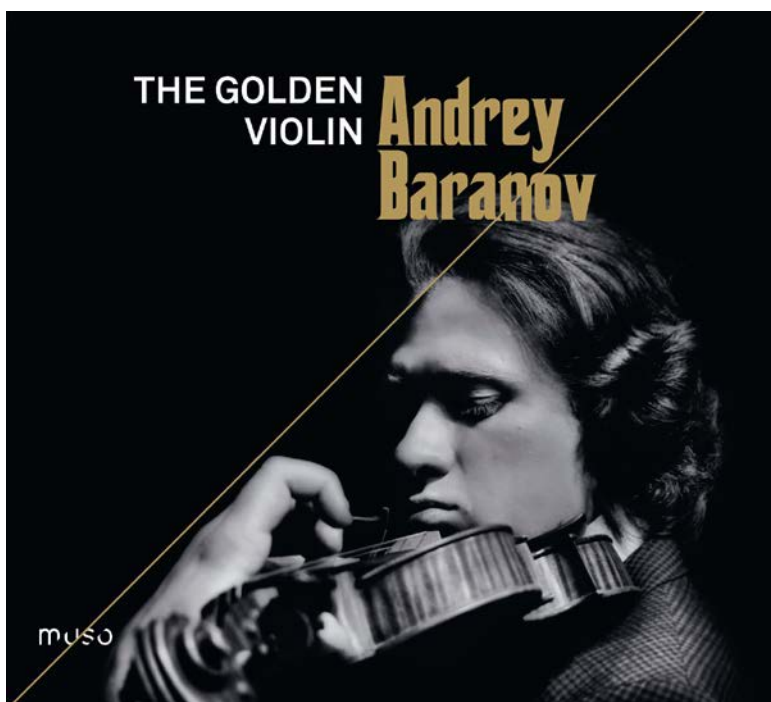


NEW RELEASE MUSO

November 2017

The Golden Violin

- / 1-3 **Giuseppe TARTINI**, arr. Fritz KREISLER
Sonata in G minor *Devil's Trill*, Op. 1 No. 4
- / 4 **Niccolò PAGANINI** - *La Campanella*
Pyotr Ilytch TCHAIKOVSKY
- / 5 *Sérénade mélancolique* in B-flat minor, Op. 26
- / 6 *Valse-Scherzo* in C major, Op. 34
- / 7-9 *Souvenir d'un lieu cher*, Op. 42
- / 10 **Sergey RACHMANINOV** - *Vocalise* in C minor, Op. 34 No. 14
- / 11 **Maurice RAVEL** - *Tzigane*
- / 12 **Claude DEBUSSY** - *Clair de Lune*
- / 13 **Niccolò PAGANINI**, arr. Robert SCHUMANN
Caprice in A minor, Op. 1 No. 24



Andrey BARANOV, violin
Maria BARANOVA, piano

In 2012 a great virtuoso, the Russian violinist **Andrey Baranov** won the Queen Elisabeth Competition of Belgium. Although a soloist of the first rank, he is also passionately fond of chamber music; first violin of the David Oistrakh Quartet he founded in 2012, he also plays with his sister, the pianist Maria Baranova. **Together they explore in this first disc a broad, cosmopolitan repertoire from several centuries, in which the virtuosity of the language of the violin is amplified by the technical evolution that blossomed in the late 18th century and by the emotion that different composers sought to put into music.**

The Russian repertoire predominates in this recording with the famous *Vocalise* of **Rachmaninov** as well as three works of **Tchaikovsky**, all composed within three years of each other: the gentle *Sérénade mélancolique*, the joyfully leaping *Valse-Scherzo* as well as the triptych *Souvenir d'un lieu cher*, each of its three pieces having a distinctive character.

In the French repertoire, two composers with quite similar musical styles and ideas are on the programme: Maurice **Ravel** with his highly daunting concert rhapsody *Tzigane* and Claude **Debussy** with his tender *Clair de Lune*.

The programme, however, begins in Italy with two emblematic representatives of the virtuoso violin: first of all the formidably perilous *Devil's Trill* of Giuseppe **Tartini**, published 30 years after the composer's death. Then comes Niccolò **Paganini**, the Italian father of the modern violin with one of the most spectacular works in the repertoire, the rondo *La Campanella*, the last movement of his Concerto No. 2.

For his first recording as a soloist Andrey Baranov plays a violin from the early 19th century that belonged to David Oistrakh, a copy of the very celebrated Stradivarius *The Messiah*. **Andrey Baranov shows himself to be inspired in all these works that constitute the zenith of the virtuoso repertoire and his irreproachable technique is always at the service of a violin that sings and will stir everyone.**

Reference: MU-023

Total time: 75'35

Digipak / Booklet 16 pages

Liner notes by Gabrielle Oliveira Guyon in English, French and German

Recorded at Flagey, Studio 4 in Brussels (Belgium) from 20 to 22 July 2017

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For his first disc as a soloist Andrey Baranov explores a broad, cosmopolitan repertory from several centuries. First Prize laureate of the Queen Elisabeth Competition 2012, he shows himself to be inspired in these works that constitute the backbone of the virtuoso violin repertory, thanks to an irreproachable technique at the service of intense emotion.

Andrey BARANOV, violin

Andrey Baranov is winner of the Queen Elisabeth Violin Competition 2012. He is also a winner of the Benjamin Britten and Henri Marteau International Violin Competitions, and a prizewinner of more than twenty other international competitions including Indianapolis, Seoul, Sendai, Liana Isakadze, David Oistrakh and Paganini (Moscow).

He is the first violinist and founding member of the David Oistrakh String Quartet, an outstanding ensemble established in 2012.

Born in Saint Petersburg in 1986 into a family of musicians, Andrey Baranov began playing the violin at the age of five. He attended the Rimsky-Korsakov Conservatory in Saint Petersburg and the Conservatoire de Lausanne. He studied with Lev Ivaschenko, Vladimir Ovcharek and Pierre Amoyal.

Since making his major debut in 2005 at the Saint Petersburg Philharmonic hall under Vasily Petrenko and the Philharmonic Orchestra, he has performed in renowned venues throughout the world including the Bozar Brussels, Concertgebouw Amsterdam, Großer Saal Mozarteum Salzburg, Cadogan Hall London, Gewandhaus Leipzig, Konzerthaus Berlin, Tchaikovsky Hall in Moscow, Mariinsky Concert Hall and Saint Petersburg Philharmonic Hall.

Andrey Baranov has already appeared with leading international orchestras including the Vienna Symphony, Montreal Symphony, Luxembourg Philharmonic, Mahler Chamber Orchestra, Brussels Philharmonic, National Orchestra of Belgium, MusicAeterna, Saint Petersburg Philharmonic, Mariinsky Theatre Orchestra, Sendai Philharmonic, Royal Philharmonic London, and SWR Stuttgart Symphony Orchestra under conductors Teodor Currentzis, Vasily Petrenko, Vladimir Fedoseev, Michel Tabachnik, Walter Weller, Emmanuel Krivine, Yury Temirkanov, Kent Nagano, Thomas Sanderling, Alexander Vedernikov among others.

As a chamber musician, he has performed alongside such artists as Martha Argerich, Julian Rachlin, Boris Andrianov, Pierre Amoyal, Eliso Virsaladze, Liana Isakadze, Alexander Buzlov, Daniel Austrich.

Aged only 23 Andrey was appointed teaching assistant to Pierre Amoyal at the Conservatoire de Lausanne and has since been in demand as a teacher at many international masterclasses. He has been invited to institutions in Bangkok, Chicago, Riga, Vilnius, Stockholm, Moscow, Manchester and elsewhere.

www.baranov.com

Maria BARANOVA, piano

Born in 1988 into a family of musicians, Maria Baranova began her piano studies at the age of five. In 2007, she graduated from the Special Music School at the Rimsky-Korsakov Conservatory in Saint Petersburg.

At the age of ten, she began to play with her brother Andrey Baranov. In 2000 she was a laureate of the All Russian Mazur Competition and began performing all over Europe as a soloist and with different ensembles. In 2008 Maria Baranova was a laureate of the 10th Maria Yudina International Music Competition and obtained the Prize for the Best Duet at the Academy of Lausanne. She was prize-winner with Andrey Baranov in the International Duo Competition in Katrineholm (Sweden) in 2010, and won 2nd prize at the same competition in 2014.

From 2010 until June 2015 she was a student of the Conservatory of Lausanne (HEMU) where she obtained her two master degrees under Professors Marc Pantillon (accompaniment) and Christian Favre (piano). Since 2015 she has been a student at the Hochschule der Künste Bern (Switzerland).

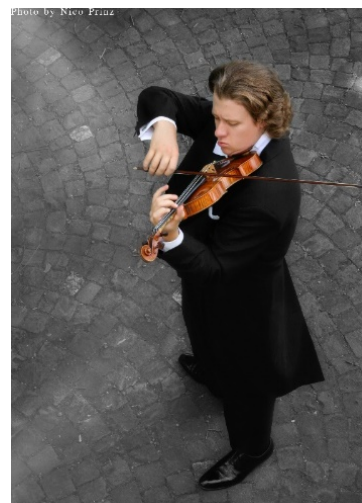


Photo : © Nico Prinz



Photo : © Dmitry Chursin

“Andrey Baranov plays with the confident pizzazz of someone who has all his technical ducks in order. (...) He and his sister, the excellent pianist Maria Baranova, played the sort of program that showed off his technical skills and challenged his musical imagination. He rose to the occasion admirably. (...) Where musical commitment was most evident, and the playing most compelling, was in the short Tchaikovsky Valse-Scherzo, where Baranov’s tone was silvery, his rubatos delicately shaped and he gave his imagination free rein. At the piano, Maria Baranova explored all this music’s subtleties with a wonderful sense of shape and intensity and collaborated in a most natural and intimate ensemble.”

Joan Reinthaler / Washington Post (USA) / 5 November 2012

“In his relatively short career Andrey Baranov has won many international awards (as indeed has his sister) and it is easy to understand why. His technical abilities are exceptional, but it is the consistently full, rich quality of his violin tone that makes his playing truly remarkable. It was this that immediately commanded attention with the opening notes of the so-called Devil’s Trill sonata by Giuseppe Tartini. (...) Attractive and melodious, Baranov played it with great poise and insight. All these works demonstrated the versatile prowess of Andrey Baranov.”

Michael Green / ArtsMart (New Zealand) / 16 March 2017

“His playing is a miracle of expressive subtlety.”

Martine Dumont-Mergeay / La Libre (Belgium) / 29 May 2012