

Emanuel Salvador violin ♦ Marta Magdalena Lelek violin  
Sudecka Philharmonic Orchestra conducted by Bartosz Żurakowski

# Karl Fiorini



Violin Concertos

Concerto for violin and chamber orchestra (2006-7) 24.52

- |   |                                   |      |
|---|-----------------------------------|------|
| 1 | I. Preludio                       | 1.53 |
| 2 | II. Lento                         | 3.07 |
| 3 | III. ♩=126                        | 6.24 |
| 4 | IV. Chorale, Canone & Passacaglia | 6.46 |
| 5 | V. Finale                         | 6.33 |

Emanuel Salvador (violin)  
Sudecka Philharmonic Orchestra  
Conducted by Bartosz Żurkowski

6 Violin Concerto No. 2 (2011-12) 25.04

Marta Magdalena Lelek (violin)  
Sudecka Philharmonic Orchestra  
Conducted by Bartosz Żurkowski

**Total CD duration 49.56**

Recorded at Sudeten (Sudecka) Philharmonic Concert Hall, Walbrzych, Poland 30 May – 2 June, 2012  
Engineered edited and mastered by Grzegorz Stec

Listening carefully to the *Concerto for violin and chamber orchestra* (2007) and the *Violin Concerto no. 2* (2012) by Karl Fiorini (1979), it is not difficult to imagine him as a child, who in Malta, his country of birth, listened to and grew up with the wonderful, magical and powerful world of the richness of sound of his first piano. From that moment on, when fascination and surprise joined with his vital and irrepressible impulse to make and create music, his whole life took a new path towards the *ars sonora* until, at just 33 years of age, he attained quite a significant, multi-faceted, international reputation. Indeed, personal circumstances and his own prevailing need to grow and learn, to drink in the world beyond geographic limits and the conservatism of his place of origin, led to his endless progression and the path towards discovery (and consequently, perhaps his estrangement in such a restless search) being the most particular features of his music.

There is no doubt that if anything has characterised – and is still characterising – our composer, who is still in the midst of dazzling youth despite his already long career, it is due to his farsightedness and his need for freedom. Therefore, once his studies in his home country were completed, he had no hesitation in moving to England, where he trained in the *Guildhall School of Music and Drama* in London and afterwards in the *Royal College of Music* in the same city. He then moved to France where, after approximately one year in Lyon, he settled in Paris, where he currently lives and works; he has also served as composer-residence at the conservatoire in Avignon. Throughout this long journey, and up to the present time, his performance from a musical point of view has been conducted in two fundamental ways.

From a composition point of view, his catalogue has increased with works ranging from those dedicated to the solo instrument to others for orchestral music, among which, to cite just a few, we could perhaps mention *Rêves Obscurs* (2008/09), *La nuit commence à tomber* (2010/11) or *Cadavre Exquis for three voices and ensemble* (2012), through chamber music and concertos for soloist instruments, such as those on this recording, in addition to the *Concerto for cello and orchestra* (2005), and even collaboration on the short film *Fênetre, Fênetre*.

However, it is not only Karl Fiorini's work as a composer that is notable, not only the fact that he has received various awards including, among several others, ALEA III International Composition Competition, Boston (2005) or the corresponding prize in the IX Edition of the Composition Competition of the Sinfonietta of Luxembourg (2010), and the fact that his work has been interpreted by orchestras and



soloists of some prestige in the very best concert halls that give us an illustration of his work, but also the fact that, aware of the need to open horizons in his native country, he showed no hesitation, some seven years ago, in organising and directing the *International Spring Orchestra Festival*. This was quite a challenge and a big risk for someone undertaking such an enterprise alone in a world full of difficulties, where battles must be fought – not only against the inconveniences and problems arising from its very infrastructure, but also against – and this is the most significant aspect – prejudices of all kinds, mainly those of an aesthetic nature.

However, in order to focus ourselves on and briefly get close to his music, and more specifically the concertos that concern us, let's return to the beginning and to the "estrangement" we alluded to earlier, which merges with or is evident in the two fundamental features that have frequently and successfully been seen in Fiorini's music: eclecticism and the neo-romanticism.

His eclecticism is a direct result of the restlessness of his character and his continual intellectual curiosity. His steady approach to everything, which has provided him with the substance he has been able to feed off – whether in the field of music, dance, literature or art – has led to the influences and references in his work being varied and constant.

However, it appears that the most peculiar aspect – and the point where his "estrangement" starts – is that through these fields he manages to use the substance of sound through alienation and even mutation, as if it did not exclusively concern sound, by adding perspectives taken from other artistic expressions – a kind of denaturing, which results surprisingly in music which is pure and of enormous expressiveness.

With dance, we can perhaps look not to the control of the rhythm and the mastery of time in general, but rather a method of inserting or distributing the substance of sound within space. This is how the relationship with the spoken word also goes beyond the use or inspiration of texts, as perhaps we find in those by Dante (*Rêves Obscurs*) or in contemporary poetry (*Cadavre Exquis*). In the works that have no textual references, as is the case with the concertos that we are dealing with here, the musical message exhibits its concepts that are only explainable and understandable within the mystery of pure sonorous code by means of (and in that sense they are as real as they are unattainable) a declamatory method, which in principle is more typical of the spoken word.

Art, on the other hand, also leads to such a shift. An artificial manipulation of sound is produced, primarily in the *Concerto for violin and chamber orchestra* starting from the eternal dichotomy between what is and

what appears to be, between what is perceived (colour) and what actually is (a combination of pigments, which together produce the feeling). For that reason, it is conceived more from a timbric perspective than from fine tuning, resulting in an overall orchestral sound which moves and expresses itself as a set of timbres, acting as a foundation for and, at the same time, in opposition to the soloist instrument.

Thus, if the Orchestra paints us a picture, then the soloist speaks to us in another dimension of time and space or depth, which, as we have already mentioned, may originate in dance, and all to give coherence and unity to such admirable works and filling them surprisingly with meaning.

The three methods of manipulating sound we have referred to allow Fiorini to have all the co-ordinates to paint specific soundscapes exhibited by both these two concertos as well as by the whole of his catalogue. His eclecticism has been rounded off with musical references, which in this case originate from the great authors of the twentieth century. Works such as the *Concerto for violin and Orchestra* by Sibelius or the *Concerto for violin and Orchestra No. 1* by Bartók show this perfectly, whereas perhaps the echoes of Lutosławski or Penderecki do not have these in evidence. This is because, like it or not, we inevitably find ourselves pervaded by a tradition that offers us a series of values and codes that are adapted to the new mood of the times. However – and we believe this is the neo-romantic aspect – the starting point is not the collapse of the world that these masters of the twentieth century witnessed and suffered; it does not concern the two world wars, nor totalitarianism; it is not Nazism or the *Gulag*; it is not despair that forces the creation of a new world in sound, a new order such as dodecaphonic pieces and a radical change in ideas, but rather a world that is expressed on the inside; one which is more intimate to the author.

The composer's estrangement, which has made sound become something else and be treated as such, is a direct consequence of the fact that the character and the personality of the artist, which permeates everything in the most nineteenth century fashion, is in turn seen as strange and alien.

This feature occurs with great clarity in both concertos even though the motivation varies. The *Concerto for violin and chamber orchestra* came about quite soon after the loss of the author's mother. Such a harsh blow for this young man suddenly awakened in him a reality, which was unknown up to that point. Life, just like colour or sound, turned out to be something else: the remoteness, the distance, the unintelligibility – these are the same "feelings" the violin undergoes against the soundscape painted by the orchestra, and against which it "speaks" and expresses itself. Its distinct character differs from the due flow of the discourse of the orchestra and so the relationship with the violin comes much closer to anguish than to serenity.

In the *Violin Concerto no. 2*, the permanence of this trait continues to flow from the feelings of the composer and so still finds itself within the neo-romantic sphere. However, it no longer obeys any isolated or specific circumstance – even though this was so significant that it surely marked the rest of his life – but rather his own temperament. This method of confronting the creation of music brings Fiorini closer to Schubert or Brahms, ultimately to the purest Central European romanticism. His anxiety, his quest, his restlessness, the unfulfilled yearning, and with so much impetus, have kept him in a state of imprisonment, from which, on this tireless journey to unravel the phenomenon that is music, there may be, by his own profession, no release.

Nevertheless, continuous research and the full awareness of the times in which he lives means that, far from being anchored in the past, he is opening up channels and always looking for new ways in which, without surrendering to fashion, he feels free to do what he believes in and stay true to the music and to himself.

These two concertos for the violin and orchestra are the beginning of the sound record of this creative career, which, without a doubt, is a significant and an accomplished one. We hope they will serve as a benchmark for generations to come.

*Ana Bocanegra Briasco*



**Karl Fiorini  
&  
Grzegorz Stec  
in the studio**



**Bartosz  
Żurkowski  
&  
Karl Fiorini  
discuss the score**

## The composer: Karl Fiorini

**Karl Fiorini** (b. 1979) made his first contact with music in his native country, Malta, studying composition with Charles Camilleri, before going to London to further his studies at the Guildhall School of Music and the Royal College of Music.

Fiorini's compositions have been performed in major European cities, in the US, Japan and Latin America. Some of his works were featured in festivals such as the Europamusicale Festival (2004), The Compositors a Barcelona; Spain (2005), The XII Edition of the Biennial Youth Festival, Naples; Italy (2005), The Tres Cantos Festival, Spain (2006) and the Time of Music Festival, Finland (2007).

Performances in important classical music venues include the Leipzig Gewandhaus, the Berlin Konzerthaus, the Cadogan Hall, London, the Auditorium Gulbenkian, Lisbon, the Manoel Theatre, Malta, Les Invalides, Paris and the Kyoto City Concert Hall, Japan. Among the ensembles and orchestras who have performed his compositions include the Pierrot Lunaire Ensemble Wien, the Rotterdam Ensemble, the European Union Chamber Orchestra, the Orquestra do Norte of Portugal, the Lublin Philharmonic and the Bournemouth Symphony Orchestra, England.

In September 2004 Fiorini co-won the 22nd edition of the ALEAIII International Composition Competition in Boston University and won 3rd Prize during the 9th edition of the Luxembourg Sinfonietta Composition Competition 2010. In June 2005 Fiorini won the Tracey Chadwell Memorial Prize for voice composition at the Guildhall School of Music and Drama, London. In March 2005 he was laureate with honorable mention at the Franz Schubert and the Music and Modern Times composition competition, Graz, Austria. Karl Fiorini has also been awarded bursaries by the Janatha Stubbs Trust Fund (2004, and 2008), the Garfield Weston Foundation (2005) and the Peter Moores Foundation (2006). Important commissions include a violin concerto (2007) for the leader of the Orquestra do Norte; Portugal, Harmonies Étendues (2008) for the European Union Chamber Orchestra, Kennst du das Land (2010) for voice and orchestra and Cadavre Exquis for the Ensemble Telemaque (2012).

Fiorini is artistic director of the International Spring Orchestra Festival, an annual classical music event taking place at the National Theatre of Malta, Teatru Manoel. Fiorini lives and works in Paris.

**[www.karlfiorini.com](http://www.karlfiorini.com)**



## The performers: Emanuel Salvador



**“...Emanuel Salvador, one of the finest Portuguese violinists of his generation ”**

Hazel Davies (Strad Magazine, August 2007)

**“...what really hallmarks the concerto is the intense and molten lyricism of the solo violin score played spectacularly by Emanuel Salvador to whom Mr Fiorini dedicates the work. Salvador performed this work with great pathos and conviction projecting the most dissonant and spaced out tonal passages into sheer lyricism.”**

Times of Malta (Karl Fiorini Concerto, May 2008)

Born in 1981, **Emanuel Salvador** has already performed as a soloist and chamber musician in many important venues including St. Martin-in-the-Fields and Southwark Cathedral (London), and major venues in Portugal, Poland, Spain, Mexico, Turkey, Kazakhstan, Italy, Germany, Malta and the Netherlands. He has been awarded several prizes such as: first prize at *Isolde Menges* (RCM) and Beckenham Festival competitions; Barbirolli Memorial and Wolfson Foundation Award; second prize at *Jovens Músicos* competition; Honours Mention at *Júlio Cardona International Competition* - Portugal; Gulbenkian Foundation Scholarship (2000-2003); Instituto Camões Grants (2008-2009).

In 1999 Emanuel graduated from Artave (a specialist music school) as the best student of the year. During this time he studied with Costa Santos, Sergei Aroutiounian and Yakow Marr. He then moved to London, where he got a Bachelor of Music Degree from the Guildhall School of Music and Drama (studying with Professor John Glickman) and a Master's Degree in Advanced Performance at the Royal College of Music, where he studied with Dr. Felix Andrievsky. Other professors with whom Emanuel studied include Ulf Hoelscher, Alberto Lysy, Vadim Brodsky, David Takeno, Gerardo Ribeiro and Ilya Grubert.

As a concerto soloist Emanuel has played with a large number of orchestras in several countries, under many eminent conductors. His festival appearances include Gaia International, *Encontros da Primavera*, Gaia and *O violino por...* (Portugal), *Proms in St. Judes* and *Amphill* (U.K.), *International String Orchestra Festival* (Malta), Eternal Spring Chamber Music Festival (Mexico) and Guimaraes European Capital of Culture 2012. Some of his performances have been recorded for the Portuguese Radio and Khabar TV (Kazakhstan).

The *Violin Concerto* by Joaquim dos Santos, was written for, and premiered by Emanuel in Italy and Portugal. The recording of the premiere was released in 2005. Karl Fiorini's *Violin Concerto*, also written for Emanuel, was premiered in Rotterdam, Portugal and Malta.

Emanuel is an active chamber musician and has studied in masterclasses with Bernard Greenhouse (Beaux Arts), Florestan and Peabody trios and the Borodin, Takacs and Vellinger Quartets. He was a founder member of the Vianna da Motta Piano Trio, with whom he performed extensively in the U.K. and Portugal and recorded a CD for the Centro Atlântico label. In 2003, he formed a violin and harp Duo with Ieuan Jones, playing regularly in the U.K.

Since September 2005 Emanuel has been the leader of Orquestra do Norte in Portugal. In June 2006 he played second solo violin in Gulbenkian Foundation's project *Uma Pequena Flauta Mágica* (Lisbon) and in 2009 was guest leader of the Seoul Classical Players (South Korea).

He plays on a tonal copy of a Guarnerius del Gesu, by Martin Schleske (Munich, 2004), which he acquired with the help of a Loan Fund for Musical Instruments' grant.

## The performers: Marta Magdalena Lelek



**“prominent”, “stunning listeners with breathtaking technique”, “intensive”, “thrilling the audience with the most beautiful sound”** – various concert reviewers

**Marta Madgalena Lelek** is recognized as one of the foremost Polish concert violinists.

At the age of nine she began her music education under Professor Paweł Puczek (Head of the String Department at the Academy of Music in Katowice). Later, she continued her studies under professor Antoni Cofalik and during that time she received many prizes and awards. In 1999 she was invited to commence her higher education at the prestigious Guildhall School of Music & Drama in London, in Professor Krzysztof Śmietana’s violin class. In 2003 she was awarded the Bachelor’s Degree (with Honours) and two years later the Master’s Degree with Distinction in Performance.

During her studies she was able to perfect her skills under Sir Colin Davis, Maestro Jordi Savall, the “Takacs Quartet”, Wanda Wiłkomirska, Jose Luis Garcia Asencio, and many more.

Marta performs extensively as a soloist with major symphony and chamber orchestras (often national) in Europe, Asia, America, South America and Australia, including the OSEM in Mexico (Orquesta Sinfonica Estado del Mexico), UANL in Mexico, National Thailand Philharmonic Orchestra in Bangkok, National Symphony Orchestra of Ukraine in Kyiv, National Radio and TV Symphony Orchestra of Albania in Tirana and Cracow Philharmonic Orchestra.

In her role as soloist., Marta cooperates with such outstanding conductors as maestro Jacek Kaspszyk, Tadeusz Wojciechowski, Paweł Przytocki, Michał Dworzyński, Charles Olivieri-Munroe, Gudni Emilsson, Claude Villaret, Volodymir Sirenko, Hobart Earle, Łukasz Borowicz, Wojciech Michniewski, Miguel Salmon del Real, Michał Nesterowicz, Marcin Nałęcz-Niesiołowski, Jerzy Salwarowski and Igor Verbitsky.

Marta's performances are characterized by the introduction of interesting, rarely performed, often contemporary compositions. Her repertoire includes violin concertos by Benjamin Britten, William Walton, Vaughan Williams, Alban Berg ("To the Memory of an Angel"), Igor Stravinsky, Samuel Barber, Ferruccio Busoni, Castelnuovo-Tedesco, Carl Nielsen, Yevgen Stankovych no.2, Andrzej Panufnik, Mikołaj Górecki and David Tukici. Also written for her and dedicated to her is the violin concerto no.2 by Karl Fiorini (the world premiere of that piece took place in May 2012 in Bangkok with the National Thailand Philharmonic Orchestra under the baton of maestro Gudni Emilsson).

Marta's future plans include solo performances with orchestras in Europe, US, South America and Asia.

Marta Magdalena Lelek plays a Hungarian violin (Janos Spiegel – Budapest 1926)

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## The performers: Bartosz Żurakowski



**"... I divide conductors into the "marching" and "singing" ones, with a strong preference for the latter. In my opinion, Bartosz Zurakowski belongs to the "singing" option. His narrative, the phrase and time offer pleasure and joy from listening to music, i.e. the things the listener looks for in a concert."**

Prof. Jerzy Marchwiński

Bartosz Żurakowski graduated from the Frederic Chopin Academy of Music in Warsaw, the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Faculty of Management at the University of Warsaw as well as management studies – Master Business of Administration (program of the Gdańsk Foundation for Management Development, University of Gdansk and Rotterdam School of Management).

He was born in Opole, where, since early childhood, he entered the world of music – first through the family home atmosphere with strong musical tradition and then obtaining education at the Frederic Chopin National School of Music of I and II level. In high

school, he became interested in the art of conducting, and it gradually became his passion. He began studies at the Academy of Music in Łódź, where he learned the secrets of the art of conducting under the direction of eminent conductor master and teacher Kazimierz Wienczek, and after his graduation studied conducting at the Academy of Music in Warsaw where he enjoyed direct contact with the most outstanding Polish conductors.



Bartosz Żurkowski participated in Master Class in Conducting courses - both Polish and international - including the courses led by Marek Tracz and Kurt Masur. He has worked with symphony orchestras in Poland and abroad, and toured Europe and China with the musicians of the Opole Philharmonic. He is a laureate of the Witold Lutoslawski's International Conducting Competition.

Starting from the 50<sup>th</sup> jubilee artistic season 2001/2002 he is associated with his home philharmonic as a conductor and manager. The main spheres of interest of the artist alongside symphonic music are Oratorio and Opera. He has performed with famous singers such as Gwendolyn Bradley (USA), Jonita Lattimore (USA), Kaludi Kaludov (Bulgaria), Marina Andreyeva (Russia), Małgorzata Walewska, Bożena Harasimowicz, Iwona Hossa, Wiesław Ochman, Piotr Lempa, Rafał Bartmiński, Ewa Podleś, Izabela Kłosińska as well as with eminent instrumentalists including Kaja Danczowska, Neal Larrabee, Ingolf Wunder, Marian Sobula, Eugene Indjić, Aleksei Volodin, Evgeni Mikhailov, Piotr Paleczny, Tomasz Tomaszewski, Simon Trpceski.

In 2007 he re-established the Opole Philharmonic Choir, of which he is the conductor. In October 2010, the artist led Gustav Mahler's Third Symphony with Ewa Podleś, choirs and the Opole Philharmonic Symphony Orchestra, for which he received rave reviews.

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