



Romanian Cultural Institute
in association with *Romanian Pages in New Zealand*
presents

Paganini, angel or demon?

24 Caprices for Solo Violin, Op.1

Alexandru Tomescu
on *Stradivarius*



Romanian Cultural Institute
in association with *Romanian Pages in New Zealand*
presents

Paganini, angel or demon?

24 Caprices for Solo Violin, Op.1

Alexandru Tomescu
on *Stradivarius*

Born into a family of musicians, he started playing the violin at the age of 6 and was accepted to “George Enescu” Music High School where he studied with his mother, professor Mihaela Tomescu. His musical education has been further enhanced in Salzburg, Berlin, Amsterdam, Sion and Dallas where he studied with Ruggiero Ricci, Igor Oistrakh, Tibor Varga and Eduard Schmieder. Since then, he won top prizes in famous competitions, such as: Marguerite Long Jacques Thibaud, George Enescu, Tibor Varga, Nicolo Paganini, Pablo Sarasate. A mature and complex personality, more curious in discovering the depths in the concerts that he approach, critics say about Alexandru Tomescu, a 35 year old Romanian violonist.

He has over 20 awards from national and international contests, over two hundred concerts played and lots of collaborations with great bandmasters. An important stage in his development as an artist was the competition stage. From 1 December 2002, Alexandru Tomescu is a permanent soloist of the musical bands Radio. Also with the National Radio Orchestra he made many recordings, concerts and tournaments. As president of the Cultural Foundation Remember Enescu, Alexandru Tomescu is involved in many musical projects. In September 2007 he was the winner of the Elder - Voicu contest for the Stradivarius violin. In this position he won the rights to play the Stradivarius for the next 5 years. He is regularly playing with all Romanian orchestras, including Bucharest Philharmonic and Bucharest National Radio Orchestra, as well as with orchestras in Germany, Austria, Switzerland, France, Holland, Italy, Poland, USA, UK, Hungary, Finland, Costa Rica, Ukraine, South and North Korea, Philippines, Turkey, Japan and Israel.

Alexandru Tomescu



Born into a family of musicians, he started playing the violin at the age of 6 and was accepted to “George Enescu” Music High School where he studied with his mother, professor Mihaela Tomescu. His musical education has been further enhanced in Salzburg, Berlin, Amsterdam, Sion and Dallas where he studied with Ruggiero Ricci, Igor Oistrakh, Tibor Varga and Eduard Schmieder. Since then, he won top prizes in famous competitions, such as: Marguerite Long Jacques Thibaud, George Enescu, Tibor Varga, Nicolo Paganini, Pablo Sarasate. A mature and complex personality, more curious in discovering the depths in the concerts that he approach, critics say about Alexandru Tomescu, a 35 year old Romanian violonist.

He has over 20 awards from national and international contests, over two hundred concerts played and lots of collaborations with great bandmasters. An important stage in his development as an artist was the competition stage. From 1 December 2002, Alexandru Tomescu is a permanent soloist of the musical bands Radio. Also with the National Radio Orchestra he made many recordings, concerts and tournaments. As president of the Cultural Foundation Remember Enescu, Alexandru Tomescu is involved in many musical projects. In September 2007 he was the winner of the Elder - Voicu contest for the Stradivarius violin. In this position he won the rights to play the Stradivarius for the next 5 years. He is regularly playing with all Romanian orchestras, including Bucharest Philharmonic and Bucharest National Radio Orchestra, as well as with orchestras in Germany, Austria, Switzerland, France, Holland, Italy, Poland, USA, UK, Hungary, Finland, Costa Rica, Ukraine, South and North Korea, Philippines, Turkey, Japan and Israel.

Alexandru Tomescu



Acclaimed in the major concert halls of the world, Alexandru Tomescu has demonstrated an extraordinary ability to connect with audiences.

“He is a violin superstar”

BERLINER MORGENPOST, BERLIN

“...one of the great violinist in the world”

LE MONDE DE LA MUSIQUE, PARIS

“Alexandru is a wonder indeed”

DE GOOI-EN EEMLANDER, AMSTERDAM

“This Romanian has everything to become one of the violin greats of tomorrow: technique, grand sound, noble style”

CLASSICA, PARIS

“Tomescu is a great artist, an ambassador of Romanian culture. Together with his violin he went throughout the world and changed people’s views of Romania”

KANSAN UUTISET, HELSINKI

“The difficult passages are played with an ease of technical perfection, his immaculate bowing technique bringing a sparkling clarity to the spiccato passages.”

THE STRAD, LONDON

Acclaimed in the major concert halls of the world, Alexandru Tomescu has demonstrated an extraordinary ability to connect with audiences.

“He is a violin superstar”

BERLINER MORGENPOST, BERLIN

“...one of the great violinist in the world”

LE MONDE DE LA MUSIQUE, PARIS

“Alexandru is a wonder indeed”

DE GOOI-EN EEMLANDER, AMSTERDAM

“This Romanian has everything to become one of the violin greats of tomorrow: technique, grand sound, noble style”

CLASSICA, PARIS

“Tomescu is a great artist, an ambassador of Romanian culture. Together with his violin he went throughout the world and changed people’s views of Romania”

KANSAN UUTISET, HELSINKI

“The difficult passages are played with an ease of technical perfection, his immaculate bowing technique bringing a sparkling clarity to the spiccato passages.”

THE STRAD, LONDON

Since 2007 Mr. Tomescu performs on the Stradivari Elder – Voicu from 1702, a unique violin which belongs to the Romanian State Patrimony. Ever since, a yearly concert tour has been organized throughout Romania, promoting classical music among the younger generation. This year’s concert tour is the most daring of them all: Paganini’s 24 caprices, performed together with video projections on a huge screen – a first of a kind event on the classical music scene in Romania.

Alexandru’s violin original label is “Antonius Stradivarius Cremonensis Faciebat Anno 1702”. The violin was in custody of A. W. Lukens (New York) in 1885, then W.E. Hill & Sons, Charles F. Edler (Frankfurt), Hamma & Co. (Stuttgart), Henry Werro (Bern, Switzerland), Ion Voicu (Romania). From 2007, the violin was donated to the Culture Ministry of Romania, being on loan to Alexandru Tomescu for a period of five years.

The name Stradivarius is associated with violins built by members of the Stradivari family, particularly Antonio Stradivari. According to their reputation, the quality of their sound has defied attempts to explain or reproduce, though this belief is controversial. The name “Stradivarius” has become a superlative often associated with excellence; to be called “the Stradivari” of any field is to be deemed the finest there is in the world.

Since 2007 Mr. Tomescu performs on the Stradivari Elder – Voicu from 1702, a unique violin which belongs to the Romanian State Patrimony. Ever since, a yearly concert tour has been organized throughout Romania, promoting classical music among the younger generation. This year’s concert tour is the most daring of them all: Paganini’s 24 caprices, performed together with video projections on a huge screen – a first of a kind event on the classical music scene in Romania.

Alexandru’s violin original label is “Antonius Stradivarius Cremonensis Faciebat Anno 1702”. The violin was in custody of A. W. Lukens (New York) in 1885, then W.E. Hill & Sons, Charles F. Edler (Frankfurt), Hamma & Co. (Stuttgart), Henry Werro (Bern, Switzerland), Ion Voicu (Romania). From 2007, the violin was donated to the Culture Ministry of Romania, being on loan to Alexandru Tomescu for a period of five years.

The name Stradivarius is associated with violins built by members of the Stradivari family, particularly Antonio Stradivari. According to their reputation, the quality of their sound has defied attempts to explain or reproduce, though this belief is controversial. The name “Stradivarius” has become a superlative often associated with excellence; to be called “the Stradivari” of any field is to be deemed the finest there is in the world.

“The 24 Caprices for Solo Violin, Op. 1” was written by Niccolò Paganini between 1802 and 1817 and published in 1819. The caprices have an étude-esque structure, with each caprice studying individual skills, like double stopped trills, extremely fast switching of positions and strings. Niccolò Paganini was born on 27 October 1782 and he was an Italian violinist, violist, guitarist, and composer. He was one of the most celebrated violin virtuosos of his time, and left his mark as one of the pillars of modern violin technique. His Caprice No. 24 in A minor, Op. 1, is among the best known of his compositions, and has served as an inspiration for many prominent composers. When Paganini released his caprices, he dedicated them “to the Artists” not to a specific person. He died at 27 May 1840.



CAPRICE NO.1 (1:45min)

Nicknamed “L’Arpeggio”, this composition matches chordal playing with ricochet across all 4 strings. The piece opens in E Major and then quickly transitions into an E minor development section, where descending scales in thirds are introduced. E major: Andante.

CAPRICE NO.2 (2:30min)

The second caprice in B minor focuses on detache with many string crossings across non-adjacent strings. B minor: Moderato.

CAPRICE NO.3 (2:45min)

Caprice No. 3 is a slurred legato exercise with octave trills in the introduction and conclusion. E minor: Sostenuto - Presto - Sostenuto.

CAPRICE NO.4 (6:30min)

Featuring passages with many multiple stops. C Minor Maestoso.



“The 24 Caprices for Solo Violin, Op. 1” was written by Niccolò Paganini between 1802 and 1817 and published in 1819. The caprices have an étude-esque structure, with each caprice studying individual skills, like double stopped trills, extremely fast switching of positions and strings. Niccolò Paganini was born on 27 October 1782 and he was an Italian violinist, violist, guitarist, and composer. He was one of the most celebrated violin virtuosos of his time, and left his mark as one of the pillars of modern violin technique. His Caprice No. 24 in A minor, Op. 1, is among the best known of his compositions, and has served as an inspiration for many prominent composers. When Paganini released his caprices, he dedicated them “to the Artists” not to a specific person. He died at 27 May 1840.



CAPRICE NO.1 (1:45min)

Nicknamed “L’Arpeggio”, this composition matches chordal playing with ricochet across all 4 strings. The piece opens in E Major and then quickly transitions into an E minor development section, where descending scales in thirds are introduced. E major: Andante.

CAPRICE NO.2 (2:30min)

The second caprice in B minor focuses on detache with many string crossings across non-adjacent strings. B minor: Moderato.

CAPRICE NO.3 (2:45min)

Caprice No. 3 is a slurred legato exercise with octave trills in the introduction and conclusion. E minor: Sostenuto - Presto - Sostenuto.

CAPRICE NO.4 (6:30min)

Featuring passages with many multiple stops. C Minor Maestoso.



CAPRICE NO.5 (2:15min)

This caprice focuses on fast ricochet bowings. It begins and ends with a section of ascending arpeggios followed by descending scales. A minor: Introduzione, Agitato.

CAPRICE NO.6 (4:30min)

Nicknamed "The Trill", the sixth caprice exploits the use of left-hand tremolo on the violin by quickly alternating between different notes in the chord in one of the voices. A melody is played in one line with a tremolo occurring on another. G minor, Lento.

CAPRICE NO.7 (3:30min)

This caprice focuses on slurred staccato passages, featuring long slurred scales & arpeggios. A minor: Posato.

CAPRICE NO.8 (3:00min)

Focuses on sustaining a lower note while playing a higher melody at the same time, meanwhile incorporating many trills and double stops. E flat major: Maestoso.

CAPRICE NO.9 (3:30min)

Nicknamed "La Chasse" or "The Hunt", the violin's A and E strings imitate the flutes ("Sulla tastiera imitando il Flauto"), while the G & D strings imitate the horns. Primarily a study in double stops, with ricochet occurring in the middle section. E major: Allegretto.

CAPRICE NO.10 (2:15min)

This caprice is primarily a study in up-bow staccato, with staccato notes punctuated by chords, trills and distant string crossings. G minor: Vivace.

CAPRICE NO.11 (4:30min)

The eleventh caprice starts and ends with sections that require multiple voices, containing a passage that consists of many dotted notes rapidly jumping up and down the scale. C major: Andante, Presto.

CAPRICE NO.5 (2:15min)

This caprice focuses on fast ricochet bowings. It begins and ends with a section of ascending arpeggios followed by descending scales. A minor: Introduzione, Agitato.

CAPRICE NO.6 (4:30min)

Nicknamed "The Trill", the sixth caprice exploits the use of left-hand tremolo on the violin by quickly alternating between different notes in the chord in one of the voices. A melody is played in one line with a tremolo occurring on another. G minor, Lento.

CAPRICE NO.7 (3:30min)

This caprice focuses on slurred staccato passages, featuring long slurred scales & arpeggios. A minor: Posato.

CAPRICE NO.8 (3:00min)

Focuses on sustaining a lower note while playing a higher melody at the same time, meanwhile incorporating many trills and double stops. E flat major: Maestoso.

CAPRICE NO.9 (3:30min)

Nicknamed "La Chasse" or "The Hunt", the violin's A and E strings imitate the flutes ("Sulla tastiera imitando il Flauto"), while the G & D strings imitate the horns. Primarily a study in double stops, with ricochet occurring in the middle section. E major: Allegretto.

CAPRICE NO.10 (2:15min)

This caprice is primarily a study in up-bow staccato, with staccato notes punctuated by chords, trills and distant string crossings. G minor: Vivace.

CAPRICE NO.11 (4:30min)

The eleventh caprice starts and ends with sections that require multiple voices, containing a passage that consists of many dotted notes rapidly jumping up and down the scale. C major: Andante, Presto.

CAPRICE NO.12 (2:30min)

This caprice consists of a slurred pattern of a melody on an upper string alternating with a drone note on a bottom string, forcing the violinist to stretch distances while keeping a finger on the drone string. A flat major: Allegro.

CAPRICE NO.13 (2:00min)

Nicknamed “The Devil’s Laughter”, this solo violin piece starts out with scale like double-stopped passages at a moderate speed. The second part consists of high speed runs that exercise left hand flexibility and position shifting, and right hand high speed string changing and detache bowing. The piece then repeats back to the beginning and ends right before reaching the second part for the second time. B flat major: Allegro, Minore.

CAPRICE NO.14 (1:15min)

The 14th caprice displays the violin’s ability to voice chords. It contains many triple and quadruple stops. Stylistically, the piece imitates brass fanfares. E flat major: Moderato.

CAPRICE NO.15 (2:45min)

Caprice 15 starts with a short passage of high parallel octaves, continuing on to ascending arpeggios, descending scales, and broken thirds. E minor: Posato.

CAPRICE NO.16 (1:15min)

The first part shows the theme, requiring a player’s ability of right-hand and left-hand bow control as it consists of arpeggios using either alternate adjacent strings or string jumping. The former requires the player the mastery of upper register, as it is difficult to control especially with the distance. The second part is continuous. The next area differentiates itself by the continued use of a quieter feel. It returns with a series of arpeggios and scales increasing in intensity until the conclusion. The caprice appears to be brief since its length is executed in presto. G minor: Presto.

CAPRICE NO.17 (3:30min)

The “A” section contains thirty-second note runs on the A and E strings that converse back & forth with double stops on the lower two strings. The middle section is famous for the incredibly difficult octave. Sostenuto, Andante.

CAPRICE NO.12 (2:30min)

This caprice consists of a slurred pattern of a melody on an upper string alternating with a drone note on a bottom string, forcing the violinist to stretch distances while keeping a finger on the drone string. A flat major: Allegro.

CAPRICE NO.13 (2:00min)

Nicknamed “The Devil’s Laughter”, this solo violin piece starts out with scale like double-stopped passages at a moderate speed. The second part consists of high speed runs that exercise left hand flexibility and position shifting, and right hand high speed string changing and detache bowing. The piece then repeats back to the beginning and ends right before reaching the second part for the second time. B flat major: Allegro, Minore.

CAPRICE NO.14 (1:15min)

The 14th caprice displays the violin’s ability to voice chords. It contains many triple and quadruple stops. Stylistically, the piece imitates brass fanfares. E flat major: Moderato.

CAPRICE NO.15 (2:45min)

Caprice 15 starts with a short passage of high parallel octaves, continuing on to ascending arpeggios, descending scales, and broken thirds. E minor: Posato.

CAPRICE NO.16 (1:15min)

The first part shows the theme, requiring a player’s ability of right-hand and left-hand bow control as it consists of arpeggios using either alternate adjacent strings or string jumping. The former requires the player the mastery of upper register, as it is difficult to control especially with the distance. The second part is continuous. The next area differentiates itself by the continued use of a quieter feel. It returns with a series of arpeggios and scales increasing in intensity until the conclusion. The caprice appears to be brief since its length is executed in presto. G minor: Presto.

CAPRICE NO.17 (3:30min)

The “A” section contains thirty-second note runs on the A and E strings that converse back & forth with double stops on the lower two strings. The middle section is famous for the incredibly difficult octave. Sostenuto, Andante.

CAPRICE NO.18 (2:15min)

The introduction to caprice 18 demonstrates playing on the G string in very high positions. This is followed by a rapid display of scales in thirds. C major: Corrente, Allegro.

CAPRICE NO.19 (3:00min)

Here are a lot of octaves at the beginning then there are string crossings between G and A strings This is followed by quick changes of position on the G string. E flat major: Lento, Allegro.

CAPRICE NO.20 (3:00min)

This caprice is famous for the use of the D string as a drone, backdropping a lyrical melody on the A and E strings, like a bagpipe. This is followed by a sixteenth note passage with trills, staccato. D major: Allegretto, Minore.

CAPRICE NO.21 (3:30min)

Begins with a very expressive, aria-like melody played in double-stopped sixths. This is followed by a section of rapid up-bow staccato. A major: Amoroso, Presto.

CAPRICE NO.22 (3:00min)

Caprice no.22 explores many types of double and triple stops with loured bowing, then implementing various elements of slurred staccato, slurred tremolos and strings crossings. F major: Marcato, Minore.

CAPRICE NO.23 (3:30min)

It begins with a melody in octaves in E-flat. The middle, contrasting section is a formidable exercise in string crossings: it requires the violinist to play patterns of 3 sixteenth notes on the G string and then cross quickly to play one on the E string, and then back to the G string, all at a quick tempo. E flat major: Posato, Minore.

CAPRICE NO.24 (4:30min)

The theme from Caprice No. 24 is very well known. This caprice uses a wide range of advanced techniques such as tremendously fast scales and arpeggios, double and triple stops, left hand pizzicato, parallel octaves and tenths, rapid shifting, and strings crossings. A minor: Tema - Quasi presto, Variazioni I-XI, Finale.

CAPRICE NO.18 (2:15min)

The introduction to caprice 18 demonstrates playing on the G string in very high positions. This is followed by a rapid display of scales in thirds. C major: Corrente, Allegro.

CAPRICE NO.19 (3:00min)

Here are a lot of octaves at the beginning then there are string crossings between G and A strings This is followed by quick changes of position on the G string. E flat major: Lento, Allegro.

CAPRICE NO.20 (3:00min)

This caprice is famous for the use of the D string as a drone, backdropping a lyrical melody on the A and E strings, like a bagpipe. This is followed by a sixteenth note passage with trills, staccato. D major: Allegretto, Minore.

CAPRICE NO.21 (3:30min)

Begins with a very expressive, aria-like melody played in double-stopped sixths. This is followed by a section of rapid up-bow staccato. A major: Amoroso, Presto.

CAPRICE NO.22 (3:00min)

Caprice no.22 explores many types of double and triple stops with loured bowing, then implementing various elements of slurred staccato, slurred tremolos and strings crossings. F major: Marcato, Minore.

CAPRICE NO.23 (3:30min)

It begins with a melody in octaves in E-flat. The middle, contrasting section is a formidable exercise in string crossings: it requires the violinist to play patterns of 3 sixteenth notes on the G string and then cross quickly to play one on the E string, and then back to the G string, all at a quick tempo. E flat major: Posato, Minore.

CAPRICE NO.24 (4:30min)

The theme from Caprice No. 24 is very well known. This caprice uses a wide range of advanced techniques such as tremendously fast scales and arpeggios, double and triple stops, left hand pizzicato, parallel octaves and tenths, rapid shifting, and strings crossings. A minor: Tema - Quasi presto, Variazioni I-XI, Finale.



ROMANIAN CULTURAL INSTITUTE

The Romanian Cultural Institute, a public body founded in 2003, is tasked with raising the profile of Romanian culture around the world. In order to achieve this, it spreads information and spearheads cultural projects involving Romanian artists and writers.

Furthermore, the Romanian Cultural Institute acts as means through which foreign audiences can experience the products of Romanian culture. Cultural exports from Romania are, for the most part, facilitated by the institute's 19 branches, from Bucharest, Berlin, Brussels, Budapest, Seghedin, Chisinau, Istanbul, Lisbon, London, Madrid, New York, Paris, Prague, Rome, Stockholm, Tel Aviv, Venice, Vienna and Warsaw. These are tasked with organising high-visibility cultural events adapted to suit the tastes of foreign audiences, while at the same time ensuring that a balance be maintained between their uniqueness.

The Romanian Cultural Institute has developed extremely close ties with Romanian minorities as well as with the Romanian diaspora, aiming to facilitate the efforts to preserve their own cultural identity while living abroad.



ROMANIAN CULTURAL INSTITUTE

The Romanian Cultural Institute, a public body founded in 2003, is tasked with raising the profile of Romanian culture around the world. In order to achieve this, it spreads information and spearheads cultural projects involving Romanian artists and writers.

Furthermore, the Romanian Cultural Institute acts as means through which foreign audiences can experience the products of Romanian culture. Cultural exports from Romania are, for the most part, facilitated by the institute's 19 branches, from Bucharest, Berlin, Brussels, Budapest, Seghedin, Chisinau, Istanbul, Lisbon, London, Madrid, New York, Paris, Prague, Rome, Stockholm, Tel Aviv, Venice, Vienna and Warsaw. These are tasked with organising high-visibility cultural events adapted to suit the tastes of foreign audiences, while at the same time ensuring that a balance be maintained between their uniqueness.

The Romanian Cultural Institute has developed extremely close ties with Romanian minorities as well as with the Romanian diaspora, aiming to facilitate the efforts to preserve their own cultural identity while living abroad.

Romanian Pages in New Zealand is a monthly magazine, edited by Adina and Cristi Dumitrache. In 7 years of existence, the magazine has issued 75 newsletters, full of informations about the Romanian community in New Zealand. More informations about magazine's activities or a free subscription at romanianpages@yahoo.co.nz



The "Romanian Pages in New Zealand" magazine is proudly associated in this event with the organiser of the recital, The Romanian Cultural Institute, aiming to present Romanian personalities and their exceptional work to the world. Also, The Edge has an important contribution in making of this event, as home of the Auckland Town Hall and Chamber Concert.



Romanian Pages in New Zealand is a monthly magazine, edited by Adina and Cristi Dumitrache. In 7 years of existence, the magazine has issued 75 newsletters, full of informations about the Romanian community in New Zealand. More informations about magazine's activities or a free subscription at romanianpages@yahoo.co.nz



The "Romanian Pages in New Zealand" magazine is proudly associated in this event with the organiser of the recital, The Romanian Cultural Institute, aiming to present Romanian personalities and their exceptional work to the world. Also, The Edge has an important contribution in making of this event, as home of the Auckland Town Hall and Chamber Concert.

