

Davide Monti, *Baroque violin*

Davide Monti is a violinist who combines his infectious energy with an exceptional talent of being a completely natural performer. A much sought-after director, soloist, concertmaster and chamber musician, his playing has been described as “*phenomenal*”, a “*top solo violinist*” with “*incredible freshness*” where “*all appears extraordinarily spontaneous and organic*”. His prize-winning recordings include his version of Vivaldi's *Four Seasons* which has been reviewed as “*definitely one of the best versions of the decade*”.

After the degrees from the Conservatories of Parma and Verona, Davide's playing has evolved and developed thanks to his ongoing research on historical practices, and many collaborations with great musicians of our time, each noteworthy for their own individual approach to music: from Ton Koopman to Michael Radulescu and Gabriel Garrido, from Alberto Rasi, Stefano Veggetti and Susie Napper to Enrico Gatti, Enrico Parizzi and Stanley Richie (his violin teachers), from Emma Kirkby to Roberta Invernizzi and Gemma Bertagnolli, from Sergio Vartolo to Lars Ulrik Mortensen and John O'Donnell.

Davide is known all over the world for his passion and charisma, and for creating a special sound. He has been leader/soloist with The European Baroque Orchestra (EUBO), Il Tempio Armonico (recording the complete orchestral works of F.E. Dall'Abaco), Accademia Arcadia Australia, Ensemble Elyma, Athestis e Accademia de li Musici, Verdi Baroque Orchestra, il Complesso Barocco, Cordia. He was guest director and soloist with Tafelmusik Toronto in 2014. Due of the depth of research and syntony achieved, he is also noted for his work with small chamber groups including Accademia Strumentale Italiana, Ensemble il Falcone, and Arparla with his wife the harpist Maria Christina Cleary.

Davide focuses on the art of improvising, where the experience of extemporaneous communication parallels other art-forms such as jazz, theatre, traditional music, dance and fencing. He considers the score to be a canvas in which each performance and interpretation is different and vital.

Davide has taught on many occasions, giving master-classes in Conservatories and Universities in Italy, France, Ireland, Norway, Czech Republic, Austria, Germany, Japan, Singapore, Australia, Canada, and Uganda, always emphasising the role of improvisation in historical informed practices. He has also taught historical improvisation at the Conservatory of Vicenza. In 2015 he founded The International School of Improvisation which dynamically embraces a multidisciplinary approach.

The recordings of Arparla, with harpist Maria Christina Cleary, include *So mach' die Augen zu*, the first ever CD of Louis Spohr's music using original instruments and historical performing practices. Their second prizewinning CD, *Le Grazie del Violino*, is a journey through some of the most beautiful Italian sonatas of the 17th century. Arparla is specialising in the complete works by Marco Uccellini, and after releasing *Canzoni over Sonate Op 5*, the very first book of solo sonatas for violin and basso continuo, they have just finished recording his most famous sonatas for violin, basso and basso continuo from Op 4.

Davide likes to speak with his violin, a Guadagnini dated 1766.

Concert in Bruhl, Germany, May 2012

"The musicians seemed fascinated and enthusiastic with the very individual interpretation along with some unconventional tempos of top solo violinist Davide Monti, with his over 300 year-old violin, that also left the audience constantly holding their breath. Intense moods with precisely articulated tone painting effects could be heard; the soloist imitated the twittering of birds in "Spring", he twisted and turned on his toes and was involved with his whole body up to the point when in "Summer" he caused a musical storm with flashes of lightning.

No less vivid and alive was the autumnal hunting movement and "Winter" with its clashing dissonances – it was here with great skill, that polished sonorities and the pure joy of playing so many internal images was evoked."

Hanna Styrie, Rhein-Erft - 15.05.12

Concerto in Poznan, Poland, Nov 2011

"Monti would not be Italian if he had not added his own ornaments to the music, giving the effect of incredible freshness which meant that the audience listened all the more attentively, waiting for the next surprise."

<http://muzykabarokowa.bloog.pl/> - 9.11.2011

CD Le Grazie del Violino with Arparla

"The many microcosmos of the recording reach their goal and the interpretation is of the highest level, especially in the grace... and in the improvising spirit, conditio sine qua non of a good interpretation."

*Artistic Value ***** , Technical Value ******

Amadeus, Nicoletta Sguben, feb 2011

"A demonstration of extreme stylistic ductility combined with the perfect historical knowledge of Arparla, this wonderful CD on sale now is entirely dedicated to that long century full of transformation and experimentation in music: the 17th century.

... Davide Monti and Maria Christina Cleary lead us hand by hand in this fascinating repertoire, consisting of sublime sounds, unexpected modulations, brilliant improvisations and intriguing interpretative solutions."

www.cdclassico.com, Gabriele Formenti, dicembre 2010

CD of the Four Seasons by A. Vivaldi

"Phenomenal: Davide Monti's Violin playing.

All appears extraordinarily spontaneous and organic.

Stupendous, equally highly virtuosic and highly musical soloistic performance of Davide Monti.

This is witnessed from the beginning of each of first two 'Summer' movements, which open with an introductory improvisation on the double harp and then one on the solo violin. This brings us to the main argument: the stupendous, both highly virtuosic and highly musical solo presentation by Davide Monti. He bestows vitality and freshness, originality and expressiveness, leading us to get to know the 'Seasons' like him. It is difficult in the face of such an utterly impressive overall performance to discuss details. Probably the slow movement of 'Winter' is characteristic. Although all of the three slow movements of the cycle

with solo violin are extremely rich, imaginative and rhetorically brilliantly decorated, it is in this E-flat movement that Monti develops a free improvisation around Vivaldi's melody – (which is Monti's musical culture), which is always present and never completely obscured."

Gero Schreier, Klassik.com, 15.6.2011

"Il Tempio Armonico, founded in 1999 and specialising in Baroque music, delivers some of the most exciting period-instrument playing I have heard - a wonderful blend of textures and colours, some daring cadenzas (such as Davide Monti's extemporised opening to the middle movement of "Summer") and a genuinely research-based style of playing."

Davide Milsom, The Strad - August 2011

"Il merito però va anche e soprattutto al solista, Davide Monti, capace di trasformare il funambolico virtuosismo di Vivaldi in un raffinato saggio di esecuzione filologica. In questo, si lascia apprezzare in modo particolare la ricerca sul suono, sul fraseggio e soprattutto sull'ornamentazione, campo in cui Davide Monti è un'autorità"

www.cdclassico.com, Gabriele Formenti 2011

*Artistic Value *****A, Technical Value ******

Amadeus, February 2011

"Definitely one of the best versions of the decade [...] and for my opinion one of the most beautiful CD of the year of baroque music."

guide.supereva.it, Andrea Bedetti, 13 December 2010

"...Davide Monti, a violinist of the highest order, who knows how to create a special atmosphere with a profound knowledge of the Venetian Baroque style of the second half of the 18th century. Monti doesn't imitate the usual period versions, however goes beyond the whole range of stylistic details to give a sweet sound, full but never invasive, an agility and a cantability that at times becomes overwhelming, especially in the slow movements, yet without indulging in excessive languors."

L'Arena, 31 December 2010

"...which stands out for his personality and sharp discretion: Davide Monti, soloist."

il Cittadino, 12 January 2011

Concert for the "Primavera in Musica" Festival in Verona

"Visionary, to dream for, lyrical, captivating: how is it possible not be to rhetorical when the voice of a violin moves one so? It can be even said to be diabolic..."

L'Arena, 14 April 2010

Recording of the CD "So mach' die Augen zu, Allora chiudi gli occhi" by L. Spohr

"These interpretations will be found excellent and convincing, the music being treated with the respect it deserves..."

Spohr Society newsletter, December 2009

"Monti's violin playing is a subtly balanced equation of power and clarity tempered by subtle phrasing and a singing line that every player of the modern violin should be made to listen to...A clear voice capable of great sweetness, power, attack and directional dynamic."

Musicalpointers, 16 April 2009

Recording of Concerti Op. VI by Dall'Abaco, Il Tempio Armonico leader Davide Monti

"...Intense and moving in the slow movements, in which the noted musicality of Davide Monti emerges (as in Concerto No.2, where the ethereal solo part soars over the pizzicato of three violins without bass)."

Musica, February 2009

"It is quite difficult to be creative with a group of strings. Il Tempio Armonico do just that [...] with a well balanced style, respecting the solo interventions of the first violin..."

Amadeus, February 2009

With the ensemble Il Traversiere in Athens (Italian music)

"Without doubt, the protagonist was again Monti on the Baroque violin with its unique idiomatic tone quality, the gentle gliding between notes together with its voice-like, lively, and at times caressing, rhetoric. [...] but above all the ultra virtuoso «Sonata for violin» VI F. XIII of Vivaldi, attributed to more oestrus by Monti, offered emotional moments of pure euphoria!"

ΕΛΕΥΘΕΡΟΤΥΠΙΑ, 31 December 2008

With the Ensemble Il Traversiere in Athens (Musical Offering)

"During the "il traversiere" concert we enjoyed [...] most of all, the idiomatic phrasing and the sound of the Baroque violin which sound is by nature slightly intimate but, in terms of intonation, secure. The "crying- sobbing" sound of the violin dominated as the principal voice giving the "historical" tone to the event."

Φύλλο Τετάρτης, 26 November 2008

Recording of Concerti Op. V by Dall'Abaco, Il Tempio Armonico leader Davide Monti

"The violin solos, by leader Davide Monti, are both sensitive and convincing, such as in the Largo of Concerto Op. 5/1, and Monti is not averse to employing some flexibility of tempo for expressive effect. As a whole, Il Tempio Armonico have a nice body of sound as a group and employ a subtle swinging rhythm in the ensemble allegros."

www.allmusic.com, 2007

"...best Early Music group....the superb virtuosity of the interpreters is fully expressed by their scintillating vitality and clear and bright shadings..." "[in the music.] Special mention is given to violinist Davide Monti."

L'Arena Verona, 3 January 2007

Soloist with Orchestra dell'Arena Verona

"...he creates an optimal performance, employing a careful use of vibrato, ... manages his sound intelligently."

L'Arena Verona, 2 February 2007

Tour of South America: Il Tempio Armonico, director and leader Davide Monti

"...from the musical commentaries made by the leader Davide Monti, a perfect fusion

was achieved between the music and the interpreters. The interaction between the soloist Monti, who is a virtuoso instrumentalist of the highest level and effortlessly, never seeming unnatural, the result is a sensitive warmth to his sound. All the emotional richness of the Baroque flourished in the historical instruments."

La Nacion Buenos Aires, 2 August 2007

"Davide played the solo Violin part like a ballerina who gently, now turning to the public, then to his companions, showed the rhythm and melodic line. The playing was extremely concentrated and excelled with rare virtuosity."

Diario de Cuiabà Brazil, 10 August 2006