

CASTELLANI – ROSSETTI DUO

Italian Violin and Piano Duo

MICHELE ROSSETTI & PAOLO CASTELLANI

PIANOFORTE & VIOLINO

Duo Profile

Biography

The Castellani – Rossetti Duo brings together two distinguished Italian musicians with extensive international careers as soloists, chamber musicians, and educators.

United by a shared artistic vision centred on the expressive tradition of the violin and piano repertoire, the duo is particularly dedicated to the great Classical and Romantic masterpieces, as well as to the Italian cantabile tradition, opera transcriptions, and Italian film music.

As a duo, Castellani and Rossetti combine their extensive performing experience and refined musical sensibility to offer programmes distinguished by expressive intensity, stylistic authenticity, and strong communication with audiences.

Their repertoire ranges from the Viennese Classical tradition of Mozart, Beethoven, and Schubert to the great Romantic sonatas of Franck and beyond, and includes programmes entirely dedicated to Italian music, featuring works by Respighi, Paganini, and Puccini, as well as celebrated film music by Ennio Morricone, Nino Rota, and Nicola Piovani.

Their concert programmes, typically structured in approximately 80-minute formats, are particularly suited to international concert series and touring, and have been highly appreciated by audiences for their artistic coherence and emotional impact.



Paolo Castellani – Violin

Paolo Castellani obtained his Second-Level Academic Diploma in Violinwithhighest honors and distinction in November 2006; his teachers included Alfredo Fiorentini, Massimo Marin, Enrico Gatti, and Paolo Franceschini.
Over more than thirty years of career, with over 1,500 concerts to his credit, he has devoted himself particularly to chamber music, performing with numerous chamber and symphonic ensembles in major Italian and European concert seasons. He has performed in Lebanon, Germany,
Egypt, Spain, Turkey, Greece, France, Switzerland, Uruguay, the United States, Japan, Russia, England, Slovenia, Austria, Poland, and China, also establishing himself as a soloist. Among his most significant experiences is the U.S. tour with the Chicago Sinfonietta, with which he performed W. A. Mozart's Violin Concerto No. 3 (K 216) at Saint Peter Church in Chicago.

He is a founding member of the Orchestra da Camera di Perugia, with which he collaborates regularly, and has worked with major Italian ensembles including I Solisti di Perugia, Symphonia Perusina, the Orchestra Sinfonica di Perugia, the Orchestra of Teatro Verdi in Salerno, the Nuova Orchestra Scarlatti of Naples, the Orchestra of Teatro del Giglio in Lucca, the Orchestra Sinfonica di Sanremo, the Orchestra Sinfonica Puccini, the Orchestra Sinfonica dell'Adriatico, and the Orchestra of Teatro Goldoni in Livorno.
His artistic activity has been enriched through collaborations with internationally renowned musicians from various musical fields, ranging from classical to jazz and pop. He has made over ninety recordings for Italian and international labels, including Amadeus, Dynamic, Tactus, Bongiovanni, Camerata Tokyo, Giotto Music, Mirage, CDG Next, La Maggiore, Prendi Nota, and Tuk.
Highly active in chamber music, he performs regularly in duo with pianist Michele Rossetti, with the Quartetto di Perugia, and with other ensembles. Since 2009 he has also been a member of SatorDuo, together with guitarist Francesco Di Giandomenico, an ensemble awarded in national and international competitions and invited to tour in England, the United States, China, Spain, Uruguay, and Germany.

Alongside his performing career, he is also active as a composer: he has written numerous original works, frequently included in his concert programs and published by Hyperprism, Prendi Nota Edizioni Musicali, Edizioni Anteo, and Les Productions d'Oz.
During the SatorDuo tours in China in 2024 and 2025, he was appointed endorser by the Capital Music 2008 agency for violins made by luthier Wang Zhiguo, and performed on a copy of the 1716 Stradivari "Messiah" violin made by the same luthier. He regularly gives violin masterclasses in the cities of Fuyang, Yixing, Chongqing, and Beijing.
For over ten years he has been the artistic director of the "San Barnaba in Concerto" music season in Perugia. He currently holds a permanent teaching position in Theory, Rhythm, and Music Perception at the "F. Morlacchi" Conservatory in Perugia

Michele Rossetti – Piano

Michele Rossetti graduated with highest honors from the “Giuseppe Verdi” Conservatory of Milan, where he studied with Maestro Piero Rattalino, and later continued his advanced studies with Maestro Paolo Bordoni.

A prizewinner in numerous national and international piano and chamber music competitions, he pursues an active concert career both as a soloist and as a member of various chamber ensembles, consistently receiving wide acclaim from audiences and critics alike.

He has made recordings for the Italian national broadcaster RAI and curated, for the record label Quadrivium, a recording project devoted to works by lesser-known Italian composers of the nineteenth century. For the Hyperprism label, he has recorded duo projects with Maestros Ciro Scarponi, Mario Ancillotti, Lorenzo Lucca, Guido Arbonelli and Roberto Fabbriciani.

Alongside his performing career, he has long been deeply involved in teaching and advanced musical training. He is a regular faculty member at the International Advanced Music Courses in Foligno (Perugia), where he also serves as Artistic Director, and is actively engaged in international higher-level music education.

He has given masterclasses and seminars at the Summer Piano Academy in Poros (Greece), the Tirana Music Festival (Albania), the Gubbio Summer Festival (Italy), the Pancho Vladigerov Museum in Sofia (Bulgaria), the International Music Academy of Colombes (Paris), as well as at many other European music institutions.

He is Artistic Director of the International Piano Competition “Città di Spoleto” and regularly collaborates with cultural institutions in the planning and organization of concert and educational projects.

He edited the piano anthology *Conoscere suonando. A composer’s journey through piano forms* for Nuova Carisch – Warner Bros., a publication devoted to piano pedagogy and repertoire.

He is regularly invited to serve on juries of national and international piano competitions.

PROGRAMME 1

The Viennese Classical Tradition

Wolfgang Amadeus Mozart
Sonata in C major, K. 296
(15 min)

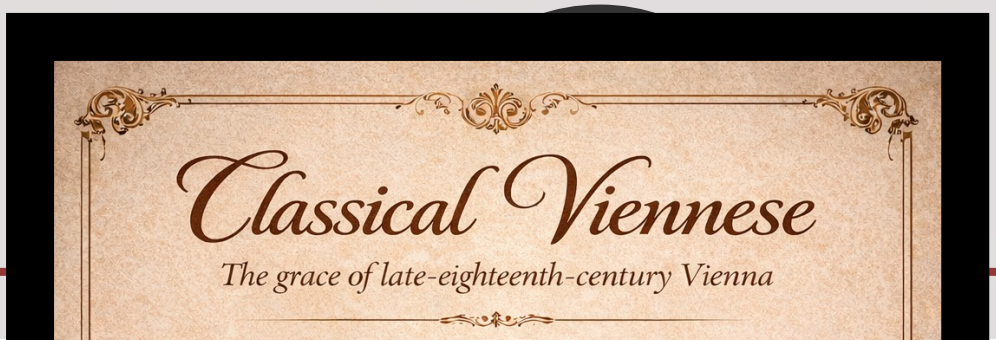
Niccolò Paganini
Cantabile in A major
(4 min)

Franz Schubert
Sonatina No. 3 in G minor, D. 408
(20 min)

INTERVAL

Wolfgang Amadeus Mozart
Sonata in B-flat major, K. 454
(22 min)

Ludwig van Beethoven
Sonata No. 5 in F major, Op. 24 “Spring”
(24 min)



This program explores the elegance and expressive richness of the Viennese

classical tradition through works that highlight the refined dialogue between violin and piano.The concert opens with **Wolfgang Amadeus Mozart's Sonata in C major, K. 296**, a work that embodies the clarity, balance, and graceful conversation typical of Mozart's chamber music writing. Its transparent textures and lyrical character establish the refined atmosphere of the Viennese style.

A brief but intensely expressive contrast follows with **Niccolò Paganini's Cantabile in A major**, a piece that reveals the violin's vocal quality through a simple and deeply singing melodic line.

With **Franz Schubert's Sonatina No. 3 in G minor, D. 408**, the classical language acquires a more introspective dimension. Schubert combines structural clarity with a subtle emotional depth, creating a work of delicate lyricism and elegant restraint.

The second part of the program returns to Mozart with the **Sonata in B-flat major, K. 454**, one of the composer's most remarkable works for violin and piano, where the two instruments share an increasingly balanced and sophisticated musical partnership.

The concert concludes with **Ludwig van Beethoven's Sonata No. 5 in F major, Op. 24, "Spring."** In this celebrated work, Beethoven expands the classical language with greater breadth and vitality. Its radiant lyricism and natural flow bring the program to a luminous and joyful conclusion.

PROGRAMME 2 Intimacy and Passion in Romanticism

Edward Elgar
Salut d'amour (3:30)

Clara Schumann
Romanza n. 3 op. 22 (4:00)

Sergei Rachmaninoff
Vocalise (6:00)

Elfrida Andrée
Romanza in Re maggiore (5:00)

Ottorino Respighi
Valse Caressante (4:00)

Lili Boulanger

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Nocturne (4:30)

Fritz Kreisler
Liebeslied (3:30)

Cécile Chaminade
Sérénade espagnole (4:00)

Amy Beach
Romance op. 23 (5:30)

Vittorio Monti
Czardas (5:00)

Totale: 45:00



Duo Castellani–Rossetti present a journey through European Romanticism, placing composers and women composers of the same era in dialogue and highlighting how different artistic sensibilities can converge within a shared expressive language. Rather than a contrast, the program offers an interweaving of perspectives, creating a richly textured portrait of Romantic aesthetics.

Lyricism forms the guiding thread of the concert: song, intimacy, declarations of love, and nocturnal reflection. From the inward expressiveness of Clara

Schumann and Elfrida Andrée to the expansive cantabile of Rachmaninoff and Amy Beach, and from the refined elegance of Chaminade to the poetic suspension of Lili Boulanger, the program explores multiple shades of Romantic emotion.

The works of Elgar and Kreisler convey a more immediate and communicative expression of feeling, while Respighi and De Falla introduce color and movement, broadening the expressive palette. The concert culminates in the virtuosic energy of Monti's Czardas, transforming the initial intimacy into brilliant momentum and concluding the program with vitality and radiance.

A program that celebrates the diversity of Romantic voices, revealing affinities, contrasts, and complementarities within a unified artistic vision.

PROGRAMME 3 – LATE ROMANTIC POETRY

Edward Elgar
Chanson de Nuit, Op. 15 No. 1
Chanson de Matin, Op. 15 No. 2 *(8 min)*

Amy Beach
Romance, Op. 23 *(6 min)*

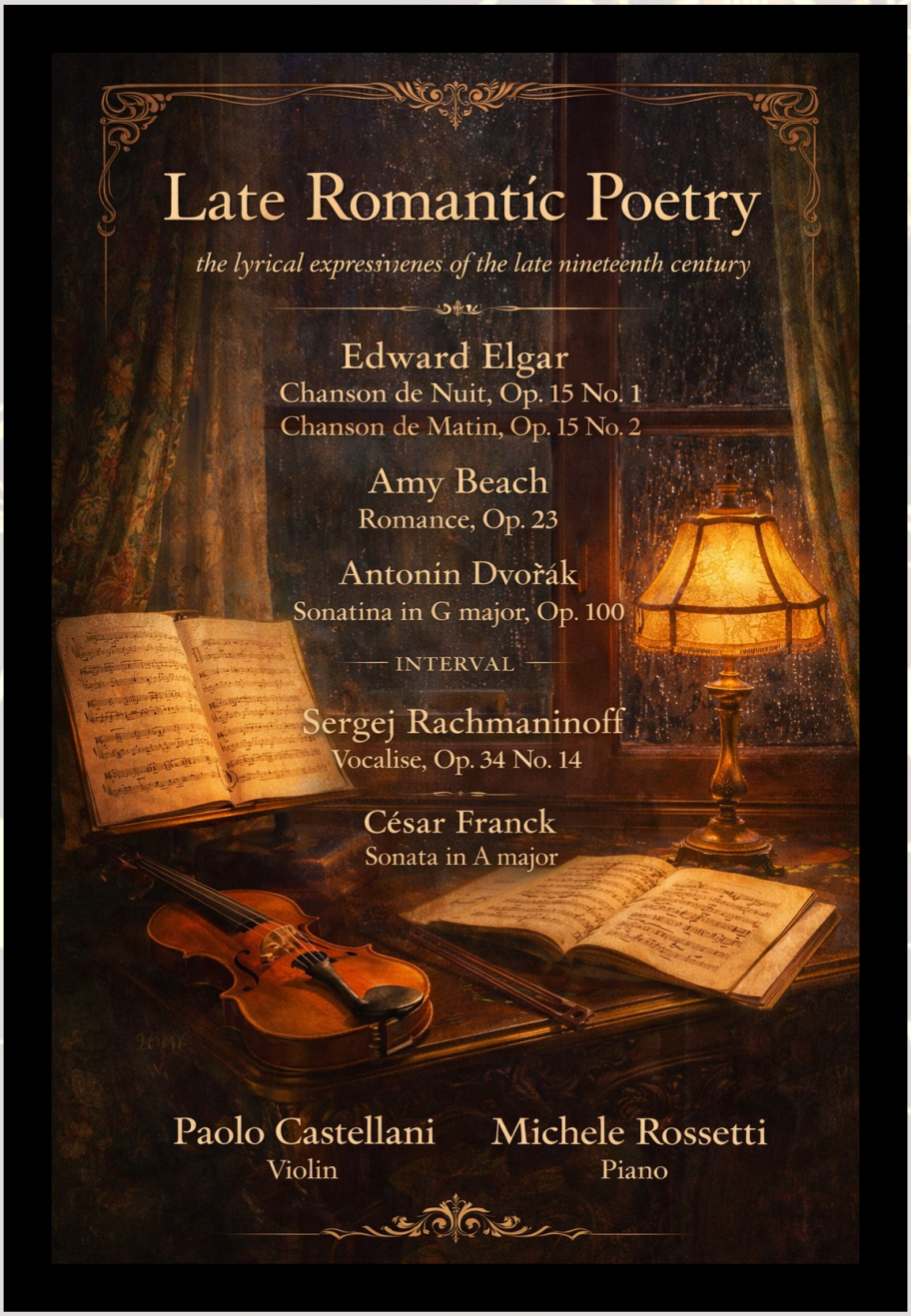
Antonín Dvořák
Sonatina in G major, Op. 100 *(20 min)*

INTERVAL

Sergei Rachmaninoff
Vocalise, Op. 34 No. 14 *(6 min)*

César Franck
Sonata in A major *(28 min)*

MICHELE ROSSETTI
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This program explores the lyrical and expressive world of late Romanticism, where the violin becomes a true singing voice and chamber music unfolds with a deeply poetic character.

The concert opens with **Edward Elgar's Chanson de Nuit and Chanson de Matin**, two short pieces that evoke contrasting atmospheres: the quiet intimacy of night and the radiant freshness of morning. Their refined lyricism introduces the expressive language that permeates the entire program.

With **Amy Beach's Romance, Op. 23**, the violin line expands into a broader and more passionate cantabile. The work reflects the rich harmonic language of late Romanticism while preserving an intimate chamber-music character.

Antonín Dvořák's Sonatina in G major, Op. 100 concludes the first half of the program. Written during the composer's American period, the work combines classical clarity with melodic warmth and rhythmic vitality, creating a charming balance between elegance and spontaneity.

The second half opens with **Sergei Rachmaninoff's Vocalise**, one of the most beloved lyrical pages of the late Romantic repertoire. Its long, flowing melodic line allows the violin to sing with pure expressive intensity.

At the center of the program stands **César Franck's Sonata in A major**, a masterpiece of the violin repertoire and one of the most profound examples of late Romantic chamber music. Its cyclical structure and rich harmonic language create a powerful and deeply expressive musical narrative, bringing the concert to an intense and expansive conclusion.

PROGRAMME 4 – ALL ITALIAN

Niccolò Paganini
Cantabile *(5 min)*

Nicola Piovani
La vita è bella *(5 min)*

Ernesto De Curtis
Torna a Surriento *(4 min)*

Giacomo Puccini
Intermezzo from *Manon Lescaut (6 min)*

Vittorio Monti
Ciarda *(5 min)*

INTERVAL

Ottorino Respighi
Five Studies *(15 min)*

Ennio Morricone
Gabriel's Oboe; Cinema Paradiso;
Playing Love (from *The Legend of 1900*) *(18 min)*

Eduardo Di Capua

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‘O Sole mio *(4 min)*



This program celebrates the richness and diversity of Italian musical tradition, bringing together works that span different genres, from virtuoso violin repertoire to opera, song, and film music. Through these pieces, the violin and piano rediscover the expressive warmth and melodic beauty that have long defined the Italian musical language.

The program opens with **Niccolò Paganini’s Cantabile**, a piece that reveals the singing quality of the violin through a simple and refined melodic line, embodying the lyrical spirit that permeates much of Italian music.

From the world of cinema comes **Nicola Piovani’s La vita è bella**, whose delicate and nostalgic melody reflects the poetic atmosphere of Roberto Benigni’s celebrated film. The tradition of the Italian song is represented by **Ernesto De Curtis’ Torna a Surriento**, a timeless Neapolitan melody full of warmth and longing.

A moment of operatic lyricism follows with **the Intermezzo from Puccini’s Manon Lescaut**, one of the composer’s most expressive orchestral pages, where the violin evokes the passionate intensity of Italian opera.

The first part concludes with **Vittorio Monti’s Czardas**, a brilliant and virtuosic piece that brings dazzling energy to the violin repertoire.

The second half opens with **Ottorino Respighi's Five Studies**, a set of character pieces that combine elegance, color, and refined instrumental writing.

Italian cinema returns with a selection of themes by **Ennio Morricone**, whose unforgettable melodies from *The Mission*, *Cinema Paradiso*, and *The Legend of 1900* have become part of the collective musical imagination.

The concert concludes with the iconic Neapolitan song **'O Sole Mio by Eduardo Di Capua**, whose radiant melody brings the program to a joyful and unmistakably Italian finale.

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