

Filippo Gorini

Saturday 4 August 2018 ~ 1 pm

Schumann

Geistervariationen WoO 24

1. Theme - Leise, innig
2. Variation I
3. Variation II - Canonisch
- Variation III - Etwas belebter
5. Variation IV
6. Variation V

Beethoven

Sonata No.29 in B flat Major, Op. 106
'Hammerklavier'

- I. Allegro
- II. Scherzo: Assai vivace
- III. Adagio sostenuto
- IV. Introduzione: Largo... Allegro – Fuga: Allegro risoluto

Programme Notes

Schumann started composing this set of variations, his final piece, in 1854 shortly before being admitted to the asylum in Bonn. He continued work on it following his suicide attempt in February of that year, and is quoted as saying that the theme was dictated to him by angels whose intentions were not always benevolent. The theme itself is noble and marked *innig*, an especially significant marking given that Clara was the dedicatee - these are his innermost feelings! Despite the turmoil that consumed him at this time, his compositional skills were undimmed. This is exemplified by variation two, an ingenious canon.

Beethoven's *Hammerklavier* is possibly to the piano Sonata what the *Eroica* Symphony is to that genre. It breaks new ground in scope, playability, emotional depth and also a complete disregard for what an audience may be expected to understand. Stravinsky's assertion that the *Grosse Fuge* was the first piece of "contemporary" music could well apply to much of this Sonata and it is significant that Pierre Boulez obliquely quotes this piece in his Second Sonata, one of his most challenging pieces. The heroic opening statement (*Vivat, Vivat Rudolphus*) is immediately contrasted with a beautiful passage of three-part harmony that presages the counterpoint to follow. Indeed, counterpoint is the thread that binds this piece, from the intricate second theme in G major to the development section of the first movement (a fugue, like the equivalent passage of the last movement of the previous Sonata Op. 101), through the wonderful four-part passages of the third movement, to the monumental finale, a vast and uncompromising fugue that still challenges pianists and audiences alike.

At the heart of this sonata is a huge slow movement, an *Adagio* that had a profound impact on the great slow movements of Bruckner

and Mahler. Although the key of this movement (F sharp minor) is distant to the home key of B flat major, it is nonetheless related. G flat major (the enharmonic, or same as F sharp major) features prominently in the other three movements but most significant is that F sharp is closely related to and often leads to B minor. Beethoven's 'black' key (B minor) appears at crucial moments in the outer movements as a violent contrast to B flat and B natural, and these jostle for dominance at the end of the short *Scherzo*.

by Tim Horton

Filippo Gorini



Italian pianist **Filippo Gorini** is praised for his "rare intellect, temperament...and vivid imagination". In 2015 he received both the first and audience prizes at the Telekom-Beethoven Competition Bonn, and later in May 2018 the prestigious award "Una vita per la musica - Giovani" of "La Fenice" Theatre; he has also received the Beethoven-Ring Prize at the Beethovenfest, Bonn (2017), the award of the "Young Euro Classic" Festival in Berlin (2016), and First Prize at the "Neuhaus Competition" of the Moscow Conservatory (2013).

Filippo's debut disc featuring Beethoven's *Diabelli Variations*, (August 2017 on Alpha Classics) has garnered critical acclaim, including a Diapason d'Or Award and stellar reviews from The Guardian, BBC Music Magazine, Le Monde, Gramophone and more.

During the upcoming season, Filippo will perform in Canada, the US and Australia as well as numerous recitals throughout Europe. He will also perform with the Melbourne Symphony Orchestra (Beethoven Emperor Concerto), Vlaanderen Orkester (Beethoven Third Concerto), Orchestra Verdi of Milan (Brahms Second Concerto) and Orchestra Sinfonica Siciliana (Beethoven First Concerto). His concert appearances in Europe have drawn unanimous acclaim. He has performed on many prestigious stages such as the Konzerthaus Berlin, Leipzig Gewandhaus, Laeiszhalle and Elbphilharmonie Hamburg, Paris Philharmonie, Società del Quartetto di Milano, Flagey Studio Brussels, the Royal Academy of Music London, Great Hall of the Moscow Conservatory, Beethovenhalle Bonn, and Sale Apollinee at Teatro La Fenice in Venice.

Alongside his solo career, Filippo continues to perform as a chamber musician: in 2016 he performed at "Chamber Music Connects the World" in Kronberg, with Steven Isserlis, and more recently with Marc Bouchkov at the Munich Reithalle. He has collaborated also with the famous actor Klaus Maria Brandauer. His concerts and CD recording have been broadcast by prestigious radio stations in Europe, such as RadioClassica in Italy, Deutsche Welle and NDR in Germany, RTÉ Lyric FM in Ireland, Radio2 in Poland. He has performed with orchestras such as Klassisches Philharmonisches Orchester and Beethoven Orchester of Bonn, Philharmonisches Orchester Vorpommern, Westdeutsche Sinfonia, Haydn Orchester Bozen, Liechtenstein Symphony Orchestra, National Slovak Philharmonic, Gyeonggi Philharmonic, with conductors Daejin Kim, Min Chung, Heribert Beissel, and many more.

After graduating with honours from the Donizetti Conservatory in Bergamo, and completing a Postgraduate Course at the Mozarteum University in Salzburg, Filippo continues his studies with Maria Grazia Bellocchio and Pavel Gililov, and is mentored by Alfred Brendel. He is a scholarship recipient of the Lichtenstein Music Academy.



HISTORY

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CONTACT

Kat Brendel Festival Director

Tim Horton Music Director 2018

Tel: 020 3286 1885

info@plushfestival.com

www.plushfestival.com

Office address

13 Well Walk, London NW3 1BY

Concert address

St Johns, Plush, DT2 7RJ

Plush Manor

www.plushmanor.com