

only informs the ensuing accompanying figure but influences the outline of the bell-like melody of the second movement, which itself predictably is also imprinted with the medieval chant *Dies irae*.

Similarly, the descending figure of the opening motto of the sonata transmogrifies itself into the gently plaintive first movement second subject, is recalled in the middle of the second movement, shapes the descending semi-quaver flourish at the opening of the finale and appears at the end of the statement of that movement's first theme. The ingenuity Rachmaninoff shows in manipulating his material is reflected also in the complex polyphony, and this arguably excessive elaboration later caused him misgivings. In 1931, eighteen years after its conception, he subsequently subjected the sonata to extensive revisions, without, however, diminishing this splendid work's immense technical difficulties and virtuosic display.

Jeremy Norris

PROGRAM

L.v. Beethoven: Sonata quasi una fantasia i Es-dur, op. 27 nr. 1
(1770-1827)

F. Liszt: Grande Etude de Paganini nr. 3 "La Campanella"
(1811-86)

B. Bartók: Sonate (1926)
Allegro moderato
Sostenuto e pesante
Allegro molto

PAUSE (20 min)

R. Schumann: Romancer op. 28
(1810-56)
Nr. 1 i b-mol
Nr. 2 in Fis-dur

S. Rachmaninov: Sonate nr. 2 i b-mol, op. 36 (1931)
(1873-1943)
Allegro agitato
Non allegro
Allegro molto

STEFANO ANDREATTA

KLAVER



Debutkoncert

Onsdag 24. april 2019 kl. 19.30
Konservatoriets Koncertsal,
Julius Thomsens Gade 1



DET KONGELIGE
DANSKE
MUSIKKONSERVATORIUM

STEFANO ANDREATTA began to study piano at the age of seven with his father. At the age of ten he gave his first concert and he made his debut with orchestra performing Beethoven First Piano Concerto. After graduating at the Steffani Conservatory of Music in Castelfranco Veneto, he studied with Jerome Lowenthal in the Unites States and with Anna Kravchenko in Italy. Then he continued with Massimiliano Ferrati and at the Royal Danish Academy of Music with Niklas Sivelov. He is now attending the Accademia Nazionale di Santa Cecilia in the class of Benedetto Lupo.

From the first years of study he took part and got prizes in national and international competitions for young pianists and from the age of twenty he established himself in international piano competitions, including Chopin Competition in Rome, Fano Competition in Padua, West Academy Concerto Competition in Santa Barbara.

In 2016 he was the first prize winner of the FVG International Piano Competition, with special prizes for the best Beethoven sonata and the best 20th-century piece. In 2017 he was a semifinalist of Busoni Competition and he won the third prize at the Montreal Competition, member of the World Federation of Geneva (WFIMC). In the same year he made his debut album for KNS Classical label. In 2018 he was the winner of the Stradella International Piano Competition and he was one of the ten semifinalists at the Honens Competition.

He has collaborated and he was appreciated by artists such as Mario Brunello, Jerome Lowenthal, Natalia Trull, Garrick Ohlsson, Andras Schiff.

He played concerts in Italy, Slovenia, Spain, Germany, Great Britain, Kazakhstan, Canada and United States. As soloist he performed with Orchestra di Padova e del Veneto, Nova Amadeus Chamber Orchestra, Philharmonic Orchestra of Bacau, Montreal Symphony Orchestra, Astana Symphony Orchestra.

PROGRAMME NOTES

LUDWIG VAN BEETHOVEN, SONATA QUASI UNA FANTASIA IN E FLAT MAJOR OP. 27 NO. 1

While Beethoven’s *Moonlight* Sonata may be more familiar to audiences, it is the *Sonata* op. 27, No. 1 in E flat major that represents a radical breakthrough for the composer. Also subtitled *Sonata quasi una Fantasia*, this work’s closely connected sections do in fact structurally resemble a free fantasia. The opening movement is not the usual *Allegro* in sonata form, but a song-like *Andante* in a playful slow-dance rhythm. This is abruptly interrupted by a virtuosic *Allegro*, which then returns to the original *Andante* as if nothing had happened. A brief, stormy *Scherzo* (*Allegro molto e vivace*), in which the hands play three-note patterns in opposition to each other, is contrasted with a trio in a syncopated ”hunting” rhythm - an eccentric movement that anticipates the op. 33 *Bagatelles*. A lovely, mainly chordal *Adagio con espressione* acts as an introduction to the *Allegro vivace* finale, an elaborately worked-out *rondo* rich in contrapuntal passagework. At its climax, the music comes to a sudden halt, and the *Adagio* theme briefly returns before a *Presto* coda brings the sonata to a brilliant conclusion.

FRANZ LISZT, GRANDE ÉTUDE DE PAGANINI NO. 3, LA CAMPANELLA

Franz Liszt was a great admirer of Niccolò Paganini, whose seemingly superhuman achievements on the violin inspired him to attain equally astonishing feats on the piano. Paying homage to Paganini, Liszt set out to compose a set of etudes on Paganini’s melodies; the *Grandes Études de Paganini* dedicated to the virtuoso pianist, Clara Schumann. Of the six études, the third is probably the most popular of the set. Known by its nickname *La Campanella* (“Little Bell”), it is based on a melody from the last movement of Paganini’s *Violin Concerto* no. 2 in B minor. Liszt subjects Paganini’s theme to constant ornamentation which, most prominently, consists of notes in the higher registers of the keyboard to imitate the tinkling sound of a little bell. Technically, the étude is a fearsome challenge in rapid leaps and controlled playing. Furthermore, Liszt marks the étude *Allegretto* and the overall dynamic hardly rises above piano until the coda, requiring a strict control over both tempo and volume to achieve the proper musical effect suggested by the étude’s epithet.

BÉLA BARTÓK, SONATA (1926)

Bartók’s only sonata for piano is a radical departure from his overtly folk-based pieces of the previous decade. The opening movement is clearly cast in sonata form and is dominated by a machine-like energy, filled with irregular phrases and brutal punctuations. The second movement, in ternary form, opens with a cold, grief-stricken theme: a single pitch, and a single chord – both repeated insistently in a ritual of alterna-

tion. A second theme, of plangent, widely-spaced chords, introduces a four-note diatonic scale. Towards the end of the movement, the lamenting single note of the opening leads to an abrupt and inconclusive closing chord, a poignant, enigmatic halt. The finale opens with an unequivocal burst of a folk dance, with marvellous decorations including suggestions of bird calls in variations five and seven. Interruptions cleverly dramatize each new iteration of the theme. Unlike the overwhelming first movement, this finale is filled with capricious shifts of tempo.

ROBERT SCHUMANN, ROMANCES NOS. 1 AND 2, OP.28

Though some of Schumann’s piano works, such as *Carnaval* op. 9 and *Kreisleriana* op. 16, have earned a secure place in the repertoire, others, including the *Three Romances* op. 28 (1839), are lesser-known yet worthy examples of the composer’s distinctive keyboard idiom. The first, in B flat minor, is a breathless piece whose triplet rhythms never waver until the final two bars. Atop this glistening arpeggiation is a lyric melody that gradually gives way to gentle syncopations. A passionate *codetta* marked by singing *sforzandi* and alternating *p* and *f* dynamics brings the work to a stern conclusion. Of the three *Romances*, the second, in F sharp major, has become most popular as an independent concert work. It is a relatively brief piece whose somewhat dense texture led Schumann to the then-uncommon step of notating it on three staves. The 6/8 metre lends the melody the character of a barcarolle. The Romance comes to an end as the lyricism vanishes into *pianissimo* syncopations.

SERGEI RACHMANINOFF, SONATA NO. 2 IN B FLAT MINOR, OP.36

Rachmaninoff’s *Second Piano Sonata* not only inherits its general character and dramatic plan from his *Third Piano Concerto* op. 30 but shares with it a number of structural features, including: three musically interrelated movements; a contrasting pair of themes in the outer movements and a single idea freely treated in the middle; a quiet close to the opening movement and a precipitate launch into the last, where a rhythmic first theme is contrasted with a typical Rachmaninoff ’big tune’ decked out in all its finery for its final appearance. A conspicuous difference between the two works, however, is the sonata’s emotionally cooler and more objective lyricism. It was this feature which particularly struck critics when the composer premiered the work in Moscow on 3 December 1913. ’The sonata,’ wrote Boris Tyuneyev, ’is the composition of a mature and great talent . . . but you will find Rachmaninoff the lyricist in it in only a small degree - rather the reverse: there is a certain inner reserve, severity and introspection. The composer speaks more of the intellect out of the intellect than of the heart out of the heart’. Certainly it is fascinating to observe the composer’s skill in integrating his musical material. For example, the imperious semiquaver-crotchet descending third at the beginning of the sonata’s second bar not