

ANDREA BACCHETTI



in concert

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Live-Aufnahme im Carlo Felice Theater in Genua (Italien), 13. April 2015
während der Konzertsaison 2014-2015 des GOG - Giovine Orchestra Genovese

*Live recording at Carlo Felice Theater in Genoa (Italy), April 13th 2015
during the 2014-2015 GOG (Giovine Orchestra Genovese) Concert Season*

*Registrazione dal vivo al Teatro Carlo Felice di Genova, 13 aprile 2015
per la Stagione Concertistica 2014-2015 della GOG - Giovine Orchestra Genovese*



Klavier | piano | pianoforte
Andrea Bacchetti

Instrument | strumento
Steinway & Sons mod. D 274
courtesy: Pianosolo Genova

Broschüre & Fotos
Booklet & photos
Grafica & foto

Laura Casale
www.lauracasale.it

Programme:

JOHANN SEBASTIAN BACH (1685-1750)

- | | |
|------------------------------------|------|
| 1. Toccata in E minor BWV 914 | 7'35 |
| 2. Corale BWV 691 | 2'25 |
| 3. Prelude in C major BWV 846a | 2'15 |
| 4. Menuet in G major BWV Anh 114 | 1'39 |
| 5. Aria in G major BWV 988 | 4'30 |
| 6. French Suite in G major BWV 816 | 8'44 |

WOLFGANG AMADEUS MOZART (1756-1791)

- | | |
|------------------------------|------|
| 7. Fantasia in D minor K 397 | 6'11 |
| 8. Rondo in D major K 485 | 6'39 |

LUDWIG VAN BEETHOVEN (1770-1827)

- | | |
|----------------------------------|------|
| 9. Sonata in G major op. 49 n. 2 | 8'50 |
|----------------------------------|------|

FRANZ LISZT (1811-1886)

- | | |
|--|------|
| 10. "An den Sonnenschein, Rotes Röslein" | 5'13 |
| 11. Consolation in D flat major S 172 n. 4 | 4'36 |

LOUIS JOSEPH DIÉMER (1843-1919)

- | | |
|-------------------------------------|------|
| 12. Nocturne in D flat major op. 15 | 3'54 |
|-------------------------------------|------|

ROBERT SCHUMANN (1810-1856)

- | | |
|-------------------------|------|
| 13. Mignon op. 68 n. 35 | 5'18 |
|-------------------------|------|

CLAUDE DEBUSSY (1862-1918)

- | | |
|---|------|
| 14. "Les sons et les parfums tournent dans l'air du soir" | 3'59 |
|---|------|

GIAN FRANCESCO MALIPIERO (1882-1973)

- | | |
|-----------------|------|
| 15. "La Siesta" | 6'46 |
|-----------------|------|

FRYDERYK CHOPIN (1810-1849)

- | | |
|---|------|
| 16. Nocturne in B flat minor op. 9 n. 1 | 5'55 |
| 17. Étude in F minor op. 25 n. 2 | 1'35 |

GIOACHINO ROSSINI (1792-1868)

- | | |
|--|------|
| 18. Tarantelle pur Sang (<i>avec traversée de la procession</i>) | 6'40 |
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Encores:

JOHANN ADOLF HASSE (1699-1783)

- | | |
|-----------------------|------|
| 19. Sonata in G major | 2'13 |
|-----------------------|------|

HEITOR VILLA LOBOS (1887-1959)

- | | |
|-------------------|------|
| 20. O Polichinelo | 0'50 |
|-------------------|------|

FRYDERYK CHOPIN

- | | |
|---------------------------------------|------|
| 21. Étude in G flat major op. 10 n. 5 | 1'46 |
|---------------------------------------|------|

total time **106'13**

Into the Concert

Around 1708, **Johann Sebastian Bach** composed the **Tocatta in E minor BWV 914**, that opens with a brief *Prelude* and that continues with a beautiful double four-voices fugue (*Fugato*); then, it comes a new, lento movement (*Recitativo – Adagio*) with a more imaginative and improvisational character, in order to introduce a second fugue (*Allegro*), this time for three voices.

The **Notebook for Anna Magdalena Bach** (*Die Clavier-Büchlein vor Anna Magdalena Bach*, also known as the *Notenbuch*), consists of two manuscripts for studying harpsichord. The composer gifted it to his wife, Anna Magdalena. The first booklet dates to 1722 and contains only works by Johann Sebastian Bach.

The works performed in this concert come from the second booklet, that was written down in 1725 instead and that also includes compositions by Bach's son, Carl Philipp Emmanuel, and by other 18th-century-musicians: François Couperin, Adolf Hasse and Christian Petzold, who wrote the **Minuet in G major BWV Anh.114**.

The **Aria in G major BWV 988** is the main theme of the famous "*Goldberg Variations*", while the **Prelude and Fugue in C major BWV 846** belongs to "*The Well-Tempered Clavier, Book 1*".

The **Suite No. 5 in G major BWV 816** (1723) is part of a collection of six compositions for harpsichord that are known as the "*French Suites*". Early commentators of Bach named these pieces so in order to distinguish them from another similar collection, the "*English Suites*", even though in general they present dance movements with a predominantly "Italian" taste.

Wolfgang Amadeus Mozart worked on **Fantasy No. 3 in D minor K. 397** in Wien, in 1782. Probably A.E. Müller, a pupil of his, completed this piece that expresses the melodic creativity of Mozart. The Salzburg composer was already reaching towards the Romantic aesthetics of the following century. His usage of harmonies anticipates Beethoven's Sonatas and Chopin's Impromptus.

The Rondo (*Rondeau*) was born as a form of French polyphonic music in the 13th century. Over time, it evolved into an instrumental form and in the 18th century was predominantly used as the concluding piece of the "Suites" for orchestra or for solo instrument.

Mozart wrote the **Rondo in D major K. 485** in 1786 as a standalone composition. The piece has an articulated and brilliant development of the main capriccio theme. Being not particularly demanding in terms of technical skills, it was probably destined to a female pupil or to a noble "amateur musician".

Ludwig van Beethoven composed the **Piano Sonata No. 20 in G major Op. 49 No. 2**, between 1795 and 1796. It was intended for beginners and published in 1805 alongside the *Piano Sonata No. 19 in G minor Op. 49 No. 1*. Both these two pieces were referred as “*Easy Sonatas*” (Leichte Sonaten).

The Piano Sonata No. 20 is structured in two movements, *Allegro ma non troppo* and *Tempo di Menuetto*; the latter was later reworked by Beethoven into the famous “*Septet in E-flat major Op. 20 for strings and woodwinds*”, dedicated to Empress Maria Theresa of Austria.

Being a prolific author, **Franz Liszt** interacted with major composers of his time – Berlioz, Beethoven, Schubert, Chopin, Mendelssohn, Wagner – and he contributed to disseminating their music through his important paraphrases and transcriptions. Among these we can see the “*2 Lieder von Robert Schumann*” (S 567), which were published in 1861; the piece **An den Sonnenschei und Rothes Roslein**, that I perform in the concert, comes from this collection.

Liszt composed his “*Consolations, six pensées poétiques*” in 1848 and published them two years later; he drew inspiration from Charles-Augustin de Sainte-Beuve’s poetic collection from 1830, as well as from Mendelssohn’s “*Lieder ohne Worte*”. The melodic theme of the **Consolation No. 4 in D-flat major** is harmonized almost like a chorale (*Cantabile con devozione*) in the initial section, and it is entrusted to the left hand in the “*reprise*”.

Concert musician and virtuoso, often playing in a duo with the violinist Pablo de Sarasate, the Frenchman **Louis Diémer** had a prominent role in rediscovering the harpsichord, towards the end of the 19th century. He also composed many pieces for this instrument, which he performed in concerts. He composed the **Nocturne No. 1 for piano in D-flat major Op. 15**, in 1870; this is an example of Diémer’s personal approach to the cantabile character and the poetic potential of the piano.

In 1848 **Robert Schumann** composed for his three daughters the *Album for the Young Op. 68*, a collection of 43 simple musical pieces for piano, which were divided in two sections, *Für Kleinere* and *Für Erwachsenere* (for the littlest ones and for more grown-up ones); in the second part, there is also **Mignon** (1849), a piece that take its inspiration to the main character of Goethe’s novel *Wilhelm Meister’s Apprenticeship*.

The Preludes (or *Préludes*) are two collections for piano which **Claude Debussy** composed between 1909 and 1913. They are also known as *Book I* and *Book II*,

and each of the two contains twelve pieces in various keys and following various inspirations. The piece **Les sons et les parfums tournent dans l'air du soir** (The sounds and fragrances swirl through the evening air) is part of Book I and takes its title from a line in Charles Baudelaire's poem "*Harmonie du soir*", that is part of his famous collection "*Les Fleurs du mal*". In this piece, the softness in sound and the novelty in the harmony create an innovative and captivating musical texture, representing the melancholic waltz we can find in sounds and perfumes of the evening.

A prose writer, a polemicist, a music critic, **Gian Francesco Malipiero** (1882-1973) was born in a family of musicians. He dedicated himself to teaching and composition, producing a huge body of work in various music genres. They include symphonies, solo instrument concertos, chamber music and theatrical works. He encountered great contemporaries of his as Stravinsky, Bloch, Hindemith, Berio and others, leaving a deep and unmistakable Italian musical culture of in the 20th century. His **La Siesta** is a four-movements piano concerto; its third movement (*Presto*) is a *tarantella* that evokes the maritime atmosphere of the Capri Island, where the piece was composed in 1920.

Fryderyk Chopin was a Polish composer, and pianist; he combined a poetic genius with piano technique that had not equals in his time. Despite his fragile health, Chopin moved to Paris at the age of twenty (1830), where he lived as a virtuoso performer, supporting himself through teaching and selling his compositions, which were primarily dedicated to piano.

"*Klaviernocturne*" emerged as musical genre in the 18th century and found its most representative exponent in Chopin during the 19th century. His compositions are both expressive and lyrical; they alternate sweet and dreamy sentiments and moments of darkness and deep despair. The *Nocturnes Op. 9* were published in 1833 with a dedication to Madame Pleyel. They are among Chopin's earliest works in this genre. The **Nocturne No. 1 in B-flat minor Op. 9**, is built upon a continuous *octave arpeggio* in the left hand, while the right hand moves freely above it. The *Études* are compositions for solo piano. The main ones are divided into two collections (*Op. 10* and *Op. 25*). The twelve pieces of both sets are structured as "study exercises", and each one is focused on a single thematic idea and a specific technical challenge. These works were the foundation of what, for their time, was a revolutionary approach to piano.

The **Étude Op. 25 No. 2 in F minor** serves as an extraordinary example of exploration into the rhythmic independence of the hands.

Gioachino Rossini, who was born in Pesaro in 1792, infused melodrama with a style that would influence all subsequent productions. He composed around forty operas (sometimes even 4 or 5 in the same year) of various genres, including comedies, tragedies, both serious and semi-serious operas, which received mixed reception from his contemporaries. Rossini was a bon vivant, a lover of good food and beautiful women. At the age of 37, he retired from public life, ceasing his operatic production, and composing music only for private use and for his friends. The **Tarantelle pur Sang (avec traversée de la procession)** belongs to the collection known as *Péchés de Vieillesse* (Sins of Old Age), a refined salon music that was composed between 1857 and 1868. Rossini also left a version of this piece for choir, piano, harmonium, and small bell.

The first encore is the famous **Sonata in G major**, from the Italian manuscript of **Johann Adolf Hasse** (1699-1783).

Even if he was born German, Hasse was adopted as a Venetian and he served as an ambassador of Italian music and taste in Central Europe. Hasse was a prolific composer of operatic, sacred, and instrumental music.

Following that, it comes the **O Polichinelo** (The Punch) by the Brazilian composer **Heitor Villa-Lobos** (1887-1959), from the collection "*A prole do bebê*" (The Baby's Family). In this case, the family is made up of dolls and toy animals. This collection is dedicated to the world of childhood and consists of seventeen short pieces that are divided into two volumes. Among "rag dolls", "rubber dolls", "porcelain dolls", and "wooden dolls", appears O Polichinelo, likely of Italian import, although the author doesn't specify the material. The piece has often been used as an encore by Arthur Rubinstein, who added a repetition and a *glissando* at the end.

The final encore returns to **Fryderyk Chopin's Études**, specifically to **Étude Op. 10 No. 5 in G-flat major**, that was composed in 1830. Liszt described this composition as a "sparkling, spirited burlesque fantasy" to emphasize its playful character: the right hand exclusively plays on the black keys of the piano, with an unconventional fingering for its time that sounds almost a kind of "provocation" by Chopin (he expressly indicated it on the original score) towards the strict musical schools of his era. In short, it is another masterpiece by a composer who, curiously, did not hold this composition in high regard, considering it inferior to his other works.

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Translation from Italian: Laura Casale

Andrea Bacchetti

He was very young when he revealed an extraordinary affinity with music. Since then he has been educated by Karajan, Magaloff, Berio, Horzszowsky.

He had his debut at the age of 11 in Milan, with the Solisti Veneti directed by C. Scimone. Then he began a bright international career, being guest of international festivals (among the main ones, Lucerne, Salzburg, Toulouse, Warsaw, Sapporo, Santander, Brescia and Bergamo, and Ravenna), prestigious musical centres, including the Konzerthaus in Berlin, the Auditorio Nacional in Madrid, the Bunka Kaikan in Tokyo, the Moscow State Philharmonic, the Salle Pleyel in Paris, the Gewandthaus in Leipzig, and the most important Italian concert associations.

He plays with some of the major orchestras in the world, under the guidance of important conductors such as, to name a few, Luisi, Flor, Baumgartner, Urbansky, Manacorda, Chung, Toyama, Lü Ja, Ceccato, Venzago, Gimeno, Bisanti, Tjeknavorian. He plays chamber music collaborating with the Prazak Quartet, the Quatuor Ysaye, the Stradivari Sextet, the Cremona Quartet, and with the Maestros R. Filippini, U. Ughi, M. Larrieu.

Especially the SACD of the Cherubini's Sonatas (Key recordings & Rosette, Penguin Guide UK), The Scarlatti Restored Manuscript (winner ICMA 2014 in the Baroque Instrumental category), and the Marcello's Piano Sonatas (Special Recommend, The Record Geijutsu) stand out in his wide discography.

Bacchetti recorded numerous Johann Sebastian Bach CDs, including the Inventions and Symphonies (Disc of the Month, BBC Music Magazine), The Italian Bach (Excelente, Ritmo), The Toccatas ("strongly recommended", Fanfare), The Keyboard Concerts, conducting the RAI National Orchestra, (Supersonic, Pizzicato), the Goldberg Variations, on CD (Exceptional, Scherzo) and on DVD (DVD of the Month, Amadeus) and The Well-Tempered Clavier, book II (5 stars, Musical Opinion).



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I PAESAGGI VITIVINICOLI
DEL PIEMONTE: LANGHE
ROERO E MONFERRATO



L'ente che rappresenta il sito UNESCO dei Paesaggi vitivinicoli del Piemonte di Langhe Roero Monferrato è lieto di sostenere questo importante progetto discografico del Maestro Andrea Bacchetti. Artista di grande talento, da anni lo ritroviamo nei nostri territori, nelle nostre colline straordinarie dove è divenuto un personaggio particolarmente seguito e apprezzato nei suoi concerti. Siamo felici di sostenerlo in questa sua nuova opera musicale.

Il Direttore Generale - Dott. Roberto Cerrato

Die Organisation, die das piemontesische UNESCO-Weinbaugebiet Langhe Roero Monferrato vertritt, freut sich, dieses wichtige Aufnahmeprojekt von Maestro Andrea Bacchetti zu unterstützen. Ein Künstler mit großem Talent, den wir seit vielen Jahren in unserem Gebiet, in unseren außergewöhnlichen Hügeln, treffen, wo er mit seinen Konzerten zu einer besonders beliebten und geschätzten Persönlichkeit geworden ist. Wir freuen uns, ihn bei diesem neuen musikalischen Werk unterstützen zu können.
Der Generaldirektor - Dr. Roberto Cerrato

The organization representing the UNESCO site of the Piedmont Vineyard Landscapes of Langhe-Roero and Monferrato is delighted to support this important discographic project by Maestro Andrea Bacchetti. He is a highly talented artist, we have seen him in our territories for years, amidst our extraordinary hills, where he has become a particularly followed and appreciated figure in his concerts. We are happy to support him in this new musical endeavour.
The Director-General - Dr. Roberto Cerrato



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M O N A R D A

M U S I C

Live recording
from
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