



BACH BEETHOVEN SCRIABIN LISZT SILVESTROV

FANTASIA

KETEVAN SHARUMASHVILI

FANTASIA

Carl Philipp Emanuel Bach (1714–1788)

1 11'59 **Freie Fantasie in F-sharp minor**, H. 300 / Wq. 67 (1787)

Ludwig van Beethoven (1770–1827)

2-5 15'47 **Sonata quasi una Fantasia No. 13 in E-flat major**, Op. 27 No. 1 (1801)

Alexander Scriabin (1872–1915)

6-7 12'21 **Sonata No. 2 in G-sharp minor**, Op. 19 *Sonata-Fantasy* (1892–97)

Franz Liszt (1811–1886)

8 17'49 **Après une lecture du Dante – Fantasia quasi Sonata**, S. 161/7 (1849)

Alexander Scriabin

9 9'53 **Fantasy in B minor**, Op. 28 (1900)

Valentin Silvestrov (b. 1937)

Two Dialogues with Postscript

10 5'19 I. Wedding Waltz (1826 ... 2002)

after Franz Schubert

11 3'14 II. Postlude (1882 ... 2001)

after Richard Wagner

(*Wasser* reference — from the *Parsifal* sound world)

12 3'11 III. Morning Serenade (2002)

Ketevan Sharumashvili

piano

total time: 79'32

FANTASIA

Across centuries, composers have returned to the idea of fantasy as a way to challenge convention and explore the expressive limits of the piano. In this recording, works by C.P.E. Bach, Beethoven, Liszt, and Scriabin form a continuous arc, showing how the concept of fantasy evolves while remaining rooted in the same impulse: the desire to let music speak directly, without constraint.

Fantasy blurs the boundaries between composition and improvisation. It allows abrupt contrasts, unexpected turns, and moments of introspection to coexist naturally. Rather than following predefined patterns, these works seem to think aloud, inviting the listener into the composer's inner world. Time becomes elastic, form becomes fluid, and emotion is given room to breathe.

What unites these pieces is not their historical context or stylistic language, but their shared refusal to be confined. From the rhetorical freedom of C.P.E. Bach's *Freie Fantasie*, through Beethoven's reimagining of the sonata as a poetic meditation, to Liszt's visionary expansion of form and Scriabin's dreamlike, inward-looking sound world, fantasy becomes a vehicle for exploration — musical, emotional, and philosophical.

Fantasia invites the listener to experience the piano not as a fixed instrument of tradition, but as a living voice of imagination. It is music that unfolds organically, guided by intuition rather than rules, and it reminds us that some of the most profound musical truths emerge when form gives way to freedom.

The pianist chose these works for the same reason their composers once turned to fantasy: a deeply human need to move beyond imposed limits. Drawn to music that allows space for intuition, ambiguity, and personal voice, the pianist finds in these pieces a rare balance between structure and openness. Within their flexible forms, interpretation becomes an act of discovery rather than execution, offering a place where freedom can be sought—sometimes consciously, sometimes instinctively—through sound, gesture, and imagination.



BACH

C. P. E. Bach's *Fantasia in F-sharp minor, Wq. 67*, is a striking example of the *Empfindsamer Stil*, a musical language centered on emotional immediacy and expressive freedom. The work unfolds in a highly improvisatory manner, with abrupt contrasts, unexpected silences, and sudden harmonic shifts that mirror the volatility of human feeling. Rather than following a fixed form, the fantasia moves as a succession of expressive impulses, giving the impression of spontaneous invention. Its intense rhetoric, dramatic pauses, and expressive dissonances anticipate later Romantic aesthetics, revealing C. P. E. Bach as a crucial bridge between the Baroque tradition and the emotional individualism of the nineteenth century.

BEETHOVEN

Beethoven's *Piano Sonata quasi una fantasia No. 13 in E-flat major, Op. 27 No. 1*, challenges the conventions of the Classical sonata by prioritizing continuity and character over formal symmetry. The movements flow without strong contrasts, creating the impression of a single, evolving musical thought rather than a sequence of separate forms. Beethoven experiments with texture, rhythm, and mood, blending lyricism with subtle tension. By labeling the work *quasi una fantasia*, he signals a new compositional freedom, anticipating the Romantic idea of the sonata as a vehicle for personal expression rather than a fixed formal blueprint.

LISZT

Liszt's *Fantasia quasi una sonata (Dante Sonata)* is a dramatic and visionary piano work inspired by Dante's *Divine Comedy*. Rather than following classical sonata form, Liszt uses a free, fantasy-like structure to depict a journey through darkness, struggle, and transcendence. Highly virtuosic and intensely expressive, the piece explores extremes of harmony, texture, and emotion, culminating in a luminous transformation that suggests redemption and spiritual ascent. It stands as one of Liszt's most profound explorations of narrative, imagination, and the piano's symphonic potential.

SCRIABIN

Scriabin's *Piano Sonata No. 2 in G-sharp minor, Op. 19*, often called the *Sonata-Fantasy*, blends late-Romantic lyricism with an emerging personal harmonic language. Inspired by images of the sea, the work unfolds in two movements that contrast nocturnal calm with restless motion. The first movement evokes a mysterious, moonlit atmosphere, marked by fluid textures and chromatic harmonies, while the second builds waves of energy through sweeping figurations and surging climaxes. Though still rooted in traditional tonality, the sonata already reveals Scriabin's fascination with color, ecstasy, and the idea of music as a vehicle for inner transformation.

Scriabin's *Fantasy in B minor, Op. 28*, is a highly expressive, single-movement work that marks a pivotal moment in his artistic development. Combining sweeping Romantic gestures with increasingly adventurous harmony, the piece unfolds as a continuous psychological narrative rather than a formal structure. Lyrical introspection alternates with turbulent, impassioned episodes, creating a sense of constant transformation. The fantasy-like form allows Scriabin to explore freedom of tempo, texture, and tonal direction, foreshadowing his later, more mystical style. The work exemplifies Scriabin's growing belief in music as an intensely personal and visionary form of expression.

SILVESTROV

Valentin Silvestrov's *Zwei Dialoge mit Nachwort* is a contemplative piano work that reflects the composer's characteristic "metamusical" style, in which music seems to echo memories of itself. The two dialogues unfold as quiet exchanges between fragile melodic fragments, silences, and resonant harmonies, suggesting an intimate, inward conversation rather than dramatic argument. Time feels suspended, with simplicity and restraint creating emotional depth. The concluding *Nachwort* (epilogue) functions as a gentle afterthought, fading into stillness. Rather than asserting new ideas, the piece listens, remembers, and reflects, inviting the performer and listener into a shared space of attentive, poetic listening.

KETEVAN SHARUMASHVILI

Ketevan Sharumashvili is a prize-winning pianist and laureate of numerous international competitions, including the N. Rubinstein Competition (Paris), the Antonio Napolitano International Piano Competition, the Lagny-sur-Marne Competition, the Mauro Monopoli Competition, the Viotti Competition (Vercelli, Italy), and Konzerthaus (Piraeus, Greece). She also received the Gold Diploma at the Piano Academy Pianale and was awarded multiple scholarships, including from the President of Georgia and KAAD.

Ketevan began playing the piano at the age of 11 and, at 18, pursued intensive studies across Georgia, Germany, Switzerland, and the Netherlands, earning two Master of Music degrees and a Konzertexamen with distinction. She refined her artistry through masterclasses with renowned pianists including Cyprien Katsaris, Paul Badura-Skoda, Tamás Vásáry, and Boris Berman.

She has performed widely across Europe, building a reputation for artistry, precision, and expressive depth. Alongside her solo career, Ketevan collaborates with a wide range of musicians on diverse projects and welcomes new creative partnerships.

Ketevan has released several recordings, including a 2021 CD of Antillian classical music for violin and piano with Zefir Records, "Connected" in 2024.

Since 2025, she serves as Artistic Director of the Bilthoven Klassiek Music Festival.





Ne m'oubliez pas!

Ketevan Sharumashvili &

Jeroen Dupont

ZEF 9681



Connected

Ketevan Sharumashvili

ZEF 9704

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