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**FILIPPO
GORINI**
SONATA FOR
7 CITIES

LIVE IN HONG KONG FURRER BRAHMS SCHUBERT



The very large poster for my concert at City Hall, Hong Kong, welcoming the start of an incredible month there.

MENU

> TRACKLIST

> ENGLISH TEXT

BEAT FURRER (B. 1954)

- | | | |
|---|----------------------------------|-------|
| 1 | Studie IV für Klaviersolo (2025) | 14'10 |
|---|----------------------------------|-------|

JOHANNES BRAHMS (1833-1897)

7 FANTASIEN, OP.116

- | | | |
|---|---|------|
| 2 | I. Capriccio. Presto energico | 2'25 |
| 3 | II. Intermezzo. Andante | 4'41 |
| 4 | III. Capriccio. Allegro passionato | 3'29 |
| 5 | IV. Intermezzo. Adagio | 5'40 |
| 6 | V. Intermezzo. Andante con grazia ed intimissimo sentimento | 3'29 |
| 7 | VI. Intermezzo. Andantino teneramente | 3'39 |
| 8 | VII. Capriccio. Allegro agitato | 2'32 |

FRANZ SCHUBERT (1797-1828)

PIANO SONATA IN G MAJOR, D.894

- | | | |
|----|--|-------|
| 9 | I. Molto moderato e cantabile | 21'41 |
| 10 | II. Andante | 10'05 |
| 11 | III. Menuetto. Allegro moderato — Trio | 4'44 |
| 12 | IV. Allegretto | 10'03 |

TOTAL TIME: 86'45

FILIPPO GORINI PIANO



*Premiering Beat Furrer's Studie IV für Klaviersolo – an incredible tour de force that opened the recital.
Turning pages is the sound engineer for this whole project, Francesco Parolo.*



A moment after the recital, where kind audience members asked for autographs and brought me little gifts. I felt incredibly appreciated!

SONATA FOR 7 CITIES – HONG KONG

BY FILIPPO GORINI

Sonata for 7 Cities is more than a project to me: it is my expression of all the things I hold dearest in life, my love letter to music and to humanity. Instead of travelling constantly from one concert venue to another, I decided to focus on 7 cities, where I stayed for one month and offered everything I could to its community. The journey started in Vienna, a city that is central to my music, traversed all other continents to end in Milan, my home.

In each city, I played a recital crafted around works by Beethoven, Schubert, Schumann and Brahms, as well as new pieces commissioned for this project. With this repertoire, I also brought free concerts to schools, universities, hospitals, retirement homes, prisons, homeless shelters, disadvantaged neighbourhoods... places this moving music usually does not reach. I performed concertos, chamber music, taught young musicians, and developed genuine connections with local people, to whom my music brought life, tears, joy. It is this special energy that these live albums capture, making them exceptionally meaningful to me.

I stayed in Hong Kong, invited by Premiere Performances Hong Kong, from October 23rd to November 25th 2025. Time flew in a whirlwind schedule of teaching, concerts, rehearsals, outreach and social life. In a city where every centimetre counts, every second counted, and with perfect coordination of the kind team that organized my stay, I was able to connect to every side of its community. I played for the homeless and the millionaires, I played for the disabled and the refugees training for marathons, I taught children from disadvantaged background and elite music students. I wandered in bustling alleys, hiked the mountains bordering the city, I had street food and Michelin dim sum, in a month where every encounter taught me something precious.

At the center of all this was the recital in this album, recorded in Hong Kong's City Hall, where the programme was a journey from pure adrenaline to sublime poetry, in pieces with free forms of different nature, and a hidden link in their common use of repeated notes. The concert started from the new

Studie by Beat Furrer, a tour de force piece full of striking, nervous tension, and then flowed into the mesmerizing Fantasies op. 116 by Johannes Brahms, alternating eruptive capriccios and fleeting intermezzos. After the break, Schubert's Sonata in G Major, a long, distended piece full of poetry and introspection seemed to be the perfect gift for a city that seems to never rest.

In his "Studie IV für Klaviersolo", Beat Furrer explores a kaleidoscopic use of the piano and its various registers. Using repeated, small chromatic cluster with erratic rhythmical patterns, descending chromatic lines, and chords with dissonant but extremely resonant harmonies, he built a tour de force in technical, and mental difficulties that translates into an extremely gripping piece, especially to start a concert with. Every section mounts in tension until it climaxes and collapses into the following, until the final, cryptical pages end the piece in mysterious quiet.

The "Fantasien" op. 116, one of Brahms' final compositions, written in simple forms enveloping complex emotional states. The general atmosphere is autumnal and retrospective, that of a man looking back at his life with more doubts than certainty. They start with a *capriccio* also based on repeated notes and great energy. The following *intermezzo* is instead nuanced and fragile. The whole cycle follows these contrasts: the passionate, heroic and tragic sides of Brahms emerging in the *capriccios*, and his extremely personal vulnerability expressed in the *intermezzos*.

The Sonata in G Major, sometimes called "Fantasy", is one of Schubert's warmest and most intimate pieces. Schumann called it a perfect composition, rejoicing in its "divine lengths", and indeed it sustains poetry for extremely long arcs of music. The first movement, *Molto moderato e cantabile*, starts from an extremely simple gesture, and revels into long, magical chords, its general peace only disturbed by the outburst in the development, where the same warm gesture of the beginning is turned into an anguished scream. The following *Andante* is also warm and lyrical, with two contrasting dramatic sections. The *Menuetto* is rhythmically strong with a magical, extremely soft *Trio*, and the final movement a playful and elegant dance, finally concluding this spiritual journey in quiet peace.

www.sonatafor7cities.com



At the Hong Kong Blind Union, I taught a masterclass on Mozart to a very talented, expressive young man, Jason Lam, and soon after performed a special recital just for their community. They were extremely enthusiastic, grateful, and touched. Teaching Jason was a particularly special experience. I could not show him, and he struggled with English – so the only means of communication I could use were music and touch. Conveying profound musical ideas only through playing and showing him gestures on his wrist, or asking him to hold my hand as I was playing to understand my own movements, seemed like a challenge at first but became natural immediately.



The intimacy and concentration in this performance remains unforgettable for me – an upright piano, a small group of people, and great music. I hope they all remember the evening as fondly as I do!

FILIPPO GORINI

Filippo Gorini's musicianship has drawn acclaim in recitals in the major venues in Europe and abroad, ranging from Milan's Teatro alla Scala to Carnegie Hall, from Amsterdam Concertgebouw to Wigmore Hall, as well as with orchestras such as the Santa Cecilia Orchestra in Rome, the Salzburg Mozarteum Orchester, the Orchestre Nationale de Lille, the Nagoya Philharmonic, the Opera Nacional de Chile, under conductors such as Daniele Gatti, Hartmut Haenchen, Junichi Hirokami.

Critics praise his serious and soulful approach to composers like Bach, Beethoven and Schubert, as well as his daring programmes involving music from by composers such as Stockhausen and Kurtág, and commissioning new works. He has also created a multi-disciplinary project on the Art of Fugue featuring interviews to personalities such as Frank Gehry, Peter Sellars, Alexander Sokurov, as well as starting Sonata for 7 Cities, a series of month-long residencies dedicated to performance, education, and philanthropy.

Filippo has received the "Premio Abbiati", the most prestigious musical recognition in Italy, in 2022, as well as the Borletti-Buitoni Trust Award 2020 and First Prize at the Telekom-Beethoven Competition 2015. His three albums featuring Beethoven and Bach late works, released on Alpha Classics, have garnered critical acclaim, including a Diapason d'Or Award and 5-star reviews on *The Guardian*, *BBC Music Magazine*, *Le Monde*.

After graduating with honours from the Donizetti Conservatory in Bergamo and the Mozarteum University in Salzburg, Filippo's development was further supported by Maria Grazia Bellocchio, Pavel Gililov, Alfred Brendel and Mitsuko Uchida.

BEAT FURRER

Beat Furrer was born in Schaffhausen and received his first training (piano). After moving to Vienna in 1975, he studied conducting with Otmar Suitner and composition with Roman Haubenstock Ramati. In 1985, he founded the Klangforum Wien, which he headed until 1992. In 1996, he was composer in residence at the Lucerne Music Festival. Furrer has been professor of composition at the University of Music and Performing Arts in Graz from 1991 to 2023. At the end of the 1990s, together with Ernst Kovacic, he founded “impuls” as an ensemble and composer academy for contemporary music in Graz. In 2004, he received the Music Prize of the City of Vienna, and since 2005 he has been a member of the Academy of Arts in Berlin. In 2006, he was awarded the Golden Lion at the Venice Biennale for “FAMA”. In August 2024, he was awarded the Roche Commission. Beat Furrer received the Ernst von Siemens Music Prize 2018, he is a member of the Board of Trustees for the New Music Network appointed by the German Federal Cultural Foundation.

Since the 1980s, Furrer has created a broad repertoire ranging from solo and chamber music to works for ensemble, choir, orchestra and opera. He created several important stage works that were premiered at renowned opera houses and festivals. His first opera “Die Blinden” was commissioned by the Vienna State Opera. It was followed by the operas “Narcissus” (1994), “invocation” (2003), “la bianca notte / die helle nacht” (2015), “Violetter Schnee” (2019), and “Das grosse Feuer” (2025). Furthermore, he composed the

music theater works “Begehren” (2001) and “Wüstenbuch” (2010), as well as the multi-award-winning audio theater “FAMA” (2005).



One of the most beautiful days in the month was shared with ImpactHK, a nonprofit helping hundreds of homeless people back to health and financial independence. I helped during lunch shift, where I was able to chat with many of their beneficiaries, and then performed a concert for them and even one piece with their choir. I will never forget how enthusiastic they were, and how one of them showed me on his phone a translated message to tell me that during my performance of Bach's "Sheep may safely graze" he felt transported to the Italian Alps, in green fields full of sheep and with the sound of wooden clogs...



Another special part of my residency in Hong Kong was my collaboration with the Music Children Foundation, a non-profit supporting free music education for underprivileged families. I worked with one of their piano students, played the second movement of Mozart KV 467 with their orchestra, and offered them a recital. One of the best parts of starting this project has been encountering realities like this, with many people working hard to offer music to everyone.



After our concert at the Music Children Foundation, I spent some time with the piano students, showing them some practical advice and listening to their playing. I wish them the best in their journey, and hope that music can become their strength in life!



Smiling faces at the end of the concert for the Music Children Foundation.

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FRANCESCO PAROLO SOUND AND MUSIC PRODUCER



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