

**FILIPPO  
GORINI**  
SONATA FOR  
7 CITIES

LIVE IN **VIENNA**  
SCHUBERT GERVASONI BEETHOVEN

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## **MENU**

> TRACKLIST

> ENGLISH TEXT

**FRANZ SCHUBERT (1797-1828)**

**PIANO SONATA NO.15 IN C MAJOR, D840**

- |   |                                  |       |
|---|----------------------------------|-------|
| 1 | I. Moderato                      | 18'10 |
| 2 | II. Andante                      | 11'42 |
| 3 | III. Menuetto. Allegretto - Trio | 6'46  |
| 4 | IV. Rondo. Allegro               | 8'21  |

**STEFANO GERVASONI (\*1962)**

- |   |  |       |
|---|--|-------|
| 5 | <i>SONATA WORLD PREMIERE PERFORMANCE</i> | 20'58 |
|---|--|-------|

**LUDWIG VAN BEETHOVEN (1770-1827)**

**PIANO SONATA NO.32 IN C MINOR, OP.111**

- |   |  |       |
|---|--|-------|
| 6 | I. Maestoso – Allegro con brio ed appassionato | 9'08  |
| 7 | II. Arietta. Adagio molto semplice cantabile   | 18'58 |

TOTAL TIME: 94'03

**FILIPPO GORINI** PIANO



*Recital at the Mozartsaal in the Wiener Konzerthaus, 26th February 2025  
- This was the central event which is recorded in this album*



*Outreach at Haus St. Teresa - Just two days before performing at the Konzerthaus, I offered the same programme to a community of the elderly. I can never forget how moved they were.*



*Outreach at Franziskaner Suppenküche - Two days after my recital, I also performed in a soup kitchen. Despite some noise from the kitchen, the quiet way people sat as they ate while listening filled my heart. I will never know what this moment meant for them exactly, but I hope it touched something deep and rare.*

# SONATA FOR 7 CITIES – VIENNA

## 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 seven 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 Vienna, invited by the Wiener Konzerthaus, from February 9th to March 16th 2025. My time there saw many schools visits, in which I introduced students to Beethoven's last sonata, as well as recitals offered to various social institutions. I was moved to see a patient suffering from advanced dementia spring back to life during my playing, or a refugee from Ukraine that I met at the Franziskaner Suppenküche say that my concert brought her back to the days of peace in her country. But there were many, many more. I had time to listen to great concerts (my favourite was Brahms' Deutsches Requiem, with Simon Rattle), to grow tired of Schnitzels, and to try every kind of cake and museum this city could offer.

At the center of all this was the recital in this album, at the Konzerthaus' Mozart Saal, where the programme was a poetic journey through the beauty of frailty and its transfiguration into joy and peace. It started from the "Reliquie" Sonata by Franz Schubert, a vulnerable, unfinished piece, and

in the second half, after Stefano Gervasoni's heartfelt new Sonata, it culminated in Beethoven's piano sonata, op. 111, one of the greatest musical and spiritual achievements in the history of art. In recording, we looked for a sound that could react vividly to the finest shades in tone with concrete, eruptive energy.

The "Reliquie" Sonata is Schubert's first attempt at writing a sonata of symphonic proportions while sustaining the intimacy of writing for piano, and though unfinished, it is a moving journey from introspection to festive joy. The first movement, *Moderato*, is introspective, seemingly immersed in miraculous lingering. It is followed by a lyrical *Andante*, shifting between funeral march and a tender, hopeful song. The *Menuet*, an elegant and expressive dance, is missing a few bars of music, so I asked Gervasoni to compose a small bridge and coda to hold this movement's form together. The final *Rondo, Allegro*, left unfinished a little after a few pages, is playful and festive.

For his own Sonata, commissioned by the Borletti-Buitoni Trust and Festival Milano Musica, Gervasoni chose to write a long narrative arc. The music is sincere and expressive: throughout the single movement, we hear symmetries and echoes creating an extremely natural structure in which each episode flows into the next. The beginning is pleading and tentative, and in its course the piece develops more lyricism and motion, then reaching an explosion, restless and wounded, but reabsorbed in a peaceful chorale that leads back to the opening chord progressions. One final, desperate chord seals the piece's fate in desolation.

The sonata op.111, written in only two, contrasting movements, ends the recital where Beethoven ended his sonata cycle. The *Maestoso – Allegro con brio ed appassionato*, after a majestic, dissonant and terrifying introduction, is passionate, animated with unstoppable urgency. After this, the *Arietta: Adagio molto semplice e cantabile* is instead a set of miraculous variations, stemming from a simple, soulful song, which is transfigured progressively, reaching peaks nearing ecstasy and ending in the contemplation of infinity in simplicity.



*Outreach at Franziskaner Suppenküche - The piano sponsored by Steinway & Sons is being prepared alongside the lunch distribution.*



*Masterclass at Open Piano for Refugees and visit to a high school*



*Various school visits - Supporting education was a vital part of my month, engaging students of different ages with the miraculous Beethoven Sonata op. 111. The reactions went from curiosity to boredom, from excitement to being moved. One class even asked me to come back for a second visit (which of course I made time for!)*

*This music should be as central to education as the great masterpieces of fine arts or literature, and the easiest way for students to encounter it is in live performances with an introduction from the performer. Vienna offers incredible opportunities to its youth in this direction, and I hope the hundreds of students I met with will now decide to seek out more of it!*

## 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.

## **STEFANO GERVASONI**

Stefano Gervasoni (1962) is amongst the most internationally relevant Italian composers. He is professor of Composition at the Conservatoire National Supérieur de Musique et de Danse de Paris and received commissions from the main concert institutions in Europe, America and Japan.

In his work, voice has a central role, whether in context of solo, choral or theatrical works, as well as within instrumental or orchestral writing. His work in chamber music is particularly significant, treating work for small ensembles like a laboratory not only for technical search - on timbre, polyphonic structuring and formal organisation - but even more for poetic and expressive exploration: a space in which sound becomes a means of reflection, dialogue and invention.

He has earned ample recognition, including the Premio della Critica Musicale "Franco Abbiati" (2009, 2022, 2025) and Serge Koussevitzky Music Foundation Award (2018); before that he won numerous international composition competitions. His works are published by Ricordi and SZ Sugar, and have been recorded on labels such as Aeon, Harmonia Mundi, hatHut, Kairos, Stradivarius, Sony and Winter & Winter.



*With composer Stefano Gervasoni,  
following the premiere of his Sonata.*

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FRANCESCO PAROLO SOUND AND MUSIC PRODUCER



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