

Fryderyk Chopin

Sebastiano Brusco piano

4 Ballades - Nocturnes Op.9

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| Ballade Op. 23, No. 1 in G Minor | 09:05 |
| Ballade Op. 38, No. 2 in F Major | 06:54 |
| Ballade Op. 47, No. 3 in A-flat Major | 07:49 |
| Ballade Op. 52, No. 4 in F Minor | 11:05 |
| Nocturne Op. 9, No. 2 in B-flat Minor | 05:38 |
| Nocturne Op. 9, No. 2 in E-flat Major | 04:19 |
| Nocturne Op. 9, No. 3 in B-Major | 11:03 |

Total Time: 55:53

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Sebastiano Brusco piano

The cycle of the 4 Ballades (1835-1842) shows us the Polish composer at the height of his maturity and his best creative energies. For these pages - which immediately won the favour of the public - the performer offers us a happy dimension of pianism with which he always manages to maintain an extraordinary balance between respect for the musical text and the freedom that the text itself suggests. In the Ballad op. 23 a recitative introduces the first melodic and narrative theme, widely developed with amazing instrumental writing. A new thematic element is a beautiful lulling song, followed by its discreet half-voice commentary. The return of the theme becomes broader and then launches into more and more animated passages, leading to the long, unexpected and brilliant coda, where the notes seem to break on the whole piano. To Schumann it was the most "ingenious" work of the young Polish musician and he took his inspiration from Conrad Wallenrod's reading of Mickiewicz. Liszt, instead of the literary programme, sees in this composition "an odyssey of Chopin's soul". The Ballad op. 38 opens with a long and lulling motif, brutally interrupted by what looks like the evocation of a nightmare. This new element proceeds with extraordinarily effective arpeggios. Then Chopin without losing the kinetic energy of the episode lets a new motif resonate, until the initial one reappears. Here comes back the dramatic evocation that will end up merging into the tail. The conclusion comes in an unexpected pianissimo. Schumann describes it as follows: "Chopin has already written a piece with the same title, one of the wildest and most original; this is something quite different, inferior to the first as a work of art, but no less fantastic and witty..."





In the Ballad op. 47 we find the intimate and narrative character that is the stylistic feature of this genre. Tradition dictates it to be inspired by a text by Mickiewicz: Ondina, in which a young man dragged by the waves is condemned to chase the wave without ever reaching it. The critic of the Gazette reviewed it as follows: "It is one of Chopin's most accomplished works. His ductile imagination has poured in here magnificently. In the happy concatenation of such harmonious and cantabile phrases, an animation full of warmth and a rare vitality reigns. It is poetry translated, admirably translated, into sound". A sweet and dreamy motif constitutes the fleeting introduction of the Ballad op. 52 which will soon make way for a new theme with a cantabile character. This theme will then be transfigured through an authentic peregrination in the most varied tones and in an increasingly surprising way. The introduction of a secondary motif, an allusion to the theme of the introduction, does not interfere with the unity of form. When the writing seems to reach its peak a series of chords interrupts - but only momentarily - this moment of joy. In fact, the enthusiasm and vitality returns in the virtuosic coda: two fiery pages where third chords, scales and octaves in the left hand are mixed, violent accents, to close with a decisive cadence of four chords.

With the Nocturnes op. 9 the interpreter moves away from the narrative, almost theatrical, dimension that characterizes the cycle of the Chopin's Ballades to lead the listener into a more dreamlike dimension, in which the sound essence now becomes the immaterial protagonist of a delicate poetry at times only whispered to reach, through infinite gradations, a vigorous but still sweetly cantabile presence.

Emiliano Giannetti

Sebastiano Brusco is an eclectic pianist and a sophisticated interpreter, who can also compose and improvise. He studied with famous pianists coming from prestigious schools, and formed his personality through an anti-academic research of his own stylistic aesthetics, never accepting compromises. What can be appreciated in his interpretations is above all a true way of playing, which has the purpose of reaching the music's communicability. Although he is a virtuoso, his talent is never the expression of its own end. It can be claimed that Sebastiano Brusco's interpretations are not at all expressions of his almost annihilated ego, but that they rather let the imagination live along the paths that music is able to rouse. Born in Rome, Sebastiano Brusco discovered his passion for music very young, he received a cum-laude diploma studying with Valentino Di Bella. Great importance to his formation was Ennio Pastorino, (former student of Arturo Benedetti Michelangeli), as well as his studies with Aldo Ciccolini. As a soloist, he has performed with important Italian and foreign orchestras: He has worked with conductors such as R. Chailly, C. Scimone, Hickox etc. In Italy, Sebastiano has played as a soloist or in chamber music formation in notable theatres and auditoriums and in important musical seasons and festivals: Parco della Musica, Ass. Filarmonica Romana, of Rome, Nuovo Auditorium of Milan, he made his debut at the Festival dei Due Mondi in Spoleto in 2005 the final concert with orchestra was broadcast in Worldvision. He has given concerts in Canada, in the United States, etc. In Mexico, his recital was broadcast by satellite.

In Europe he has played in Spain (Barcellona, Madrid), in France, Paris where he performed as a soloist, in Switzerland (Zurigo) in the prestigious seat of the Zürcher Kammerorchester where he inaugurated the new auditorium. Other concerts abroad include the first national performance of Poulenc's concerto for two pianos and orchestra in Cluj, Romania, Poland (Warsaw, Chopin's Museum), in Belgium at the Festival Van Vlaanderen where the concert was broadcast on Radio Klara Nazionale.

He played at the Grieg Festival in Bergen Norway, gave recitals for the Dark Music Days Festival in Reykjavik and other festivals in Iceland where he is often invited. In August 2012, he gave a recital in England for the events leading up to the Olympics in honor of Italian Etoile: Carla Fracci. In 2019 he was in China for two tours in various Cities: Shanghai, Hong Kong, Guangzhou, Huangshan, Hangzhou, Nanjing, Beijing. Also in 2019 He formed the new Harmoniae Aureae Orchestra with which he recorded in 2020, in world premiere, a Mozart's piano Concerto (K414) and a Symphony (N.29) tuned with A key-432 Hz.

He dedicates particular attention to the music of the 20th century and has performed many world and Italian premiers: Tosatti, M. Gould, Milhaud, Busoni, and many others. Sebastiano recorded a CD for the record label Phoenix He recorded also for AULICUS a CD of Schubert's complete Impromptus. Besides he starts, with the same label, the recording of complete Mozart's piano Sonatas in 6 CD.