



TN 27

Alessio Masi

Nationalität: Italian



Kurzvita:

"Alessio Masi has distinguished himself as a talented musician winning first absolute prize in the prestigious competition "Hermès for talents 2022" in Palermo for which he earned a three-year scholarship and a special student invitation to the Verbier Festival, where he attended numerous concerts and masterclasses.

After graduating with honors at the "A. Scarlatti" Conservatory in Palermo, he is currently studying piano at the "L. Cherubini" conservatory and the "Musicafelix" Academy in Florence with Roberto Prosseda and Alessandra Ammara, two of the most influential pianists in Italy.

He has performed at various renowned venues and theaters in Italy as a piano soloist, chamber musician and conductor, such as Piano City Milano 2023, Teatro Niccolini di Firenze, Orto Botanico di Palermo, Piano City Palermo 2022 and many others. Some of those performances were of his own compositions and transcriptions. He also worked as a répétiteur at the ancient theater of Taormina, working alongside the conductor Beatrice Venezi and singers such as Marcelo Alvarez, Massimo Cavalletti, Francesca Tiburzi, Annunziata Vestri and many others.

He won first prize at the XII international competition "Andrea Baldi" in Bologna and he has been selected for the Agimus project "Attraverso I Suoni 2023" in Florence. He has been major prizewinner in several other national competitions.

He is currently working on two piano albums, dedicated to the music of Fanny Mendelssohn and Ludwig van Beethoven."



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Programm und Konzept der ersten Runde

Titel: "Es Ist Vollbracht": Bach's quotations in 19th Century Music

Werke:

"Bach/Masi: Es ist vollbracht from St John Passion BWV 245 (05:00)

Beethoven: Sonata No.30 in E Major Op.109 (19:00)

Fanny Mendelssohn: Capriccio in B minor H349 (05:00)"

Konzept:

"Johann Sebastian Bach's music and his unreachable and perfect use of counterpoint inspired Romantic composers to study and evolve the very articulate and complex language of the great master of the past, who has indelibly influenced the music of later musicians. The responsibility to carry on the German counterpoint tradition prompted classical composers to meticulously study the treatises of the time, having then great mastery of forms but using their own musical style, without being dominated by the large number of rules that forms such as the fugue had.

Although the gallant style had preferred the melody to the polyphony in the early examples of sonata form, the sonata form itself became a very effective and understandable piece in the classical and romantic periods thanks also to the addition of several fugues, imitations, and diastematic styles of the Baroque period.

Beethoven, in his full artistic maturity, is one of the firsts to be totally in control of it, as we can see in the variations of the third movement of his Sonata Op.109. He adds a little fugue almost at the end of the sonata and Bach's powerful influence on his musical production is also confirmed by the quote of "Es Ist Vollbracht" from the St. John Passion, which is hidden in the first pages of the first movement.

The same quote was used by a female composer, Fanny Mendelssohn, in the Capriccio

in B minor H349. This piece was written during his travels in Italy between 1839 and 1840, years of fervent artistic production, and the first notes are exactly the same theme by Bach. Her music definitely deserves to be performed. As a female composer of the 19th century, she didn't have the luck that male composers had during their careers. For me, it is very important today to play music by sometimes easily forgotten composers like her, especially when their music is so valuable."



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Programm und Konzept der finalen Runde

Titel: Bach's Legacy: Reworked polyphony

Werke:

Giustini: Sonata No.1 in G minor Op. 1

Bach: Prelude and Fugue No. 21 in B-Flat Major BWV 866

Franck: Prélude, Choral and Fugue

Beethoven: Sonata No.29 in B-Flat major "Hammerklavier" Op. 106, fourth movement

Largo - Allegro Risoluto (fuga a tre voci con alcune licenze)

Konzept:

Lodovico Giustini was the first composer to ever write music for the fortepiano. Born in Pistoia in 1685 –the year considered 'kissed by the Gods', since it was also the year Bach, Handel and Scarlatti were born–, Giustini's contribution to music is of utmost value. He was the first ever to explore, with his 12 Sonate da cimbalo di piano e forte, the timbre and dynamic possibilities of the instrument invented by Bartolomeo Cristofori in Florence.

After the Prelude and Fugue No.21 in B-Flat Major BWV 866 from Bach, which showcases his unique ability as a composer to perfectly master the polyphonic language, I will play music by César Franck. His great capacity to capture the listener in a vortex of emotions, while remaining encased in baroque forms, offers one of the most interesting and significant reworking of the style. Prélude, Chorale et Fugue is a dense piece of organistic sound mass, modulations to distant tones and themes of clear Bachian inspiration, just like in the case of the fugue, with a clear reference to the Prélude & Fugue n.24 in B minor BWV 869 / WTC Book I. All the themes in the composition intertwine in the grandiose and titanic finale, confirming the romantic tendency of the cyclical form, in line with the ways of Liszt and Wagner.

The recital ends with the almighty fugue from the "Hammerklavier" Sonata by Beethoven, which is one of the most intense and polyphonically complex pieces of music ever written. It goes beyond the strict rules of counterpoint and explores the most extreme and radical shapes of the piano, using a fugue "con alcune licenze" to shock the listener with its innovative jarring dissonances and pyrotechnic effects.