



# T B S



## Giordano Buonondonno

### Piano Recital

11 March 2023

[www.tilbach.org.uk](http://www.tilbach.org.uk)



We are most grateful to HSH Dr Donatus Prince of Hohenzollern for his financial support for our concerts this year.

## Programme

### Frédéric Chopin (1810 - 1849)

#### Berceuse in D-flat major Opus 57

Chopin seems to have created his *Berceuse* with effortless and inexhaustible invention. Written in 1843, it has compelling grace and charm and is one of his most sensitive and poignant compositions. A tonic pedal D flat is sustained throughout the piece and the opening swaying *ostinato* figure, suggesting a rocking cradle, remains almost unchanged to the end. The tune is no more than four bars long but it is enhanced with amazing skill and delicacy with sixteen differently decorated variations, while the underlying harmony remains virtually the same. At the end, the lullaby has obviously sent the baby to sleep as the melody falls away.

#### Andante Spianato and Grande Polonaise Brillante Opus 22

The polonez, or in its French form, polonaise, is one of the five national dances of Poland along with the mazurka, krakowiak, oberek, and kajawiak. It developed from folk dances and was "appropriated" by the nobility, the military and royalty, thus becoming more stately, elegant and dramatic. Eventually, the music became separated from the dance, yielding popular, instrumental pieces, and the form became more international.

The instrumental polonaise usually maintained its basic original features: the rhythmic identity (eighth note, two sixteenths, four eighth notes)  $\frac{3}{4}$  metre, moderate pace, but during the nineteenth century it grew in virtuosity, dynamics, coloration, emotional content and dimensions, especially in the presentation of extended, heavily decorated melodies. Gradually it developed an ABA structural format.

In 1830–31 Chopin composed his Grand Polonaise for solo piano, and later set it into a work for piano and orchestra. Three years later in 1834, he appended an Andante Spianato (smooth and flowing), as a bel canto style introduction to Opus 22.

### Maurice Ravel (1875 - 1937)

#### Ondine (from Gaspard de la Nuit)

----- INTERVAL -----

Top up drinks are available at reception.  
The loos are through the door to the right side of the pulpit area.

### Domenico Scarlatti (1685 - 1757)

#### Keyboard Sonatas K11, K1, K159, K20, K29

Scarlatti, though born in Naples, spent nearly 40 years with the royal courts in the Iberian Peninsula, first with the Portuguese royal family, then in Spain when Portuguese princess Maria Barbara de Bragança (for whom he had been music master) married the Spanish crown prince Fernando (later Ferdinand VI).

Scarlatti wrote no less than 555 keyboard sonatas, which show a mastery of keyboard technique equal to that of Scarlatti's contemporary Johann Sebastian Bach, with elaborately decorated phrases.

## JS Bach (1685-1750) / Sergei Rachmaninov (1873-1943)

### Transcription of Violin Partita No. 3 BWV 1006

*Prelude; Gavotte; Gigue*

In 1933 Rachmaninov arranged three pieces from the third violin partita of J. S. Bach (BWV 1006, in E major) for the solo piano – the opening Prelude, the third piece Gavotte and Rondeaux and the closing Gigue. However he didn't just rewrite the violin score for the keyboard, but created a very original work from them. Since the original was written for a solo violin, Rachmaninov had to add something to them to make a piano version (like Busoni did with the Chaconne from the second partita).

When we see the opening Prelude, which was adapted by Bach for use in two of his cantatas (BWV 29 and 120a) and again appears in the fourth Lute Suite BWV 1006a, the result is a much more creative one than Busoni's, because unlike the Chaconne, the original material was written for just one single voice, while the harmonies used by Busoni were mainly pre-determined by Bach. Rachmaninov superposed seamless contrapuntal parts on the single voice, thereby creating many new harmonies. One can enjoy this colourful creativity of Rachmaninov in the graceful Gigue and at the same time find a rather unexpected aspect of Rachmaninov.

## JS Bach (1685-1750) / Ferruccio Busoni (1866-1924)

### Transcription of Chaconne in D minor from Violin Partita No. 2

The Italian-born composer, Ferruccio Busoni, has always been better known for his arrangements and transcriptions of the music of others than for his own original works. He was also a virtuoso pianist and an addict of the music of Bach at a time when, particularly in Italy, his works were little known. The Leipzig Bach-Busoni Edition contains seven books of arrangements, transcriptions and compositions freely based on the music of Bach. Busoni's efforts produced satisfying ends in themselves but also served to bring the music to a wider public when early instruments and authentic performances were not in vogue.

The D minor Chaconne is to be found in the third book of the Bach-Busoni Edition and is a transcription rather than an arrangement, thus involving a certain degree of editorial license. It is surprising, in view of its usual connection with the countries of western Europe during the 17th and 18th centuries, to find that the chaconne, a dance in triple time, originated in Latin America. In its European form it was usually constructed on a fixed harmonic pattern, often with a ground bass, or a melody repeated in different parts, within a set of variations.

Bach's Chaconne in D minor closes his Second Partita for solo violin (BWV 1004). 'Partita' was an alternative name for a multi movement piece, such as a suite or a sonata, and included a number of dance movements. The D minor Partita dates from 1720, during Bach's Cöthen years. The 64 variations of the Chaconne, based on a four-bar chordal progression, cover the whole gamut of 18th century violin technique, including multiple stoppings of great complexity. Bach requires the violinist to play an almost impossible number of notes, and Busoni in his transcription, made in Boston in 1892, requires a similar miracle from the pianist. He treated his version not as an expansion of a violin solo, but more as a reduction of an orchestral score. He dedicated his work to Eugen d'Albert, a fellow pianist and composer.

*Programme notes by John Dalton*

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## Giordano Buondonno

Born in La Spezia, Italy, in 1995, Giordano Buondonno graduated from Giacomo Puccini Conservatoire with Honours at the age of 22, receiving the highest mark in his class. During his time there he studied with Vincenzo Audino, Fabrizio Giovannelli and Folco Vichi in Florence. He completed his Master's Degree as well as an Artist Diploma, both achieved with Distinction, at Trinity Laban Conservatoire in London under the guidance of Sergio De Simone and Deniz Gelenbe. Giordano is a proud recipient of The Leverhulme Trust Scholarship, the Jaqueline Williams Scholarship and the Arthur Haynes Scholarship for his studies at Trinity Laban.

At the age of 19, he won first prize at the Clara Schumann Competition. In both 2017 and 2019, he performed for the Piano City Festival in Milan, held at Villa Reale Belgiojoso. He was first prize winner at the PianoLink Concerto Competition, playing Chopin's First Piano Concerto with the PianoLink Philharmonic Orchestra, in Palazzina Liberty in Milan, conducted by Massimo Flocchi Malaspina. Giordano's highlight-performances include recitals at Steinway Hall, Saint James's Piccadilly Church in London, and at Henley Park Manor in Surrey, for His Serene Highness Prince Donatus von Hohenzollern. He represented Trinity Laban as a finalist at the 2019 Beethoven Society Intercollegiate Piano Competition.

In 2021 he won 4th prize at the Sheepdrove Intercollegiate Piano Competition, and he was finalist at the Trinity Laban Soloist Competition. He played in Rome in the Young Artist concert series organized by RomaTreOrchestra. He has been selected to represent Trinity Laban Keyboard department in the annual Gold Medal Showcase held at Kings Place Concert Hall in London. Other recent performances include recitals at the South Hill Park Arts Centre in the International Conservatoire series, George Solti Studio in London, playing on Arturo Benedetti Michelangeli's Piano, Paganiniano Festival in Italy, the Old Royal Naval College, St. Alfege Church in London, and the Polish Heart Club in South Kensington.

### **Future Farnham Concerts**

**Spire Church, South Street, Farnham, GU9 7QU**

3-00pm Sunday 16 April: **Renata Konycska (piano)**

7-30pm Saturday 29 April: **Mathilde Milwidsky (violin) and Annie Yim (piano)**

**Farnham Chamber Music Festival**

7-30pm Friday 12 May: **Korros Quartet**

7-30pm Saturday 13 May: **Piano Quintet including Elizabeth Cooney**

2-00pm Sunday 14 May: **Masterclasses**

7-30pm Saturday 20 May: **Castalian String Quartet with John Myerscough**

4-00pm Sunday 14 May: **Young Talent – Jamaal & Imaan Kashim at Farnham Pottery**

**[www.tilbach.org.uk](http://www.tilbach.org.uk)**

### **Future Conservatoire Concerts**

**Godalming Baptist Church**

7-00pm Saturday 1 April: **Trinity Laban String Ensemble**

7-00pm Saturday 3 June: **A Night at the Opera**

See website for details

**[www.conservatoireconcerts.org.uk](http://www.conservatoireconcerts.org.uk)**