

## MOZART

Sonata No. 8 in A Minor, K. 310 | Sonata No. 2 in F Major, K. 280 (189e)

Sonata No. 5 in G Major, K. 283 (189h) | Sonata No.16 in C Major, K. 545

Sebastiano Brusco *piano*

Sonata No. 8 in A Minor, K. 310

01. Allegro Maestoso	09:11
02. Andante Cantabile con Espressione	11:11
03. Presto	03:32

Sonata No. 2 in F Major, K. 280 (189e)

04. Allegro Assai	06:18
05. Adagio	07:15
06. Presto	04:47

Sonata No. 5 in G Major, K. 283 (189h)

07. Allegro	06:28
08. Andante	06:30
09 Presto	07:06

Sonata No.16 in C Major, K. 545

10, Allegro	04:59
11. Andante	05:17
12. Rondò	01:29

Total Time: 73:23



Recording in Perugia June 2020 at the "Piano et Forte" Studio | Steinway D Piano, Tuning A = 432hz

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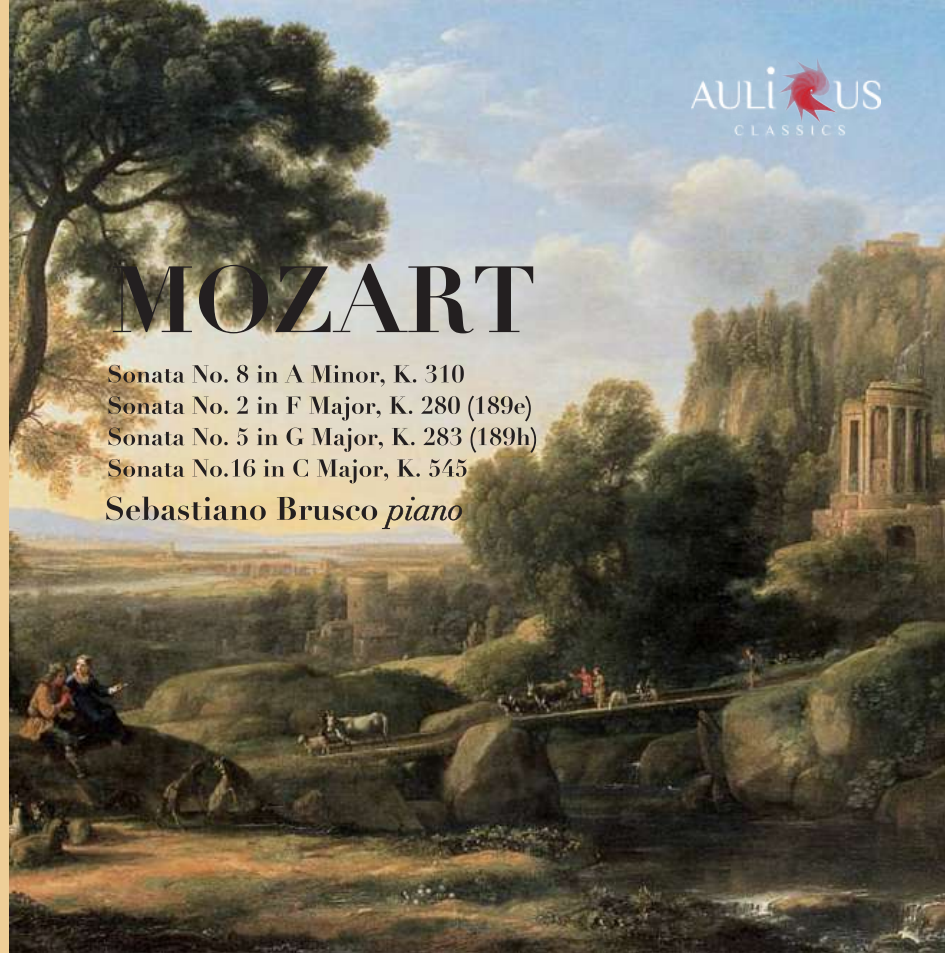
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Sebastiano Brusco *piano*



Brusco's playing technique is characterized by authenticity and expressiveness prior to his arrival at the keyboard. This originates from an inner need to communicate the spirituality of music, rather than superficially spectacularize the performance. In Mozart's piano music, Brusco has found space for freeing the personality of the interpreter, often caged in rigid and unchallenged academic practices of execution. Such rigidity has transformed Mozart's Sonatas, in the opinion of the public, into minor and frivolous pieces, closer to Rococo mannerism rather than to the Don Giovanni or the Requiem. Brusco has revealed that by employing a lower diapason tuning, instead of the one currently in use, he is able to enhance the directions of the harmonic paths that shape the Sonatas. He chooses to employ the scientific tuning of 432 Hertz A note, which is thought to have been used by Mozart and used in the historical period in which the Sonatas were written, rather than today's 440-442 Hz or higher. Sebastiano Brusco is currently creating a CD recording set of Wolfgang Amadeus Mozart's eighteen piano sonatas. Through this significant endeavour, Brusco follows an aesthetic vision that enables the chamber music aspect of the Sonatas to acquire emotional depth and imaginative intensity. This is especially useful when compared to current interpretations that focus on structure and spectacle. We could define Brusco's vision as post-modern, in that it transcends the last century's futuristic and anti-romantic trend after having assimilated it. The conventional interpretations often stem from a crystallized aesthetic on a standardised "mozartian" practice, characteristic of the late Baroque. Mozart's aim in the Sonatas, rather than to highlight the pianist's skills (Mozart labelled "mechanic" whoever played with such intent), was to captivate his audience with his composer's genius, in order to obtain commissions for Operas, at that time the greatest ambition for a musician. Mozart's music does not originate through instrumental improvisation - as with romantic pianism - but directly from his mind: only after having written it, the composer verified it on the keyboard. Brusco's aim is the re-creation of this imagined sound by evoking the human voice or an ensemble of strings or wind instruments, beyond the sound of the piano itself. In Brusco's interpretation we perceive the intention to imitate the softness of melodrama voices, amplifying the dramatic theatricality. His daring freedom, if compared to current practices, is nonetheless perfectly in line with his artistic vision. Brusco makes use of the modern piano's full potential: the timbres, the colours and the use of the pedals, offering an original Mozart without betraying his classical spirit. The care in the use of the pedal and the "classic" clarity seem to arise from a need of purity, not from a scholastic setting. For this purpose his performance on a modern piano fully achieves the aim of imitating the orchestral and vocal melodies, which are the essence of Brusco's research. Although its sound is less crystalline than in a vintage fortepiano, the modern piano allows a distinct and softer outcome, at the same time harmonious and captivating. For this reason Brusco prefers a softer tuning in order to enhance his contemplative and spiritual vision, rather than the dynamic-spectacle approach of contemporary virtuoso pianists. He adopted the "Scientific Tuning" with the LA at 432 Hertz, instead of the currently adopted 440-442 Hertz. The latter fits in with a modern need of power and impact in large concert halls in order to keep the public's attention alive, a public easily distracted by a different pace of life, especially when compared to the late eighteenth century audiences. In conclusion, Sebastiano Brusco's recording endeavour arouses great interest with critics and public alike because for the first time all the eighteen Mozart Sonatas are recorded with a modern piano tuned at 432 Hertz. This tuning has been debated upon for many years, and is supported by a wide-ranging philosophical and scientific literature about the potential benefits on the mind.



**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 (Barcelona, 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. 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 CD's for PHOENIX and DA VINCI RECORDS. For AULICUS he recorded the complete impromptus of Schubert and a CD of all Chopin's Ballades and nocturnes. He is also currently creating a CD recording set of all Mozart's piano sonatas, in which he chooses to employ the scientific tuning of 432 Hertz.