

Alberto Maria Giambello, pianist.

Born in Catania, he was introduced to music by his mother, a pianist. He studied and graduated with top marks under Giovanna Ferro's guidance at "Vincenzo Bellini" Music High School, in Catania. After moving to Milan, he followed piano specialization courses under Alberto Mozzati's guidance and attended the School of Paleography and Musical Philology of Cremona.



He began his career with solo and chamber repertoire and then pursued the operatic and lieder repertoire, collaborating with "Scuola di Canto", led by Iris Adami Corradetti.

He performed recitals for some important Italian musical institutions (Gioventù Musicale Italiana, ARCI, Centro Incontri Musicali, Lions and Rotary Clubs) and collaborated with artists and Opera institutions in the USA, Germany, Switzerland, and South America.

For over twenty years, he carried out intense activity as a pianist accompanist and vocal coach, being a founding member of "Centro Lirico di Catania", an institution involved both in educational and artistic fields, of which he is still the President.

He is also the founder and director of "Giovane Orchestra Etnea" for which he composed and elaborated music by Albinoni, J.S.Bach, Donizetti, Handel, Schubert, Veracini and Vivaldi.

For over forty years, he taught in various Italian music conservatories.

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NanoSEA 2024 is delighted to present:

*Alberto Maria Giambello*

performing

***RADICI***

***(Roots)***

Marseille, Fort Gaunteaume

2024, July 17<sup>th</sup>

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## Program

- J. S. Bach - F. Busoni  
1685-1750 1866-1924  
*Toccatà e Fugue in D Minor (BWV 565)*  
Concert adaptation for piano
  - L. van Beethoven  
1770-1827  
*Piano Sonata, op.13, n. 8*  
*"Pathétique"*
    - Grave - Allegro con brio
    - Adagio cantabile
    - Rondò (Allegro)
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- C. Franck  
1822-1890  
*Prélude, Fugue et Variation, op. 18*  
Extrait des Pièces d'Orgue  
Transcription pour Piano by Harold Bauer
  - A. Casella  
1883-1947  
*Variations sur une Chaconne, op. 3*

## Take a minute before listening

*Toccatà and Fugue in D minor* (BWV 565) by J. S. Bach, one of the most famous Baroque music compositions for organ. It was written between 1702 and 1703 and performed by Bach himself for the inauguration of the organ of the New Church in Arnstadt, Germany. The fixed structure presents the introductory "Toccatà", expressing an *almost* improvisational nature, which anticipates the Fugue. Finally, the "Coda", featuring also a free nature, contains five musical tempo changes. There are countless elaborations: from Leopold Stokowski's orchestral transcription (also made famous by Walt Disney's "Fantasia") to other genres, rock, jazz, heavy metal and techno (Jon Lord, Jacques Luossier, Dave Stewart...). However, the best known is perhaps Ferruccio Busoni's transcription for piano, which is the one you are going to listen to. This transcription is characterized by a literal transcendental virtuosity and a variety of sounds that make it similar to the original organ version.

The *Piano Sonata No. 8, op.13*, in C minor by Ludwig van Beethoven is also known as *Grande Sonata Pathetica*. Composed in the years 1798-99, this composition marks the turning point in Beethoven's compositional development. It opens with an introductory "Grave" (perhaps it explains the term *Pathetica*), followed by an "Allegro con brio". It is interesting to note the presence – in its canonical form - of two different themes: the quite heroic character contrasting with the brilliant light one. These two themes dialogue with each other with an incredible complicity, making a well-structured

movement. The "Adagio cantabile", in the central part of the composition, and the "Rondò" complete the composition.

The *Prélude, Fugue et Variation, op.18* by César Franck (1873) belongs to the *Six Pièces pour grand orgue*. It is a page of the finest artistry in which the pastoral theme of the Prelude is followed by the intimately mystical second theme and they intertwine with each other in the B Minor tonality. This alternation forms the harmonic basis of the final variation. Between the two parts, a purely bright Bachian fugue is inserted with lightness and brilliance of touch. Several are the transcriptions for harp, flute, and cello, but Harold Bauer's one for solo piano is the most popular.

The *Variations sur une Chaconne, op.3* is one of Alfredo Casella's early compositions, indeed it was composed in 1903 when he was only twenty. This opera, formally reflecting the classical style, draws inspiration from one of the most common themes of the 16<sup>th</sup> and 17<sup>th</sup> centuries: the theme of *Follia* (Madness), a Portuguese-origin dance, performed by shepherds and farmers. Later, this musical form developed into the *Tarda Follia* (Late Madness), a slow Saraband with a triple time structure, where the accent is on the second beat of the measure. The theme is well known, and the number of composers engaged with this is unlimited: from G. Frescobaldi, and J. B. Lully, to A. Scarlatti and F. Couperin. Remarkable are the compositions of A. Corelli, J. S. Bach and A. Vivaldi (just to name a few) and, in the 20<sup>th</sup> century, S. Rachmaninov's famous "Variazione su un tema di Corelli" for piano (1931) and the "Variations" for guitar by Manuel Ponce (1930).