

Margherita Santi

hänssler
CLASSIC

FANTASIES

MOZART · BEETHOVEN · CHOPIN · SCHUMANN



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Fantasies is a program that has revealed itself to me over time and represents the musical realization of my personal relationship with music, which began over two decades ago. At this point I understood and had experience of music as a channel of fundamental importance towards something “else” and of the role of the musician as a work of continuous research.

“Fantasies” is a collection of fantasies. Why the form of fantasy? Because it is a free form, without pre-established canons, in which the composer’s inspiration has greater freedom. It is a great challenge for the composer to transform creativity, inspiration, into an outlined form. Through the form of fantasy we discover the history that changes between two centuries and we witness the balance between creativity and form.

With Mozart, Fantasy in D minor Kv 397, written in 1782, the fantasy is improvisation, with an introduction that seems to come from another dimension, outside of time and space, combined instead with an Allegretto perfectly in tune with the typical writing of the time. Beethoven, with the Sonata op.27 n.2 “Quasi una Fantasia”, under-

mines the classical form of the Sonata, inserting the Adagio sostenuto in the first movement, followed by the Allegretto, almost a minuet, and the final Presto agitato. The triplets that formed the arpeggios of Mozart’s Introduction become a constant in Beethoven’s Adagio sostenuto, which inexorably conduct its own intense story through a succession of modulations.

Chopin conveys the union of opposites in the Fantasy in F minor op.49, with a first part that offers a set of emotional nuances, from the initial hesitant almost funereal march, to the discursive melody, the heroic, the passion, the nobility. This section, then resumed until reaching a finale in A flat major, is contrasted with a page of extraordinary depth in the central section. A chorale, an intimate and collected prayer, which through a few sounds expresses a universal human experience. Suddenly, reality calls through the Ripresa. The finale in A flat major symbolizes the overcoming of this duality, leading to total liberation.

The Faschingschwank aus Wien, Fantastic Pictures op.26, whose writing ended in 1840, was inspired by Robert Schumann’s stay in Vienna.



It represents a succession of characterized pieces, like characters in a carnival following one another in a fantastic world. However, the character of inspiration disappears, but a clear outline of moods and psychological profiles remains. Many different aspects, or perhaps, many aspects of the same unicum.

I think of fantasy as a creative force that has united composers across the centuries, to which each composer has miraculously had access, transposing it over time. In each composer we find characteristics typical of the time in which he lived, others typical of the composer, and sometimes phrases, ideas, fragments, which seem to come out of time and space, into another dimension compared to everyday life. Here is where the genius lives, where the connection with the divine, through the creative force of fantasy, allowed the composers to go beyond their human nature.

Pianist **Margherita Santi** has distinguished herself for her fierce personality, brilliant virtuosity, and above all, her original, distinctive attitude and individual approach, with a natural, convincing feel and understanding of music. She has internationally performed both as soloist and chamber musician all over Europe, including Germany, Austria, Spain, Switzerland, Italy, East Europe and Russia, taking part in numerous festivals and concert seasons in prestigious venues such as Teatro La Fenice in Venice, Yusupov Palace in St. Petersburg, Rachmaninoff Hall and Malij Zaal in Moscow, Zürcher Kammerorchester Haus in Zürich, Teatro Verdi in Florence, Teatro Sociale in Como and Teatro Filarmonico in Verona among others. She is regularly invited by prestigious institutions such as Serate Musicali (Milan). Since her orchestral debut with the Pazarzik Symphony Orchestra with Rachmaninoff's Rhapsody on a Theme of Paganini, Margherita has regularly performed with renowned orchestras, including Ort – Orchestra della Toscana, Haydn Symphonic Orchester, and orchestras active in the educational and social fields, such as Orchestra Senza spine in Italy, touring several times performing

Schumann Piano Concerto, Rachmaninoff Piano Concerto no.2 and Beethoven Piano Concerto no. 4. Margherita is a passionate chamber musician: her profound love towards chamber music allowed her to create a remarkable chamber music repertoire and to perform extensively. Her passion for chamber music brought to play with well-known and esteemed musicians. She performed in the parterre of Teatro la Fenice a chamber music concert featuring two piano quartets by Schumann and Brahms live streamed by Radio Mca. Along her musical journey, she met internationally acclaimed musicians, provoking greater attention to her personality, profound devotion, musical comprehension and brilliant instrumental technique. Her musical mastery has been acknowledged through numerous honors and recognition, including grand prizes in international piano competitions. She was honored with the Prize of Accademia Filarmonica in Verona, Italy. The Italian TV channel Rai, defined her an "Italian musical excellence". Born in Verona, Italy, Margherita started studying piano at the age of five and she had her first public performance at age of six. She graduated with honors at the age

of fifteen at Verona's Conservatory, recording her first album featuring music by Chopin and Liszt. She pursued advanced studies at "Tchaikovsky" Conservatory in Moscow. She later gained a Master Degree with honors in Piano Performance presenting a monographic recital dedicated to the three Robert Schumann's Piano Sonatas. Being passionate about writing, Margherita chose to write an extensive thesis: "R. Schumann: Life and Thought as music". Her innate curiosity led her to pursue a degree in Communication studies, with the main focus on sociology and psychology, with a thesis about her own newly established music festival. Margherita has conceived and launched the yearly concert season Herbst Musicaux Festival in Verona. Since then, she is the artistic director of the festival, designing every year the theme and the program of the concert season, which aim is to amplify the experience of classical music through contaminations with visual arts, theater and literature, to rediscover the works of women composers and to promote the connection between Music, nature and human beings.

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