



Franz Schubert: Late Piano Works, Vol. 1

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Sometimes a personal voice can be hard to describe. The music is very familiar, yet somehow this Italian pianist manages to make it all seem as though created on the spur of the moment – every phrase feels like part of an ongoing soliloquy. Andrea Lucchesini has an unusual pedigree among Schubertians. He has been a noted modernist: as a close collaborator with Luciano Berio he premiered that composer's challenging final work for piano.

He approaches Schubert via Beethoven, and describes himself as a fellow-Wanderer. Studying late Schubert, he says, requires the capacity to 'follow the Wanderer on his path, to take a plunge into his emotional labyrinth', and to achieve 'complete immersion' in his work. He particularly stresses the importance of the 'accompanying' parts: for Schubert, he says, these were never secondary, their purpose being to intensify the drama, 'or create elegiac counterparts'.

Classical restraint marks the opening of D537, with a sound so dry that it almost suggests the intimacy of a fortepiano. In the *Andantino* – locus classicus for those who argue that Schubert had a nervous breakdown – the emotions are fastidiously controlled with a rocksteady pulse; the *Scherzo* has lovely delicacy, and the *Rondo* moves from tenderness to passion and back to tenderness again, its hesitant closing bars exquisitely encompassing the conflicting emotions of the piece. Lucchesini celebrates the enigmatic nature of the *Allegretto* D915, while D537 is full of fleeting delights: the trio-style middle section of the *Allegretto quasi andantino* is daintily prancing, with the main theme making its reprise in a sudden burst of beauty.

Schubert

Piano Sonatas: No. 4 in A minor, D537; No. 20 in A, D959; Allegretto in C minor, D915
Andrea Lucchesini (piano)

Audite 97.765 72:14 mins



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RECORDING ★★★★★

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