

Angelo Villani returns to Rosslyn Hill Chapel and Fidelio Café in **May**



11 May, 18:00

Rosslyn Hill Chapel, London

20 and 21 May, 18:30 **SOLD OUT**

Fidelio Café, London

Tchaikovsky/Villani Reminiscences of Romeo and Juliet

Chopin 2 Mazurkas

Chopin Impromptu no.1

Grieg 5 Lyric Pieces

Liszt Sonetto 123

Liszt/Villani Vallée d'Obermann

Debussy L'Isle Joyeuse

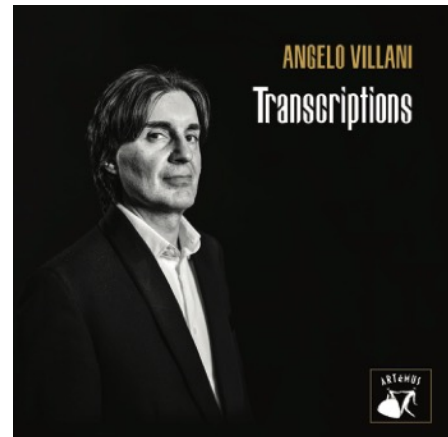
Angelo Villani Pianist

"Who needs an orchestra when you have Angelo Villani?"

Sean Rafferty, BBC Radio 3

Australian pianist **Angelo Villani** returns to London in **May**, performing at Rosslyn Hill Chapel on **11 May** and Fidelio Café on **20 and 21 May** with recital programmes featuring Tchaikovsky/Villani, Chopin, Grieg, Liszt/Villani, Debussy.

Featuring Villani's transcription of the Tchaikovsky's *Romeo and Juliet*, the pianist's repertoire is centred on the late Romantic era and composers such as Liszt, Chopin, and Tchaikovsky. Villani's latest album **Angelo Villani Transcriptions** – a collection of his own arrangements of works from Purcell, Franck and Tchaikovsky to Korngold, Weill and Erroll Garner – was released on his own record label, **ARTÉMUS** in **August 2022**. The album takes the listener on a musical journey through time, from Purcell's 17th-century *Dido's Lament* to the mid 20th-century cinema classic *You ought to be in pictures*, featured in a *Looney Tunes* cartoon. Villani's transcriptions exhibit vocal music in particular, from solo voice, such as Schubert's *Gretchen am Spinnrade*, to that of large vocal ensembles ranging from sacred to secular.



As Angelo Villani explains,

"Liszt was at the forefront in translating the music's sensory aspect and effect into piano sound. A whole culture followed in his steps, and soon many other notable virtuosi of the day celebrated the new art form. In fact, the generations that came after continued this tradition well into the early twentieth century. It was not until the advent of recording (and, soon after, radio broadcasting) that the art of transcribing vanished, almost overnight, having fulfilled its original purpose and raison d'être. However, one could argue that it never died out but merely changed its venue: from the 1940s, it became standard for the great jazz musicians to "cover" popular songs via the newly and rapidly developing art of jazz improvisation."

Twelve years ago, Villani made a comeback to the stage after a 20-year hiatus. As a teenager in 1990, he was about to compete in the International Tchaikovsky Piano Competition, when a nerve got trapped in his right shoulder – a condition that sadly brought his career to a halt. Villani spent 20 years trying to find a cure, and finally found a massage technique that helped free the nerve. Villani initially started to perform again with gloves so his hands can glide freely over the keys, easing any tension in his hands and arms which might become a hazard – and a danger to his future as a pianist.

Upcoming Events

8 June 2024

Copenhagen, Denmark

Tristan & Isolde Opera Gala Weekend and Concert

21 June 2024

Copenhagen, Denmark

Concert at Metronomen (programme tbc)

6 October 2024, 15:00

FrihavnsKirke, 68 Willemoesgade,
Osterport, Copenhagen, Denmark

Bach/Cortot/Villani 'Aria' (from Concerto in Fm)

Satie Gnossienne no.4

Chopin Nocturne, Waltz

Liszt Valse Oubliéé no.2

Liszt 'Les Funerailles'

Tchaikovsky/Villani Lamentoso from Symphony no.6 'Pathétique'

Scriabin Valse in Ab

Scriabin Poeme, 2 Preludes, 3 Etudes

November 2024 (tbc)

Rosslyn Hill Chapel, London

Angelo Villani



Angelo has performed extensively in the UK, Europe, Asia and Australia, and has received coverage on major media including live BBC interviews and performances. The release of his latest album, *Angelo Villani plays Dante's Inferno*, garnered considerable praise and earned five-star reviews in *International Piano*, *The Independent*, and a 'Tokusen' (specially recommended recording) in *The Record Geijutsu*.

Angelo has received considerable acclaim for his highly charged yet intensely poetic Romantic style, commended by esteemed artists including Nikolai Demidenko and Daniel-Ben Pienaar, and also in the musical press by prominent critics including Jessica Duchen and Bryce Morrison. His luminous pianism, with a style that has been described as an incandescent yet soulful lyricism, encompasses a wide repertoire centred – yet not exclusive to – the composers of the late Romantic era. Villani's recitals frequently feature his own paraphrases on great romantic works, including Purcell's *Dido's Lament*, and Wagner's *Tristan & Isolde*.

Angelo Villani began his career as a child prodigy in his native Australia, where his teachers included pupils of Friedman and Michelangeli. As a teenager, Angelo performed major works including the Rachmaninov 2nd and Tchaikovsky 1st piano concertos. In 1990, an injury to his right hand prevented his participation in the International Tchaikovsky Competition. His recovery, over a period of three decades, culminated in a comeback recital in 2012 at St. James's Church Piccadilly.

www.angelovillani.com

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