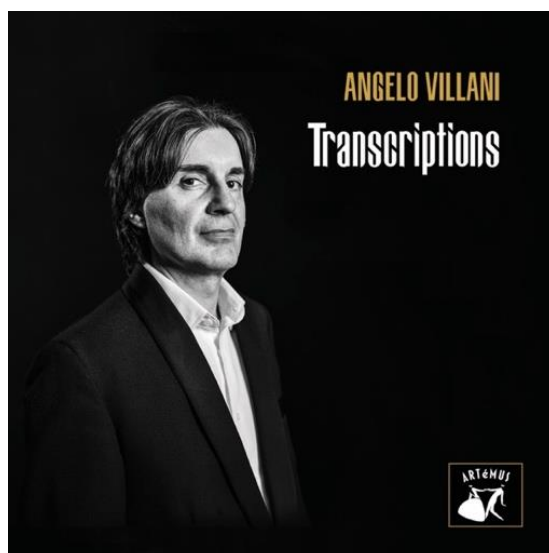


Pianist Angelo Villani releases his album *Transcriptions* on his new label ARTÉMUS

with concerts at Rosslyn Hill Chapel and Fidelio Orchestra Café



Release date: 23 September 2022

ARTÉMUS001

Angelo Villani Transcriptions

Tuesday 20 September 2022, 6pm

Steinway Hall, 44 Marylebone Lane, London
Pre-Release Concert

Saturday 24 September 2022, 6pm

Rosslyn Hill Chapel, 3 Pilgrim's Lane, Hampstead

Wednesday 12 October 2022, 6:30pm

Fidelio Orchestra Café, Clerkenwell

Franck/Villani Piano Quintet (1st Movt)

Mozart/Sultikov/Villani 'Lacrimosa'

Purcell/Villani Dido's Lament

Massenet/Villani Crepuscule from *Manon*

Tchaikovsky/Villani Reminiscences from Romeo and Juliet

Weil/Villani Bilbao song

Liszt/Villani Legende #2

Erroll Garner/Villani Teach me Tonight

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

Sean Rafferty, BBC Radio 3

Australian pianist **Angelo Villani** releases a new album ***Angelo Villani Transcriptions*** - a collection of his own arrangements of works from Purcell, Franck and Tchaikovsky to Korngold, Weill and Erroll Garner. Villani launches his record label at a press reception at Steinway Hall on Tuesday 20 September and Rosslyn Hill on Saturday 24 September, followed by a recital at the Fidelio Orchestra Café on Wednesday 12 October 2022. The

recording is released on Villani's new record label, **ARTÉMUS**, alongside new published arrangements.

Villani's 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.

Villani's transcriptions are kaleidoscopic in range, drawing on a huge array of inspirations such as his arrangement of Mozart's 'Lacrimosa' from the *Requiem*, evoking the gothic atmosphere of Maria Yudina's 1954 rendition, or his version of Wagner's *Tristan Fantasy* influenced by Liszt and Tausig's versions. Villani gives all the transcriptions a personal touch, taking advantage of the piano's ability to act as a solo and accompanying instrument, creating symphonic effects likened to an orchestra.

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."

Six 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

Sunday 4 September 2022

Frihavnskirken, Copenhagen
Works by Liszt, Franck, Janacek, Chopin and Debussy

Tuesday 20 September 2022, 6pm

Steinway Hall, London
Pre-Release Concert

Saturday 24 September 2022, 6pm

Rosslyn Hill Chapel, London
CD Launch of Transcriptions & ARTÉMUS label

Franck/Villani Piano Quintet (1st Movt)

Mozart/Sultikov/Villani 'Lacrimosa'

Purcell/Villani Dido's Lament

Massenet/Villani Crepuscule from *Manon*

Tchaikovsky/Villani Reminiscences from Romeo and Juliet

Weil/Villani Bilbao song

Liszt/Villani Legende #2
Richard Rodgers/Villani Edelweiss
Erroll Garner/Villani Teach me Tonight

<https://www.eventbrite.co.uk/e/angelo-villani-piano-recital-and-launch-of-his-new-cd-artemus-label-tickets-377818293687>

Wednesday 12 October 2022, 6:30pm

Fidelio Orchestra Café, London

Franck/Villani Piano Quintet (1st Movt)
Mozart/Sultikov/Villani 'Lacrimosa'
Purcell/Villani Dido's Lament
Massenet/Villani Crepuscule from *Manon*
Tchaikovsky/Villani Reminiscences from Romeo and Juliet
Weil/Villani Bilbao song
Liszt/Villani Legende #2
Erroll Garner/Villani Teach me Tonight

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 Duchon 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.

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