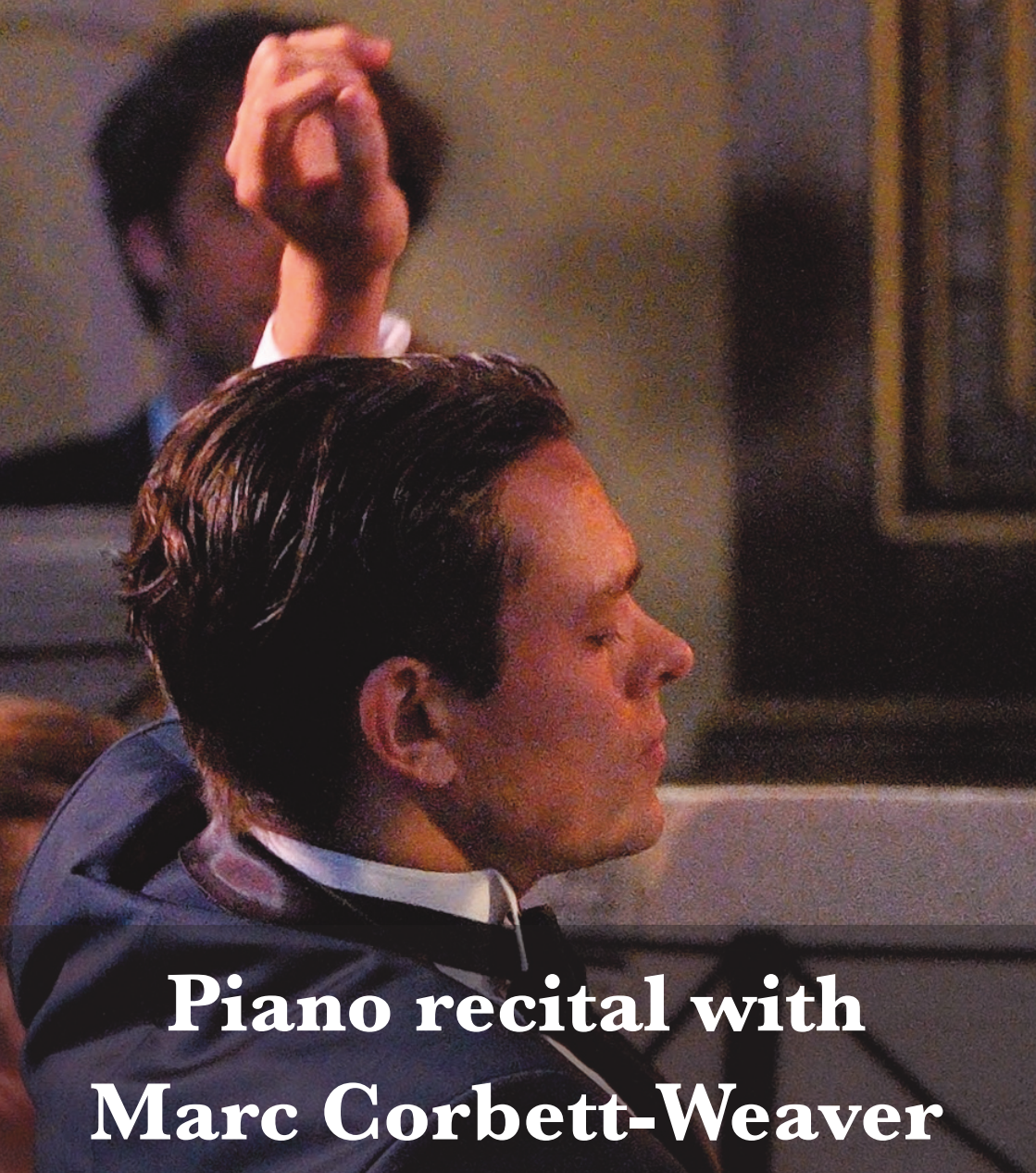




Piano recital with Marc Corbett-Weaver

PROGRAMME

Tuesday 14 October 2025

St George's Hanover Square



PROGRAMME

Piano recital with Marc Corbett-Weaver

Tuesday 14 October 2025
St George's Hanover Square

J S Bach (1685 – 1750) / Ferruccio Busoni (1866 – 1924)
Chaconne in D minor (1893)

from Partita no. 2 in D minor for solo violin, BWV 1004 (1717-1723)

Ludwig van Beethoven (1770-1827)
Sonata in C major, Op. 53 (1803-4) Waldstein

Dem Grafen Ferdinand von Waldstein gewidme

I Allegro con brio

II Introduzione: Adagio molto – (attacca)

III Rondo: Allegretto moderato – Prestissimo

INTERVAL

Franz Liszt (1811-1886)
Sonata in B minor (1853)

Lento assai – Allegro energico – Grandioso – dolce con grazia – cantando espressivo – a tempo – stringendo – incalzando – Recitativo – Andante sostenuto – Quasi Adagio – dolcissimo con intimo sentimento – con passione – espressivo – Allegro energico (Fuga) – Più mosso – pesante – stringendo – cantando espressivo senza stenare – Streeta quasi Presto – Presto – Prestissimo – tremelando – Andante sostenuto – Lento assai

Marc Corbett-Weaver piano

Members of the audience are respectfully requested to refrain from filming or recording any part of this evening's performance on phones or other electronic devices. Recording is strictly prohibited.

Programme design and digital support by Revolution Arts



J S Bach (1685–1750) / Ferruccio Busoni (1866–1924)

Chaconne in D minor (1893)

*from Partita no. 2 in D minor for solo violin,
BWV. 1004 (1717–1723)*

The great violinist Joshua Bell described the Bach Chaconne as ‘not just one of the greatest pieces of music ever written, but one of the greatest achievements of anyone in history. It’s a spiritually powerful piece, emotionally powerful and structurally perfect.’

There are several transcriptions of this epic work for the piano, but that of the legendary Italian pianist Ferruccio Busoni has become the foremost.

The piece follows the same very substantial structure as the original violin work, except for the addition of four bars to allow the right and left

hands to swap around one particularly beautiful passage of counterpoint.

The form of the Chaconne itself is supposed to take its originates from a ritual dance of South America that made its way into medieval Spain.

This evolved into a solemn dance in three-time featuring a repeated sequence with a strong emphasis on the second beat of the bar – similar in several ways to the Passacaglia and the Saraband.

In Bach’s mighty Chaconne the opening four bar sequence forms the basis for the entire work, with many sets of variations. We hear the original theme twice more to conclude continually mounting passages that eventually achieve great climax.



Ludwig van Beethoven (1770-1827)

Sonata in C major, Op. 53 (1803-4) Waldstein

Dem Grafen Ferdinand von Waldstein gewidme

I Allegro con brio

II Introduzione: Adagio molto – (attacca)

III Rondo: Allegretto moderato – Prestissimo

Beethoven's 'Waldstein Sonata' is one of the iconic piano compositions of Beethoven's monumental 'middle period' – a period of enormous productivity that gave us, among many other wonders, the Fifth Symphony, the Fourth and Fifth Piano Concertos, his opera *Fidelio*, the Violin concerto and the *Appassionata*.

Of all 32 piano sonatas, the Waldstein is the only piece in which all three movements begin *pianissimo*. A popular suggestion about the work is that each movement captures the sense of a different time of day. The energetic and exciting first movement evokes a sense of the morning, whilst the quiet and subdued slow moment suggests deep night-time and in the third movement we have a glorious afternoon.

The first movement's first subject opens with a profound progression of repeated chords, starting in C major but featuring a succession of modulations. The contrasting second subject features a serene chorale theme, followed by a variation upon it in triplets that burst excitedly into semiquavers. The short but suggestive second movement opens with a rich tenor melody in F major. There is sense of gentle exploration before the piece progresses 'attacca' (without a silent break) directly into the third movement. The soprano G which features prominently in the principal theme of the third movement is heard softly, at the very end of the 2nd movement as this draws to a close.

The third movement is in rondo form (like a



musical sandwich, with the opening theme returning several times interspersed by different 'episodes'). A bright and exquisitely beautiful rondo then opens the movement accompanied by broken chords in C major. This is heard again in *pianissimo* octaves and a further time at the top of the right hand while the lower right hand plays a *continue* trill (a device Beethoven would go on to use in his piano concertos). A stormy episode in A minor follows before we hear the rondo theme again. Another turbulent episode follows featuring modulating octave melodies played by one hand accompanied by triplet semiquavers in the other, with both parts interchanging several times. This

builds to a climax following which successions of crashing fortissimo chords are heard taking us all of a sudden to the key of D flat major (that being C major's "Neapolitan".)

To take us back home to the Rondo theme's key of C, a succession of modulating passages are heard initially with syncopated chords and later with austere and bewildering rising and falling broken chords.

After a lengthy extended cadence creating an intense period of softeners, the rondo theme returns but this time in a mighty fortissimo. A frenzied final episode follows in semiquavers triplets. This starts in the same way as the first episode, but continues differently with oscillating triplets played by both hands gradually building to

enormous climax. Once again, there is a lengthy extended cadence following which the prestissimo coda begins.

The coda is based upon the rondo theme but played faster. Like earlier in the movement, and in the first moment, Beethoven creates exciting passages which are both soft and fast. There is a famous, soft, glissando in octaves which would have easily created the right effect on Beethoven's piano but cannot be achieved softly on the modern instrument. Many pianists finger the passage, dividing it between the hands. Before the conclusion an exquisitely, beautiful passage is heard, which, once again features a continuous trill played by the lower fingers of the right hand, while the melody is played above it.



Firebird Festival Night

Acclaimed actor **Simon Callow** joins London Firebird Orchestra and violinist **Yury Revich** for a chamber orchestral concert featuring **Beethoven's** epic *Kreutzer Sonata* for Solo Violin and strings, with a celebrity narrator. Popular show-pieces by **Massenet**, **Sarasate** and **Revich** himself make for a riveting evening.

St George's Hanover Square: Tuesday 18 November 2025

Franz Liszt (1811-1886)

Sonata in B minor (1853)

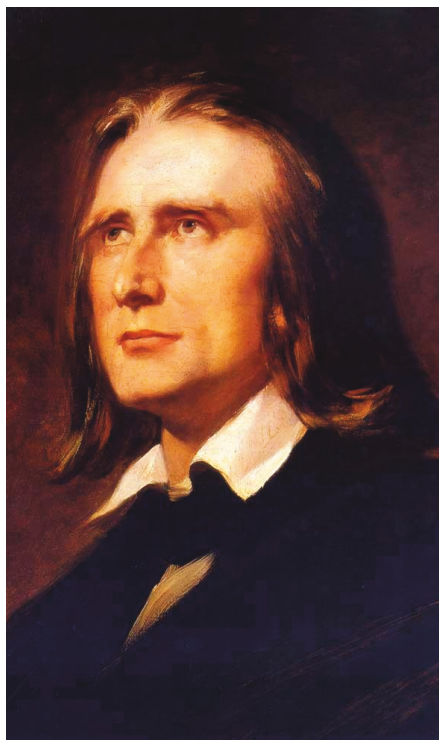
Lento assai – Allegro energico – Grandioso – dolce con grazia – cantando espressivo – a tempo – stringendo – incalzando – Recitativo – Andante sostenuto – Quasi Adagio – dolcissimo con intimo sentimento – con passione – espressivo – Allegro energico (Fuga) – Più mosso – pesante – stringendo – cantando espressivo senza stenare – Streeta quasi Presto – Presto – Prestissimo – tremelando – Andante sostenuto – Lento assai

Completed in 1853 and in as one continuous 30 minutes work, Liszt's B Minor Piano Sonata is regarded by many as his ultimate masterpiece. It ranks alongside other musical 'greats' in the piano repertoire. This work has also attracted more scholarly attention any other work by Liszt and has provoked a wide range of theories about possible hidden meanings ranging from the divine to the diabolical.

The Sonata was dedicated to Robert Schumann, in response to Schumann's dedication of his 1839 *Fantasie in C Major*, Op.17 to Liszt. Liszt inherited a musical legacy ranging from the grandeur and boldness of Beethoven's tradition-shattering piano sonatas to the poetic expressiveness of Schubert and Chopin. Liszt was to extend the potential of the instrument even further both musically and technically, creating music which would have been unthinkable (and probably unplayable) by previous generations.

In this piece the more conventional movements - allegro, adagio, scherzo and finale - are combined into one. At the same time there is an overarching sonata form structure to the whole work with an exposition, development, and recapitulation. Liszt is said to have composed a sonata within a sonata, which is part of the work's uniqueness.

Liszt was economical with his thematic material. The first page contains three motive ideas that provide the basis for nearly all that



follows, with the ideas being transformed throughout:

The first theme is a descending scale full of ominous undertow marked *Lento assai*. It reappears at crucial points in the work's structure, especially in the coda. The second theme marked *Allegro energico*, consisting of a jagged, forceful motif and is quickly followed by the third theme, which Liszt characterized as *Hammerschlag* ('hammer-blow') to describe

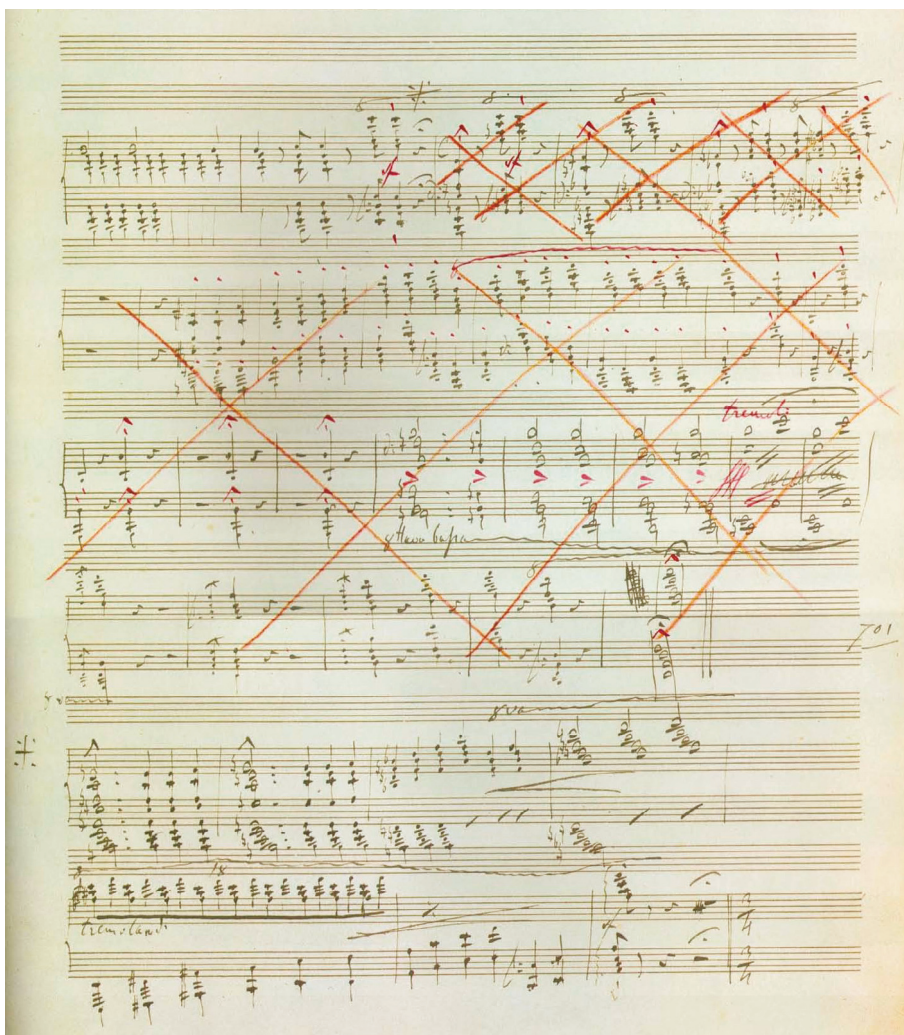
the single note repetition in the theme.

A dialogue ensues, with mounting energy, until reaching the noble Grandioso material in D major. Liszt transforms the "hammer-blow" motif into a grand melodic gesture masked cantando espressivo.

The slow movement, an Andante sostenuto in F-sharp major, is the centerpiece of the Sonata. This fully-fledged movement, in compound ternary form, features, in quick succession, a number of themes heard earlier

in the Sonata in a tour de force of thematic economy. The recapitulation opens with a fugue in B-flat minor which also functions as a scherzo.

With over 50 recordings of the Sonata, this work is now a mainstay of the concert repertoire. It requires not only superb technical assuredness and physical stamina, but also the intellectual grasp to pull the thematic threads together and bring a sense of unity and coherence to the work.



Marc Corbett-Weaver

“Marc Corbett-Weaver showed himself to be an interpretive artist fully immersed in the subtleties and considerable technical demands of each composer’s writing. Both sets of pieces were given with quite notable interpretative mastery – bringing this subtly-planned and finely-executed recital to a satisfying conclusion.” **Musical Opinion Magazine**

Marc Corbett-Weaver is a British classical pianist and artistic director based in central London. He performs in London, across the UK and internationally as a solo recitalist and concerto soloist.

Marc gives recitals regularly at St George’s Hanover Square, St James’s Piccadilly and the Edinburgh Festival; has played frequently at St Paul’s Covent Garden, the Holywell Music Rooms in Oxford, Jersey Opera House, and the Bath Pump Rooms; and has performed in Italy, Greece and Austria.

He is fond of French Impressionist and Russian Romantic repertoire - including Ravel’s *Gaspard de la Nuit*, *Miroirs* and *Jeux d’Eau*; Debussy’s *Images* and *Estampes*, Rachmaninoff’s *Preludes* - as well as classics such as Beethoven’s *Appassionata* and key works by Haydn, Chopin and Schumann and Liszt.

He performs regularly as a concerto soloist – notably playing Mozart Piano Concertos nos. 21 and 23, Grieg, Tchaikovsky no. 1, Rachmaninoff no. 2, Shostakovich no. 2 and Gershwin’s *Rhapsody in Blue*. Marc’s interpretations of Tchaikovsky and Rachmaninoff are praised by Seen & Heard International for being “full of fire and brimstone” and “as full-blooded as

possible” whilst the Bristol Evening Post acclaims his Mozart concertos for showing “great warmth and sensitivity.” He has collaborated with conductors Edward Farmer, Andrew Gourlay, Andrew Griffiths, Achim Holub, George Jackson, Nicolas Nebout, Toby Purser and Michael Thrift, appearing as a soloist at London’s Cadogan Hall, St George’s Hanover Square, St Paul’s Covent Garden, the Unicorn Theatre, the Bath Pump Room, the Turner Sims Concert Hall in Southampton, SJE Arts Oxford and on tour in Austria with Kammerphilharmonie Graz.

Originally from Yorkshire, Marc was born in York and educated at QEGS Wakefield where he was also a chorister at Wakefield Cathedral. He studied the piano at the Royal College of Music with Gordon Fergus-Thompson and performed in masterclasses with Nelly Akopian-Tamarina, Andrew Ball, Nigel Clayton, Alexis Ffrench, William Fong, Ronan O’Hora, Vanessa Latache, Martin Roscoe and Yonty Solomon.

As an artistic director, Marc has organised performances in many of the UK’s principal concert venues. He launched and directed the Orpheus Sinfonia for six years, before the London Firebird Orchestra was established in 2012 which Marc has managed each season.

Since 2009 he has been Artistic Director and Chief Executive of the annual charity concert, The Story of Christmas. It raised over £1 million for the first time last December.

Marc performed Rachmaninoff Piano Concerto no. 2 at St George’s Hanover Square in June 2025, gave recitals at the Edinburgh Festival in August and looks forward to performing Tchaikovsky Piano Concerto no. 1 and giving further recitals in the UK in 2026.



BECOME A FRIEND OF LONDON FIREBIRD

At the heart of the London Firebird Orchestra is the Firebird Friends & Benefactors Society. Launched at the Orchestra's inception in 2012 and now with around 100 members, the Friends & Benefactors Society is a growing association of supporters forming the core of our audience.

Members commit an annual donation to the charity, providing a vital bedrock of funding for the orchestra. Without this vital income stream, the Orchestra's concerts would not be possible. Why not join to today to become part of our family and help us continue to grow?

**Sign up today at www.londonfirebird.com
or speak to one of our team.**