



Cultura - Bangkok: Music brings Beauty to a megalopolis gripped in fear thanks to Maestro Alberto Firrincieli

Dal nostro corrispondente a Bangkok - 02 apr 2025 (Prima Pagina News) Two wonderful harpsichord concerts by Maestro Alberto Firrincieli in Bangkok. Performed scores by Bach and Mozart.

Students from the Princess Galyani Vadhana Institute of Music also performed the compositions with him.

In a Bangkok still frightened by the aftermath of the tremendous earthquake that shook Myanmar and consequently neighboring Thailand, Maestro Alberto Firrincieli brought a breath of Beauty. In the prestigious and wonderful venue of the Neilson Hays Library on March 29 and 30, Maestro Alberto Firrincieli performed classical scores by Bach, Mozart and other composers, both in solo concert form and with the help of students from the Princess Galyani Vadhana Institute of Music. Alberto Firrincieli is an esteemed Italian pianist, harpsichordist, composer, and scholar. In December 2021, he was honored with the title of Knight of the Star of Italy (Cavaliere della Stella d'Italia). Additionally, he is the winner of the second prize in the International Contest "SIMM 2018 – New Music for Harpsichord." Currently, he is Assistant Professor in the Department of Music Entrepreneurship at Assumption University of Thailand, where he instructs students majoring in piano, harpsichord, and composition. He is the founder of the International Keyboard Academy (IKA) in Thailand and the Italian Thai Youth Orchestra (ITYO). Furthermore, he holds the position of Artistic Director for the Bangkok International Piano Festival and collaborates with various embassies in Thailand and abroad, as well as other international institutions, in organizing cultural and artistic events. About himself, Maestro Alberto Firrincieli writes: "Nowadays, despite the effectiveness and pedagogical validity of a variety of teaching methods, there are unfortunately teachers who drastically reduce the study of music to a mere, useless and mechanical reading/playing of notes from the score. Especially to young and inexperienced students, often eager to learn (Approach I normally refer to as Mechanical Performance Practice). Approaches completely unaware and divorced from any cultural, artistic and historical context, caused primarily by a lack of knowledge of the nature of sound and the principles that govern it, a lack of knowledge of the logic that governs musical structures and allows them to correlate, as well as a blatant lack of real competence and professionalism. Given these premises, in my activities as a teacher, performer and scholar, I have often (pre)dealt with delving into certain aspects missing and often neglected even by traditional teaching, such as: - Music understood as the product of the interaction between the human mind, heart and physical gesture, that is, the simultaneous involvement of the creative/cognitive process, affective side and bodily movement. Three essential aspects coordinated by what I call thinking-in-music; - musical performance understood as a natural consequence of thinking-in-music

AGENZIA STAMPA QUOTIDIANA NAZIONALE



taking shape through gesture, bringing to life and conveying the affective world of musical composition, and materializing, taking shape, and living “in” and “through” sound; - the revaluation and study of improvisation, counterpoint and composition as an integral part of the instrument lesson, along with the study of repertoire; - the study of technique never dissociated from musical meaning, to be developed through awareness of one's psychomotor skills”.

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redazione@primapaginaneWS.it