

## *The Mozart Project:*

*Brusco is recording all the Mozart's sonatas for piano researching a modern and classical vision at the same time: the rediscovery of the original chamber dimension and his care of the refined vocal chantability, realized through a timbric research that fully exploits the possibilities of the piano, becomes today "new", if it is placed in relation to the listened interpretations till now.*

*To motivate his research we can remember that Mozart's goal was to get commissioned lyric operas, and in the piano sonatas he was not interested in showing off his technical skills (he labeled "mechanicus" who played like that) but to convince the audience of that time, through his compositional genius.*

*For this interpretive vision Brusco went to the rediscovery of a tuning that helps to create the tensions and sweetness considered suitable for this music, and in this regard he chose the **Tuning "Aurea"** (La a 432 Hertz), of which the use was lost, due to the search for more and more energy in increasingly larger rooms, increasing for this reason, more and more the tuning tension up to the current 442 – 445 Hz!  
Hence, the full recording of Mozart's Piano Sonatas, for the first time on a modern piano, with a lower tuning at 432 Hz (tuning also used by modern bands like The Beatles and Pink Floyd, as well as the classics like Giuseppe Greens); the recordings, started last September, are realized thanks to the Flippermusic producer, Romano Di Bari [www.flippermusic.it](http://www.flippermusic.it) in a catalog of Classical Music.*

## **Following also a brief introduction to Sebastiano Brusco:**

*Defined as "a thoroughbred" by his first master Valentino Di Bella, Brusco - a free and indomitable spirit - confronts the authors with a thorough search for an authentic interpretation. However, his personality has not prevented from being able to grasp and learn the elements for his training from the **historic Italian schools**, which are those of **Arturo Benedetti Michelangeli** (from his disciple Ennio Pastorino), **Alfredo Casella** (under the guidance of pianist Lya de Barberiis) and **Aldo Ciccolini** of which he was a student for 3 years in his Academy, also remember the courses at the Chigiana di Siena with Katia Labeque, J. Achucarro, and finally P. Cassard, Dario De Rosa.*

*A technical in-depth analysis:*

*in 1884, it was Giuseppe Verdi himself who obtained from the government's musical commission a decree that would normalize the diapason to an LA of 432 oscillations per second, now exhibited at the G. Verdi Conservatory in Milan. Verdi, in fact, wrote a letter to the committee, claiming:*

*"Since the normal diapason was adopted in France (at the time it was 435Hz), I suggested that the example be followed, also by us; so I formally asked the orchestras of different cities of Italy, among others that of La Scala, to lower the chorister (diapason) and to conform to the normal French. If the musical Commission established by our Government believes, for mathematical needs, to reduce the 435 vibrations of the French chorister in 432, the difference is so small, almost imperceptible to the ear, that I adhere willingly. It would be serious, very serious mistake, to adopt as proposed from Rome, a tuning fork of 450 vibrations.*

*I am also of opinion with you that the lowering of the chorister does not detract from the sound and the brio of the performance; but on the contrary, it gives something more noble, more full and majestic that could not give the screams of a too acute choir.*

*For my part, I would like a single choir to be adopted all over the musical world. The musical language is universal: why then the note that has the name LA in Paris or in Milan should become a B flat in Rome? "...*