

**SCHUBERT LISZT**

**WANDERER FANTASY**

**TCHAIKOVSKY**

**CONCERT FANTASY**

**LUKAS GENIUŠAS**

**SINFONIEORCHESTER ST.GALLEN**

**MODESTAS PITRĖNAS**

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## **MENU**

- › TRACKLIST
- › ENGLISH



**PYOTR TCHAIKOVSKY (1840-1893)**

CONCERT FANTASY, OP.56

- |   |                |       |
|---|----------------|-------|
| 1 | I. Quasi Rondo | 16'16 |
| 2 | II. Contrastes | 13'49 |

**FRANZ SCHUBERT (1797-1828)**

WANDERER FANTASY IN C MAJOR, D.760

(ARRANGED BY FRANZ LISZT)

- |   |                                    |      |
|---|------------------------------------|------|
| 3 | I. Allegro con fuoco ma non troppo | 5'49 |
| 4 | II. Adagio                         | 7'00 |
| 5 | III. Presto                        | 4'40 |
| 6 | IV. Allegro                        | 3'37 |

TOTAL TIME: 51'16

**LUKAS GENIUŠAS** PIANO

**SINFONIEORCHESTER ST.GALLEN**

**MODESTAS PITRĖNAS** CONDUCTOR

**LUKAS GENIUŠAS** PIANO

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**SINFONIEORCHESTER ST.GALLEN**

**IGOR KELLER, DMITRY MISHELOVICH, EUGEN BOLD, IRYNA GINTOVA,  
CLEMENS CHMEL, YUKO ISHIKAWA, SEBASTIAN GUGALA,  
BARBARA HÜRLIMANN, OLGA STEPIEN, CHIARA MOHR** VIOLIN I

**CHRISTIAN MÜLLER, ELENA NEFF ZHUNKE, NADIA SALADUKHINA,  
ROBERTO MÜLLER, GREG GATES, KRISTINA BALAZ, GWENDOLINE ROUILLER,  
DANIEL STÖCKLI** VIOLIN II

**RICARDO GASPAR, JANA STOJANOVIC, STEFANIE MEDEIROS, JAKOB DIBLIK,  
BIRGIT D'AMELIO, LEA HEINZER** VIOLA

**FERNANDO GOMES, ADRIAN GAVRILESCU, LYDIA GENNER,  
MARIANN HERCEGH DUMITRESCU, CAROLIN EYCHMÜLLER** CELLO

**SIMON HARTMANN, ALINE SPALTENSTEIN, GRIGORI KATZ,  
GIL BRITO** DOUBLE BASS

**LUDOVICO DEGLI INNOCENTI, DIRK HAGEMANN, MIRJAM LÖTSCHER** FLUTE

**ROSEMARY YIAMEOS, DAVIDE JÄGER, YUTA ONOUCHI** OBOE

**IGNAZIO PISANA, IVAN GALLUZZI** CLARINET

**MICHELE RUGGERI, RÜDIGER SCHWEDES** BASSOON

**ZOLTÀN HOLB, ENRICO CERPELLONI, PETR KOTLAN,  
BRUNO VIEIRA BARBOSA** HORN

**GREG FLYNN, PETER MORIGGL** TRUMPET

**ALAIN PASQUIER, KRASIMIR STEFANOV, JÉRÔME REY** TROMBONE

**MANUEL BECKER, ELMAR SCHMIDT** TIMPANI / PERCUSSION

# ROMANTIC FANTASY: A WANDERING FORM

## BY LYALA KANDAUROVA

When we encounter “fantasy” as a genre label, we might expect a flow of free musical eloquence — a rhapsodic monologue without rigid formal constraints. Yet the very notion of a “free form”, when applied to music, is deceptive. As an art consisting solely of abstract sonic events, music cannot possess content apart from its structural organization. Its form articulates time, allowing it to be perceived through hearing; this may serve as a possible, if somewhat purist, definition of music as such.

The phenomenon of the fantasy, particularly as it developed in the Romantic tradition after Beethoven’s *Sonata quasi una fantasia* (the so-called “Moonlight” Sonata), lies precisely in this tension. The genre evokes freedom of imagination, yet this freedom presupposes a rigorous command of form. Romantic fantasy does not crystallize into a fixed template: each work forges its own singular design, maintaining a complex dialogue with classical models while abandoning the stasis and equilibrium of eighteenth-century aesthetics.

Romantic thinking about form draws on the Kantian notion of the sublime, opposed to the ideally beautiful. Whereas the beautiful is associated with proportion, completion, and balance, the sublime is conceived as formally unbounded and dynamic, akin to a natural force. Form, in this view, is not a closed whole but something perpetually in becoming. The fantasy embodies this impulse: fluidity and resistance to stabilization become a new formal ideal. By the early twentieth century, at the twilight of Romantic aesthetics, this conception of structure-in-motion found an extreme expression in Scriabin’s utopian *Mysterium*, with its vision of a “dancing architecture”.

For the Romantics, however, not only the artistic form existed in flux. The subject itself was imagined as perpetually on the road. Wandering did not signify mere travel, but a mode of self-discovery — a search for balance between individual fragility and the unfathomable vastness of nature, between

yearning for a goal and the impossibility of true belonging. Canonical images of the Romantic era repeatedly return to the figure of the wanderer: from Goethe and Caspar David Friedrich to Schubert's *Die schöne Müllerin* and *Winterreise*.

This motif occupies a central place in Schubert's output beyond the song cycles. His Lied *Der Wanderer*, D. 489 (1816), emerges as a concentrated emblem of this imagery. The poem by Georg Philipp Schmidt von Lübeck centres on motifs of loneliness, estrangement, loss, and elusive happiness. A few years later, the song gave rise to a large-scale instrumental work – the Fantasy in C major, D. 760 (1822), later known as the *Wanderer* Fantasy.

Its four-part structure could be a sonata cycle – Allegro, Adagio, Scherzo, and a fugal finale. Yet these sections follow one another without interruption, merging into a continuous developmental process. The tension between cyclical unity and multi-movement design is fundamental: the form outwardly resembles a sonata, but unfolds in time with the momentum of an unbroken journey. All sections are bound together by a single motivic nucleus – the striking long-short-short rhythm that opens the work – and the slow section directly quotes the Lied, underscoring its role as a constant point of reference.

Schubert's imagery and formal conception proved formative for Liszt. His engagement with the *Wanderer* was far from episodic. Through editions and transcriptions for various forces, Liszt returned to Schubert's song and fantasy at different stages of his life. Liszt must be counted among the most important champions of Schubert – a composer who died tragically young, before his genius could be fully acknowledged. Ferenc and Franz – the two nearly namesake masters – were also linked by time and place. The *Wanderer* Fantasy was written in the very year when the eleven-year-old Liszt made his Viennese debut as a pianist. He was introduced to Schubert and studied composition with Antonio Salieri, who had previously taught his older colleague and whose mentorship Schubert always recalled with affection. A decade after Schubert's death, Liszt began consciously working to disseminate the music of the late Austrian composer. His transcriptions acquainted audiences with a musical voice they scarcely knew, and at the same time expanded Liszt's own pianistic repertoire.

When Liszt arrived in Weimar, one absence in his oeuvre proved especially telling: despite his fame as a virtuoso, he had published no works for piano and orchestra. Remediating this lack became a central task of his early years there. Soon he assembled a small group of such works, including the two piano concertos, an early version of *Totentanz*, several arrangements – and, crucially, his transcription of the *Wanderer* Fantasy for piano and orchestra, completed in 1851 and published as *Franz Schuberts Grosse Fantasie* (S. 366). Together, these pieces would constitute the entirety of Liszt’s output in the genre.

As the English-Canadian musicologist and Liszt biographer Alan Walker observed, if one seeks a single work that exerted a greater influence on Liszt than any other, it is Schubert’s *Wanderer* Fantasy. For a perpetually travelling virtuoso, the figure of the wayfarer inevitably acquired a biographical dimension. In Schubert’s fantasy, Liszt may have recognized a reflection of his own existential stance. It also shaped his conception of musical form. His Sonata in B minor, completed in 1853 – barely two years after the orchestral transcription of the *Wanderer* – is likewise monothematic and unfolds as a single, vast movement concealing the traditional sonata cycle. That the work is dedicated to Robert Schumann, who had addressed his own *Fantasie*, Op. 17, to Liszt, is hardly accidental.

In the context of nineteenth-century music, Pyotr Ilyich Tchaikovsky speaks in a voice notably different from that of the Austro-German school. Despite the intense emotional charge of his music and its reputation for confessional expressiveness, in a certain sense he was far less a Romantic composer than many of his German-speaking contemporaries. As Richard Taruskin has argued, Tchaikovsky may quite convincingly be understood as a classicist – a distant heir to the Viennese lineage. His art never aspired to be “more than music”, one of Romanticism’s central ambitions. It is largely free from the yearning for the otherworldly and unprecedented that shaped the inner horizons of Liszt. Instead, his musical thinking is often defined by clarity, proportion, and a distinctly Mozartean elegance of gesture.

In Tchaikovsky’s mature works, this classical ideal frequently crystallizes in what has been termed the *stile brillante* – a musical language that cultivates filigree virtuosity and instrumental sheen. The *Concert Fantasy* in G major, Op.56 (1884) belongs to this lineage. Yet even here, virtuosity is never

an end in itself: Tchaikovsky's brilliance rests on lucid formal design and disciplined, though highly paradoxical, architectural thinking.

Questions of form and structural experimentation were of immense interest to Tchaikovsky. Even his attitude toward formal nomenclature was marked by exceptional precision. Tchaikovsky approached verbal designations with scrupulous care, seeking terms that aligned as closely as possible with his own theoretical understanding of form. Significantly, even in private correspondence he almost never referred to a work without specifying its generic or formal identity.

The *Concert Fantasy*, thus, stands at the intersection of classical discipline, virtuoso concert writing, and an idiosyncratic treatment of form. Tchaikovsky combines concerto principles with suite-like organization, introducing an element that some early reviewers intuitively perceived as balletic in character. Unlike the German Romantic fantasy, the work does not conceive form as metaphysical wandering or existential quest. Instead, it probes formal conventions while maintaining a firm classical sense of proportion.

The two-part design resists straightforward classification. The opening movement is built on an experimental layout that combines sonata-like thematic presentation with an autonomous episode reminiscent of rondo procedure, hence its title *Quasi Rondo*. A principal and a secondary theme are introduced according to a conventional bipartite scheme, but the exposition is followed by a monumental solo cadenza, after which the opening material returns as a refrain.

The cadenza, written entirely for piano solo with the orchestra silent, takes the form of variations on a previously unheard theme. It constitutes a large autonomous span — a “fantasy within a fantasy” — in which concerto dramaturgy is temporarily suspended. Its independence is also graphically emphasized in the score by a double bar and a general pause, gestures alien to symphonic continuity but characteristic of suite articulation.

The second movement, *Contrastes*, poses a further formal riddle. Opening as a piano cadenza, it alternates sharply differentiated material: a broad lyrical theme, delicately counterpointed by solo

cello, and a faster, dance-like idea with a pronounced rhythmic profile. Together, these expansive sections replace the conventional slow movement and finale, flowing into one another without interruption.

Tchaikovsky's introduction of suite principles into the concerto genre was genuinely innovative. Their concentration in the *Concert Fantasy* is striking, though similar tendencies are already apparent in the Second Piano Concerto. The work's material was originally conceived for the Third Orchestral Suite, which precludes symphonic development from the outset. The predominance of exposition over development, the autonomy of instrumental groupings, the primacy of contrast as a form-building principle, together with the presence of explicit movement titles further align the Fantasy with suite practice. Sectional independence – foreshadowed in early symphonic works and even in the First Piano Concerto – here attains full articulation, most vividly in the optional solo coda of the *Quasi Rondo*, which allows the work to be performed as a single movement without violating the composer's conception.

The two fantasies, separated by little more than six decades, reveal strikingly different interpretations of the genre. In Schubert-Liszt, continuous development – with all material generated from a single cell – dissolves sectional boundaries and transforms fantasy into a Romantic pilgrimage. In Tchaikovsky, by contrast, fantasy becomes a display of musical ideas, a virtuoso exhibition of compositional invention. The comparison reveals how far the genre can stretch: what may appear as formal looseness proves, instead, to be a distinct mode of organization – one that privileges transformation over closure. In this sense, fantasy emerges not as an absence of structure, but as one defined by a beautiful paradox: in choosing a seemingly freer genre, the composer imposes strict self-restraints, devising an intricate, highly individual form that expresses his inner quest.

## LUKAS GENIUŠAS PIANO

Praised for his “brilliance and maturity” (*The Guardian*) and eclectic and innovative repertoire, Russo-Lithuanian pianist Lukas Geniušas is invited to perform in recital at most prestigious venues all over the world including the Wigmore Hall, the Concertgebouw Amsterdam, the Salle Gaveau, Frick Collection New York and the Elbphilharmonie in Hamburg and is invited to festivals such as the Gilmore Keyboard Festival, the Verbier Festival, at La Roque-d’Anthéron and the Ruhr Piano Festival.

Lukas can be heard with leading orchestras across the globe, such as the Philadelphia Orchestra, the Toronto Symphony Orchestra, the NHK Symphony, the Singapore Symphony Orchestra, the Orchestre de Paris, the Orchestre national du Capitole de Toulouse, the Scottish Chamber Orchestra etc. in collaboration with conductors such as Esa-Pekka Salonen, Tugan Sokhiev, Oksana Lyniv, Kristiina Poska, Maxim Emelyanchev, Andrey Boreyko, Mikhail Pletnev, Andris Poga or Rafael Payare, to name but a few.

A dedicated chamber musician, he performs regularly with the violinist Aylen Pritchin, with his wife, the pianist Anna Geniushene and notably with the soprano Asmik

Grigorian in Europe’s most prestigious series including at the Salzburg and Aix-en-Provence festivals, the Berlin Philharmonie, Zurich, Geneva and Frankfurt opera houses, La Scala and the Vienna Konzerthaus.

Lukas Geniušas’s CD of the unabridged version of Rachmaninov’s First Piano Sonata — recorded at the composer’s Swiss residence on his own piano — received 5-stars reviews in *BBC Music* and *Gramophone Magazine* and was awarded both the Diapason “CD of the Month” and “CHOC” from *Classica Magazine*. This is but one a large and critically acclaimed discography, which has earned him the Diapason CD of the Year (Prokofiev sonatas) and Gramophone CD of the Year (*Dissonance* with Asmik Grigorian) amongst many accolades. His recording of music for two pianos, *Hallelujah Junction*, with Anna Geniushene, won Lukas his second Diapason CD of the Year in 2025.

Born in Moscow in 1990, Lukas Geniušas graduated from the Chopin Music College Moscow and the Moscow Conservatory. He is the laureate of international competitions, notably Silver Medalist at the 2015 Tchaikovsky Competition and the 2010 International Chopin competition.

## ST.GALLEN SYMPHONY ORCHESTRA

The St.Gallen Symphony Orchestra with its seventy musicians from over twenty countries is the city's symphonic heart. The orchestra is based in and performs its concert series to great acclaim in the Tonhalle St.Gallen, whose outstanding architecture has made it the most renowned concert hall in the Lake Constance region. The orchestra is an integral part of Konzert und Theater St.Gallen and plays in nationally renowned music theatre productions and at the popular St.Gallen Festival. Projects for young people and music education also play an important role in the orchestra's programme, as it desires to reach everyone with its music. The orchestra performs in a wide variety of venues with a variety of projects, actively promoting its country's diverse music scene with world premieres, often in collaboration with radio and television.

The orchestra's diversity and quality are documented on numerous recordings. Particularly noteworthy are the

complete recordings of Rachmaninoff's piano concertos with Anna Fedorova and *Elle* with Marina Rebeka. Chamber music in various formats also forms a natural part of the orchestra's artistic work and is performed with great commitment.

The symphony orchestra was founded in 1877 and was the first professional orchestra to be established in St.Gallen. The renowned Swiss composer Othmar Schoeck took over as conductor in 1917 and transformed the ensemble into a nationally acclaimed orchestra. He was succeeded by Jiri Kout, David Stern, Otto Tausk and, most recently, Modestas Pitrenas, among others. It is thanks to the orchestra's extraordinary quality that such internationally renowned artists as Martha Argerich, Rudolf Buchbinder, Emmanuel Pahud, Renaud and Gautier Capuçon and many others frequently perform with the ensemble.

## **MODESTAS PITRĖNAS** CONDUCTOR

Modestas Pitrenas is one of the most successful Lithuanian conductors of the younger generation. He has already established himself internationally through his extensive symphonic concert activity as well as opera conductor. He made his debut with Mozart's *Magic Flute* at the Cologne Opera, performed at the Deutsche Oper am Rhein, the Deutsche Oper Berlin, the Bolshoi Theater in Moscow, the National Opera in Warsaw, the Aalto Theater Essen, the Stuttgart Opera, the Finnish National Opera Helsinki and the Theater Basel.

Former Chief Conductor of the Kaunas Symphony Orchestra in Lithuania and former National Music Director of the Latvian National Opera in Riga, he is currently Principal Conductor and Artistic Director of the Lithuanian National Symphony Orchestra in Vilnius.

Since the 2018/2019 season, Modestas Pitrenas is principal conductor of the Symphony Orchestra and the Theater St.Gallen.

Pitrenas has studied at the Mozarteum and has graduated from Lithuanian Academy of Music twice — choir (1997) and symphony conducting (under Prof. J. Domarkas, 2003). He continued his studies for licentiate in music in 2002-2004 and participated in seminars and master courses held by famous conductors, among them Esa-Pekka Salonen, Jorma Panula and Helmuth Rilling.

He has released over 10 choral, symphonic and opera CDs. In recognition of his interpretation of the classical and contemporary Lithuanian music, he was awarded the Lithuanian National Arts and Culture Prize in 2012.



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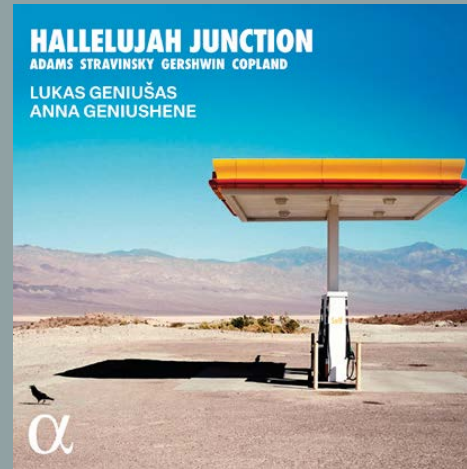
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