**ABEL SÁNCHEZ-AGUILERA Pianist**

Acclaimed for his “analytical intelligence, stamina, and sheer keyboard facility” (*Fanfare*), “sophisticated handling of sound” and “stupendous virtuosity” (*DrehPunktKultur*), **Abel Sánchez-Aguilera** has performed in twelve countries across Europe and the Americas, appearing at venues such as the Jacqueline du Pré Music Building (Oxford), Mozarteum (Salzburg), Gasteig (Munich), Teatros del Canal (Madrid), Willem Twee toonzaal (’s-Hertogenbosch), the Scriabin Memorial Museum (Moscow), and Bulgaria Chamber Hall (Sofia). He has appeared at festivals including the Salzburger Festspiele, Musikfest Stuttgart, and COMA – International Contemporary Music Festival (Madrid).

He specialises in post-1900 repertoire, with a particular focus on large-scale works and the revival of rarely performed music. In 2015, he performed Alexander Scriabin’s complete piano sonatas on the occasion of the centenary of the composer’s death. Over the last decade he has developed a close association with the music of Kaikhosru Shapurji Sorabji. In 2022, he gave the world premiere of Sorabji’s recently discovered two-hour *Toccata terza* (1955). His recordings of this work and the earlier *Toccata seconda* (1934), released on the Piano Classics label, have received international acclaim; *Toccata terza* was described as “a truly impressive feat” (*Fanfare*).

He collaborates closely with living composers and has premiered numerous works, including Alistair Hinton’s *Piano Sonata no. 5*,the scientifically-inspired cycles *Estudios Cosmológicos* by Pedro Gómez and Alejandro Román’s *Células,* as well as compositions by Beatriz Arzamendi, Marius Díaz, Jacobo Durán-Loriga, Santiago Lanchares, Luis Navarro, Raquel Quiaro, among many others.

His two recent albums *Phos* and *Skotos* (Novus Promusica, 2025) present first recordings of a substantial portion of the piano music of Spanish composer Alejandro Román.

As an editor and scholar, Sánchez-Aguilera has prepared critical editions of several of Sorabji’s unpublished manuscripts, including *Toccata terza* and *Piano Symphonies Nos. 0, 1*, and *3*, amounting to over 1,000 pages of printed music.

His most influential teachers include Fernando Puchol, Juan Carlos Martínez, Sebastián Mariné and Ya-Fei Chuang. He is a laureate of several international competitions, including the First Prize at the Alexander Skrjabin competition (Salzburg, 2015), the First Prize and the Contemporary Music Award at the Open Piano Competition (2013), the First Prize *Musik der Extraklasse* (2011) for his performance of Boulez’s *Second Sonata*, the First Prize (Piano category) and overall Third Prize at the Premio Città di Padova (2016), and the Prize of the Mozarteum Internationale Sommerakademie (2013).

He holds a Master’s degree in Contemporary Music and a Ph.D. in Biochemistry. Prior to pursuing a full-time career as a pianist, he worked as a biomedical researcher in leukaemia and stem cell research in Madrid, Boston and Cincinnati.

**SHORT BIOGRAPHY**

Acclaimed for his “analytical intelligence, stamina, and sheer keyboard facility” (*Fanfare*), **Abel Sánchez-Aguilera** is an internationally awarded pianist specialising in post-1900 repertoire, with a particular focus on large-scale works and the revival of rarely performed music. He has performed in twelve countries across Europe and the Americas.

Over the last decade he has developed a close association with the music of Kaikhosru Shapurji Sorabji. In 2022, he gave the world premiere of the recently discovered two-hour *Toccata terza* (1955). His recordings of this work and the earlier *Toccata seconda* (1934), released on the Piano Classics label, have received international critical acclaim; *Toccata terza* was described as “a truly impressive feat” (*Fanfare*). Alongside his performing career, he is an editor and scholar of Sorabji’s music and has prepared critical editions of several previously unpublished works, amounting to over 1,000 pages of printed music.

He collaborates closely with living composers, having commissioned and premiered numerous works. His two recent albums, *Phos* and *Skotos* (Novus Promusica, 2025) present first recordings of a substantial portion of the piano music of Spanish composer Alejandro Román.

**DISCOGRAPHY**

**Kaikhosru Shapurji Sorabji**

*Toccata seconda per pianoforte* (1934) – *world premiere recording*

Piano Classics, PCL10205 (2020)

**Kaikhosru Shapurji Sorabji**

*Toccata terza* (1955) – *world premiere recording*

Piano Classics, PCL10304 (2024)

**Alejandro Román**

*Mikrokosmos, vol. 1 (Phos)* – *world premiere recording*

Novus Promusica (2025)

**Alejandro Román**

*Mikrokosmos, vol. 2 (Skotos)* – *world premiere recording*

Novus Promusica (2025)

**SELECTED PRESS REVIEWS**

“Sánchez-Aguilera thrives on the conceptual and technical challenges of this music. ...a virtuosity that never takes itself for granted is continually geared towards the music’s essence.” – Richard Whitehouse, *International Piano.*

“Certainly this pianist commands the technical wherewithal for going beyond reams of notes in pursuit of the music, along with his affinity for and gigantic commitment to Sorabji’s aesthetic.” – Jed Distler, *Gramophone.*

“Sánchez-Aguilera scales this new edifice with aplomb, backed by his analytical intelligence, stamina, and sheer keyboard facility. It is a truly impressive feat.” – Phillip Scott, *Fanfare.*

“[Abel Sánchez-Aguilera] delivers a performance of enormous clarity and subtlety… colouring every note and making every line sound clearly. – Paul RW Jackson, *Music Web International.*

“Sánchez-Aguilera remains in control of the grand scheme and plays everything so compelling that you as a listener as matter of course go along with the composer’s sense of time and simply forget time itself.” – Paul Janssen, *Klassieke Zaken.*

“This sophisticated handling of sound, such stylistic discernment — when it comes to not losing oneself in impressionistic sonorities, but rather to highlight structural thinking. And in addition, stupendous virtuosity.” *– DrehPunktKultur Salzburg.*

“Sánchez-Aguilera passes the challenge with flying colors and masterfully reveals the enormous musical richness of the preludes, fugues, chorales, and other forms that appear in the nine sections of the work. …An excellent, necessary, and vindicatory album [Sorabji, *Toccata seconda*] that is well worth discovering.” – Jordi Caturla, *Ritmo.*

“Abel Sanchez-Aguilera contrasts the movements very well and plays in a stylish, lively and fluent manner, so that both the sensual beauty of the music and the rhythm are well served.” – Remy Franck, *Pizzicato.*