

SCHUBERT THE COMPLETE IMPROMPTUS

IMPROMPTUS D 899 & D 935

GERARDO TEISSONNIÈRE



STEINWAY & SONS

FRANZ PETER SCHUBERT (1797-1828)
THE COMPLETE IMPROMPTUS
GERARDO TEISSONNIÈRE, piano

FOUR IMPROMPTUS, D 899

1. Impromptu No. 1 in C minor
(Allegro molto moderato) 10:46
2. Impromptu No. 2 in E flat major
(Allegro) 5:11
3. Impromptu No. 3 in G flat major
(Andante) 6:05
4. Impromptu No. 4 in A flat major
(Allegretto) 8:32

FOUR IMPROMPTUS, D 935

5. Impromptu No. 1 in F minor
(Allegro moderato) 12:44
6. Impromptu No. 2 in A flat major
(Allegretto) 8:52
7. Impromptu No. 3 in B flat major
(Andante and Variations) 12:45
8. Impromptu No. 4 in F minor
(Allegro scherzando) 7:54

Playing Time: 72:55



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The elements of dance, song, and storytelling permeate the entire oeuvre of the early Romantic Austrian composer Franz Peter Schubert (1797-1828). They are combined and uniquely represented in each of Schubert's eight individual yet intrinsically connected works for the piano known as the Impromptus, D 899 and D 935, two sets of four pieces each written in the last year and a half of the composer's short life. The title "impromptu" refers to a relatively short musical composition written to reflect an extemporaneous nature, however Schubert's combinations of these shorter works convey a sophisticated sense of organization and unity, particularly with respect to formal characteristics such as tempo and key relationships. While each of the impromptus stands alone with forms derived from art song, rondo, sonata allegro and variation, each set of four represents a perfectly unified portion of a solo recital program.

The first two impromptus of the first set, D 899 No. 1 in C minor and D 899 No. 2 in E flat major, were the only ones published during the composer's lifetime. While adhering primarily to established musical forms, Schubert felt free to innovate in his approach to tonality. Notably, No. 1 begins in a minor key and ends in major, while No. 2 begins in a major key and ends in minor, a large-scale example of the rapid juxtaposition of major and minor modes which characterize Schubert's work, allowing him to walk dreamily through doors to tonal relationships inaccessible to his forebears. The lyrical slow movements of each set, No. 3 in G flat major, D 899 and No. 2 in A flat major, D 935, evoke the world of art song, a musical tradition to which Schubert devoted so much of his creative energy. After exploring a remarkable variety of moods and styles, the set culminates with a wild rondo in F minor, capturing the lilt and raucousness of Austrian and Hungarian folk dances. Taken together, the impromptus of Franz Schubert encapsulate the essence of the composer, perhaps more so than his other works in any genre.

- Evan Fein

GERARDO TEISSONNIÈRE

Regarded by international critics and audiences as an artist of extraordinary musicianship and rare sensibility since his acclaimed solo recital debut at the National Gallery of Art in Washington, pianist Gerardo Teissonnière brings to the concert stage an exciting amalgam of the diverse and important musical traditions he represents. From the Aspen Music Festival in Colorado, Lincoln Center in New York to concert halls in Asia, Europe, North and Latin America, Mr. Teissonnière appears in solo recital, as soloist with orchestra, in duo-piano and chamber music performances in concert series as well as in radio and media broadcasts throughout the world.

Recent concert season appearances include return engagements in Austria (Barocksaal in Vienna), a sold-out appearance in The Artist's Living Room at Steinway Hall in Munich, and his solo recital debut in Paris. Mr. Teissonnière's debut recording of the last three Beethoven sonatas for the Steinway & Sons record label was named one of the best classical recordings of 2022, and has received extraordinary critical acclaim, hailed as "a landmark recording" (James Manheim, AllMusic).

Previous concert season highlights include solo recitals in Munich and Vienna, as well as solo and chamber music performances in Italy, in the United States with members of The Cleveland Orchestra, an appearance at the Teatro Nacional de Costa Rica, a performance for an audience of twenty thousand and a solo recital at the Diaoyucheng International Music Festival in Chongqing, China, his solo recital and concerto debuts in Beijing, and all-Chopin concerts in Poland.


Mr. Teissonnière began his musical training at an early age in his native Puerto Rico. Conservatory studies followed with Jesús María Sanromá, and at the Cleveland Institute of Music with Steinway Immortal Vitya Vronsky Babin, both disciples of Artur

Schnabel and Alfred Cortot. He worked at the Aspen Music Festival with Jeaneane Dowis and in Europe with Dmitri Bashkirov.

Gerardo Teissonnière is the recipient of the Cleveland Institute of Music's Alumni Achievement Award, the Arthur Loesser Memorial Performance Prize, the Steinway & Sons and Judson Judson Smart Living Awards in Education, and multiple nominations for the Ohio Arts Council's Governor's Award for the Arts. Mr. Teissonnière is an exclusive Steinway Artist.



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A close-up photograph of a Steinway piano's hammer flange and hammer flippers. The image shows the intricate mechanical parts of the piano, including the hammer flange, hammer flippers, and the hammer flange. The lighting is dramatic, highlighting the metallic surfaces and the wooden frame. The background is dark, making the piano parts stand out.

SCHUBERT: THE COMPLETE IMPROMPTUS

Impromptus D 899 & D 935

Recorded March 21-24, 2023 at

Sono Luminus Studios, Boyce, Virginia

Recording Producer: Elaine Martone, Sonarc Music

Recording, Editing, Mixing and Mastering Engineer: Daniel Shores

Assistant Engineer: Joshua Frey

Executive Producers: Eric Feidner, Jon Feidner

Cover Photo: Wien Museum

Art Direction: Jackie Fugere

Design: Anilda Carrasquillo

Artist Photography: Dario Acosta

Production Assistant: Renée Oakford

Piano: Steinway & Sons Model D #590904

Piano Technician: John Veitch

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