

GERARDO TEISSONNIÈRE | PRESS QUOTES AND REVIEWS

IDEASTREAM PUBLIC MEDIA

"Acclaimed pianist and CIM Faculty Gerardo Teissonnière brings an old-school approach to the classics, with rare clarity and pianism. His approach is characterized by fidelity to the score, sparkling technique, and a sincerity unencumbered by ego."

ALLMUSIC

..."There have been precise historical-instrument readings that convey the vast expansion in the capabilities of the piano that are inherent in Schubert's works, like those of Beethoven, and then there are readings that treat Schubert as a full-blown Romantic. Among the most fervently devoted to that idea is pianist Gerardo Teissonnière, the latest addition to the Steinway & Sons stable. The Impromptus are not especially virtuosic, but in Teissonnière's hands, they are positively Lisztian, with muscular treatments of the many important left-hand passages. Sample the way he treats the imposing opening material of the Impromptu in F minor, Op. 142, No. 1, and hear how the whole piece grows out of the counterpoint at the beginning. The engineers of the Sono Luminus studio capture Teissonnière's mighty Steinway D in full color, and the end result is a Schubert recording that, to a rare degree, puts the listener in the audience for a Schubert performance by Liszt or one of the other great 19th century virtuosi." - James Manheim

THE CLEVELAND PLAIN DEALER

"Every work on the program claimed immediate appeal, which shouldn't imply that the music was thin in substance. The pieces by Alberto Ginastera and Manuel de Falla exuded rhythmic flair and seductive lyricism. Much of the music placed its feet in territory where Spanish composers excel, the dances of their regions. These elements were pervasive in the night's most adventurous score, Ginastera's *Danzas Argentinas*, Op.2, to which Teissonnière brought superb definition of rhythms and colors. In this early work, Ginastera exults in pungent harmonies that add an air of expressive mystery to the lines. The final movement is a cowboy dance full of motoric devices and wild digital flourishes. The pianist was as vibrant in these vigorous outbursts as he was in Ginastera's sensuous phrases."

- Donald Rosenberg

THE COLUMBUS DISPATCH

"The world is celebrating the occasion...a spellbinding hour and a half of music!"

"Pianist Gerardo Teissonnière presented a stirring Schubert program early yesterday evening in the intimate atmosphere of Graves Recital Hall. An active international performer, Teissonnière is on the faculty of the Cleveland Institute of Music.

During a spellbinding hour and a half of music, listeners were treated to two piano sonatas and three piano pieces, all performed with distinction. An impressive Schubert interpreter, Teissonnière approaches the literature with confidence, understanding and skill.

These Schubert scores are masterful explorations in complexity of rhythm and mood and contrast in light and dark. Teissonnière met the challenges.

He warmed in particular to the final movement of the opening Sonata in A major, D.664, providing effective crescendos, strong bass underpinnings, and tricky finger work as his hands sailed over the keyboard.

In 1828, nearing the end of his short life of 31 years, Schubert penned some of his finest work, the *Drei Klavierstücke*, D.946 and the Sonata in B flat Major, D.960 among them. In the D.946 set of three, Teissonnière sustained intensity, maintained clarity of texture, brought warmth and beauty to the lyrical passages and gave an impressive delivery of furiously syncopated ones.

The D.960 sonata is a beautiful and complicated masterpiece with a first movement as long as the other three combined. Its theme, as that of the whole work, might be the durability of the human spirit. Teissonnière infused majesty to the somber mood of the slow movement and frenetic energy to the scherzo, which he concluded with a fleeting smile before diving into the virtuosic final movement." - Mary Hoffman

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INFODAD

“The complete set of Schubert’s *Impromptus* gets a stunning performance by Gerardo Teissonnière on a new Steinway & Sons CD. The works’ contrast of boldness and delicacy, their frequent songlike elements, and their melodic lyricism all come through clearly in these readings, with the pieces’ beauty taking precedence throughout over their unusual qualities (examples: Op. 90, No. 1 starts in minor and ends in major, while No. 2 starts in major and ends in minor; Op. 90, No. 3 is in the rarely used key of G-flat major and is Schubert’s only instrumental work in that key). Intimacy and poetic sensibility are the watchwords here as Teissonnière negotiates the works’ technical complexities without apparent effort, staying always focused on the depth of their emotional expression. The second set of *Impromptus* is more substantial than the first (42 minutes vs. 31 in Teissonnière’s performances) and includes a lovely theme-and-variations movement whose theme is similar to one that Schubert used in his *Rosamunde* incidental music. The final work in D. 935 is fascinatingly unpredictable in accentuation and requires close attention to rhythm and complete comfort with wide swings of emotions and notes (including, at one point, a dramatic four-octave keyboard descent). One of the best things about Teissonnière’s playing is the extent to which these structural elements and demanding portions of the music fade into the background and become largely irrelevant to listeners: what matters is how the pianist absorbs the building blocks of the *Impromptus* and uses their complexity to reach out emotionally and touch the audience. The first-rate technique and clear intellectual understanding that underpin Teissonnière’s performances combine to produce effects that make the death of Schubert at so young an age all the more tragic.” - Mark Estren

THE SAN JUAN STAR

“Outstanding pianism, rich in dynamic sonorities, poetry and tonal beauty.” - Sylvia Lamoutte

EL NUEVO DIA

“Teissonnière’s performance of the Bach-Busoni and Goyescas could be characterized as almost improvisatory in nature, presented with thorough ease and elegant manner. This is truly an artist of extraordinary musicianship and rare sensibility.” - Jorge Martínez

SULZBACH-ROSENBERG ZEITUNG

“Moments of Pure, Poignant Beauty.”

“Fourteen top-class musicians in different chamber music formations with very different pieces, this is what the 2nd master concert of the Artist Faculty at the Sulzbach-Rosenberg International Music Festival (SRIMF) offered. The consistently outstanding quality of the evening thrilled the audience on Thursday. Gerardo Teissonnière opened the evening with Claude Debussy’s “Les soirs illuminés par l’ardeur du charbon”, “Evenings Enlightened by Charcoal”. This is how the concertgoers really felt in the sun-heated hall, but Teissonnière’s subtle, nuanced playing made them forget the heat. The pianist also collaborated with two big stars who are at home in the ducal city: cellist Misha Quint and Bayreuth contralto Christa Mayer. Quint’s famous singing cello sound flattered Mayer’s warm, sensual alto in two songs by Johannes Brahms. At times sad and expressive, Mayer’s voice filled the room, sometimes tender and sweet, then again with dramatic force. Moments of pure, poignant beauty.” - Martin Franitz