

Franz Peter Schubert

Sebastiano Brusco piano

Impromptus Op.90

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|---------------------------|-------|
| 1. Allegro molto moderato | 10:48 |
| 2. Allegro | 05:13 |
| 3. Andante | 06:07 |
| 4. Allegretto | 07:37 |

Impromptus Op.142

- | | |
|-----------------------|-------|
| 1. Allegro moderato | 11:10 |
| 2. Allegretto | 09:15 |
| 3. Andante | 13:12 |
| 4. Allegro scherzando | 06:00 |

Total Time: 69:22



Recordings by **Simone Sciumbata** in **Telecinesound**, Rome December 2017

Production manager **Rosella Clementi**

Publishing supervisor **Romano Di Bari**

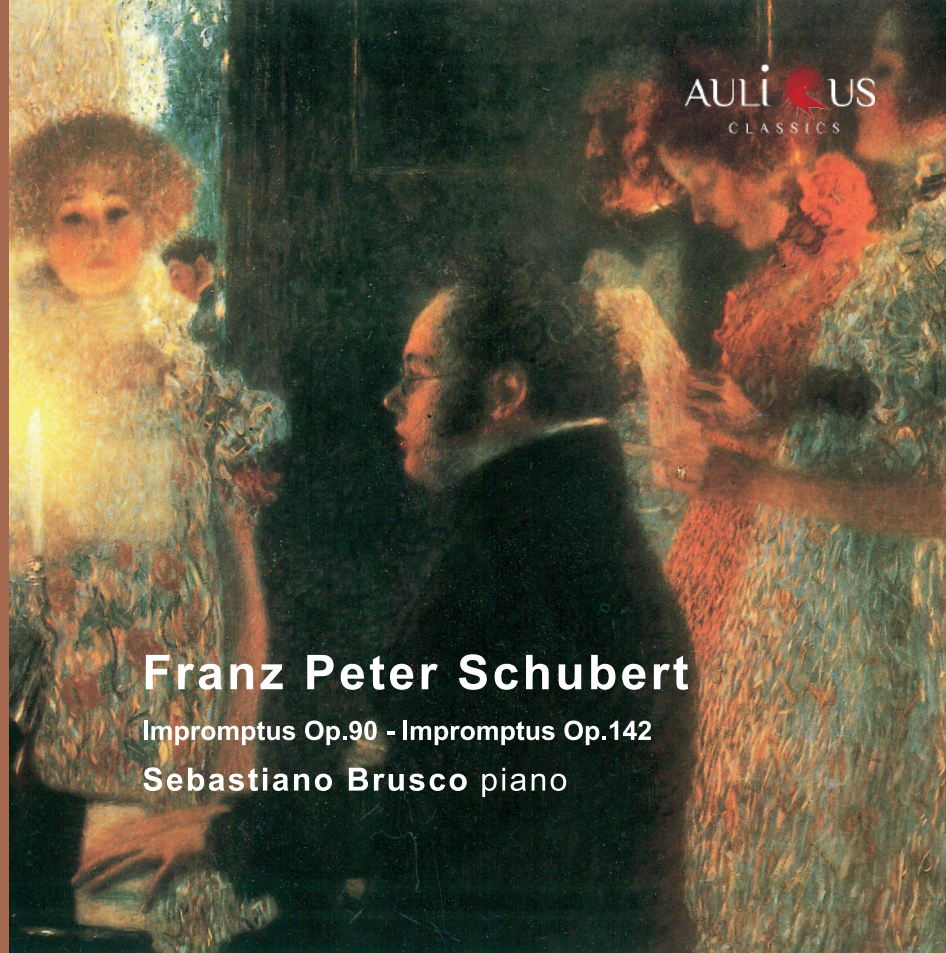
Artwork **Chiara Gimmelli**

Cover Art Schubert at the Piano, Gustav Klimt

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Fax +390637516970 | Email info@aulicusclassics.com | www.aulicusclassics.com




Franz Peter Schubert

Impromptus Op.90 - Impromptus Op.142

Sebastiano Brusco piano

For too long Franz Schubert's piano music has been neglected by the interest of listeners and his Sonatas have struggled to enter piano recital programmes. However, this is not the case with the two collections of Impromptus, which are among the happiest and, by far, most loved pages of the Viennese composer. The Sonatas occupy a central role in his piano production, but it is from the smaller pieces that emerges, applied to the keyboard instrument, that melodic happiness that had characterised the entire and extensive corpus of his lieder production. And it is precisely from the two collections of Schubert's Improvvisi Schubertiani – in addition to the 6 Momenti musicali and the 3 Klavierstücke posthumously – that descends most of the piano masterpieces of Romanticism. Compositions with an obvious lyrical vocation, which were probably inspired by his friend Jan Václav Voříšek's 6 Improvises collection, who was the first to name these musical compositions. In Schubert's hands, this small new form, presented as a modest composition with a salon-like character, was transfigured into new works of larger proportions, charged with an intense emotional depth and a completely new poetic quality for those times. In the summer of 1827, what looked like piano sketches, were included in the the 4 Improvvisi op. 90 collection, partly published during the composer's lifetime. Authentic "piano smiles", as E. Roggeri called them at the beginning of the 20th century, "flight of butterflies circling in his melancholy fantasy". They were born in the last years of the composer's brief existence, years as troubled as they were prolific on a creative level.





The 4 Improvvisi op. 142 date back to December 1827, compositions with a denser and deeper writing to which Schumann challenged the appellation of Improvviso, recognising in those compositions the single movements of a Sonata with decidedly large proportions. Schumann's intuition was probably correct because Schubert himself, in a letter to the publisher Schott, wrote that he wanted to publish these pieces individually in order to sell them more easily; but it is equally evident the absolute and rare happiness of these pages which, especially when compared to Beethoven's cumbersome sonata production, show us the other side of Viennese classicism, definitively leaning towards what would be the canons of Romanticism.

For the performance of these pieces Sebastiano Brusco chose to record this repertoire on a Bechstein piano from the early 20th century, whose soft sounds blend well with the intimate vision of this music. In this record we can appreciate the refined musical eloquence of the pianist who, with an innate narrative ability, leads the listener into a varied musical world made of rarefied atmospheres that alternate with moments that are now dreamy and delicate, now more energetic and sparkling, condensing and announcing what will be the characteristic elements of romantic pianism. The interpreter offers us a wise and constantly measured reading, while avoiding any form of excess in order to exalt the high poetic content of these pages.

Emiliano Giannetti

Sebastiano Brusco is an eclectic pianist and a sophisticated interpreter, who can also compose and improvise. He studied with famous pianists coming from prestigious schools, and formed his personality through an anti-academic research of his own stylistic aesthetics, never accepting compromises. What can be appreciated in his interpretations is above all a true way of playing, which has the purpose of reaching the music's comunicability. Although he is a virtuoso, his talent is never the expression of its own end. It can be claimed that Sebastiano Brusco's interpretations are not at all expressions of his almost annihilated ego, but that they rather let the imagination live along the paths that music is able to rouse. Born in Rome, Sebastiano Brusco discovered his passion for music very young, he received a cum-laude diploma studying with Valentino Di Bella. Great importance to his formation was Ennio Pastorino, (former student of Arturo Benedetti Michelangeli), as well as his studies with Aldo Ciccolini. As a soloist, he has performed with important Italian and foreign orchestras: He has worked with conductors such as R. Chailly, C. Scimone, Hickox etc. In Italy, Sebastiano has played as a soloist or in chamber music formation in notable theatres and auditoriums and in important musical seasons and festivals: Parco della Musica, Ass. Filarmonica Romana, of Rome, Nuovo Auditorium of Milan, he made his debut at the Festival dei Due Mondi in Spoleto in 2005 the final concert with orchestra was broadcast in Worldvision. He has given concerts in Canada, in the United States, etc. In Mexico, his recital was broadcast by satellite. In Europe he has played in Spain (Barcelona, Madrid), in France, Paris where he performed as a soloist, in Switzerland (Zurigo) in the prestigious seat of the Zürcher Kammerorchester where he inaugurated the new auditorium.

Other concerts abroad include the first national performance of Poulenc's concerto for two pianos and orchestra in Cluj, Romania, Poland (Warsaw, Chopin's Museum), in Belgium at the Festival Van Vlaanderen where the concert was broadcast on Radio Klara Nazionale.

He played at the Grieg Festival in Bergen Norway, gave recitals for the Dark Music Days Festival in Reykjavik and other festivals in Iceland where he is often invited. In August 2012, he gave a recital in England for the events leading up to the Olympics in honor of Italian Etoile: Carla Fracci. In 2019 he was in China for two tours in various Cities: Shanghai, Hong Kong, Guangzhou, Huangshan, Hangzhou, Nanjing, Beijing. Also in 2019 He formed the new Harmoniae Aureae Orchestra with which he recorded in 2020, in world premiere, a Mozart's piano Concerto (K414) and a Symphony (N.29) tuned with A key-432 Hz.

He dedicates particular attention to the music of the 20th century and has performed many world and Italian premiers: Tosatti, M. Gould, Milhaud, Busoni, and many others. Sebastiano recorded a CD for the record label Phoenix He recorded also for AULICUS a CD of Chopin's Ballades, and Nocturnes. Besides he starts, with the same label, the recording of complete Mozart's piano Sonatas in 6 CD.