



E294HR

John Bryden plays

SCHUBERT

6 Moments Musicaux D780

Ungarische Melodie D817

17 Deutsche Ländler D366

6 German Dances D820

4 Impromptus D935

FRANZ SCHUBERT, (1797-1828)

6 MOMENTS MUSICAUX D780

1- <i>Moderato</i>	7:17
2- <i>Andantino</i>	7:33
3- <i>Allegro moderato</i>	2:18
4- <i>Moderato</i>	5:41
5- <i>Allegro vivace</i>	3:07
6- <i>Allegretto</i>	9:23

UNGARISCHE MELODIE D817

7- <i>Ungarische melodie</i>	3:42
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17 DEUTSCHE "LÄNDLER" D366

8- 17 <i>Deutsche "Ländler"</i>	15:00
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6 GERMAN DANCES D820

9- 6 <i>German Dances</i>	10:51
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4 IMPROMPTUS D935

10- <i>I-Allegro moderato</i>	13:10
11- <i>II-Allegretto</i>	8:45

12- <i>III-Thema. Variations</i>	15:05
13- <i>IV-Allegro scherzando</i>	7:52

T.T:1:49

JOHN BRYDEN, *klavier*



Six Moments Musicaux (c. 1824-1828) D. 780

To my mind the first group could mark Schubert's return to health after serious illness when he even despaired of life.

A re-awakening first Movement in C major leads eventually to the second with its mood of questioning thought and also concern. A characterful little dance follows.

The first 'Moment musical' of the later group pays possible homage to J S Bach containing within it a dance of some sweetness.

No. 5 is a vigorous display of strong emotion working its way eventually to a deeply-expressive sixth 'Moment Musical'.

17 German Dances (1816-1824) D. 366

The Laendler in this compilation give us fine examples of the freshness and charm of Schubert's compositions in this field in which he constantly delighted to work .

Six German Dances D. 820

This second set of German Dances were composed in October 1824 , a time of great happiness when he was resident piano tutor and incidentally most willing duet partner to the young Countesses Esterhazy in their Hungarian Seat at Zseliz .

Ungarische Melodie D 817 arr. by Otto Brusatti

On the second day of the previous month Schubert composed a Hungarian Melodie encapsulating over a simple accompaniment a wide range of colours and moods typical of his neighbouring nation's Gypsy violinists who regularly frequented the eating places of Vienna.

Four Impromptus (1827) D.935

These four Impromptus composed in his penultimate year have been likened in combined form to a Sonata with some justification.

The first Impromptu opens dramatically and powerfully but soon moves into sensitive and uncertain emotional terrain till resolution is reached with the second subject theme of reassuring warm chordal texture. There follows a lengthy section of dialogue between constantly -crossing hands covering a range of emotions.

This extensive section will return following the reappearance of the opening material .

Spacious time-scales and swiftly-changing thought processes are of the essence in much of Schubert's music.

After a serene Minuet and Trio comes , in a strangely-unrelated key a graceful Theme , sometimes known by the name 'Rosamunde' and five contrasting Variations.

The exhilarating Finale moves along almost breathlessly , full of good humour , colour and ,occasionally , drama. Schubert exploits the full range of the piano.

Recorded by **Sean Murray** December 2024 at the
“*Music Room*” HR Recordings House, Madrid.

Soundfield microphones.

C. Bechstein Klavier, Berlin, 1899.

Piano preparation by **Mario Izquierdo Manzano.**

(Pianos Izquierdo S.L.)