

Thomas D. A. Tellefsen: The Complete Works for Piano Solo

Thomas D.A. Tellefsen (1823–1874): The Complete Works for Piano Solo – including the unpublished manuscripts

Mazurkas · Nocturnes · Sonata · Grande Waltzes · Etudes · Variations · Character Pieces

Einar Steen-Nøkleberg, Steinway grand and Érard grand piano (London 1853)

His passion and abilities opened the doors to the best of them all – Chopin!

The complete piano works of Chopin's only pupil! Norwegian piano nestor Einar Steen-Nøkleberg has recorded the complete piano music of Grieg, Sæverud and Kjærulf in awarded reference recordings. He now adds T.D.A. Tellefsen to this impressive list, and the result is overwhelming.

19 years old the talented Thomas Tellefsen left his hometown in remote Norway for the big adventure of Paris. He had no money, did not know the language or the culture, only that he wanted to study with the best pianists of his day. His passion and abilities opened the doors to the best of them all – Chopin.

Chopin's only pupil

In Poland, Tellefsen is referred to as Chopin's only pupil, as the other 'pupils' were in fact nobility with money to spend, a necessity to finance Chopin's existence. Tellefsen was introduced to Chopin through Georges Sand, who was totally taken by the young Norwegian's artistic drive and passion for the arts. The relationship developed to that of friends and colleagues, and Tellefsen was moved and honoured by his friend and teacher's last wish in 1849: Chopin wanted Tellefsen to complete his piano tutorial series. Many of Chopin's 'students' continued to study with Tellefsen, at one time he had four princesses and a duchess among his pupils. "I do not count the countesses!" he wrote in a letter to his father.

The piano works – continental style with Norwegian inspiration

The majority of Tellefsen's piano works belong to the European piano tradition. One can nonetheless hear melodic figures which are closely linked to Norwegian folk music. National stylistic elements are most evident in the mazurkas, which must be considered as being some of the best music in his output. Tellefsen heard Liszt play on several occasions, and Liszt's influence is particularly evident in the magnificent, extrovert Grande Polonaise op. 18. In *Thème original et Fantaisie* op. 12 and *Ballade* op. 28 Tellefsen demonstrates a musical earnestness and power that emphasizes his considerable compositional gift. *Sonata* op. 13 is a work of similar high standards.





The rediscovery of a living Norwegian tradition

Nøkleberg's recordings of Tellefsen's piano concertos (PSC1232) and chamber works (PSC1226) in the last years have created much interest around this forgotten composer. Saying that Tellefsen before this was completely forgotten is however not true; there is an unbroken line through several performers down to Nøkleberg – who had several of these pieces as a part of his repertoire as a student. So after 50 years with Tellefsen's music, Nøkleberg wants to bring this treasure out even further. Not only with the published works but also by recording the unpublished manuscripts – on an original Erard grand, Tellefsen's favoured instrument. Here we find ourselves in the composer's study, eavesdropping as Tellefsen develops his style and composition technique with studies of baroque forms including both variations on hymns and fugues.

Release: | Catalogue number: PSC1239 | EAN: 7033662012398 | Price category: 4CDG | Genre(s): Norwegian,Solo,World premiere recording,Complete,Classical

"– luxuriating in fine piano sound in a sympathetic church acoustic [...] we're onto a winner. [...] This is a collection which deserves pride of place in any fine library of piano music. [Dominy Clements / MusicWeb]

Read more: http://www.musicweb-international.com/classrev/2011/Aug11/Tellefsen_pno_

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"- et tidstypisk sus av ydmykhet, hardt arbeid og selvbevisst nonchalanse over det hele, som vi finner også i spillet til Einar Steen- Nøkleberg. Han turnerer de virtuose utfordringene med avspenst overskudd, flørter med elastiske tempi og får frem intimiteten i smått og stort. [Astrid Kvalbein / Aftenposten]"	
"Steen-Nøkleberg formidler en umiddelbar trygghet og autoritet i forhold til materialet, du får tillit til fortolkeren og følelsen av å motta noe som ligger foran forventningene. [Lars Flydal / Vårt Land]"	
"- Tellefsen i helfigur, nordmannen som ble en av Chopins viktigste elever [...] masurkaer, valser, nokturner og poloneser i fleng, veldig flott spilt av Steen-Nøkleberg. [5 Ståle Wikshåland / Dagbladet]"	
"- Med denne utgivelsen er det som om en av de flotteste beretningene fra norsk musikkhistorie endelig er blitt virkelig fortalt. [Erling Sandmo / Morgenbladet]"	
"- Forestill deg at du oppdager en kiste full av ukjente Chopin-manuskripter som viser en lysere side av denne vanligvis innadvendte komponisten, og du får en slags indikasjon på musikkkvaliteten i dette settet på fire CDer. Einar Steen-Nøkleberg [...] gjør de enkleste miniatyrene til poesi og de mest kompliserte verkene umiddelbart kommuniserende. [6/6 Martin Anderson / Klassisk Musikkmagasin]"	
"Steen-Nøkleberg har, helt etter mitt eget hjerte, valgt å spille de utgitte komposisjoner på et moderne flygel. Var det noe en klavervirtuos så for seg, så var det klaverets fremtidige forbedringer! [6/6 Arnfinn Bø-Rygg / Stavanger Aftenblad]"	
"- Here is a major piano composer of the generation before Grieg, whose output seems to have lain all but forgotten for the past century and more. [...] a hugely impressive achievement, both a"	