Nikolai Kapustin

Sonatina

op. 100

piano solo

A-RAM • Moscow

Many people find it quite astonishing that Nikolai Kapustin's music has remained undiscovered for so long. Brilliantly written, but at the same time thoroughly approachable and immensely likeable, there is also a large amount of it – more than 100 compositions to date, including thirteen piano sonatas, six piano concertos and a set of twenty-four preludes and fugues for piano, as well as a piano quintet and a significant number of other chamber works, and compositions for orchestra and big band.

Born in Gorlovka, Ukraine, in 1937, Kapustin started playing the piano at the age of seven. He entered the Moscow Conservatoire to study the traditional Russian School of piano playing under the leadership of the great Alexander Goldenweiser, developing a broad view of the capabilities of music whilst achieving technical brilliance. Although he originally intended to pursue a career as a classical pianist he had already started to compose, and became increasingly aware of the significance of jazz as a valid form of musical communication.

After graduating in 1961 he formed a jazz quintet, played with Juri Saulsky's Band in Moscow and toured the former Soviet Union and abroad with Oleg Lundstrem's Jazz Orchestra. His compositional style became a blend of Western classical and post-classical art music much influenced by the modern idioms of jazz and rock, and his music now bridges the worlds of classical and jazz music in ways which, upon discovery, appreciation and analysis, are being hailed as the work of a true genius. His piano works, which form the bulk of his output, are written in a highly pianistic way and lie beautifully under the fingers. He delights audiences, who are captivated by his particular stylistic blend of classical construction and jazz idiom, and attracts admiration from other "fusion" composers.

The publishers intend to make Kapustin's compositions, practically all of which have hitherto been virtually unobtainable in the West, available in print in order to meet increasing interest in his music and also in response to a number of fine recordings which have been released in recent years. Above all, he is a man whose compositional brilliance deserves to be recognised fully and preserved for the future.

It is typical of Kapustin's modesty that he should celebrate the composition of his one hundredth opus, in 2000, with a short, unassuming work that places relatively humble demands on the pianist. The single-movement *Sonatina* is a quirky, Haydnesque piece, laced with touches of humour (such as the Andante bar immediately following the development section that throws the recapitulation into the "wrong" key) and pervaded throughout by a delightful insouciance.

The *Sonatina* has been recorded by Marc-André Hamelin on "Nikolai Kapustin – The Piano Music" (Hyperion CDA 67433).

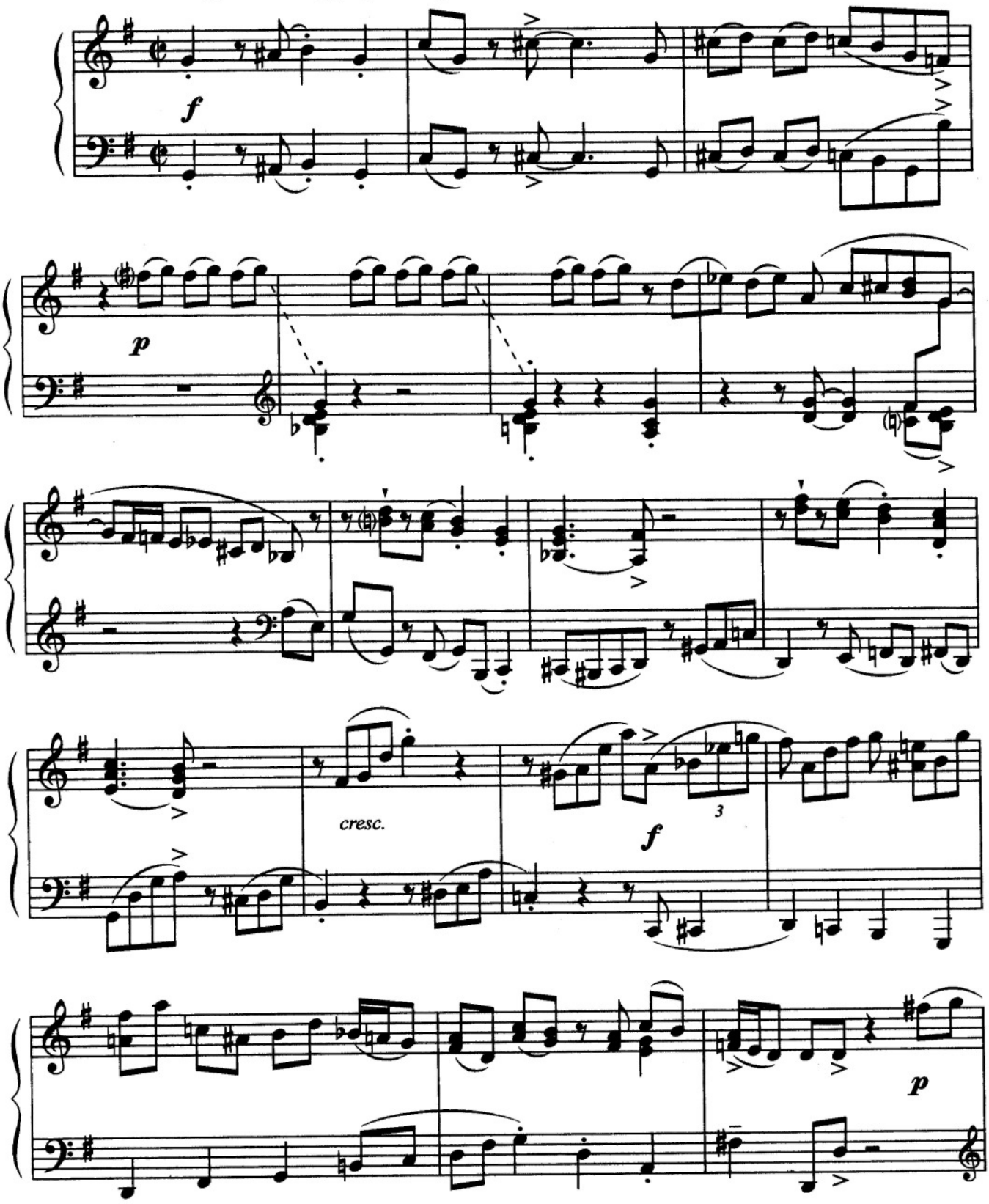
The publishers acknowledge with heartfelt thanks the considerable assistance of the Kapustin Society in making these works available. The Society exists to stimulate interest in and promote recording and performance of the works of Nikolai Kapustin; for full details please contact the Secretary at 20 Sutherland Drive, Guildford, Surrey GU4 7YJ, United Kingdom, by telephone on (+44) (0)1483 457377 or via email to kapustin_soc@btinternet.com.

СОНАТИНА
SONATINA

Николай КАПУСТИН
Nikolai KAPUSTIN

Op. 100

Allegro non troppo (𝅗𝅥 = 92-96)



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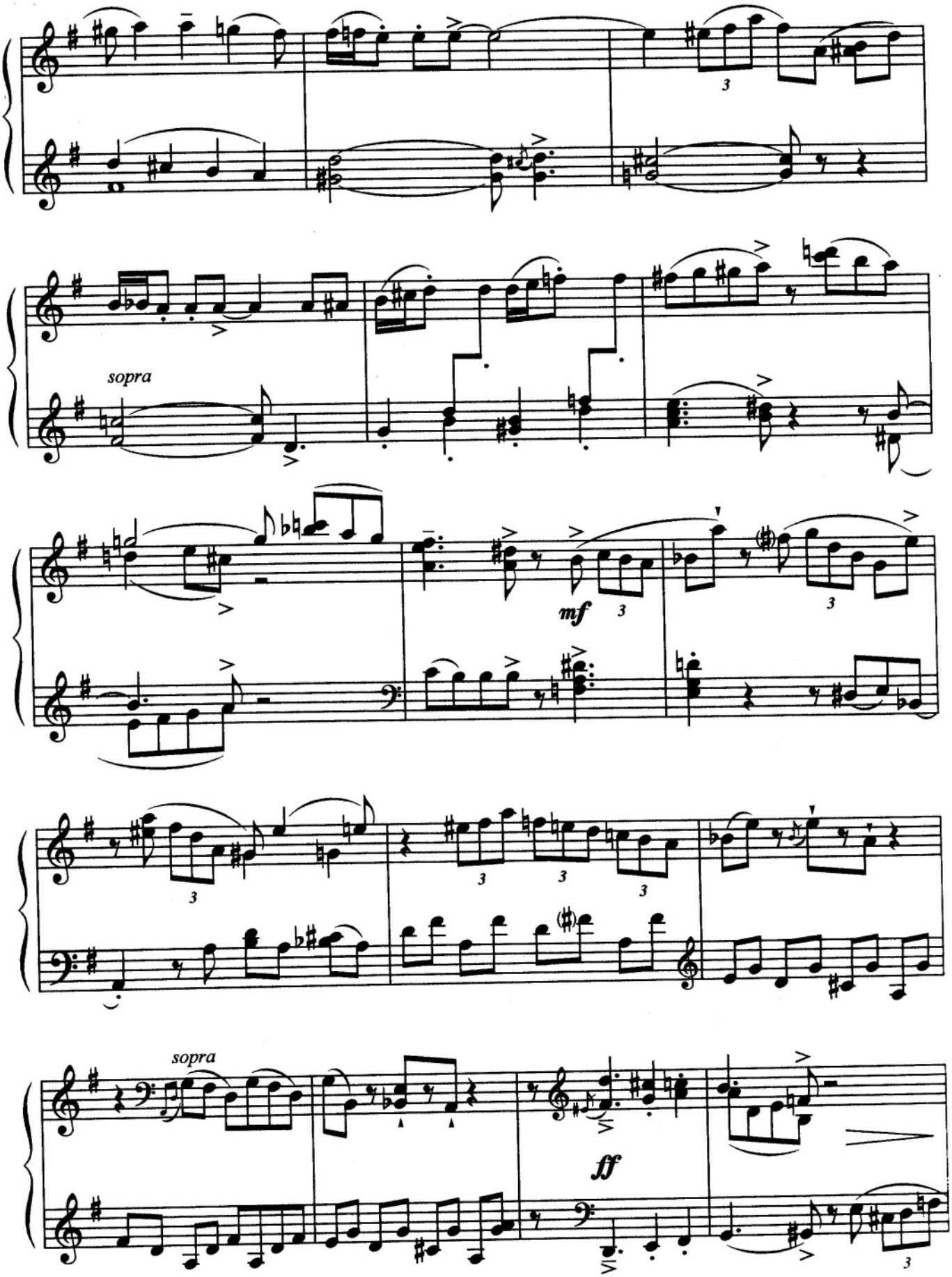
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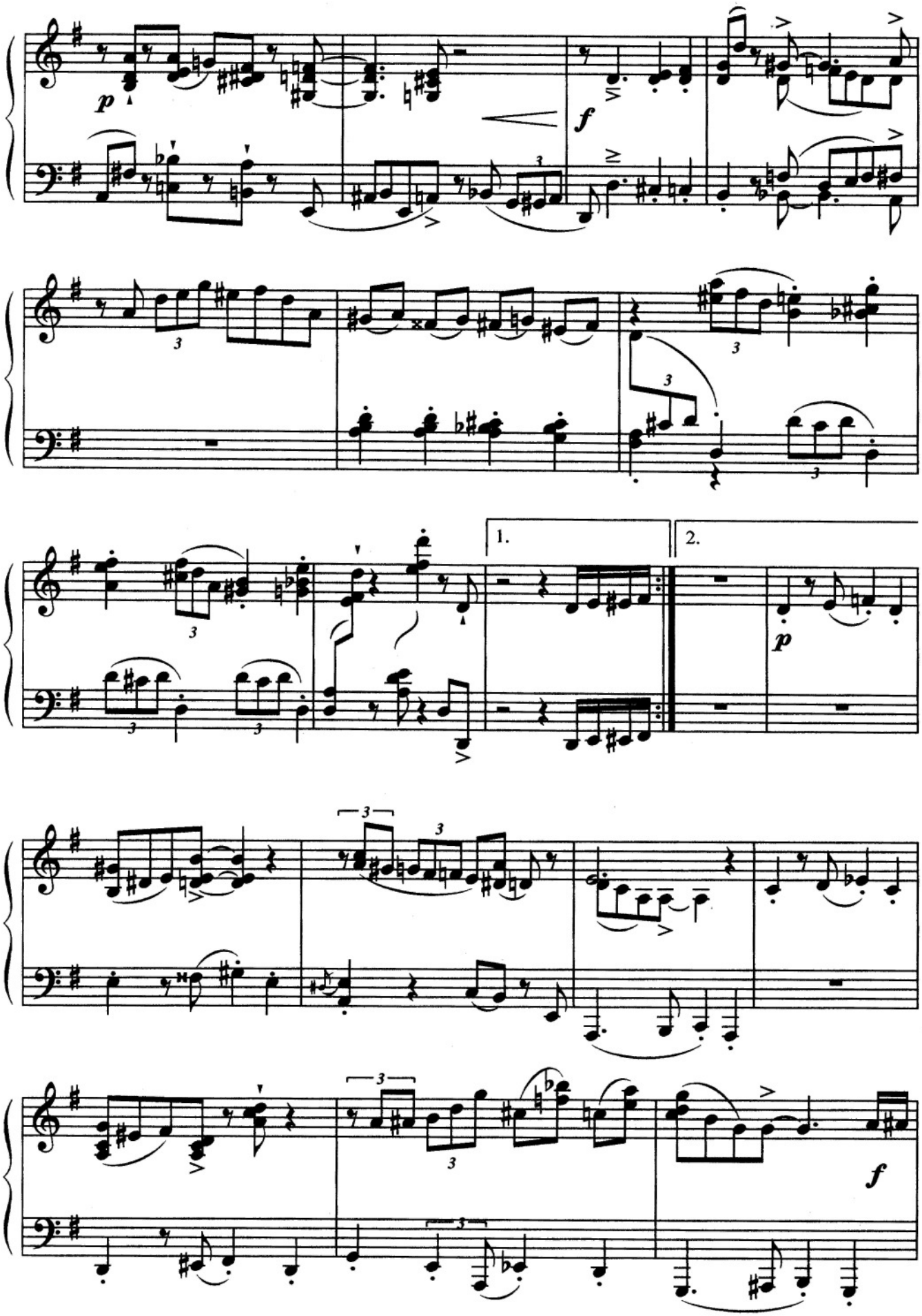
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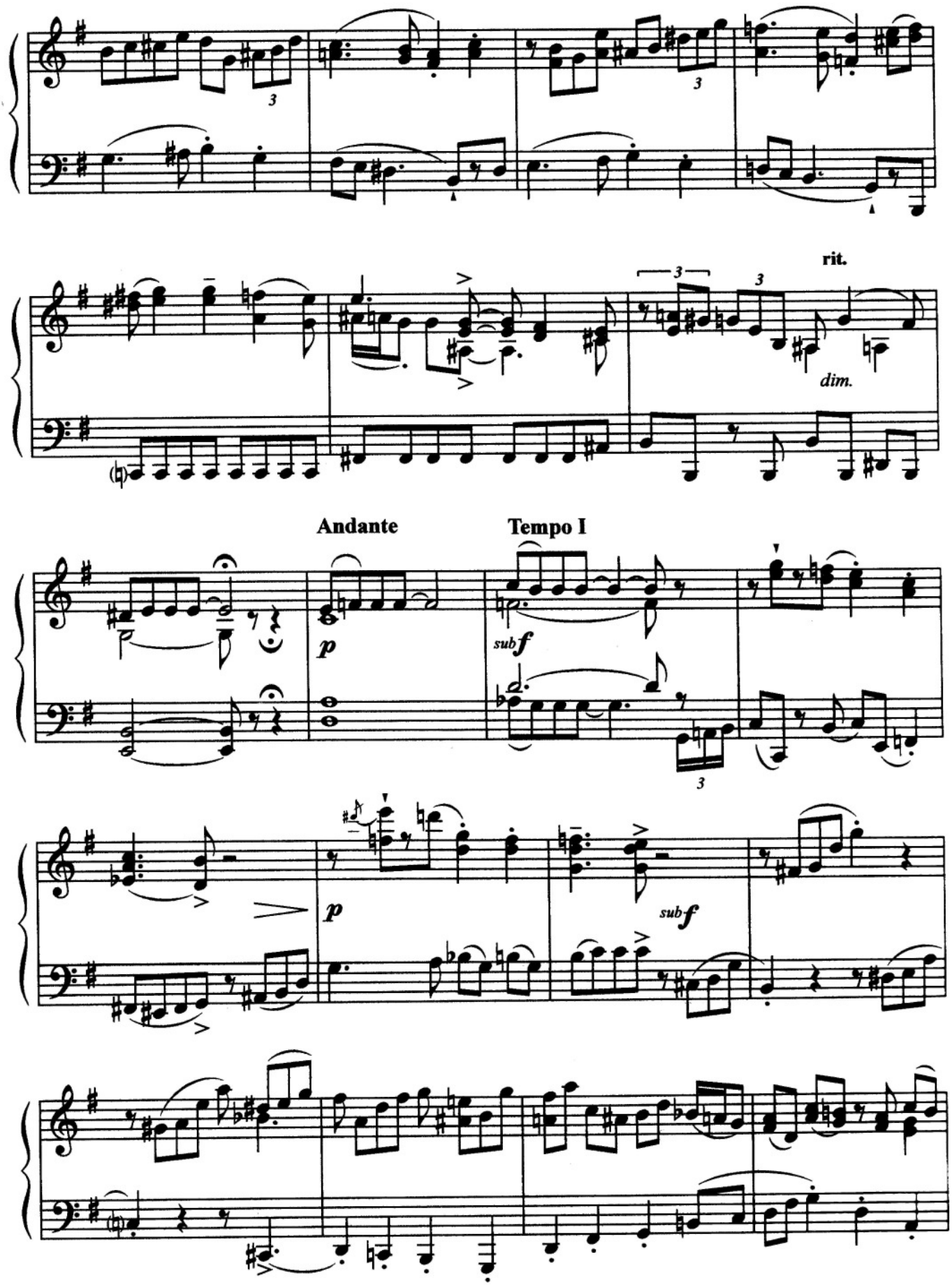
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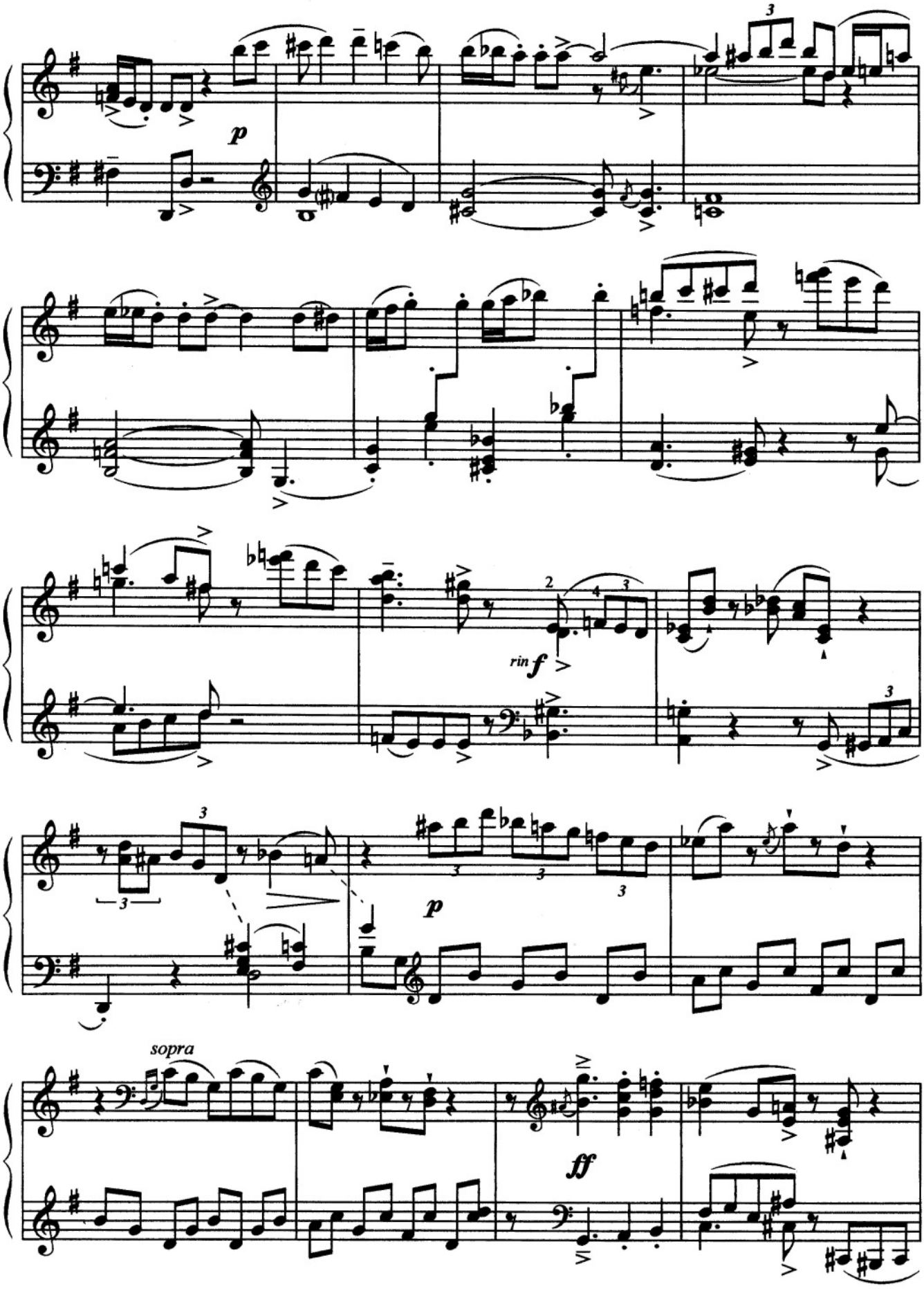
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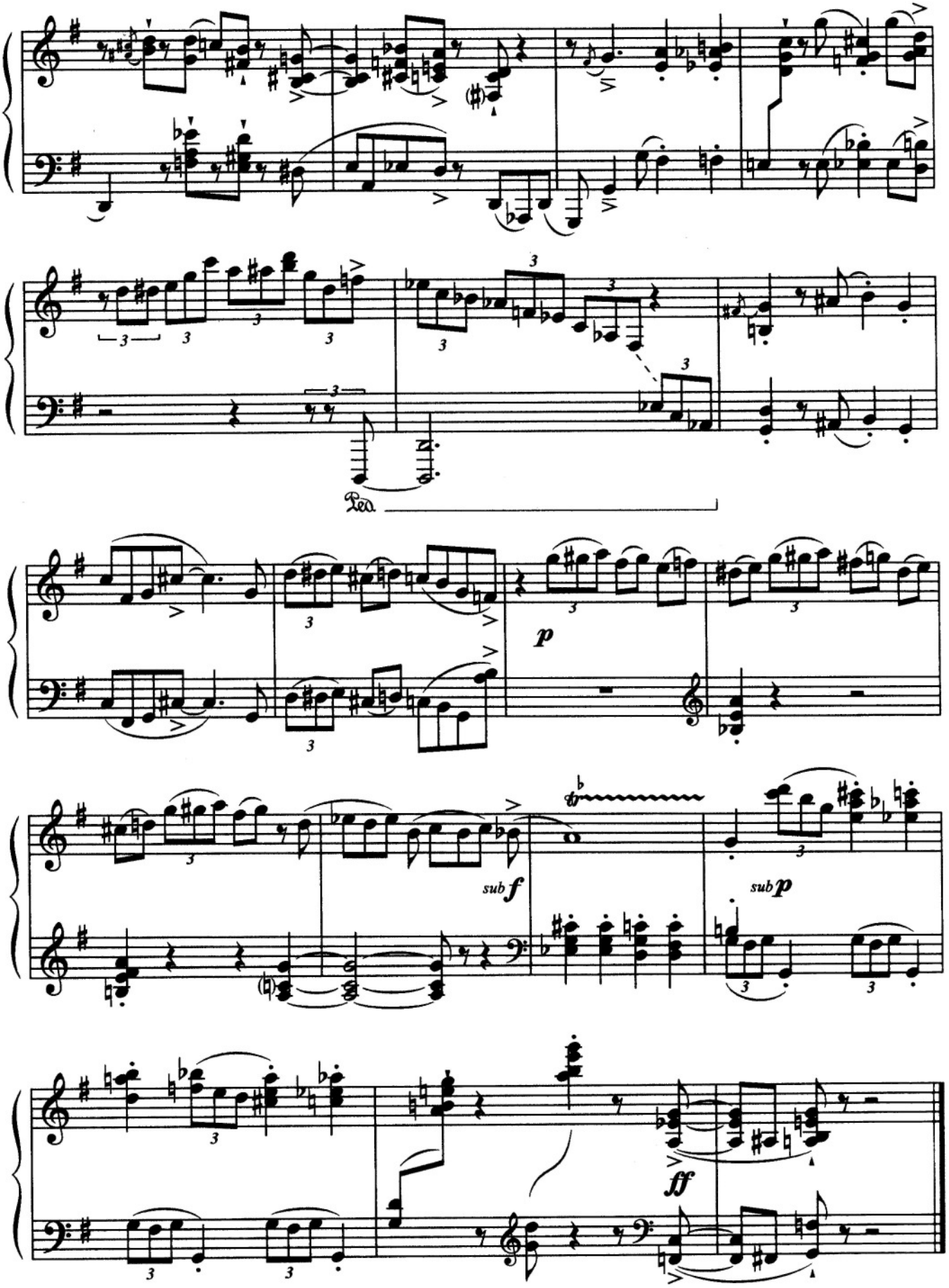
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