

THROUGH THE YEARS

Dmitry Paperno *piano*

Johann Sebastian BACH (1685–1750)

① Sinfonia No. 2 in C minor, BWV 788 (c.1720) (2:13)

Jean Philippe RAMEAU (1683–1764)

② Le rappel des oiseaux (Bird Calls) (publ. 1724) (2:18)

Domenico SCARLATTI (1685–1757)

③ Sonata in C minor (L. 352) (2:48)

Ludwig van BEETHOVEN (1770–1827)

④ Andante in F major, "Andante favori," WoO 57 (1803/publ.1805) (9:03)

Robert SCHUMANN (1810–1856)

⑤ Intermezzo in D minor, Op. 4, No. 5 (1832) (4:17)

Frédéric CHOPIN (1810–1849) / **Franz LISZT** (1811–1886)

⑥ Song: "Moja pieśniczka" ("My Darling"), Op. 74, No. 12 (1837/publ. 1859)

Piano transcription by Liszt from *Six Polish Songs* (1855/publ. 1860) (3:26)

Franz LISZT

⑦ Sonetto del Petrarca No.104 (Pace non trovo) (6:20)

No. 5 from *Années de pèlerinage, 2e année, "Italie"* (1838–39/re-edited 1846)

Edvard GRIEG (1843–1907)

⑧ "From Early Years" Lyric Pieces (1867–1891), Op. 65, No. 1 (5:17)

Claude DEBUSSY (1862–1918)

⑨ "Hommage à Rameau," No. 2 from *Images, Series I* (1901–5/publ. 1905) (6:59)

Gottlieb MUFFAT (1690–1770) / **Béla BARTÓK** (1881–1945)

⑩ Fugue in G minor (transcr. c.1926) (3:16)

Jean-Philippe RAMEAU / **Leopold GODOWSKY** (1870–1938)

⑪ Elegy (Deux giges) (4:23)

Isaac ALBÉNIZ (1860–1909) / **Leopold GODOWSKY**

⑫ Tango, from *España*, Op. 165, No. 2 (1890) (2:48)

Alexander BORODIN (1833–1887)

⑬ "In a Monastery," No. 1 from *Petite Suite* (c.1885) (4:40)

Peter TCHAIKOVSKY (1840–1893)

⑭ "Dialogue," Op. 72, No. 8 (1893) (3:17)

Alexander SRIABIN (1872–1915)

Two Poems, Op. 32 (1903) (4:46)

⑮ No. 1 in F-sharp major (3:10)

⑯ No. 2 in D major (1:35)

Rodion SHCHEDRIN (b. 1932)

⑰ Humoresque (1962) (2:20)

Johann Sebastian BACH (1685–1750)

⑱ Sarabande from French Suite No. 5 in G major, BWV 816 (c.1722) (5:12)

Total Time: (74:47)

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THROUGH THE YEARS

Notes by Raymond Tipper

JOHANN SEBASTIAN BACH (1685–1750)

① Sinfonia No. 2 in C minor, BWV 788

In 1723, Bach decided to publish 30 short clavier works he had written for pedagogical purposes. This collection of Inventions — 15 in two parts and 15 in three (which Bach called Sinfonias) — formed an important part of his amazing progressive school of polyphony, from the simplest exercises (*Notebooks of Anna Magdalena*) to the highest degree of sophistication (*Well Tempered Clavier*). A collection of fuguettes or, in some cases, outright fugues, the Sinfonias are notable for their polyphonic inventiveness and wide range of emotions.

The Second Sinfonia in C minor is an intimate, slightly melancholic meditation, full of calm and dignity. As always, the clarity of the three conversing voices is unsurpassed. It offers an example of how close to sonata form Bach's structures often came: there are two thematic

motives, a short development section, and an appropriate tonal plan. The final return to C minor allows the "second subject" to frame this small gem beautifully in an almost elegiac mood.

JEAN PHILIPPE RAMEAU (1683–1764)

② Le rappel des oiseaux (Bird Calls) (publ. 1724)

Speaking of melancholy, this refined and delicate kind of sadness is much more typical for French Baroque composers. Along with François Couperin "the Great" (1668–1733), Rameau was the most outstanding representative of this style, often called Rococo. Rameau's "Bird calls," Couperin's "La Couperin," the famous "Cocou" by Daquin, and so many other animated French harpsichord miniatures share a touch of this subtle sadness, as well as the frequent use of the key of E minor. More than mere coincidence, these similarities appear to

be something of a common stylistic bond among the French contemporaries of J.S. Bach, Handel, Scarlatti, and Purcell.

DOMENICO SCARLATTI (1685–1757)

③ Sonata in C minor (L. 352)

Many of the "sonatas" (music to be played, not sung) of the pre-classical era were really suites — or collections of small pieces, often of a dance character. Scarlatti initiated a major turning point in the history of music when he wrote several hundred clavier miniatures modestly titled *Essercizi*. This is how music's most ingenious design — sonata form — was born in its elementary conception. Sonatas such as this one established the principle of two musical characters, a short development section with some tonal deviations, and a return of the initial material, not necessary verbatim but, most important, with a certain correlations of keys. It took many decades and figures like C.P.E. Bach and Haydn to bring sonata form to its triumphant peak as one of the most dominant musical forms. In addition to their amazing cre-

ative content, Scarlatti's sonatas are full of technical demands for performers, including wide jumps, double notes such as thirds, and fast repeated notes. All of Scarlatti's virtuosic innovations became staples for the outstanding piano composers of later generations such as Clementi, Mendelssohn, and Liszt.

Mr. Paperno offers his own personal tribute here:

The name Scarlatti will always be mentioned with deepest admiration and gratitude for his immortal music embracing all human feelings and for his "discovery" of the indestructible logic and flexibility of sonata form. Let us also not forget that by the rarest, triple coincidence, Scarlatti was born in the "Year of Geniuses" — 1685 — with Bach and Handel....

LUDWIG VAN BEETHOVEN (1770–1827)

④ Andante in F major, "Andante favori," WoO 57 (1803/publ.1805)

Beethoven originally intended this piece as the second movement for his "Waldstein" Sonata, opus 53. Probably

due to the length of the sonata's monumental opening Allegro and final Rondo, Beethoven decided to replace the Andante with a short, dark and meditative Adagio. The withdrawn movement was published separately under the current title, with no opus indication. It is a beautifully developed Rondo, full of kindness, simplicity, and wisdom.

ROBERT SCHUMANN (1810–1856)

☐ Intermezzo in D minor,
Op. 4, No. 5 (1832)

The most refined and intimate piece from Schumann's opus 4, this Intermezzo is usually performed without a break after piece No. 4. The young composer wrote in his diary: "All my heart is contained in you, my dear fifth intermezzo. This music is like something between speech and thought." Schumann's main theme, with its palpitating purity, is truly an inspired "find." The intermediate episodes, both dramatic and lyrical, supercede each other through persistent tonal modulations and a very animated polyphonic texture

of subordinate voices. There is no room for hesitation in the last lines, though — Schumann ends the Intermezzo in a strong, decisive mode.

FRÉDÉRIC CHOPIN (1810–1849)

/FRANZ LISZT (1811–1886)

☐ Song: "Moja pieśzcotka"
("My Darling"), Op. 74, No. 12
(1837/publ. 1859)

Piano transcription by Liszt from
Six Polish Songs (1855/publ. 1860)

Singers usually perform this charming piece in the dance style of a mazurka. Liszt, however, emphasized the song's lyrical nature in his transcription and even subtitled it "Nocturne." Chopin's poetry and Liszt's openness and virtuosity (including four small cadenzas) are blended here in a seamless manner. After a passionate, "Lisztian" culmination, the intimate opening returns with its amazing "Chopinesque" shifts in harmony, beautifully framing this poetic gem.

FRANZ LISZT

☐ Sonetto del Petrarca No.104 (Pace non trovo), No. 5 from *Années de pèlerinage, 2e année, "Italie"* (1838–39/re-edited 1846)

Following the text of Petrarch's sonnet, an agitated, gusty opening gives way to the calm beginning of a concentrated love story. The subsequent mood continually shifts from the lyrical to explosions of passion in Liszt's characteristically theatrical manner. After a powerful, virtuosic culmination — fortissimo with octaves, double notes, and long trills — the music gradually subsides into a heavenly Coda. Liszt's harmonic creativity (juxtaposition of remote keys, smoothly executed modulations, the always-fresh use of augmented chords, etc.) is here revealed at its fullest extent.

EDVARD GRIEG (1843–1907)

☐ "From Early Years"
Lyric Pieces (1867–1891), Op. 65, No. 1

Grieg worked on his *Lyric Pieces* — a collection of 66 miniatures in ten books — on and off for 38 years. As a result, we have

a kind of encyclopedia of romantic Norwegian music with its rich "Northern" harmonies, folk-inspired melodies, and sincere poetic feelings. As always, Grieg's musical language is distinctive and recognizable. Along with Chopin, Dvořák, and members of the Russian school, Grieg was one of the 19th century's most nationalistic composers. At the same time, like Mozart, Schubert, and his beloved idol Schumann, Grieg was a champion of kindness in music (as well as in life), a quality that immediately touches every listener. In the *Lyric Pieces* in general, and *From Early Years* in particular, all of these Grieg qualities are clearly reflected. It is one of the most developed pieces — in both length and texture — of the whole collection, written toward the end of Grieg's creative life. It is a reminiscence, with drama, joy (a folk-dance scene, like a mirage from bygone years), and sadness, all full of dignity. All told, it creates an impressive image of a sensitive man of unique talent and strong feelings.

CLAUDE DEBUSSY (1862–1918)

📖 "Hommage à Rameau," No. 2 from *Images*, Series I (1901–5/publ. 1905)

A founder and genius of French impressionist music, Debussy applies all his gift for creating ineffable harmonies and colors to express his love and admiration for his great predecessor of 200 years earlier, Jean Baptiste Rameau. The circle of images Debussy conjures here is quite diverse: a thoughtful opening mood; a mysterious procession in the background of low ostinato bells; a middle section comprising new thematic material with "never-resolved" harmonies; a gradual — in several waves — animation of dynamics, pace, and texture that bursts into a powerful culmination — one can visualize dozens of shining trumpets raised up in the air — and a calming down that restores the familiar key and images of the opening. The last lines (Coda) — a lucid succession of plain major and minor chords — finally establishes the G-sharp-minor key as the music descends slowly back into the past.

GOTTLIEB MUFFAT (1690–1770)

/ BÉLA BARTÓK (1881–1945)

📖 Fugue in G minor (transcr. c.1926)

In 1926 and 1927, Bartók premiered his ten piano transcriptions of pre-Bach clavier pieces, all by Italian composers, or so he thought. About 50 years later, however, a few curious musicians with an amazing understanding of early keyboard styles were able to discover and prove a very intriguing case of misattribution. I refer the reader to a short but brilliant essay by Susan Wollenberg: "A Note on Three Fugues Attributed to Frescobaldi" from *The Musical Times* (1975, p. 133). Musicians unfamiliar with this detective story remain unaware that the true author of this masterful, deep fugue in G minor was not Girolamo Frescobaldi (1583–1643), the composer and legendary organist of St. Pietro in Rome for 35 years (to whom the piece was misattributed), but rather the Austrian composer Gottlieb Muffat.¹ With its exem-

¹ *The artist wishes to express his sincere gratitude and appreciation to Professor Howard Karp of the University of Wisconsin–Madison for providing this valuable information.*

plary handling of three- and four-voice counterpoint and its constant harmonic and rhythmic flow, this music speaks in an intimate and touching manner that listeners cannot fail to appreciate.

In the mid-1920s, Bartók turned to transcribing Baroque music as a way to develop further his own piano style and extend his concert repertoire. As a genius composer and, in this instance, co-author, Bartók projected his own pianistic personality onto little-known clavier music of two centuries earlier. Bartók adapted the fugue into a more open concert piece with gradually increasing dynamics, up to triple-forte toward the end, and heavier, organ-like textures (octaves and chords). In his interpretation, however, Mr. Paperno chooses to conclude the piece as it begins, by pulling back at the very end and returning to Muffat's simpler keyboard textures and more serene dynamics.

JEAN-PHILIPPE RAMEAU

/ LEOPOLD GODOWSKY (1870–1938)

📖 Elegy (Deux gigues)

One of the most outstanding pianists of his generation, Godowsky also made his mark on history with his numerous, brilliantly creative transcriptions of keyboard music of different eras and styles from the 18th century, to his 53 Exercises (of the highest possible degree of difficulty) after Chopin Etudes, to Strauss Waltzes, to contemporaneous Spanish music. The E-minor Elegy offers an example of Godowsky's deep musical insight: he somehow managed to find and bring out the lyricism and melancholy within these two fast and active Rameau "Gigues en rondeaux." Note how Godowsky's transcription holds to the previously mentioned tendencies in Rococo clavier music: a subtle sadness and the key of E minor. The attentive listener will appreciate Elegy's rich contrapuntal texture and numerous imitations in independent voices. Mr. Paperno believes the first two bars of Godowsky's Coda deserve to be repeated, and does so on this recording.

ISAAC ALBÉNIZ (1860–1909)

/LEOPOLD GODOWSKY

^[12] Tango, from *España*, Op. 165, No. 2 (1890)

In the 1930s, this transcription was one of the most popular encores on concert stages throughout the world. The passionate and languid tango originated in the 19th century as a solo female dance in South and Central America (Argentina and Cuba). Later, it became popular in European ballrooms. It would not be unreasonable to suggest that Albéniz had in mind the old Cuban-Spanish tango with its capricious images and movements and elusive seductiveness when he composed this charming piece. Godowsky's version accentuates these aspects of Albéniz's conception in the most tactful way. Over the background of a common *Habanera* 2/4 meter, he diversifies the rhythm of the tango by using combinations of duplets and triplets (two notes against three) and intensifies the piano texture by making the piece polyphonic, with several refreshing imitations and canons. In his interpretation, Paperno adds a little harmonic "spice" by adding

some subordinate voices before the recapitulation. Paperno also chooses to repeat three bars near the end.

ALEXANDER BORODIN (1833–1887)

^[13] "In a Monastery," No. 1 from *Petite Suite* (c.1885)

"The Little Suite" is Borodin's only significant composition for piano. Rarely performed outside of Russia, this music deserves a better fate. "In a Monastery" combines the persistent chime of a small Russian village church with a folk tune displaying characteristic Russian "light sadness," reflecting the way young peasant women used to sing in three or four voices after a day of hard work. The song approaches closer and closer and, through a long-building crescendo, blends with the bells, now powerfully ringing at full-swing, bringing the piece to a dramatic emotional culmination. After a long pause, like one catching his breath, the remote tune returns, remaining pianissimo, and then is replaced by the opening chime — a relatively rare mid-19th century example of a mirror-

type form. Eventually, the last low bell tone dissolves into the evening air.

PETER TCHAIKOVSKY (1840–1893)

^[14] "Dialogue," Op. 72, No. 8 (1893)

Tchaikovsky's final piano opus contains 18 pieces. Since he wrote it in the year of his death, each of these miniatures might, in theory, be his last piano work. The piece's title speaks for itself: this is an unpretentious salon piece, typical for the home music-making that went on in 19th-century Russian gentry estates. The piece suggests the innocent and intimate conversation of a couple in love. An animated middle section with more complicated textures and frequent harmonic changes brings both voices together in a rapturous culmination. The Coda is one of Tchaikovsky's trademark calming downs with a succession of descending two-note sighs (cf., *Romeo and Juliet*). As the music melts away, it leaves an indelible impression of this bittersweet scene from a bygone era in "good old Russia."

ALEXANDER Scriabin (1872–1915)

^{[15]–[16]} *Two Poems*, Op. 32 (1903)

A gem of Scriabin's middle period, the *Two Poems* are clearly tonal, but contain more moments of harmonic uncertainty than tonic resolutions. These pieces demonstrate the two contrasting sides of Scriabin's musical personality — a fragile, pure lyricism and the ecstatic power of the victorious human spirit. The first *Poem*, in F-sharp major, is amazing in its refined, "unearthly" harmonization and Scriabin's masterful use of his unique kind of counterpoint (which is always present in his three-and-more-voice piano textures). The second section, marked pianissimo, adds to the beauty with its shifting of different rhythmical designs in both hands (five against three). At the beginning of the recapitulation, the two conversing voices switch places in such a natural way that they sound like fresh musical material. The very impetuous second *Poem*, in D major, is the complete opposite of the first. Despite its concise form, the music develops dramatically toward a triumphant third fortissimo appearance of the open-

ing trumpet-filled "tutti" — so powerful that the calming-down measures that follow sound like the inevitable rest that comes after full exhaustion.

RODION SHCHEDRIN (b. 1932)

17 Humoresque (1962)

This piece is a rare example of a musical "Humoresque" that can actually make you laugh, or at least smile. In it, the young Shchedrin offers an unflattering portrait of middle-class "Homo Sovieticus" — a person who tries to look important, "cultured," and polite, but who can't avoid revealing himself as an inebriated lout. The piece sounds like a dialogue among something like a tuba and three flutes which, after several unsuccessful attempts and irresolute stops, ends drastically with a short outburst of rage — a triple-forte chord in the totally unexpected key of E-flat major (a depiction of Russian cursing?).

JOHANN SEBASTIAN BACH (1685–1750)

18 Sarabande from French Suite No. 5 in G major, BWV 816 (c.1722)

An ancient Spanish dance, the sarabande, made its way to central Europe in the 17th century as a slow, stately minuet-type dance for couples and sometimes as an opening procession in theaters and at court balls. As a musical form, the sarabande became one of the four "obligatory" dances in Baroque suites. Bach's sarabandes transcend the specifics of the genre with their humanity, depth, and beautiful simplicity. Those composed in major keys, such as this one in G major, produce an especially spiritual impression: they discourse on the eternal problems of human life and death with a wise calmness and confidence inspired by faith. It may be compared with the immortal Aria from *The Goldberg Variations*, with which it shares the same genre, key, and a similar tonal plan. What makes the two pieces truly comparable, however, is the rare sense of peace that both impart to the listener.



DMITRY PAPERNO

Pianist, teacher, and writer, Dmitry Paperno (b. Kiev, 1929) received his musical training at the Tchaikovsky Moscow State Conservatory, earning a Master's Degree with Honors in 1951 and an Aspirant Diploma in 1955. A prize winner at the Fifth International Chopin Competition in Warsaw in 1955 and the First International Enescu Competition in Bucharest in 1958, Paperno went on to concertize widely throughout

Russia and Eastern Europe as well as in England, Cuba, and Belgium (as soloist with the U.S.S.R. State Orchestra at EXPO in Brussels in 1958). He also made numerous recordings for Melodiya, the record label of the Soviet Union. In 1967, Mr. Paperno began teaching at the Gnessin Moscow State Institute. After emigrating to the United States in 1976, Paperno continued to perform extensively throughout the U.S. and Western Europe. A Professor at Chicago's DePaul University since 1977 (now Emeritus), Paperno has been on the jury panel for many international piano competitions. He has also given master classes at the Moscow Conservatory as well as in Belgium, Finland, Portugal, and the United States, including classes at Oberlin and the Manhattan School of Music. Mr. Paperno is the author of several articles on music and pianism and the books *Notes of a Moscow Pianist* (Amadeus Press) and *Postscriptum*.

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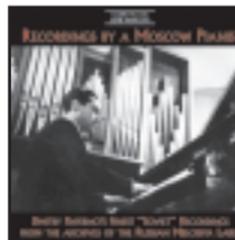


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