

STEINWAY CLASSICS

RUSSIAN TRANSCRIPTIONS

VYACHESLAV GRYAZNOV

Glinka, Borodin, Tchaikovsky, Rachmaninov, Prokofiev



STEINWAY & SONS

One of my good friends once asked me, “There is no way to compete with the beauty of natural voice, or the capabilities and power of an orchestra’s sonority; what sense does it make for you to create transcriptions for the piano?”

It was a good question. I answered, “Do you like black & white photos?”

With all the progress in technology, and the infinite possibilities it affords us now, black and white art remains one of the most stylish and creative ways to express an artist’s viewpoint. The lack of vivid color forces an artist to capture the form and essence of his work, not merely some colorful decoration. To this, I can make a comparison to the genre of piano transcription: my goal is always to clarify the sense and soul of the music I choose to arrange for the piano, and to make it sound natural on the piano.

The art of transcription is a genre that is an integral part of my creative life. It helps me to realize various dreams. It is the possibility to make an exclusive encore for my recital. It is an opportunity to interpret my favorite symphonic pieces not being a conductor, and to do it with this special psychology and subjectivity that are possible only in a solo performance. Finally, it’s an opportunity to look at some well-known pages of the past and feel modernity and novelty in them and express this dialog of epochs and styles.

The process of creating any piano transcription is completely unique each and every time. I very much enjoy this unpredictability, and love when a spontaneous idea comes into my mind and yields an absolutely new and fresh vision of the music with which I am working.

— *Vyacheslav Gryaznov*

Vyacheslav Gryaznov was born in Yuzhno-Sakhalinsk, a small city in the easternmost reaches of Russia. His musical talent became evident in his early childhood and developed so quickly that his parents, who were not themselves musicians, took the heroic step of giving up everything and moving to far-away Moscow, despite having nothing and no one there, all for the sake of their son's professional musical education.

Vyacheslav graduated with honors both from the Central Music School of the Moscow State Conservatory where he studied with Professor Manana Kandelaki and from the Moscow Conservatory, class of Professor Yuri Slesarev. He continued at the Moscow Conservatory as a post-graduate student and is on the teaching faculty of its Piano Department. Vyacheslav Gryaznov is a member of the Moscow Philharmonic Society.

Vyacheslav Gryaznov is the author of more than 30 concert arrangements and transcriptions, which have been performed by Boris Berezovsky, Alexander Ghindin, Nikita Mndoyants, Tomoharu Ushida, the Messiaen-Quartet, the Moscow State Chamber Choir, the Moscow Philharmonic Orchestra, the Moscow State Symphony Orchestra, and other musicians and collectives. In 2014 he signed a publishing contract with Schott Music (Germany). He is currently one of the few prominent Russian composers published by them.



RUSSIAN TRANSCRIPTIONS

Recorded April 25–27, 2017 at Steinway Hall, New York City.

Producer: Jon Feidner

Engineer: Lauren Sturm

Production Assistant: Renée Oakford

Mixing and Mastering: Daniel Shores

Equipment: Pyramix using Merging Technologies Horus Converters;
mixed and mastered through Merging Technologies Horus Converter

Microphones: DPA 4006A, Schoeps MC6/MK2

Art Direction: Jackie Fugere

Design: Cover to Cover Design, Anilda Carrasquillo

Piano Technician: Lauren Sturm

Piano: Steinway Model D # 597590 (New York)

Photo of Vyacheslav Gryaznov: Lisa-Marie Mazzucco

RUSSIAN TRANSCRIPTIONS

VYACHESLAV GRYAZNOV, *piano*

All selections arranged by Vyacheslav Gryaznov

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|--------------------------|----|---|-------|
| ALEXANDER BORODIN | 1 | Notturmo (from String Quartet No. 2) | 8:32 |
| PETER ILYICH TCHAIKOVSKY | 2 | Nutcracker Suite - Waltz of the Flowers | 7:43 |
| SERGEI RACHMANINOV | | Songs | |
| | 3 | Night is mournful, Op. 26 No. 12 | 3:26 |
| | 4 | How fair this spot, Op. 21 No. 7 | 2:03 |
| | 5 | Vocalise, Op. 34 No. 14 | 5:20 |
| SERGEI RACHMANINOV | 6 | Italian Polka | 3:28 |
| SERGEI PROKOFIEV | | On the Dnieper, Op. 51a | |
| | 7 | I. Prelude | 2:54 |
| | 8 | II. Pantomime | 2:04 |
| | 9 | III. Wedding | 3:37 |
| | 10 | IV. Groom's Dance | 2:00 |
| | 11 | V. Bride's Dance | 3:55 |
| | 12 | VI. Variation of the Main Dancer, Finale and Coda | 6:14 |
| MIKHAIL GLINKA | 13 | Valse-Fantaisie in B minor | 9:09 |
| | | Playing Time | 60:31 |



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