Nikolai Kapustin

Three Impromptus

op. 66

piano solo

I Allegretto • II Allegro meccanicamente • III Vivace con fuoco

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 – 130 compositions to date, including sixteen 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.

The three short *Impromptus*, op. 66, were composed in 1991. The first one is by turn both declamatory and playful (in a rather threatening way) and, with frequent changes of mood and tempo, undoubtedly the freest in form. Number two, marked *Allegro meccanicamente*, has a highly syncopated opening section leading to Kapustin's "big tune" - an exquisite central theme climbing from an enclosed middle voice towards an impassioned fortissimo. The third *Impromptu* sounds the most improvisatory, making full use of jazz fantasy in the right hand over a walking left-hand bass. One thing the three pieces have in common is that they all end very abruptly...

The *Impromptus* have been recorded by the composer on "Last Recording" (Octavia OVCT-00017).

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.

Three Impromptus

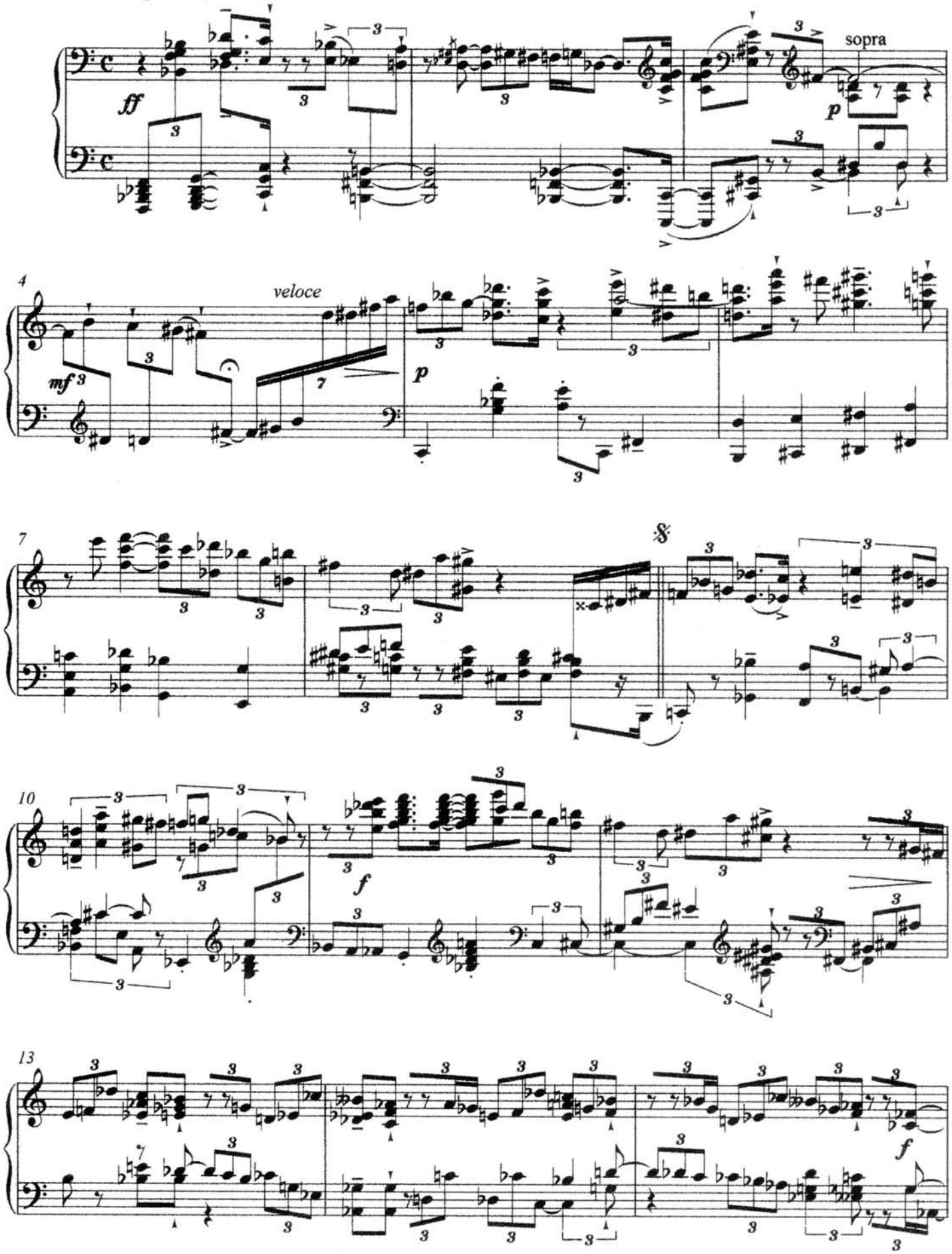
for piano

Николай КАПУСТИН
Nikolai KAPUSTIN

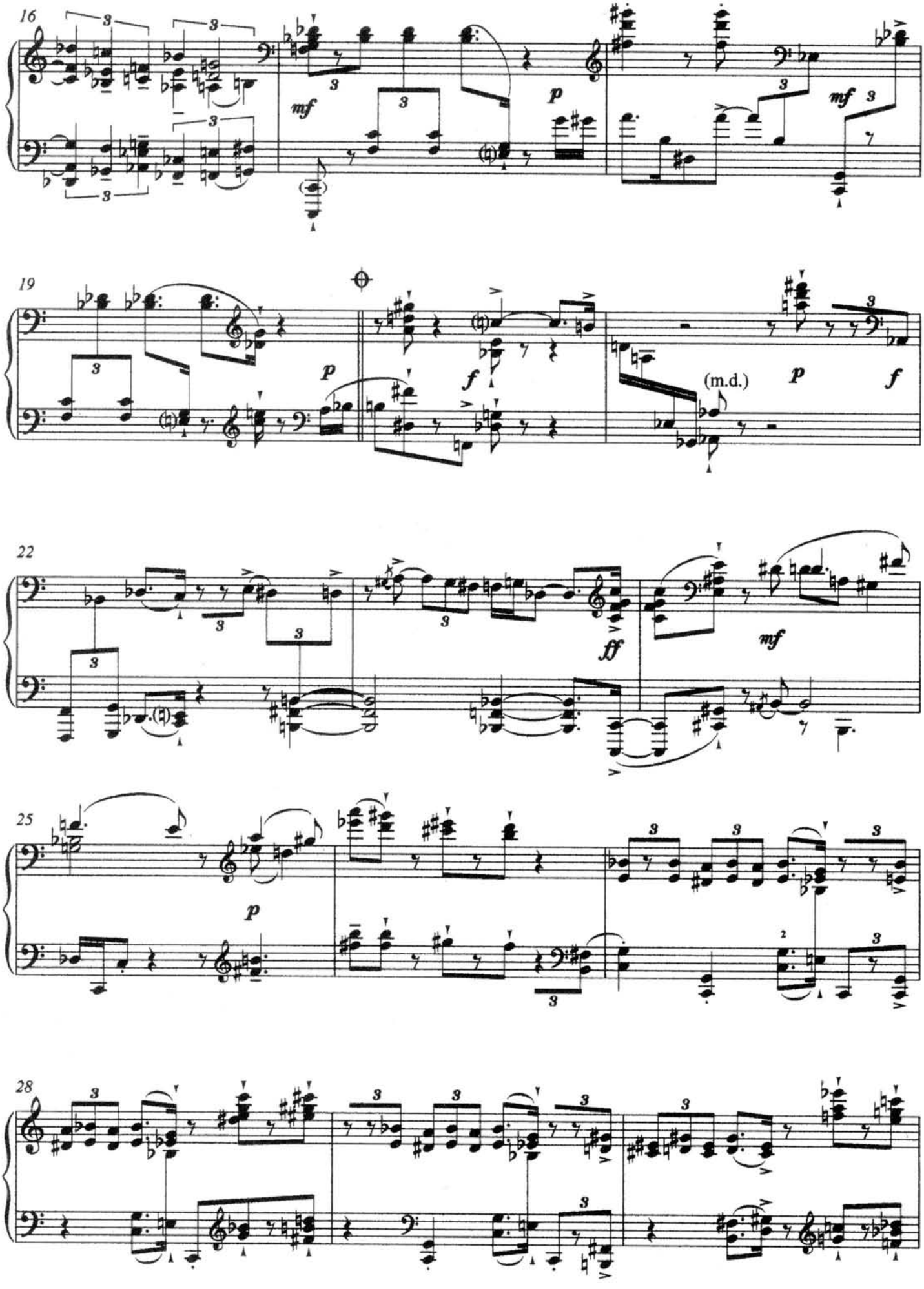
Op. 66

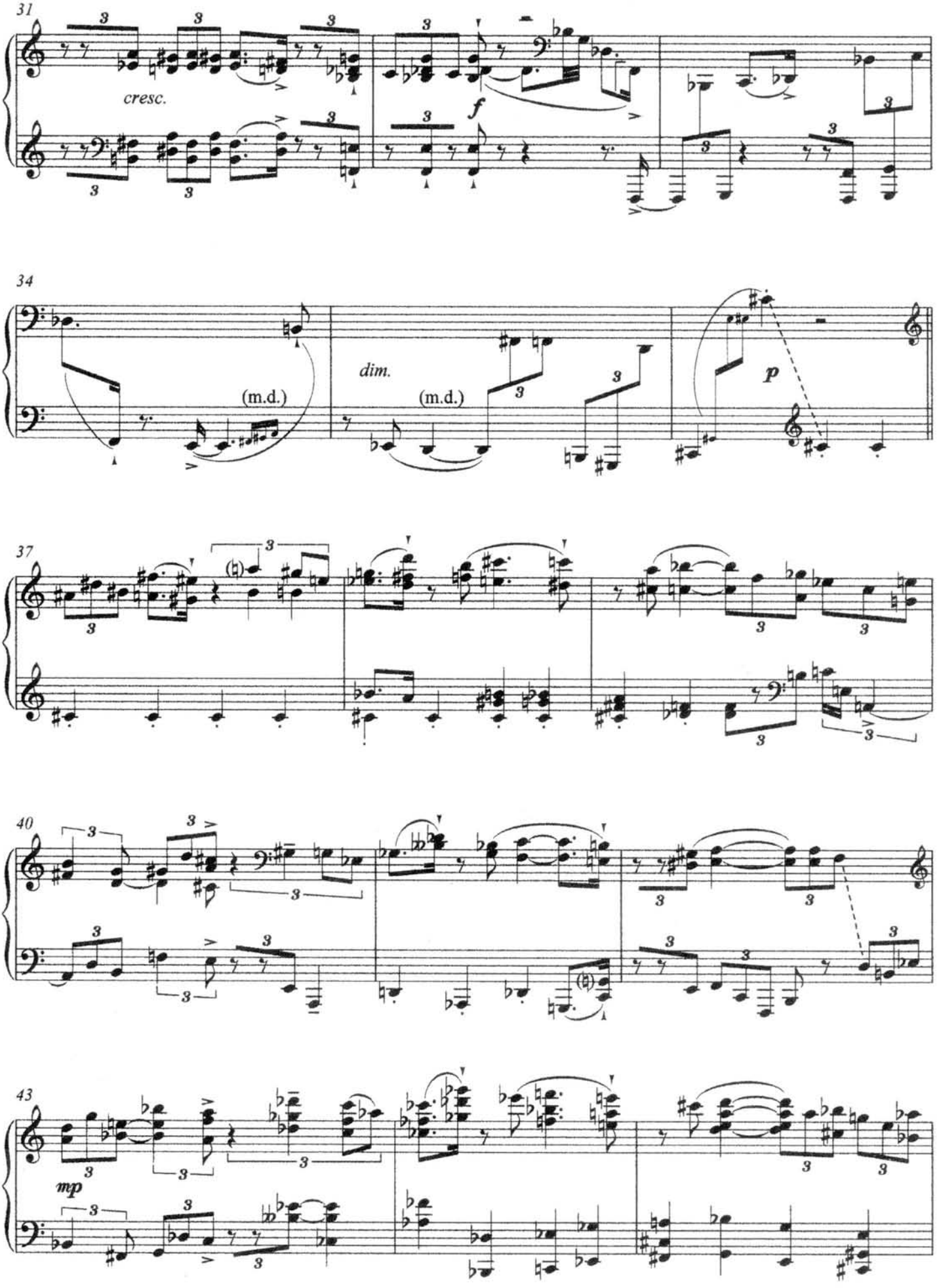
I

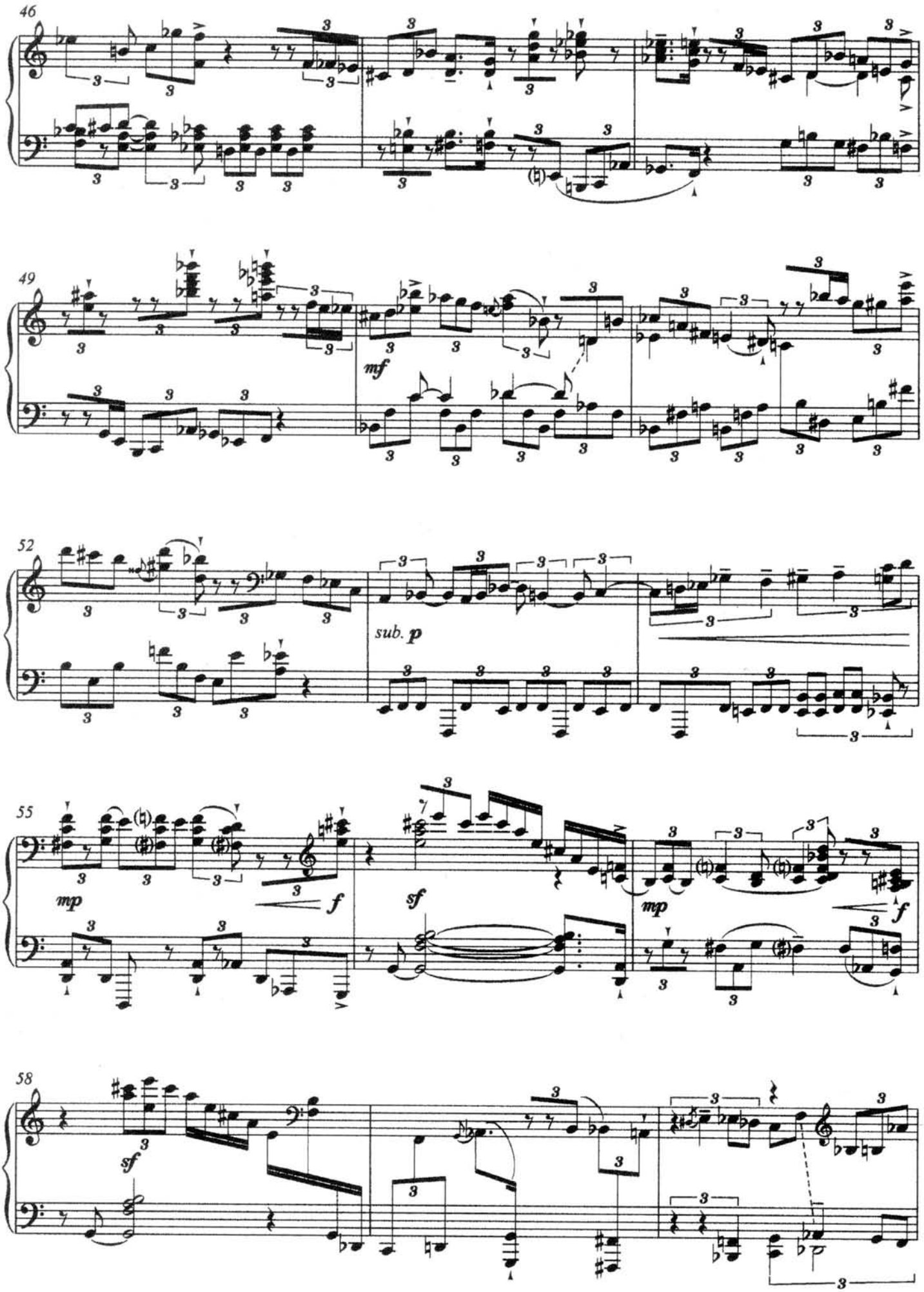
Allegretto (♩ = 120)

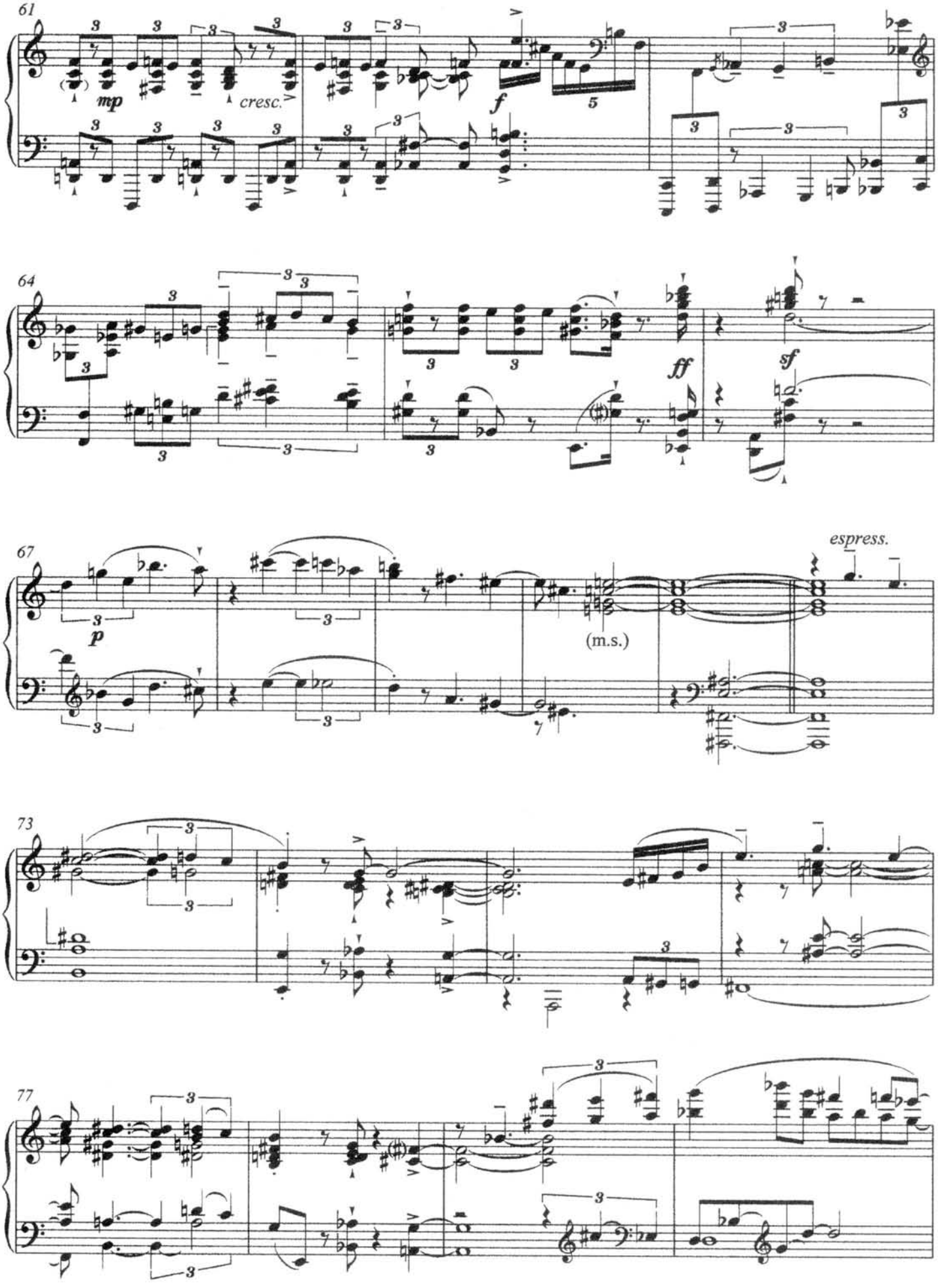


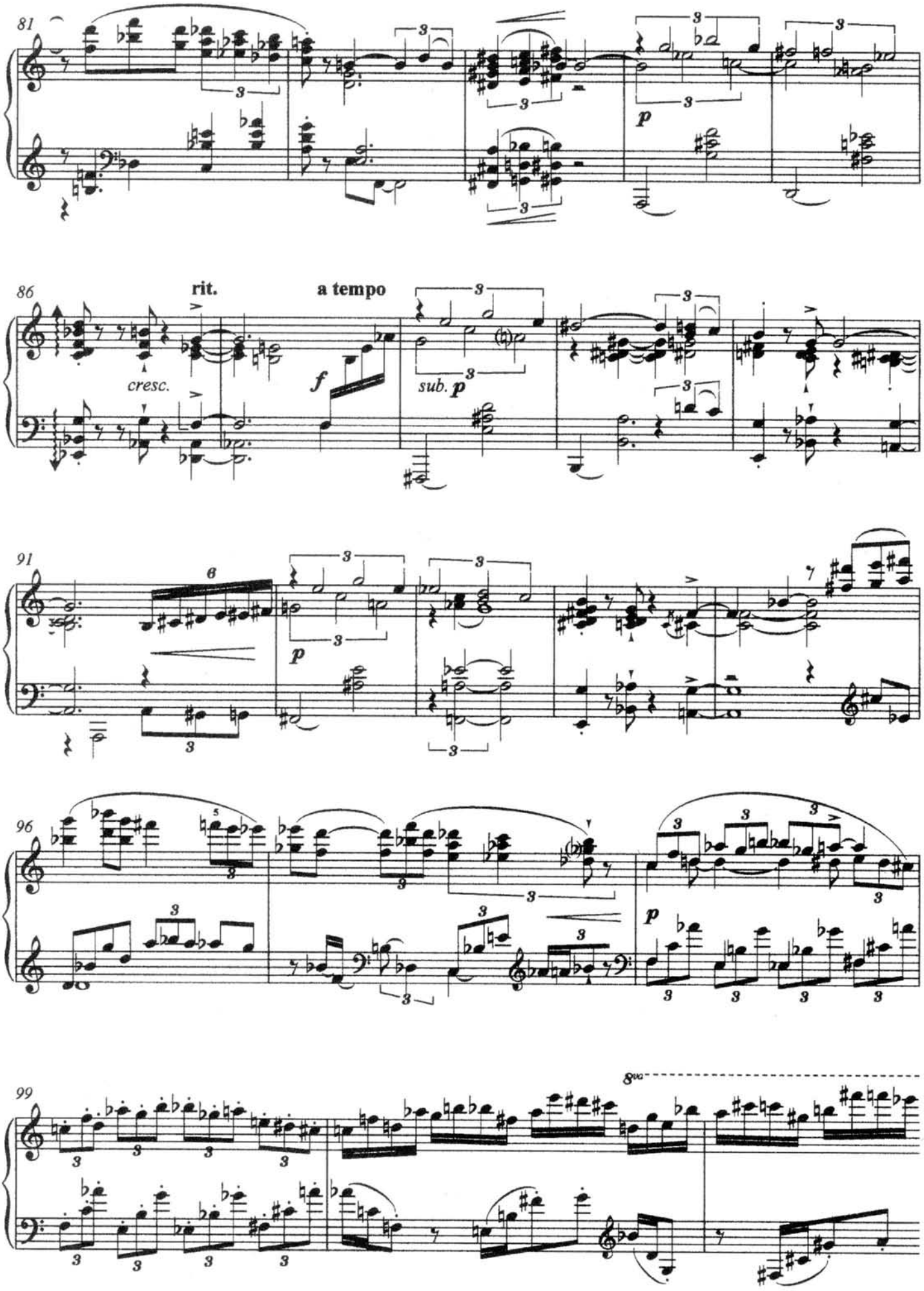
© Copyright 2007 by A-RAM, Moscow
ISMN M-708036-28-9

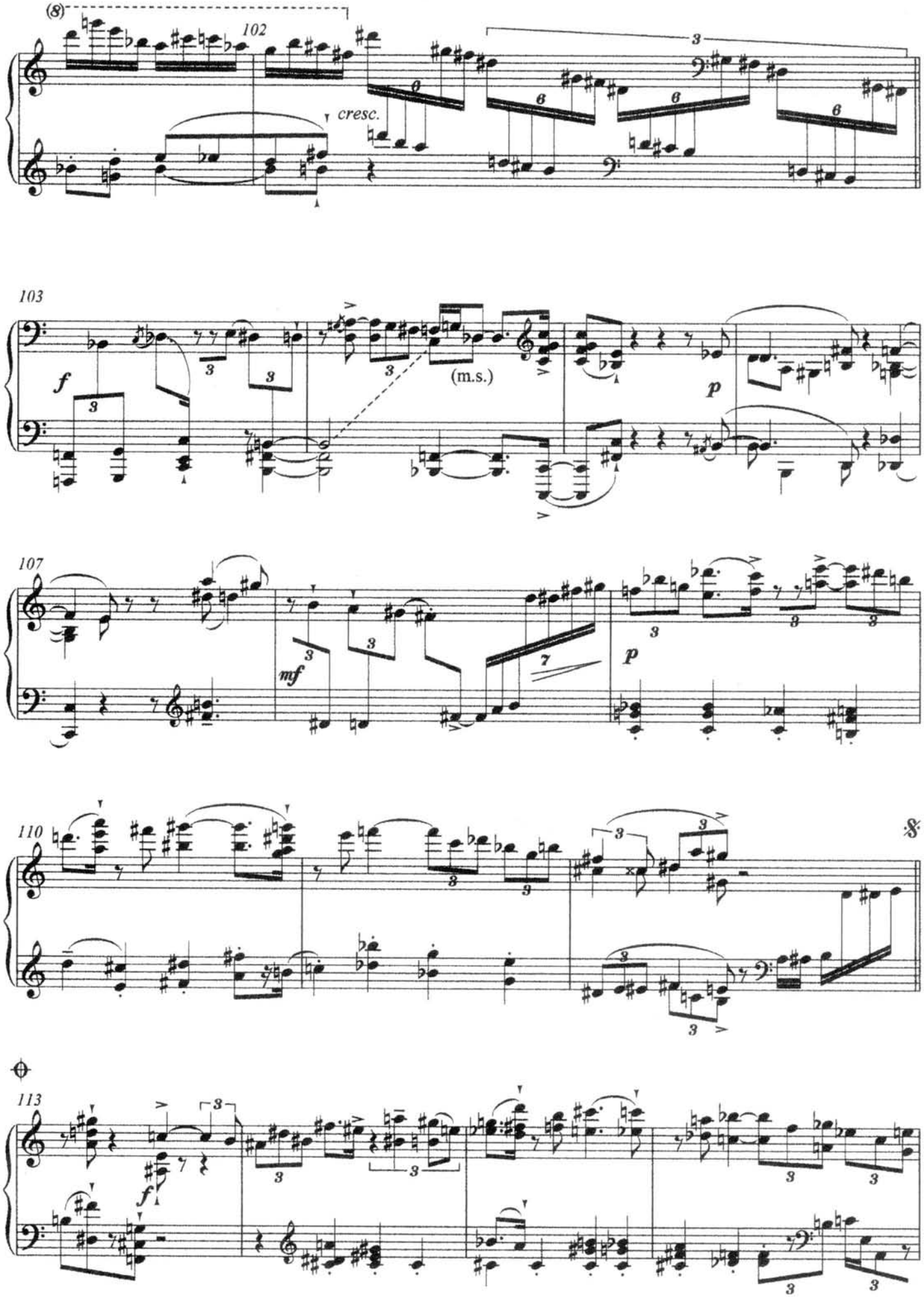

16
mf
p
mf
19
p
f
(m.d.)
p
f
22
ff
mf
25
p
28

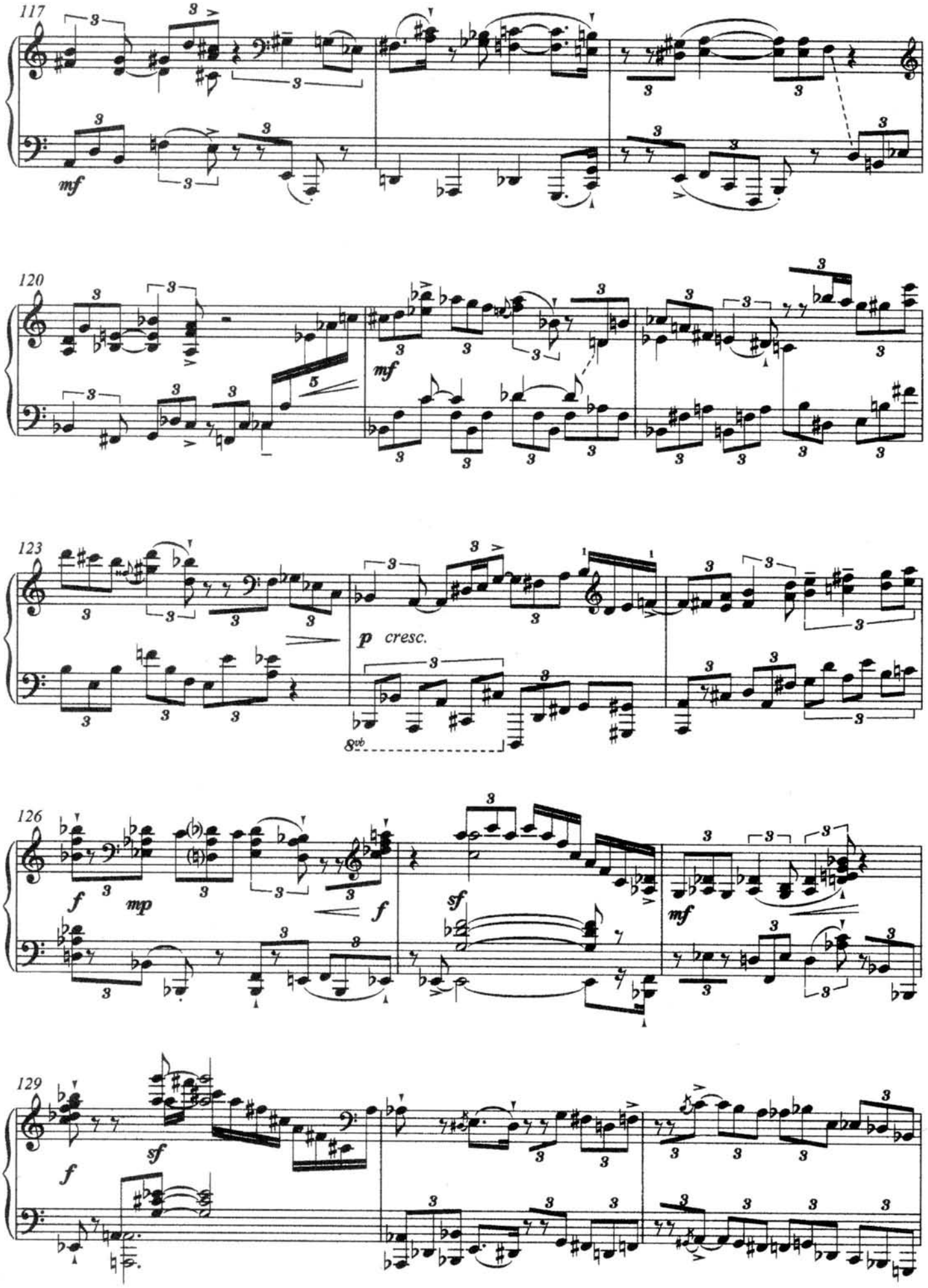

31
cresc.
f
34
(m.d.)
dim.
(m.d.)
p
37
40
43
mp

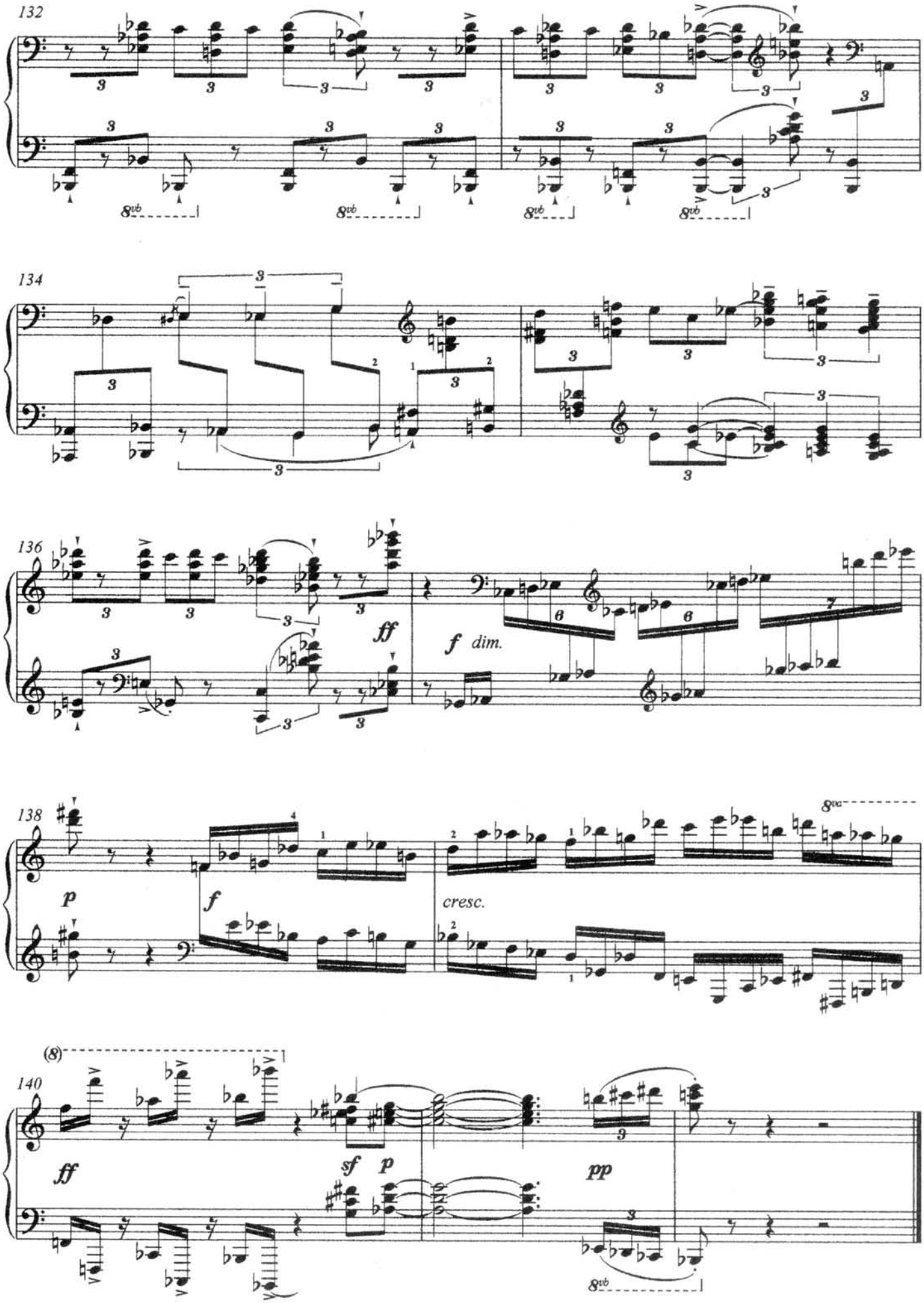

46
49
mf
52
sub. p
55
mp
f
sf
mp
f
58
sf


61
mp
cresc.
f
64
ff
sf
67
p
(m.s.)
espress.
73
77

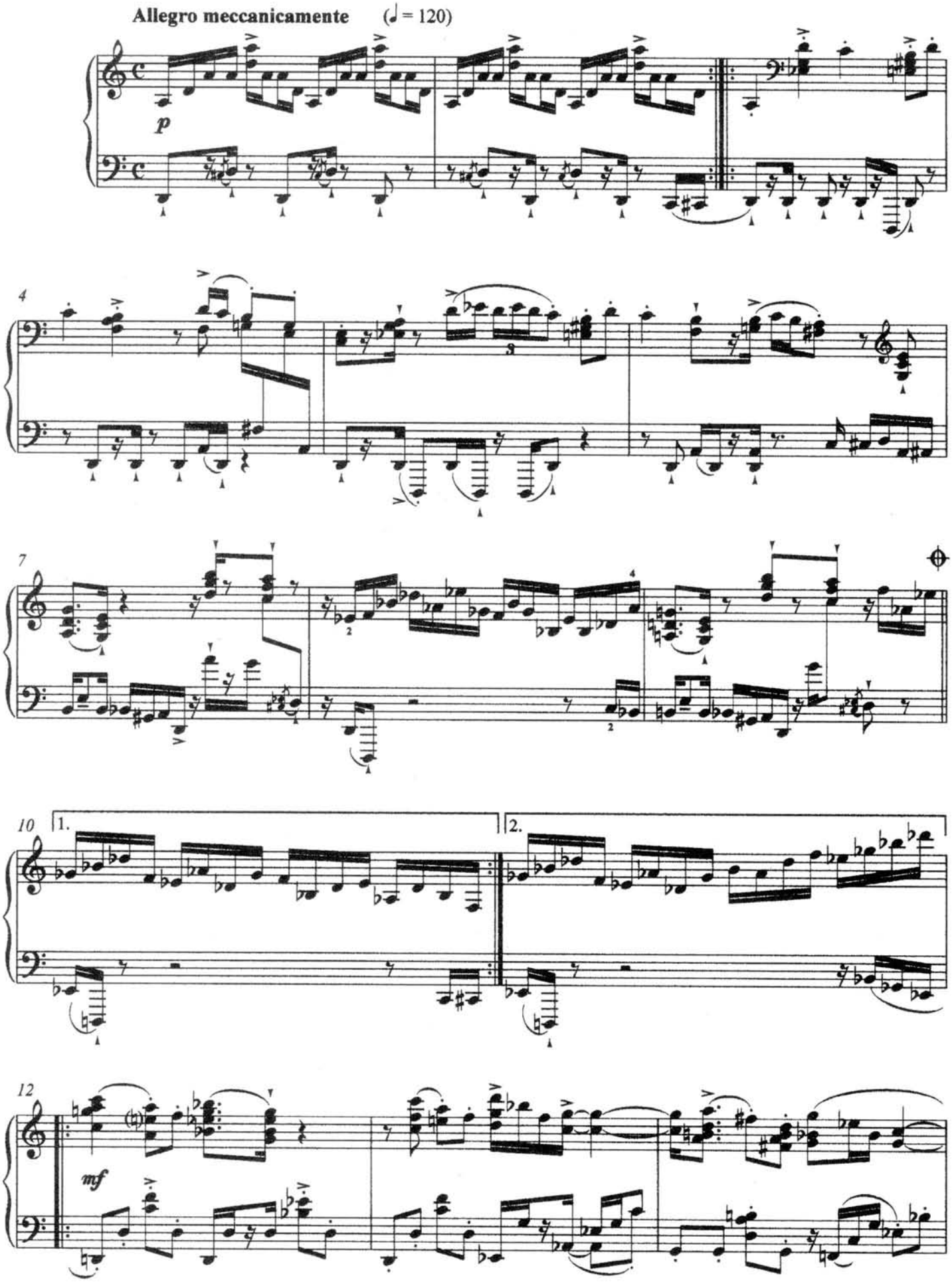

81
p
86
rit.
a tempo
cresc.
f
sub. p
91
p
96
p
99
8va

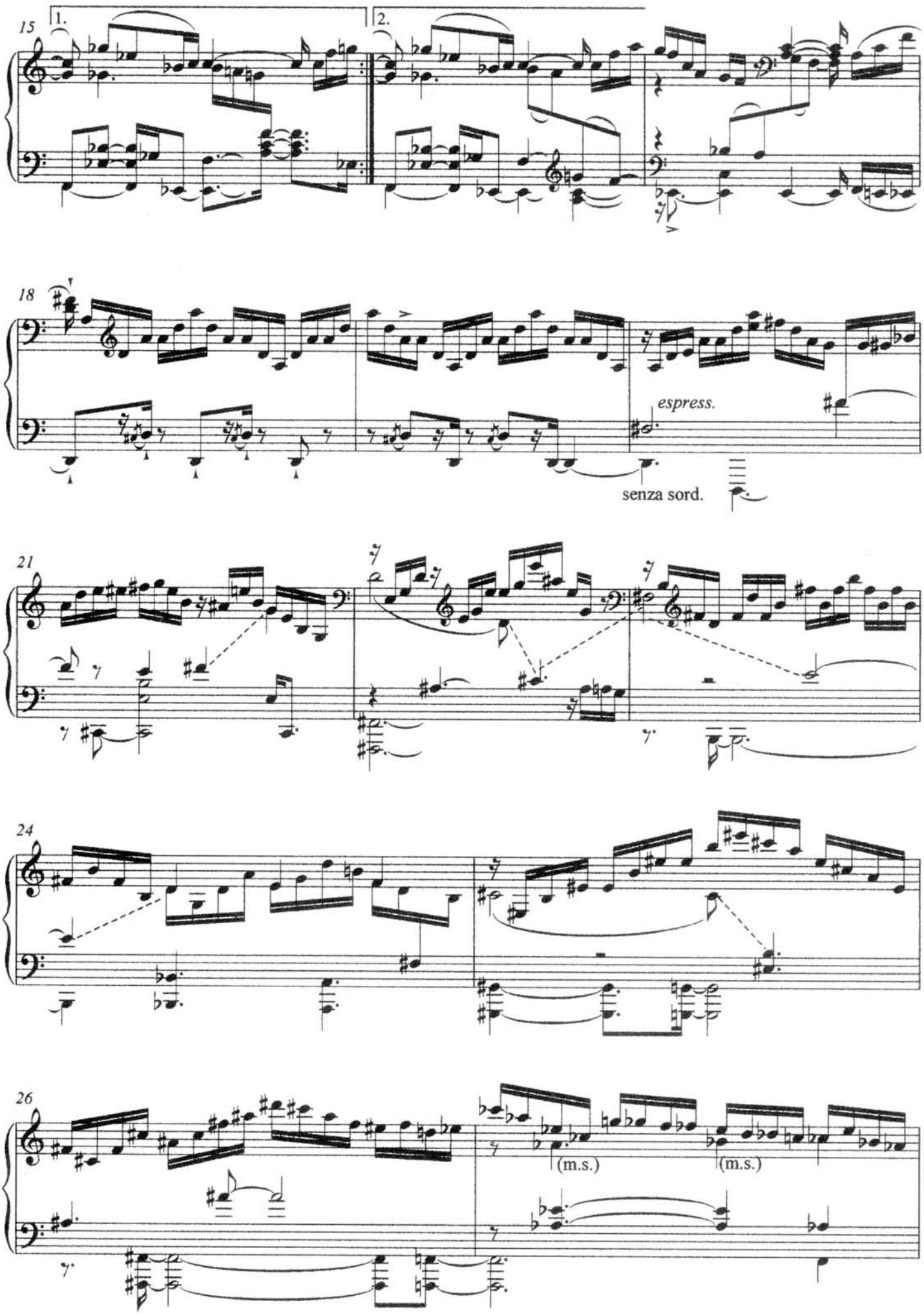

(8)
102
cresc.
103
f
(m.s.)
p
107
mf
p
110
113
f

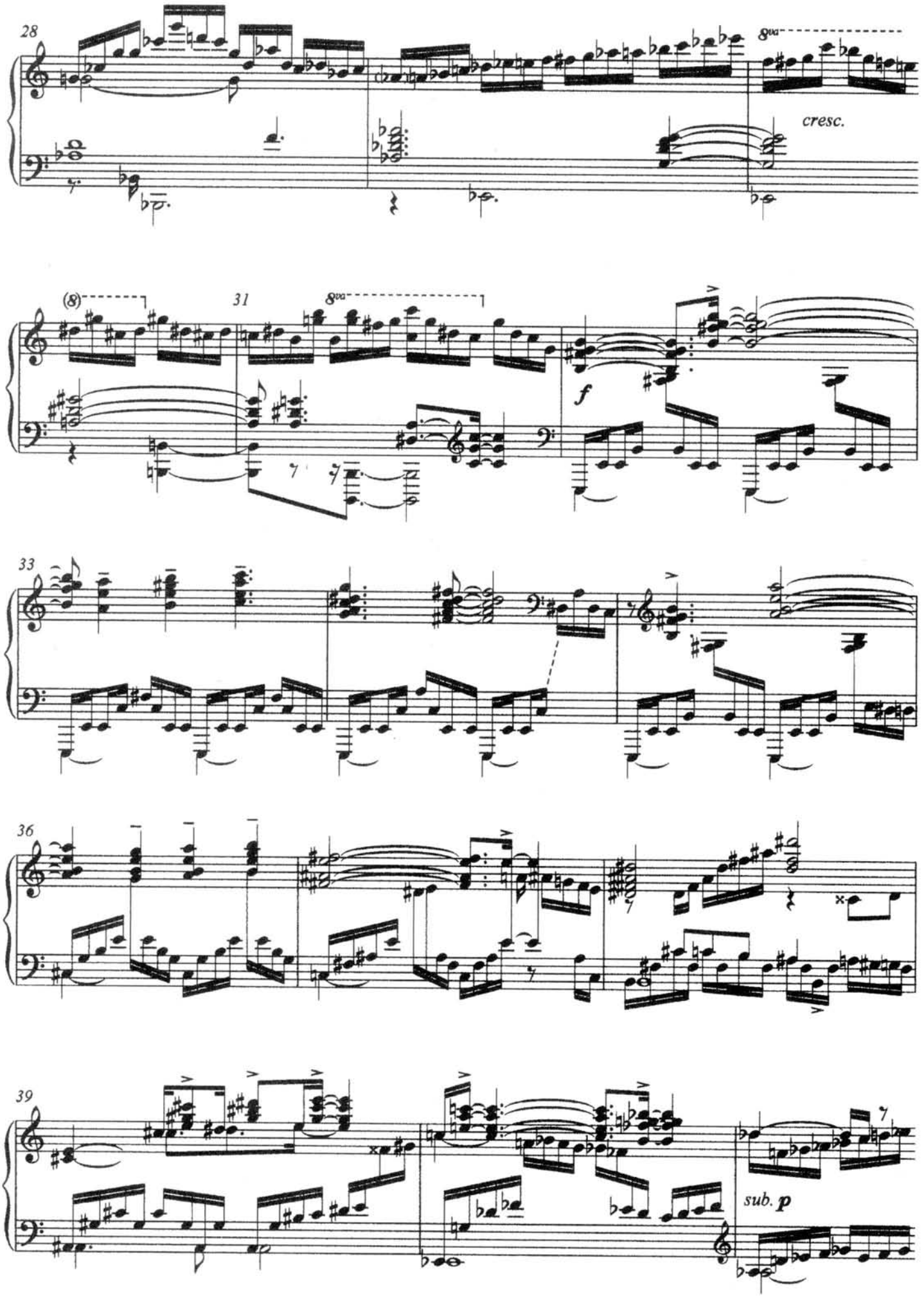

117
mf
120
mf
123
p cresc.
8vb
126
f
mp
f
sf
mf
129
f
sf

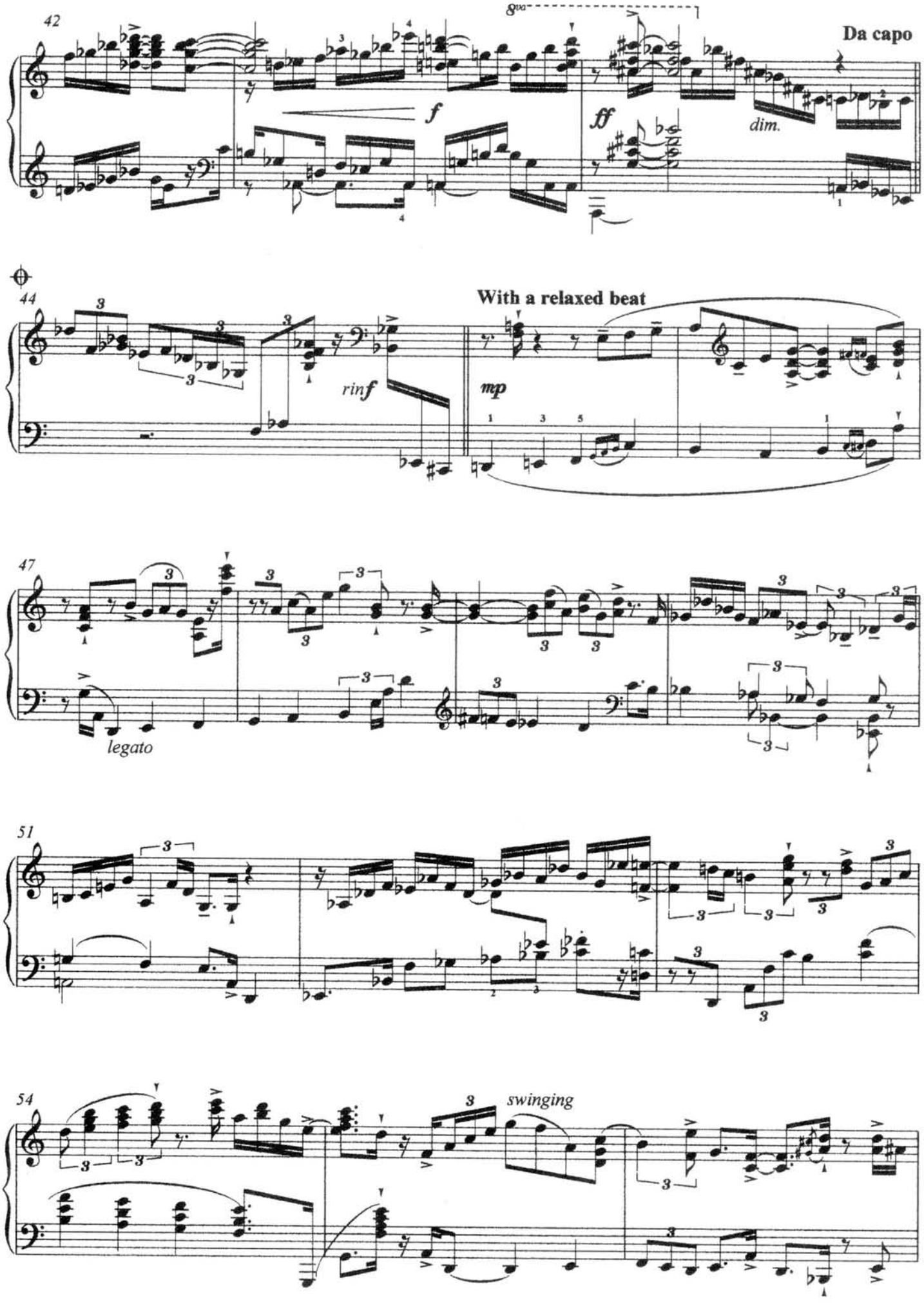

132
8vb
134
136
ff
f dim.
138
p
f
cresc.
8va
(8)
140
ff
sf
p
pp
8vb

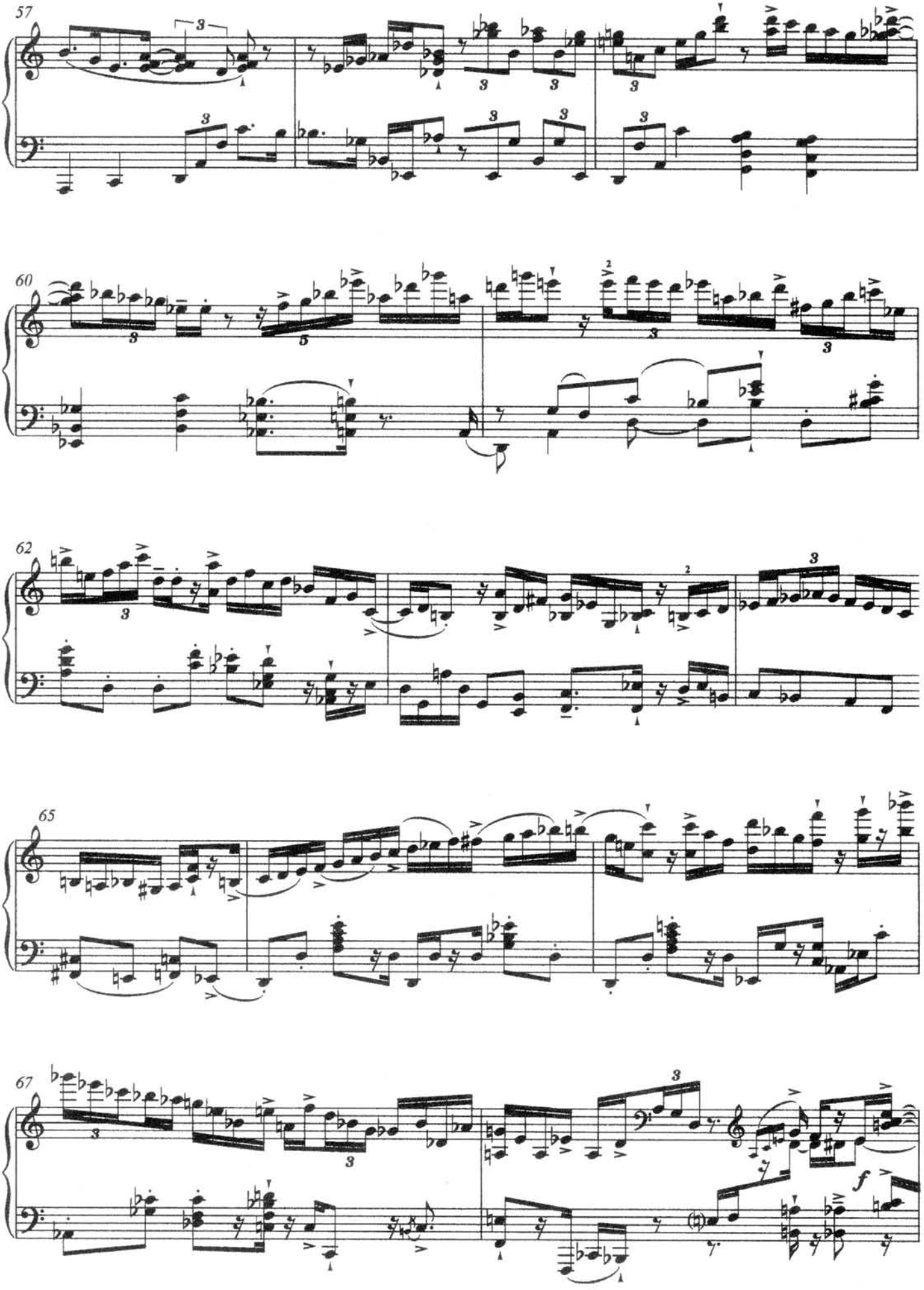
II

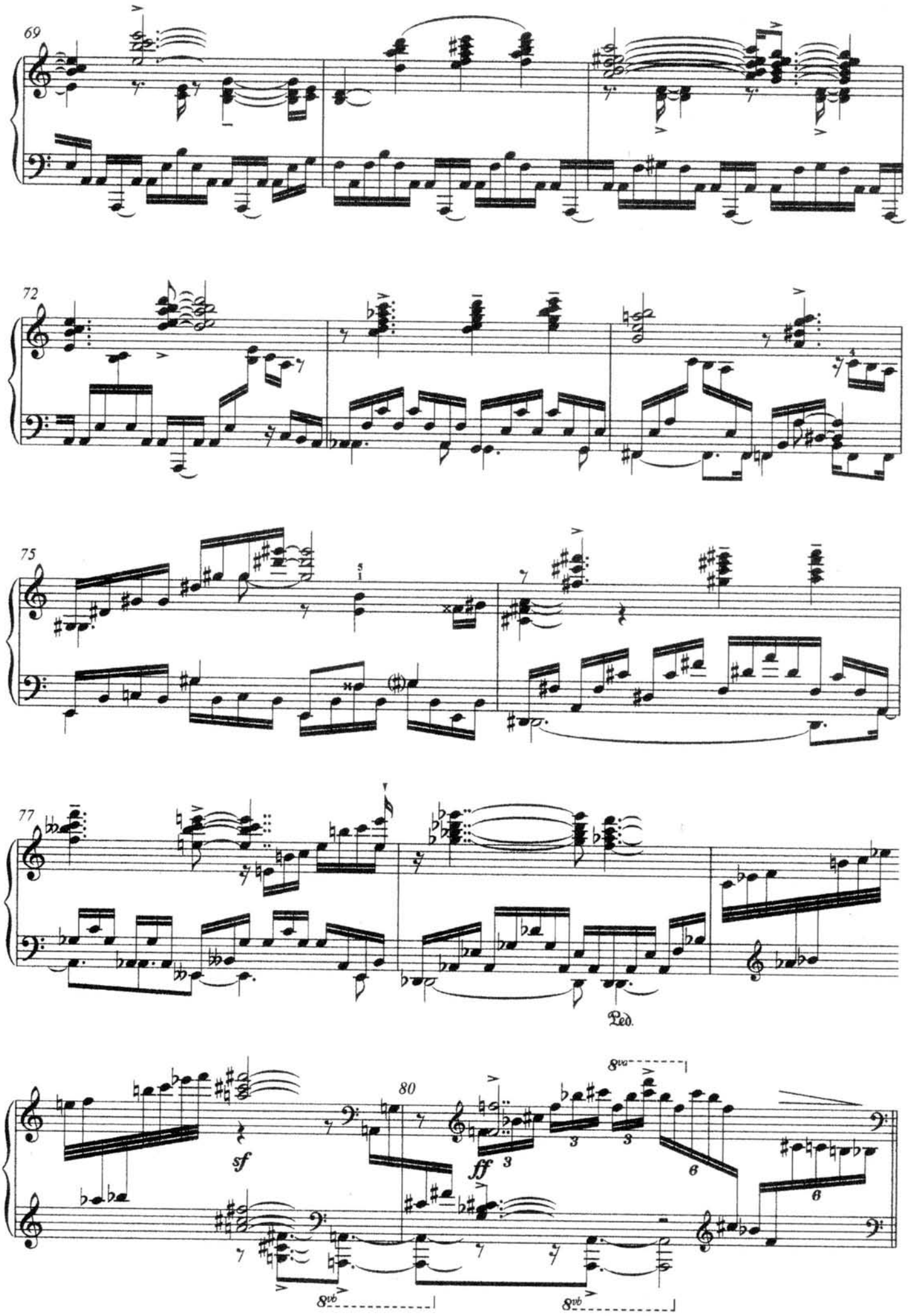


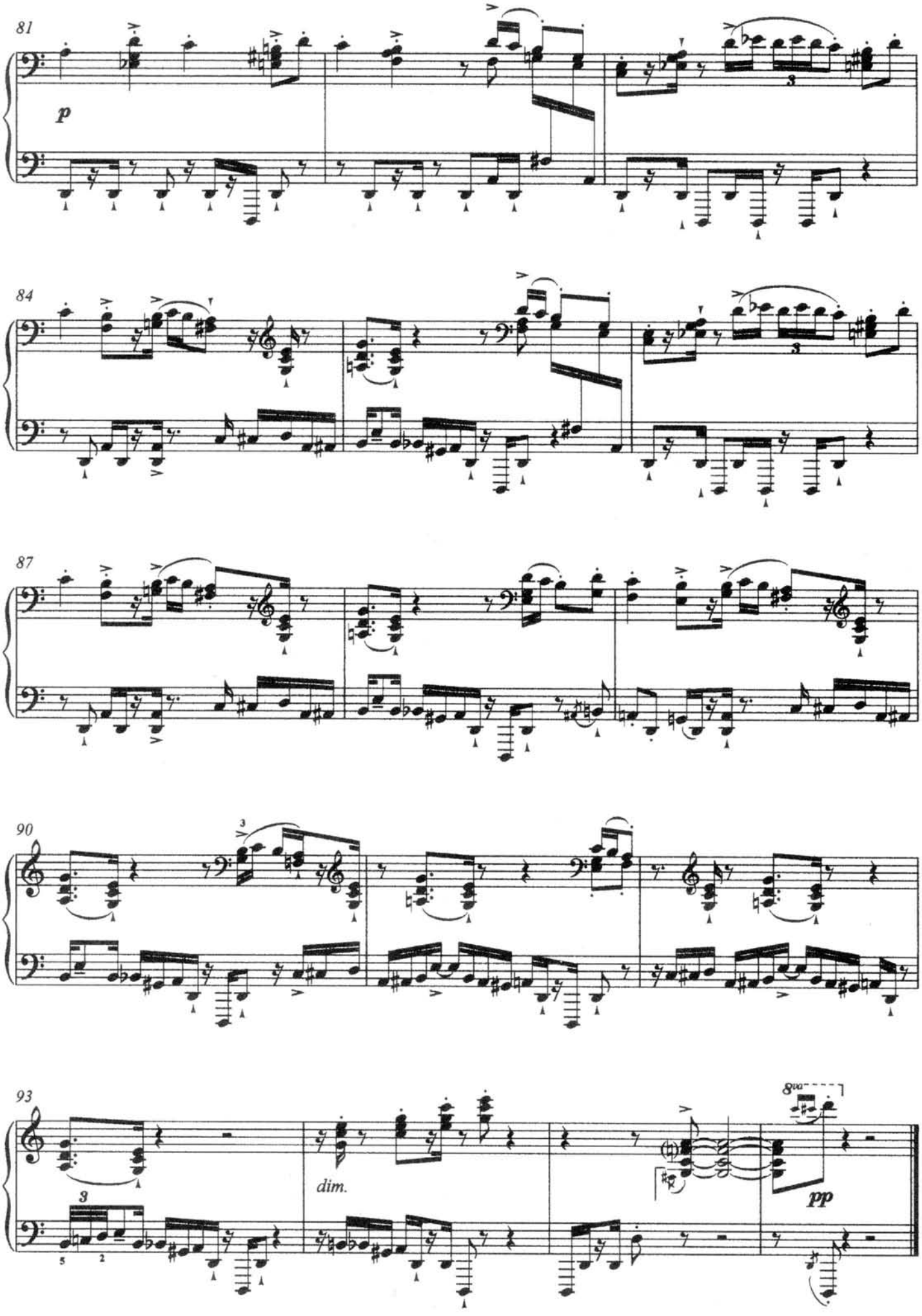

15
1.
2.
18
espress.
senza sord.
21
24
26
(m.s.)
(m.s.)


28
8va
cresc.
(8)
31
8va
f
33
36
39
sub. p

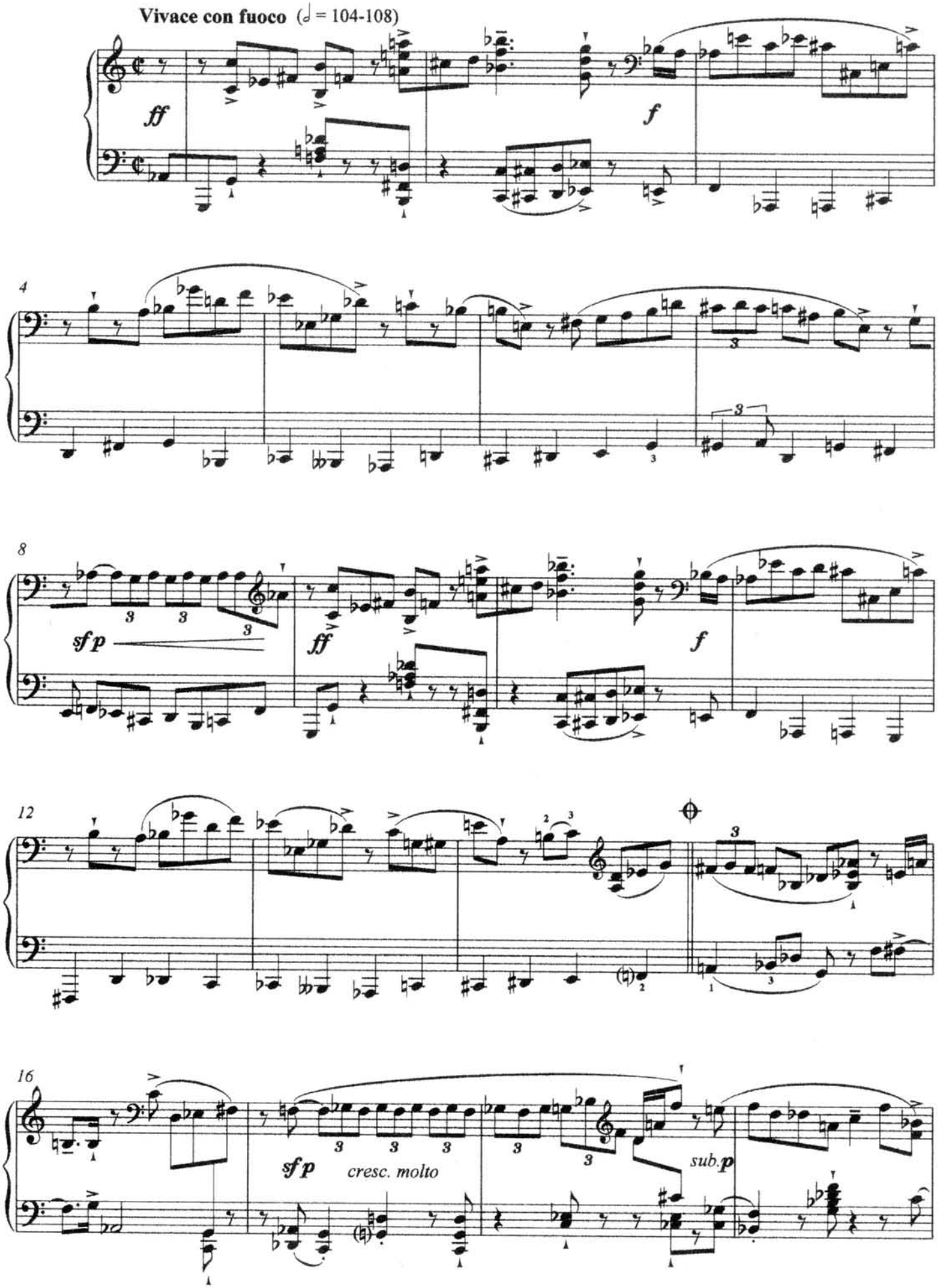

42
8va
Da capo
f
ff
dim.
44
With a relaxed beat
rinf
mp
47
legato
51
54
swinging

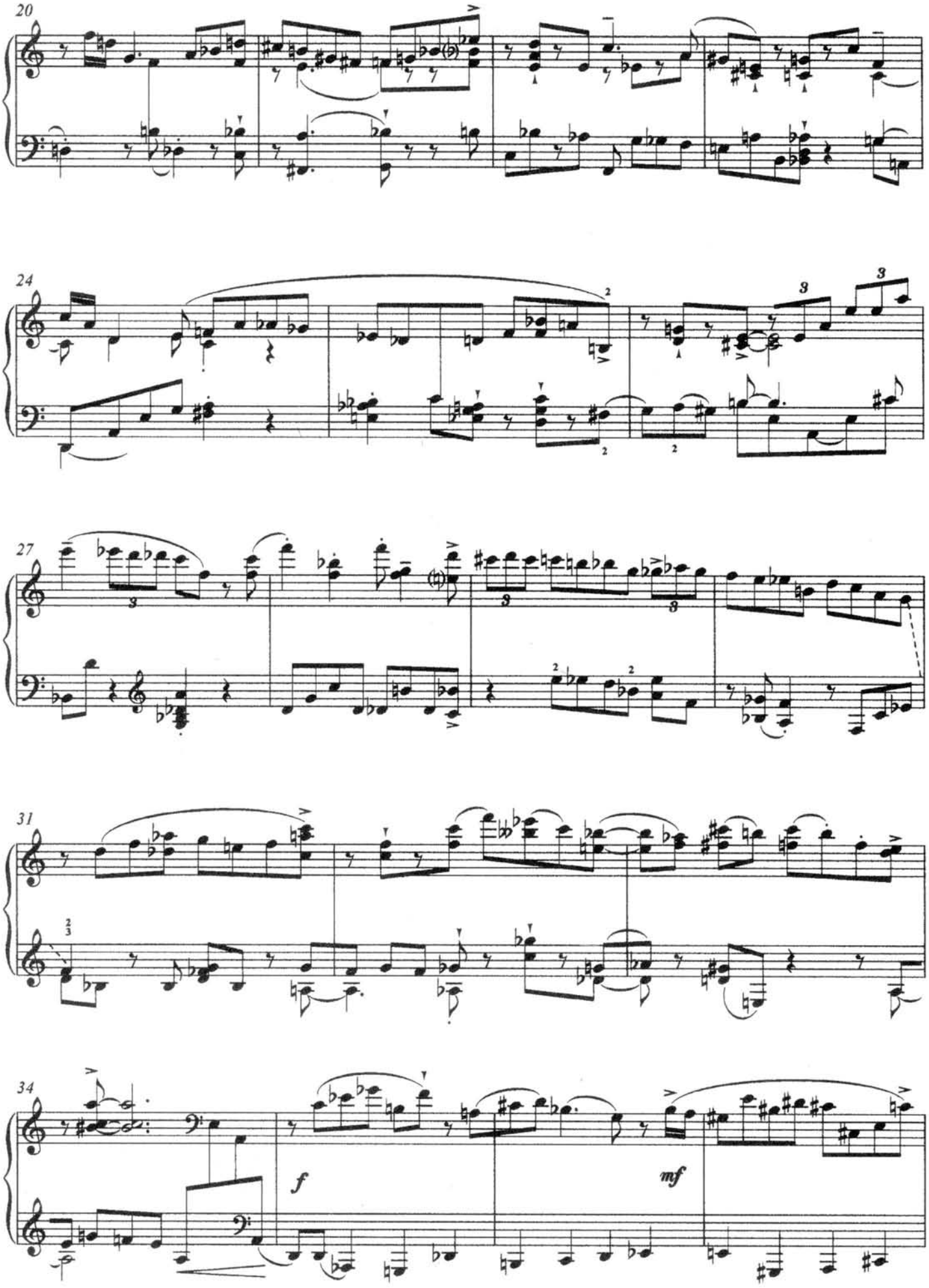

57
60
62
65
67
f

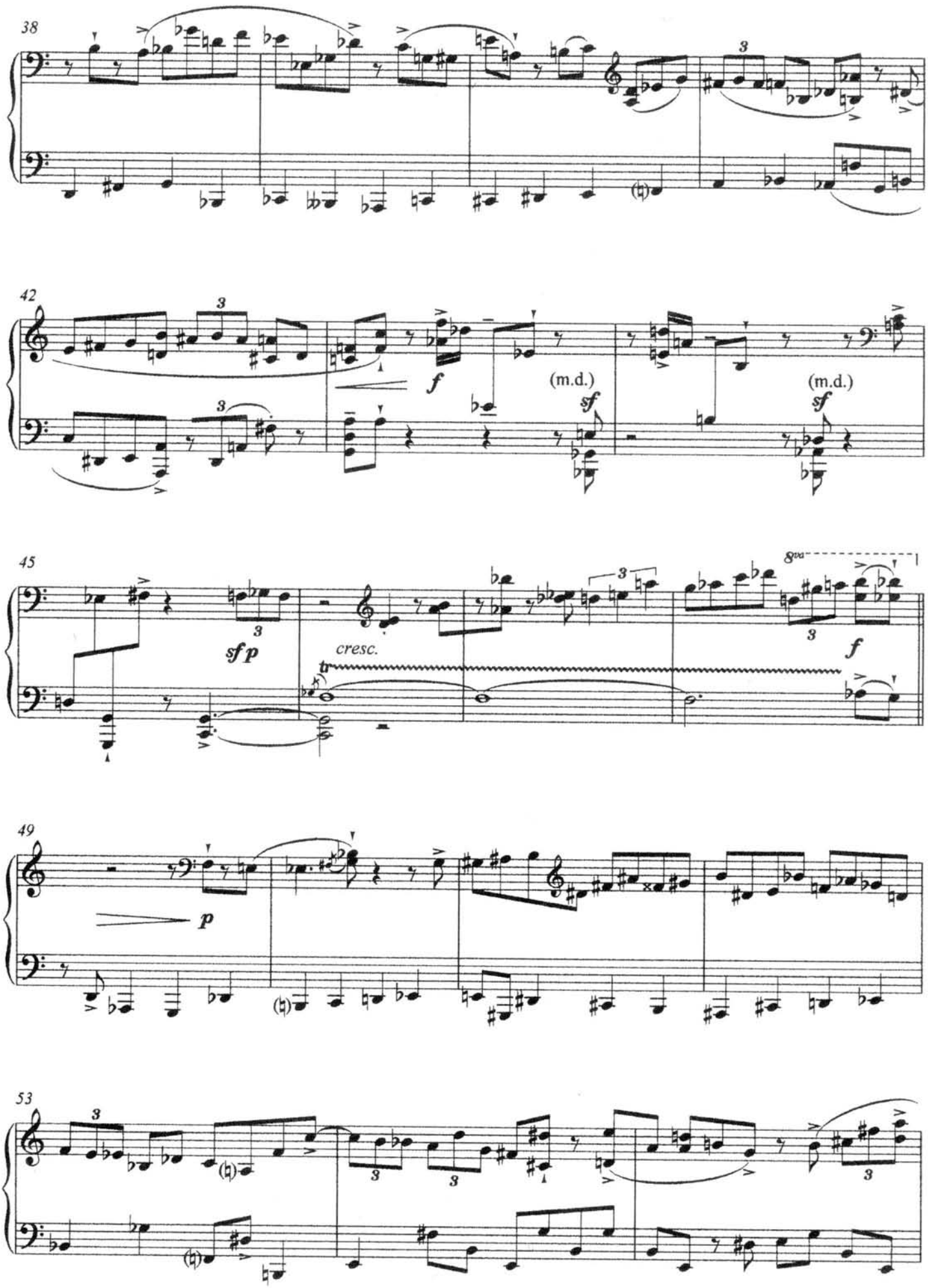

69
72
75
77
Ped.
80
sf
ff
8va
8vb

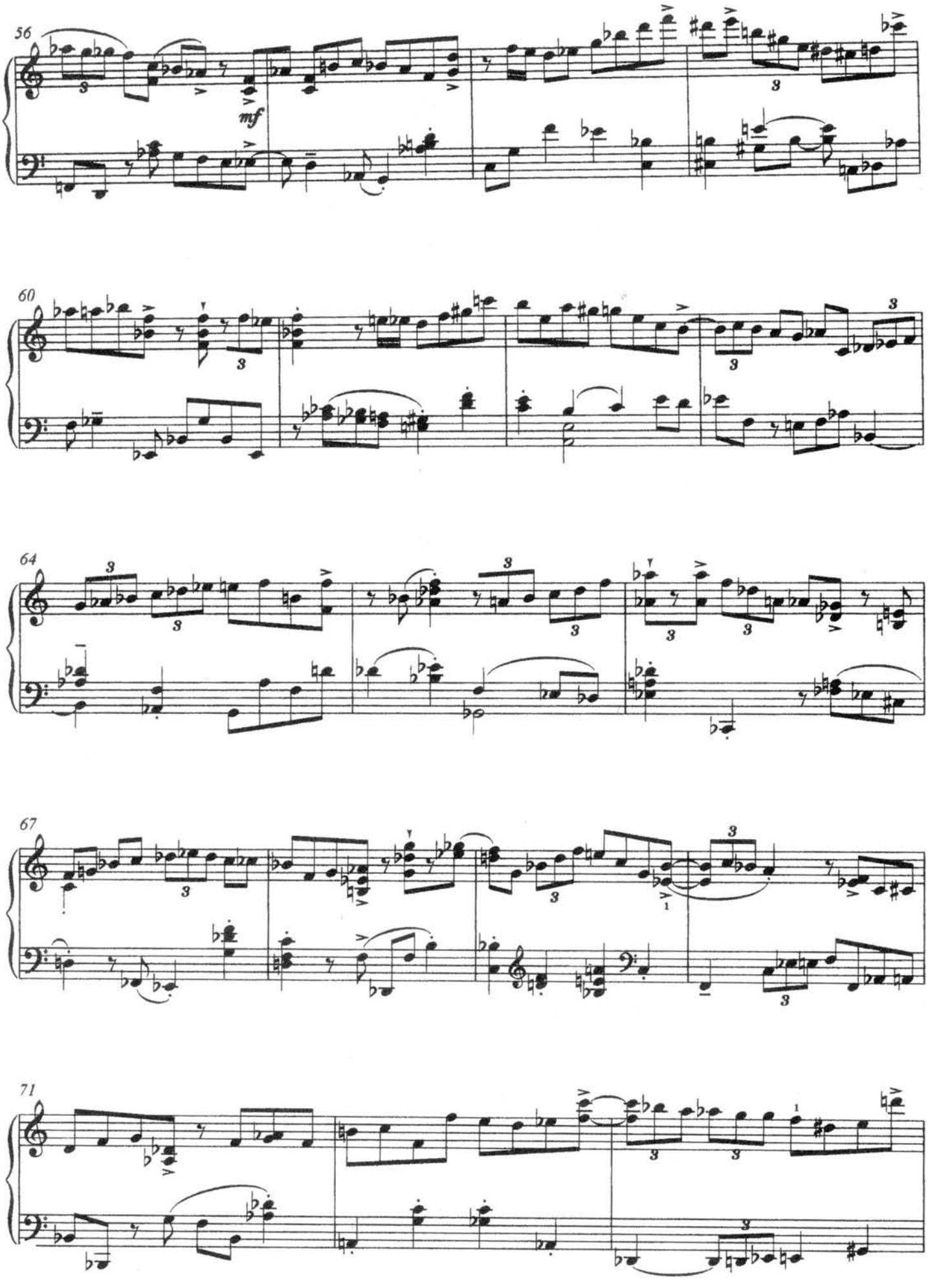

81
p
84
87
90
93
dim.
pp

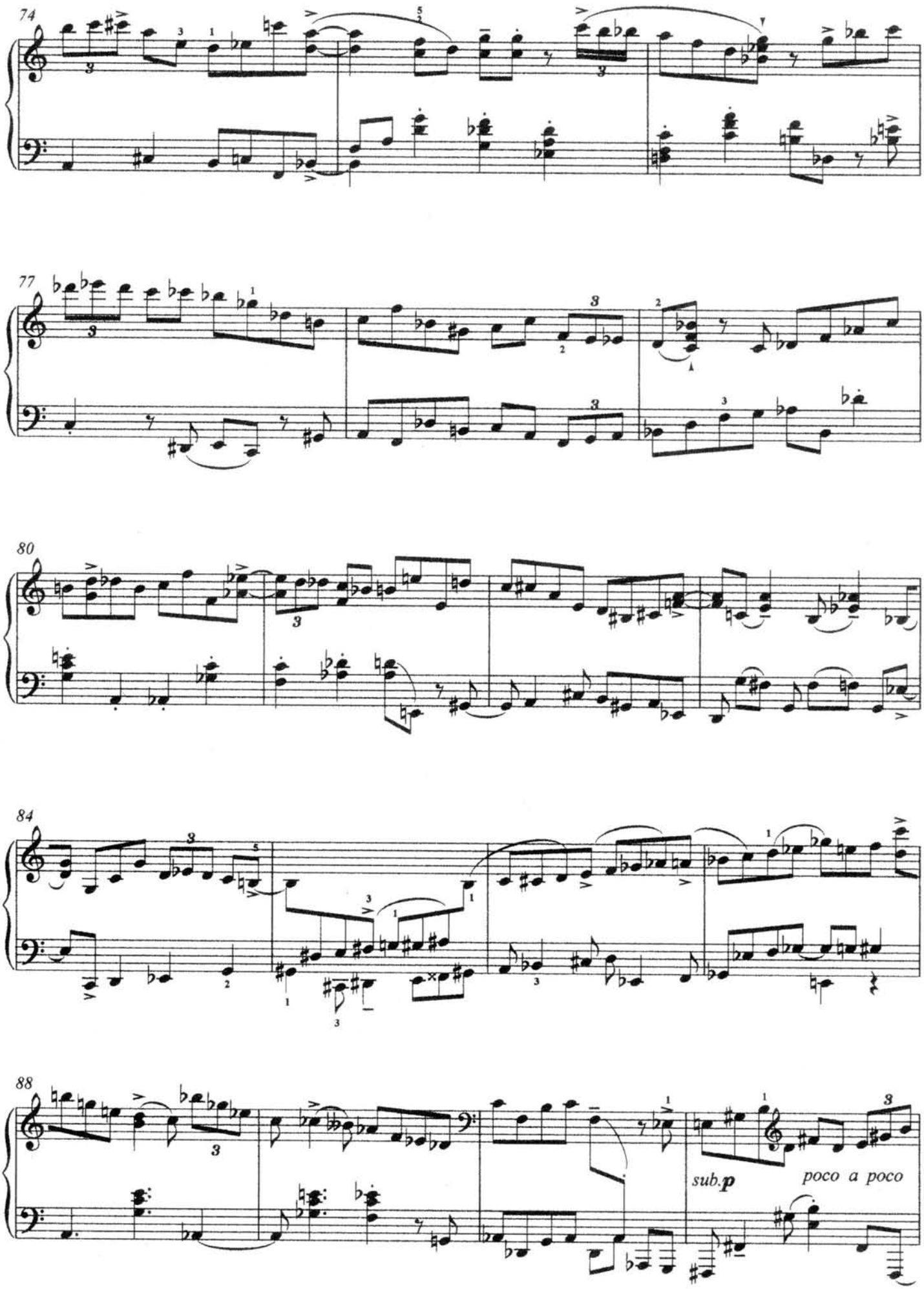
III

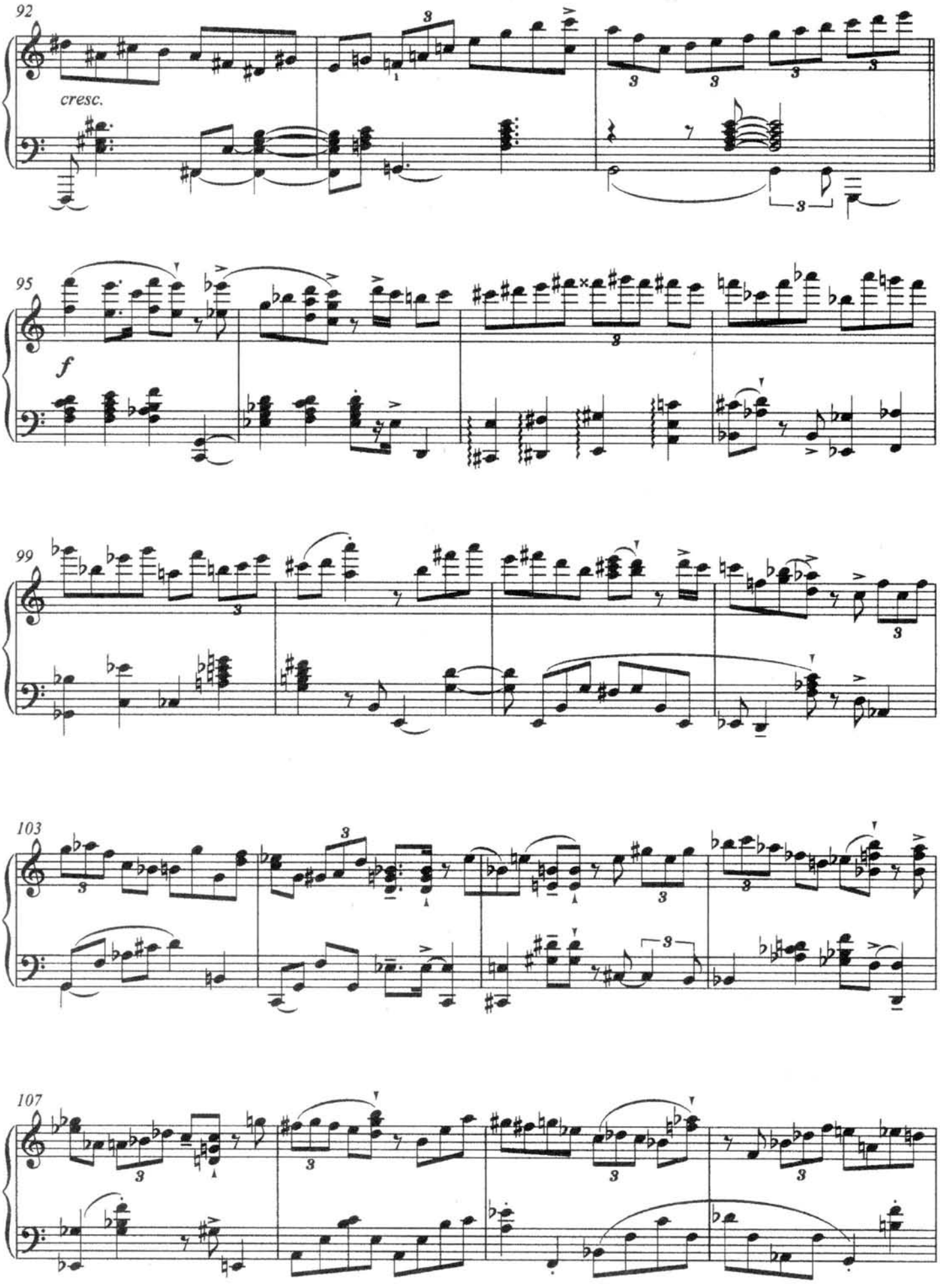

Vivace con fuoco (♩ = 104-108)
ff
f
4
3
8
sf p
ff
f
12
16
sf p
cresc. molto
sub. p

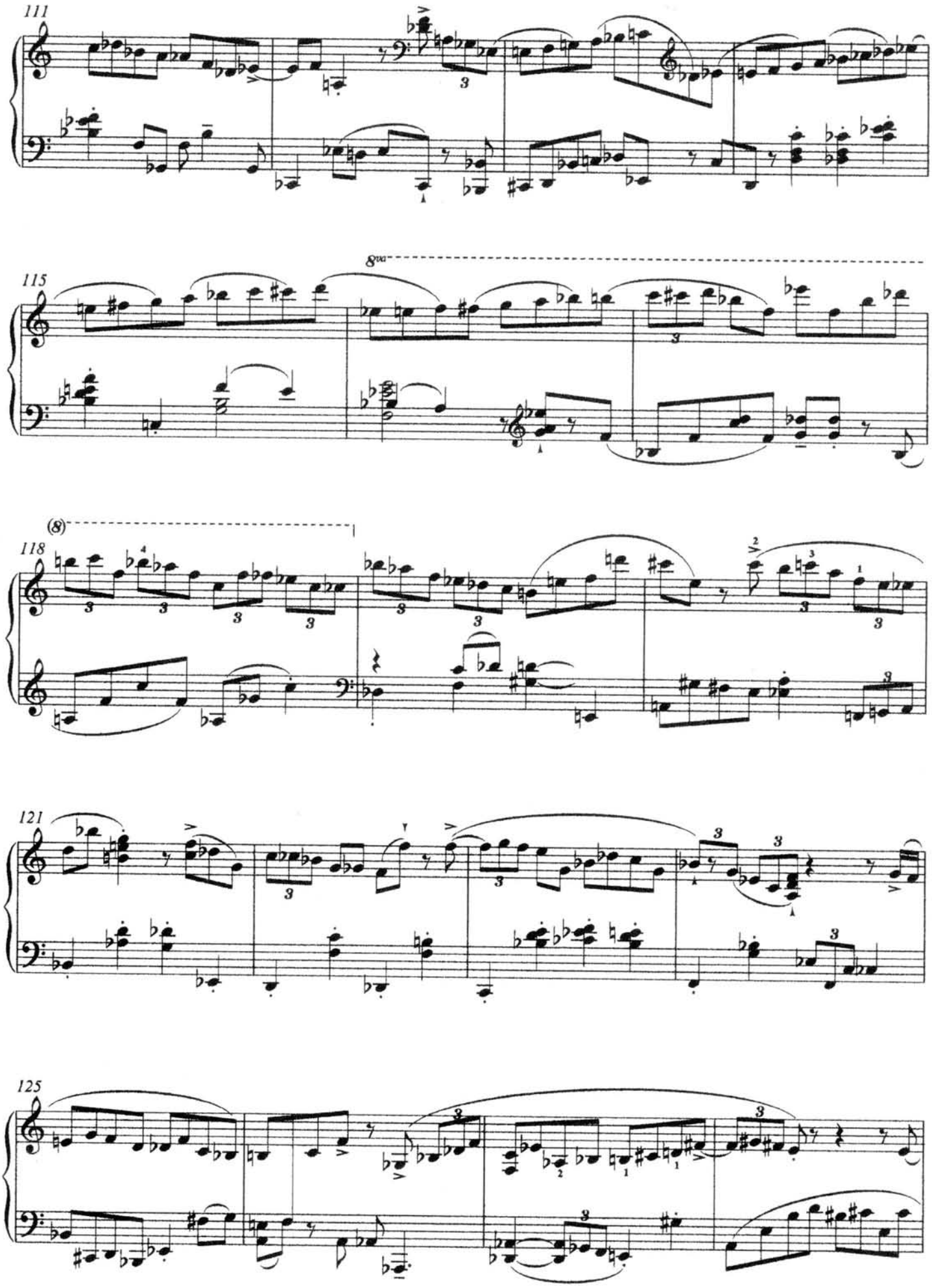

20
24
27
31
34
f
mf

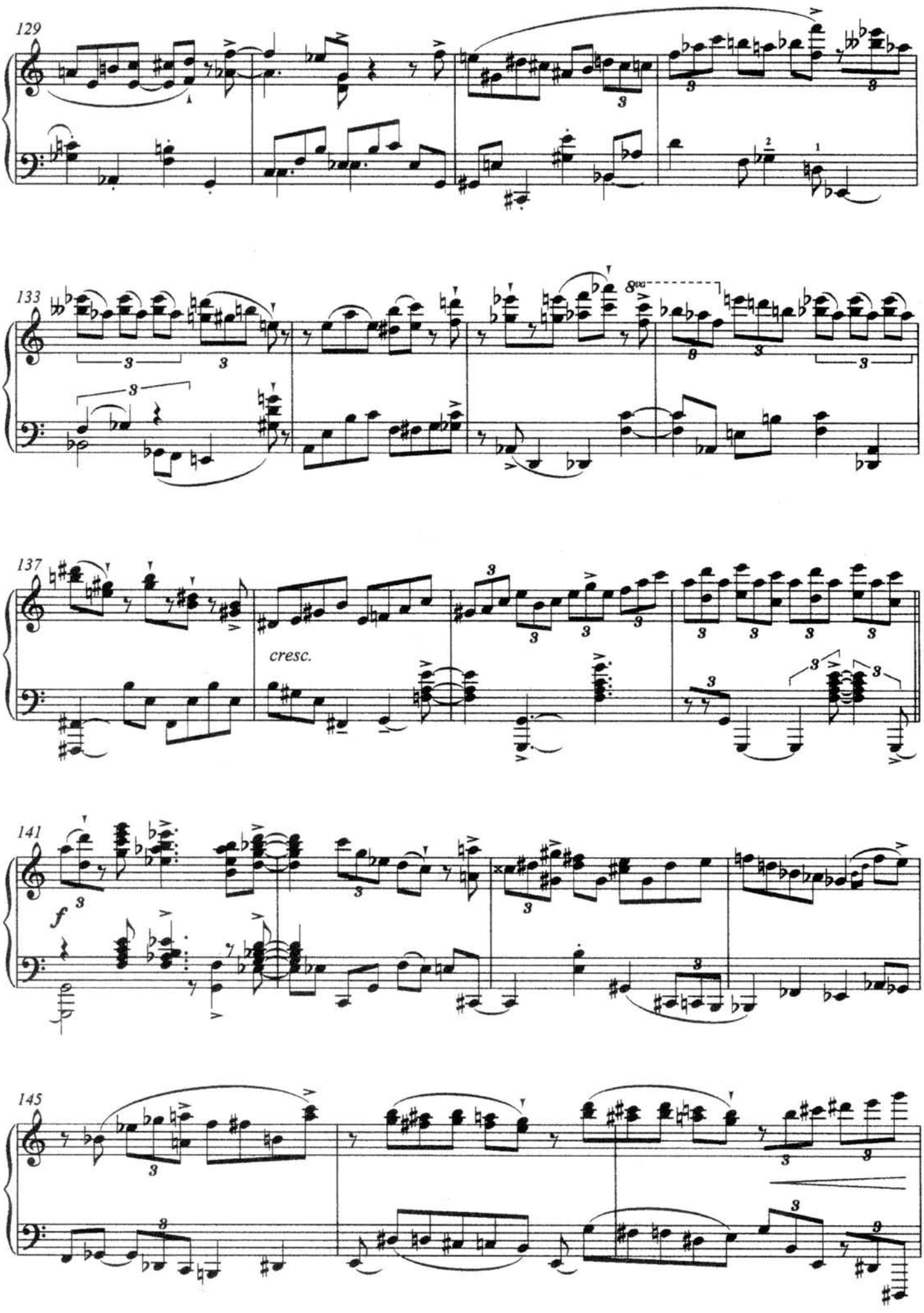

38
42
(m.d.)
(m.d.)
45
cresc.
8va
49
53

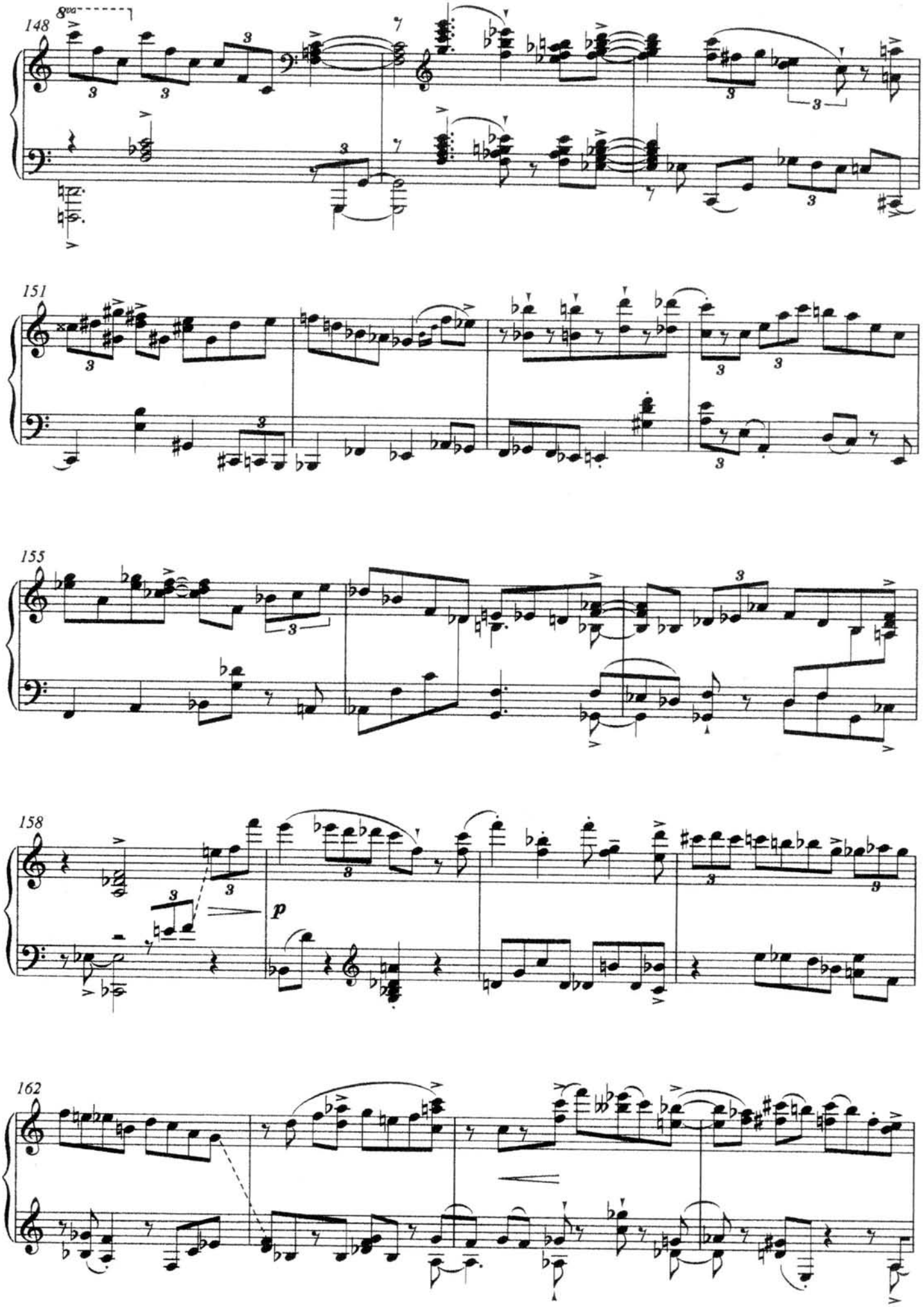

56
mf
60
64
67
71

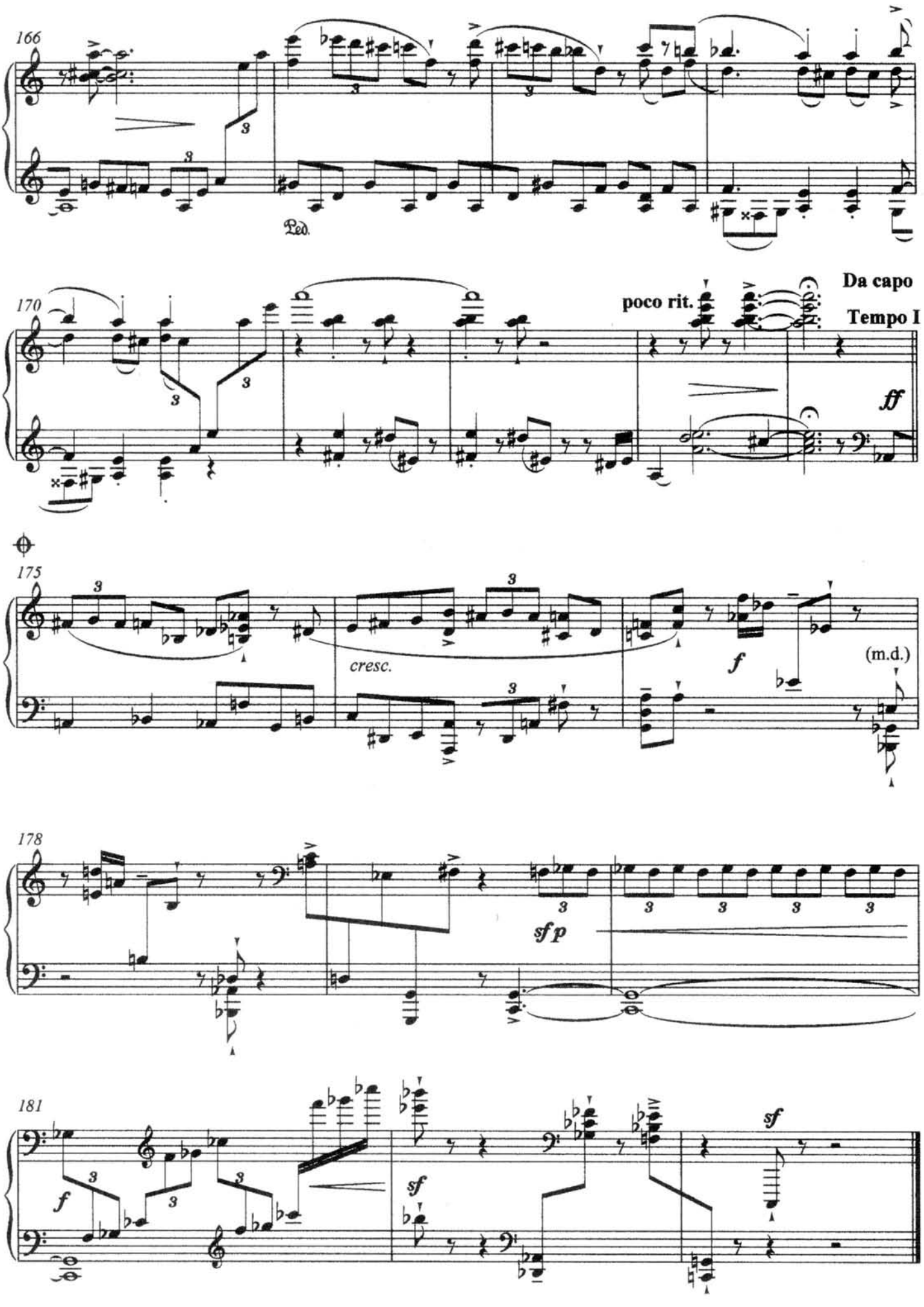

74
77
80
84
88
sub.p
poco a poco


92
cresc.
95
f
99
103
107


111
115
8va
(8)
118
121
125


129
133
137
cresc.
141
f
145


148
8va
151
155
158
p
162


166
Ped.
170
poco rit.
Da capo
Tempo I
ff
175
cresc.
f
(m.d.)
178
sf p
181
f
sf
sf