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BRILLIANT  
CLASSICS

Silvestrov

**MELODIES OF SILENCE**

MUSIC FOR PIANO

Tomasz Kamieniak

**Valentin Silvestrov b.1937**  
**Melodies of Silence**

**Four Pieces Op.97 (2007)**

- |                    |      |
|--------------------|------|
| 1. I. Animato      | 1'21 |
| 2. II. Pastoral    | 2'22 |
| 3. III. Intermezzo | 1'52 |
| 4. IV. Serenade    | 1'36 |

**Melodies of the Moments Op.145 (2004)**

- |                  |      |
|------------------|------|
| 5. I. Lullaby    | 3'21 |
| 6. II. Barcarole | 2'20 |
| 7. III. Menuet   | 2'17 |

**Four Pieces Op.63 (2005)**  
*dedicated to Vadim Sakharov*

- |                     |      |
|---------------------|------|
| 8. I. Pastoral      | 2'25 |
| 9. II. Serenade     | 4'38 |
| 10. III. Intermezzo | 2'59 |
| 11. IV. Waltz       | 2'10 |

**Two Waltzes Op.74 (2006)**

- |                  |      |
|------------------|------|
| 12. I. Allegro   | 2'10 |
| 13. II. Con moto | 3'00 |

**Three Pieces Op.80 (2006)**

- |                                   |      |
|-----------------------------------|------|
| <i>dedicated to V. Godzyatsky</i> |      |
| 14. I. Intermezzo                 | 1'21 |
| 15. II. Pastoral                  | 2'07 |
| 16. III. Waltz                    | 2'17 |

**Three Waltzes Op.62 (2005)**  
*dedicated to Tatjana Frumkis*

- |                     |      |
|---------------------|------|
| 17. I. Allegretto   | 1'54 |
| 18. II. Moderato    | 2'08 |
| 19. III. Allegretto | 3'30 |

**Five Elegies Op.35 (2004)**

- |                   |      |
|-------------------|------|
| 20. I. Grave      | 2'50 |
| 21. II. Andante   | 2'35 |
| 22. III. Allegro  | 1'03 |
| 23. IV. Adagio    | 3'18 |
| 24. V. Allegretto | 2'00 |

**Three Pieces Op.9 (2003)**

- |                                |      |
|--------------------------------|------|
| <i>For Alexei Lubimov</i>      |      |
| 25. I. Moments of Mozart (I)   | 4'01 |
| 26. II. Moments of Mozart (II) | 3'39 |
| 27. III. Moments of Autumn     | 3'18 |

Tomasz Kamieniak *piano*



I have called the piano pieces which were created unintentionally and spontaneously between 2003 and 2017 *Bagatelles*. This immense body of work (ca 30 hours of sound) consists of cycles made up of 2-10 pieces, which I then organised into super-cycles. Each of them must be performed as an uninterrupted text (*attacca*), forming a long chain of musical moments.

One disc of *Bagatelles*, similar to a concert without break, is 70 minutes of continuous sound. I strongly recommend that you listen to this disc without interruption: then the *metaphorical* nature of this music will become more obvious, and that this is not neo-romanticism, no stylisation, but, perhaps, something new, a hidden modernness.

We remember Osip Mandelstam's words: "Perhaps the whisper was born before the lips..."

I would even go so far and call the *Bagatelles* "symphonies for piano", in the literal sense of the word "symphony" - consonance. These pieces are "symphonies of moments", and "melodies of silence", consisting not only of music, but also of pauses, which are music as well. Perhaps, one of the functions of music will appear here - to be a consolation."

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I came across the music of Valentin Silvestrov when I was a student and looked to deepen my knowledge of contemporary music. During my recital in Kiev in 2009, I had the chance to perform *Hymn 2001* by Mr. Silvestrov. After the performance, I received a very nice surprise from the composer's friend. It was a folder with notes, the Piano Works issued by Bielaeff along with several manuscripts. It has taken ten years since that concert when it was finally possible to record these works.

This entire recording consists of pieces from the received manuscripts, the only exception being Op.9 issued by Belaieff. Silvestrov's piano works from recent years are a kind of separated microcosm or a dialogue with the past. The scores are meticulously perfected by a whole range of performance, agogic and dynamic terms such as *ppp-p(mf)* dynamics, *lontano*, *leggiero*, *leggierissimo*, *dolce*, *dolcissimo*, the right to play on the left pedal, using a lot of right pedal. All these terms on a micro scale, often combined in one measure, pose a difficult challenge for the performer.

Mr. Silvestrov already has 35 program variations of these compositions, some with private recordings. The programming in this recording, as interpreted by me and with the blessing from the composer, is a World Premiere.

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Translation: Sylwia Kulesza and David Yu



## Valentin Vasylyovych Silvestrov (b.1937)

Born in Kiev, Ukraine, on the 30th of September, 1937, Valentin Vasylyovych Silvestrov first began private lessons at the age of fifteen, later studying at the Stetsenko Evening Music School in Kiev from 1953-1955, where he graduated with a gold medal. He then spent the following three years studying at the Institute of Construction and Engineering in Kiev between 1955-1958 before enrolling at the P. I. Tchaikovsky National Music Academy of Ukraine in Kiev in 1958, graduating in 1964. While at the Conservatory his professors included Borys Lyatoshynsky (1895-1968), with whom he studied composition, and Levko Revutsky (1889-1977), his teacher in harmony and counterpoint.

During his early years, Silvestrov's music embraced the radicalism of the Avant-Garde with works employing twelve-tone serialism. From the 1970s, however, he began to break away from this trend with works employing polystylistic attributes where atonality, tonality and modality form part of a broader dialogue. It was during this period that his music began to increasingly verge towards a slower-paced musical aesthetic imbued with a profound sense of mysticism. A later development in style emerged in the 2000s when his musical language strayed even further from his earlier roots with his writing of liturgical music and cycles of piano pieces, such as those on the present disk, which embrace an almost entirely tonal musical language.

In this sense, Silvestrov occupies a rather unique position in contemporary classical music with ultimate rejection of the radical Modernism witnessed during his formative years and espousal of what we now can only loosely term as Post Modernism. He once said:

*"I do not write new music.*

*My music is a response to and an echo of what already exists".*

This plain admission to not endeavouring to create something new in a time where striving for originality at any cost witnessed many composers to exercise a sometimes militant disregard for ever shifting boundaries allies him with an emerging group of composers who sought to distance themselves from the radicalism of the age and find inspiration from embracing rather than rejecting their collective musical heritage. Paradoxically, this very espousal of music of times past, and Silvestrov's response to it compositionally, affords him a voice of his own and a strikingly original one at that in the ever crowded and vociferous sphere of contemporary classical music. Silvestrov isn't alone in this respect, however. Composers such as Henryk Górecki (1933-2010), Arvo Pärt (b.1935), John Tavener (1944-2013), Pēteris Vasks (b.1946) and Einojuhani Rautavaara (1928-2016) occupy similar territory yet, in the words of Andrew McGregor, Silvestrov "has his own fully-saturated musical language, plus a post-Mahlerian sense of scale and all-encompassing humanity."

Despite several successful premières in Russia, his music was very rarely heard in his native Ukraine and his works received much harsh criticism in the Soviet press in the 1960s and 1970s. Many works had to wait for premières to be given as far afield as the USA and Europe and, consequently, it took many years until his true stature as a composer was recognised; his reputation only fully cemented by the 2000s.

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#### World Premiere recording

Recording: 3-4 April 2018, Palace at Rybna, Poland

Engineer and mastering: Tomasz Kramarczyk

Piano: Yamaha

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**Tomasz Kamieniak** is a pianist and composer who specializes in performing music written by Franz Liszt and Charles-Valentin Alkan, as well as other less renowned composers and 19th to 21st century music.

At the age of 13 Kamieniak started playing the oboe and at 17 the piano. He graduated from the Karol Szymanowski Academy of Music in Katowice in the piano class of Professor Joanna Domańska. He further developed his playing under the watchful eyes of Professor Rolf-Dieter Arens at the University of Music in Weimar, Konstantin Scherbakov (Piano Master Classes), Professor Zbigniew Raubo (postgraduate studies in Katowice), and Leslie Howard in London.

Kamieniak was awarded the special prize at the 4th International FRANZ LISZT Piano Competition in Weimar. He recorded piano works by Józef Wieniawski as the winner of the Grand Prix at the 4th Competition for a Recording Project "Forgotten Polish Music" organised by the

Acte Préalable publishing house. A scholarship recipient, both from the Marshall's Office in Katowice and the Wagner Society in Bayreuth, Kamieniak also received a prize presented by the Mayor of Tarnowskie Góry in recognition of his cultural achievements.

Kamieniak is the author of piano and harpsichord music, chamber music, vocal music and film music, as well as piano transcriptions of works by Kilar, Górecki, Glass, Preisner, Korngold, Prokofiev, etc.

His discography consists of an album with works by Józef Wieniawski and two albums of his own piano compositions.