



24+1

**DOMINIC JOHN - PIANO**

- 1 HARALD GENZMER (1909-2007)**  
Prelude in C major (10 Preludes: Il. Allegro) [2:09]
- 2 LOUIS VIERNE (1870-1937)**  
Prelude in C minor (No.1: Prologue from Twelve Preludes) [2:55]
- 3 GABRIEL FAURÉ (1845-1924)**  
Prelude in D flat major (No.1 from 9 Preludes, Op.103) [4:09]
- 4 RICHARD CUMMING (1928-2009)**  
Prelude in C sharp minor (No.4 from 24 Preludes) [2:23]
- 5 YEVGENY SVETLANOV (1928-2002)**  
Prelude in D major (No.5 from Twelve Preludes) [1:26]
- 6 FELIX BLUMENFELD (1863-1931)**  
Prelude in D minor (No.24 from 24 Preludes, Op.17) [1:24]
- 7 NIKOLAI KAPUSTIN (1937-)**  
Prelude in E flat major (No.19 from 24 Preludes, Op.53) [1:27]
- 8 LERA AUERBACH (1973-)**  
Prelude in E flat minor (No.14 from 24 Preludes – 1998) [0:48]
- 9 OLIVIER MESSIAEN (1908-1992)**  
Prelude in E major: 'La Colombe' (The Dove)  
(No.1 from 8 Preludes) [1:55]
- 10 REINHOLD GLIÈRE (1875-1956)**  
Prelude in E minor (No.10 from 25 Preludes, Op.30) [3:24]
- 11 JOHN IRELAND (1879-1962)**  
Prelude in F major: 'The Holy Boy' (No.3 from 4 Preludes) [2:55]
- 12 HANS GÁL (1890-1987)**  
Prelude in F minor (No.16 from 24 Preludes, Op.83) [1:54]
- 13 CHARLES VILLIERS STANFORD (1852-1924)**  
Prelude in G flat major (No.37, Op.179 Sixth Series) [1:24]
- 14 EDUARD ABRAMYAN (1923-1986)**  
Prelude in F sharp minor (No.9 from 24 Preludes) [4:33]
- 15 BORIS GOLTZ (1913-1922)**  
Prelude in G major (No.3 from 24 Preludes, Op.2) [1:05]
- 16 PIERRE MAX DUBOIS (1930-1995)**  
Prelude in G minor (No.4 of 10 Preludes) [3:17]
- 17 CHARLES-VALENTIN ALKAN (1813-1888)**  
Prelude in A flat major (No.15 Book 2 – 25 Preludes) [1:57]
- 18 YORK BOWEN (1884-1961)**  
Prelude in G sharp minor (No.18 from 24 Preludes in  
All Major and Minor Keys, Op.102) [2:12]
- 19 FERRUCCIO BUSONI (1866-1924)**  
Prelude in A major (No.7 from 24 Preludes) [2:09]
- 20 KAROL SZYMANOWSKI (1882-1937)**  
Prelude in A minor (No.6 from 9 Preludes, Op.1) [2:47]
- 21 LENNOX BERKELEY (1903-1989)**  
Prelude in B flat major (No.5 from 6 Preludes, Op.23) [1:47]
- 22 SERGEI BORTKIEWICZ (1877-1952)**  
Prelude in B flat minor 'Patetico' (No.10 from  
10 Preludes, Op.33) [1:40]
- 23 DMITRI KABALEVSKY (1904-1987)**  
Prelude in B major (No.11 from 24 Preludes, Op.38) [1:09]
- 24 CÉSAR CUI (1835-1918)**  
Prelude in B minor (No.4 from 25 Preludes, Op.64) [2:39]

#### BONUS TRACK:

- +1 ANDRÉ PREVIN (1929-)**  
Prelude in C major (No.5 from 'The Invisible Jazz Drummer',  
5 Preludes for Piano) [2:39]

Recorded at 24-bit 192KHz.  
Recorded in Holy Trinity Church, Hereford, UK on 11th and 12th April 2016  
Steinway Concert Grand Piano

Piano Tuning & Maintenance: Philip Kennedy  
Production: John Balsdon & Mark Hartt-Palmer  
Recording Engineering: Mark Hartt-Palmer & John Balsdon  
Original Artwork & Notes: Andrew Morris  
Design: Robin Clark

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# 24+1

When I was young, my father had a small collection of classical CDs and a piano stool with a lid that lifted to reveal a modest pile of sheet music. The local library held yet more discs which were steadily sold off, and two long shelves of hard bound scores which I'd borrow and attempt to pick my way through at the piano. If music existed that wasn't to be found at home or in the library, or that wasn't caught on the radio during trips in the car, it was, to all intents and purposes, a continent away and the distance between me and it an ocean.

Today, I carry a box in my pocket which, mobile signal permitting, can summon a century of recorded sound and a millennium of musical thought with only a few clicks. What would have seemed to my younger self a science fiction dream opens the byways of music history to our rambling minds. The shelves stretch now into the dim distance, but where to start? Automated algorithms suggest the next fix of the unknown –

if you liked that, you might like this – but now, more than ever, we need guides to join the scattered, limitless dots. Dominic John's *24+1* is an attempt to do just that.

This rummage through two centuries of piano music began with Dominic combing online music services, seeing where the next click would lead. Instead of reaching for the familiar, this collection shines a light beyond the conventional repertoire, taking interest in the prelude as a genre of piano music regardless of the fame of its composers. And from these discoveries, a new set of 24 preludes has followed, navigating the usual cycle of keys but contrasting styles and decades at every turn.

On this journey, we make our own connections. Perhaps we see a similar flexibility of key in Harald Genzmer's forceful C major prelude and Louis Vierne's romantic and volatile C minor one from a half-century prior. Fauré's in D flat

hails from a few years before and from a set admired hugely by Charles Koechlin; there are touches of this *fin-de-siècle* French perfume mingling with the jazz in Richard Cummings's C sharp prelude. Cummings was born in 1928, the same year as the celebrated Soviet conductor Yevgeny Svetlanov, whose prelude could have been plucked from Prokofiev's *Romeo and Juliet*, a piece heard often at the Bolshoi Theatre in Moscow. And the connections continue: Felix Blumenfeld, like Svetlanov, was also a conductor. During his tenure at the Mariinsky in St Petersburg, he led to the first performance in Russia of *Tristan und Isolde*. This D minor prelude dates from 1892.

On this journey, we jump around the stylistic spectrum. Nikolai Kapustin and Lera Auerbach might both have grown up in the Soviet Union, but where Kapustin's music found a voice through jazz, Auerbach's E flat minor prelude reveals a debt to the spiky piano writing also found later on in the sequence in the music of Dmitri Kabalevsky. That's part of a larger splintering of style throughout this collection, which began in the late 19th century, as composers became more tribal and polarised in their exploration of different possibilities. The pastoral shades of the French tradition, for

example, glimpsed early in the Fauré prelude, resurface again in Messiaen's luminous *La Colombe*. A certain British formality crops up in Stanford's G flat prelude, and is then subtly subverted by the combination of simple melody and convoluted harmony in John Ireland's *The Holy Boy*. And date is no indicator of style: Sergei Bortkiewicz's B flat minor prelude might date from the inter-war period, but its voice belongs to the 19th Century.

This path of mingled stepping stones is one carefully chosen route through the music, but others trail away from every point. Almost every one of these preludes comes from a larger set, most commonly of 24 – 23 more discoveries to be made about whichever composer catches your ear. Just occasionally, there's a bonus 25th. The cycle pioneered by Chopin became a calling card for the serious composer-pianist, a broad category encompassing many of the composers featured here. Contrast was always the key; a new discovery round every corner. We've more music than anyone before, more corners to peek around than would fill a lifetime. So start with these pieces and see where your ears lead you next.

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Dominic's pianism has won him several prizes, including First Prize in the 22nd Brant International Piano Competition, British Music Society Awards, RCM Chappell Gold Medal, a Director's Golden Jubilee Award at the RCM, Eastbourne Symphony Orchestra Young Soloist Competition as well as a laureate of the Corpus Christi, USA International Competition for Piano and Strings. Performances in this country include the Wigmore Hall, St John's Smith Square, St Martin-in-the-Fields, Purcell Room, Queen Elizabeth Hall, Fairfield Hall and the Barbican Hall. Overseas he has played in France, Holland, Poland, America, Korea and Japan.

He studied at Chethams School of Music, the Royal Academy of Music and the Royal College of Music where he held the RCM Society Junior Fellowship from 2004-2006. A versatile musician, Dominic is in demand as a soloist, member of various chamber ensembles and accompanist to a wide variety of singers and instrumentalists.

Concerto performances include Beethoven *Emperor*, Brahms No.2, Grieg, Liszt No.1, Gershwin Rhapsody in Blue, Rachmaninov 3rd and Prokofiev 2nd. Of particular note was a performance with Itzhak Perlman, performances of Tchaikovsky First Concerto and Saint-Saëns *Carnival of the Animals* with the Osaka Philharmonic Orchestra.

Dominic is an Honorary associate of the Royal Academy of Music. He is on the faculty of Goldsmiths University, the Junior Department at the Royal Academy of Music and also runs his own concert series, "Notting Hill Concerts". This is his second album for Willowhayne Records.

