

Caio Pagano

Chopin

Sonata, Op. 58

I. Allegro maestoso	14:16
II. Scherzo: Molto vivace	2:54
III. Largo	8:53
IV. Finale: Presto non tanto; agitato	5:37

Impromptu, Op. 36 5:49

Scherzo, Op. 39 7:46

Fantaisie, Op. 49 12:31

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Internationally recognized as a concert pianist, teacher, and scholar, **Caio Pagano** performs worldwide as a recital soloist, chamber musician, and soloist with orchestra. He has received many performance awards in Europe, the United States, and in his native country, Brazil. A "Steinway Artist," Pagano has been presented on the most important broadcasting networks including *NPR*, *BBC*, *Voice of America*, and *Radio Suisse Romande*, and has been a featured artist at many international music festivals. A distinguished Regents' Professor of Piano at Arizona State University, he also created piano departments at the University of São Paulo, Brazil, and the Centre for Studies in the Arts in Portugal with renowned pianist Maria João Pires. Caio Pagano's many recordings have received rave reviews in magazines such as *Gramophone*, *CD Compact*, *Fanfare*, and *American Record Guide*.

The piano of Chopin's time had ten keys less than the piano of today. The treble keys ended at F₇, instead of extending to C₈, and the bass ended at C₁, instead of A₀. Because of this limitation, Chopin sometimes had to alter imitative passages from their original iterations when playing in the extreme ranges of his instrument. I have edited a few passages to restore some of these "missing" notes for compositional consistency. Specifically:

Scherzo, Op. 39

m. 197 and 241: added B flat.

m. 315: added G flat and D flat in the right hand on the second beat; and B flat, D flat, F, and B flat in the left hand on the second and third beats.

mm. 461 and 469: one octave higher to match similar passages.

Fantaisie, Op. 49

m. 16: added C flat to match the descending pattern.

m. 112: added B flat octave to match the same pattern in m. 279.

m. 91-92: substituted D and B, for G and D, to match previous patterns.

m. 178-179: substituted E flat and B flat, for G and E flat, to match previous patterns.

m. 258-259: substituted E and C, for G and E, to match previous patterns.

I have generally followed Jan Ekier's *Polish National Edition*, as it is considered the most trustworthy publication of these works.