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T H E W I N D R E M E M B E R S

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PRIMA
CLASSIC

THE WIND REMEMBERS

PIANO REFLECTIONS BY S. RACHMANINOV,
P. TCHAIKOVSKY & M. GLINKA

FEDOR VESELOV, PIANO

Mikhail Glinka

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(Arr. for piano by Mily Balakirev)
2. Nocturne in F Minor, La Séparation
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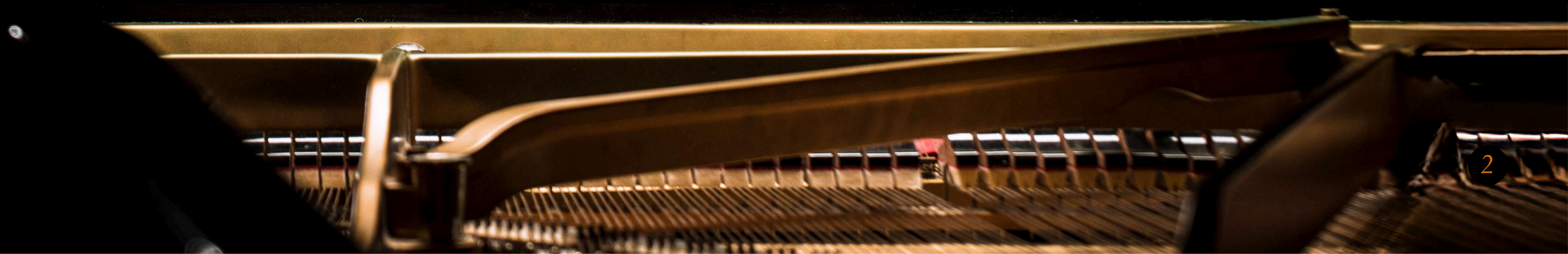
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FEDOR VESELOV

PIANO

Born in Saint Petersburg, Russia, Fedor Veselov began his musical training at the age of five at the Georgy Sviridov Music School. As a teenager, he won prizes in several prestigious national and international piano competitions, including those in Saint Petersburg, Pyatigorsk, Andorra, and Barletta (Italy). He studied at the Frederick Chopin State Music Academy in Moscow with Elisso Virsaladze, and later earned his degree from the Tchaikovsky State Conservatory. He continued his artistic development in Barcelona, Spain with Stanislav Pochekin at the Conservatory Superior de Música del Liceu.

Veselov has performed in major concert venues such as the Saint Petersburg Philharmonic and the Teatre Monumental in Madrid. As a soloist, he has appeared with the RTVE Symphony Orchestra,

Orchestra, performing Antón García Abril's Piano Concerto in a live national broadcast on Radio Clásica and Spanish TV channel La 2.

His international experience includes regular participation in festivals and concert series in the United States, notably the Southborough Summer Festival near Boston and live performances on Boston WGBH Radio.

Fedor Veselov's repertoire ranges from the Romantic masters to 20th-century and contemporary music, with a particular focus on Spanish composers. His interpretations of works by Antón García Abril have been recognized with first and second prizes in dedicated competitions held in Spanish cities Madrid and Teruel.

THE WIND REMEMBERS

ARTIST'S NOTE – FEDOR VESELOV

This album is a journey through memory, silence, and emotion — a tribute to those quiet moments when music feels like the breath of the past.

The pieces on *The Wind Remembers* were selected for their calm, reflective character. Rachmaninoff's preludes, Tchaikovsky's seasonal miniatures, and Glinka's *The Lark* all offer a quiet kind of expression — music that speaks simply and sincerely, without excess. These works are not meant to impress, but to create space for listening, for stillness, and for memory.

This album is deeply personal to me. It holds the sound of my own reflections — of places I've loved, of silences I've known, and of moments that have quietly shaped who I am as a musician.

In a world that often moves too quickly, these pieces invite us to pause and listen. To remember. To feel.

I hope this music brings you a moment of peace — a sense that something long-forgotten might be returning, softly, like wind through the trees.

Fedor Veselov

From Glinka's works, I chose The Lark, Separation, and Barcarolle — pieces united by a quiet lyricism and emotional honesty. They are intimate in scale, yet complete in themselves, each revealing a different facet of Glinka's poetic voice: the purity and openness of The Lark, the tender melancholy of Separation, and the gentle introspection of Barcarolle. The rest of his piano music is no less masterful, but these particular works have long felt like personal companions to me. While some may think of them mainly in the context of a complete collection or as part of a broader program, I treat each as a fully formed miniature, capable of standing alone. I return to them often, choosing the one that matches my state of mind, trusting that their beauty will speak in any setting.

MIKHAIL GLINKA

1. A FAREWELL TO ST. PETERSBURG: NO. 10, THE LARK

ARR. FOR PIANO BY MILY BALAKIREV

This piece has always felt like a quiet reflection to me. Glinka's original song carries a gentle, lyrical mood, and Balakirev's piano arrangement preserves that softness while adding moments of expressive depth. There's a calm dignity in the way the melody rises and falls—never dramatic, but always sincere. It seemed like the right way to begin the album: not with a statement, but with a mood that invites listening inward.

Over time, The Lark became something I return to not for challenge, but for balance. It reminds me to slow down, to notice small things, and to value clarity over complexity. There's a kind of honesty in its simplicity that I find grounding—both as a musician and simply as a person.

MIKHAIL GLINKA

2. NOCTURNE IN F MINOR, LA SÉPARATION

This delicate piece carries the quiet ache of parting — not dramatic, but deeply personal. Glinka is believed to have written it as a farewell to his sister, and that sense of familial tenderness lingers in every phrase. It feels like a final glance before a departure — full of unspoken emotion, warmth, and restraint. The music offers no grand gesture, only a gentle, introspective moment that speaks to the enduring closeness between two people, even when they are far apart.

Often considered the first Russian nocturne, Separation blends the lyrical elegance of Western Romanticism with a uniquely Slavic sense of intimacy. That quiet, twilight quality — suspended between sorrow and serenity — is what drew me to this piece. It resonates with the kind of memory that doesn't fade, only softens over time.

MIKHAIL GLINKA

3. A GREETING TO MY HOMELAND, NO. 2: BARCAROLLE

This piece unfolds like a slow current, carrying with it a sense of quiet introspection. The lilting rhythm suggests motion — a boat drifting over dark water — but the music remains inward, even solitary. There is no obvious destination; only the sense of being carried by memory or thought. What moves me here is the restraint. The melody never insists, yet it lingers — soft, unresolved, and personal. It feels like a moment suspended between light and shadow, a space where emotions don't rise to the surface but continue to echo beneath it.

PYOTR TCHAIKOVSKY

4. ROMANCE IN F MINOR, OP. 5

This early work by Tchaikovsky is tender and introspective, shaped by a melody that unfolds with quiet vulnerability. It doesn't speak of grand passion, but of something more private — an inner world where longing and gentleness coexist. There's a stillness in the phrasing, as if the music is listening as much as it is speaking.

It's hard not to hear the influence of Glinka's Separation here — not just in the lyrical mood, but in the way emotion is contained rather than declared. Both pieces share a sense of quiet intimacy, shaped by restraint and melodic simplicity. And yet, already in this short piece, we glimpse the emerging voice of a composer who would later give us Eugene Onegin and become the undisputed master of Russian lyrical expression. The sincerity, the pacing, the understated emotional depth — these are not just early traits, but clear signs of a genius beginning to speak in his own language. I consider this Romance to be a kind of bridge between Glinka and Tchaikovsky.

The Seasons, Op. 37a

From The Seasons, I chose March, April, May, June, October, November, and December — months whose music feels closest to my own sense of mood and memory. They form a quiet arc through the year: from the first stirrings of spring, through its full bloom, into the colours of autumn and the clear light of early winter. Each one speaks to me in a personal way: March with its shy awakening, April with its fragile balance, May with the luminous stillness of white nights, June with its gentle flowing motion, October with its tender nostalgia, November with the crisp energy of a winter journey, and December with the warmth and playful spirit of the holiday season. The remaining pieces in the cycle are no less inspired, and while there is a well-founded belief that The Seasons should be performed complete, I see each work as a self-contained gem. I take the liberty of choosing different pieces from the cycle for my performances, guided by the mood and atmosphere I wish to share at that moment.

PYOTR TCHAIKOVSKY

5. III. MARCH. SONG OF THE LARK

*Epigraph: "The field shimmering with flowers,
The stars swirling in the heavens,
The song of the lark fills the blue abyss."
— Apollon Maykov*

This piece has always reminded me of a moment when nature is still in waiting, but the first wind of change can already be felt. The ornamentation in the right hand resembles the song of a lark—light, slightly hesitant, yet persistent. There is a quiet sense of motion in this restrained, almost shy music—something has begun, even if it hasn't fully emerged. The challenge here was to preserve a feeling of simplicity and natural flow, allowing the music to speak softly, without pressure. This miniature doesn't require interpretative force—only attentive presence and trust in its inner rhythmic flow.

PYOTR TCHAIKOVSKY

6. IV. APRIL. SNOWDROP

*Epigraph: "The blue, pure snowdrop-flower,
And near it the last snowdrops.
The last tears over past griefs,
And first dreams of another happiness."
— Apollon Maykov*

What drew me to this piece was its transparent, almost fragile tone. The entire sound world seems to rest on a delicate balance between light and shadow, between waiting and the first signs of warmth. The melody unfolds calmly and with restraint, as if slowly awakening from winter—just like a snowdrop appears: not for effect, but simply because its time has come. The performance demands care and attention to detail—any excessive motion can disrupt the fragile equilibrium. It works best when played without pressure, letting the music remain light and unforced.

PYOTR TCHAIKOVSKY

7. V. MAY. STARLIT NIGHTS

*Epigraph: "What a night! What bliss is all about!
I thank my native north country!
From the kingdom of ice and snow,
How fresh and clean May flies in!"
— Afanasy Fet*

This piece feels like the calm center of spring. The melody moves slowly and evenly, creating a sense of quiet and space, like in the soft light of a northern night where it never gets fully dark. When I play it, I feel that the music takes its time, allowing each phrase to breathe naturally. It reminds me of nights in my hometown, Saint Petersburg, when the air is still yet carries the cool freshness of a breeze from the Neva.

Tchaikovsky's May is one of the most reflective pieces in The Seasons. The gentle melody rests over a steady accompaniment, suggesting still water under a starry sky. There is no strong climax, only a consistent, peaceful mood. The main objective is to keep the sound light and even, letting the music remain simple and unforced, like the quiet flow of the river on a May night.

PYOTR TCHAIKOVSKY

8. VI. JUNE. BARCAROLLE

*Epigraph: "Let us go to the shore;
There the waves will kiss our legs.
With mysterious sadness
The stars will shine down on us."
— Aleksey Pleshcheyev*

This piece has a gentle, flowing rhythm that immediately brings to mind the movement of water. The melody seems to drift effortlessly, carrying a sense of quiet reflection rather than destination. When I play it, I often think of the slow evening light over the rivers and canals of Saint Petersburg, and the calm that settles on the city when the water reflects the sky.

The Barcarolle is perhaps the most famous piece from The Seasons, often performed as a stand-alone work. Its lilting 6/8 meter and warm harmonies create the feeling of a boat gliding over still water. The phrasing needs to remain natural and unhurried, allowing the music to breathe. The beauty of the piece lies in its simplicity — a steady, unbroken flow that invites the listener to follow without expectation.

PYOTR TCHAIKOVSKY

9. X. OCTOBER. AUTUMN SONG

*Epigraph: "The autumn, falling on our poor orchard,
The yellow leaves are flying in the wind."
— Aleksey Tolstoy*

This piece has the quiet warmth of autumn light. It does not try to describe the month directly, but rather turns to the deeply personal feelings and memories that this time of year can bring. It is a time when the present is always in conversation with memory, and each moment seems to hold the echo of something already past.

The Autumn Song is one of the most lyrical moments in The Seasons, written with a simplicity that leaves space for the listener's own reflection. To play it well means keeping the tone warm and even, and above all, truly feeling the music so its emotion can come through naturally. It is less about painting a landscape than about preserving a fleeting mood before it fades into winter.

PYOTR TCHAIKOVSKY

10. XI. NOVEMBER. TROIKA

*Epigraph: "In your loneliness do not look at the road,
And do not rush out after the troika.
Suppress at once and forever
The fear of longing in your heart."
— Nikolay Nekrasov*

I imagine a sleigh drawn by three horses, their bells ringing brightly as they rush across the frozen ground. The cold already nips at the nose, the air is sharp and clear, and the rhythm of the hooves seems to merge with the music. This is not just motion — it is the exhilaration of winter's arrival, when the landscape turns bright and the sound carries far in the still air.

Troika is one of the most vivid and animated portraits in *The Seasons*, yet it still carries Tchaikovsky's unmistakable lyricism. The flowing triplets and bright harmonies create a sense of open space and pure, frosty light. To play it well means more than accuracy in rhythm and articulation — it requires feeling the crisp energy and festive spirit, letting the bells of the harness and the breath of the horses come alive in sound.

PYOTR TCHAIKOVSKY

11. XII. DECEMBER. CHRISTMAS

*Epigraph: "Once upon a Christmas night
The girls were telling fortunes:
Taking their slippers off their feet
And throwing them out of the gate."
— Vasily Zhukovsky*

I picture a warmly lit room on a winter evening, the windows glowing against the snow outside. In the turns of this waltz, I hear the coquettish glances, the light teasing, and the cheerful laughter of young ladies enjoying the moment. The music feels alive with the warmth of tradition and the sparkle of celebration.

Christmas closes *The Seasons* with a graceful waltz, full of charm and lightness. Its elegance lies in the way it balances brightness with tenderness, never rushing, always allowing the melody to breathe. Playing it is like offering a final toast to the passing year — full of joy, affection, and a hint of hope for what is to come.

PYOTR TCHAIKOVSKY

12. LULLABY, OP.16, NO. 1

ARR. FOR PIANO BY SERGEI RACHMANINOV

There is a quiet intimacy in this arrangement that immediately draws me in. The melody moves with the unhurried patience of someone trying to soothe a child to sleep — soft, steady, and deeply human. When I play it, I think less about performing and more about simply being present in the sound, letting it wrap around the listener like a blanket. It is music that asks for closeness, not distance.

This piece began as Tchaikovsky's Lullaby, originally written for voice and piano. In his arrangement for solo piano, Rachmaninov preserves the tenderness of the original song while giving it a new, purely instrumental voice. Within the context of this album, it feels like a bridge between Tchaikovsky and Rachmaninov — linking their lyricism, intimacy, and shared gift for emotional sincerity. The gentle rocking in the accompaniment and the long, singing phrases in the melody create a sense of warmth and protection. To play it well means keeping the texture transparent and the pacing natural, so that the listener feels the calm, steady heartbeat beneath the music. It is a small piece, but one that holds an entire world of tenderness.

SERGEI RACHMANINOV

13. LILACS, OP. 21, NO. 5

ARR. FOR PIANO BY SERGEI RACHMANINOV

For me, this piece is filled with the same feeling as the original poem: lilacs as a symbol of happiness that is both fragile and essential. When I play it, I hear not just a gentle melody but a quiet confession, close to the spirit of a romance. The music seems to breathe with longing and hope, like someone searching for happiness in the simplest, most fleeting beauty.

Rachmaninov took Beketova's verses and first created a song, later arranging it for solo piano. It was one of his own favorite romances, and in this form, the words are gone but their atmosphere remains. The accompaniment flows with the softness of morning air, while the melody carries the intimacy of a voice.

SERGEI RACHMANINOV

14. DAISIES, OP. 38, NO. 3

ARR. FOR PIANO BY SERGEI RACHMANINOV

This piece feels like a glimpse of pure, unclouded joy. The melody has the brightness of a childlike smile, full of freshness and openness, and when I play it, I sense the same lightness as in a simple romance. It is music that does not try to impress, but rather to remind us of the beauty in small, fleeting things.

Rachmaninov originally wrote Daisies as a song, later arranging it himself for solo piano. It is one of his most charming romances, filled with clarity and brightness that stand apart from the darker, more dramatic side of his music. The accompaniment moves with an easy, dancing pulse, while the melody shines with gentle radiance. It is a short piece, but it carries the unmistakable sincerity and warmth that make it timeless.

SERGEI RACHMANINOV

15. PRELUDE, OP. 32, NO. 5 IN G MAJOR

This piece speaks to me with a sense of purity and innocence, as if it were touched by something childlike — a quiet awe before the world, unburdened by complexity or doubt. Its simplicity feels radiant, carrying a joy that is transparent and untainted, like the first moments of wonder we remember from childhood.

It is one of the most contemplative pieces in Rachmaninov's piano writing. The steady pulse in the left hand carries a melody that moves with natural simplicity, giving the impression of effortless song. Playing it well is less about technique than about sustaining its tranquil atmosphere, keeping the tone even and transparent. In this way, the piece reveals its true depth: a meditation in sound, intimate and timeless.

SERGEI RACHMANINOV

16. PRELUDE, OP. 23, NO. 6
IN E-FLAT MAJOR

This prelude feels to me like a sudden rush of wonder — an emotion of pure uplift, as if the heart were caught by something too beautiful to contain. The feeling is almost naïve in its sincerity, untouched by doubt or irony, a response of sheer admiration. It is the kind of awe that overwhelms, when beauty itself becomes almost unbearable — what one might call a Stendhal moment.

Among Rachmaninov's preludes, this one stands out for its songlike character and subtle lyricism. The gentle inner voices and rich harmonies create a sense of depth without weight, inviting the listener into a private space. Interpreting it requires patience and sensitivity, allowing the melody to breathe naturally while keeping the texture clear. The result is a piece that speaks with sincerity, offering a glimpse of Rachmaninov's most personal side.

SERGEI RACHMANINOV

17. PRELUDE, OP. 32, NO. 12
IN G-SHARP MINOR

This prelude feels to me like an expression of breadth and strength. Its wide gestures and rich sonorities create a sense of space and intensity, yet the emotion remains clear and focused rather than overwhelming. There is something magnificent in the way the music unfolds — powerful, expansive, and deeply resonant, but always balanced with clarity.

Musically, it is one of the grandest and most expansive of the Op. 32 set. The rolling chords and broad gestures demand both physical strength and emotional abandon, yet they need to be shaped with care to preserve clarity and avoid heaviness. What gives the piece its impact is not volume alone, but the contrast between turbulence and moments of radiant stillness. In that balance, the prelude reveals its full stature: an elemental outpouring of Rachmaninov's inner world.

SERGEI RACHMANINOV

18. PRELUDE, OP. 23 NO. 4 IN D MAJOR

This prelude feels to me like a quintessential example of Rachmaninov's melodic gift — a line that seems endless, flowing without interruption like the wide Russian steppes. It unfolds with constant motion, always developing, always expanding, yet never losing its clarity. The music is broad and generous in scale, and at the same time profoundly life-affirming, as if it carries within it a quiet but unshakable strength.

Within the Op. 23 set, this prelude is one of the most lyrical and songlike. Its steady accompaniment supports long melodic lines that flow with an almost vocal quality. To bring it to life means preserving its simplicity: keeping the sound even and the phrasing unforced, so the music can glow naturally. In this clarity, the piece reveals its essence — a gentle affirmation of life's quiet beauty.

SERGEI RACHMANINOV

19. 6 MOMENTS MUSICAUX, OP. 16: NO. 5

This piece feels like a solemn meditation, built on weighty chords that move with the gravity of a slow procession. Its character is heavy yet deeply expressive, almost like the sound of a church choir rendered on the piano. For me, it carries a profound seriousness, a sense of stillness filled with unspoken depth.

Among this opus, this is one of the most contemplative compositions. The chorale-like texture gives the music a spiritual quality, where each sonority resonates with dignity and restraint. To play it well means giving space to every chord, letting the sound expand fully before moving on. In its slowness and weight, the piece reveals a different kind of intensity — not outward brilliance, but inner strength and solemn beauty.

SERGEI RACHMANINOV

20. VOCALISE, OP. 34 NO. 14

ARR. FOR PIANO BY ALEXANDER SILOTI

This piece is another example of Rachmaninov's seemingly endless, drawn-out melodic line — a melody that stretches on like a single breath, full of yearning and tenderness. It is music that feels suspended in time, neither rushing forward nor coming to rest, but lingering in a state of pure song. Siloti transposed the piece down a minor third, and I believe Rachmaninov must have approved, since Siloti was not only his close friend but also one of the interpreters he trusted most.

Siloti's arrangement preserves the essence of Rachmaninov's famous Vocalise, one of the most frequently performed works of its kind. The flowing accompaniment supports a melody that seems infinite, timeless in its simplicity. To play it on the piano is to transform the human voice into an instrumental one without losing intimacy. It is a work that does not rely on contrast or drama, but on the sheer beauty of a single line — showing how music alone, without words, can express everything.

CREDITS

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