

ABSTRACT

Title of dissertation MUSICAL WITNESSES: PROKOFIEV AND
SHOSTAKOVICH DURING THE SOVIET
ERA – SOLO PIANO, DUOS AND VOCAL
CHAMBER MUSIC

Ilya Sinaisky, Doctor of Musical Arts, 2009

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School of Music

Composing in many different musical forms, Prokofiev and Shostakovich both reflected the turbulent, often overwhelming times in which they lived while being denounced by Soviet authorities as "imitators of decadent, Western bourgeois art." Starting in 1936, having been accused with other artists and writers of "anti-people Formalism", both composers adapted to these new circumstances. Prokofiev turned to composing music for children, films and ballet, while Shostakovich sought refuge in chamber works. Being denounced again in 1948 for "bourgeois Formalism, anti-melodious content and lack of understanding of Soviet heroism", each composer's health and financial situation worsened.

Wordless protests found their way into Prokofiev and Shostakovich's music. Examples include grotesque, brutal musical gestures (the 2nd movement of Prokofiev's F minor Violin and Piano Sonata), musical codes and/or quotes (the Shostakovich Viola and Piano Sonata), and symbolic sounds ('bell' sounds reminiscent of Russian Orthodox Churches, 1st movement of the Prokofiev's F minor Violin and Piano Sonata; the

'knocking-at -the-door' rhythm in Shostakovich's Viola and Piano Sonata).

Knowing more about Prokofiev and Shostakovich being victimized by the Soviet Union's totalitarian regime, I understood their music as a testimony to their times. This helped me to better appreciate and interpret both composers' musical intents and subtleties. My performance dissertation explored sonatas for piano with cello, violin, viola and flute, vocal chamber music with piano and solo and duo piano works, all written during the composers' years under Soviet control. These works were performed in three recitals at the University of Maryland, documented on compact disc recordings.

MUSICAL WITNESSES:
PROKOFIEV AND SHOSTAKOVICH DURING THE SOVIET ERA- SOLO
PIANO, DUOS AND VOCAL CHAMBER MUSIC

By

Ilya Sinaisky

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First Dissertation Recital

Prelude and Fugue Op.87 no.3 in G major	Dmitri Shostakovich (1906-1975)
Romance from the Suite to the film <i>The Gadfly</i> Op.97	Dmitri Shostakovich
Sonata for Viola and Piano Op.147 <i>I. Moderato</i> <i>II. Allegretto</i> <i>III. Adagio</i>	Dmitri Shostakovich
Sonata for Cello and Piano Op.40 <i>I. Allegro non troppo</i> <i>II. Allegro</i> <i>III. Largo</i> <i>IV. Allegro</i>	Dmitri Shostakovich

Second Dissertation Recital

Concertino for Two Pianos Op.94	Dmitri Shostakovich
Seven Romances on Poems by Alexander Blok for soprano, violin, cello and piano Op.127 <i>Ophelia's Song</i> <i>Gamayun, Prophetic Bird</i> <i>We Were Together</i> <i>The City Sleeps</i> <i>Storm</i> <i>Secret Signs</i> <i>Music</i>	Dmitri Shostakovich
Three Pieces from the <i>Romeo and Juliet</i> Op.75 <i>The Montagues and Capulets</i> <i>Friar Laurence</i> <i>Mercutio</i>	Sergei Prokofiev (1891-1953)
Sonata for Flute and Piano Op.94 <i>I. Moderato</i> <i>II. Allegretto Scherzando</i> <i>III. Andante</i> <i>IV. Allegro con brio</i>	Sergei Prokofiev

Third Dissertation Recital

Sonata for Cello and Piano Op.119

Sergei Prokofiev

I. Andante grave

II. Moderato

III. Allegro, ma non troppo

Sonata for Violin and Piano Op.80

Sergei Prokofiev

I. Andante assai

II. Allegro brusco

III. Andante

IV. Allegrissimo

D. Shostakovich
Prelude and Fugue Op.87 no.3 in G major

In 1950 Shostakovich visited Leipzig to help celebrate the 200th anniversary of Bach's death and, to support artistic ties between the Soviet Union and East Germany, German Democratic Republic. He was sent to be one of the judges at the Bach Competition. The person who won the competition was a Russian pianist Tatyana Nikolayeva.

Shostakovich was inspired by Bach and by the young pianist and decided to write his own cycle of the Preludes and Fugues, modeled on Bach's Well Tempered Clavier. The work was composed between October 1950 and February 1951 and dedicated to Tatyana Nikolayeva, who premiered it in 1952 in the Small Glinka Hall in Leningrad. She also recorded the cycle three times, and died suddenly after playing it in a concert in San Francisco in 1992.

The 24 Preludes and Fugues Op.87 are written in each major and minor key of the chromatic scale. Unlike Bach's Well Tempered Clavier, in which preludes and fugues are arranged in parallel key pairs ascending the chromatic scale, Op.87 is set in a way, in which relative keys pairs move in circle of fifths. Prelude No.3 in G major is based on a Russian-liturgical unison chant, with elements of humor in the counter- theme. The fugue is a playful dance, and is very similar in character to Bach's fugue in G major from the First Book of his Well Tempered Clavier. It has elements of fast ascending scales, jumping intervals of sixths and sevenths and humorous cross-rhythms.

D. Shostakovich
Romance from the Suite to the film *The Gadfly* Op.97

As a teenager, Shostakovich played the piano in a theater showing silent films to help support his family. He was completely taken with the movies, and began composing

music for film in 1928. He wrote nearly forty compositions, including movies, documentaries, out-and-out propaganda films, comedies and cartoons. *The Gadfly* (in Russian *Ovod*) was first shown in April 1955, and was based on a novel of the same title by the English writer Ethel Lillian Voynich, originally published in 1897. The story is set in 19th century Austrian-occupied Italy and tells of a freedom-fighter Arthur Burton, the unacknowledged son of a cardinal. Known as the "Gadfly" because his "sting" angers the authorities, he has various adventures before eventually meeting a hero's death by firing squad. Soviet officials in the post-Stalin years found the story filled with symbolism relating to issues which they were propagating. The Suite was compiled and arranged by Lev Atovmian, one of the composer's close friends, and has twelve movements. The Romance, no.8, achieved considerable popularity as the musical theme for the BBC Television series *Reilly, Ace of Spies*.

D. Shostakovich
Sonata for Viola and Piano Op.147

Shostakovich's Sonata for Viola and Piano is one of the most profound statements of the composer's most intimate thoughts. Throughout his life, Shostakovich used chamber music as a way to express his private concerns and feelings. His string quartets are the best example. When the composer began writing the Viola Sonata in July 1975, he had been ill for years. Throughout the composition process, he consulted with Fyodor Druzhinin, a distinguished Russian violist and a member of the Beethoven Quartet, to whom this piece was dedicated. On July 5 Shostakovich telephoned Druzhinin and described the inner content of the new piece: "The first movement is a novella, the second is a scherzo, and the Finale is an adagio in memory of Beethoven; but don't let

that inhibit you. The music is bright, bright and clear."¹

The first movement, *Moderato*, is in sonata form. The main theme begins with broken arpeggios in open fifths. This simple motive serves as a unifying idea for the entire work, which is transparent, severe and dry in texture. The piano enters, again, very simply. Considerable time passes before the music grows rhythmically and harmonically. Towards the end of the movement, the viola has a monologue, and the movement ends as simply as it began. The second movement, *Allegretto*, is a sort of scherzo. The composer uses quotations from his unfinished opera *The Gamblers*, as well as melodic fragments with elements of Russian folk-tunes. The middle section employs the lowest register of both the viola and piano. Following another viola solo moment, the movement resumes its initial energy with material from the movement's opening. The last movement, *Adagio*, is the most unusual and celebrated. It is built around the quotation from the "Moonlight" Sonata by Beethoven. The final viola monologue provides the climax of the movement, and, following a sort of "recapitulation" of the opening, the music becomes more peaceful. Elements of the "Moonlight" Sonata gradually give way to the reminiscences of the falling fourths. The movement ends quietly, as the viola grows less and less active and comes to rest on a single note, while the piano continues the fourths and the half-step motive on which the entire sonata is largely based.

The Sonata for Viola and Piano, Shostakovich's final work, was premiered semi-privately at the composer's house on September 26, 1975. The first public performance of the piece took place in Leningrad's Glinka Hall on October 1, 1975, performed by violist Fyodor Druzhinin and pianist Mikhail Muntyan.

¹ http://www.92y.org/content/Concerts_22609_ProgramNotes.asp

D. Shostakovich
Sonata for Cello and Piano Op.40

In August, 1934 Shostakovich had a serious argument with his wife Nina and spent several nights in a friend's Moscow apartment. Unable to sleep, he turned to composition and completed the first two movements of the Cello Sonata in two days. The rest of the piece Shostakovich composed in the Crimea, completing the work just before his twenty-eighth birthday. The Sonata was dedicated to cellist Victor Kubatsky and was premiered on December 25, 1934 in the Small Hall of the Leningrad Conservatory by Kubatsky and the composer. Shostakovich later revised the piece, and its final version was published in 1971. It was while on tour when Shostakovich and Kubatsky performed the Sonata in Archangelsk in January, 1936 that Shostakovich experienced the chilling fear of death that stayed with him for the rest of his life: at the train station he read an article in *Pravda* attacking his opera *Lady Macbeth*. For the next forty years Shostakovich tried to present a mask, a public musical persona, to conform to Soviet expectations.

The Sonata is in four movements alternating between lyric and ironic moods. The first movement is in sonata form and is dominated by a lyrical mood. The cello sings throughout and the piano accompaniment generally provides support. Despite the romantic lyricism of the second theme, the atmosphere is cold, especially in the coda, where the sharp staccato octaves of the piano move under the cello's sustained notes. The second movement is an energetic perpetual motion Scherzo, filled with sarcasm and anxiety. The third movement, *Largo*, is a moving lament and an example of an "endless melody". The *Finale* is a brilliant grotesque showpiece, and shows the composer's irony and love of parody.

D. Shostakovich
Concertino for Two Pianos Op.94

Concertino Op.94 was composed in 1953, the same year in which Shostakovich finished his Tenth Symphony, a composition that attracted great attention and led to some strong controversies. In contrast, the Concertino is a private work. Shostakovich composed it for his son Maxim, who premiered it with Alla Maloletkova at the Small Concert Hall of the Moscow Conservatory in January 1954.

The *Adagio* introduction contrasts heavy octaves in the low range and quiet chords in the high register reminiscent of the second movement of the Beethoven Fourth Piano Concerto. The second section is a motoric *Allegretto*. The main theme is a noble song followed by the second subject, which has the sound of a funny popular tune and repeats itself several times in different keys. The return of the main theme proceeds into the *Adagio* introduction, which is followed by the recapitulation.

D. Shostakovich
Seven Romances on Poems by Alexander Blok Op.127

Ophelia's Song
Gamayun, Prophetic Bird
We Were Together
The City Sleeps
Storm
Secret Signs
Music

The *Seven Romances* Op.127 were composed for the 50th Anniversary of the "October Revolution", and are written for voice, violin, cello and piano. Shostakovich dedicated it to the soprano Galina Vishnevskaya, who premiered the piece together with her husband cellist Mstislav Rostropovich, violinist David Oistrakh and pianist Moisei Vainberg. This dedication was removed from the reference books after 1978, when

Vishnevskaya and Rostropovich were stripped of their Soviet citizenship. In February 1967 Shostakovich responded to the request of his friend Mstislav Rostropovich, who asked for a piece that he and his wife, the soprano Galina Vishnevskaya could perform together. The composer selected seven early poems by the Russian poet Alexander Blok (1880- 1920), who was a prominent representative of Russian Symbolism.

Shostakovich immediately realized that cello and voice alone for the work was going to be too limiting and added violin and piano. Although scored for violin, cello and piano, the composer uses all three instruments together only in the final song. The timbres of each instrument are matched to the individual poems of Blok. The dark, pensive *Ophelia's Song* is accompanied by solo cello. The soprano's bold declamation in *Gamayun, Prophetic Bird* is joined by harsh, percussive piano octaves. *We Were Together* is a graceful neo-classical song with solo violin. The lyrical *City Sleeps* features the cello and piano. The *Storm* is an agitated recitative. The two final songs, *Secret Signs* and *Music* are experiments in modernist tonal modality with a clear Russian flavor. The final poem was untitled by Blok. The title *Music* was given to it by Shostakovich.

S. Prokofiev
Three pieces from the Suite for Piano *Romeo and Juliet* Op.75

The Montagues and Capulets
Friar Laurence
Mercutio

In 1934 Prokofiev was approached by the Kirov Theater of Opera and Ballet in Leningrad with the proposal to compose music for a ballet based on Shakespeare's *Romeo and Juliet*. The idea for a ballet version came from the director of the Kirov Sergei Radlov, who also was a friend of Prokofiev. The composer agreed and completed the

score the following summer, just as he was making plans to return to Russia after spending almost twenty years in the West. But the Kirov Ballet, which had commissioned the work, unexpectedly backed out, and the Bolshoi Theater took over the project. There were other problems with the score, including Prokofiev's insistence on a happy ending, and when the end was ultimately changed to match Shakespeare's, the staff of the Bolshoi called Prokofiev's music impossible to dance and refused to stage it as well. The premiere of *Romeo and Juliet* eventually took place not in Russia, but in Brno, Czechoslovakia in 1938, without Prokofiev's participation. The Russian premiere finally occurred in Leningrad on January 11, 1940, and was a triumph for all involved. The irony is that *Romeo and Juliet* has become Prokofiev's most popular and renowned stage work and is regarded as one of the most successful creations of his Soviet period.

Prokofiev put together three Orchestral Suites using excerpts from the ballet's 52 numbers, and one Suite for Piano, *Ten Pieces from Romeo and Juliet* Op.75.

Montagues and Capulets is a reduction of the *Knights' Dance* in the *Act I Ball Scene*. It is a grand and grotesque dance, which shows the malevolence between the warring families. Angular and unforgiving, it marches relentlessly forward using unexpected key changes and sudden dissonances. In the contrasting section the tension is somewhat relieved by a somber waltz, only to be caught up again in the angry march. *Friar Laurence* is waiting to marry the lovers in his cell. His solemn character is portrayed by a calm lyrical melody in the middle voice of a thick piano texture. *Mercutio*, one of the less-familiar movements from the ballet, is a portrait of one of the play's most attractive characters. It is a brilliant virtuoso piece, constructed in A-B-A form and explores all the registers of the piano.

S. Prokofiev
Sonata for Flute and Piano Op.94

This Sonata is probably one of the most popular chamber music works composed in the twentieth century. Prokofiev developed a special fondness for the flute during his stay in the United States during the 1920s, when he heard French virtuoso Georges Barrère, principle flutist of the New York Symphony Orchestra and a teacher at the Juilliard School. Twenty years later, during some of the darkest days of the World War II in the Soviet Union, Prokofiev turned to the flute as the inspiration for one of his most peaceful and happiest compositions. The Sonata for Flute and Piano, his only such work for a wind instrument, was begun in September 1942 in Alma-Ata, where the composer and many other Russian artists had been evacuated during the German occupation of the USSR. The city of Alma-Ata, capital of Republic of Kazakhstan, served as an important movie production place for the country at the time, and Prokofiev worked there with director Sergei Eisenstein on their version of the tale of *Ivan the Terrible* as a successor to their *Alexander Nevsky* of 1938. Early in 1943, Prokofiev moved to Perm in the Ural mountains, and it was in the relative calm of that city that the Sonata was completed during the summer. The work was premiered in Moscow on December 7, 1943 by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter. The performance drew as much attention from violinists as flutists, and renowned violinist David Oistrakh asked Prokofiev to make an arrangement for violin. Prokofiev agreed, and David Oistrakh together with the pianist Lev Oborin introduced it on June 17, 1944 as the Violin Sonata no.2 Op.94a. Since then the D major Sonata has come to be considered equally as standard repertoire for both instruments.. The piece has frequently been compared in its

formal clarity and immediate appeal to the “Classical” Symphony, though the youthful innocence of the earlier work is here replaced by a mature and settled mood of expression.

Each of the four movements is constructed upon a classical formal model. The main theme of the opening sonata-form *Andantino* is a simple tune, melancholic in character, which outlines the main mood of the work. An animated transition leads to the secondary subject, whose wide range and dotted rhythms do not obstruct its lyricism. In typical classical sonata-form, the exposition is repeated. The development involves both of the themes. A full recapitulation rounds out the movement. The second movement is a brilliant virtuosic Scherzo whose strongly contrasting middle trio is a lyrical wistful melody in duple meter. The mood completely changes in the third movement, *Andante*, which is a continuous flow of the melodic opening theme. The music becomes more elaborate as the movement progresses, but the quiet close returns to the opening mood. The finale, *Allegro con brio*, is a joyful rondo based on the dancing tune given by the flute in the opening measures. At the center of this movement, over steady piano accompaniment, Prokofiev gives the violin one of those bittersweet melodies, so characteristic of his music. Gradually the music returns to the opening tempo, and the piece arrives at its massive ending.

S. Prokofiev
Sonata for Cello and Piano Op.119

With the beginning of the Cold War, Soviet dictator Joseph Stalin determined that all Soviet music must be uplifting-reflecting the glory of the Soviet nation and people. Andrei Zhdanov, a recently promoted Politburo member, was put in charge of developing and enforcing Soviet cultural tradition. In 1948 Zhdanov accused Prokofiev,

Shostakovich, Khachaturian and Miaskovsky (one of Prokofiev's closest friends) of writing music that was "too cosmopolitan and formalist" An unofficial ban on these composers' music followed Zhdanov's denouncement. Prokofiev's creativity was as strong as ever, and he continued to compose new works, although he could not be sure if his music would ever be performed in public. In 1949 Prokofiev attended a concert at which Russian cellist Mstislav Rostropovich performed Nikolai Miaskovsky's Cello Sonata no.2. Prokofiev was so impressed by the cellist's performance that he decided to write a sonata for Rostropovich. The composer liked to work on several pieces at once. At his home near Moscow he wrote the new Cello Sonata at the same time he created the symphonic suite "Winter Bonfire" and the ballet "The Stone Flower". He dedicated the new cello sonata to his close friend and composer Lev Atovmian. Rostropovich asked the brilliant young pianist Sviatoslav Richter to join him in the premiering of the new sonata. Before playing it in the public concert they had to perform it at the Composer's Union where the authorities decided the fate of all new works. Three months later they had to play it again at the plenary session of all composers who sat on the Radio Committee, and only the following year were they able to perform the piece in public, in the Small Hall of the Moscow Conservatory on March 1, 1950.

The sonata's first movement, *Andante grave*, opens with a somber chorale. Much of the writing is for cello's dark lower register. The *Moderato* (Rondo) is in the form of Scherzo. The middle section of the movement, *Andante dolce*, is of lyrical character. The *Allegro ma non troppo* transforms thematic material from the first movement into a virtuosic animating finale. The conclusion of the movement celebrates of the triumph of the human spirit.

S. Prokofiev
Sonata for Violin and Piano Op.80

In January 1945 Prokofiev conducted the first performance of his Fifth Symphony with great success. Only two weeks later, when leaving a friend's Moscow apartment he suddenly fell down a flight of stairs and was taken to the hospital where he was diagnosed with a minor heart attack and a concussion. From that moment on his health began to deteriorate and he was spending most of his time in his house in Nikolina Gora, a village not far from Moscow. During the summer of 1946 Prokofiev completed his Sonata for Violin and Piano that he had begun eight years before and laid aside to work on *Alexander Nevsky*, the opera *Semyon Kotko* and other projects. His Violin Sonata no.2 in D Major, Op.94a was actually completed in 1944, however the first sketches of the F Minor Sonata were dated as early as 1938 and therefore the piece is numbered as the First Sonata.

In the summer of 1946, Prokofiev asked David Oistrakh and Nikolai Miaskovsky to visit him at his country house at Nikolina Gora to hear the new sonata he had written. Before beginning to play, Prokofiev announced all the movements and then played the whole piece without stopping, which made a powerful impression on the two musicians. Oistrakh agreed to premiere the new piece with the pianist Lev Oborin. They visited Prokofiev many times to get valuable advice from the composer. David Oistrakh and Lev Oborin gave the Sonata its first performance in Moscow on October 23, 1946 to much acclaim, and the work was immediately recognized as one of Prokofiev's most masterful chamber music compositions.

The dark mood of the first movement, *Andante assai*, is enhanced by the fact that the violin rarely moves out of its lowest register, and the piano part also remains at the

bottom of its range. For the closing part of the *Andante*, the piano plays a series of bell-like chords, against which the violin, muted, glides up and down the scale of F minor. The range expands in the second movement, *Allegro brusco*. The main theme is harsh and heavy, although the secondary subject is broad and marked "eroico". The movement ends with a bombastic, brusque coda. The third movement, *Andante*, is the emotional center of the piece, and exhibits sheer musical magic. Both instruments imitate a shimmering figure suggesting wind moving through the trees. The finale, *Allegro*, is written in changing meters. At the beginning the measures change between 5/8, 7/8 and 8/8. The music drives forward relentlessly with the exception of one section in a more relaxed *poco più tranquillo*, after which the opening violent section returns. The movement ends with the return of the icy violin scales from the end of the first movement.

Dmitri Shostakovich
Seven Romances on Poems of Alexander Blok Op.127

Pesnja Ofelii

Razluchajas' s devoj miloj, drug,
Ty kljalsja mne ljubit'!...
Ujezzhaja v kraj postylyj,
Kljatvu dannuju khranit'!...

Tam, za Danijej schastlivoj,
Berega tvoji vo mgle...
Val serdityj, govorlivyj
Mojet sljozy na skale...

Milyj voin ne vernjotsja,
Ves' odetyj v srebro...
V grobe tjazhko vskolykhnjotsja
Bant i chjornoje pero...

Ophelia's song

When you left me, my dear friend
you promised to love me
You left for a distant land,
and swore to keep your promise!

Beyond the happy land of Denmark,
the shores are in darkness...
The angry waves wash
over the rocks...

My warrior shall not return,
all dressed in silver...
he bow, and the black feather will
The bow, and the black feather will
(Translation by Anne Evans)

Gamajun ptica veshchaja

Na gladjakh beskonechnykh vod,
Zakatom v purpur oblechjonnykh,
Ona veshchajet i pojot,
Ne v silakh kryl podnjat' smjatjonnykh...

Veshchajet igo zlykh tatar,
Veshchajet kaznej rjad krovavykh,
I trus, i golod, i pozhar,
Zlodejev silu, gibel' pravvykh...

Predvechnym uzhasom ob"jat,
Prekrasnyj lik gorit ljubov'ju,
No veshchej pravdoju zvuchat
Usta, zapekshijesja krov'ju!

Gamayun, the prophet bird

On endless waters' smooth expanse,
By sunset clad in purple splendour,
In Delphic tone she ever sings,
But cannot spread her weakened pinions...

She prophesies the Tartar yoke,
Its course of bloody executions,
And quake, and famine, and alarm,
The righteous' downfall, evil's power...

In dark primeval terror wreathed,
Her countenance aflame with passion,
She speaks; and prophecies resound
Through truthful lips with bloodstains clotted!
(Translated by David Angell)

My byli vmeste

My byli vmeste, pomnju ja...
Noch' volnovalas', skripka pela,
Ty v `eti dni byla moja,
Ty s kazhdym chasom khoroshela.

Skvoz' tikhoje zhurchan'je struj,
Skvoz' tajnu zhenstvennoj ulybki
K ustam prosilsja poceluj,
Prosilis' v serdce zvuki skripki...

Gorod spit

Gorod spit, okutan mgloju,
Chut' mercajut fonari...
Tam daljoko, za Nevoju,
Vizhu otbleski zari.

V `etom dal'nem otrazhen'ji,
V `etikh otbleskakh ognja
Pritailos' probuzhden'je
Dnej, tosklivykh dlja menja...

Burja

O, kak bezumno za oknom
Revjot, bushujet burja zlaja,
Nesutsja tuchi, l'jut dozhdjom,
I veter vojet, zamiraja!

Uzhasna noch'! V takuju noch'
Mne zhal' ljudej, lishjonnykh krova,
Sozhalen'je gonit proch' -
V ob"jat'ja kholoda syrogo!

Borot'sja s mrakom i dozhdjom,
Stradalcev uchast' razdeljaja...
O, kak bezumno za oknom
Bushujet veter, iznyvaja!

We were together

We were together, I recall...
Violins sang in vibrant darkness;
Day after day you were my own,
With every hour you grew more fair.

The secrets of a woman's smile,
The quiet whispering of breezes
Set tender kisses on my lips,
And filled my heart with violin songs...
(Translation by David Angell)

Gloom enwraps the sleeping city

Gloom enwraps the sleeping city,
Lanterns flickering and pale...
Daybreak's distant scintillations
Gleam beyond the dark Neva.

In this faraway reflection,
In these glimmerings of flame
Lay concealed the origin
Of my forsaken, joyless days...
(Translation by David Angell)

The tempest

Beyond my window, fierce and wild,
The savage tempest roars and rages,
With scudding stormclouds, streaming rain
And howling wind that fades to silence!

An awful night! On such a night
I pity those bereft of shelter:
A deep compassion drives me forth
To share the winter's damp embraces!...

To strive against the gloom and rain,
At one with outcasts, doomed to suffer...
Beyond my window, fierce and wild,
The raging wind sinks in exhaustion!
(Translation by David Angell)

Tajnyje znaki

Razgorajutsja tajnyje znaki
Na glukhoj, neprobudnoj stene.
Zolotyje i krasnyje maki
Nado mnoj tjagotejut vo sne.

Ukryvajus' v nochnyje peshchery
I ne pomnju surovyykh chudes.
Na zare golubyje khimery
Smotrijat v zerkale jarkikh nebes.

Ubegaju v proshedshije migi,
Zakryvaju ot strakha glaza,
Na listakh kholodejushchej knigi -
Zolotaja devich'ja kosa.

Nado mnoj nebosvod uzhe nizok,
Chjornyj son tjagotejet v grudi.
Moj konec prednachertannyj blizok,
I vojna, i pozhar - vpered...

Muzyka

V noch', kogda usnjot trevoga
I gorod skrojetsja vo mgle,
O, skol'ko muzyki u boga,
Kakije zvuki na zemle!

Chto burja zhizni,
Jesli rozy tvoji cvetut mne i gorjat!
Chto chelovecheskije sljozy,
Kogda rumjanitsja zakat!

Primi, Vladychica vselennoj,
Skvoz' krov', skvoz' muki, skvoz' groba
Pislednej strasti kubok pennyj
Ot nedostojnogo raba.

Secret signs

The secret signs appear
on the impenetrable wall.
Golden and crimson poppies
blossom in my dreams.

I drown in the caverns of night,
and forget the magic of my dreams.
My fanciful thoughts
are reflected in the bright heavens.

These short moments will disappear,
and the beautiful maiden's
eyes will close,
like the pages of a book.

The canopy of the stars is now low,
the darkest dreams lie heavy in the heart.
My end is near, fate has ordained it,
with war and fire that lie before me...
(Translation by Anne Evans)

Music

When the night brings peace,
and the city is bathed in darkness,
how heavenly is the music,
what wonderful sounds can be heard!

Forget the stormy hours of life,
when you can see the roses bloom!
Forget the sorrows of mankind,
when you see the crimson sunset.

O Sovereign of the Universe,
accept through pain, through blood,
this cup, filled to the brim
with the last passions of your unworthy slave.
(Translation by Anne Evans)

Recital 1 CD - Track Listing

- 1-2. Prelude and Fugue Op.87 no.3
Dmitri Shostakovich
Prelude.....2:13
Fugue.....2:20
3. Romance from the Suite to the film *The Gadfly* Op.97.....2:04
Dmitri Shostakovich
- 4-6. Sonata for Viola and Piano Op.147
Dmitri Shostakovich
Moderato.....9:38
Allegretto7:05
Adagio.....15:48
Cassandra Stephenson, viola
- 7-10. Sonata for Cello and Piano Op.40
Dmitri Shostakovich
Allegro non troppo12:09
Allegro.....3:22
Largo.....8:18
Allegro.....5:25
Ju won Moon, cello

Recorded April 9, 2008 in Gildenhorn Recital Hall
University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions
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Recital 2 CD - Track Listing

1. Concertino for Two Pianos.....9:27
Dmitri Shostakovich
David Ballena, piano

- 2-8. Seven Romances on Poems of Alexander Block
for Soprano, Violin, Cello and Piano Op.127
Dmitri Shostakovich
Song of Ophelia.....2:32
Gamayun, Prophetic Bird.....3:32
We Were Together.....3:01
The City Sleeps.....2:49
The Storm.....2:08
Secret Signs..... 4:31
The Music.....5:37
Emily Riggs, soprano
Dana Weiderhold, violin
Elizabeth Meszaroz, cello

- 9-11. Three Pieces from the Romeo and Juliet Op.75
Sergei Prokofiev
The Montagues and Capulets.....3:59
Friar Laurence..... 2:50
Mercutio.....2:42

- 12-15. Sonata for Flute and Piano Op.94
Sergei Prokofiev
Moderato.....8:24
Allegretto Scherzando.....5:20
Andante.....3:44
Allegro con brio.....8:22
David Lonkevich, flute

Recorded November 10, 2008 in Gildenhorn Recital Hall
University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions
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Recital 3 CD - Track Listing

1. Lecture.....7:19
- 2-4. Sonata for Cello and Piano Op.119
Sergei Prokofiev
Andante grave..... 10:28
Moderato.....4:49
Allegro, ma non troppo.....9:01
Nathan Bontrager, cello
5. Lecture.....3:59
- 6-9. Sonata for Violin and Piano Op.80
Sergei Prokofiev
Andante assai.....6:47
Allegro brusco.....7:09
Andante.....7:05
Allegro.....8:29
Jinjoo Jeon, violin

Recorded April 23, 2009 in Gildenhorn Recital Hall
University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions
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