

Liliya Ugay and Agata Sorotokin present:

100 YEARS: SILENCED VOICES MUSIC OF SOVIET RUSSIA

Lecture-recital



Program:

Suite for viola and piano op. 8 (unknown) Varvara Gaigerova (1903-1944)

- I. Allegro agitato
- II. Andantino
- III. Scherzo / Presto
- IV. Moderato

Julia Clancy, viola
Liliya Ugay, piano

Legend for cello and piano op.5 (1924) Alexander Mosolov (1900-1973)

Eric Adamshick, cello
Liliya Ugay, piano

Four Pieces for bassoon and piano (1940s) Alexander Mosolov

- I. Tune
- II. Gavotte
- III. Waltz (memory)
- IV. Procession

Carl Gardner, bassoon
Liliya Ugay, piano

Intermission

Trio for violin, cello, and piano (1985/1992) Alfred Schnittke (1934-1998)

- I. Moderato
- II. Adagio

Elliot Lee, violin
Eric Adamshick, cello
Agata Sorotokin, piano

Varvara Gaigerova

(Born October 17, 1903 in Orekhovo-Zuyevo, Moscow Oblast; died April 6, 1944 in Moscow)



Suite for viola and piano, op. 8

Composed: unknown

Of the same time period: unknown

Approximate duration: 15 minutes

One of the first Soviet female composers Varvara Gaigerova is still a mystery for the audiences around the world. A daughter of a choir director and a pianist Varvara showed a significant musical talent appearing in her first piano recitals at the age of 10. At the age of 14 she was accepted to Moscow Conservatory as both a pianist and a composer.

However, in the wake of the difficulties of the civil war in 1917 Varvara had to stop her studies, which she was able to resume only several years later. She graduated from the conservatory in 1927 as a composition student of Nikolai Myaskovsky and a piano student of Heinrich Neuhaus.

In 1937 she was repressed (the reason of the repression is unknown) and sent to Kazakhstan where she spent almost three years until she was rehabilitated. She returned to Moscow (to Moscow region town Khimki) in 1940, a year before the WWII. During WWII she performed in nearly 700 concerts: everyday, after her work of an accompanist at the Bolshoi Theater she would give a performance in one of the military bases. Shockingly, from Khimki to the Bolshoi theater Gaigerova walked by feet (~12.5mi). During this period of her life Gaigerova composed at nights. In her letters to her father in 1943 she was complaining that she is “spending her last strength on writing the suite [“The Diary of a Front-line Soldier”].” Such difficult conditions affected her life to end when she was only 39 years old, although the actual reason of her death yet remains undiscovered.

Despite such a short life span Varvara Gaigerova left a significant oeuvre. Among her works are three symphonies, six symphonic suites, an opera, two string quartets, various chamber music works, and a huge number of art songs. Her love to the poetry transforms into her music with a natural lyricism and rich melodic content that characterizes her music of any genre.

Alexander Mosolov

(Born August 11, 1900 in Kiev; died July 11, 1973 in Moscow)

Legend

Composed: 1924

Of the same time period: Sonata No. 3 for piano (1924); Two nocturnes for piano (1926); String Quartet No.1 (1926); Concerto for Piano and chamber orchestra (1926-27); Twilights, symphonic Poem (1925); Iron Foundry from ballet “Steel” (1926-1927)

Approximate duration: 6 minutes

Four Pieces for bassoon and piano

Composed: 1940s (published in 1946)

Of the same time period: Four Pieces for oboe and piano (1940s); Dance suite for harp (1940s); Opera “Signal” (1942); Concerto No. 2 for cello (1937-1945)

Approximate duration: 7 minutes



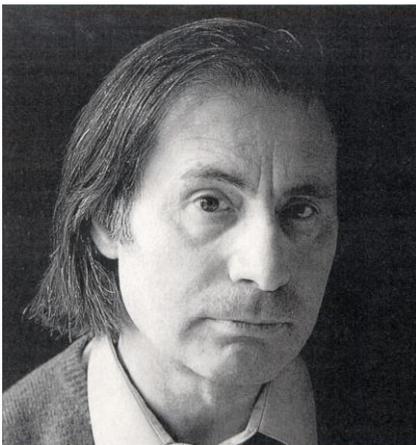
The composer of the famous orchestral work *Iron Foundry* **Alexander Mosolov** was raised in a typical upper middle-class artistic environment in Moscow. Mosolov's mother was a professional singer, and his stepfather was a successful painter; many artists, musicians, etc. visited their family. As a young man, Mosolov was very inspired by the idea of the revolution and volunteered into Red Army, where he served for more than three years until he was medically discharged in 1921. Mosolov studied at the Moscow Conservatory: composition with Gliere and Myaskovsky and piano with Konstantin Igumnov. Despite the rather late start, Mosolov quickly recommended himself as one of the most talented, forward-looking composers of his generation, and was granted a membership in Russian Association for Contemporary Music (ACM). At this time Mosolov's primary activity was piano; however, his focus changed after the success of his First String Quartet at the festival of International Society for Contemporary Music in Frankfurt in 1927. The same year he presented *Iron Foundry*, which received a tremendous success and was subsequently performed multiple times abroad.

Such an international success of the futurist composer could not be tolerated by the RAPM, which started to persecute his music. In desperation in 1932 he wrote a long letter to Stalin, in which he states: "For three years (since 1929) I have not been published at all; since 1928 my works have gradually stopped being performed, and in 1930-31 there wasn't a single piece that resulted in a performance, from mass song to large symphonic and theatrical works. Gradually all Moscow music institutions, frightened by my 'odious' name, stopped any communication with me on the grounds of the absence of work or 'harmfulness' of my music." At the conclusion of the letter he asks for help, which he sees in two possible ways: either to influence RAPM to allow him to work in the USSR and guide him how to compose in order to be treated fairly, or to authorize his emigration. There is no evidence that Mosolov received any response; however, there is a possibility that his letter could become one of the reasons why RAPM was disbanded in 1932. However, it did not prevent him from being arrested in 1937 for counter-revolutionary activities, for which he was sentenced to eight years in Gulag. Thanks to the letters of Gliere and Myaskovsky he was released in six months. The sentence was replaced with an exile: for five years the composer was prohibited to live in Moscow, Leningrad or Kiev.

After being in Gulag, Mosolov's compositional language changed radically. He took trips to Central Asia where he collected folk material, which he used as a basis of his works. He eventually rehabilitated himself in Moscow but the music he composed since that time had nothing in common with the forward-looking highly individual voice he had during his early creative years.

Alfred Schnittke

(Born November 24, 1934 in Engels, Saratov Oblast; died August 3, 1998 in Hamburg, Germany)



Trop for violin, cello and piano

Composed: 1985/1992

First performance: Evian, France in 1992

Of the same time period: Concerto Grosso No. 3 for two violins, harpsichord, celesta, piano and 14 strings (1985); the ballet *Peer Gynt* (1985-87); Piano Sonata No. 2 (1990); *Life with an Idiot*, opera in 2 acts (1992)

Approximate duration: 25 minutes

Starting his musical training in Vienna at the age of twelve, Alfred Schnittke moved to Moscow with his German-Jewish family in 1948. He studied composition at the Moscow Conservatory until 1961 and taught instrumentation there for the following decade. Schnittke primarily supported himself by writing film music, producing nearly 70 scores in thirty years. Living through an experimental phase early in his career, he finished his roaring First Symphony in 1972, immediately gaining disapproval from the political Composers' Union. In 1977, Schnittke completed his *Concerto Grosso No. 1*, which the soloists Gidon Kremer, Tatiana Gritenko, and Yuri Smirnov premiered with the Leningrad Chamber Orchestra. Bringing the composer recognition, the work extended Schnittke's signature "polystylism" – musical collages of Baroque, highly atonal, and popular styles, among others. String concertos remained at the core of his composition and were promoted by artists such as Kremer, Bashmet, and Rostropovich. In 1985, when Schnittke drafted the initial version of this trio for violin, viola, and cello, he experienced a coma and was declared clinically dead. The revised trio is dedicated to the doctor Alexander Popatov, who saved the composer's life twice. Despite his declining health, Schnittke continued to compose, gravitating towards an increasingly dark, spiritual sound world. In 1990, Schnittke moved to Hamburg, where he sketched a Ninth Symphony with his left hand after suffering from a series of strokes that left him nearly paralyzed.

Prepared by Liliya Ugay and Agata Sorotokin



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