

100 YEARS: SILENCED VOICES MUSIC OF SOVIET RUSSIA



Program:

Moderato (1930s)

Dmitri Shostakovich (1906-1975)

Mark Prihodko, cello
Liliya Ugay, piano

Cello Sonata No. 1, Op. 29 (1924)

Alexander Tcherepnin (1899-1977)

- I. Allegro
- II. Cadenza
- III. Allegretto

Mark Prihodko, cello
Liliya Ugay, piano

Jewish Songs, Book I, Op. 13 (1943)

Mieczysław Weinberg (1919-1996)

Natalia Rubis, soprano
Liliya Ugay, piano

Intermission

Viola Sonata No. 1 (1926)

Nikolai Roslavets (1881-1944)

Josip Kvetek, viola
Agata Sorotokin, piano

Jewish Songs, Book II, Op. 17 (1944)

Mieczysław Weinberg (1919-1996)

Paul Berry, tenor
Agata Sorotokin, piano

Postlude No. 1 D-S-C-H (1981)

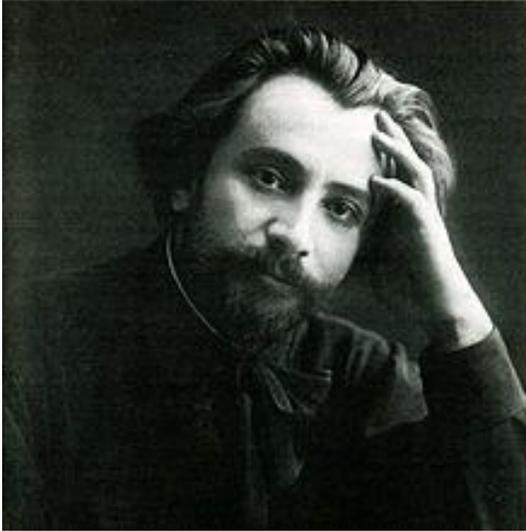
Valentin Silvestrov (1937-)

Natalia Rubis, soprano
Manaka Matsumoto, violin
Eric Adamshick, cello
Liliya Ugay, piano

The Composers

Nikolai Roslavets

(Born January 4, 1881 in Surazh, now Bryansk Oblast; died August 23, 1944 in Moscow)



Nikolai Roslavets was born in Surazh, which is located in the Bryansk region near the Ukrainian border. He studied violin and composition at the Moscow Conservatory, graduating in 1912 with a silver medal. The composer quickly rejected his teachers' conservative approach to compositional form and invented his own harmonic system. Roslavets founded the Russian Association of Contemporary Music, leading the organization alongside Myaskovsky and Sabaneev. Until the appearance of the Russian Association of Proletarian Musicians (RAPM), Roslavets held multiple important positions: he served as the chief editor of the magazine *Muzikalnaya Kultura* ("Musical culture"), the director of the Yelets Music School, and the head of both the Kharkov Music Institute and the Department of the Art Education of Ukrainian SSR.

In the mid-1920s, the newly established RAPM accused Roslavets of "bourgeois decadence," "class hostility," and formalism. An artistic "cleanup" ensued soon afterwards, which stripped Roslavets of his growing career. Searching for rehabilitation, the composer moved to Tashkent (the Uzbek SSR), where he worked on the first Uzbek ballet for two years. When Roslavets returned to Moscow, he could not find any permanent sources of employment. The Soviet authorities barred him from receiving honoraria and refused to grant him membership into the Union of Soviet Composers. In his final years, Roslavets lived with a constant fear of arrest. He passed away after suffering a stroke in 1942. His enemies ruined his grave and destroyed the majority of his manuscripts, which his brother had attempted to hide in Ukraine.

Alexander Tcherepnin

(Born January 21, 1899 in St. Petersburg; died September 29, 1977 in Paris)



Yehudi Menuhin has described **Alexander Tcherepnin** as "[a] composer, original in concept and expression, whose works reflect a synthesis of many cultures."

Alexander Tcherepnin was the son of Nikolai Tcherepnin, a well-known Russian composer, pedagogue, and a conductor of Diaghilev's Ballets Russes. When Alexander entered the St. Petersburg Conservatory, his father became the director of the newly established Tbilisi Conservatory. Briefly settling in Georgia, the Tcherepnin family migrated to Paris in 1921 in order to escape the civil war. Alexander completed his studies in Paris and began an international career as a composer and pianist. In 1927, Tcherepnin's *First Symphony* caused a riot; listeners were shocked to hear an entire scherzo movement written for percussion instruments exclusively.

In the mid-1930s, Tcherepnin became dissatisfied with his formalist approach to composition. During a concert tour in the Middle East, he investigated the music of Persia and the Caucasian region. He developed a fascination for Chinese and Japanese folkloric tradition soon after. Tcherepnin established himself as a teacher in China and Japan, and even created a publishing company in Tokyo. He married a talented Chinese pianist Lee Hsien Ming, with whom he moved back to Europe before the Second World War. In the early 1940s, the Tcherepnins were forced to stay in Paris. In 1948, the composer took a concert trip to the United States, where both he and his wife were offered teaching positions at the DePaul University in Chicago. Tcherepnin happily accepted U.S. citizenship in 1958. Several years later, he resigned his teaching position and moved to New York, where he could dedicate his life to composition and performance. Tcherepnin was the second composer after Stravinsky to be invited back to the USSR to present his own works.

Mieczyslaw Weinberg

(Born December 8, 1919 in Warsaw; died January 3, 1996 in Moscow)



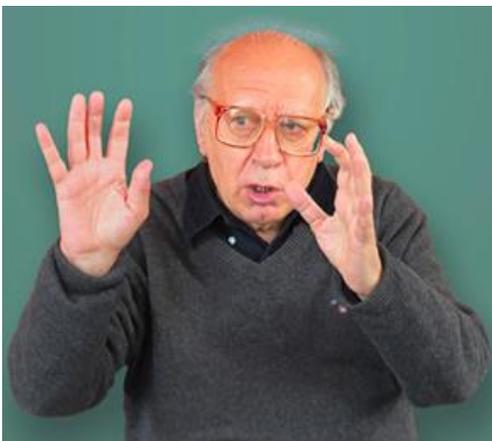
According to Dmitri Shostakovich, **Mieczyslaw Weinberg** was “one of the most outstanding composers of the present.” Growing up in a Jewish family in Poland, Weinberg studied piano at the Warsaw Conservatory and graduated soon before the Nazi invasion. He fled to the USSR border as a refugee. His parents and sister did not travel with him, and as he learned twenty years later, all of them died in a concentration camp.

Weinberg studied composition at the Minsk Conservatory for two years. In 1941, he was evacuated to Tashkent, where he finished his first symphony. Impressed by the work, Shostakovich invited Weinberg to Moscow. In the aftermath of the war, Weinberg was persecuted and arrested in early 1953. He spent 79 days in prison and was only released upon Stalin’s death.

Shostakovich and Weinberg became very close friends, who regularly shared their freshly compositions with one another and played four-hand reductions of Shostakovich’s symphonies.

Weinberg preferred to stay in the shadow of his mentor, rightfully fearing persecution. Weinberg’s music nevertheless was appreciated and performed by the most respected Soviet musicians, including Leonid Kogan, Emil Gilels, Mstislav Rostropovich, Kirill Kondrashin, and German conductors Kurt Mazur and Thomas Sanderling.

Valentyn Silvestrov



(Born September 30, 1937 in Kiev)

Valentyn Silvestrov began his musical studies at the age of fifteen, teaching himself before undertaking any formal education. In 1955, Silvestrov enrolled in the Kiev Evening Music School while training as a civil engineer in the daytime. Three years later, he was admitted to the Kiev Conservatory, where he studied with Boris Lyatoshinsky and Lev Revutsky until 1964. Silvestrov stood at the forefront of the “Kiev avant-garde” movement for the rest of the decade, until the Soviet authorities expelled him from the Composer’s Union of the USSR in the late 1960s. His

compositional approach took a sharp turn in the early '70s, gravitating towards a style that the composer has dubbed "metamusic." Ever since then, Silvestrov has grounded his compositions in tonal lyricism, considering melodies to be essential for the survival of music as an art form. Despite the fact that Silvestrov's compositions began to gain international attention as early as 1967, when his *Symphony No. 3* earned him the Koussevitsky Prize, his works were banned in his own country until the 1980s. Silvestrov's acclaim grew in the West before the composer could travel abroad to hear his own music, largely due to the efforts of American pianist and conductor Virko Baley.

Since the fall of the USSR, Silvestrov has been invited to numerous festivals as a guest artist, including the DAAD Artist-in-Berlin Program (1998-99). In 2017, he serves as the composer in residence in the Netherlands' Unheard Music Festival Den Haag and Germany's Staatskapelle Weimar, where violinist Valeriy Sokolov will premiere his freshly written Violin Concerto in January 2018. Many of Silvestrov's recent choral compositions, including "Majdan Hymns" and "Prayers for Ukraine," respond to his country's political unrest and give spiritual strength to the Ukrainian people.

... And, of course, Dmitri Shostakovich!

Prepared by Liliya Ugay and Agata Sorotokin



Our special gratitude to:

Mark Bauer
Boris Berman
Paul Berry
Melvin Chen
Duncan Coke
Doris Yarick-Cross
Cyrus Duff
Michael Friedmann
Thomas Gould
Dilya Khaliulina
Natalya Platonova

Yale Dean's Discretionary Fund
Whitney Humanities Center