



PROKOFIEV BY ARRANGEMENT

MUSIC FOR THE STAGE AND KEYBOARD
ARRANGED FOR VIOLIN AND PIANO
BY FICHTENGOLZ, HEIFETZ, MILSTEIN
AND OTHERS

Yuri Kalnits, violin
Yulia Chaplina, piano

INCLUDES FIRST RECORDINGS

PROKOFIEV BY ARRANGEMENT: MUSIC FOR VIOLIN AND PIANO

Tales of an Old Grandmother, Op. 31 (1918)

- 1 No. 2 *Andantino* 1:45
arr. NATHAN MILSTEIN

Five Pieces from the Ballet Cinderella, Op. 87 (1940–44)

- arr. MIKHAIL FIKHTENGOLTS (1969) 17:24
- 2 No. 1 *Valse* 5:59
3 No. 2 *Gavotte* 2:24
4 No. 3 *Passepied* 1:57
5 No. 4 *Winter Fairy* 4:17
6 No. 5 *Mazurka* 2:47

Visions Fugitives, Op. 22 (1915–17)

- arr. VIKTOR DEREVIANKO (1980), ed. YAIR KLESS 24:02
- 7 No. 1 *Lentamente* 1:00
8 No. 2 *Andante* 1:34
9 No. 3 *Allegretto* 1:04
10 No. 4 *Animato* 1:11
11 No. 5 *Molto giocoso* 0:24
12 No. 6 *Con eleganza* 0:42
13 No. 7 *Pittoresco (Arpa)* 2:02
14 No. 8 *Comodo* 1:29
15 No. 9 *Allegro tranquillo* 1:10
16 No. 10 *Ridicolosamente* 1:09
17 No. 11 *Con vivacità* 1:13
18 No. 12 *Assai moderato* 1:12
19 No. 13 *Allegretto* 0:52
20 No. 14 *Feroce* 1:12
21 No. 15 *Inquieto* 0:54
22 No. 16 *Dolente* 1:45
23 No. 17 *Poetico* 1:14
24 No. 18 *Con una dolce lentezza* 1:14
25 No. 19 *Presto agitatissimo e molto accentuato* 0:46
26 No. 20 *Lento irrealmente* 1:55

War and Peace, Op. 91 (1941–52)	
27 Waltz	2:27
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
Egyptian Nights: Suite, Op. 61 (1934)	
28 No. 6 The Fall of Cleopatra*	1:41
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
Childhood Manuscripts (1901)	
29 Tarantella*	1:50
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
Boris Godunov, Op. 70bis (1936)	
30 No. 13 <i>Amoroso</i> *	1:49
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
Four Pieces for Piano, Op. 32 (1918)	
31 No. 2 Minuet in B flat major*	1:20
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
32 No. 3 Gavotte	1:53
arr. JASCHA HEIFETZ (1935)	
Music for Children, Op. 65 (1935)	
33 No. 11 Evening*	2:10
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
The Love for Three Oranges: Suite, Op. 33 (1919, rev. 1924)	
34 No. 4 March	1:49
arr. JASCHA HEIFETZ (1937)	
The Tale of the Stone Flower, Op. 118 (1948–53)	
35 Diamond Waltz*	2:32
arr. MIKHAIL REITIKH and GRIGORI ZINGER	
Ten Pieces for Piano, Op. 12 (1906–13)	
36 No. 6 Legend*	2:21
37 No. 3 Rigaudon*	1:23
arr. MIKHAIL REITIKH and GRIGORI ZINGER	

Yuri Kalnits, violin
Yulia Chaplina, piano

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*FIRST RECORDINGS

PROKOFIEV BY ARRANGEMENT: MUSIC FOR VIOLIN AND PIANO

by Anthony Phillips

The 37 short pieces by Prokofiev transcribed for violin and piano brought together here ought really to come with a health warning. So distinctive are the contours, angles and extensions of the Prokofiev tune, drawn from an apparently inexhaustible hoard, that even a short exposure to the memory circuits of the mind can result in permanent occupation. This album is full of them, creating a panoramic tour around five decades of an exceptionally rich, diverse but ultimately sadly truncated life.

THE COMPOSER

The earliest piece here is by a ten-year-old boy hurtling up and down the keyboard in a spirited Tarantella [29]. Next in the chronology comes a piece from 1913 Silver Age St Petersburg, a period of calm before the storms of war, imperial Armageddon and Revolution shattered the old world and the old ways for a century or more. In the Rigaudon from the set of *Ten Pieces for Piano*, Op. 12 [37], there is an exhilarating energy bursting from the iconoclastic young genius, lining up shibboleths for gleeful demolition. At the other end of the journey comes a nostalgic waltz [35] from an ill, impoverished old master, no longer the object of veneration (until 5 March 1953 there was room for only one such figure in the Soviet Union), patronisingly tolerated so long as he showed willing to mind his aesthetic and ideological Ps and Qs. *The Tale of the Stone Flower* was not Prokofiev's last major opus: he began it in 1948 as a response to the infamous Zhdanov Decree which condemned the four best-known and most admired Soviet composers (among many others) for pandering to fashionable foreign decadence by writing difficult, discordant 'formalist' music that the masses could not appreciate. A continuous stream of demands for alterations, deletions and insertions from

the hands-tied bureaucrats at the Committee for Arts Affairs, authorisers of publication and performance, not to mention payment, meant that it was still uncompleted and unperformed by the time of Prokofiev's death, on the same day as that of Stalin. Marginal notes in the composer's manuscript score of *The Stone Flower* record his daily temperature and blood pressure – a literal metaphor, as Simon Morrison points out, of work as lifeblood.¹

The juvenile Tarantella and the valedictory Diamond Waltz bookend a kaleidoscope of images, scenes, melodies, dances, genre pieces from piano collections, operas, ballets and incidental music to theatrical productions. It's a good, and valid, way to experience Prokofiev's *œuvre*, because his method of working, even on large-scale scores, tended to be not so much the organic development of core material into a single integrated whole as the stitching-together of compatible or contrasting ideas from earlier inspirations. In his *Autobiography*, commissioned by the Moscow journal *Sovetskaya Muzyka* in 1941 to mark his 50th birthday, he identified, with a candour and clarity rarely found in creative artists, five root elements making up his 'polystylistic' (his own description) compositional style:

First there is the classical tendency, originating in early childhood when I used to listen to my mother playing Beethoven sonatas. [...] The second tendency is toward innovation. [...] initially a search for a distinctive harmony, later for a language in which to express strong emotions. The third is the toccata, or if one prefers, the motoric tendency. [...] The fourth is the lyric tendency. [...] I should prefer to confine myself to these four and to regard a fifth, the 'grotesque', more as an extension of the other four. [...] As applied to my music I would rather have 'grotesque' replaced by a term such as 'jocular', or perhaps three terms suggesting different levels of its intensity: 'jest', 'laughter', 'mockery'.²

All these elements can be found, often in unexpected juxtapositions, throughout the works in this album.

¹ Simon Morrison, *The People's Artist: Prokofiev's Soviet Years*, Oxford University Press, New York, 2009, p. 382.

² Sergei Prokofiev, *Autobiography, Articles, Reminiscences*, comp. S. Shlifshtein, transl. Rose Prokofieva, University Press of the Pacific, Honolulu, 2000, pp. 36–37.

In contrast to his precocious, encyclopaedic understanding of the possibilities of the keyboard, Prokofiev's experience of composing for instruments other than his own was comparatively slow to develop. His diary entry for 7 November 1912, when he was 21, states:

When I was twelve years old I wrote a Violin Sonata, and it had a very attractive main theme that I decided to exploit for the cello *Ballade*, extracting five bars from it. [...] All the same, however equipped I was to write for the piano, although I had good instincts and a sound grasp of orchestration, I was not well prepared to write chamber music. Bringing the cello and piano parts into good order and balance cost me much labour, but the more the work continued the easier it became.³

This recording is specifically concerned with music not originally written with the violin in mind, but it should be remembered that all through his creative life Prokofiev relied on close and fruitful connections with collaborators whose attributes he knew complemented his own. The list is long and varied, embracing impresarios, conductors and connections vital to the success of his orchestral, stage and cinema works, men such as Serge Diaghilev, the conductors Serge Koussevitzky, Albert Coates and Samuil Samosud, the cinema auteur Sergei Eisenstein and theatre directors Alexander Tairov, Vsevolod Meyerhold and Sergei Radlov (*Romeo and Juliet*). Some were literary figures like the poet Konstantin Balmont, the philologist Boris Demchinsky (largely responsible for the libretto of the first version of *The Fiery Angel*) and Prokofiev's second wife, Mira Mendelson, with whom he worked daily throughout the two last decades of his life on the libretti for *War and Peace* and *The Tale of the Stone Flower*, among other works. The composer Nikolai Myaskovsky was a lifelong friend, supporter and critic throughout the decades Prokofiev spent in the west and after his final return to the Soviet Union in 1936. To his judgement Prokofiev submitted virtually all his compositions. Then there were the instrumentalists and singers, not only those who played his works but particularly those who were themselves sources of inspiration and guidance for him, notably the

³ Sergei Prokofiev, *Diaries*, Vol. 1, transl. Anthony Phillips, Faber and Faber, London, 2006, p. 242.

cellist Mstislav Rostropovich, the pianist Sviatoslav Richter, the violinist David Oistrakh and the glamorous *femme fatale* soprano Nina Koshetz.

Three of these colleagues who may justifiably be regarded as collaborators were violinists: the Pole Paweł Kochański (Violin Concerto No. 1 and the *Five Melodies*), the Russian David Oistrakh (the two Violin Sonatas) and the Belgian/French Robert Soërens (Violin Concerto No. 2). And if any soloist can be said to have been the man to put Prokofiev incontrovertibly on the world map, it must be Josef Szigeti. Having been coincidentally in the audience in Paris in October 1923 to hear a somewhat lacklustre first performance of the First Violin Concerto (not by Kochański, who was by then in America but generously provided his own edition of the solo violin part), Szigeti thereupon decided to feature it in almost every major city of Europe, America and the USSR. The violin played a larger part in Prokofiev's creative impulses than the catalogue of his published works might suggest. This recording should go some way towards evening up the scales.

THE REPERTOIRE

'Tarantella' from *Childhood Manuscripts* (1901)

By the age of ten, Prokofiev was in full swing as a composer, pouring out a torrent of pieces for piano, the only instrument he could actually play and hear (as opposed to imagine), and for the stage. His first full-length opera, *The Giant*, in three acts and six scenes, dates from his tenth year, 1901, as does this spirited showpiece. It was one of the last before untamed precocity yielded to the sterner discipline of Reinhold Glière who, as a rising young composer, was persuaded to spend the following summer with the Prokofiev family and instil in the infant prodigy the essentials of harmony, structure and form. The effect was dramatic, producing over the next few years five sets of *pesenki* ('little songs') for piano, over seventy in all, demonstrating impressive development in invention, technique and compelling contrast. The 'Tarantella' [29] is an acorn from which great oaks would grow.

'Legend' and 'Rigaudon' from *Ten Pieces for Piano*, Op. 12 (1906–13)

As for my composing activities, despite the intensity with which I had been working, the results were not very impressive. [...] Op. 12 was still not ready. This last was all the more regrettable since I had a feeling it was destined for great success and should be published as soon as possible. [...] I did compose for Op. 12 the 'Legend' [36], a little piece on the subject of a poetic image now buried in oblivion. I love this piece very much.⁴

Rather than carry on with the orchestration [of the Second Piano Concerto] I felt like composing a piece for Op. 12, which I plan to consist of ten pieces in a slightly more popular vein than my other opuses. The Meshcherskys⁵ have always called my 'Gavotte' [in G minor, included as No. 2 in Op. 12] a 'Rigaudon', and I started thinking about what actually distinguishes a gavotte from a rigaudon. Digging around in Petrov's book⁶ I discovered that they are almost the same thing, except that the gavotte starts with an upbeat of two crotchets while the rigaudon has one. Without really meaning to I found myself starting to compose a rigaudon, and then dropped it. But today the same material inserted itself into a rather nice little rigaudonlet into which a theme *also* inserted itself that I had formerly envisaged for the Concerto, and which consisted of a pretty sequence of consecutive triads and sevenths. After a while the Rigaudon [37] was finished.⁷

Visions Fugitives, Op. 22 (1915–17)

In June 1915, Prokofiev's diary records:

I sat down at the piano and decided to write some little squibs of music, 'doggies'⁸ as I used to call them eight years or so ago. And the doggies started to grow incredibly easily. I liked

⁴ *Ibid.*, p. 447.

⁵ A cultivated merchant family in St Petersburg with whom Prokofiev was for a time intimately connected, because he was in love with the nineteen-year-old younger daughter, Nina Meshcherskaya. Nina accepted his proposal of marriage against the vehement opposition of her formidable mother. Following a farcically inept attempt at elopement Nina was packed off abroad out of harm's way, and Prokofiev made a conscious decision to cauterise the wound to his self-esteem by severing the connection. There are, however, grounds for believing that Nina may well have been the love of his life.

⁶ Alexey Petrov was Professor of Composition Theory at the St Petersburg Conservatoire.

⁷ *Diaries, op. cit.*, Vol 1, p. 374.

⁸ '*Sobachki*' - the description of Prokofiev's youthful piano pieces coined by Prokofiev's childhood friend, the veterinary surgeon Vasily Morozov, because of the 'painful bite' they invariably incorporated.

them very much and they emerged with impeccable finish. Three of them [Nos. 5 [11], 6 [12] and 10 [16] in the eventual published score] were completed in the first day. [...] I decided to dedicate all these doggies to my friends.⁹

Nos. 16 [22] and 17 [23] were added later that year; Nos. 2 [8], 3 [9], 7 [13], 12 [18], 13 [19] and 20 [26] joined them in 1916, the remaining eight in 1917. Prokofiev later wrote in his Autobiography that ‘No. 5 [11] was composed first, No. 19 [25] last; the order in which they appear in the collection was dictated by artistic and not chronological considerations.’¹⁰ The title comes from a 1903 poem, ‘I know no wisdom’, which contains the invented word ‘Mimolyotnosti’ (literally ‘Transiences’ or ‘Ephemerality’), by Konstantin Balmont (1867–1942), with whom Prokofiev was much engaged at the time because of what he discerned as the particular musicality of his verse, an opinion shared by Rachmaninov, Stravinsky, Taneyev and Myaskovsky, among others:

I know no wisdom, wisdom I leave to others,
Only fleeting visions [*mimolyotnosti*] do I capture for my verse,
In each one seeing worlds entire
Filled with the fickle play of rainbows.

Balmont’s current girlfriend, one Kira Nikolayevna, a fluent French-speaker, was present when Prokofiev was playing the completed work to the poet to see if he found the title and the music appropriate. It was she who came up with the evocative French equivalent by which the work has ever since been known outside Russia. Nowhere are the flavours of the five ingredients in Prokofiev’s autobiographical cuisine more appetisingly served up than in the twenty amuse-gueules of Op. 22, some less than a minute long, several often requiring hitherto unexplored piano-playing techniques. The comic right-hand punctuations of No. 10 [16], marked *Ridicolosamente*, even seem to anticipate Chico Marx’s ludicrous pianism by almost two decades.

On the day after the play-through, Prokofiev persuaded Balmont to read him his version of the terrifying, recently discovered Chaldean incantation ‘Seven, They

⁹ *Diaries, op. cit.*, Vol. 2, p. 53.

¹⁰ Shlifshtein, *op. cit.*, p. 44.

Are Seven,' inscribed in cuneiform script on tablets known as the Evil Demons in the third millennium BC. The result later in the same year was the eponymous cantata, Op. 30. Balmont, a quarter of a century older than Prokofiev, flamboyant, improvident, promiscuous, given to extremes of ecstasy and suicidal despair, alternately worshipped and denigrated by the literary establishment, was always going to be a problem to those close to him. Prokofiev was no exception, remaining in Balmont's unsettling orbit both in Russia and in exile until returning to live permanently in the Soviet Union in 1936. Balmont did not follow suit, living on, erratically, in Paris until 1942.

Andantino from *Tales of an Old Grandmother*, Op. 31 (1918)

Prokofiev left Moscow at the beginning of May 1918 with the blessing of the recently appointed Enlightenment Commissar, Anatoly Lunacharsky. Somehow he got himself to Japan via the last train to make it from Moscow to Vladivostok before the Trans-Siberian Railway was blown up by the anti-Bolshevik Czech Legion. After a few months there he contrived accidentally (he was originally aiming for South America but failed to get a steamer passage) to land at San Francisco on 10 August. Virtually penniless but nothing daunted, he arrived in New York, noting in his diary two weeks later his optimistic plans for staying financially afloat:

I need some little pieces for a publisher, something not too demanding, a sonatina or some 'Fairy Tales'. My inclination is for some 'Tales of an Old Grandmother', whose senile ramblings through the mists of her decrepitude yield glimpses of far-off memories.

A week later:

Although I roughed out a second piece, and as a matter of fact it is better than the first, it took up the whole day and put me in a bad temper.

The next day:

Sorted out the second Tale 1 and sketched a third. Then I practised, as I have to get my piano-playing up to its most brilliant level.¹¹

¹¹ *Diaries*, Vol. 2, pp. 336 and 338–39.

'Minuet' and 'Gavotte' from *Four Pieces for Piano*, Op. 32 (1918)

By October 1918 Prokofiev was still in New York, not only still hard-up but worrying about falling victim to the epidemic of Spanish flu then raging in the city. On the bright side, the publisher Carl Fischer had agreed to publish *Tales of an Old Grandmother* and wanted more in that vein. Prokofiev's diary charts the emergence of what became the *Four Pieces*, Op. 32. On 9 October he writes:

Because Fischer had indicated that to ensure wider distribution of my music (and more profits for his firm), they would like to publish a few more pieces in addition to the *Tales*, perhaps more accessible, like for example the gavotte [from the *Ten Pieces*, Op. 12], I jotted down some ideas for a set of dances to keep the rogues quiet.

On 10 October:

Composed a minuet. But I would much prefer to be working on an opera.

On 11 October:

Sketched a waltz. In the end the music will be quite good, but the waltz is sugary-sweet and boring. I would not be writing any of this rubbish if I did not need the money.

On 12 October:

Continued with the valse. There's nothing good in any of these dances. But I want to get this opus finished whatever happens.

On 16 October:

It seems to be happening: my temperature is 98.6 Fahrenheit, slightly above normal. I am coughing and my legs hurt. I stayed at home. If it is influenza, there's nothing to be done about it. I just have to suffer it patiently until it goes away. I therefore approach it philosophically. Finished the gavotte. By evening my temperature was normal.

On 17 October:

Next morning I felt fine. I have not got influenza.

And on 18 October:

Finished the Dances. They are a little boring. I have no particular preference for one over another.¹²

The four dances were eventually published three years later, not by Fischer but by Koussevitzky's Russian Music Editions in Paris. Notwithstanding the composer's deprecatory account of their genesis, they have remained in the repertoire, to be numbered among his most popular smaller works, the Gavotte being picked out by Jascha Heifetz to transcribe for violin and piano and turn into an attractive showpiece [32]. The opening Dance is in fact a March, for which the adjective 'quirky' could have been invented. The Minuet is No. 2 [31] and the Gavotte No. 3 in the set, which concludes with the Waltz.

'March' from *The Love for Three Oranges*, Op. 33 (1919, rev. 1924)

This is perhaps the one piece by Prokofiev that never needs an introduction. From the moment the curtain came down on the premiere of the opera at the Chicago Lyric Opera on 30 December 1921, its March became practically the composer's signature tune. Only a few days later he was complaining in his diary that the March 'is already gaining the kind of popularity that threatens to make it as "unpleasantly fashionable" as Rachmaninov's Prelude'.¹³ It certainly appealed to Heifetz, who saw it as an ideal encore piece and made this transcription [34] in 1937.

'The Fall of Cleopatra' from *Egyptian Nights: Suite*, Op. 61 (1934)

For three years, 1933–36, Prokofiev was preoccupied by a growing desire to shift his personal and professional centre of gravity from the west back to Russia. His wish was consummated in May 1936 by permanent resettlement with his family in his now essentially altered homeland. The rich haul of scores and projects he concentrated on at this time are infused by largely programmatic, dramatic and communal intentions rather than operatic or abstract classical forms. The period saw the film score to

¹² *Diaries, op. cit.*, Vol. 2, pp. 343–45.

¹³ *Ibid.*, p. 662.

Lieutenant Kizhe, the ‘Symphonic Fairy-Tale for Children’ *Peter and the Wolf* for Natalia Satz’s Moscow Children’s Musical Theatre and the incidental music to *Egyptian Nights* – a strange Cleopatra-centred concoction by Alexander Tairov for his Kamerny Teatr, for which Tairov assembled his texts from Shakespeare (*Antony and Cleopatra* – the queen’s maturity and death), G. B. Shaw (*Caesar and Cleopatra* – her youth) and an unfinished Pushkin monologue that gave the farrago its title.

Tairov also enlisted Prokofiev’s collaboration in a politically doomed attempt to create a dramatic version of Pushkin’s verse novel, *Eugene Onegin*; other Pushkin miscarriages include Mikhail Romm’s film version of the short story *The Queen of Spades* and the Meyerhold Theatre’s dangerously radical production of Pushkin’s blank-verse drama *Boris Godunov*. Sergei Radlov’s production of Shakespeare’s *Hamlet*, for which Prokofiev wrote songs and incidental music, did scrape through the censors to make it to production, but recognition of Prokofiev’s contribution has always suffered by comparison with Shostakovich’s scores for the Vakhtangov Theatre production and Grigori Kozintsev’s film version. So of Prokofiev’s indefatigable labours only *Kizhe*, *Peter and the Wolf*, *Egyptian Nights* and *Hamlet* actually made it to stage, screen or concert platform, and only the first two did much to burnish his reputation in his new home, but they did lay the groundwork for one of his most enduring legacies: his scores for the two masterpieces of the film director Sergei Eisenstein – *Alexander Nevsky* and *Ivan the Terrible*.

In the meantime a large quantity of wonderful music was produced. Tairov’s *Egyptian Nights* concept placed Cleopatra in the spotlight throughout; indeed, in its opening production, which ran for 75 performances, his wife, the actress Alisa Koonen, scored one of the most brilliant successes of her career in the central role. Permission for a revival was, however, denied by the cultural authorities, as was support for the planned *Onegin* dramatisation. Prokofiev extracted an orchestral suite of seven numbers from his score; No. 6 is entitled ‘The Fall of Cleopatra’ [28] and movingly illustrates the queen’s fall from power and her suicide after the defeat of the forces of her Roman lover by the future Caesar Augustus at Actium. Prokofiev’s haunting Cleopatra leitmotiv, heard in full in the scene, highlights the sensuous, feminine mystery of Egypt set against the masculine, military might of Rome.

‘Evening’ from *Music for Children*, Op. 65 (1935)

Prokofiev spent from March to October of 1935 in Russia, working mainly on the Second Violin Concerto, the piano score of *Romeo and Juliet* and also finding time to compose a set of twelve ‘easy’ pieces for children, of which No. 11 is a dreamily pastoral idyll [33]. Prokofiev obviously had a particular affection for it: he included it as the sixth movement of *Summer Day*, the suite for chamber orchestra he fashioned six years later, and it also made a belated reappearance as the principal love-theme of the hero Danila and the heroine Katerina in the ballet *The Tale of the Stone Flower*.

***Amoroso* from the incidental music to Pushkin’s *Boris Godunov*, Op. 70bis (1936)**

The huge, state-sponsored centenary memorialisation of Pushkin’s death in 1837 turned into a hydra-headed, politically and bureaucratically fraught enterprise that consumed vast amounts of Prokofiev’s time and creative energy. Initially he responded enthusiastically to Vsevolod Meyerhold’s invitation to provide incidental music for what was to be a radical new production of Pushkin’s blank-verse drama *Boris Godunov*. With the benefit of hindsight one can see how risky an enterprise this could, and did, prove to be. After a hundred years Pushkin’s own problems with the censor over the dramatisation of Godunov’s dubious power-grab could still resonate uncomfortably close to Stalin’s own history; and the stifling orthodoxy surrounding the new doctrine of Socialist Realism had only recently earned Shostakovich a massive official slap on the wrist for the raw emotional power of his opera *Lady Macbeth of Mtsensk*. It was no time to meddle with the legacy of Russia’s national poet, long forced awkwardly by the Party into conformity with its doctrinaire principles.

Meyerhold’s production was therefore abandoned well before it ever reached the stage, but not before Prokofiev had produced 24 separate numbers that reflect Meyerhold’s belief that Pushkin intended a much more detached, ironic view of Boris and his troubled reign than the exalted tragic intensity suggested by the libretto and the music Musorgsky derived from Pushkin’s drama. The delicious *Amoroso* fragment, No. 13 of Prokofiev’s completed score [30], that accompanies the Pretender Dmitri’s

attempted seduction of the Polish Princess Marina Mniszhech, is a good example: a tongue-in-cheek parody of a Hollywood love-epic.

Five Pieces from the ballet Cinderella, Op. 87 (1940–44)

In January 1945 Prokofiev conducted the premiere of his Fifth Symphony in the Great Hall of the Moscow Conservatoire, an event that proved to be the summit of his popular and official success and standing in the Soviet Union. Sviatoslav Richter was in the audience to see the composer-conductor pause in his downbeat to start the first movement while an announcement was made of the final victorious march of the Red Army on Berlin:

This was to be Prokofiev's last performance as a conductor. I was sitting close to the stage, in the third or fourth row. The Great Hall was probably lit as usual, but when Prokofiev stood up, it seemed as if the light poured directly on him from somewhere up above. He stood like a statue on a pedestal. And then, when Prokofiev mounted the podium and silence set in, artillery salvos suddenly thundered outside. His baton was already raised. He waited, and didn't begin until the cannons ceased. There was something deeply significant in this, as if the moment marked a dividing line in the lives of everyone present.¹⁴

For Prokofiev it was indeed a dividing line: a week later his world turned without warning from dazzling light to darkest black because of a fall in the street. The cause was eventually diagnosed as ventricular hypertrophy – chronic high blood-pressure – and for the rest of his life he would be an invalid, alternating between periods of almost normal but carefully monitored activity, and frustratingly restricted passivity.

There was much to do when he came out of hospital and finished his recuperation: rehearsals and successful concert performances of nine of the eleven completed scenes of his opera *War and Peace*, conducted by Samuil Samosud, and then the long-delayed completion, rehearsals and production of *Cinderella*, the composition of which had begun before the war, in November 1940.¹⁵ It was scheduled for production in both

¹⁴ *Sergei Prokofiev: Materials, Articles Reviews*, ed. V. Blok, Progress Publishers, Moscow 1978, p. 197.

¹⁵ For Russians the Second World War, which they call 'the Great Patriotic War', began not with the Nazi invasion of Poland in 1939 but with Hitler's invasion of the Soviet Union in June 1941.

the Bolshoi Theatre in Moscow and the Kirov Theatre in Leningrad – in, respectively, November 1945 and April 1946. The Moscow production suffered from a heavily overblown revision of the orchestral score commissioned by the music director of the theatre, Yuri Fayer, from Boris Pogrebov, the principal percussionist of the Bolshoi Orchestra, against the composer's wishes (and those of the prima ballerina, Galina Ulanova, who declined to dance in the premiere). In Leningrad things went much better, more closely reflective of the Tchaikovskian love of eighteenth-century grace and delicacy that Prokofiev never got out of his system. Since then *Cinderella* has never been out of the repertoire. Of the five dances put together by the violinist and pedagogue Mikhail Fikhtengolts after Prokofiev's death, the Passepied [4] and Mazurka [6] are from Act II, acting as warm-ups for the entry of the Prince and the climactic moment of the Grand Waltz [2], in which he and Cinderella are to meet and fall in love. The Gavotte [3] and the four Seasonal Fairies, the last of whom is Winter [5], have their moments in Act I.

'Waltz' from *War and Peace*, Op. 91 (1941–52)

Has there ever been a more poignant evocation of first love, suffused with hesitation, glimpses of unrealisable happiness, foreboding and nascent passion, than this first waltz [27] from Prokofiev's eighth opera, *War and Peace*, in which Natasha sets eyes on the doomed love of her life, Prince Andrei? Centrepiece of what eventually became the St Petersburg New Year's Eve Ball, Scene II of Part One, the episode which now seems to provide so indissoluble an element of Natasha's character and story, was not there at all in the scenario as originally conceived by Prokofiev and Mira Mendelson: it was a later insertion insisted on by the conductor, Samuil Samosud.

'Diamond Waltz' from *The Tale of the Stone Flower*, Op. 118 (1948–53)

On 20 February 1948 the Central Committee of the Communist Party of the USSR issued a decree masterminded by Andrei Zhdanov, effectively Stalin's Culture Tsar. The decree condemned, among others, the country's leading composers Prokofiev, Shostakovich, Myaskovsky and Khachaturian for 'formalistically' producing

'cosmopolitan art for art's sake', instead of devoting themselves to the social and ideological needs of the Soviet people.¹⁶ The works of the reprimanded composers instantly disappeared from publication and performance schedules, and their livelihoods vanished just as quickly. By April the Union of Composers was demanding that its members apologise, recant past errors at a special Congress and guarantee future adherence to the rules. Most complied, whatever their private thoughts on the matter, and Prokofiev speedily accepted the choreographer Leonid Lavrovsky's offer to collaborate on a ballet based on an ideologically impeccable folkloric story from the Ural Mountains about the 'honest but obtuse'¹⁷ stone-carver Danila, his dreams of creating a perfect stone flower out of malachite, the erotic machinations of the supernaturally endowed Mistress of the Copper Mountain, and the path of true love between Danila and his love Katerina eventually running smooth. In late 1952 *Teatral'naya Moskva*, a rigidly conformist culture trade rag, was able to puff the forthcoming production as a 'realistic, authentically folkloric tale imbued with a strong socialist theme'.¹⁸ But the usual bureaucratic and ideological interventions, combined with Prokofiev's steadily worsening state of health, meant that the ballet was not produced, nor even completed at the time of his death. The 'Diamond Waltz' [35] occurs in a series of *corps de ballet* dances in the Second Act, in which the Mistress of the Copper Mountain shows Danila the treasures of her fabulous hoard. It is charming and graceful, but in the terse, scrupulously uncontroversial diary he kept in the later years of his Soviet existence, he jokes ruefully: 'The [Russian] Dance was played for members of the corps de ballet, who said that it was less like Prokofiev than Tchaikovsky. Thankfully it wasn't like Minkus'.¹⁹ Less than two months later Prokofiev was dead.

¹⁶ On 31 August 1948, six months after his decree had inflicted damage to the heart of Russian artistic life, from which it took at least a generation to recover, Zhdanov died of heart failure after being sacked from all his posts by Stalin.

¹⁷ Morrison, *op. cit.*, p. 349.

¹⁸ *Ibid.*, p. 350.

¹⁹ Prokofiev's diary entry for 14 January 1953, quoted in Morrison, *op. cit.*, p. 354.

THE ARRANGERS **Viktor Derevianko**

Visions Fugitives

The pedigree of the pianist and pedagogue Viktor Derevianko (born in 1937) is illustrious, his piano professor being Heinrich Neuhaus and his chamber-music coach Maria Yudina at the Gnesin Institute (now the Russian Academy of Music). His ensuing concert career demonstrated a sympathy for contemporary music and included first performances of Sofia Gubaidulina, Nikolai Karetnikov, Alfred Schnittke, Andrei Volkonsky and Mieczysław Weinberg. Joining the piano faculty of his alma mater, he was appointed Head of the Piano Department in 1961, remaining until 1974, when he emigrated to Israel. There, as well as establishing a new piano trio, the Trio Vidom, he continued his teaching at the Rubin Academy of Music in Tel Aviv (now a division of the Buchmann-Mehta School of Music at Tel Aviv University), becoming Professor in 1988. Derevianko made a number of transcriptions of the solo-piano repertoire for chamber ensemble, as well as an arrangement of Shostakovich's Fifteenth Symphony for piano trio and percussion, which is said to have earned the admiration of the composer.

Mikhail Fikhtengolts

Five Pieces from the ballet Cinderella, Op. 87

Mikhail Fikhtengolts (1920–85) seemed set for a glittering career when, still a sixteen-year-old student of Abram Yampolsky²⁰ at the Moscow Conservatoire, he won sixth prize at the 1937 Queen Elisabeth Competition in Brussels, at which the Soviet cohort, led by David Oistrakh, swept up five of the six laurels. But at the Eighteenth Conference of the Communist Party held in February 1941, Fikhtengolts' powerful father-in-law,

²⁰ Abram Yampolsky (1890–1956) is recognised as one of the founding figures of the Soviet school of violin-playing. Born in Yekaterinoslav he studied violin and composition at the St Petersburg Conservatoire before moving to Moscow in 1920 to take up the position of assistant concertmaster of the Bolshoi Theatre Orchestra. Two years later he joined the faculty of the Tchaikovsky Conservatoire, where he became Professor in 1926 and Head of the Violin Department from 1936, teaching also at the Gnesin Institute. Among a long list of eminent students owing their achievements to Yampolsky's meticulous training methods may be numbered Igor Bezrodny, Leonid Kogan, Mark Lubotsky, Julian Sitkovetsky and Yuri Yankelevich. Yampolsky set out the principles of his teaching philosophy and practice in a series of widely read handbooks, composed cadenzas for all the major classical concertos, edited volumes of studies and produced many arrangements for violin and piano.

Mikhail Kaganovich, People's Commissar of Defence and Aviation Industries and elder brother of 'Iron Lazar' Kaganovich (one of Stalin's most longstanding, loyal and ruthless associates), was stripped of his positions and threatened with expulsion from the Party, upon which he immediately returned home to commit suicide. Fikhtengolts came under pressure from all sides to sever connections with the fatally contaminated family, but he refused to leave his wife, Yulia, *née* Kaganovich. His concert appearances were abruptly cancelled, the strain took its toll on his health and his muscular coordination, and he found it increasingly painful to perform for more than a few minutes. He turned instead to editing, producing transcriptions and cadenzas, and teaching at the Gnesin Institute, where in 1970 he was appointed a full and universally respected Professor. He became a People's Artist of the Russian Federation in 1983, two years before his early death of a heart attack.

Jascha Heifetz

'Gavotte' and 'Minuet' from *Four Pieces for Piano*, Op. 32

Fritz Kreisler, on hearing the twelve-year-old Jascha Heifetz (1901–86) play the Mendelssohn Concerto at a private soirée in the home of the prominent Berlin music critic Arthur Abell, is reported to have observed to the other noted violinists present: 'We might as well go home and break our fiddles across our knees'. That sort of reaction accompanied Heifetz's performances for the remainder of his life. Having left Russia with his family before the October Revolution, he made his first appearance in America at Carnegie Hall on 29 October 1917, eleven days before the Revolution took place.²¹ He remained domiciled in the United States and became an American citizen in 1925. One more quotation, this time from Itzhak Perlman in 2001, writing in *The Guardian*:

The discs are amazing, but they don't tell the whole story. The violinist Nathan Milstein once advised me to 'forget the recordings – they are no comparison to hearing him live'.

²¹ Mischa Elman, present like many of his colleagues to hear the phenomenon, asked Leopold Godowsky, sitting in the seat beside him: 'Don't you think it's getting rather hot in here?' 'Not for pianists,' replied Godowsky.

[...] The goals he set still remain, and for violinists today it's rather depressing that they may never really be attained again. It's as if he broke the four-minute mile, and no one else has been able to come close. [...] I often use [Heifetz's arrangements] as encores – every violinist does, as his and Kreisler's transcriptions are still the major sources of light, virtuosic pieces.

He was a wonderful pianist who really knew the instrument, and his harmonies are quite individual, with maybe a little taste of Rachmaninov. I love his Baroque pieces, his reworkings of Ravel and Debussy and also his transcriptions of Gershwin. They were quite revolutionary in their way – we didn't have the term crossover then, but they are definitely in that mould. Heifetz recorded a couple of Gershwin songs with Bing Crosby – he played in the best Hollywood tradition, sounding totally comfortable.²²

Yair Kless

Visions Fugitives

The violinist Yair Kless (b. 1940) studied at the Rubin Academy in Tel Aviv before moving to Brussels at the suggestion of Nathan Milstein to continue his studies with André Gertler. In 1971 he returned to the Rubin Academy as professor of violin, and from 1991 until 1994 – a period of unprecedented expansion for the Academy because of voluminous immigration from the former Soviet Union – served as its Director. He is now Emeritus Professor of the Academy. Among his other prestigious offices are International Chair of Violin at the Royal Northern College of Music in Manchester (since 2011) and Emeritus and Guest Professor at Universität für Musik und darstellende Kunst in Graz, Austria, since 2009.

Nathan Milstein

Andantino from Tales of an Old Grandmother

Odessa-born and initially nurtured by Pyotr Stolyarsky, along with Mischa Elman, Efrem Zimbalist, David Oistrakh and Mikhail Fikhtengolts, Nathan Milstein (1904–92) was invited at the age of eleven to join Leopold Auer's class at the St Petersburg Conservatoire.

²² Itzhak Perlman, "The Fiddler King," *The Guardian*, 19 April 2001.

He was a close friend of Vladimir Horowitz, with whom he gave (in a version for violin and piano) the first performance in the Soviet Union of Prokofiev's First Violin Concerto, on 21 October 1923, three days after the premiere of the work in Paris. Two years later both performers left the USSR to become among the pre-eminent virtuosi of the western world.

Mikhail Reitikh

'Waltz' from *War and Peace*, Op. 91

'Melody' from *Egyptian Nights*, Op. 61

'Tarantella' from *Childhood Manuscripts*

'Amoroso' from *Boris Godunov*, Op. 70bis

'Minuet' from *Four Pieces*, Op. 32

'Evening' from *Music for Children*, Op. 65

'Legend' from *Ten Pieces for Piano*, Op. 12

The violinist and music teacher Mikhail Reitikh (1909–84) was Head of the String Department at the S. S. Prokofiev Music School for Children No. 1 in Moscow, and an ardent propagandist for Prokofiev's music. In 1966 he established a commemorative museum at the school, based on a quantity of scores, personal items, photographs and documents presented to him for that purpose by Prokofiev's widow, Mira Mendelson-Prokofieva, two years before her own death from a heart attack.

Reitikh was clearly not only an excellent musician but also an inspiring teacher. In an interview with *Russian Classical Music News* in 2017 Anatoly Levin, long-time conductor of Boris Pokrovsky's Moscow Chamber Music Theatre and now Chief Conductor and Artistic Director of the Tchaikovsky Conservatoire Symphony Orchestra, described his erstwhile teacher at the Music School for Children, who originally taught him the viola:

I had the great good fortune to be accepted by Mikhail Reitikh, an outstanding musician and a fine person. Mikhail Vladimirovich was Head of the Strings Department of our Music School. He had been for many years concertmaster of the Baku Symphony

Orchestra, but when I came to him, he was principal viola of the Russian State Cinema Symphony Orchestra, which was at the time an extremely strong orchestra.²³

In 1977 the publishing firm Sovetsky Kompozitor published a volume of thirteen juvenile pieces for piano by Prokofiev composed between 1901 and 1908, collected and edited by Mikhail Reitikh under the title *Detskiye Rukopisi* ('Childhood Manuscripts'). The earliest piece, and the first in the collection, is the Tarantella in D minor.

Grigori Zinger

The pianist and composer Grigori Zinger (1913–2003) was born and grew up in Harbin, in north-eastern China (Harbin had a large Russian population at that time), later moving to Shanghai, where he was appointed solo pianist to the Shanghai Symphony and Head of the Music Division of the TASS 'Voice of the Motherland' radio station, simultaneously teaching piano at the Shanghai Conservatoire. In 1948 he relocated to Russia and took up the position of solo pianist with the Philharmonia in Ivanovo, a city about 150 miles to the north-east of Moscow. From 1952 until 1958, in Moscow, Zinger was the pianist for the Soviet Opera Ensemble of the All-Russia Theatrical Society, the national umbrella organisation for theatres in Russia. (Had he been there a few years earlier, on 16 October 1944, he would have provided the accompaniment for the very first hearing of seven of the scenes Prokofiev had by that time completed for *War and Peace*.)²⁴

Throughout this period and beyond, Zinger was tirelessly active as a composer and arranger, producing a large catalogue of patriotic cantatas, songs, a *Prelude, Fugue and Allegro* for piano and orchestra, concertos for piano and cello, numerous works for solo instruments and chamber ensembles, transcriptions for piano and two pianos and incidental music for circus and radio productions. Among the list are two items from 1970: a *Fantasia on Themes from Prokofiev's Egyptian Nights Music* and a reconstruction of the complete incidental music to *Eugene Onegin* based on Prokofiev's piano score.

²³ A seriously good orchestra numbering among its conductors Alexander Gauk, Yevgeni Svetlanov and Mark Ermler, and between 1953 and 1963 managed by Levon Atovmyan, dedicated friend of and advocate for Prokofiev. Until he was censured and lost his position as a result of the 1948 Zhdanov Decree, Avtomyan used his position as Director and Vice-President of the USSR Music Foundation to provide financial and administrative support for composers, among them Prokofiev, Shostakovich and Myaskovsky.

²⁴ Morrison, *op. cit.*, p. 254.

Anthony Phillips learnt Russian to interpreter standard in the 'secret classrooms' of the Joint Services School for Linguists during National Service. Until the abolition of the Greater London Council in April 1986 he was General Manager of the South Bank Concert Hall complex (the Royal Festival Hall, Queen Elizabeth Hall and Purcell Room) and subsequently worked as a freelance international concert manager and tour director for opera and ballet companies. Latterly he has concentrated on writing and translating Russian and Soviet literature on music, producing inter alia an English translation and annotation of Sergei Prokofiev's diaries, published by Faber in three volumes between 2002 and 2012. In 2018 he was awarded an Honorary Doctorate by Stirling University. He lives in Scotland and is married to the cellist Karine Georgan.

Awarded two Diapasons d'Or for his recordings of Weinberg's violin sonatas, **Yuri Kalnits** was described by one reviewer as 'an interpreter of the highest order'. He has participated in festivals throughout the world, among them the Festival Musicales Internationales Guil-Durance (France), Young Artist Peninsula Music Festival (USA), Festival Cziffra (France), Waterford International Music Festival (Ireland), Irina Kandinskaya and Friends (Russia), Pharos Trust Festival (Cyprus), Festival Musica da camera (Germany), Festival International Ciudad de Ubeda (Spain), Beyond the Music Festival (Spain), Loch Shiel Spring Festival (Scotland) and the Ljubljana International Festival. The major venues in which he has appeared include The Purcell Room, Kings Place, St John's, Smith Square, the Barbican and St Martin-in-the-Fields in London, the Small Hall of Moscow Conservatoire, the Walter Reade Theater at Lincoln Center, NYC, and Suntory Hall in Tokyo. Tours have taken him to Russia, Ireland, Germany, Israel, France,



Switzerland, Spain, Greece, the USA, Hong Kong and Cyprus. The orchestras with which he has appeared as a concerto soloist include the London Festival Orchestra, Mozart Festival Orchestra, Arpeggione Chamber Orchestra, London Soloists' Chamber Orchestra, Novosibirsk Symphony Orchestra, Kazan Chamber Orchestra La Primavera, London Musical Arts Ensemble, Minsk Symphony Orchestra and the Junge Philharmonie Köln, and his playing has been broadcast on BBC Radio 3, as well as on New Zealand national radio.

A dedicated chamber musician, he has worked with such artists as Emanuel Abbühl, Eduard Brunner, Roger Chase, Alexander Chaushian and Ivry Gitlis. Together with the cellist Julia Morneweg, he co-directs the London concert series ChamberMusicBox, which brings together leading British and European artists.

Born in Moscow into a musical family, he received his first violin lessons from his father and went on to become a pupil at the Central Music School in Moscow and later at the Gnesin Music School for Gifted Children there. At the age of sixteen he began studying at the Royal College of Music in London with Itzhak Rashkovsky, winning several major College prizes, including the Foundation Scholarship, W. H. Reed and Isolde Menges prizes and the Leonard Hirsch Prize for the outstanding string-player of the year. He went on to win other important prizes, notably those of the Bromsgrove and Watford Music Festivals, the Yehudi Menuhin Award from the Sudborough Foundation and KPMG/Martin Musical Scholarship in the UK, the Cziffra Foundation competition in France, the Web Concert Hall Competition in the USA and the Barthel Prize from the Concordia Foundation UK.

Upon graduation from the RCM he was awarded the Queen Elizabeth the Queen Mother Scholarship for postgraduate studies there. He completed his training with Yfrah Neaman at the Guildhall School of Music and with Vasko Vassiliev at Trinity College of Music, while receiving further artistic guidance from such eminent musicians as Valentin Berlinsky, Sergei Fatkulline, Edward Grach, Shlomo Mintz, Igor Oistrakh, Sylvia Rosenberg and Abram Shtern.

www.yurikalnits.co.uk

Yulia Chaplina – described by *International Piano* as ‘quintessentially Russian’ and ‘with technical fluency and rich tonal shading reminiscent of the great Communist era artists such as Emil Gilels’ – is the winner of seven international piano competitions. Since winning the First Prize and the Gold Medal in the prestigious Tchaikovsky International Competition for Young Musicians, she has performed regularly as a soloist in many of the world’s major venues, including the Wigmore Hall and the Southbank Centre in London, the Philharmonie in Berlin, the Grand Halls of the Moscow Conservatoire and the St Petersburg Philharmonia and Bunka Kaikan Hall in Tokyo.

She is a regular contributor on music to the website ‘Russian Arts and Culture’ and has written extensively for many UK music publications, including *Gramophone*, *Pianist*, *International Piano* and *BBC Music*, as well as for publications in Russia and Germany. To inspire young musicians in lockdown, she recently published a series of interviews (‘Musicians in Isolation’) featuring Imogen Cooper, Alina Ibragimova, Steven Isserlis, Sir Andrés Schiff and Maxim Vengerov. She is also the presenter of the website ‘The Pianist Platform’, where her guests have included Barry Douglas, Marc-André Hamelin, Imogen Cooper and Paul Lewis, as well as the heads of keyboard from the major UK conservatoires and schools, among them institutions of higher education (Birmingham Conservatoire, the Guildhall School of Music and Drama, the Royal Academy of Music, the Royal Conservatoire of Scotland, the Royal Northern College of Music and Trinity Laban) and secondary education (Chetham’s School of Music, Dulwich College, Eton College, Harrow School and Radley School).

Now London-based, Yulia Chaplina was born in Rostov-on-Don and gave her debut performance at the age of seven, playing the Bach Keyboard Concerto in F minor with the Rostov State Symphony Orchestra. Since then, she has performed extensively in Europe and



Asia. She holds a Bachelor's degree from the University of Arts in Berlin and a Masters in Music and Fellowship from the Royal College of Music in London. She received coaching from Thomas Adès, Paul Badura-Skoda, Steven Isserlis, Mstislav Rostropovitch, Sir Andrés Schiff, Mitsuko Uchida, David Waterman and Lilya Zilberstein.

She is a passionate teacher herself and has given many recitals and master-classes in international music festivals, as well as at the Royal College of Music and in leading UK schools. She has recorded piano-syllabus pieces for both the ABRSM and Trinity Piano Examination Boards as well as recording accompaniments for the Trinity Vocal syllabus. She was a member of the selection panel for the Trinity College London Examination Board in 2018 and 2020. She has been invited to participate as a jury member in several music competitions in the Italy, Russia and the UK. She is also the artistic director of the Prokofiev Festival in London.

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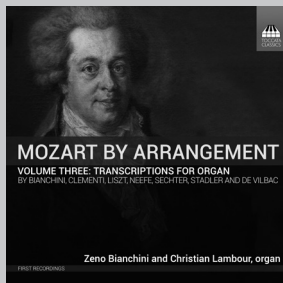
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Recorded on 8 December 2017 and 30 September 2018 in the Masterchord Studio, London
Engineer: Ronan Phelan
Editor: Michael Csányi-Wills
Producers: Ronan Phelan, Julia Morneweg (*Visions Fugitives*)

In memory of my dad, Vladimir Kalnits
Yuri Kalnits

We would like to thank the Oleg Prokofiev Trust for its generous support
with this project and Mikhail Berezniitsky for the loan of his Goffriller violin
for the recording of *Visions Fugitives*. *Yuri Kalnits and Yulia Chaplina*

Booklet text: Anthony Phillips
Cover design: David M. Baker (david@notneverknow.com)
Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

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