The University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

The first four piano sonatas by Nikolai Myaskovsky: performing in context

Portfolio of recorded performances and exegesis

by

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NOTE:
2 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library. The CDs must be listened to in the Music Library.

ABSTRACT

Nikolai Myaskovsky (1881-1950) was one of the most significant figures in the musical life of Russia in the early twentieth century, and one of the leading creative personalities in the early years of the Soviet Union. Although he was a highly influential musician during his lifetime, his music has become overshadowed by other composers of the era, such as Prokofiev and Shostakovich. His music is now rarely performed, either inside or outside Russia. His large creative output includes nine piano sonatas for which few recordings exist. This performance-based MPhil project at the Elder Conservatorium of Music, University of Adelaide, brings to public attention the first four piano sonatas and contextualises them alongside other Russian piano works of Myaskovsky's time. The submission consists of a portfolio of recorded performances on two CDs, supported by an explanatory exegesis.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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Signed:

Konstantin Shamray

Dated: 18 November 2015

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INTRODUCTION

I first encountered the music of Nikolai Myaskovsky (1881-1950) during the years of my secondary school studies at the Gnessin Special Music School in Moscow (1996-2003), when I first heard his Piano Sonata no.3 in a recording by Sviatoslav Richter. I became aware not only of the existence of his piano sonatas, but also of his significance as a prolific symphonist. These contacts with his music continued during the years of my tertiary music studies at the Gnessin Russian Academy of Music in Moscow (2003-2008).

It was not until my career developed beyond the boundaries of Russia (after the 2008 Sydney International Piano Competition of Australia) that I gradually realised that the music of Myaskovsky is hardly known outside Russia. It seems that this had not always been the case. His symphonic works, in particular, had been widely performed at the international level in the 1920s and 1930s, and he was acknowledged then as one of the major creative figures of his generation. But then the repressive years of the Stalinist regime intervened, followed by the long years of the Cold War, with its many distorted perceptions (on both sides of the political divide) about the composers of the Soviet Union.

When the opportunity came for me to engage in a performance-based research project, it was the music of Myaskovsky that loomed large, because I felt eager to try and make audiences aware of his piano sonatas, particularly the early ones. One of the driving forces behind this project has been the conviction that it is not realistic for critical commentators to arrive at properly informed critical opinions unless the music itself is being performed, heard, contextualised (through its programming), and understood. The overarching purpose of this study, therefore, is to make a modest but worthwhile contribution to the public awareness of Myaskovsky and his early piano sonatas in particular. This is only the beginning of the process of establishing the works in the repertoire outside post-Soviet Russia. It will, of course, take time for the critical opinions to develop. Listeners will need access not only to live performances, but also to recordings and to broadcast performances. During the period of this MPhil candidature I have performed Myaskovsky's early piano sonatas in live and broadcast recitals in various parts of Russia. The process will continue beyond the framework

of the MPhil degree as I present the works in recitals outside Russia (for example, in Australia, Canada, and Europe).

After embarking on this project I became aware of the pioneering work done by the composer-pianist, Larry Sitsky, in Australia in the 1990s. Naturally, I immersed myself in his book on the Repressed Russian Avant Garde, and I was encouraged to find that here was a musically perceptive voice articulating the importance of this long overlooked and much misunderstood era of artistic experimentation in the early Soviet years (before the years of Stalinist terror). It was stimulating to read Sitsky's profiles of 29 of the composers of 1900-1929: Vladimir Rebikov, Aleksei Stanchinsky, Nikolai Roslavets, Aleksandr Mosolov, Arthur Louie, Leonid Polovinkin, Vladimir Shcherbachev, Lev Knipper, Boris Liatoshinski, Vladimir Deshevov, Samuil Feinberg, Anatolii Aleksandrov, Boris Aleksandrov (son of Anatolii), Aleksandr Krein, Grigoriy Krein, Yulian Krein, Aleksandr Veprik, Mikhail Gnessin, Ivan Vyshnegradsky, Nikolai Obukhov, Iosif Schillinger, Aleksandr Tcherepnine, Sergei Protopopov, Leonid Sabaneev, Dmitriy Melkikh, Gavrill Popov, Aleksei Zhivotov, Efim Golyshchev, and Georgi Rimsky-Korsakov. But before reaching Sitsky's fascinating discussions of their music, I inevitably felt a certain disappointment on reading in his Preface the following tantalising comments about Myaskovsky:

> The uneasy alliance of the Soviet government with its officially recognized artists was also evident in the case of Nikolai Myaskovsky. ...although he exhibited certain progressive traits at one stage of his career, *I have chosen not to write about him* [my emphasis], as there is sufficient, if not plenty of material on him in English.[1]

The one composer in whom I had a particular interest was specifically excluded from Sitsky's book. I wondered whether there was, indeed, sufficient/plenty of material on him in English. I found sources that touched on his music, mostly in relation to the political and socio-cultural context of the times, but little that dealt with the actual substance of the music. I found sources that commented on his symphonies, but remarkably few that even mentioned his piano works. These and other sources will be reviewed in the first chapter of the exegesis.

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[1] Larry Sitsky: *Music of the Repressed Russian Avant-Garde, 1900-1929* (Westport, CT: Greenwood Press, 1994), p.x (from Preface)

Sitsky, in his Preface, does draw attention to the considerable importance of Myaskovsky in relation to his composer contemporaries:

> His role in bringing composers together and acting as a kind of benevolent uncle to many of the younger ones, often rescuing them from trouble (an outstanding example is Aleksandr Mosolov), is a role not to be underestimated. [2]

The idea of his relationships with the other Russian composers of his time resonates strongly, and it confirmed the importance of contextualising - in live performance - Myaskovsky's early piano sonatas in relation to works by others. Sitsky mentions the 'benevolent uncle' connection with Mosolov. This connection was addressed by including in the programme for the second recital the Two Nocturnes op.15 by Mosolov.[3] Other connections are made by including works of Scriabin, Taneyev, Prokofiev, Rachmaninov, Medtner, and Shostakovich.

The reasons for including Scriabin are obvious: he was the epoch-defining composer-pianist in the late-imperial Russia of Myaskovsky's formative years; he had absorbed the *bel canto* pianism and the innovative, chromatic harmony of Chopin, and had fused these elements of style with the pianistic virtuosity of Liszt. He had also taken from Liszt the concept of the symphonic poem and had applied it to those of his own piano sonatas that were structured as one, continuous movement. It was tempting to include one or more of Scriabin's piano sonatas, but limitations of space and scope meant that it was more appropriate and feasible to open the first recital with something shorter: the Two Poèmes, op.32.[4]

The first of these Poèmes, in F sharp major, has elements of the Chopinesque *bel canto* style in the way it projects the upper line; the Italian tempo designation of

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[2] Sitsky, *op.cit*., Preface p.x

[3] Mosolov's works were denounced by the Bolshevik regime and he was already in prison awaiting banishment to the gulag when Myaskovsky interceded on his student's behalf, thus saving him from an uncertain fate.

[4] All 10 piano sonatas of Scriabin were presented in a public recital in Elder Hall, Adelaide, on 14 November 2015, as a Scriabin Centenary concert commemorating the composer's death in 1915. The pianists were: Stefan Ammer (Sonata no.10), Mekhla Kumar (Sonatas 2, 4 and 9), Ashley Hribar (Sonatas 5, 6 and 7), and Konstantin Shamray (Sonatas 1, 3 and 8). An archive recording of this concert has been lodged with the Elder Music Library. Given the close proximity of this concert to the two recitals for this Myaskovsky project it was tempting to include one or more of the Scriabin sonatas, but to do so was considered beyond the scope of the recitals and recordings.

Andante cantabile makes explicit the intended singing quality of the melodic line. In the middle and lower registers, mostly (but not exclusively) negotiated by the left hand, there is a considerable amount of chromatic voice leading in the tenor register, especially of the kind that curls chromatically around a pivot note in the prevailing chord. The second of the Poèmes, notionally in D major (the tonality of the final D major chord is very often obscured by the vertical harmonies and the horizontal chromaticism of the voice leading), has an almost constant emphasis on tritone sonorities. One can interpret the musical meaning of these tritone resonances as conscious or unconscious references to the Russian Orthodox *zvon* harmonies that had such a powerful influence on the harmonic language of Mussorgsky (especially in the Coronation Scene of *Boris Godunov*).[5] These tritones become particularly prominent in some of Scriabin's later piano works, such as Piano Sonata no.9. They can also be detected in Myaskovsky's piano writing.

The main reason for including the Prelude and Fugue op.29 by Taneyev is to point out an intriguing aural connection with the fugue in Myaskovsky's Second Sonata. This connection will be explained and illustrated in Chapter 2 of the exegesis (see Examples 2.3 and 2.4).

The inclusion of Prokofiev seemed to be essential. He and Myaskovsky had been close friends, and this is revealed by their published correspondence.[6] Extracts from their letters will be given in the Introduction to Chapter 2 of the exegesis.

The connections between Myaskovsky and Rachmaninov are perhaps less obvious than some of the others, largely because of the latter's emigration, and hence the fact that he did not have to confront and compromise in the face of the many political pressures from the various stages of the communist regime. There is a shared pre-revolutionary musical heritage, not only from Scriabin, but also from the harmonic language of Mussorgsky (including the *zvon* harmonies referred to, above). The reasons for including the seventh of the Etudes-Tableaux op.39 are: that the quasi-funereal key of C minor connects with other C minor works presented in the

[5] The Russian word *zvon* refers to the technique of bell chiming (as distinct from bell ringing) as practised in the Russian Orthodox Church.

[6] V.A. Kiselyov (ed.): *Prokofiev and Myaskovsky: Correspondence* (Moscow: Soviet Composer Press, 1977). The book is in Russian. Quotations appearing later, in the exegesis, are given in English translations by the present author.

project recitals; that the work comes right on the cusp between the old, pre-revolutionary world of Imperial Russia and the 'brave' new world of revolutionary radicalisation; that it is from the last work Rachmaninov completed before his emigration; and that it, too, includes the characteristic, low-register tritone resonances of Mussorgskian *zvon*-inspired harmony. (Near the end of the piece - bars 90-102 - there is also a bright, joyful passage of upper register bell chords that cascade downwards.) When the piece was orchestrated by Respighi the latter added an Italian tempo marking that makes explicit the funereal character. The piece can be interpreted as a funereal gesture to the passing of the old order.

The works of Nikolai Medtner are still relatively little known outside Russia, but they had a prominent profile in the formative years when Myaskovsky was writing his early piano sonatas. There are two aspects of Medtner's piano works that seem to connect with Myaskovsky's approach: the way of shaping and phrasing the melodic lines; and the long-range, developmental treatment of large-scale form.

One of the most significant achievements of Myaskovsky's career was his role as Professor of Composition and teacher-mentor to numerous younger composers of the early- and mid-Soviet years. Mosolov is included here primarily to make the connection to this 'Soviet Composition School' that developed around Myaskovsky. The Two Nocturnes op.15 were written in 1926 shortly after Myaskovsky's Fourth Sonata and point (lead?) towards the atonality of some of the Russian avant-gardists of the 1920s. Although they are designated as Nocturnes, one wonders whether this label was intended to convey a degree of irony. These are certainly not Nocturnes in the Chopin tradition. (Chopin's Nocturnes essentially have the character and style of operatic *bel canto* arias, whereby the repeated A section is melodically embellished.) Mosolov gives us pieces 'of the night', but they are tense, anxious, disturbed and disturbing. The wide dynamic range alone (from *pp* to *fff* in the first six bars of no.1, and *ppp* to *fff* in no.2), ensures that these pieces are not reposeful or lyrically reassuring. In the bottom register of the second piece there are tritonal and quartal chords that could be taken to represent the slow, funereal chiming of very deep-toned Russian Orthodox bells, but the effect is by no means picturesque. Much of the second piece evokes the effects of chiming, particularly the second half (bars 14-18) where Mosolov uses the typical *zvon* effect of rhythmic layering.

Shostakovich is included in the repertoire selection because his music is so different from that of Myaskovsky. Whereas the latter's symphonic works and sonatas are large-scale, dark dramas, Shostakovich in his youth (he was only 16 when he wrote his Three Fantastic Dances op.5) goes for relatively sparse, thin textures, and seems deliberately to avoid the textural and registral thickness of Myaskovsky.

It is hoped that the network of connections and influences revealed by positioning and performing Myaskovsky's early sonatas in this context will enable the listener to form a clearer picture of the long journey made by Myaskovsky as a composer, from the young, Scriabin- influenced composer-pianist to the symphonic master, who created a unique musical language, and became a founder of Soviet music.

This performance-based MPhil project has, then, had the following three aims:

to perform and record the first four piano sonatas by Myaskovsky;

to contextualise these works in performance with other Russian piano pieces of the first three decades of the twentieth century;

and to communicate (through this performance contextualisation) the stylistic differences and similarities between the piano sonatas of Myaskovsky on the one hand and piano pieces of Taneyev, Scriabin, Prokofiev, Mosolov, Rachmaninov, Medtner and Shostakovich.

In order to pursue these three aims, the investigation has been guided by the following five research questions:

How can the first four piano sonatas of Myaskovsky be presented in recital programmes?

What types of programming contextualisation will enable the listener to appreciate fully the stylistic characteristics of the early piano sonatas of Myaskovsky?

How can performance problems such as pianistic sonority, pedalling, tempo setting and tempo fluctuation, be addressed as the works are prepared for performance and recording?

How can aural analysis of the few historic recordings of these Myaskovsky's sonatas assist the process of developing convincing interpretations through performance?

What differences exist between the published editions of the chosen works, and what editorial decisions will need to be made as part of the performance preparation process?

The method of investigation has observed the stages through which any preparation for professional performance takes place. The process is normally taken for granted, but if one articulates it as a defined method then its stages become:

Identification and gathering of primary source materials, being the musical scores and any existing recorded performances;

Identification and review of secondary source materials, including critical and analytical commentaries on Myaskovsky's music, and critical writings on the socio-political context of the time;

Curatorial decision-making about the programming of repertoire for the two recitals, based on the contextualisation needed;

Editorial decision-making based on the various versions of the musical scores;

Learning the notes;

Testing and reviewing the interpretations through informal, private recordings;

Testing the interpretations in live, public performances;

Reviewing the interpretations prior to the two recital events;

Performing the works in the two recitals;

Documenting the recitals through recordings, and documenting the editorial and curatorial decision-making through the exegesis.

Articulating the sequence of stages in this manner may - to fellow members of the performing profession - seem unnecessary, or even somewhat contrived. But it needs to be acknowledged that those stages are present and can be identified, even if this runs the risk of the process being rather self-conscious.

The overall approach of this performance-based project has been empirical rather than theoretical, in the sense that it is based on musical works that already exist in the repertory. The aim is to develop and present recorded performances

rather than to construct any kind of critical theory. The project has taken as its empirical points of departure the primary source materials of the available editions and sound recordings. The editions were scrutinised in order to identify any variations between musical texts, as well as identifying particular performance problems that needed to be addressed and solved (such as pedalling, articulation, tempo fluctuation, splitting between hands etc.). The chosen works were tested through private recordings (in the manner of a sonic diary) and also through public performances in Russia, Germany and Australia. These private and public performance tests greatly assisted the process of arriving at a considered interpretation.

The scores of the first four sonatas are appended to this submission. In each case, the score provided is the second version of the two available. These Russian editions did not have bar numbers. In order to facilitate cross-referencing from the text to the scores, the bar numbers have been added at the beginning of each system. In a few cases, a long bar is split across systems. At such points the continuation bar number is shown in brackets. The scores of the other works have not been appended, because they are readily available in published form.

The two CD recordings are located on the inside of the back cover. The detailed track listings for the CDs are provided in Part A.

It is unfortunate that the limitations of space and scope for the exegesis (7,500 words) do not allow for more comprehensive discussion of the works. For this reason the exegesis does not offer structural or stylistic analyses of the Myaskovsky sonatas. Neither does it include such analysis for the contextual works. Clearly, there is an opportunity for a future study to cover this ground. The comments about the works in Chapter 2 are selective and present ideas that are merely indicative rather than exhaustive.

PART A

RECORDED PERFORMANCES

NOTE:
2 CDs containing 'Recorded Performances' are included with the print copy of the thesis held in the University of Adelaide Library.

The CDs must be listened to in the Music Library.

Track listing for Recital A, on CD 1

Aleksandr Scriabin, Two Poèmes op.32

Track 1	op.32 no.1 in F sharp major, *Andante cantabile*	03:35
Track 2	op.32 no.2 in D major, *Allegro con eleganza*	02.07

Nikolai Myaskovsky, Piano Sonata no.1, op.6 in D minor (1907-1910)

Track 3	I	*Moderato assai ed espressivo*	04:47
Track 4	II	*Allegro affanato*	06:27
Track 5	III	*Largo espressivo*	07:43
Track 6	IV	*Non allegro – Allegro*	11:18

Sergei Taneyev, Prelude and Fugue op.29 in G sharp minor

Track 7	Prelude	04:38
Track 8	Fugue	04:17

Sergei Prokofiev, Five Sarcasms op.17

Track 9	op.17 no.1	02:00
Track 10	op.17 no.2	01:25
Track 11	op.17 no.3	02:03
Track 12	op.17 no.4	02:18
Track 13	op.17 no.5	03:13

Nikolai Myaskovsky, Piano Sonata no.2, op.13 in F sharp minor (1912, rev.1948)

Track 14	*Lento ma deciso – Allegro affanato*	14:59

Recital A was performed to an invited audience in Elder Hall, University of Adelaide, on Saturday 17 October 2015.

The piano was a Steinway Model D concert grand.

The piano tuner was Mr Charles Newland.

The recording engineer was Mr Ray Thomas.

Track Listing for Recital B, on CD 2

Sergei Rachmaninov, Etudes-tableaux op.39, no.7 in C minor (1917)

Track 1	Etude-tableaux op.39 no.7	07:42

Nikolai Medtner, Three Fairy Tales, selected from opp.51 and 26

Track 2	op.51 no.3	03:45
Track 3	op.26 no.2	01:36
Track 4	op.26 no.3	02:48

Nikolai Myaskovsky, Piano Sonata no.3, op.19 in C minor (1920, rev.1939)

Track 5	*Con desiderio, improvisato*	13:22

Dmitri Shostakovich, Three Fantastic Dances, op.5 (1922)

Track 6	op.5 no.1	01:22
Track 7	op.5 no.2	01:33
Track 8	op.5 no.3	01:10

Aleksandr Mosolov, Two Nocturnes, op.15 (1926)

Track 9	op.15 no.1	02:30
Track 10	op.15 no.2	03:45

Nikolai Myaskovsky, Piano Sonata no.4, op.27 in C minor (1924, rev.1947)

Track 11	I	*Allegro moderato, irato*	13:37
Track 12	II	*Andante no troppo, quasi Sarabanda*	06:24
Track 13	III	*Allegro con brio*	09:34

Recital B was performed to an invited audience in Elder Hall, University of Adelaide, on Wednesday 18 November 2015.

The piano was a Steinway Model D concert grand.

The piano tuner was Mr Geoff Smith.

The recording engineer was Mr Ray Thomas.

PART B

EXEGESIS

Chapter One

Nikolai Myaskovsky: profile of the composer

It is not the primary purpose of this study to provide a detailed, biographical account of the composer's life and career, but it is necessary to give some sense of the background against which the first four piano sonatas were written.

Most writings on Myaskovsky in English focus on two aspects of his life and work: his symphonic works, and his denunciation as 'formalist' during the Zhdanov-driven cultural repressions of 1947-48.[7] Here, by contrast, the emphasis will be on his early years, his role as a teacher, and the period when his early piano sonatas were written. Brief mention will be made of the composer's post-war difficulties at the hands of his former student, "the notorious Tikhon Khrennikov." [8] But these later events are not central to an understanding of the earlier works.

One of the most recent sources to appear in English has been the biographical study by Gregor Tassie.[9] Inevitably, he draws extensively on the existing Russian accounts of the composer's life, including those published during the Soviet era. The present study, however, has not needed to rely on the recent English reworking or English translation of the original Russian sources; the latter have been consulted directly, in Russian. The main value of Tassie's study is that he is able to give a non-Soviet or post-Soviet perspective, particularly on those episodes of the composer's life that were affected by political conditions, such as the events of 1947-48. Tassie's

[7] The 1948 events have been covered by many authors writing in English, but for their effect on Myaskovsky, in particular, one might consult Patrick Zuk: 'Nikolay Myaskovsky and the events of 1948', *Music and Letters* 93(1), February 2012, pp.61-85. Zuk draws attention to the fact that Myaskovsky never wrote an opera and suggests that his concentration on instrumental music may have been his way of sidestepping the prescriptive approach of the Stalinist regime.

[8] Arnold McMillin, reviewing Richard Taruskin's *Stravinsky and the Russian Traditions*, in *The Slavonic and East European Review* (October 1997), vol.75(4), pp.722-724. In a separate book review McMillin refers to "the appalling Tikhon Khrennikov", *The Slavonic and East European Review*, (April 2004), vol.82(2), pp.338-339. McMillin is by no means the only commentator to refer to Khrennikov in such harshly critical terms. Some might regard the descriptions as mild.

[9] Gregor Tassie: *Nikolay Myaskovsky: the conscience of Russian music* (Lanham, MD: Rowman and Littlefield, Scarecrow Press, 2014).

biography is certainly a significant contribution to the available literature in English; unfortunately, however, it has not been universally well received. [10]

Nikolai Yakovlevich Myaskovsky (born 20 April 1881; died 8 August 1950) was born not in Russia but in Poland. His father, Yakov Konstantinovich Myaskovsky,[11] a military engineer in the Imperial Russian army, was stationed at the time of the composer's birth as part of the Russian garrison at the Fortress of Novogeorgievsk, located at Modlin, about 50 kilometres due north of Warsaw at the point where the Narew and Vistula rivers meet.[12] Two of the composer's sisters and his elder brother were also born there. The Modlin fortress had been built at Napoleon's instruction by French military engineers between 1807 and 1811, and had formed the main supply base for Napoleon's invasion of Russia in 1812. After the retreat of the Grand Armée it was captured by Imperial Russian forces on 1 December 1813. The vast complex of interconnected forts was greatly expanded between 1832 and 1841, as one of the repressive responses to the Polish 'November Uprising' of 1830-31 (one of the musical consequences of which was Chopin's exile from Poland). In 1834 the Modlin fortress was renamed Novogeorgievsk.[13]

In 1888 Myaskovsky senior was posted to Orenburg, and then one year later for a four-year posting to Kazan in the Ural region to the east, where Russia gave way to the vast expanse of the central steppes. In 1893 they moved to Nizhny Novgorod, and finally, in 1895, to St. Petersburg. Although the young Myaskovsky had been taking instrumental music lessons in the various places they had lived, and had been exposed to some folk music influences (for example, when living in the Urals), he had not been exposed to high-level orchestral repertoire in a major city. The new and vibrant environment of the imperial capital was to change all that.

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[10] David Gutman's review of Tassie's book, for example, offers such comments as: "[Tassie's] own insights are inclined to curdle into unintelligibility, exaggeration or mixed metaphor..."; and "like many observations in this book we seem no further forward, mired in non-sequitur." *Music and Letters* (2015) vol.96(2), pp.294-295.

[11] The composer's father later rose to the rank of General in the Imperial Russian army and was thus closely associated with the old regime. He was murdered by Bolshevik mutineers in 1918.

[12] A clear outline of the composer's life - in English - is given by Iosif Rayskin: 'Myaskovsky, Nikolay Yakovlevich', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol.17, pp.577-580

[13] Today Modlin is known not only for its great fortress complex, but for the Warsaw-Modlin Airport

In 1896 the fifteen-year-old Myaskovsky experienced one of the decisive turning points in his life when he heard a performance of Tchaikovsky's Sixth Symphony. He was later to attribute to this experience his decision to try and become a composer. But instead of commencing formal musical studies - to which his father was opposed - Myaskovsky entered the Imperial Russian military; but he did not abandon composition. In parallel with his officer training at the College of Military Engineers he was able to take some composition lessons with Reinhold Glière in Moscow.[14] Then, when he was posted to St. Petersburg, he was able to study with Ivan Krizhanovsky. Eventually, he entered the St. Petersburg Conservatory as a student of composition in 1906, at the relatively mature age of twenty-five. He became a pupil of both Anatoly Liadov and Nikolai Rimsky-Korsakov. Although he was a late starter, and was older than his fellow students because of the need to complete all his military training, he made some lasting friendships with younger classmates, notably with Sergei Prokofiev.

Myaskovsky graduated from the Moscow Conservatory in 1911 and soon began to find work as a music critic. He remained active as a music critic until the interruption of the First World War. Most of his music criticism remains available only in Russian, but a few interesting items have been published in English translations by James Stuart Campbell.[15] In parallel with his critical writings he began to teach composition at the St. Petersburg Conservatory. This might seem unusual, to join the teaching staff so soon after graduation, but one needs to remember that by that time he was already 30 years of age.

On the outbreak of World War One Myaskovsky was still in the military reserves, hence he was listed for active service in the first wave of mobilisation. Initially, he served on the Austrian front, where he was wounded. He was then posted to the Russian naval base at Tallinn, Estonia. After the October Revolution of 1917

[14] Some of the pupils of Glière are discussed in a relatively short (91 page) DMA dissertation by Suehee A. Pae: *Glière, Myaskovsky, Prokofiev, Shebalin, Kabalevsky and Denison: twentieth-century composers in a time of upheaval* (DMA diss., University of Maryland, 2001). She takes a generational succession 'lineage' approach to the training of these composers, showing that Myaskovsky and Prokofiev were pupils of Glière, Sebalin and Kabalevsky were pupils of Myaskovsky, and Denison was a pupil of Sebalin.

[15] James Stuart Campbell (ed./trans.): *Russians on Russian Music 1880-1917: an anthology* (Cambridge: Cambridge University Press, 2003). Includes 4 examples of Myaskovsky's music criticism: on Medtner (1913); on *The Firebird* (1911); on *Petrushka* (1912); and on Prokofiev (1913).

he took the Bolshevik side and joined the Red Army. His military service thus extended through the revolutionary period, beyond the Treaty of Brest-Litovsk in 1918 (which ended the Russian-German conflict on the Eastern front) and continued through the Russian-Polish War of 1920 into the Civil War. He was demobilised in 1921.

In 1922 Myaskovsky moved to the new capital, Moscow, where he was appointed to a professorship in composition at the Tchaikovsky State Conservatory of Music. He retained this position throughout his career, until he was dismissed in the wake of the 1948 Zhdanov denunciations. Through his teaching in Moscow he trained the new generations of Soviet composers. The Government and he himself saw his role as creating a new tradition in Soviet Music and training the up and coming composers according to the new styles and Marxist-Leninist aesthetics. Many of the things that had been valued in Russian Art (and music) of the imperial era – such as creative individuality and subjective expression of personal feelings - were no longer considered appropriate in the 'Brave New World' of artistic objectivity.

Myaskovsky quickly became a key figure in Moscow musical life, joined the association of contemporary composers and also Muzgiz, the State's Musical Publishing house. He became one of the most celebrated and honoured composers of the new Soviet Union and was awarded no fewer than five Stalin prizes, more than any other Soviet composer (more than Prokofiev or Shostakovich). He was also awarded the Order of Lenin and designated as a 'People's Artist of the USSR'. Myaskovsky composed 27 Symphonies and has been referred to as the "Father of the Soviet Symphony". His large catalogue of works also includes: three Sinfoniettas, 2 Symphonic Poems, a Cantata, 13 String Quartets, 9 piano sonatas, and cello and violin concertos.

Despite the relatively high profile Myaskovsky had during his lifetime, he has long been overlooked, and overshadowed, not only by major figures such as Prokofiev and Shostakovich, but even by less significant, minor figures - and former students - such as Khachaturian and Kabalevsky. It is refreshing, therefore, when one encounters a bold reappraisal of Myaskovsky's stature by such a leading figure as the

Russian conductor Evgeny Svetlanov, written for the release of his landmark recordings of Myaskovsky's complete symphonic output:

> "…the founder of Soviet symphonism, the creator of the Soviet school of composition, the composer whose work has become the bridge between Russian classics and Soviet music ... Myaskovsky entered the history of music as a great toiler like Haydn, Mozart and Schubert. ... He invented his own style, his own intonations and manner while enriching and developing the glorious tradition of Russian music." [16]

The word 'symphonism' is obviously used here in relation to the 27 symphonies. For the present study, however, it also has a strong and important resonance in relation to non-orchestral works, such as the nine piano sonatas. Most of Myaskovsky's works are symphonic in one way or another. The piano sonatas - especially the early ones - are symphonic in scale and concept. This is one of the central ideas of the present study and will be developed in Chapter 2. Meanwhile, we can reflect on Roger Sutherland's uninhibited and broadly sweeping assessment of Myaskovsky's significance as a symphonist:

> "Although lacking the epic scale and grandeur of Shostakovich, the sheer apocalyptic force of Rachmaninov and the virtuoso inventiveness of Prokofiev, Myaskovsky's symphonism nevertheless possesses extraordinary lyrical beauty and is as compellingly argued as it is passionate in expression. ...in the whole of Russian symphonic literature it embodies the most perfect fusion of structural form and expressive content." [17]

During the 1920s and 1930s, before the interventions and cultural consequences of the Second World War and the Cold War, Myaskovsky's early symphonies were often performed outside the Soviet Union, including countries of Western Europe and the United States. Frederick Stock, conductor of the Chicago Symphony Orchestra, was a particular champion of Myaskovsky's work. In 1935 a survey of their radio audience made by Columbia Broadcasting Services (the CBS organisation in the USA), asked the question "who, in your opinion, of contemporary composers, will remain among the world's great in 100 years?" The responses placed Myaskovsky in the top 10 together with Prokofiev, Stravinsky, Shostakovich, Rachmaninov, Richard Strauss, Ravel, Sibelius, de Falla,

[16] From Evgeny Svetlanov remembers', booklet note with Warner Music France 2564 69689-8.

[17] Roger Sutherland: Review of Myaskovsky's Symphonies in *Tempo* (2003) vol.57(226), p.58

and Fritz Kreisler. What then happened to change this perception? How and why did Myaskovsky drop out of sight?

Part of the explanation for this neglect may be that he was closely associated with the Soviet regime and has not been characterised as a dissident. The career of Shostakovich, by comparison, is often presented as one of constant conflict with the Stalinist and post Stalinist regimes. This narrative, mythologised by Solomon Volkov in his still controversial book, *Testimony*,[18] undoubtedly raised Shostakovich's profile during the late communist era, and continues to resonate in the post-communist world.[19] The reputation of Myaskovsky, however, has not been exposed through the medium of such controversial commentaries, and hence it has not been thrust into the critical limelight. It still sits on the sidelines awaiting reappraisal.

Even though Myaskovsky has not generally been portrayed - like Shostakovich - as a reluctant participant in the Soviet system there have been some perceptive observations about the character of his creative work being detached from the brave new world around him. Iosif Rayskin makes a telling comparison:

> "As with Pasternak in literature, Myaskovsky in music represented the phenomenon of inner emigration, a form of spiritual resistance to a suppressive [sic] regime." [20]

The 'inner emigration' experienced by Pasternak was transferred to his greatest character, the poet-physician Doctor Zhivago. The Doctor does not leave Russia after the 1917 revolutions. He remains, to be caught up in the civil war, and then finds himself in the detached role of commentator, an artistic voice trying to cope with the new environment, not wishing to confront, but not wishing to ingratiate.

Rayskin also comments perceptively on the parallel paths taken by the symphonic orchestral works and the quasi-symphonic chamber works:

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[18] Solomon Volkov: *Testimony: the memoirs of Dmitri Shostakovich* (London: Faber and Faber, 1981)

[19] There have been many sceptical and critical reviews of Volkov's book, including an extensive and hard-hitting one by Laurel E. Fay, the title of which makes explicit her reservations: 'Shostakovich versus Volkov: Whose Testimony?', in *Russian Review* (October 1980) vol.39(4), pp.484-493. Fay was reviewing the 1979 edition of *Testimony*.

[20] Iosif Rayskin: 'Myaskovsky, Nikolay Yakovlevich', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol.17, p.578

> "Various chamber and solo instrumental genres fulfilled the role of 'travelling companions' for his symphonies: if the first ten symphonies were accompanied by large-scale piano sonatas, then later the string quartet performed this function." [21]

The notion of 'travelling companions' is an excellent way of explaining these parallel relationships. It reminds us that the composer of 27 symphonies is likely to have been thinking symphonically all the time, even when writing for smaller forces. It is an idea that is just as apt for Beethoven, for example, as he was working out the quasi-symphonic arguments in his Rasumovsky quartets, or in the Appassionata and Waldstein piano sonatas. This symphonic thinking translates into the large-scale, four-movement scheme used for the First Sonata, and it affects all the sonatas through their different explorations of sonata forms conceived on a grand, symphonic scale. It can also be seen to affect the one-movement sonatas, such as the Second and Third, which are, in a sense, symphonic poems. In this connection the figure of Liszt looms large, not only because of the pianistic virtuosity, but also because of the expression of the symphonic poem idea through the sonata medium, just as Liszt, himself, had done in his Sonata in B minor composed during the orchestrally motivated Weimar period.

Despite the significance of Myaskovsky's symphonism, the symphonies themselves and the large body of creative work surrounding them, Stanley Krebs observes that the sentiments at the time of the composer's death were focussed on human qualities rather than grand musical achievements:

> "When Myaskovsky died, on 8 August 1950, in Moscow, the Soviet musical world felt a distinct loss. The musicians mourned not the death of a symphonist, but that of a teacher. Nearly 100 Soviet composers had studied with him..." [22]

At the time of his death, Myaskovsky was still under the cloud of formalist denunciation generated during the events of 1947-48. The death of Andrei Zhdanov on 31 August 1948 had provided an opportunity for some slight relaxation of the central control over matters of artistic compliance - with the aesthetics of the regime.

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[21] Ibid.

[22] Stanley D. Krebs: *Soviet Composers and the Development of Soviet Music* (London: Allen and Unwin, 1970). Chapter 10: 'Nikolai Miaskovsky' [sic] p.118

But Tikhon Khrennikov (1913-2007) was still in his influential position of Secretary of the Soviet Composers' Union (appointed to this position by Stalin in 1948) and thus able to continue manipulating behind the scenes, a role he was to play for an astonishingly long time, until the end of the Soviet Union in 1991. It was Khrennikov who co-ordinated the infamous special Congress of the Soviet Composers' Union in April 1948, at which prominent figures were denounced as formalist. Although the main target was the opera, *The Great Friendship*, by Vano Muradeli, other composers, including Myaskovsky and Prokofiev, were caught up in the campaign. To Myaskovsky's credit he declined to participate in the proceedings, and even when visited at home by Khrennikov, for the purpose of pressurising and threatening him to make a speech of self-criticism, he maintained a dignified detachment. But all this cost Myaskovsky dearly. He was dismissed from his teaching position and spent the last two years of his life in an enforced retirement. This was the situation at the time of his death, with the cloud of formalism still hanging over his reputation and his works. He was among those composers officially rehabilitated by special decree on 28 May 1958, but this was too late. The pardon was a posthumous one.

It is difficult to overstate the effect of this unfortunate period in affecting the profile of Myaskovsky and his work, not only within the Soviet Union, but also beyond that country's reach.[23] The effects were long-lasting and certainly contributed to the state of neglect from which Myaskovsky's music is now being rescued. This project thus forms part of that long process of rehabilitation and reassessment.

[23] For detailed accounts - in English - of the successive periods of socio-political repression of music during the Soviet era one can consult the various writings of Marina Frolova-Walker, including the following: 'From modernism to socialist realism in four years: Myaskovsky and Asafyev', *Muzikologija* [Serbian journal] 3(2003), pp.199-217. [Includes discussion of Myaskovsky's 12th symphony] *Russian Music and Nationalism, from Glinka to Stalin* (New Haven, CT: Yale University Press, 2007). and *Music and Soviet Power, 1917-1932* (Woodbridge: Boydell, 2012), 404pp. [A source book presenting a collection of contemporary writings, translated from Russian into English.]

Chapter Two

The First Four Piano Sonatas

2.1 Introduction

This project has focussed on the first four piano sonatas by Myaskovsky for several reasons. Firstly, there is the consideration of scope. It would have been well beyond the scope of this MPhil project to record all nine of the sonatas. Secondly, there is the consideration of style. The first four reveal a continual process of musical and artistic development in parallel with the early symphonies. Thirdly, the last five sonatas are in various ways problematic. As can be seen in the following table, the fifth and sixth sonatas were both re-cast in 1944 from much earlier pieces, are thus hybrid in style and technique (Table 1). The last three, all from 1949, were composed not long after the politically motivated denunciations of Myaskovsky and others as 'formalist', according to the newly intensified dictates of the post-war, Stalinist era.

Table 1: The Nine Piano Sonatas of Myaskovsky

No.	Key	Opus	Date(s)	Structural scheme	Duration
1	D minor	6	1907-9	Four movements (symphonic scheme)	*ca*. 30 min
2	F# minor	13	1912	One movement (quasi symphonic poem)	*ca.* 15 min
3	C minor	19	1920	One movement (quasi symphonic poem)	*ca.* 13 min
4	C minor	27	1924	Three movements	*ca*. 30 min
5	B major	64/1	1907-44	Four movements (symphonic scheme)	*ca*. 25 min
6	Ab major	64/2	1908-44	Three movements	*ca.* 20 min
7	C major	82	1949	Three movements	*ca*. 11 min
8	D minor	83	1949	Three movements	*ca*. 13 min
9	F major	84	1949	Three movements	*ca*. 13 min

Despite the fact that he wrote these nine major works, Myaskovsky's contribution to the medium of the piano sonata has not always been acknowledged in the way that it perhaps should have been. It is curious, for example, to find a very distinguished Russian pianist, and author of an important guide to the Prokofiev piano sonatas, expressing the following opinion:

> "Apart from Alexander Scriabin early in the century, Prokofiev was the *only* [my emphasis] major twentieth-century composer to pay such consistent attention to the form..." [24]

Boris Berman in his Preface goes on to mention "other important twentieth-century composers" who he considers to have made significant contributions to the medium. He includes Rachmaninov, Bartok, Hindemith, Shostakovich, Stravinsky, Ives, Medtner, Barber, Ginastera, Boulez, Schnittke, and Carter as having written "occasional works in this genre", but he makes no mention of Myaskovsky, even though he and Prokofiev had been such close friends and colleagues, as evidenced by the large volume of published letters between the two men (a volume of which Berman must surely have been aware). There are various ways one might interpret this pointed 'ignoral' of Myaskovsky's sonatas. It is not necessary to explore all the options here. Suffice it to observe that one of them will have been the understandable desire to emphasise the contribution of Prokofiev (and not to divert the reader's attention by pointing out that there was another significant body of work standing alongside). Berman's inclusion of Medtner in his list of "other important" composers sits uncomfortably beside his exclusion of Myaskovsky, and makes the omission of the latter even more pointed.

Prokofiev himself does not seem to have shared Berman's view. There are numerous places in the Prokofiev-Myaskovsky letters that reinforce this point, such as the following expression of admiration from Prokofiev, written in June 1915:

> "Dear Kolyusha, you are the author of two perfect sonatas of which I can play the first, and the second I admire…it is absolutely fantastic, although incredibly difficult, because of the chromatically contrapuntal structure." [25]

So, here we have evidence that Prokofiev not only admired the First Sonata but also played (and performed) it. There is no 'ignoral' or dismissiveness here. A few months earlier he had written: "Your popularity has no boundaries." [26]

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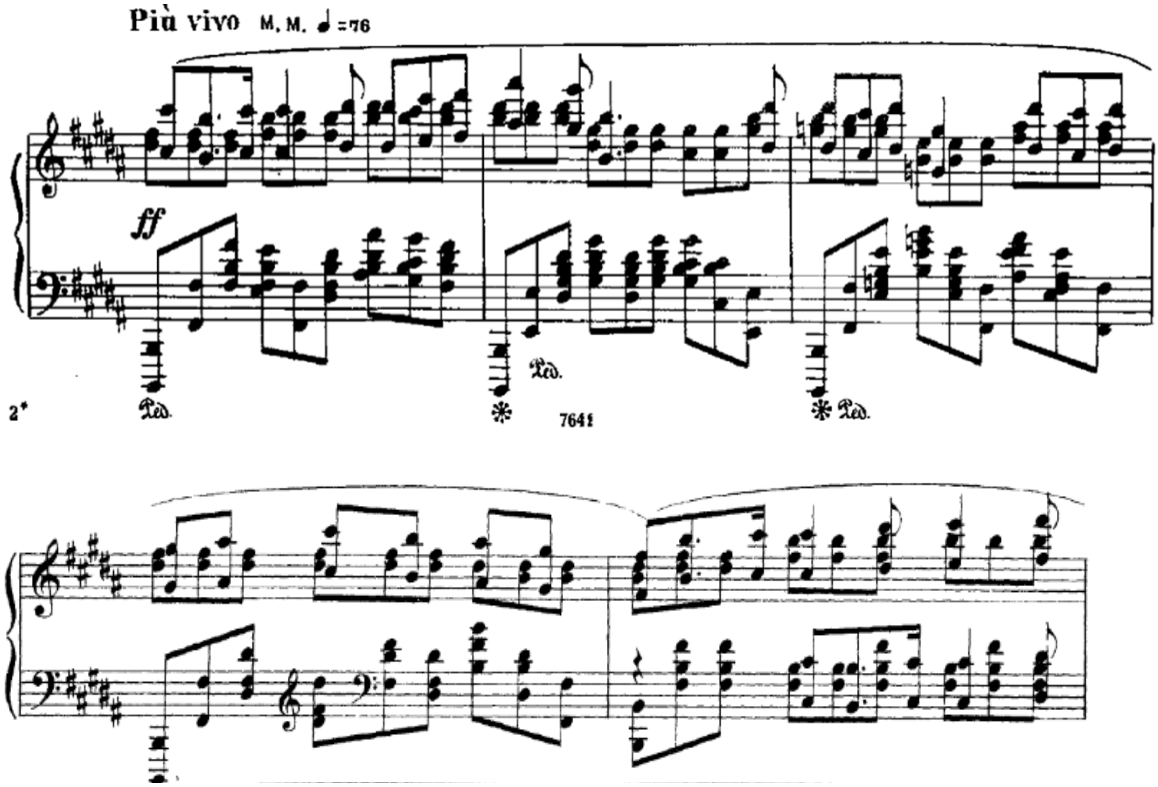
[24] Boris Berman: *Prokofiev's Piano Sonatas: a guide for the Listener and the Performer* (New Haven, CT: Yale University Press, 2008), Preface, p.ix

[25] V. A. Kiselyov (ed.): *Prokofiev and Myaskovsky: Correspondence* (Moscow: Soviet Composer Press, 1977), p.483. Letter from Prokofiev to Myaskovsky (no.139), dated 15 June 1915, from Petrograd. The original is in Russian; the translation is by the present author. The very familiar form of address "Kolyusha" indicates the closeness and warmth of the friendship.

[26] *Ibid*., p.124. Letter no.116 from Prokofiev to Myaskovsky, 10 October 1914, from Petrograd.

2.2 Piano Sonata no.1, op.6, in D minor (1907-9)

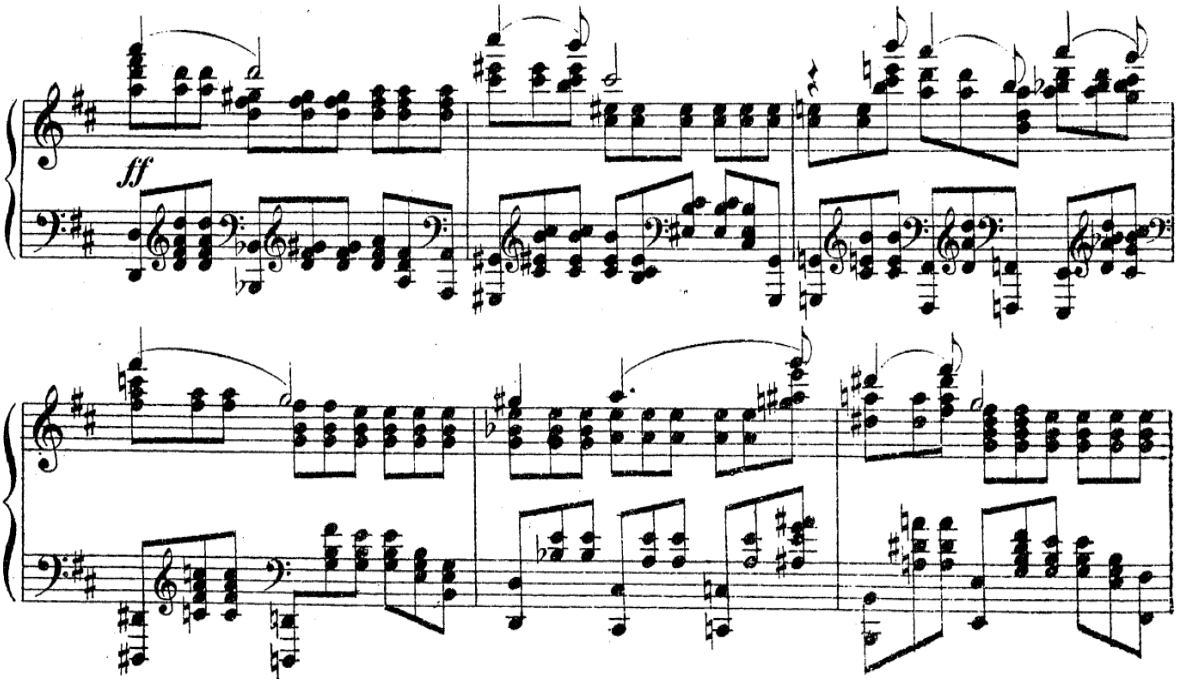
The First Sonata was composed from 1907 to 1909. Glenn Gould considered it to be one of the most significant pieces of its time.[27] It has a mono-thematic, cyclic structure (a theme which comes in all four movements). It is one of Myaskovsky's larger sonatas; a performance takes approximately half an hour. The biggest influence heard in this work is from Alexander Scriabin, a contemporary of Myaskovsky. He uses the same harmonic and textural language as Scriabin does in his early works, especially the Fantasie op. 28 and the Third Sonata op.23. Myaskovsky's process of development is similar to Scriabin's Third Sonata, and he creates a thick texture by using full chords, large leaps in the bass and many polyphonic lines, features which he develops further in his later sonatas. These elements are similar to those in Scriabin's Fantasie op 28 (Example 2.1). They both lead to very challenging pianistic writing.



Example 2.1: A. Scriabin, Fantasie op.28, bb.109-113

[27] Glenn Gould: 'Music in the Soviet Union', in *A Glenn Gould Reader*, ed. Tim Page (London: Faber and Faber, 1987), p.179

The above pianistic figurations, gestures and sonorities of Scriabin's Fantasie can be compared to the following passage in the final movement of Myaskovsky's First Sonata (Example 2.2):



Example 2.2: Myaskovsky, Piano Sonata no.1, fourth movement, bb.231-236

Prokofiev's general admiration for the First Sonata has already been noted above. The letters between the two composers do not stop at generalities, however, and cover many specific musical observations and comments:

> "Lieber Kolya, I have studied your [first] sonata. It is a very good piece which I will learn and include in my concert repertoire. Undoubtedly, it has some places to which, if I were you, I would not dare put my signature. But nevertheless the general impression is wonderful. It is quite pianistic…and in that sense it is the next step in Glazunov's type of piano writing. I consider the main imperfections in this piece to be: the incredible heaviness of the whole piece; overuse of the low registers; both of these imperfections are especially annoying in the finale.…The final D major is absolutely unprepared." [28]

This is one of many places in the composers' correspondence where Prokofiev points out the influence of Glazunov, sometimes rebuking (in a friendly way) his friend for allowing this influence to persist. It is presumably this Glazunov sound and

[28] Kiselyov (ed.), *op.cit*., pp.94-97 Letter no.69 from Prokofiev to Myaskovsky dated 7 August 1911, written from Kislovodsk. In his letter Prokofiev gives several specific music examples from the score suggesting how the textures could be made thinner and lighter. Interestingly, at the beginning of this letter, Prokofiev uses the German familiar form of address "Lieber"

style that Prokofiev would feel uncomfortable acknowledging with his signature. The most interesting comment is the one about 'heaviness'. This is a persistent feature not only of Myaskovsky's piano writing but also of the orchestration in his symphonic works. It should not be misconstrued, though, as some kind of oversight or inadequcy on Myaskovsky's part. It would appear from the exchange of letters, here and elsewhere in the correspondence, that the emphasis on the low registers was deliberate and part of Myaskovsky's intention. Clearly, the heaviness was not to Prokofiev's taste, but this tells us as much about Prokofiev as it does about Myaskovsky.

Although Myaskovsky clearly welcomed Prokofiev's detailed comments, even when they were rather direct and critical, he did not necessarily accept or act on his friend's opinions. In many cases he responded to them by return of post explaining his intentions and sticking to his position:

> "…I really appreciate you caring about my fat and boring child [i.e., the first sonata]. Having looked carefully into your comments I cannot say with confidence whether I could apply many of them. [Myaskovsky goes on to explain why he didn't wish to implement Prokofiev's changes] … "Making the main subject of the finale lighter is not appropriate here, because it would change the character of the theme. The way I imagine it is a mysterious, sinister warning (*p* for *pesante*). …Before the coda make a huge largamente with enormous force, then it [the coda] will be very unexpected" [29]

It has already been noted that the First Sonata has a four-movement scheme of symphonic proportions. It begins, however, not with a sonata allegro, but with a three-voice fugue. Initially in D minor it moves through thematic entries in F major (from bar 21), B flat major (from bar 28), some modulatory episodes, then back to D minor (from bar 42). The most interesting, developmental aspect of the fugue is the way Myaskovsky transforms the theme by replacing the strong, falling perfect fifth (or perfect fourth) of the subject/answer entries with destabilising tritones. This tritonal transformation takes place where the tempo marking changes to *Con agitazione* (from bar 70). The effect of the fugue, therefore, is not that of a self-contained and stable, tonal form. It is open-ended and unstable. It undermines the tonic key and creates a psychological effect of expectation.

[29] Kiselyov (ed.), *op.cit.,* p.97. Letter no.70 from Myaskovsky to Prokofiev dated 12 August 1911, written from Batovo.

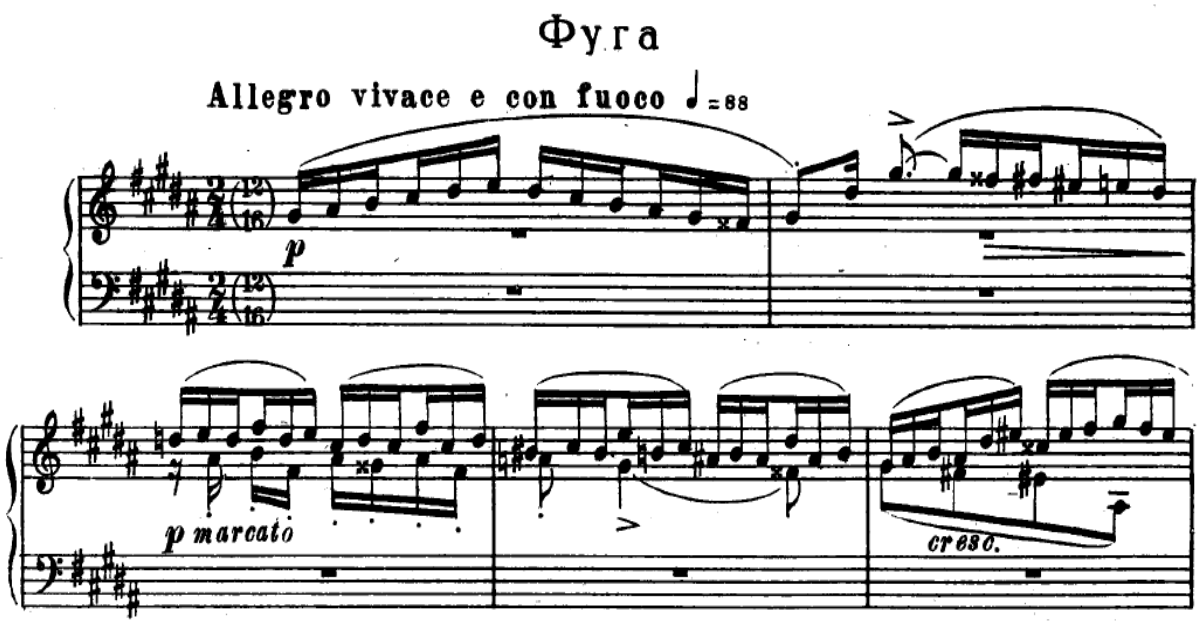
The second movement is a sonata-allegro starting in D minor, and carries one of Myaskovsky's most characteristic markings: *affanato* (breathless). It continues the contrapuntal texture of the first movement, but at the faster tempo. Eventually, the fugue theme of the first movement reappears (from bar 78 of the second movement). The pianistic textures, which have been relatively thin and clear up to this point gradually become thicker as the counterpoint becomes denser and the rhythmic subdivisions make the pace quicker. The destination of all this contrapuntal activity is the chordal passage from bar 126. The next climactic point comes in the *Allegro con fuoco* from bar 249. The effect of all this material is transitional up to the point where the fugue theme reappears from bar 315 (*Poco meno allegro, ma con fervore*). This time it is in D major rather than D minor. Interestingly, the second movement does not display the textural thickness for which Myaskovsky was often criticised by Prokofiev. The pianistic textures are relatively restrained, the chords (in the rare places where it is chordal rather than contrapuntal) are not particularly thick, and the low register is not the focus of attention.

The third movement, *Largo espressivo*, is the slow movement in the symphonic scheme. It is often like Scriabin in its melodic lyricism coloured by chromatic voice leading. Visually, the piece is in F sharp major, on account of the six sharps in the key signature. For the performer, however, this is a visual/aural deception, because the first 18 bars avoid settling in or on this notional new tonic. It is not until the C sharp dominant preparation in bar 19, followed by the F sharp harmony in bar 20 that the ears (and the fingers) recognise the tonic. It is here that the melodic line begins to sing and we feel the presence of Chopin's *bel canto* pianism reinterpreted through Scriabin and, of course, Myaskovsky. After an impassioned middle section the *bel canto* returns, but reworked and embellished. In structural terms this approach is not unlike the *bel canto* aria schemes in Chopin's Nocturnes. The coda returns to the harmonic ambiguity of the introduction (from bar 91).

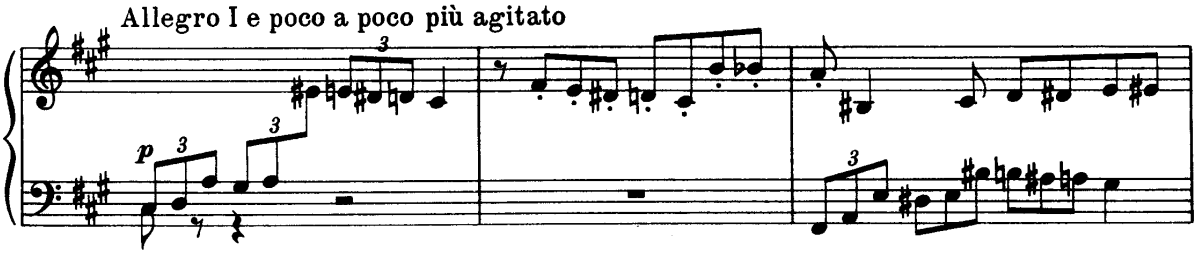
The centre of gravity in the First Sonata lies in the final movement. The first three movements have all been, in one way or another, preparing for the main symphonic argument in the finale. This end-weighting gives a very effective sense of dramatic unfolding to the whole work. Here the performer has the full sensation of what can be called 'symphonic pianism'. The thematic twists and turns, the long-range thematic connections with the earlier movements, the quasi-orchestral sonorities, are all symphonic in character.

2.3 Piano Sonata no.2, op.13, in F sharp minor (1912)

The Second Sonata op 13, in F sharp minor, was completed in 1912. There are many differences between this sonata and the first. It is composed in one movement containing the typical Sonata-Allegro structure, but with a fugue in the coda. The addition of the fugue reflects an influence from Sergei Taneyev's Prelude and Fugue op. 29. The development techniques in the fugue are almost identical to Taneyev's, even down to fine articulation details.



Example 2.3: Taneyev, Fugue op.29, opening



Example 2.4: Myaskovsky, Piano Sonata no.2, bb.277-279, fugue subject

The use of a fugue in a sonata leads one, inevitably, to consider possible overtones of late Beethoven sonatas (and string quartets). If there are such connections they operate at the abstract, structural level rather than at the more visceral, stylistic level. The Taneyev Prelude and Fugue op.29 is evidently a nod towards Bach, just as the collection of Preludes and Fugues by Shostakovich is also a conscious tribute. The greater significance of the use of fugue in the Myaskovsky case is that it is integrated as part of the larger, developmental form, and that it occurs at a stage in the dramatic scheme (of symphonic poem character) where a sense of intensification is achieved through the intricacy and rhythmic drive of the fugue. It has already been noted above that the First Sonata opens with a fugal movement. The role of the fugue in that case - as part of the overall dramatic scheme - was entirely different. It was a point of departure rather than a point of destination. If one wished to continue the comparisons with Beethoven's use of fugue, one would explore the different dramatic purposes of the opening fugue of the String Quartet op.131 in C sharp minor and, for example, the two fugues in the third movement of the Piano Sonata in A flat major op.110. There are many other examples to explore. The point is that Myaskovsky does not seem to be using his fugues in the same way each time. He is exploring the range of possibilities. He is exploring a different dramatic scheme each time.

It is interesting to note that Myaskovsky uses the *Dies Irae* motif as a closing theme in the Exposition; it is used to build the development and acts as one of the contrapuntal lines in the Fugue. Traditionally the *Dies Irae* theme is used to create dark and ominous feelings, as it is known to be a symbol for death and destruction. The theme first appears in parallel chords in the bass/tenor registers (played by the right hand) between bars 88 and 94. The focal pitch in this case is B flat, with the melodic line curling around the focal point as a modal B flat minor. The *Dies Irae* theme continues through the Allegro beginning at bar 99. This time it appears in minims played by the left hand. The modality is the same, but the enharmonics have changed (e.g., D flats becoming C sharps). The theme appears not merely as a passing quotation, allusion or reference; it is part of the thematic substance of the work and conveys something of musical meaning. It remains a

dominating feature of the work until the final bars (low minims in the left hand in bars 359-362).

The major difference between the first and second sonatas is that Myaskovsky moves away from Scriabin's harmonies and ecstatic nature towards an agitated and darker character. This agitation is indicated by one of Myaskovsky's most common and important marks in the score of the second sonata: *affanato,* which means breathless.

The idea of 'symphonic pianism' has already been mentioned, above, in relation to the First Sonata. In the Second (and Third) we encounter the idea of the symphonic poem, expressed not through the orchestral medium but through the sonorities of the piano. The time scales are considerably different. Whereas the First and Fourth Sonatas operate over 30 minute time spans, the Second and Third are only half that length. They have the 15 minute time span of many of the orchestral works in the Lisztian symphonic poem tradition. The significance of this observation for the performer is that a different approach is needed for the psychological pacing of the performance. Instead of the whole work being broken up into discrete movements, with moments of silent repose between them, the thematic and dramatic processes are continuous and unbroken across the time span. Thus, even though the overall duration may be shorter, the psychological experience for the performer may be even more intense.

2.4 Piano Sonata no.3, op.19, in C minor (1920)

The Third Sonata was composed in 1920, after the Russian Revolutions of 1917 and during the civil war and the period of Military Communism. In a letter to Prokofiev, Myaskovsky mentioned that in between lining up for food and chopping wood he was composing this Sonata.[30] It is clear to see that the work was greatly affected by the political situation of that time. After the Bolshevik Revolution those aesthetics that had been valued during the late Tsarist era were no longer considered important. Lenin, for example, once considered destroying the Bolshoi Theatre as it symbolised an imperialistic and bourgeois culture. The new mentality was probably best described by Vladimir Mayakovsky in the following poem:[31]

> About turn! March! / Away with a talk-show.
> Silence, you speakers! / Comrade Mauser, / you have the floor.
> Down with the law which for us / Adam and Eve have left.
> We'll ruin the jade of the past. / Left! Left! Left!

Of the first four sonatas, only the third and fourth were extensively reconstructed when they were revised. After comparing the two versions of the fourth sonata a decision was made to accept all the composer's revisions and use the second version without reservations. In the case of the Third Sonata, however, the situation was different. When Myaskovsky revised the Third Sonata he tried to simplify the pianistic textures and made some minor structural changes; for example, at the very beginning, he compressed the opening statement. But in simplifying the textures, perhaps to please Prokofiev, he also lost something of the spirit of the work. This can be heard in the first bars of the recapitulation, where the second version makes the texture too thin, and the original seems much more interesting at this point.

> "Your comment about the imperfections of the Third Sonata reached their exact target. This is also what I don't like in this sonata, but I couldn't get rid of it, because I was composing with great difficulty in little breaks between [military] service, chopping wood, and similar nonsense." [32]

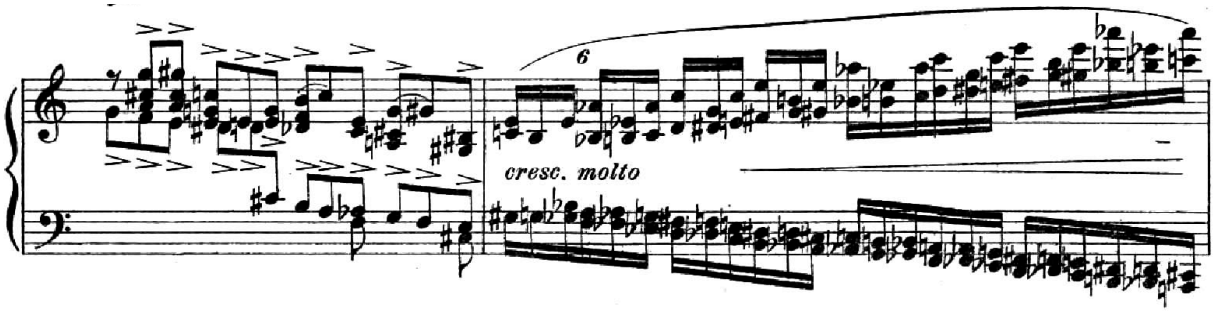
[30] Kiselyov (ed.): *op.cit.,* p.150. Letter no.164 from Myaskovsky to Prokofiev dated 15 January 1923, Moscow.

[31] Vladimir Mayakovsky. *Left March*

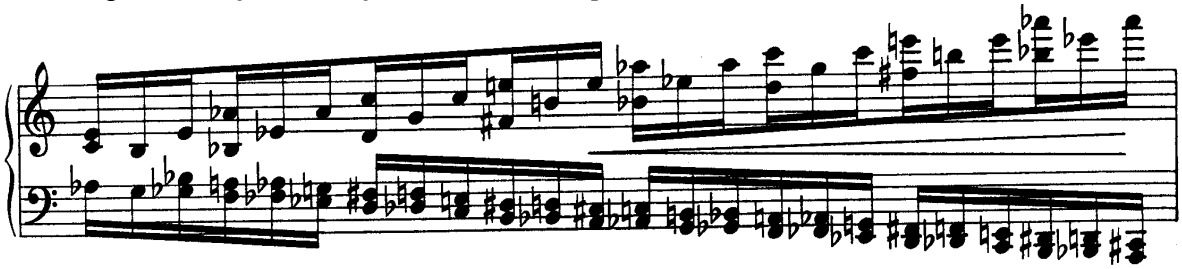
[32] Kiselyov (ed.): *op.cit.,* p.150.

Myaskovsky was persuaded to find a new language which would suit this new implemented lifestyle. The overall feeling of the sonata seems to capture the new, turbulent world. Myaskovsky experiments a lot in this Sonata. There are clusters, tumultuous passages, purely sonoristic effects, and the range of dynamics is extreme, from *pp* to *fff*, which all together give the listener a sense of a chaotic and yet urbanistic, industrial, 'proletarian' world. These effects make the sonata the most experimental piano piece by Myaskovsky. The work occasionally sounds almost atonal. It is noteworthy that several years later, in 1926, Dmitri Shostakovich wrote his First piano sonata, op. 12, and in 1927 Aphorisms, op. 13 in which he experiments in a similar manner. Even though the main key is C minor, we only hear C minor in the main subject, probably influenced by Medtner .[33]

The sonata was later revised, and a newer, largely altered version was completed in 1939. Myaskovsky made it technically more approachable, as in the first edition some passages were unplayable (Example 2.5).

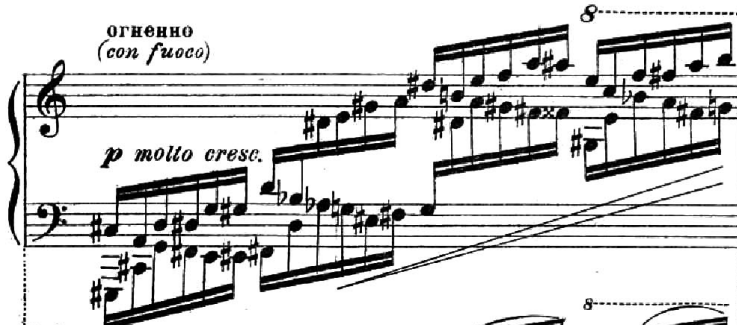


Example 2.5: Myaskovsky. Sonata no. 3, op.19, first version, bb.198-99

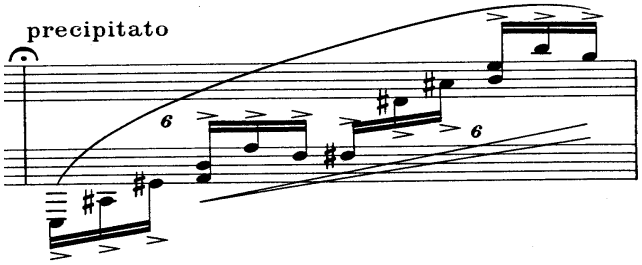


Example 2.6: Myaskovsky. Sonata no. 3, op. 19, second version, b.198

[33] Kiselyov (ed.): *op.cit.,* Letter no. 213 from Prokofiev to Myaskovsky, 20 October 1925

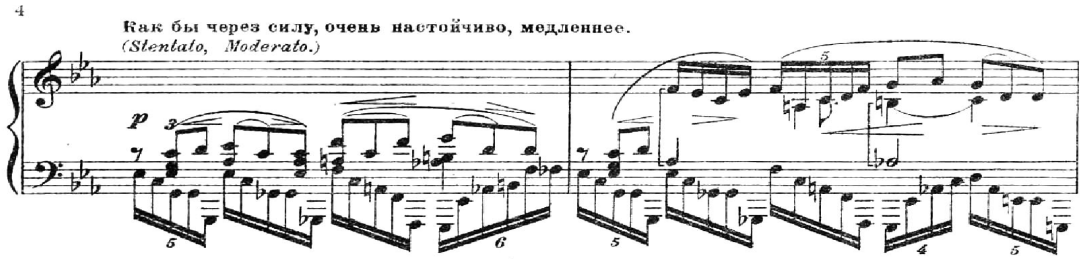


Example 2.7: Myaskovsky. Sonata no. 3, op. 19, first version, b.196

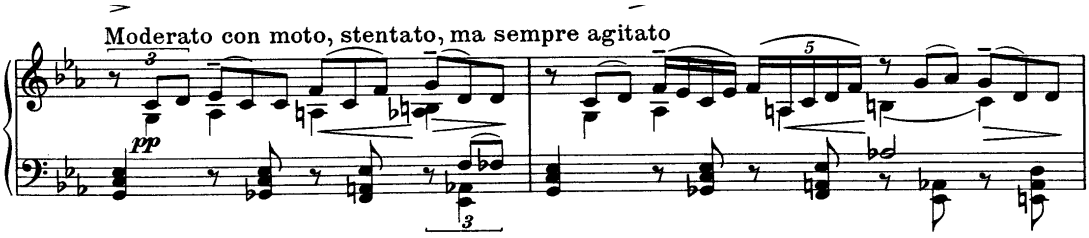


Example 2.8: Myaskovsky. Sonata no. 3, op. 19, second version, b.195

The main subject was also altered significantly (Ex.2.9). Harmonic figurations in the left hand were eliminated and replaced with chords (Ex.2.10).



Example 2.9: Myaskovsky. Sonata no. 3, first version, main subject, bb.10-11



Example 2.10: Myaskovsky. Sonata no. 3, second version, main subject, bb.7-8

Gregor Tassie relates that "Prokofiev praised the Third Sonata for its skilful writing, its fire, and its excellent thematic material..." and quotes Prokofiev as remarking:

> "I like less the chords developing the main theme. Harmonically, they are interesting, but their individual beat reminds one of Medtner. I don't like the chords at the end of the fifth page and the descending hysterics which are reminiscent of Tchaikovsky's Sixth Symphony... But these are only petty things; the sonata is really magnificent." [34]

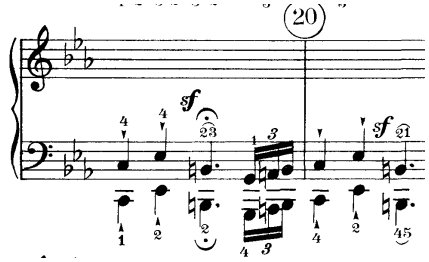
Prokofiev may not have appreciated the connection with Tchaikovsky's Sixth Symphony, but Myaskovsky no doubt felt differently. The Sixth (Pathétique) Symphony was the work the young Myaskovsky had heard in 1896, when he was just fifteen, and had inspired him to try and become a composer. The mood of this work seems to have remained with Myaskovsky throughout his creative career and surfaces not only in the symphonic works but even in the sonatas, as Prokofiev realised.

One of the most important characteristics of the Third Sonata is its prevailing tonality, of C minor. There seems to be little doubt that Myaskovsky was in tune with the long tradition of C minor symbolism, from Beethoven onwards. The C minor key signature is maintained from the beginning up to the end of the exposition at bar 38. The development section, as one would expect, takes the work on a wide ranging tonal journey, much of it far away from the tonic. For the recapitulation (from bar 132), Myaskovsky returns to C minor, but the mood here - as at the beginning - is agitated rather than sombre. For the performance presented here, as part of Recital B, the recapitulation is based on the first version of the score, rather than the later, revised version.

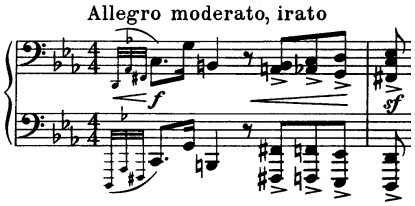
[34] Quoted by Gregor Tassie, *op.cit.,* p.113

2.5 Piano Sonata no.4, op.27, in C minor (1924)

The Fourth Sonata, op. 27 in C minor, is in three movements and is arguably one of the darkest pieces that Myaskovsky ever wrote. It was composed in 1924. It was speculated that Myaskovsky was largely disappointed by the Bolsheviks and no longer believed that Russia was on the right path. The main key of the work is C minor, traditionally considered to be a tragic key. This choice of tonality creates a strong link between the Third and Fourth sonatas. Prokofiev compared the first main subject of the first movement (Ex.2.11) to the main theme of the first movement of Beethoven's op.111 in C minor (Ex.2.12). It is an obvious and irresistible connection to make:



Example 2.11: Beethoven. Sonata, op. 111, first movement, opening



Example 2.12: Myaskovsky, Sonata op.27, main subject, bb.1-2

Apart from the C minor tonality, the other important observation to make is that from the outset this sonata is motif-driven. The opening, 'irate' gesture of just over a bar (to the next main beat) is tight and provocative (the Italian tempo marking is *Allegro moderato, irato*). It contains two elements: the upbeat to C and the semitone drop to B natural; then the contrary motion quavers leading to the secondary dominant minor ninth on D. Thus the tonality is made ambiguous between C and G minors. Much of the movement will be derived from the second element of the motif.

Whereas the First Sonata has a quasi-symphonic, four-movement structural scheme, and the Second and Third have one-movement schemes, akin to symphonic

poems, the Fourth is structured in a relatively conventional three-movement design. In this respect it connects with the sonata tradition of three-movement forms.

It is the first movement that occupies the centre of gravity, and which contains the drama. The conflict between the four themes of the first subject group and the second subject becomes even more obvious than in the Third Sonata.[35] Markings such as 'irrato' and 'con forza' (written against the themes in the first subject group) portray an even more destructive feeling than in the Third Sonata. In contrast, the second subject has the markings 'tranquillo innocente' and 'ma espressivo'. Perhaps the most extraordinary feature of the first movement is its enigmatic ending (or, rather, non-ending) where C minor triads are contradicted at the tritone by low F sharps. As has already been mentioned, this type of tritonal harmony, and especially the sonoristic and psychological effects of tritone contradiction (or alternation) stem directly from Mussorgsky's *Boris Godunov* (in particular, the *zvon*-inspired harmony of the Coronation Scene). By this time the tritonal harmony had become a feature of much French music after its adoption by both Debussy and Ravel (both influenced by Mussorgsky). On the psychological level the tritone contradiction had been used by Stravinsky to represent the conflicts within the character of Petrushka, hence the very well known tritone chord oppositions in that work. Here, at the end of the first movement of the Fourth Sonata, there is no intended allusion to either Mussorgsky or Stravinsky; instead the tritone opposition is being used purely for psychological effect, to undermine the harmony, to undermine the sense of ending, to undermine any sense of resolution.

The second, slow movement takes us to the key of E flat minor. It is marked "...quasi Sarabanda". This is perhaps true in terms of the slow triple metre, and the slight emphasis on the second beat caused by the rising interval (usually a perfect fourth) in the melody. But the movement does not have the 'character' of a Sarabande. The mood is dark, especially at the end where Myaskovsky descends to the very lowest register of the piano.

The mediant key relationship between the overall tonic of C minor and this new E flat minor region of the Sarabande inevitably brings to mind the mediant and sub-mediant key relationships (including flat mediant and flat submediant) that play

[35] Prokofiev in a letter to Myaskovsky (no. 213, 20.October 1925) gives a detailed analysis of the piece and points no fewer than four main subjects. See Kiselyov, *op.cit*.

such an important part in Beethoven's second-period and third-period works. There are many such connections of musical thinking that could be explored in Myaskovsky's work, not only in the sonatas, but also in the symphonies. In the Fourth Sonata the gestural reference to Beethoven's op.111 brings the connection into the open, as part of the musical foreground, rather than being concealed within the more abstract background of the tonal architecture.

The third movement is a toccata-like rondo in (or 'on') C (major), and is reminiscent of the finale in Prokofiev's Fourth Sonata. The theme itself seems to be light and perhaps even joyful, although the development - and especially the end of the entire Sonata - proves otherwise and refers directly back to the tragic mood of the first movement (much like Prokofiev's 6th Symphony, which was written much later). The harmonic idea at the very end avoids an obvious dominant to tonic progression in C, but substitutes D flat in place of the dominant. Some observers might regard this as essentially the tritone chord substitution that became so common in jazz harmonic vocabulary; but it can be argued, fairly convincingly, that this kind of tritone substitution procedure is traced back to the Russian music permeated with Mussorgsky's tritonal harmony (exemplified by the Coronation Scene of *Boris Godunov*). The tritonal harmonic gesture is thoroughly Russian in character. Overall, though, the effect of the third movement is to travel quickly, with (for Myaskovsky) a relatively light-textured pianism, of the kind that Prokofiev would no doubt approve. The first Allegro extends to bar 119, following which there is a slower, *Tranquillo* interlude (bars 120-171). There is certainly something of Prokofiev in this interlude. The toccata Allegro resumes at bar 172 and drives to the conclusion.

This sonata is the most technically and musically difficult piano work by Myaskovsky, as well as being structurally the most complicated. At around 30 minutes in performance it is also one of the longest. The work was composed in the same period as the Symphony no. 6, which stands as one of the master works by Myaskovsky.[36]

[36] Premiered in 1923, the Sixth symphony was a phenomenal success in the Soviet Union and subsequently in 'the West'.

Chapter Three

Challenges of Performance Interpretation

The two main difficulties facing the performer who wishes to present Myaskovsky's early piano sonatas are: the length and scale of the works; and the thick symphonic textures. Mention has already been made of the relative durations of these works, their dramatic schemes (symphonic, or quasi symphonic poem), and the notion of 'symphonic pianism'. These are major challenges for the performer, not only physically (in terms of stamina and virtuosity) but also psychologically (in terms of rhythmic pacing and dramatic shaping). The issue of sonata (as opposed to symphonic) proportions was raised by Prokofiev in one of his many letters to Myaskovsky:

> "I see a sonata not as a five-storey construction, but a strict chamber, almost four-voice structure. That's why I like sonatas from Beethoven's first volume more than ... the second one." [37]

Obviously, this tells us as much about Prokofiev as it does about Myaskovsky (or Prokofiev's view of Myaskovsky's work). It illustrates one kind of 'composer thinking' about matters of form and structure. Whereas Prokofiev refers to his preference for the earlier Beethoven sonatas (those that build on the legacy of Haydn), one suspects that Myaskovsky was more interested in the complex, extended forms, and elaborate dramatic schemes of the later Beethoven sonatas, particularly those that incorporate fugal sections or fugal movements.

Once the performer starts to think in terms of 'symphonic pianism', and regards the works as being orchestral in conception, there is also the challenge of articulating and phrasing the melodic, chordal and rhythmic material in terms of orchestral sonorities. Much of this takes place in the pianist's aural imagination, and it is arguable whether it can really be transmitted to the listener. There are some obvious and ever-present technical problems and challenges. The characteristic attack and decay of the piano struggles to

[37] Letter no.213, 20 October 1925, from Marlot.

simulate the sustaining qualities of bowed strings, woodwinds, horns or brass; but one must try. Some of Myaskovsky's polyphonic writing, such as the first and second movements of the First Sonata, suggests a network of interconnecting and overlapping woodwind lines, and this observation - this aural sensation - affects the pianistic treatment of the polyphonic texture and the ways in which the lines are articulated. Strong, chordal passages tend to suggest the orchestral tutti, with horns and brass embedded in the sonority. A listing of examples would be extensive and does not really seem necessary because the problem - the pianistic challenge - is always present. It affects the touch, the dynamic balancing, the melodic articulation, and the all-important pedalling on every page of each score.

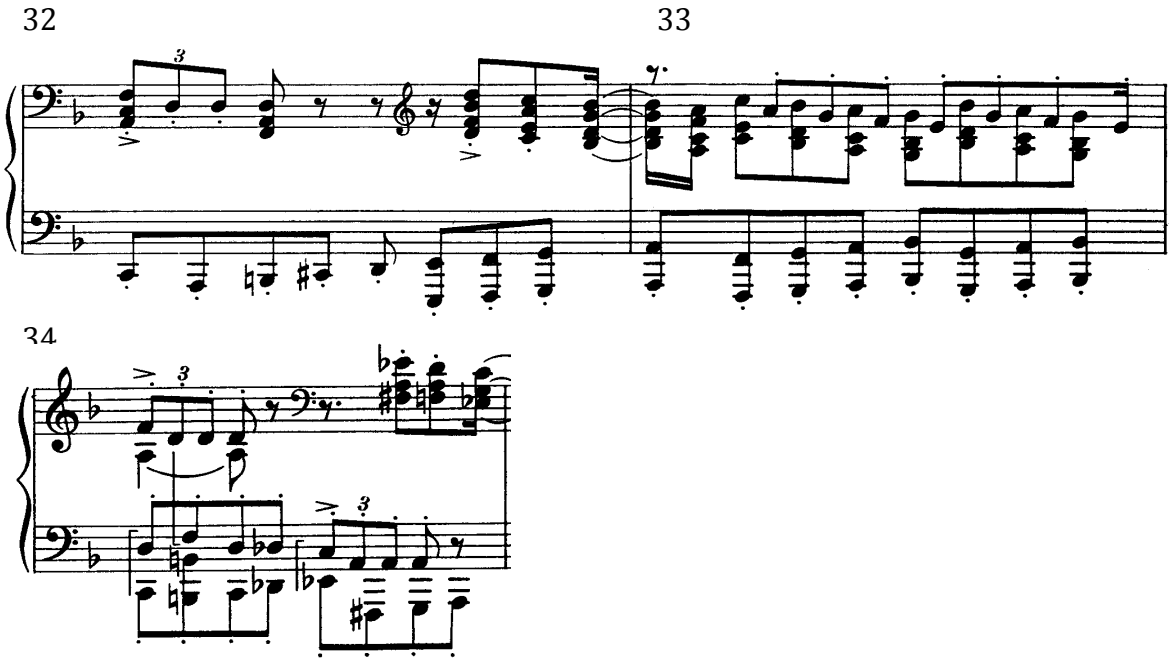
Myaskovsky chooses not to write simply and concisely, especially in Sonatas One and Four, but develops each work slowly and uses endless repetitions, sequences and fugatos to build colossal structures. A typical example of this is in the finale of the First Sonata. During the development of this movement Myaskovsky uses the same theme repeatedly, forming sequences by writing it in a different key each time. This feature also occurs in the Fourth Sonata's finale. This slow developmental approach Myaskovsky employs is a typical aspect of Russian Art of that time, and seems to reflect the mentality of the people. It can be seen in the case of Dostoevsky; his lengthy books are a result of problems unfolding slowly, and resolutions being reached after deep contemplation. (It is interesting to note that Myaskovsky had intended to write an opera on Dostoevsky's *Idiot*, but abandoned the idea - perhaps wisely.) Glazunov's music also features this approach and it is part of the tradition that he left behind. Tchaikovsky also builds his works with sequences following one after the other, and it can be said that this technique forms the main tool in Tchaikovsky's structural development, one that Myaskovsky inherits.

As well as the length of the Sonatas, the music is complicated by the type of writing that is characteristic of Myaskovsky's compositional style. Within each main idea Myaskovsky forms layers of interesting and equally important lines. This forms thick symphonic textures that would be achievable when performed by an orchestra of 75 musicians led by a conductor, but which become very challenging for only two hands and one brain. When played

without giving much thought to the texture the resulting music can become extremely, even excessively, thick and heavy, overloaded with musical lines which are hard for listeners to digest and for pianists to play. To interpret these Sonatas successfully, and to give them the recognition they deserve, the performer must undergo a decision making process and weed out the less important lines. Once the note learning process is complete the pianist must eliminate (not physically, but mentally) the secondary lines and follow only the main developing melodic lines. This is much like the mental and aural approach for a conductor who would balance the various lines and instruments and instrumental sections in an orchestra. Considering that Myaskovsky was a prolific symphonist, it is not surprising that he writes multi-layered piano music, but the approach to interpreting these works must be then adjusted to suit the style of writing. The performer must also consider the various sonorities and orchestral colours that can be created at the piano (and which can not) in order to assist in producing clarity of texture. When approached in a symphonic way, the resulting effect allows the listener to follow the development of the main themes, and gives each sonata an overarching structure that is clearly understood. What at first seems to require great physical and mental stamina from the pianist, and intense concentration from an audience, ends up being a far less taxing experience for both. Each sonata then transforms into a powerful piece of symphonic drama.

I have chosen to perform from the revised editions of Sonatas 1, 2 and 4, because the revisions provide a clearer picture of the musical ideas. Many difficult textural passages have been removed and are replaced with simplified lines or thinner chords. In the case of the Third Sonata, however, I have used a combination of the first and second editions, because I felt that there were places in which the first more complicated version captured the turmoil of the music more successfully and was technically attainable. This was an additional, self-imposed challenge, because the revised version would have been easier.

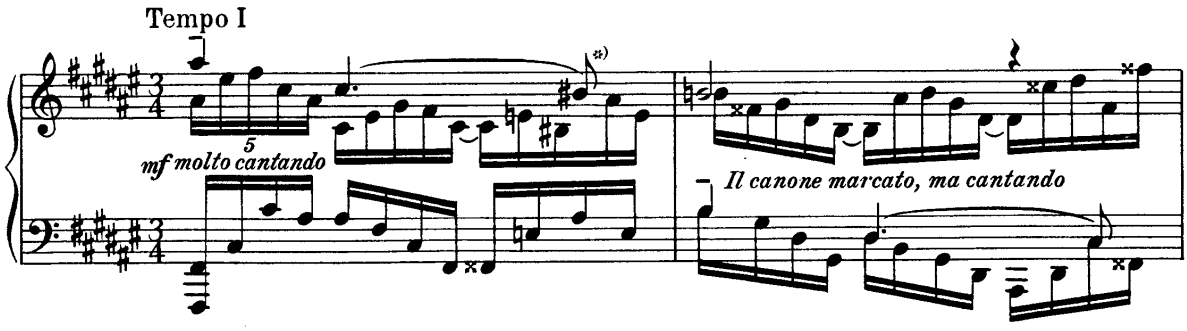
The First Sonata is one of the longest that Myaskovsky wrote. It lasts for half an hour and, as already observed in Chapter 2, has four movements. The challenges in this Sonata lie within the fast second and fourth movements. The constant *moto* that runs throughout both these movements can cause physical exhaustion for the performer, because not only is the tempo consistently fast but also some places are pianistically uncomfortable. Prokofiev writes of bars 33-34 in the finale stating, that they are "unplayable in the fast tempo".[38] He was right. The pianist must, therefore, find a solution in order not to disturb the momentum of the movement. In the case of bar 33, I eliminated the syncopating counterpoint in the right hand and continued with the syncopated chord pattern as it appeared previously in bar 32. Bar 34 also required adjustments, and the triplet imitation on the third and fourth beats in the left hand was removed and instead, I continued playing the written quavers. Example 3.1 shows this problematic passage. This approach was also taken in bars 37-38 which feature exactly the same musical material but in a different key. The resulting effect was that the tension in the music could continue without compromise.



Example 3.1: Myaskovsky. Sonata no. 1, fourth movement, bb.32-34

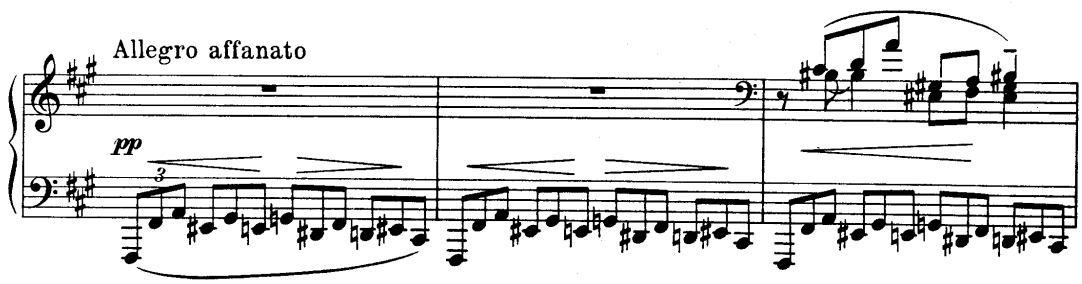
[38] Kiselyov, *op.cit*., Letter 69 from Prokofiev to Myaskovsky dated 7 August 1911 from Kislovodsk

Textural issues arise in the First Sonata. The beginning of the recapitulation in the third movement (tempo I, bar 65) incorporates a complex polyphonic texture. There are four lines (see Example 3.2). The top line has the melody of the main theme. Directly underneath are complicated figurations of quintuplets followed by an imitation of the melodic line in the top voice. The bottom line is a figuration of semiquavers which includes within it the bass notes. If a pianist thinks of this purely pianistically, and tries to bring out each line equally, the resulting music is aurally confusing and extremely difficult to play. It is in places like this where one must employ a symphonic approach and prioritise the different voices using various dynamics, articulation and colours in order to achieve the most convincing outcome. I focused on the main theme, which is found in the top melodic line, and the imitation of the main theme, allowing the two lines of continual semiquavers to become accompaniment figures. The most essential thing, in holding together places like this, is having a strong bass note which remains in the listener's ear. This involves complicated pedalling in order to ensure that there is no undue blurring of sound, but at the same time not losing the bass completely.



Example 3.2: Myaskovsky Sonata no. 1, third movement, bb. 65-66

The Second Sonata is undoubtedly the most appealing and musically straightforward of the group of four. The main challenge of the Second Sonata is that the musical material is constantly repeated in sequences. If one consults bars 20-56 it is clear that all Myaskovsky does is repeat the same six-note sub-motif (see Example 3.3) of the theme in various keys, and then repeats exactly the same theme, but this time doubling the melody with octaves.



Example 3.3: Myaskovsky Sonata no, 2, bars 21-23 six-note sub-motif in the melody of the right hand which is repeatedly used as developing material in various keys.

The danger in this section lies in memory lapses. It is easy to mix up the musical text and end up in a different section of the sonata. Only by knowing the main keys in the exposition and recapitulation can one ensure that if a memory lapse occurs a solution can be quickly found in performance. During Recital A the situation arose where I confused the harmonies and ended up taking a wrong turn in the recapitulation, thus finding myself in a different key. By knowing the progression of keys Myaskovsky used in both the exposition and recapitulation I was able to find my way back to the correct key without stopping. It is important, therefore, to have carried out thorough harmonic analysis of the Sonata, because sections like these can be especially troublesome.

A practical approach to dynamics must be undertaken in this section as well. One must plan the development of the dynamics. It is tempting to be carried away by the turbulence of the music and exaggerate the dynamic markings leading to *fortissimo* too early. Instead, one must exercise restraint to create a structured climax, enabling the listener to experience the continual repetition of the six-note motif as a positive tool of musical development, and not as a tiring, tedious effect. This way the pianist is also safe from pushing the piano past its dynamic limits. There are many places in these sonatas where there is a real risk of producing over-stated, harsh sounds out of desperation to keep the dynamic level increasing. It is imperative, then, to give careful and critical thought to the dynamic markings Myaskovsky writes in the score. Instead of taking all of them literally (at the risk of pushing the tone too far) one needs to moderate the dynamics in the context of the developing drama.

As in the case of the Second Sonata, the Third also undergoes a large number of repetitions of the main theme. The challenge is to build the Third Sonata so that the musical thought continues throughout the whole work, undisturbed by the mayhem surrounding the melody. By the Third Sonata Myaskovsky is writing with much more complex, multi-layered orchestral textures, and has also ventured into a more atonal language. He excessively uses the dynamic marking *Fortissimo* and *fff*. The danger here is being too faithful to these markings. I have performed the Third Sonata with the dynamic markings as written (in public concerts some months before the recordings submitted here), but found that this resulted in continual over-reaching of the piano's capabilities, even on full-sized concert instruments. I found a solution in the recordings by Svyatoslav Richter, whose performances of the Third Sonata in Moscow (1953) and Pavia (1974) hold an important key to interpretation. After analysing these recordings of the Third Sonata I came to the conclusion that Richter takes Myaskovsky's dynamic markings more as suggestions. Richter does not play the same level of *Fortissimo* and *fff* where Myaskovsky has marked. Instead, he ensures he does not reach his maximum sound production too early, and continually builds each time there is a *Fortissimo* or *fff* marked. However, the feeling of *Fortissimo* and *fff* comes across clearly to a listener, as Richter has many different levels within each dynamic range, and uses them carefully to structure the climaxes. This is a solution that all pianists should consider for these works.

The Third Sonata was dedicated to an exceptional pianist, Nikolai Orlov, and perhaps this is why Myaskovsky did not hold back in writing challenging passages. Some very uncomfortable passages (such as on pages 82, 92, 96, 101 of the attached edition) may weaken the performer's ability to focus on the musical aspects and instead lead to an emphasis on technical considerations. The most important thing one can do in passages such as these is to focus on the melody, with all the technical challenges becoming secondary. Richter also employs this approach and directs the listener to the melody at all times, thus creating a unifying effect on the whole Sonata.

The Fourth Sonata is dedicated to another great pianist and virtuoso, Samuil Feinberg. As with the First Sonata, it has an expansive, 30-minute time span, but structured over only three movements rather than four. The Fourth Sonata imposes incredible difficulties. Its length is coupled with an overwhelming feeling of darkness and intensity. When compared to the First Sonata the Fourth has two main differences. Firstly, the musical language has become atonal. Secondly, the texture is thick with polyphonic writing and therefore every line must ideally be equally important, not allowing for lesser important melodic lines to be placed in the background. Articulation is an effective tool to aid in a clear hearing of the voices, in order not to overwhelm the listener. For example, during the fugato section in the development of the first movement, different articulation must be used in each voice to communicate the musical material clearly.

The independent horizontal lines, when viewed and heard vertically, do not form familiar harmonies, and therefore a traditional harmonic analysis (based on chords, chord types, and functional progressions) does not work well as part of the memorization process. This makes the Fourth Sonata very challenging to memorise and adds the extra risk of not being able to save oneself if there is a memory lapse on stage. The second movement, the *Sarabande,* is an exception because it has familiar harmonies following eight bar structures. This is no doubt because the *Sarabande* was taken from a much earlier work and transplanted in to the Fourth Sonata.

In addition to these challenges, the first and third movements of the Fourth Sonata are a test in stamina for pianists. The unrelenting fast tempo requires a strong inner pulse from the performer, and one must not be held back by the constant stream of semiquavers. It is undesirable in these movements to play with too much *rubato* as a solution to physical exhaustion. The constant pulse is necessary to aid in the overall intensity and dramatic drive of the work. The third movement, in particular, is a physical test, being a *Toccata*. The second subject is written in the style of Schumann's Toccata.

Unlike Schumann's Toccata, however, Myaskovsky's harmonies are again complicated and atonal, with the added difficulty of additional left hand figurations. Each horizontal line must be memorised separately. It is also twice the length of the Schumann Toccata, which makes it a pianistic feat. Unlike Schumann's stand-alone *Toccata,* Myaskovsky places his after two demanding movements. The physical and mental demands of this are extreme.

Throughout the process of the project I have aimed to address the main reasons that these Sonatas are not often played. By delving into the works and testing them at various times on audiences in different parts of the world I have hopefully reached a clearer understanding of the difficulties these Sonatas pose for both the performer and the listener. I have by no means come to a definitive performance of each Sonata, and probably never will, as my interpretations continue to evolve over time. But I have tried to tackle the main problems that arise when learning and performing these works, and have developed some practical solutions that aid the process of communicating through the three-stages of composer-performer-listener.

CONCLUSION

Having opened with quotations from Larry Sitsky's fascinating book on the Repressed Russian Avant-Garde it seems not inappropriate to return to this valuable source in order to reflect on Sitsky's aims and aspirations, because he expresses perfectly the motivation behind this performance-based Myaskovsky project:

> "I hope that this book will merely serve as a springboard for further, more detailed studies of the composers and their works and of their compatriots abroad, and that it will lead to performances of their art, and eventual evaluation of their output within the historic mainstream of Western music." [39]

It is hoped that this project has been able, in a modest way, to contribute to this idea of musical knowledge and understanding being possible only through "performances of their art". The "eventual evaluation" can not take place unless and until the music itself is known, understood, appreciated, and contextualised. This study of the early piano sonatas has been a necessary step in that direction.

At this point, if one is searching for an overall assessment of Myaskovsky's position, his significance, and his place in the musical canon, there needs to be a place for closely contemporary comments such as the following from Leonid Sabaneyev:

> "He is a splendid musician, alert, understanding, profound and eagerly omnivorous... a man of depth, morbidly and originally sensing the world." [40]

The idea of "morbidly...sensing the world" can be traced right back to that formative experience when he was bowled over by Tchaikovsky's Sixth Symphony. That work plumbs the depths, both literally in terms of the lowest possible register of the orchestra, and psychologically, in reaching dark recesses of the psyche, or what believers would call the 'soul'. Sabaneyev goes on to consider where Myaskovsky might fit in the grand scheme of things:

> "Is Myaskovsky an innovator? No. Is he the creator of new musical means of expression? No. Do his compositions produce the impression of Titanic force...? No. Myaskovsky is no Titan and no giant, but a neurasthenic, and in this respect his descent from the neurasthenic Tchaikovsky is clear." [41]

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[39] Sitsky, *op.cit*., Preface, p.xi

[40] Leonid Sabanayev: *Modern Russian Composers*, trans. from Russian by J.A. Joffe (New York: International Publishers, 1927), p.149

[41] *Ibid.*, p.151

The image of the individualistic, neurasthenic composer is not one that will have resonated well with the emerging aesthetic doctrines of the Soviet Union in the 1930s. It is difficult to understand, in fact, how Myaskovsky was able to continue for such a long time before being castigated for his musical subjectivism and often gloomy outlook. Such artistic positions became routinely attacked as being unduly 'pessimistic', and failing to emphasise the (supposedly) positive environment and outlook of the young Soviet Union. Sabaneyev continues to explore the Tchaikovsky connection and the undercurrent of neurasthenic pessimism:

> "...another composer [apart from Tchaikovsky] who has points of contact with Myaskovsky is Mussorgsky... not the realistic and positive Mussorgsky... but the later mystical, strange, half-ill and half-insane singer of the Songs and Dances of Death." [42]

The spectre of Mussorgsky has arisen several times during these discussions, particularly in connection with the low register tritonal harmony of Boris Godunov. Sabaneyev takes the connection further than the Russian *zvon*-inspired bell sonorities and brings in the symbolism of the predominating theme of the Second Sonata:

> "...the gloomy idea of death, which is native also with Mussorgsky, predominates in Myaskovsky...[who] frequently cultivates in his compositions the ominous chorale *Dies Irae* as a leitmotif of death. It appears in his Second Sonata for the piano and in his Sixth Symphony." [43]

The 'gloomy idea of death' seems a world away from the relatively light-textured, light-hearted pieces by Shostakovich and Prokofiev that have been used here to provide contrast with the Myaskovsky sonatas. But it does not seem too fanciful to read between the lines of Mosolov's Nocturnes and regard them as inhabiting a disturbed, nightmarish world that is not far from Mussorgsky's vision.

From Sabaneyev we also gain an understanding of the essentially symphonic nature of Myaskovsky's music - as a whole - and the piano sonatas, specifically. Again, he likens the approach to the composer of the 'Pathétique' Symphony:

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[42] *Ibid*., p.154

[43] *Ibid*., p.155

> "Myaskovsky's symphonism is, like Tchaikovsky's, psychological, not epic and heroic...Symphonism denotes first of all a dynamic unfolding of thought, and the ignoring of the picturesque qualities of musical matters in favour of the psychologic and emotional ones." [44]

One of the great challenges of presenting these early piano sonatas in performance has, indeed, been the need for 'dynamic unfolding of thought' through the sonata-form developmental processes. It is helpful for the performer - the pianist - to be reminded by Sabaneyev that these processes are essentially symphonic, and that the musical canvas - on which Myaskovsky painted - was a large one. The experience of bringing these large-scale works to life has, indeed, been largely psychological, and there has been little or no sensation of heroism as the works drive to their respective conclusions. The endings do not imprint themselves on the psyche as triumphant destination points, after heroically overcoming obstacles along the journey. The endings are equivocal, questioning, doubting, even when they are emphatic.

[44] *Ibid*., p.156

LIST OF SOURCES

There are three main categories of source literature for this performance-based project: the musical scores (in different editions, and in facsimiles of autograph manuscripts); relevant sound recordings (few for the Myaskovsky and Shostakovich sonatas, more for Prokofiev and Scriabin); and text-based critical writings in the musicological field.

A considerable amount of archival material is held in libraries of the Moscow Tchaikovsky State Conservatory of Music and the Moscow Composer House, as well as in the house of Myaskovsky's grandniece, Tatiana Fedorovskaya (with whom direct contact was made).

It should be noted that, in the following source citations, the composer's first name appears in alternative spellings: Nikolai, or Nikolay. These variants are due to the different approaches to transliteration from the Cyrillic alphabet. They are both valid. Nikolay has been preserved in relation to the sources by Tassie, Zuk, and others (accurately to reflect the decisions made by those authors and their respective publishers), whereas Nikolai has been used as the present author's preference.

A Musical Scores

The imslp website provides access to the scores of 83 works by Myaskovsky, including 27 symphonies, 13 string quartets, 3 sinfoniettas, 9 piano sonatas, 1 cell concerto, 2 cello sonatas, 1 violin concerto, 1 violin sonata, and ather assorted instrumental and vocal works.

http://imslp.org.wiki?Category:Myaskovsky,_Nikolay

For the piano sonatas there are, in each case, two versions available: an original version, and a later revised version. Care should be taken when typing the URL details, because there is sometimes a comma before an underscore.

Piano Sonata no.1, op.6, in D minor

http://imslp.org.wiki/Piano_Sonata_No.1,_Op.6_(Myaskovsky,_Nikolay)

Version a) Moscow, P.Jurgenson, 1914, 44pp.

Version b) Moscow, Muzgiz, 1921, 48pp., plate 1265

Piano Sonata no.2, op.13

http://imslp.org.wiki/Piano_Sonata_No.2,_Op.13_(Myaskovsky,_Nikolay)

Version a) Moscow, P.Jurgenson, 1913, plate 37081

Version b) Moscow, Muzyka, undated, plate 5381

Piano Sonata no.3, op.19

http://imslp.org.wiki/Piano_Sonata_No.3,_Op.19_(Myaskovsky,_Nikolay)

Version a) Moscow, GIZ Muzsektor, 1925, plate 1446

Version b) Moscow, Muzyka, undated, plate 5831

Piano Sonata no.4, op.27

http://imslp.org.wiki/Piano_Sonata_No.4,_Op.27_(Myaskovsky,_Nikolay)

Version a) Vienna, Universal Edition, 1925, plate 8151

Version b) Moscow, Muzgiz/Muzyka, 1956, plate 5831

B Discography

Richter Edition, Vol. 10. *Prokofiev: Piano Sonata No. 7 / Scriabin: Etudes; Piano Sonata No. 6 / Myaskovsky: Piano Sonata No. 3*. Melodiya, 1997.

Murray McLachlan. *Myaskovsky: Complete Piano Sonatas.* Olympia (Classical/Jazz), 1999, 3 compact discs.

Myaskovsky, Nikolai. *Piano sonatas (complete).* Endre Hegedus. Recorded August 1989. Released 1991/1993. NAXOS Marco Polo Label, issued in 3 volumes.

Vol.1: Sonatas 2,3 and 5, released 1991, 8.223156

Vol.2, Sonatas 6,7,8 and 9, released 1991, 8.223178

Vol.3, Sonatas 1 and 4, released 1993, 8.223469

Myaskovsky, Nikolai. *Sonata no. 2, op. 13.* Idil Biret. Recorded 1979. http://classical-music-online.net/en/listen/95066.

Myaskovsky, Nikolai. *Sonata no. 2, op. 13.* Igor Zhukov. http://classical-music-online.net/en/listen/26206.

Myaskovsky, Nikolai. *Sonata no. 3, op. 19.* Idil Beret. Recorded 1979. http://classical-music-online.net/en/listen/95065.

Myaskovsky, Nikolai. *Sonata no. 3, op. 19.* Boris Petrushansky. http://classical-music-online.net/en/listen/86701.

Myaskovsky, Nikolai. *Sonata no. 3, op. 19.* Yuri Favorin. http://classical-music-online.net/en/listen/86913.

Myaskovsky, Nikolai. *Sonata no. 4, op. 27.* Lidia Jardon. http://classical-music-online.net/en/listen/32685.

Myaskovsky, Nikolai. *Sonata no. 4, op. 27.* Ruslan Razgulayev. http://classical-music-online.net/en/listen/32685.

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Campbell, James Stuart (ed./trans.): *Russians on Russian Music 1880-1917: an anthology* (Cambridge: Cambridge University Press, 2003). Includes 4 examples of Myaskovsky's music criticism: on Medtner (1913); on *The Firebird* (1911); on *Petrushka* (1912); and on Prokofiev (1913)

Frolova-Walker, Marina: 'From modernism to socialist realism in four years: Myaskovsky and Asafyev', *Muzikologija* [Serbian journal] 3(2003), pp.199-217. Includes discussion of Myaskovsky's 12th symphony

Frolova-Walker, Marina: *Russian Music and Nationalism, from Glinka to Stalin* (New Haven, CT: Yale University Press, 2007)

Frolova-Walker, Marina, and Jonathan Walker: *Music and Soviet Power, 1917-1932* (Woodbridge: Boydell, 2012), 404pp. A source book presenting a collection of contemporary writings, translated from Russian into English.

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Isenko, Ekaterina: *Polyphony in Russian piano sonatas of the first third of the 20th century,* non-doctoral dissertation (Magnitogorsk: Glinka Conservatory, 2013), 199pp. In Russian.

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Krebs, Stanley D.: *Soviet Composers and the Development of Soviet Music* (London: Allen and Unwin, 1970). Chapter 10: 'Nikolai Miaskovsky' [sic]

Pae, Suehee Alicia: *Gliere, Myaskovsky, Prokofiev, Shebalin, Kabalevsky, and Denisov: twentieth-century composers in a time of upheaval*, 91 page dissertation in partial fulfilment of the DMA at the University of Maryland, 2001. Discusses the lineage in four generations of teacher-pupil relationships.

Phillips, Anthony (ed.): *Sergei Prokofiev Diaries 1907-1914: Prodigious Youth* (London: Faber and Faber, 2006)

Rayskin, Iosif: 'Myaskovsky, Nikolay Yakovlevich', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie (London: Macmillan, 2001), vol.17, pp.577-580

Sabanayev, Leonid: *Modern Russian Composers*, trans. from Russian by J.A. Joffe (New York: International Publishers, 1927). Reprinted by Da Capo Press, New York, 1975. Chapter 9 on 'Nikolay Myaskovski' [sic] Also contains chapters on: Taneyev, Skriabin, Stravinsky, Prokofiev, Rachmaninov, Ryebikov, Medtner, Gretchaninov, Feinberg, Gnessin, A.Krein, G.Krein, Stanchinsky, Akimyenko, Roslavets, and Yavorsky.

Schwarz, Boris: *Music and Musical Life in Soviet Russia, 1917-1970* (New York: Norton, 1972), 550pp.

Sitsky, Larry: *Music of the Repressed Russian Avant-Garde, 1900-1929* (Westport, CT: Greenwood Press, 1994). 347pp. Discusses the music of 29 selected composers, but not Myaskovsky.

Sutherland, Roger: 'CD Review of Myaskovsky's symphonies 24 and 25', *Tempo*, 2003 vol.57 (226), pp.58-59

Tassie, Gregor: 'Nikolay Myaskovsky: Soviet Enigma, *Musical Opinion* 135(1489), July-Aug 2012, pp.19-21

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Zuk, Patrick: 'Nikolay Myaskovsky and the events of 1948', *Music and Letters* 93(1), February 2012, pp.61-85. Discusses Myaskovsky's denunciation as 'formalist' in 1948

Zuk, Patrick: 'Nikolay Myaskovsky and the 'regimentation' of Soviet composition: a reassessment', *The Journal of Musicology* 31(3), Summer 2014, pp.354-393. Focuses on Myaskovsky's 12th symphony, and questions the approach and opinions of Boris Schwarz.

APPENDICES

APPENDIX A: Score of Piano Sonata no.1

APPENDIX B: Score of Piano Sonata no.2

APPENDIX C: Score of Piano Sonata no.3

APPENDIX D: Score of Piano Sonata no.4

APPENDIX A

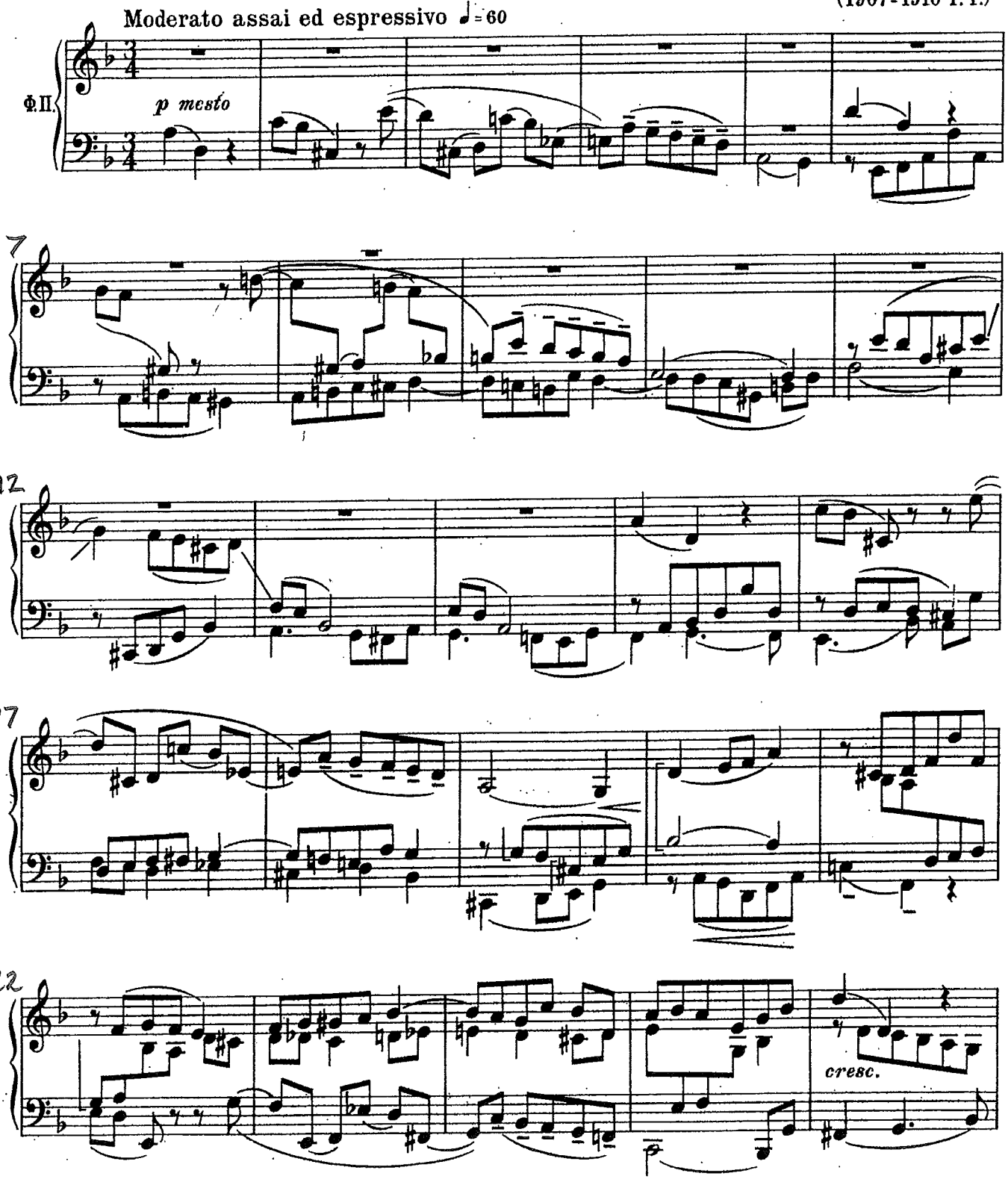
Score of Piano Sonata no.1

Н. Л. Гофман

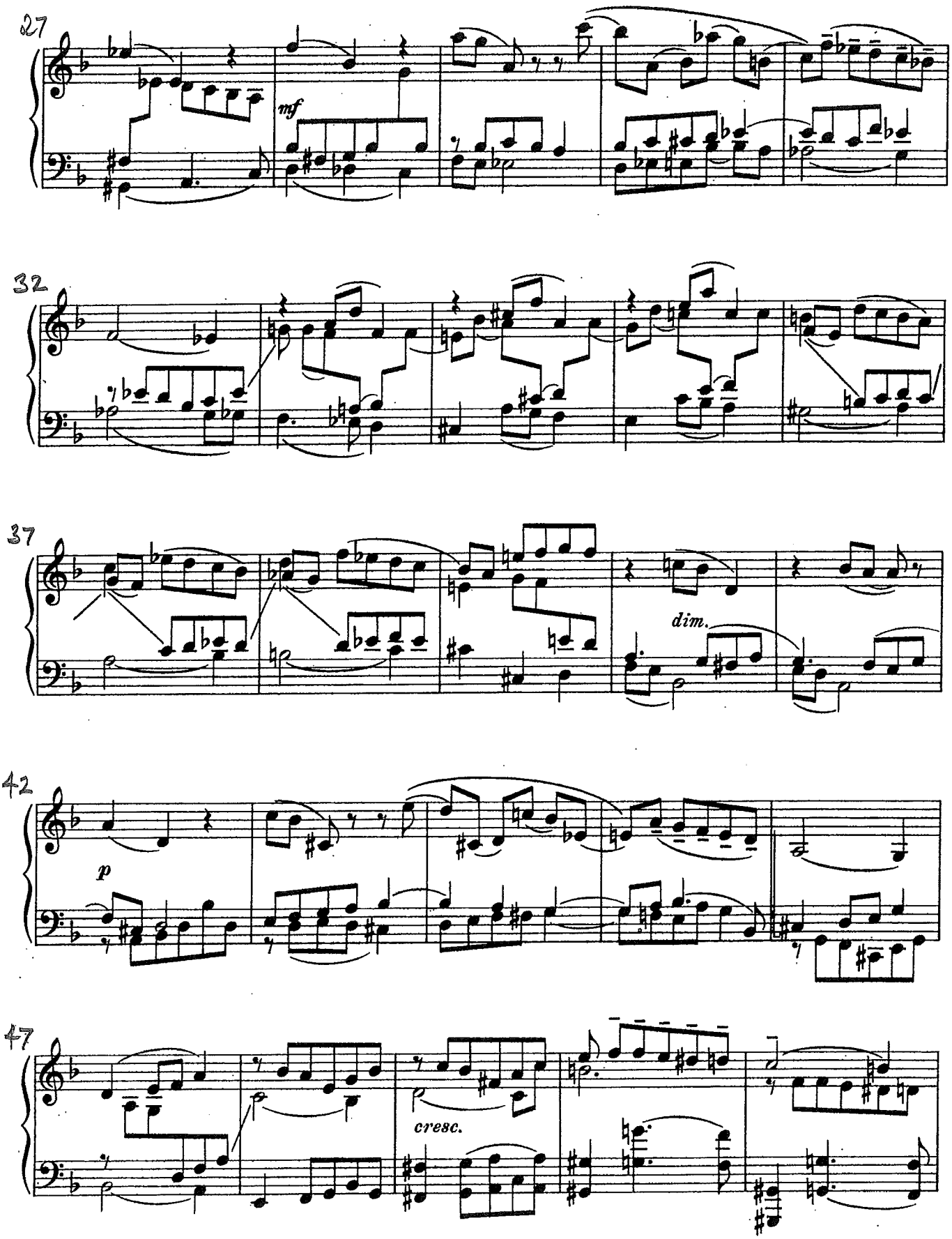
ПЕРВАЯ СОНАТА

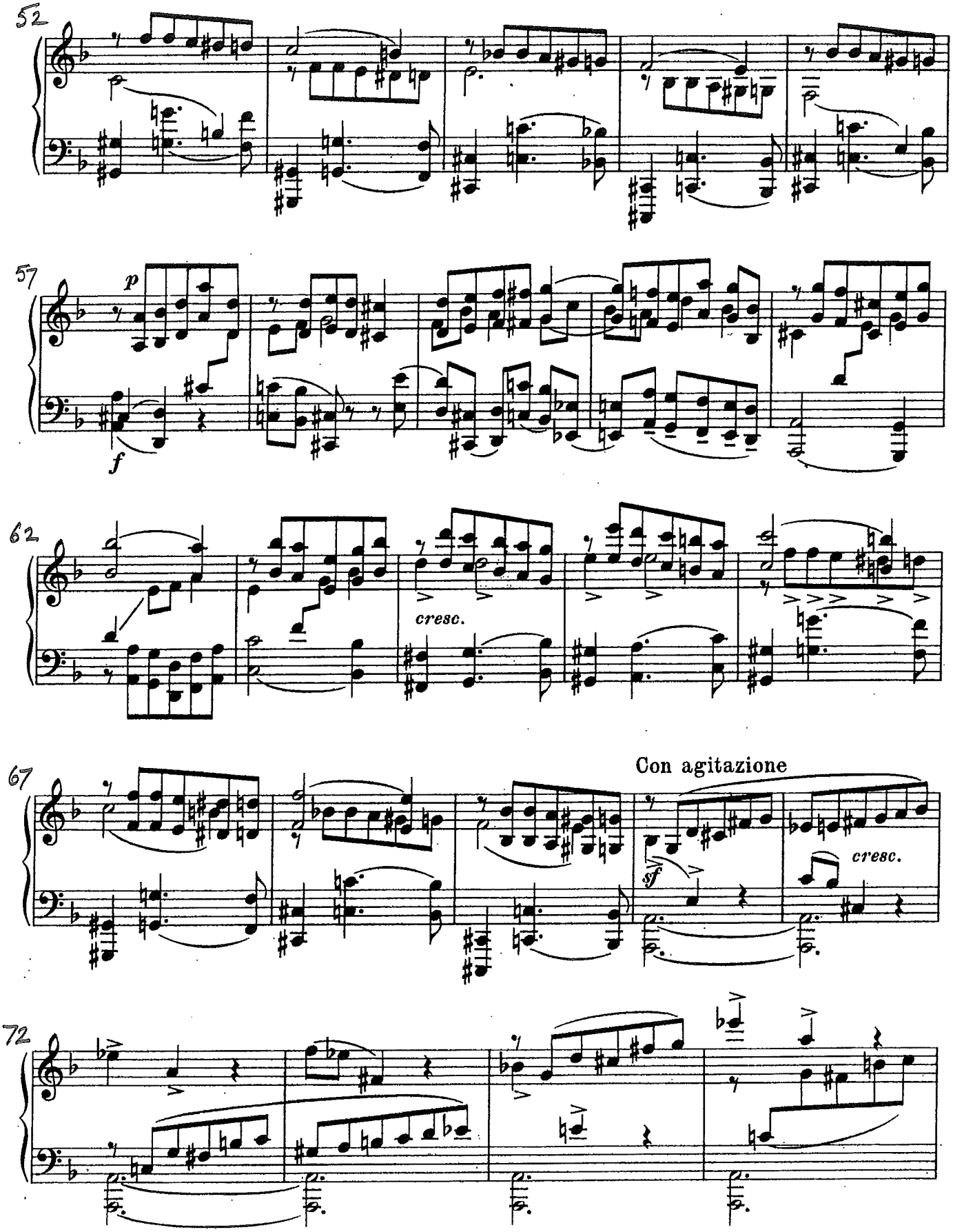
I

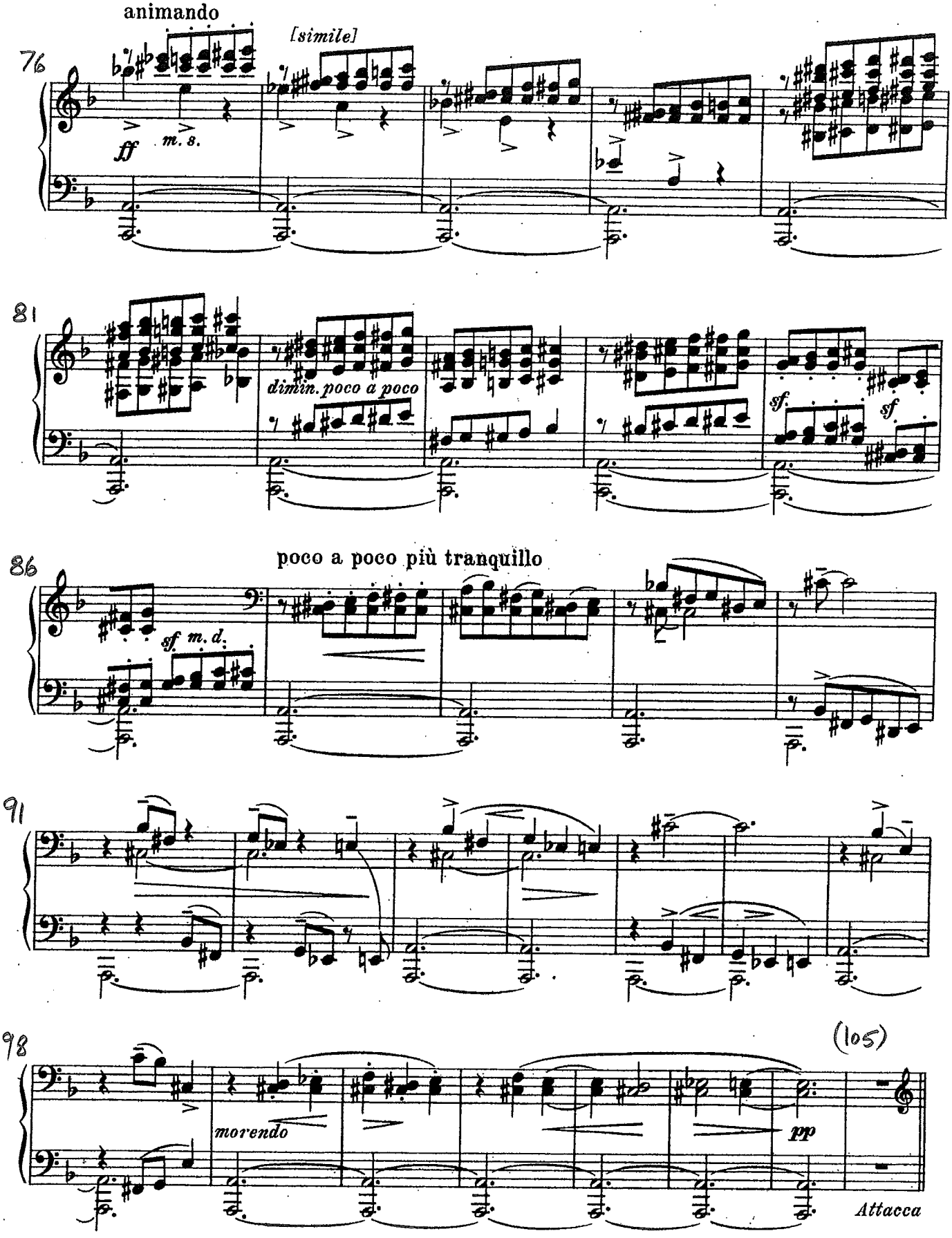
Н. МЯСКОВСКИЙ
Соч. 6
(1907-1910 г. г.)



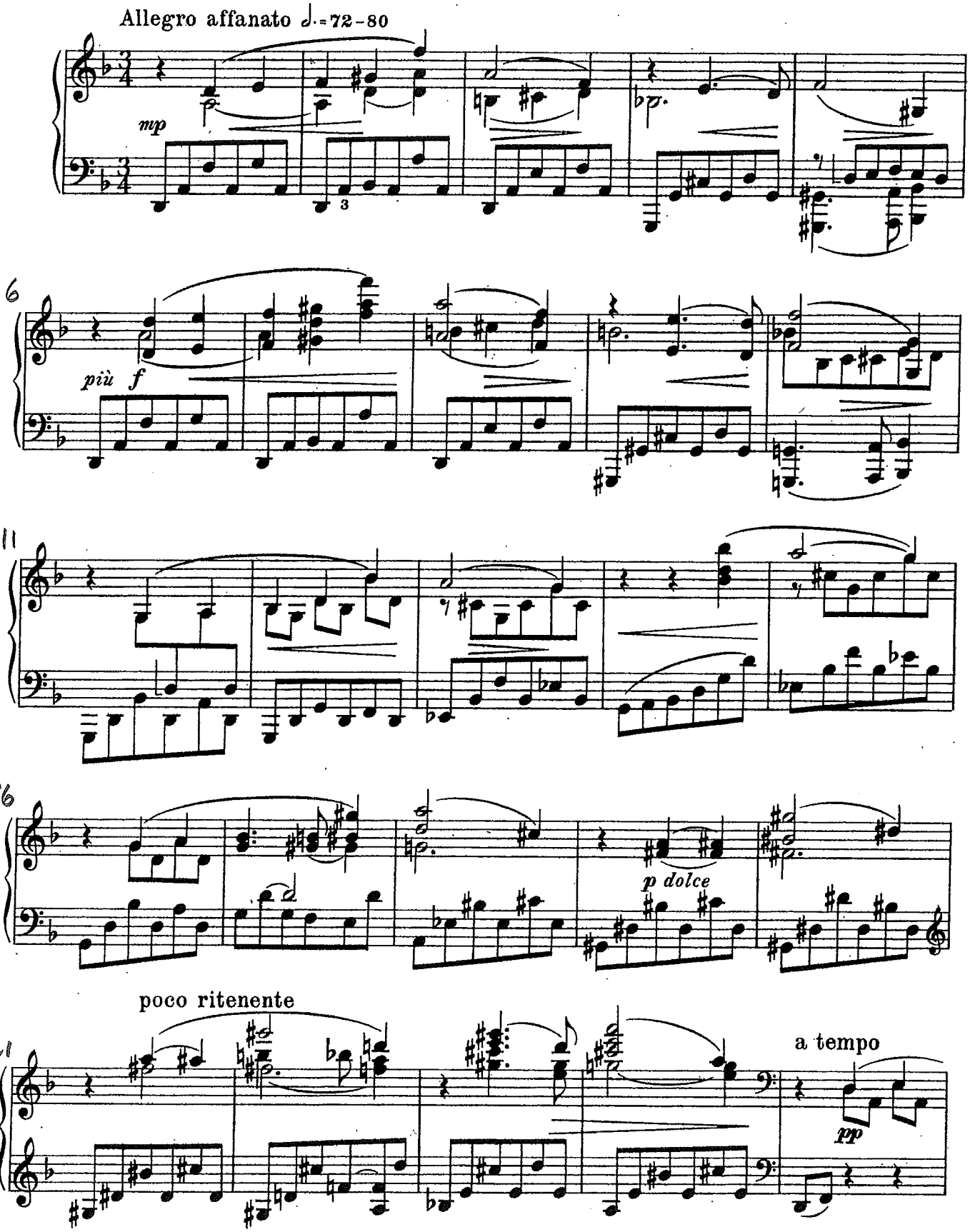
60

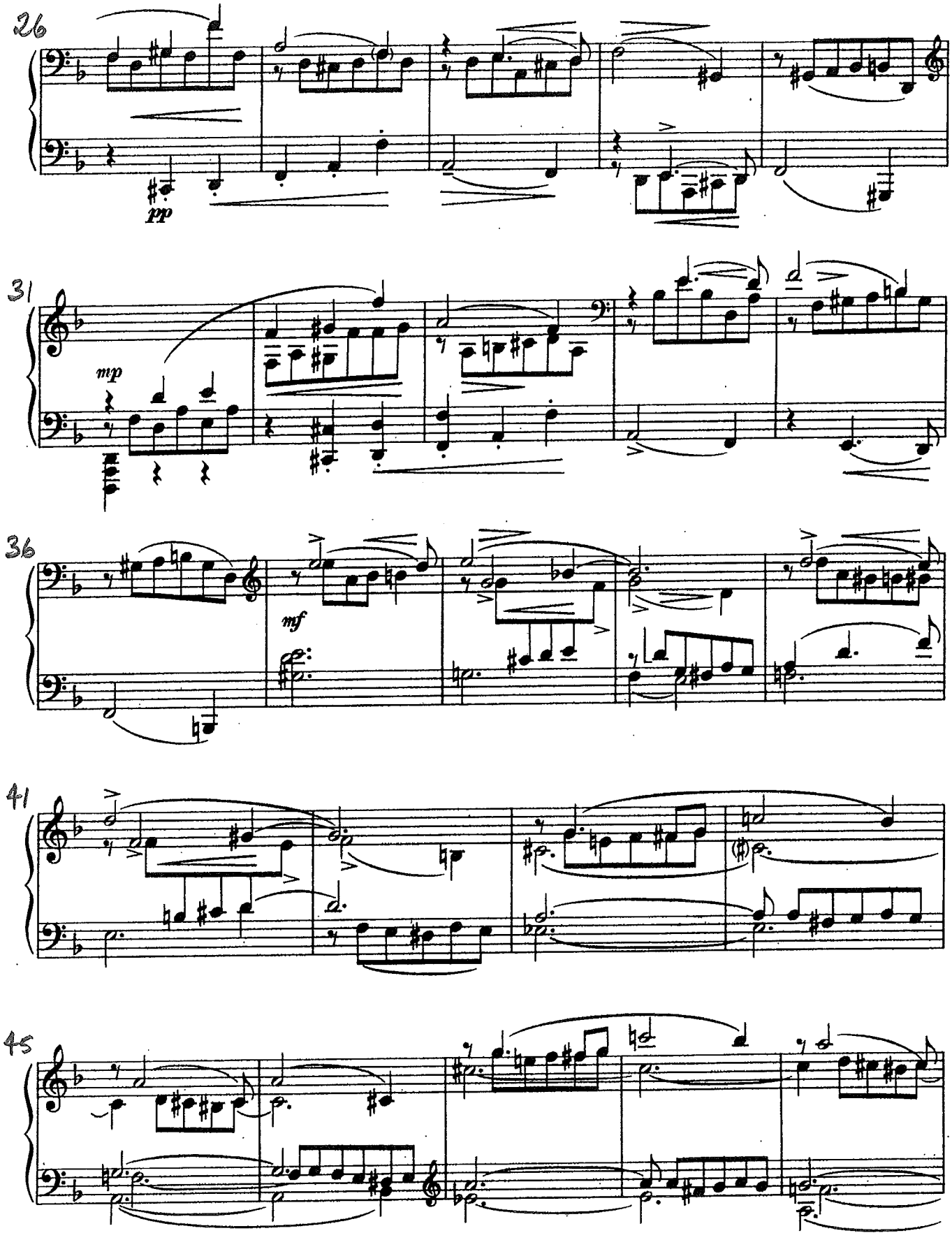

27
mf
32
37
dim.
42
p
47
cresc.

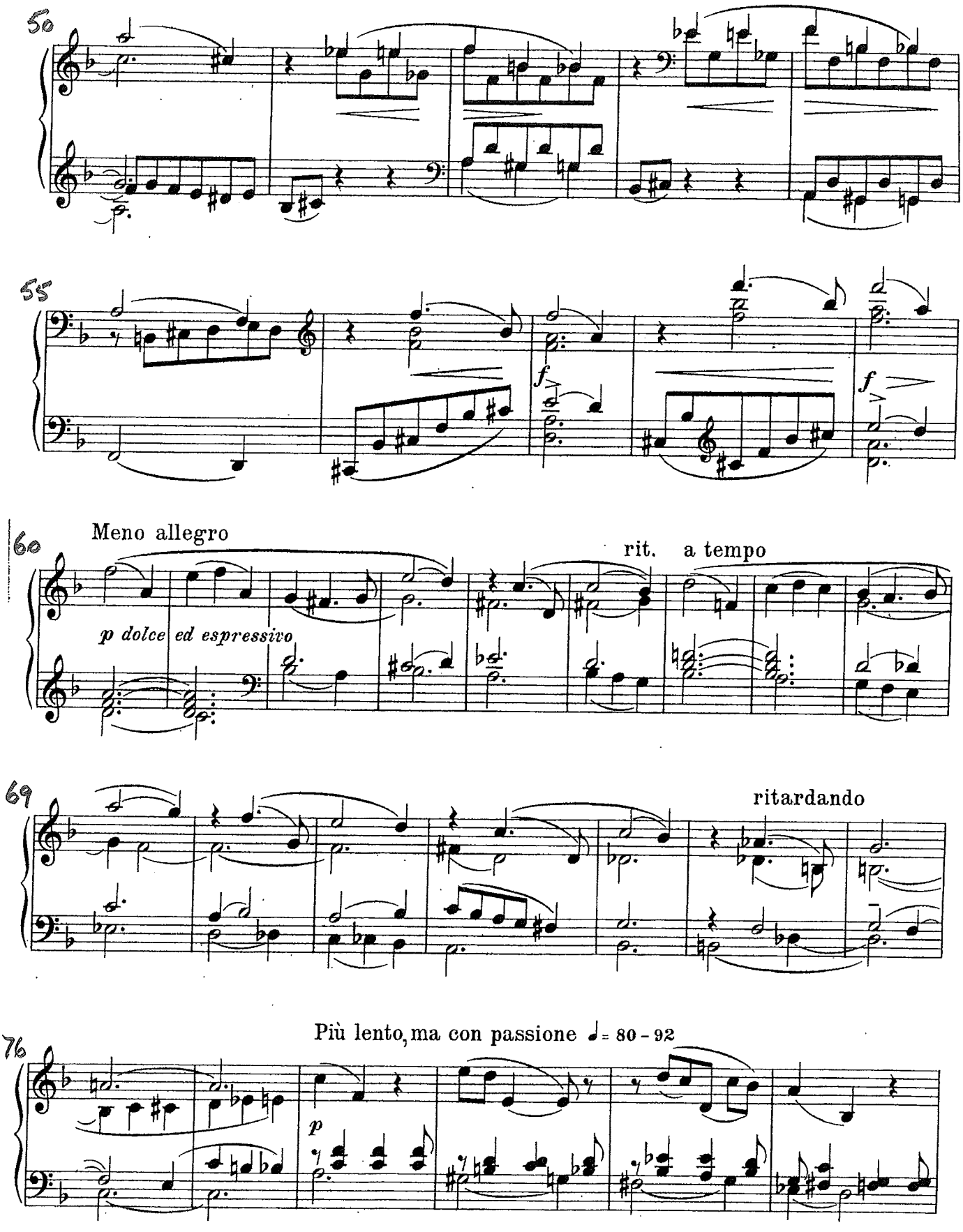

52
57
p
f
62
cresc.
67
Con agitazione
sf
cresc.
72

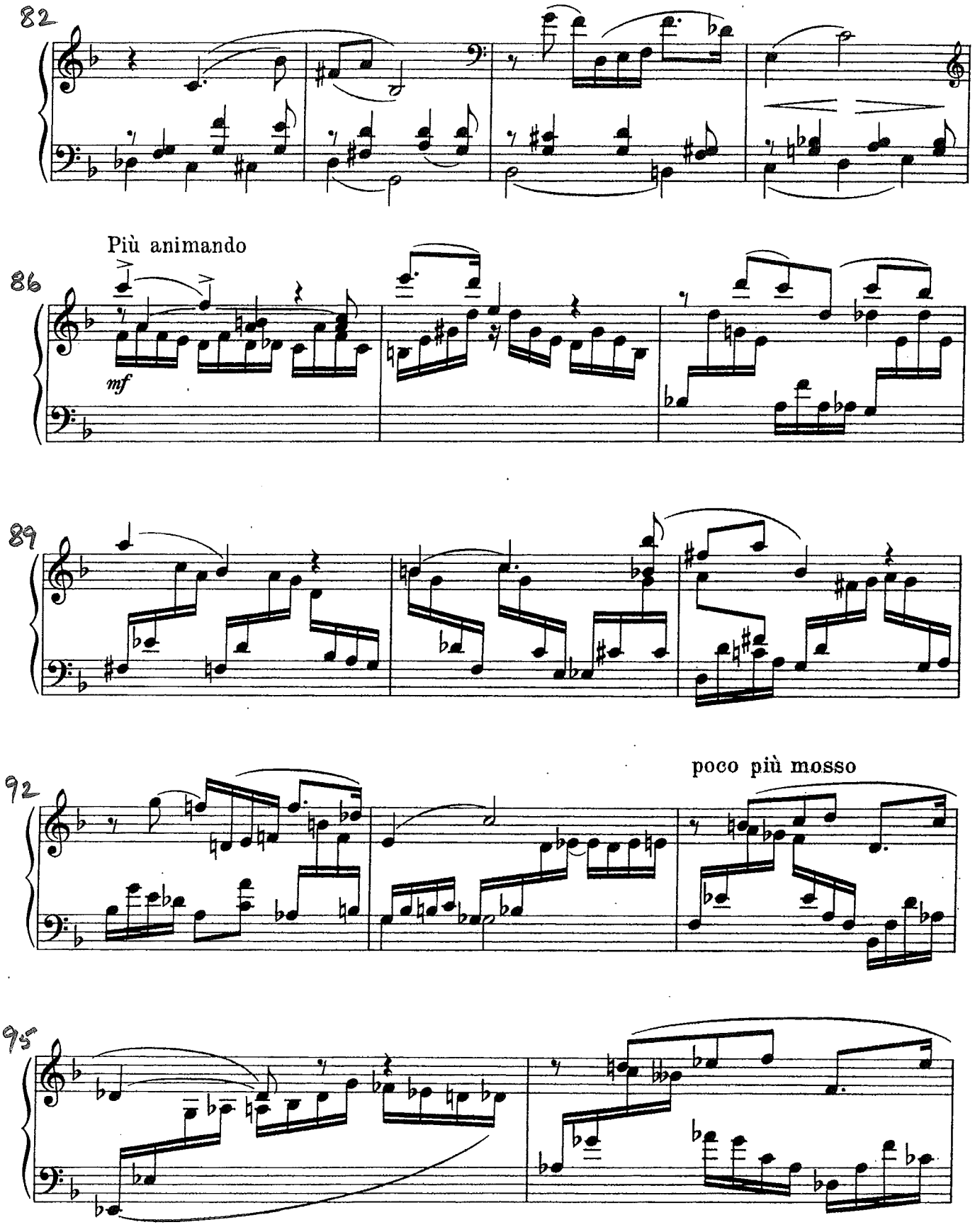

animando
76
[simile]
ff
m. s.
81
dimin. poco a poco
sf.
sf.
86
poco a poco più tranquillo
sf m. d.
91
98
(105)
morendo
pp
Attacca

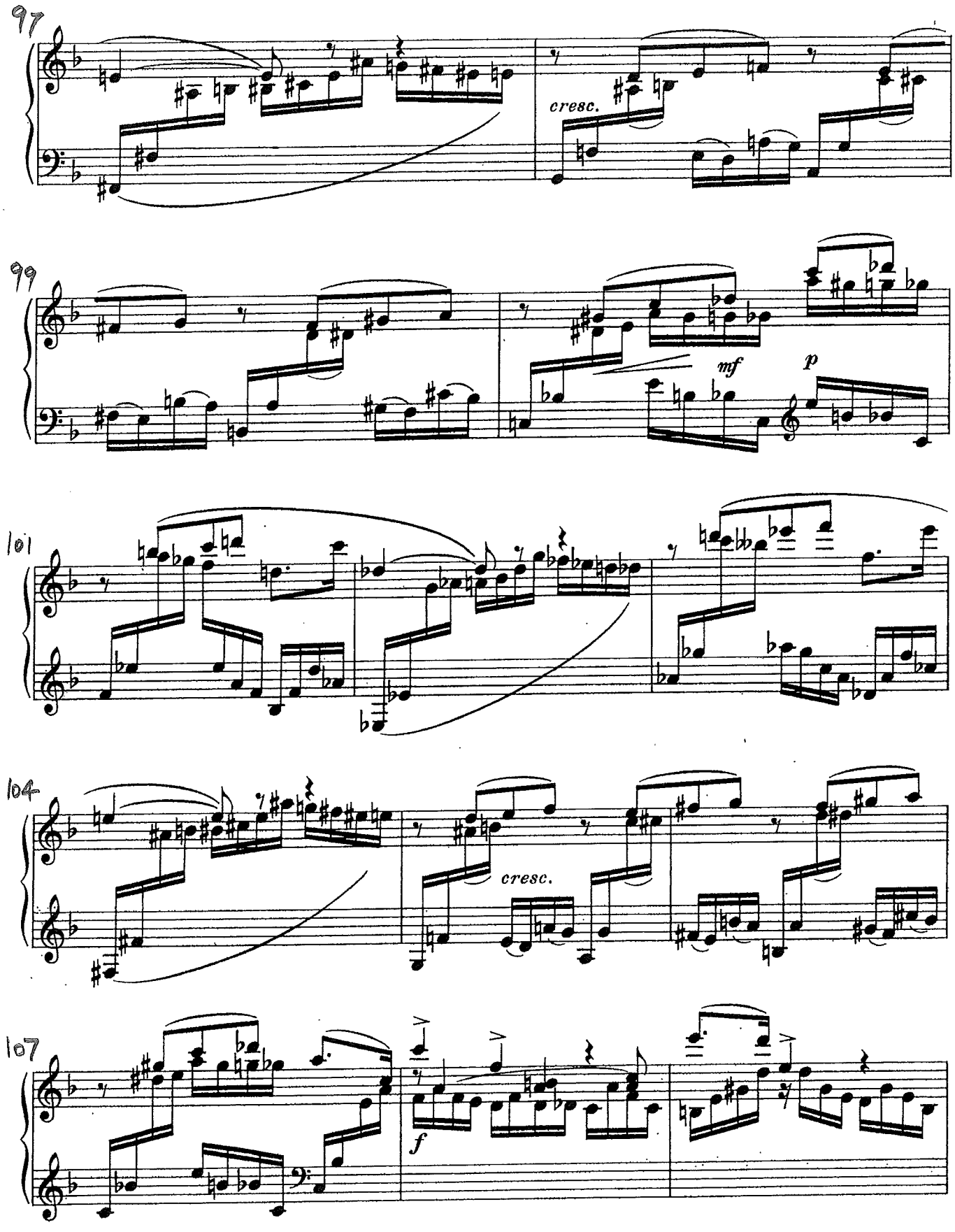
II

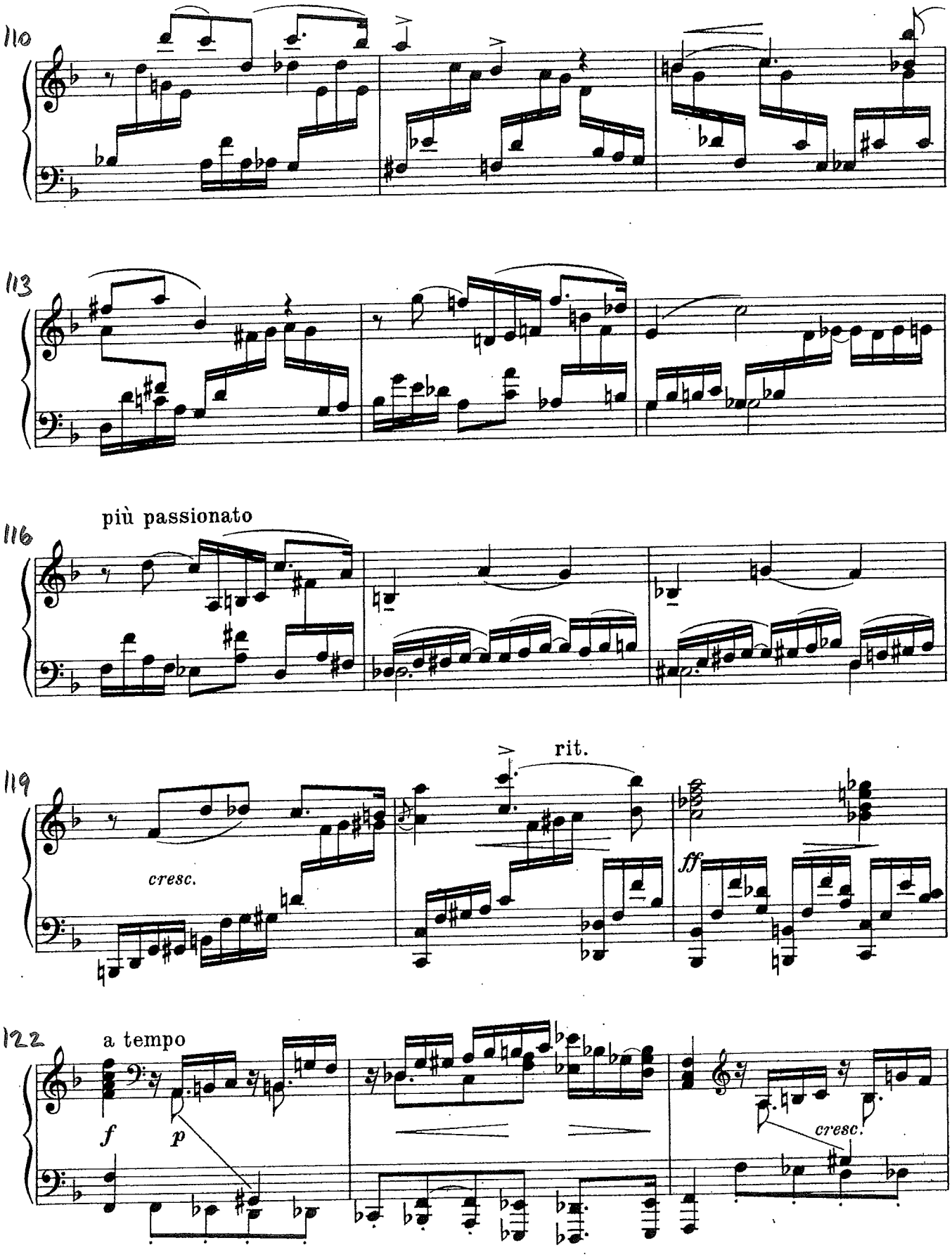

Allegro affanato ♩.=72-80
mp
3
6
più f
11
16
p dolce
poco ritenente
21
a tempo
pp

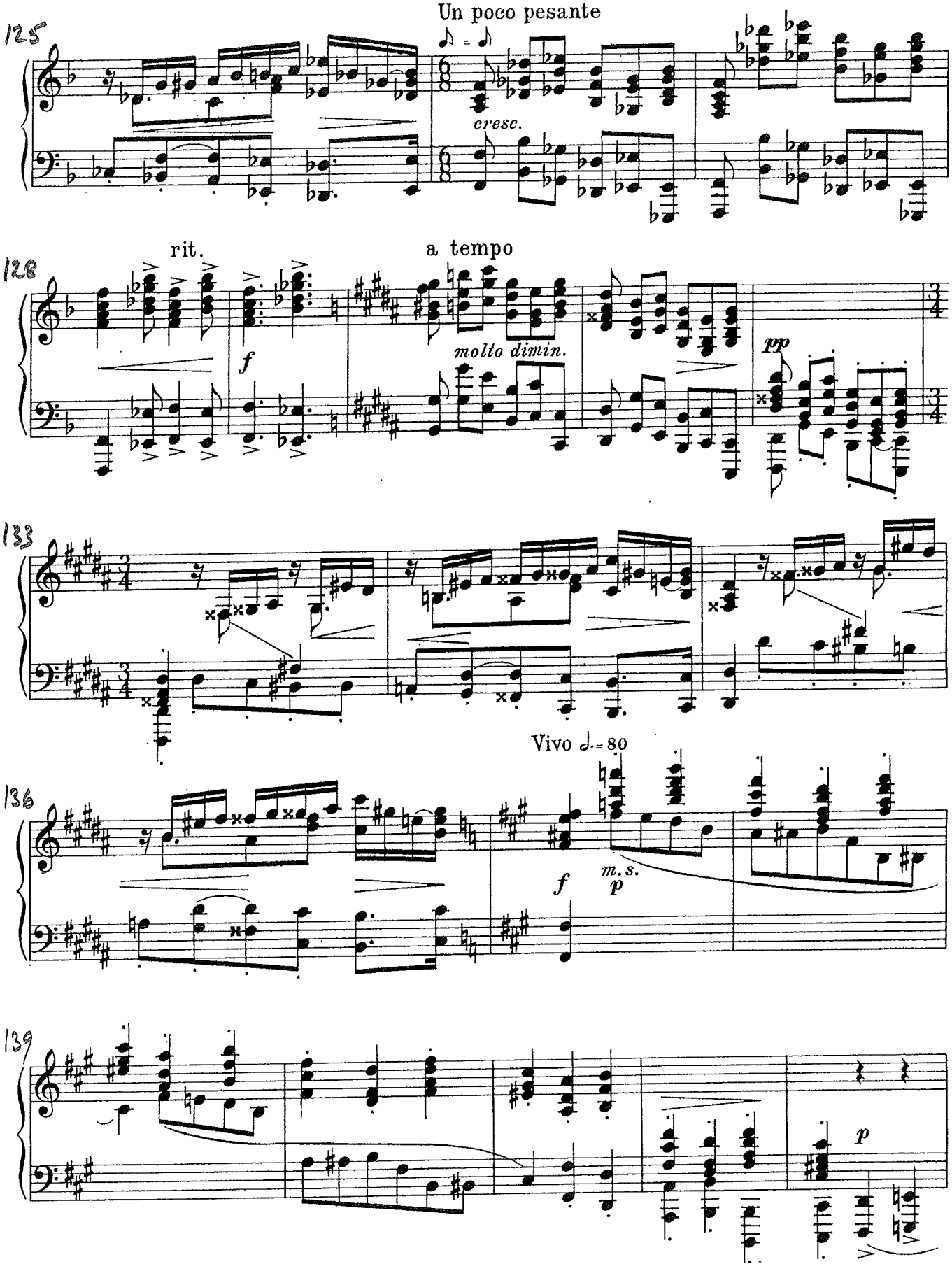

26
pp
31
mp
36
mf
41
45

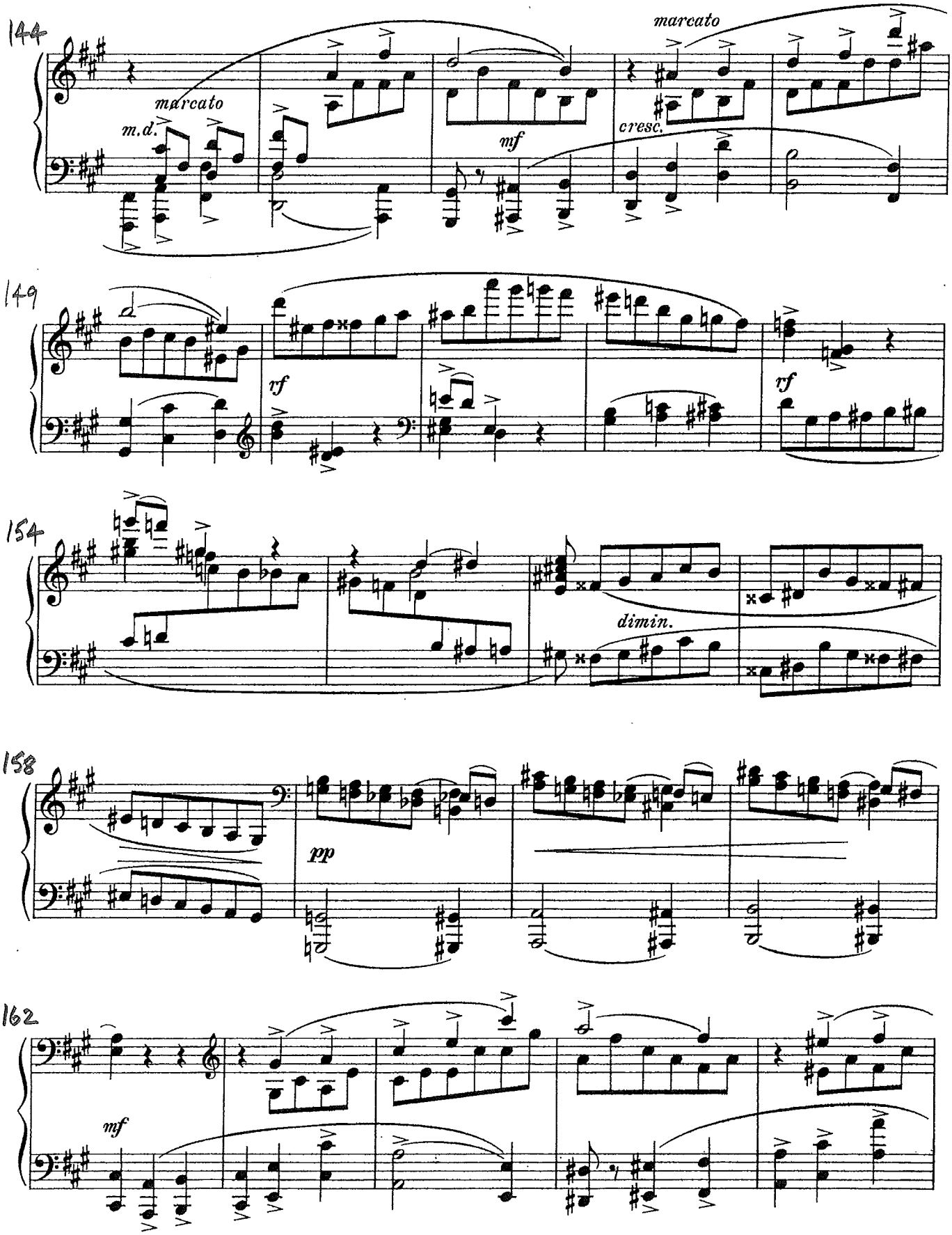

50
55
f
f
60
Meno allegro
rit.
a tempo
p dolce ed espressivo
69
ritardando
76
Più lento, ma con passione ♩= 80 - 92
p

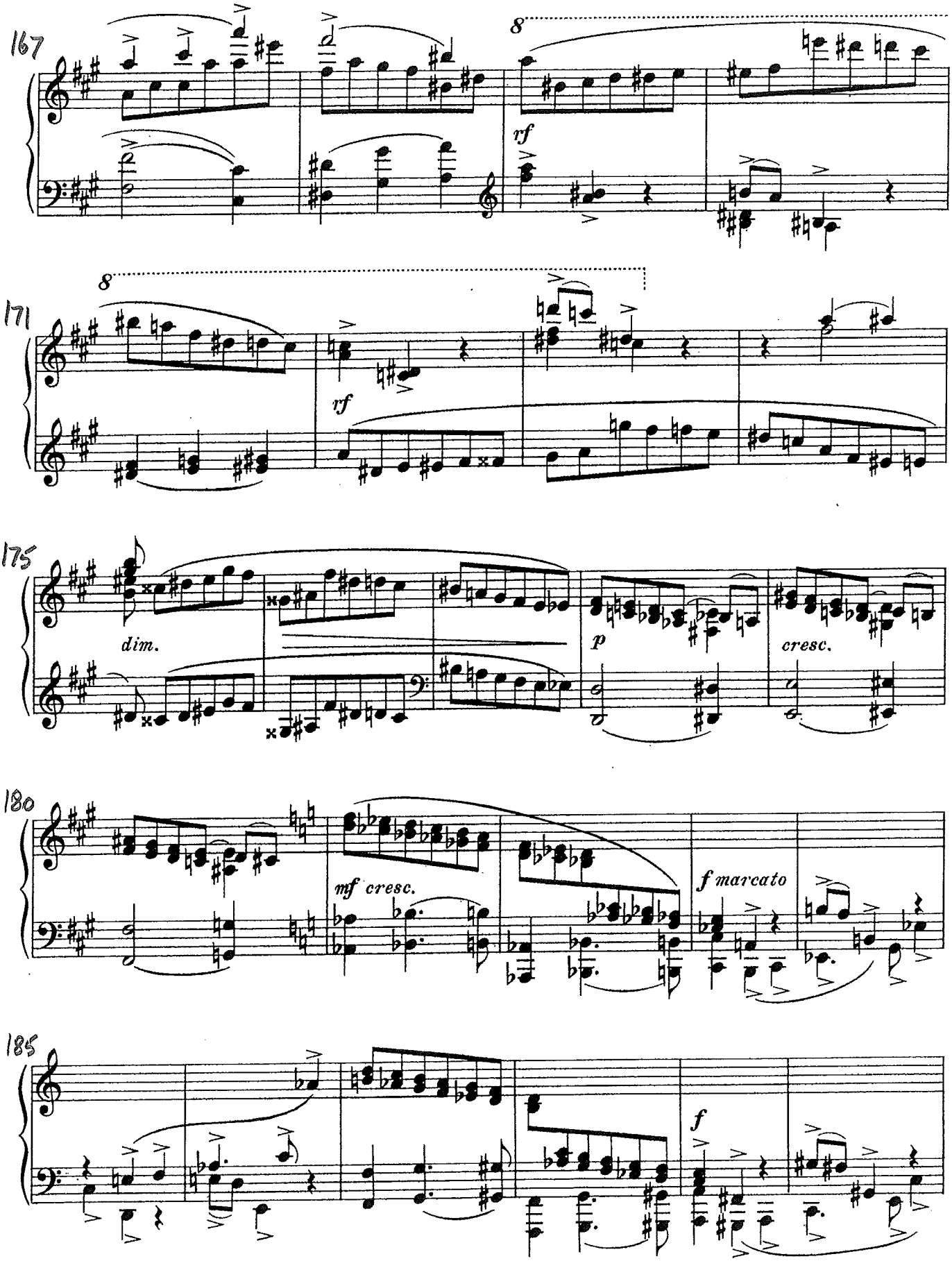

82
Più animando
86
mf
89
92
poco più mosso
95

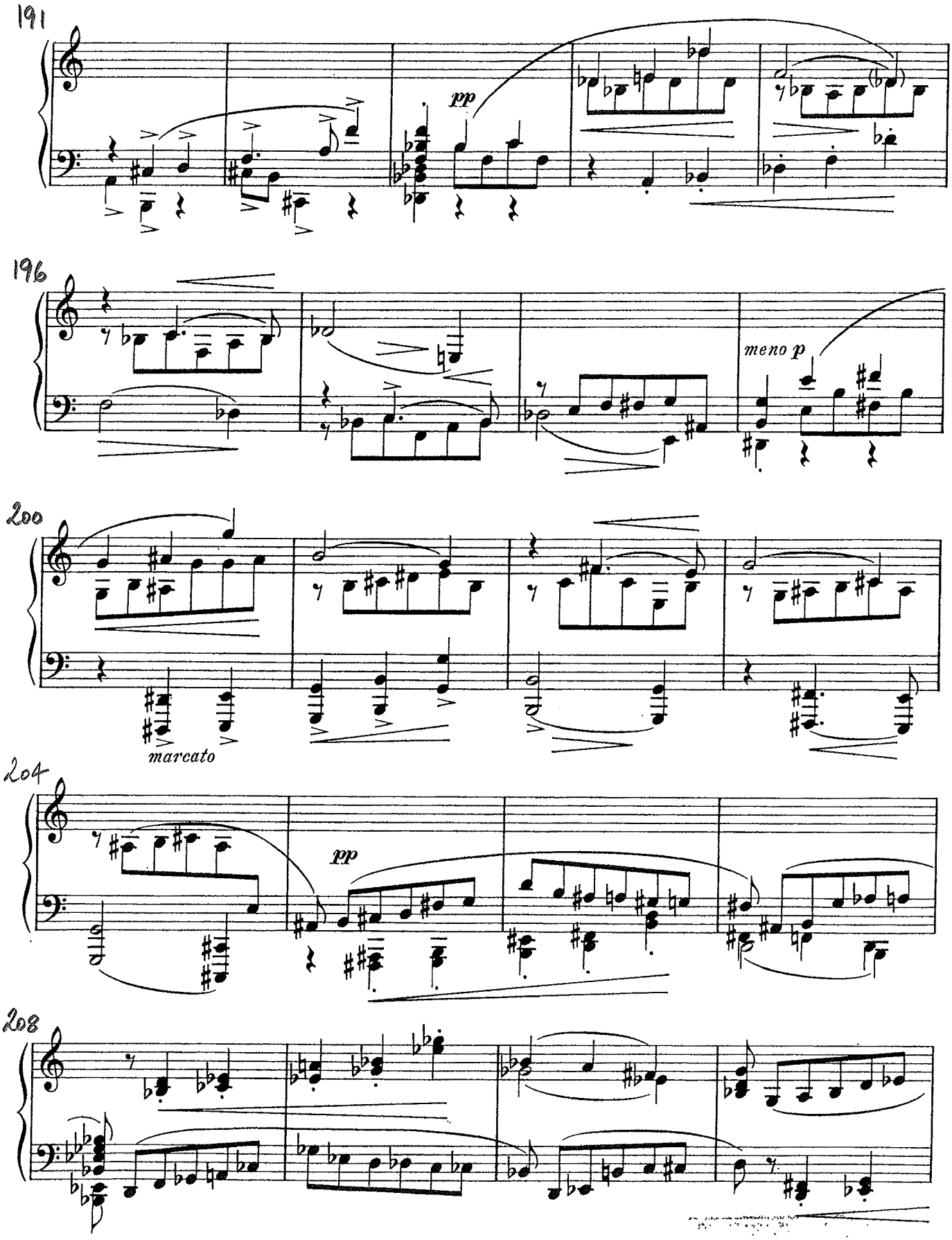

97
cresc.
99
mf
p
101
104
cresc.
107
f


110
113
più passionato
116
rit.
119
cresc.
ff
122
a tempo
f
p
cresc.


125
Un poco pesante
cresc.
128
rit.
a tempo
f
molto dimin.
pp
133
Vivo ♩.= 80
136
f
m. s.
p
139
p


144
marcato
m.d.
mf
marcato
cresc.
149
rf
rf
154
dimin.
158
pp
162
mf


167
8
rf
171
8
rf
175
dim.
p
cresc.
180
mf cresc.
f marcato
185
f


191
pp
196
meno p
200
marcato
204
pp
208

212

216

molto crescendo

220

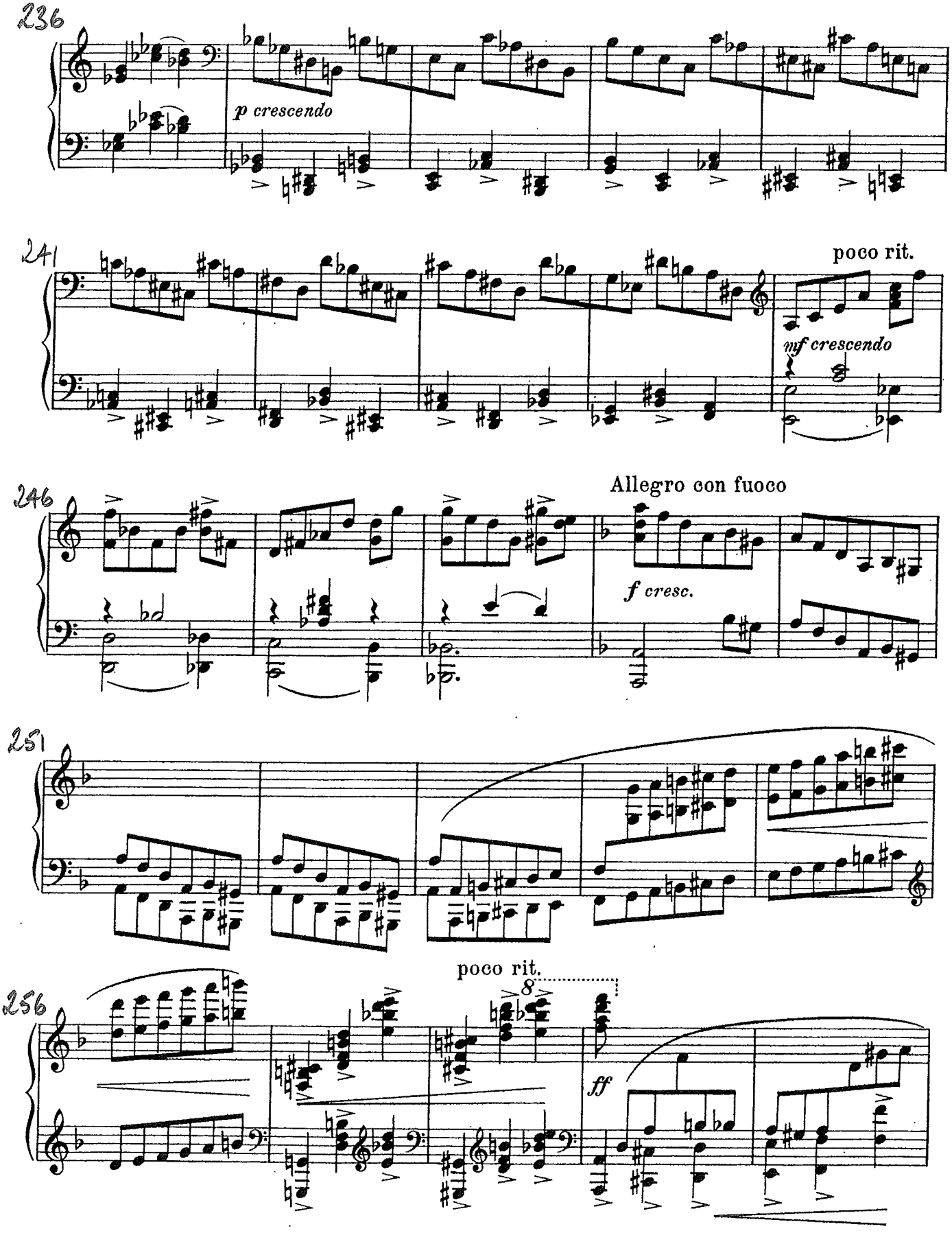
224

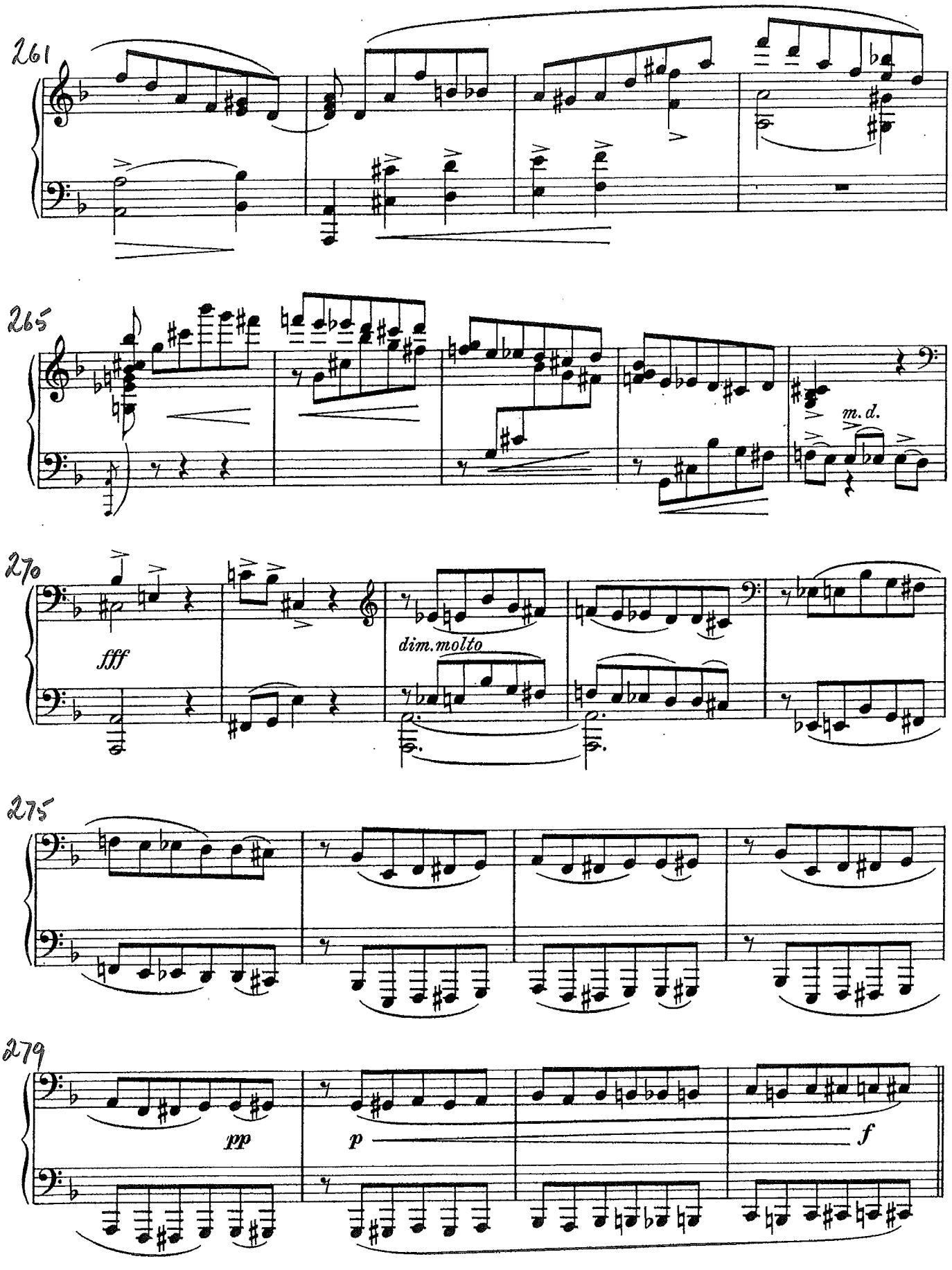
ff

229

poco a poco più accelerando

f marcatissimo


236
p crescendo
241
poco rit.
mf crescendo
246
Allegro con fuoco
f cresc.
251
poco rit.
8
256
ff


261
265
m. d.
270
fff
dim. molto
275
279
pp
p
f

Allegro precipitato; quasi coda ♩.=96-100

283

p subito

287

mp

291

mf

296

301

306

cresc.

311

sf

poco rit.

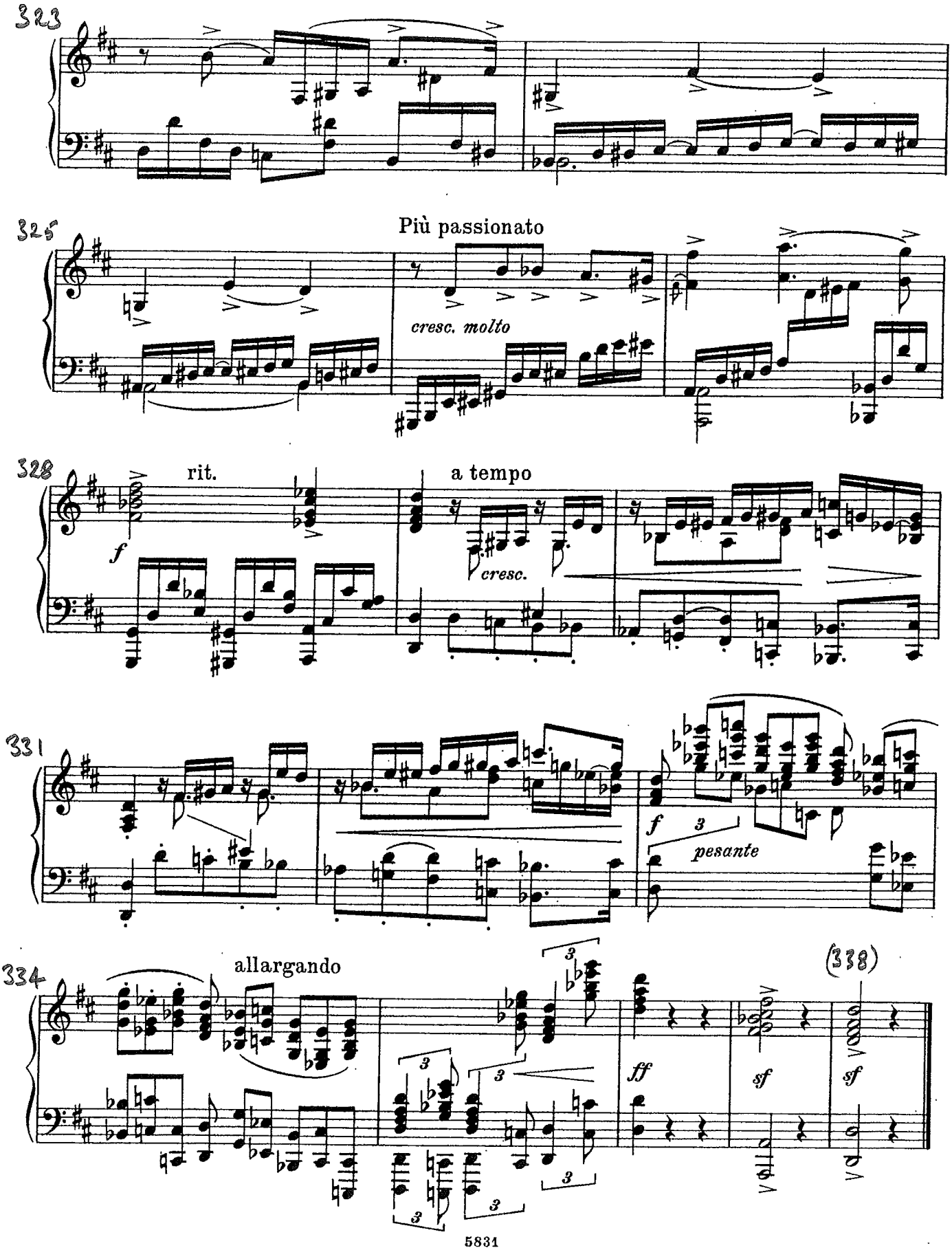
Poco meno allegro, ma con fervore

315

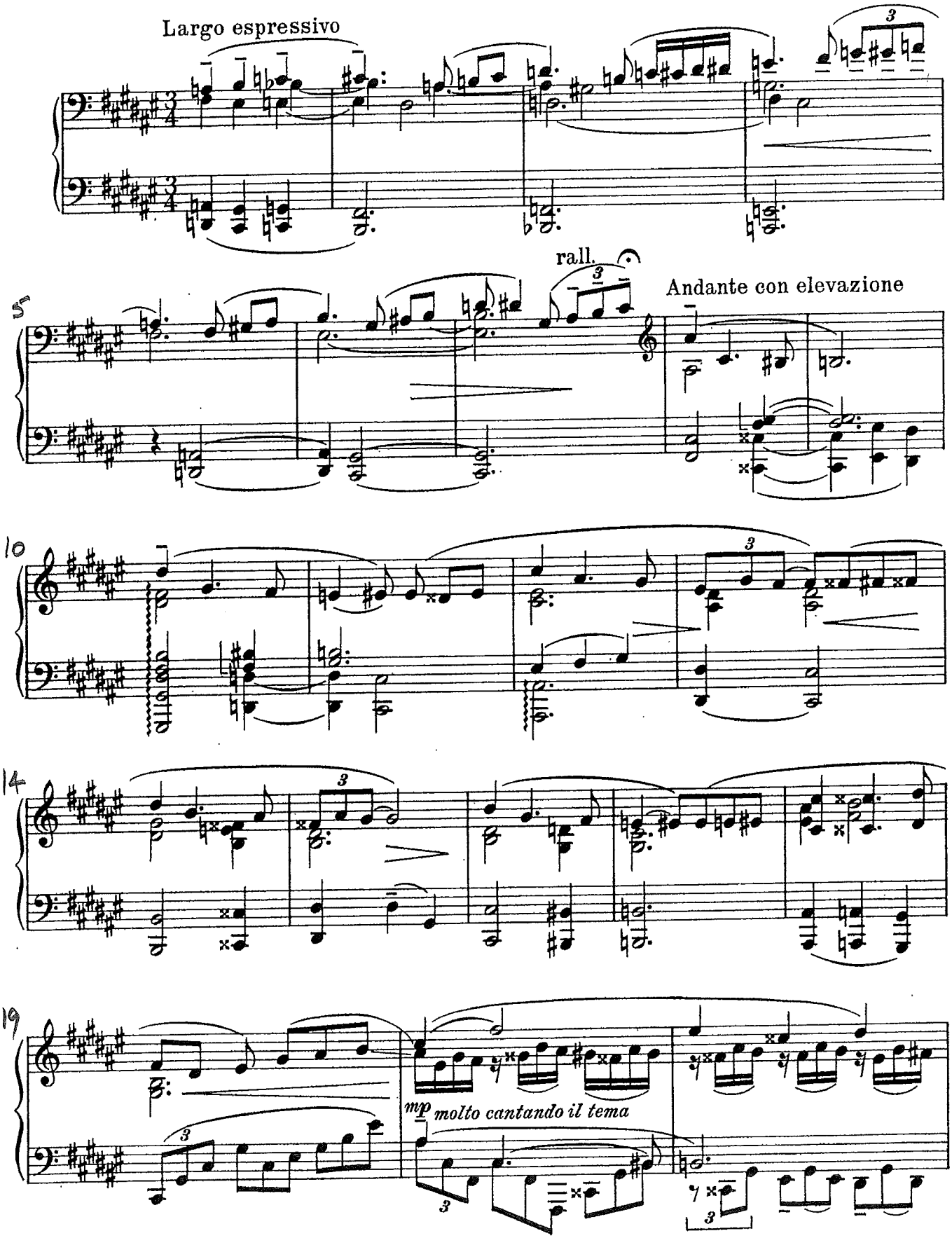
f

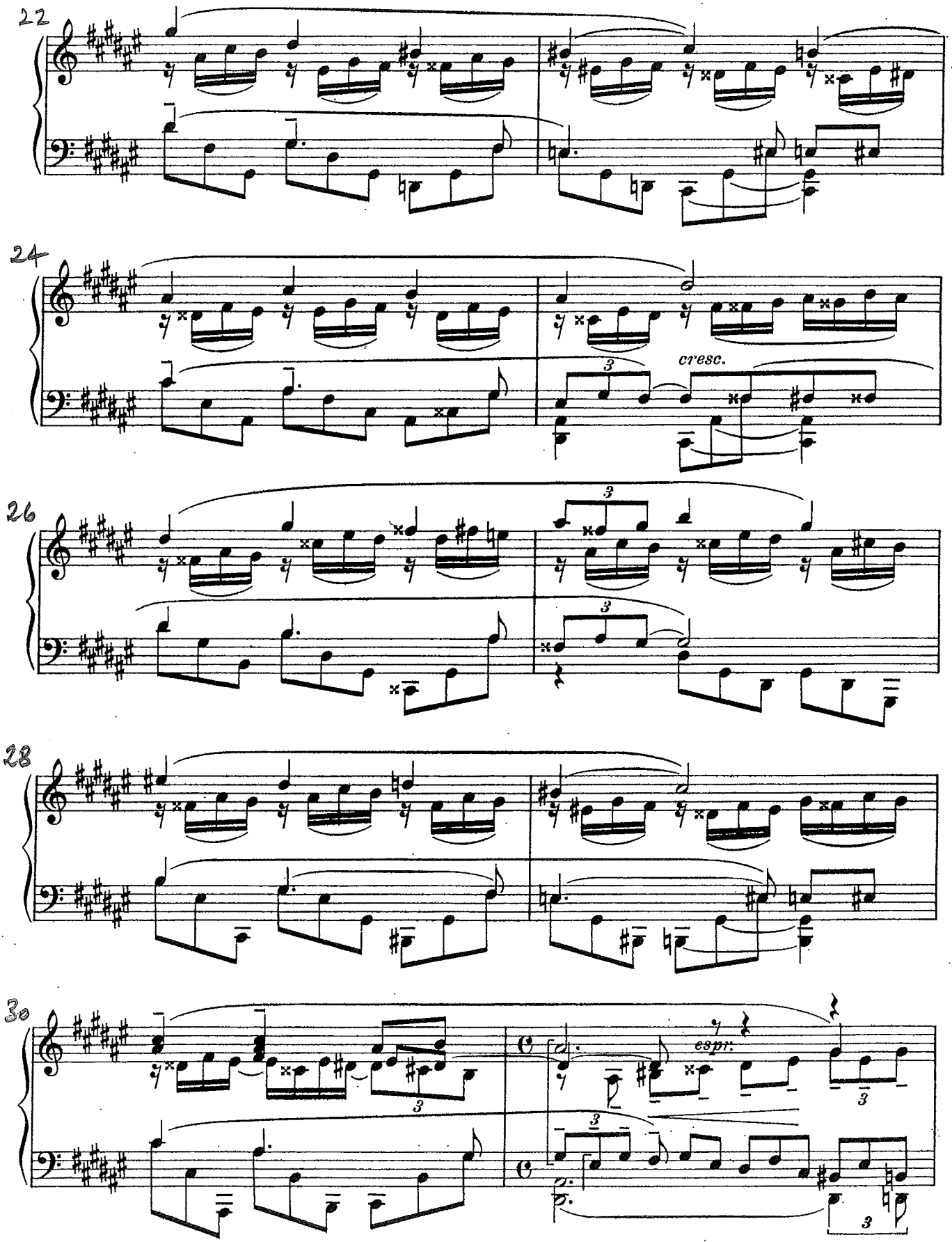
318

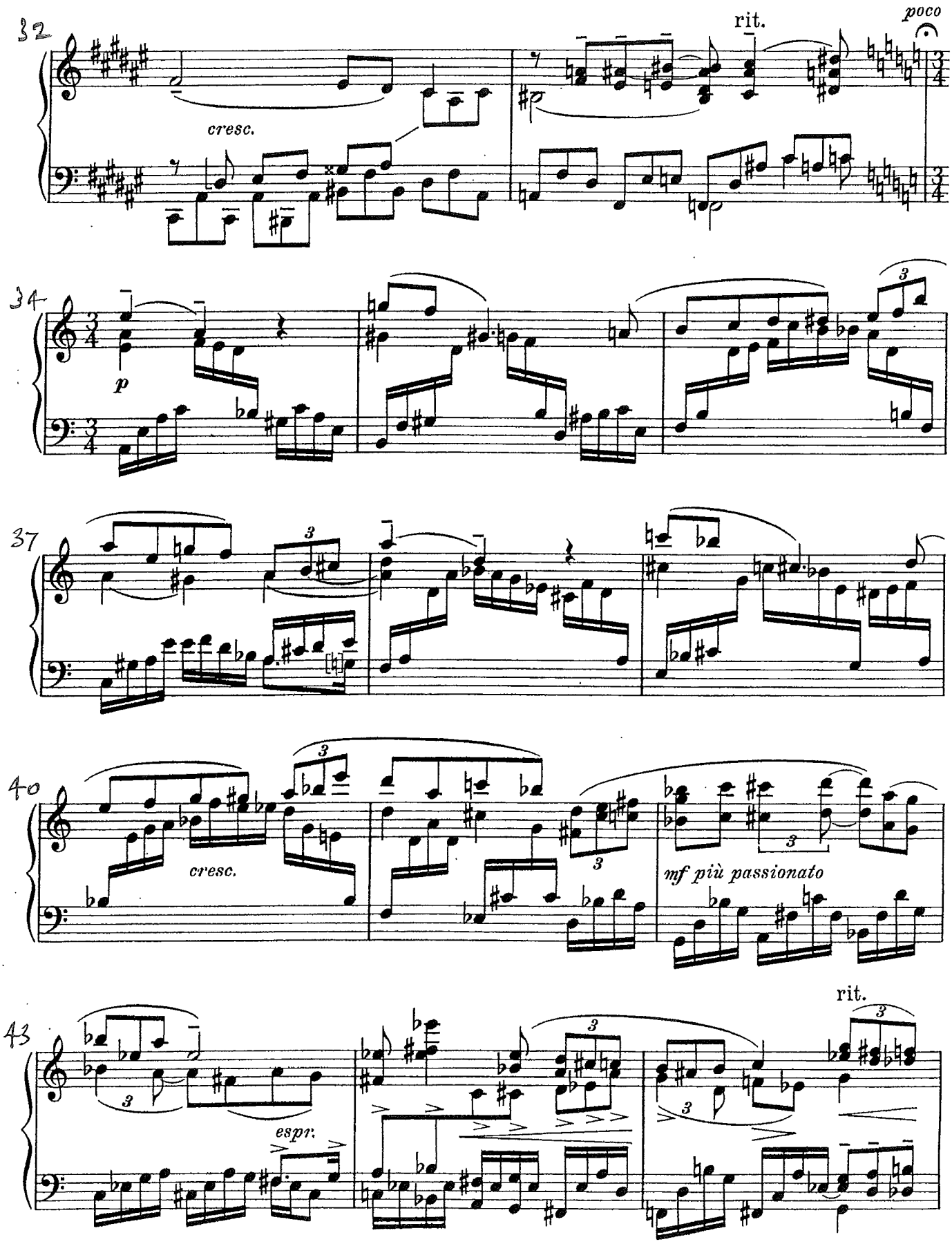
321

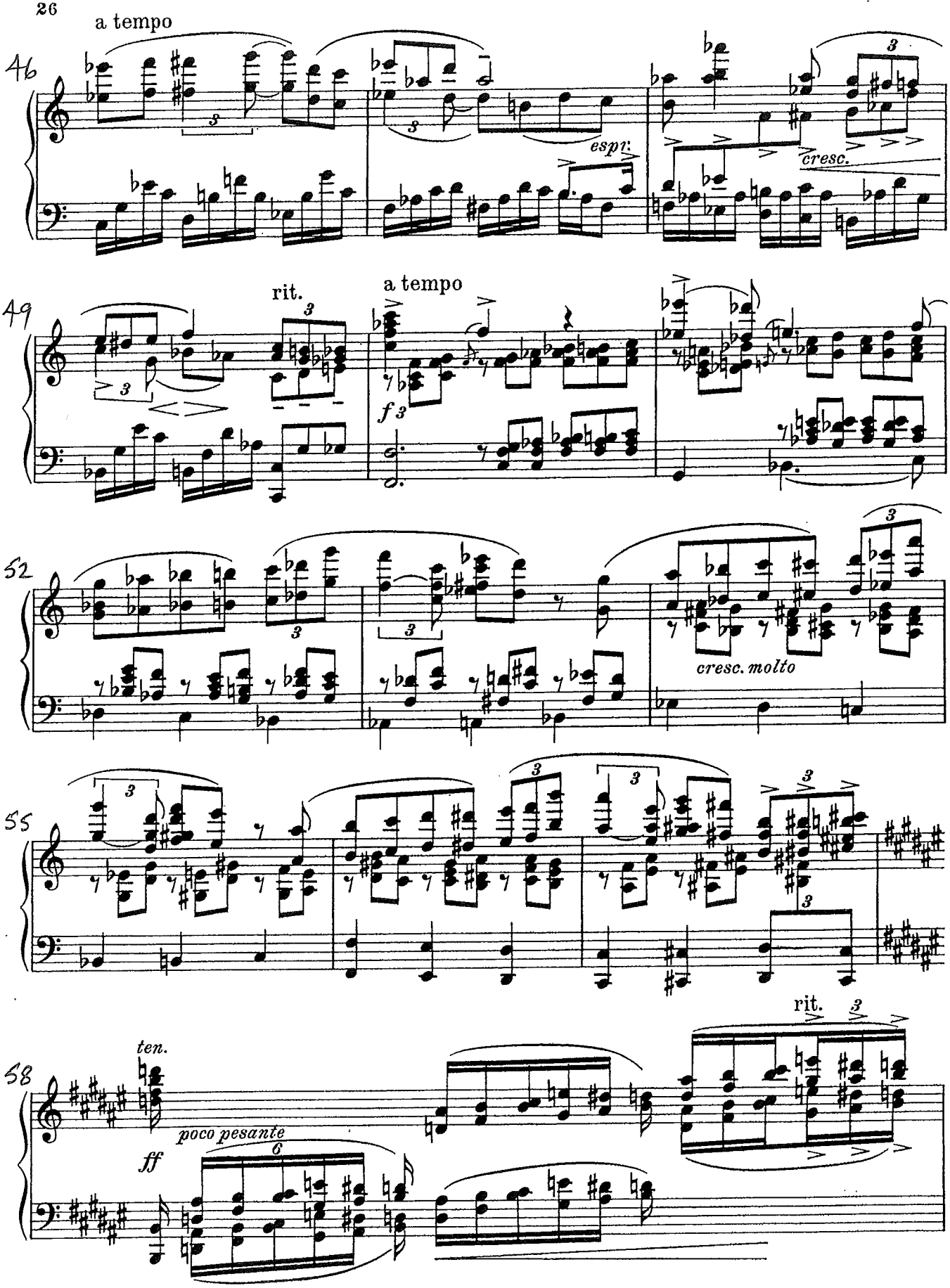

323
325
Più passionato
cresc. molto
328
rit.
a tempo
f
cresc.
331
f
pesante
334
allargando
(338)
ff
sf
sf

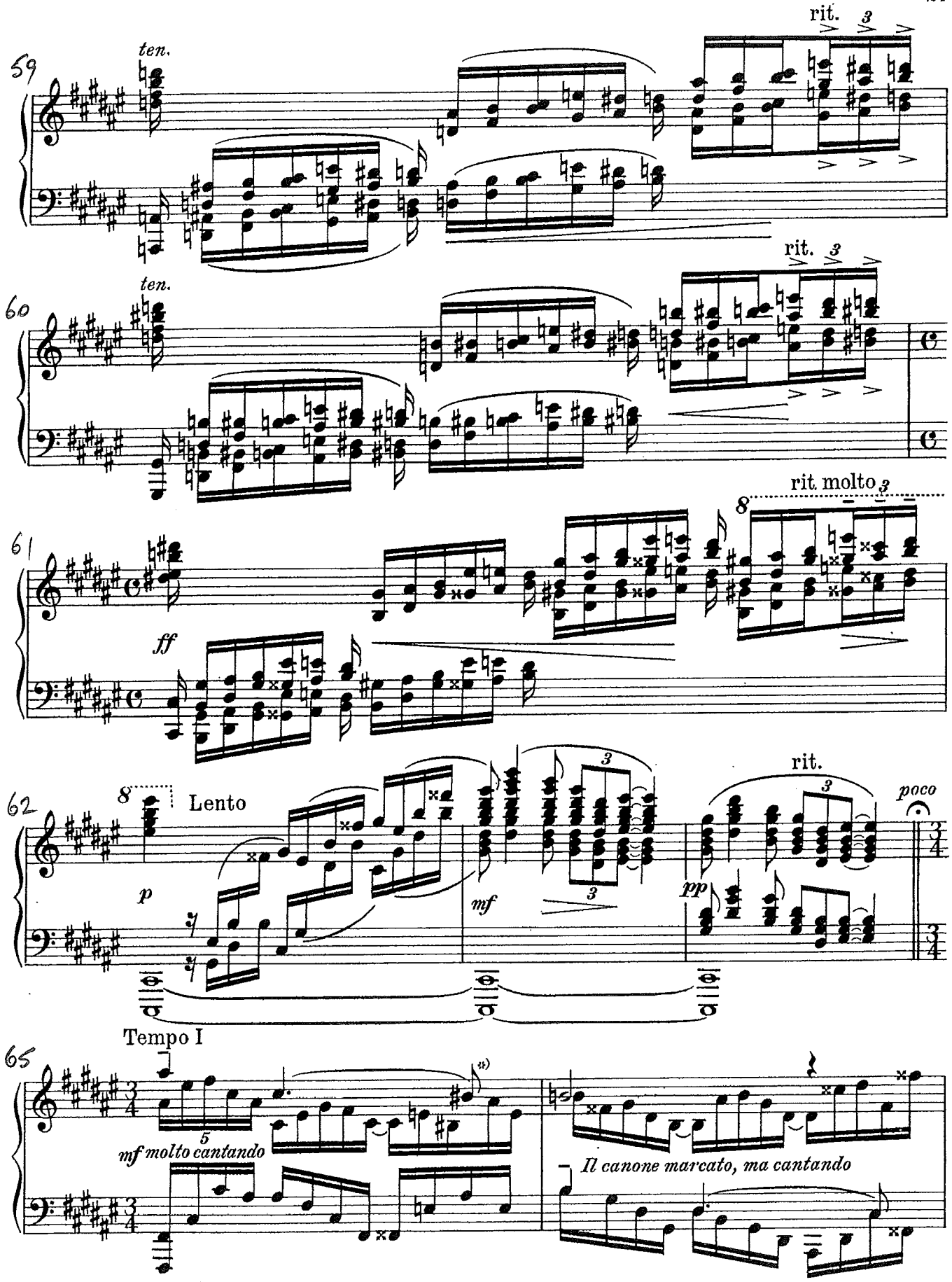
III


Largo espressivo
rall.
Andante con elevazione
mp molto cantando il tema

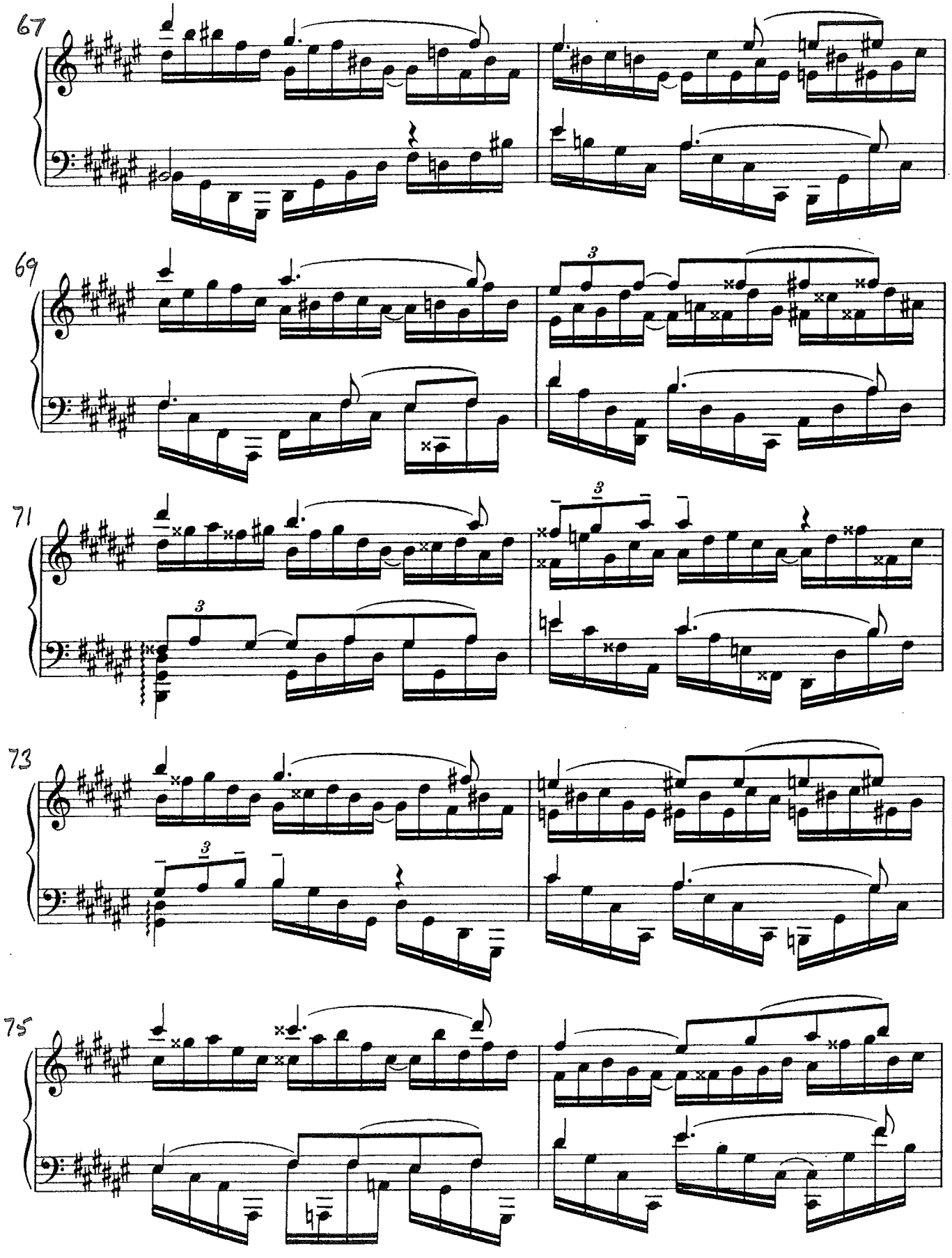

22
24
cresc.
26
28
30
espr.

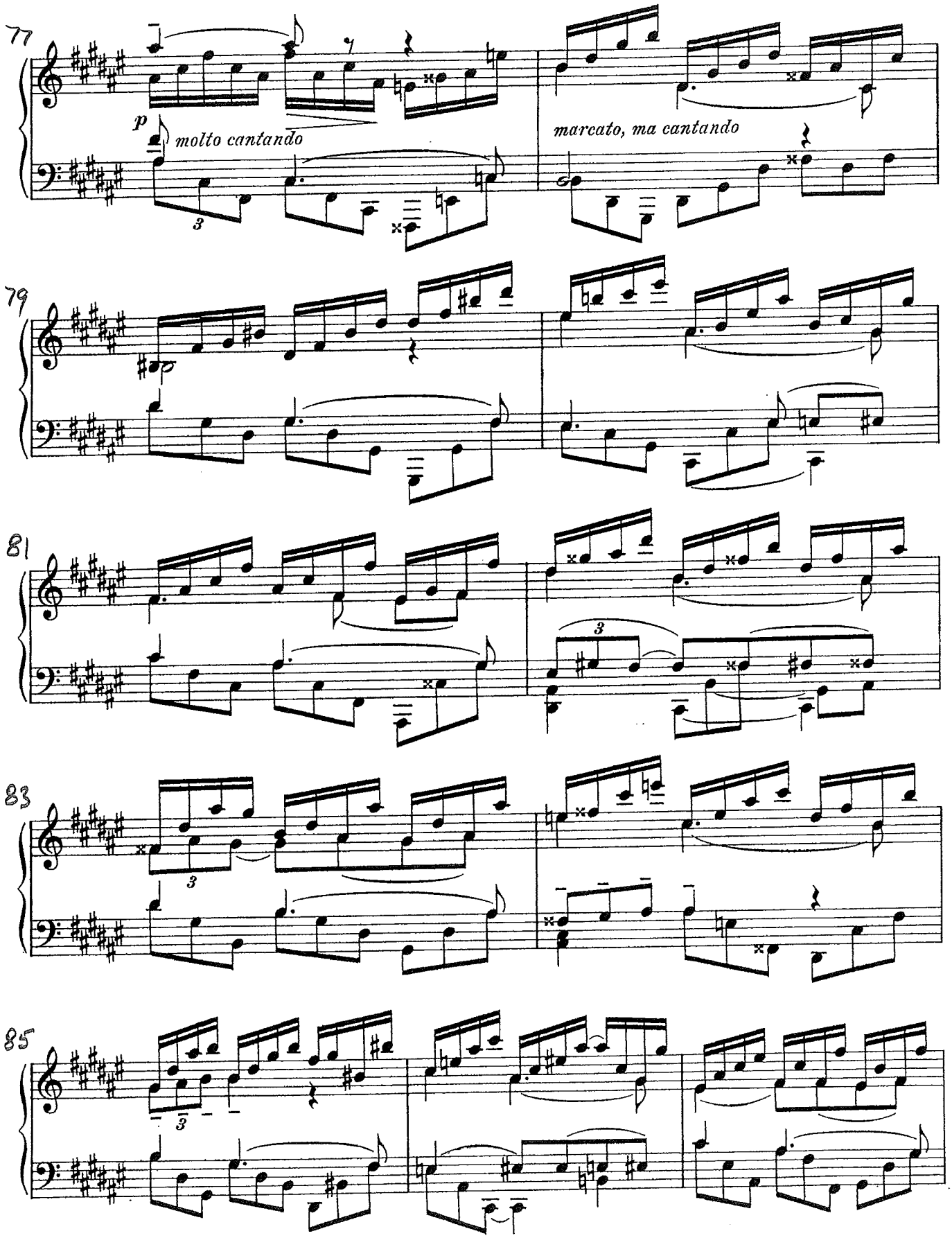

32
cresc.
rit.
poco
34
p
37
40
cresc.
mf più passionato
43
espr.
rit.

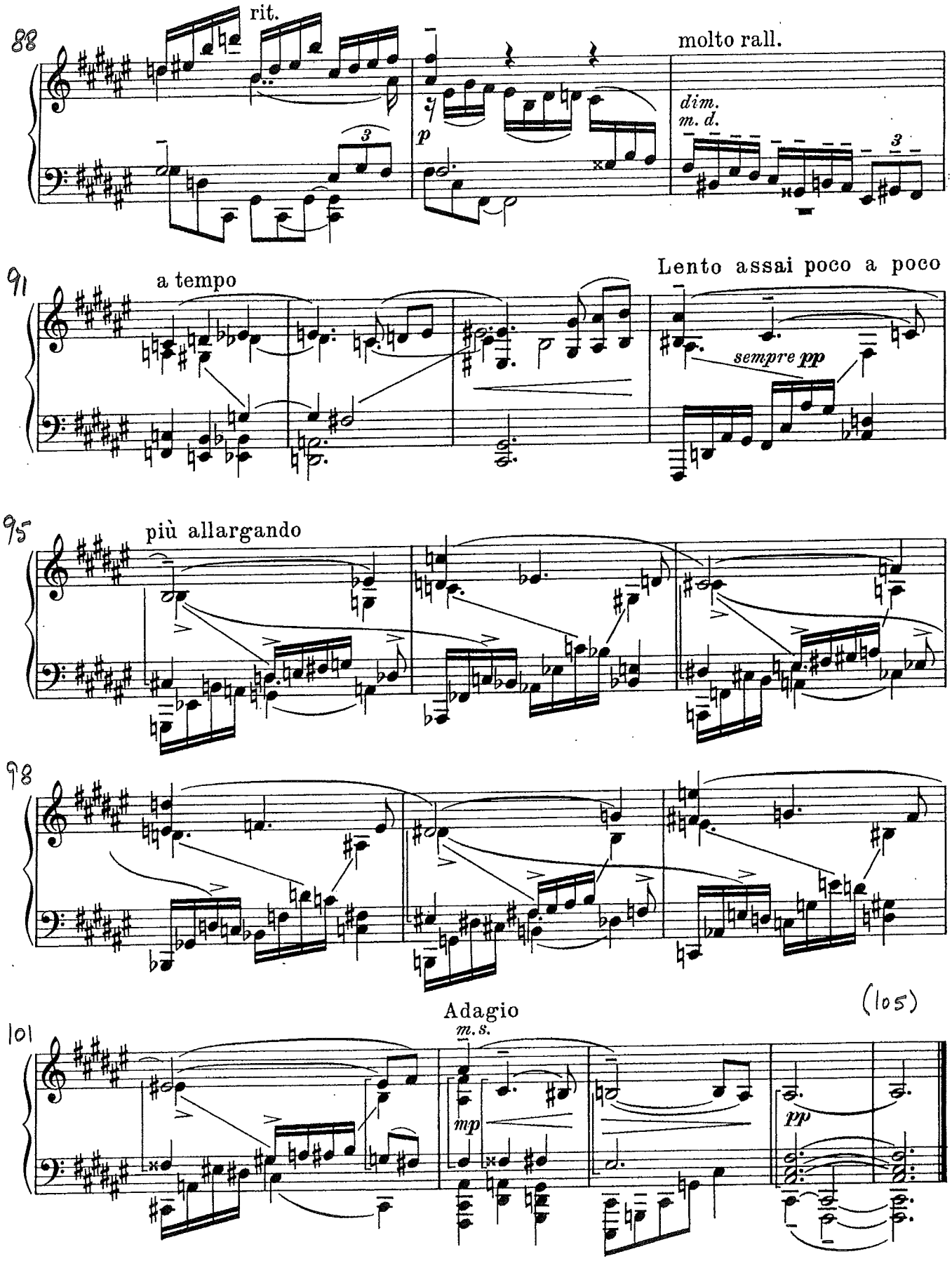

a tempo
46
espr.
cresc.
rit.
a tempo
49
f 3
52
cresc. molto
55
rit.
ten.
58
poco pesante
ff



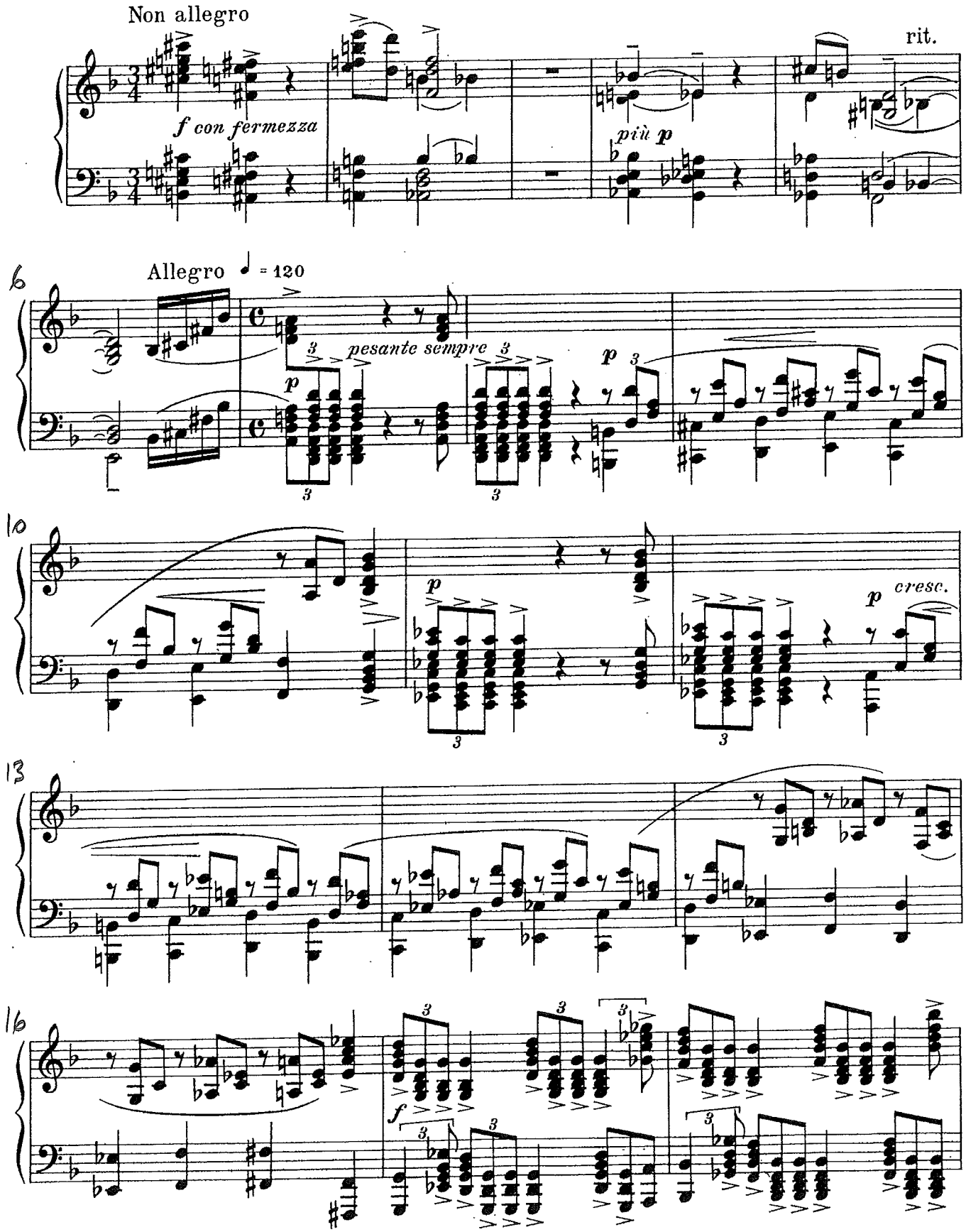
*) Как здесь, так и во всех подобных случаях далее, необходимо чтобы звуки верхнего голоса исполнялись одновременно с отстоящими от них на октаву, и по письму не вполне совпадающими, звуками квинтольной фигурации.

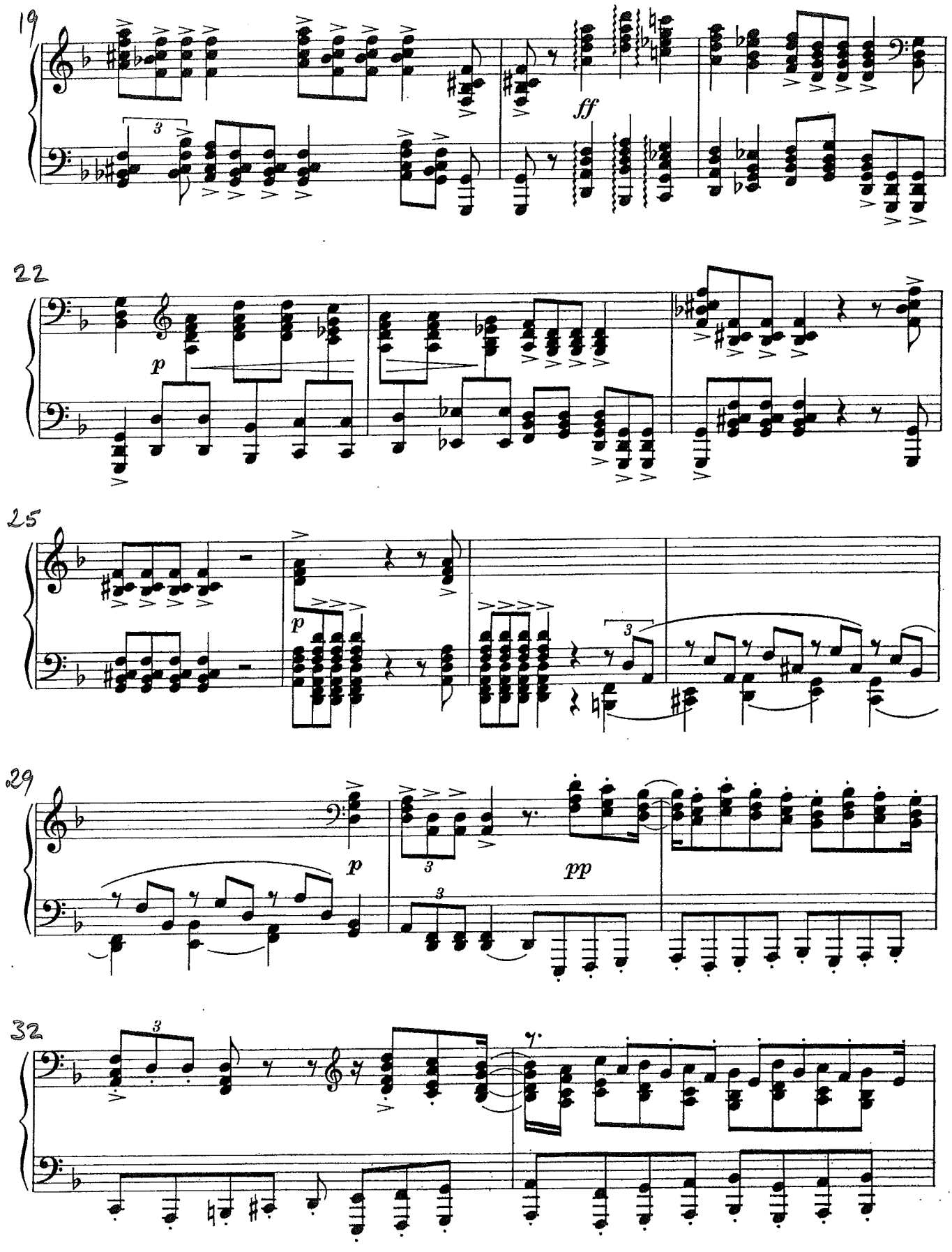

67
69
71
73
75

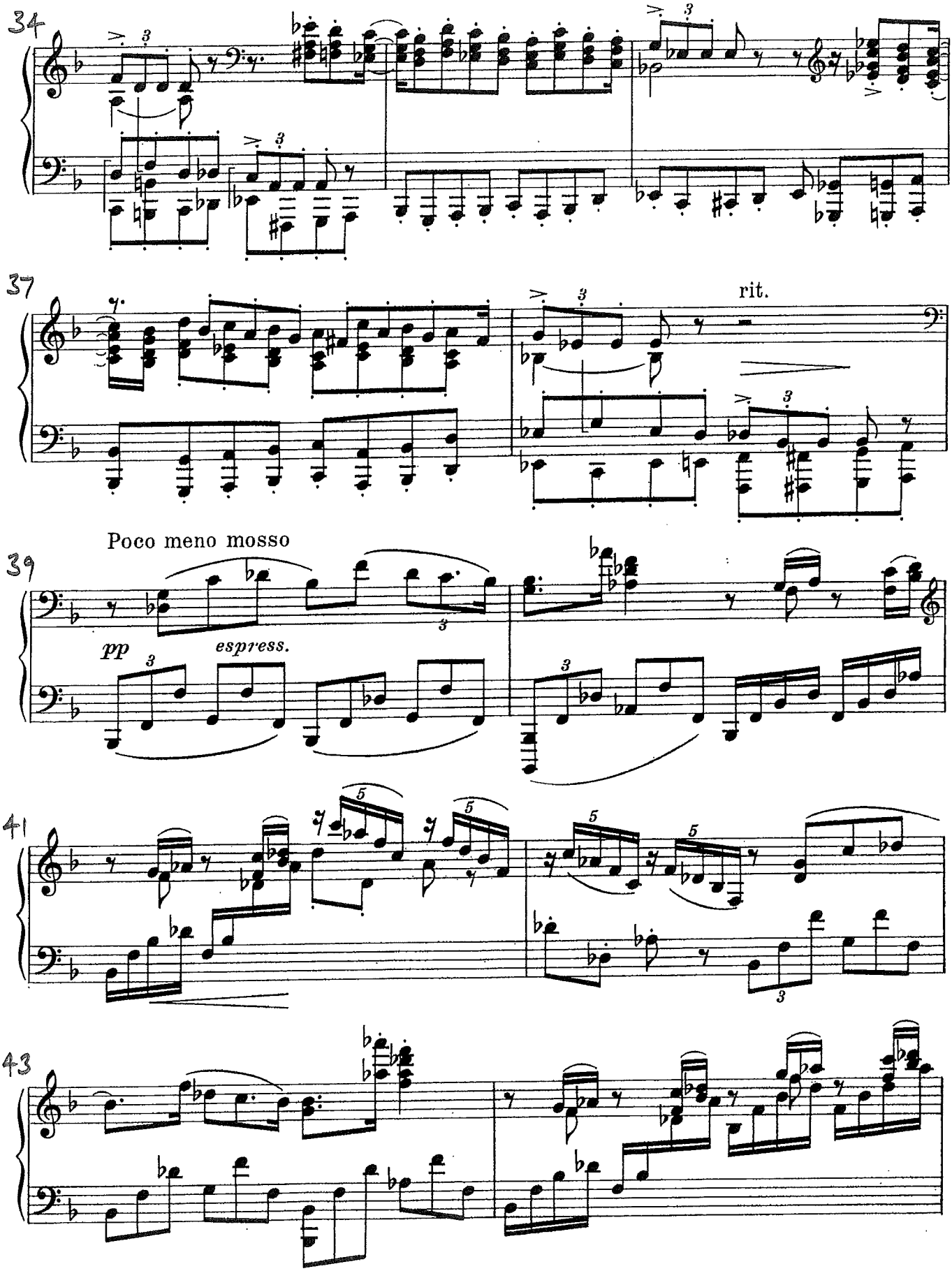

77
p
molto cantando
marcato, ma cantando
79
81
83
85

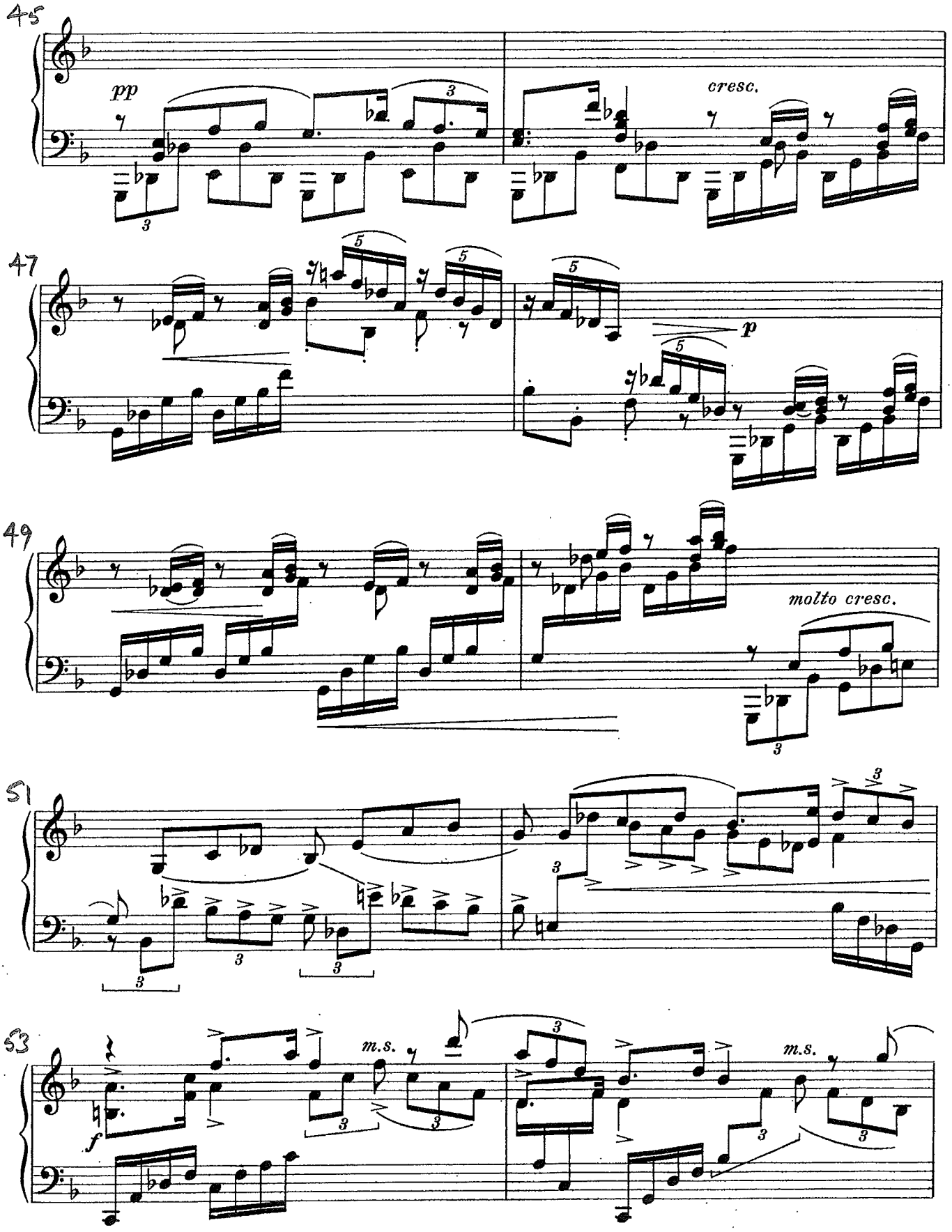

88
rit.
molto rall.
dim.
m. d.
p
91
a tempo
Lento assai poco a poco
sempre pp
95
più allargando
98
(105)
Adagio
101
m. s.
mp
pp

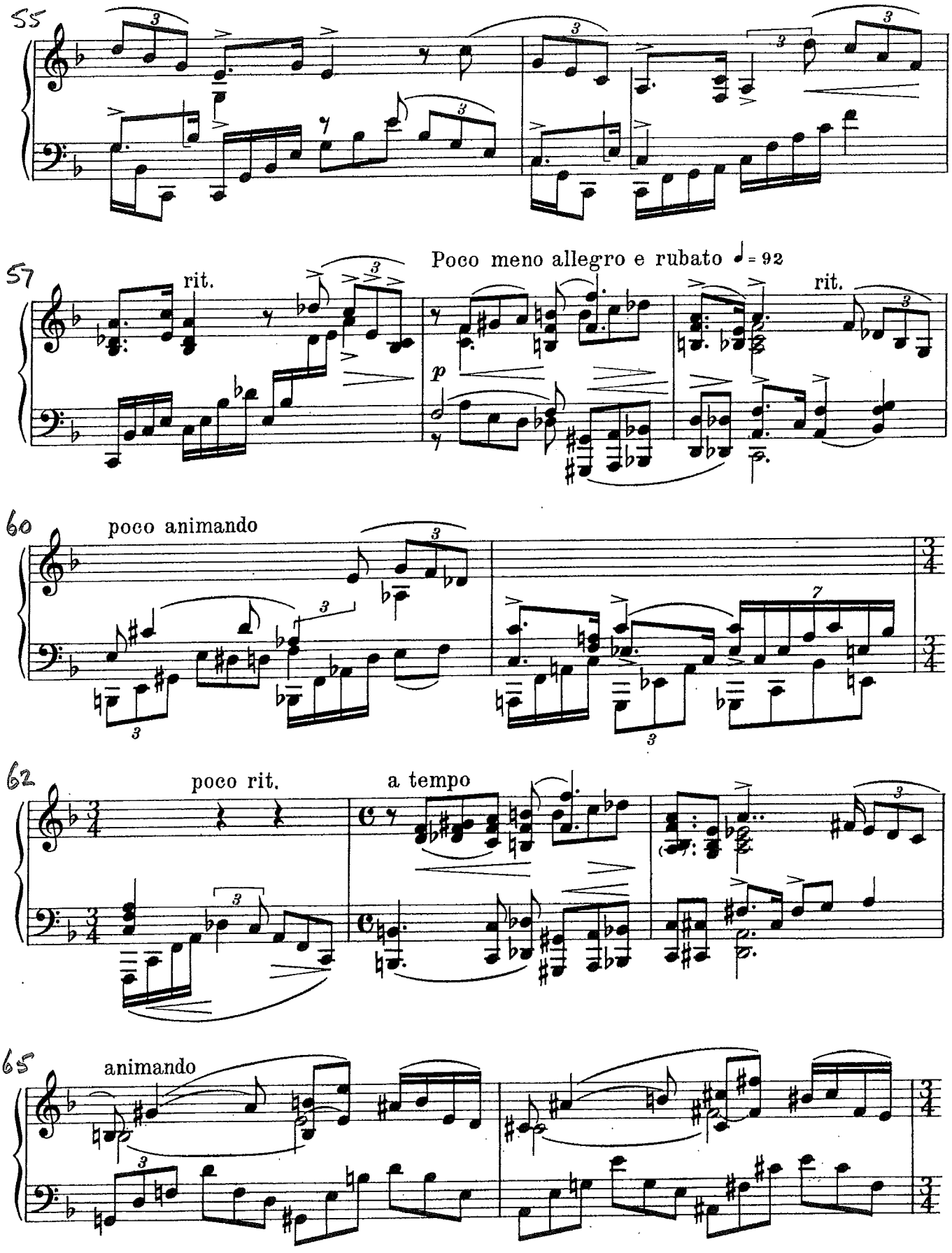
IV

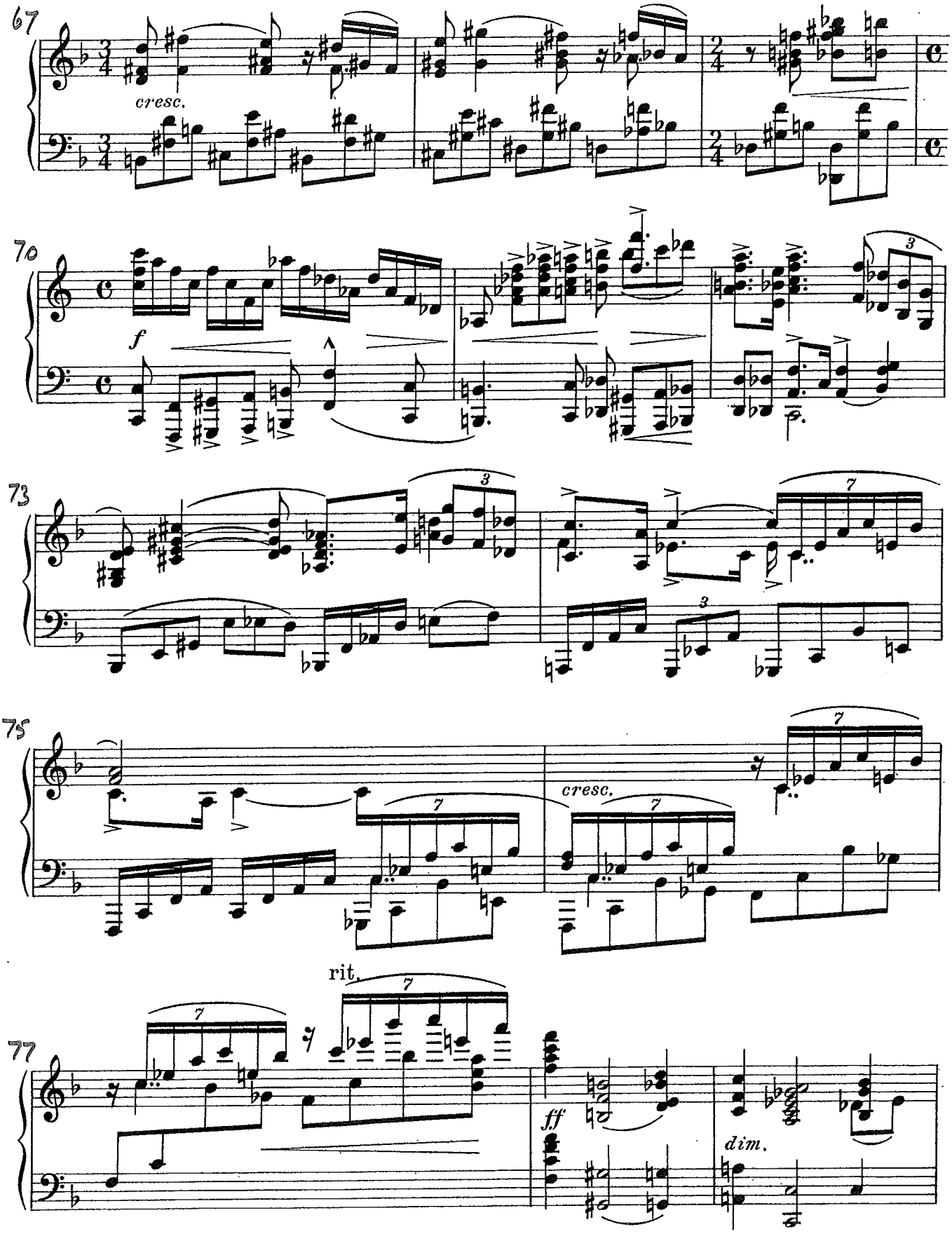

Non allegro
f con fermezza
più p
rit.
Allegro ♩ = 120
pesante sempre
p
cresc.
f

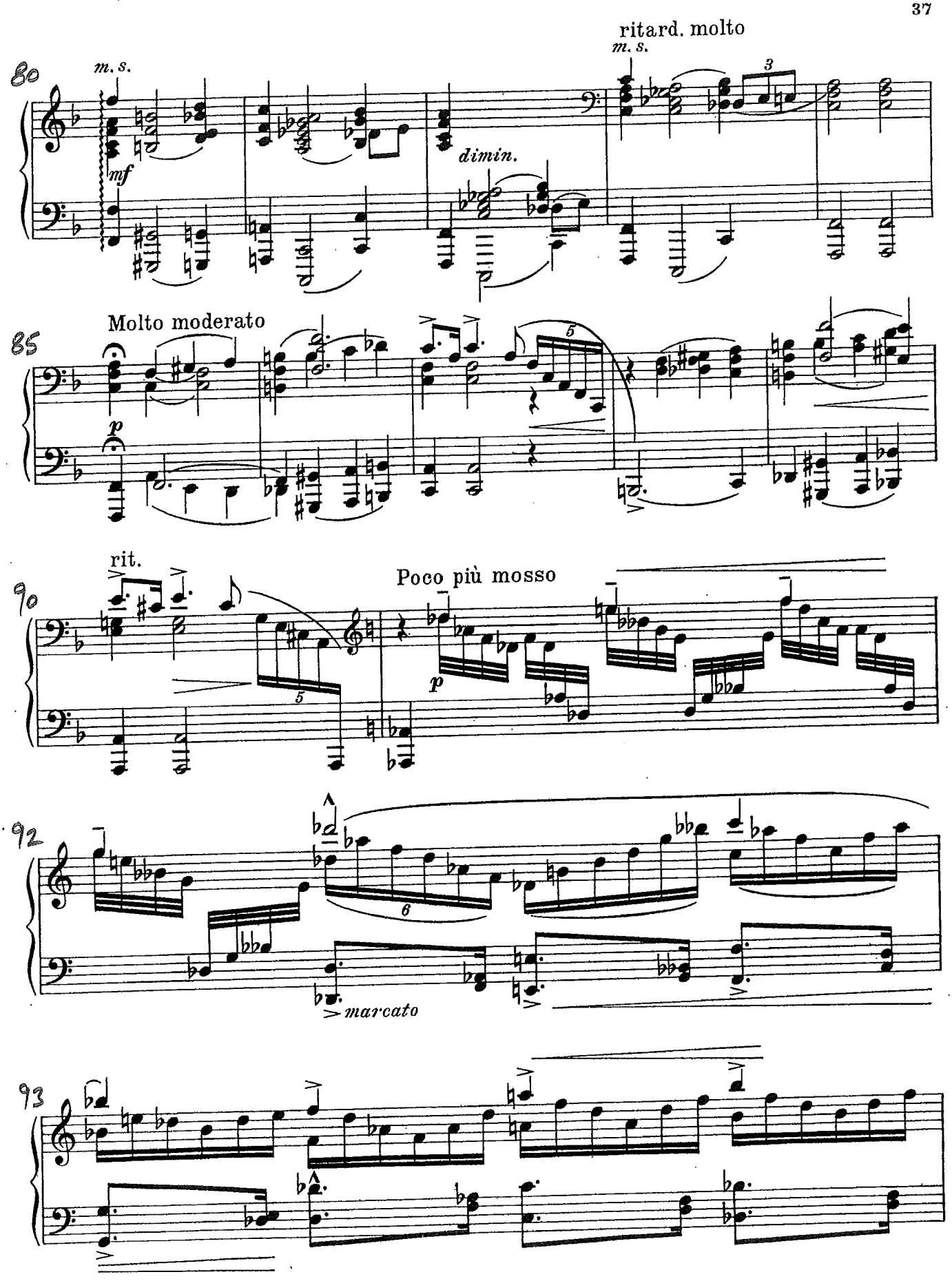

19
ff
22
p
25
p
29
p
pp
32

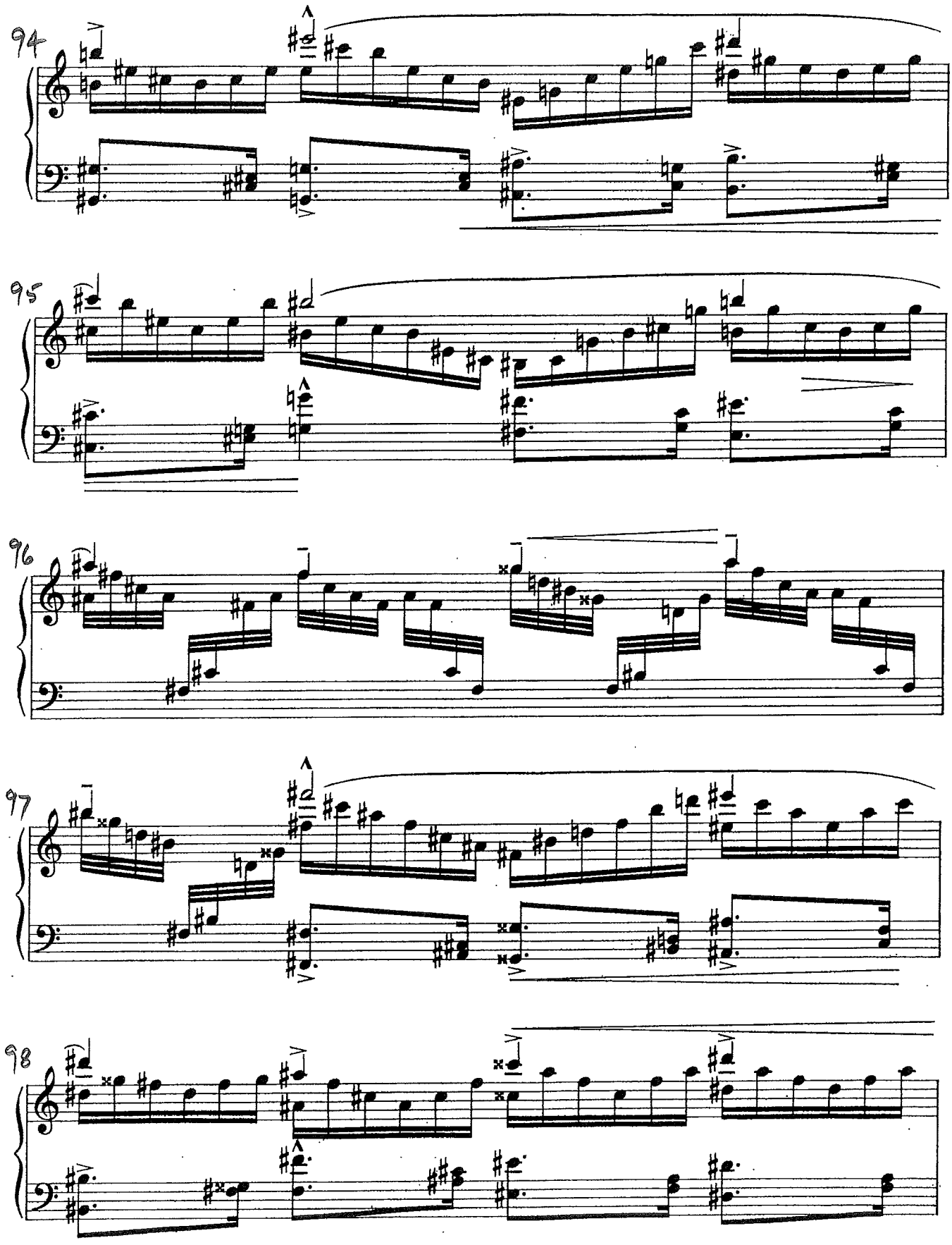

34
37
rit.
Poco meno mosso
39
pp
espress.
41
43

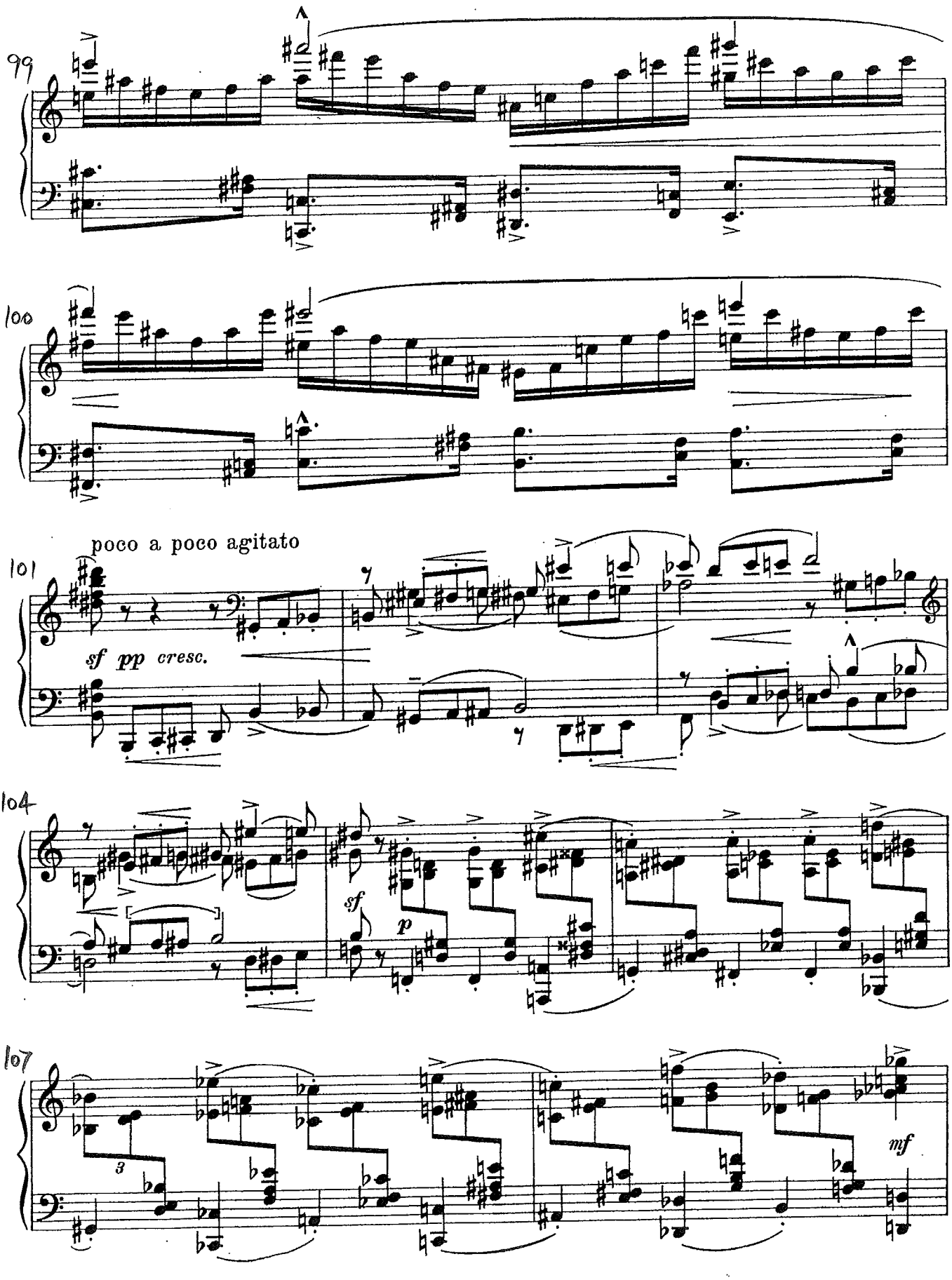

45
pp
cresc.
47
p
49
molto cresc.
51
53
m.s.
m.s.
f

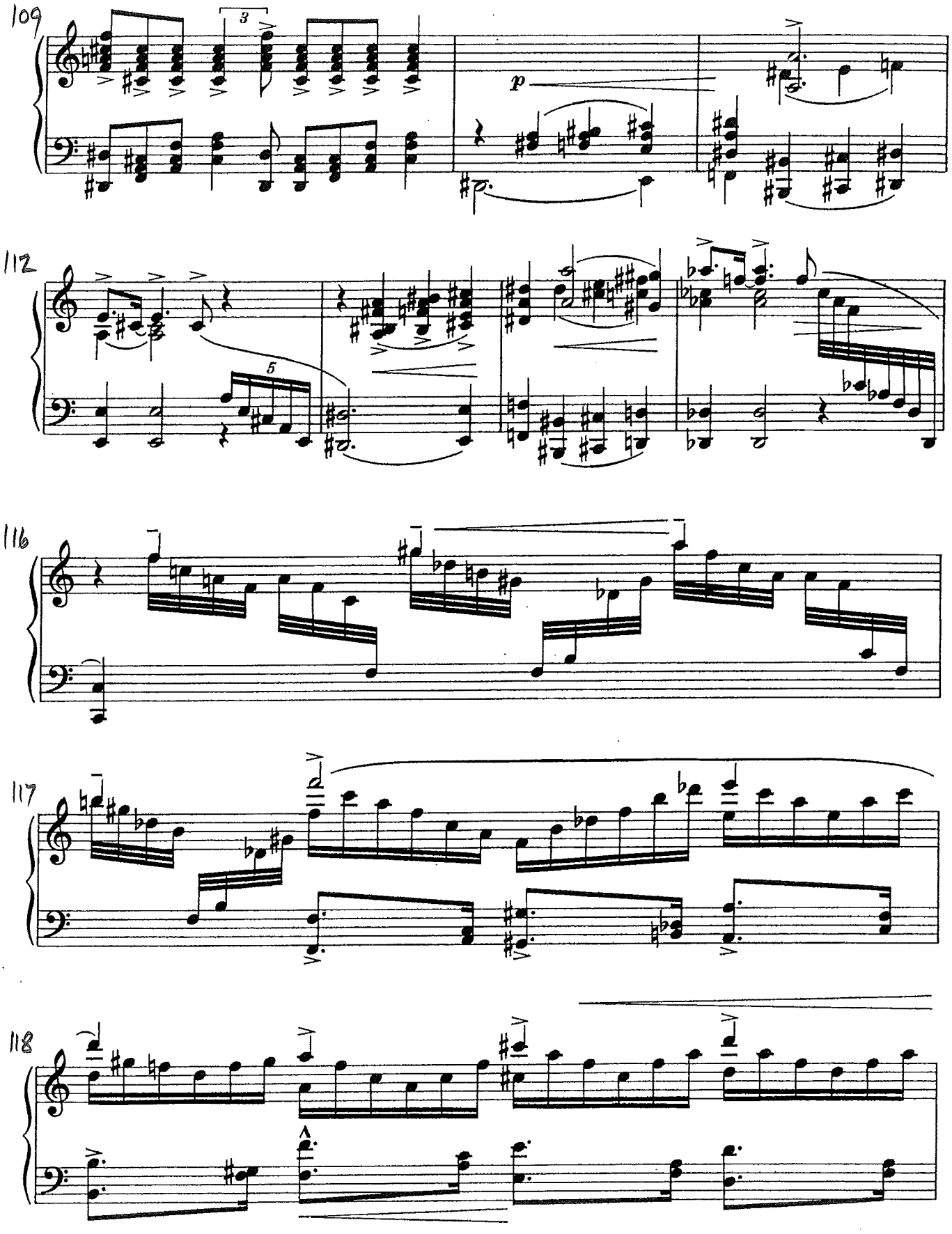

55
57
rit.
Poco meno allegro e rubato ♩= 92
rit.
p
60
poco animando
62
poco rit.
a tempo
65
animando

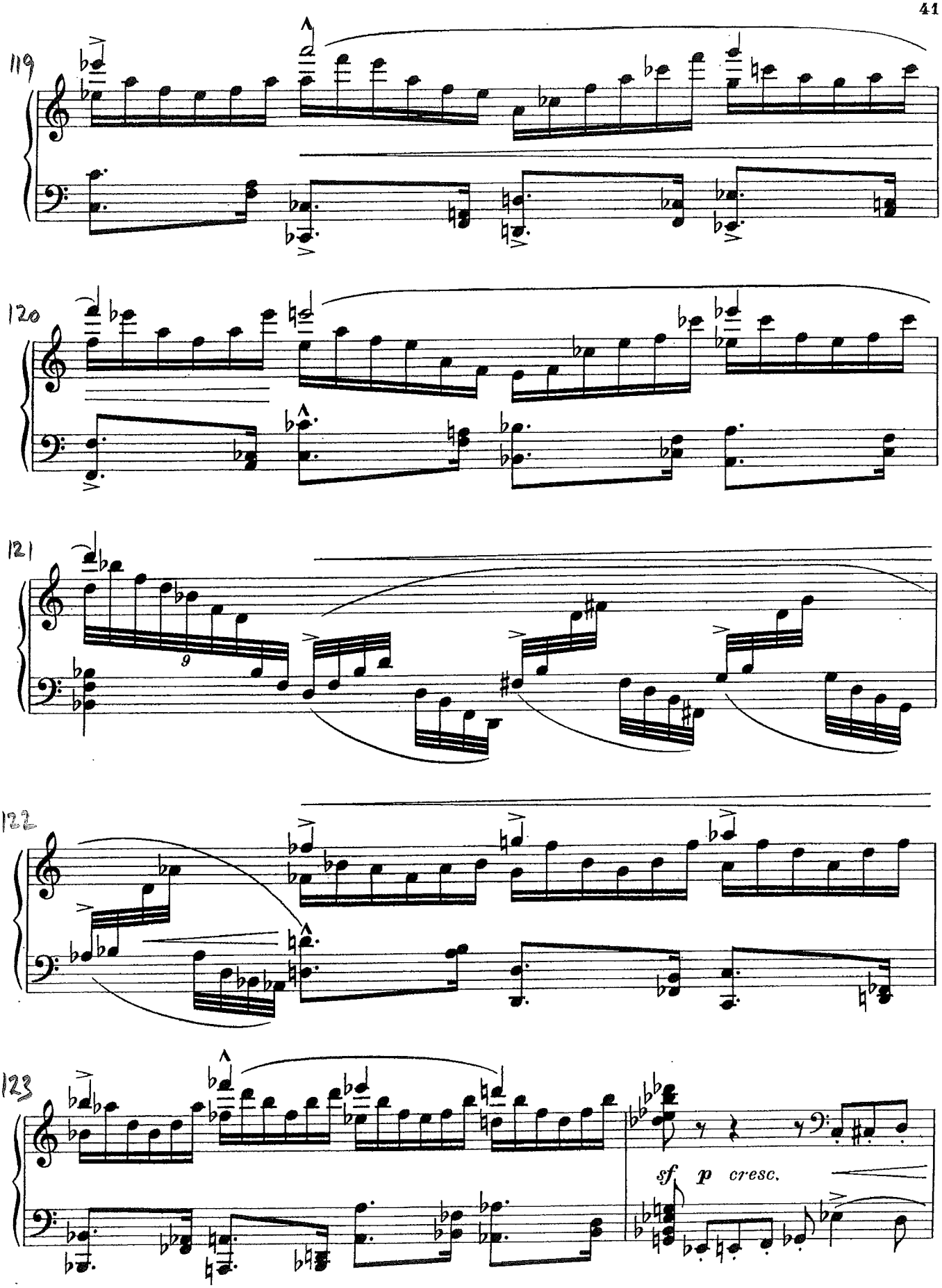

67
cresc.
70
f
73
75
cresc.
rit.
77
ff
dim.

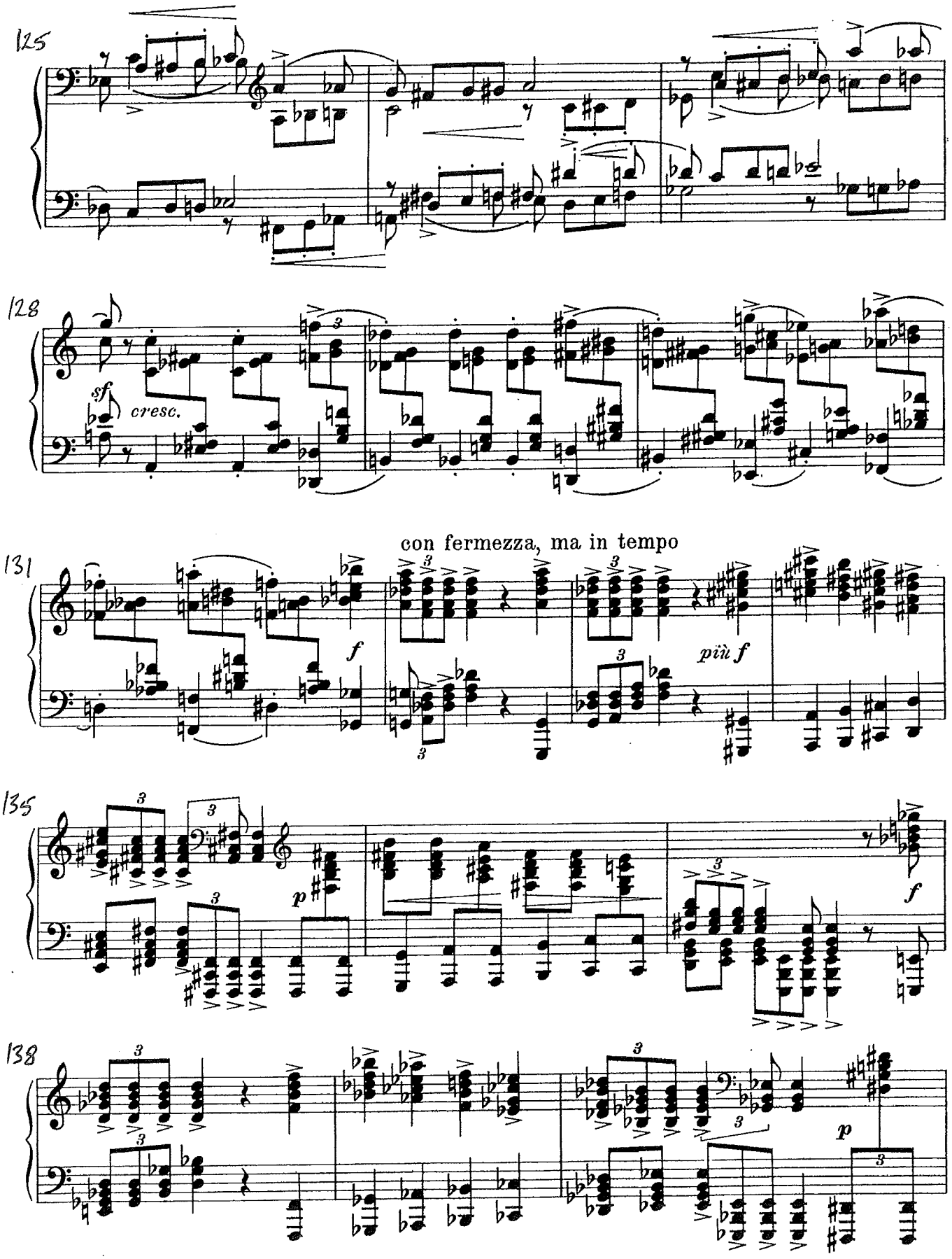

ritard. molto
m. s.
80
m. s.
mf
dimin.
3
Molto moderato
85
p
5
rit.
Poco più mosso
90
5
p
92
6
marcato
93

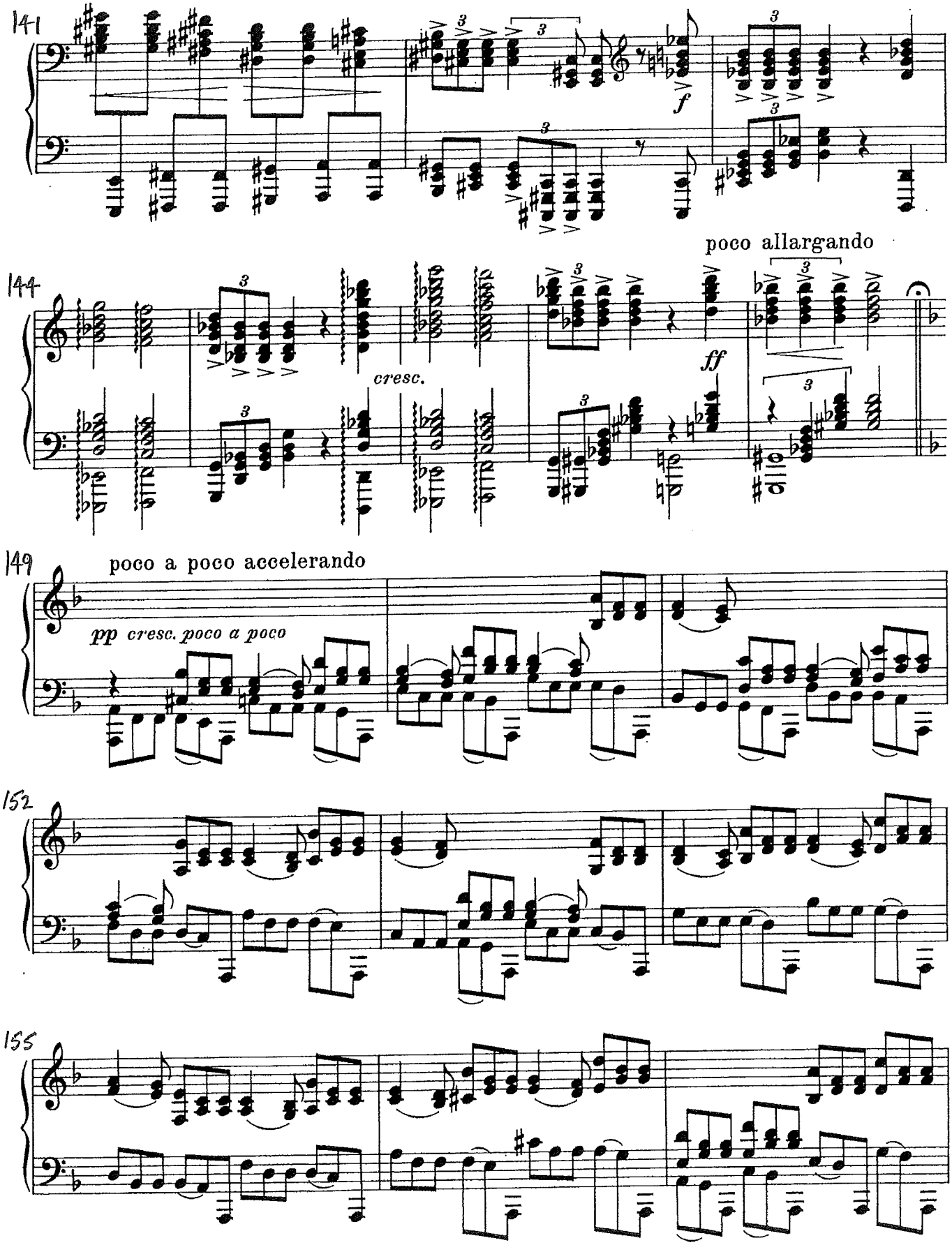

94
95
96
97
98


99
100
poco a poco agitato
101
sf pp cresc.
104
sf
p
107
3
mf


109
3
p
112
5
116
117
118


119
120
121
9
122
123
sf p cresc.


125
128
sf
cresc.
con fermezza, ma in tempo
131
f
più f
135
p
f
138
p


141
f
144
cresc.
poco allargando
ff
149
poco a poco accelerando
pp cresc. poco a poco
152
155

Vivo

158

ff

161

poco a poco rit.

164

167

allarg.

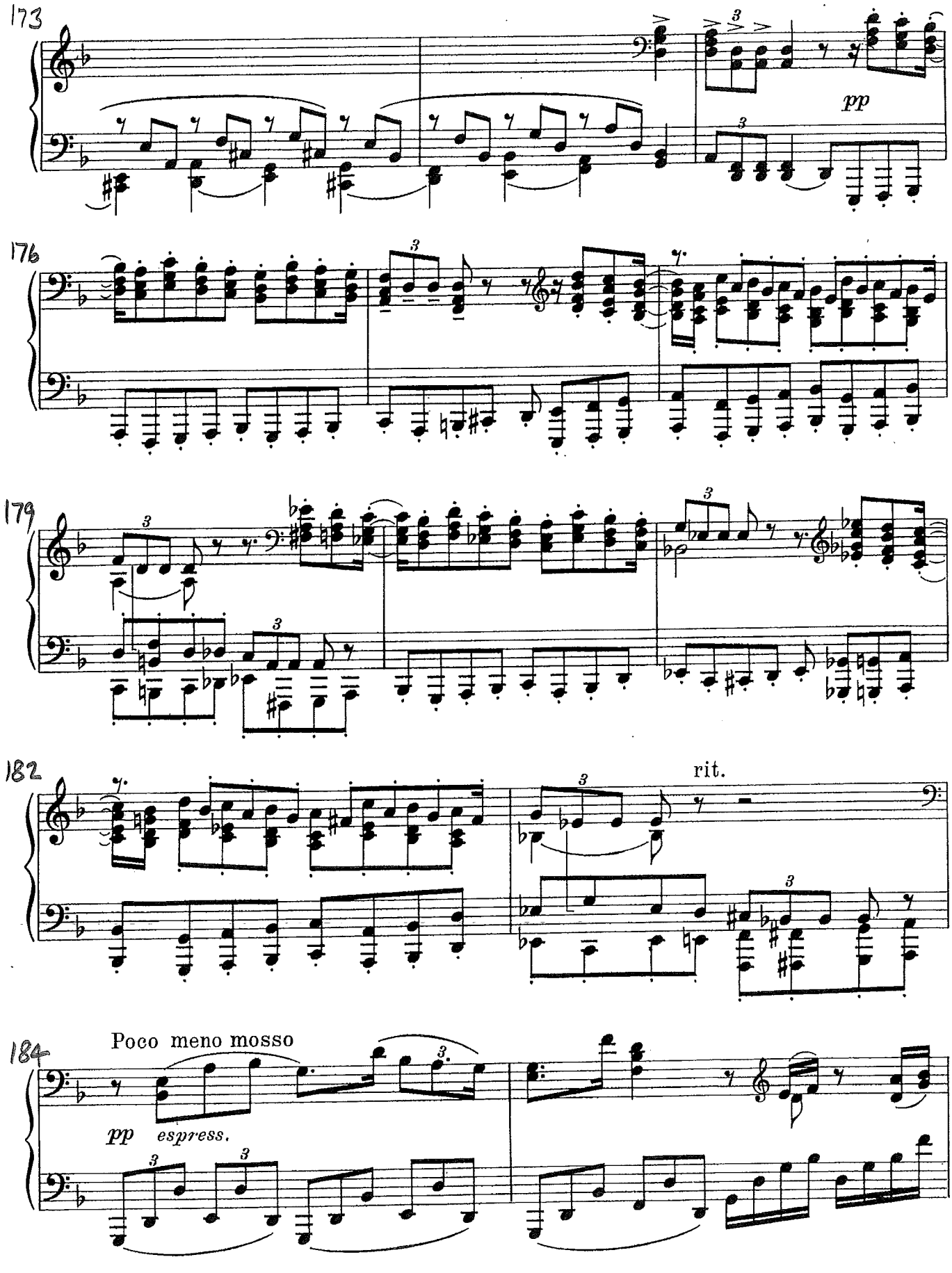
Tempo I

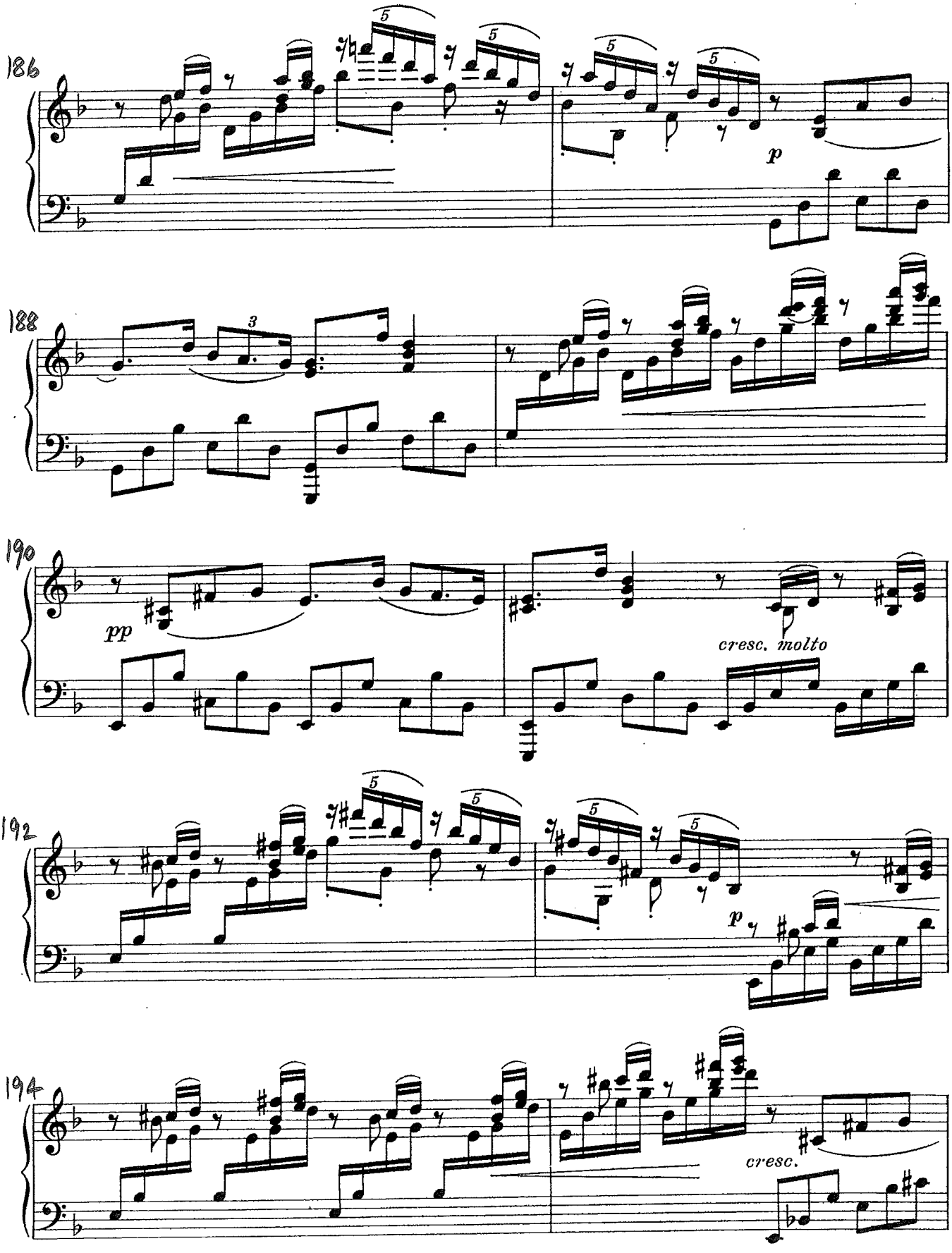
ff

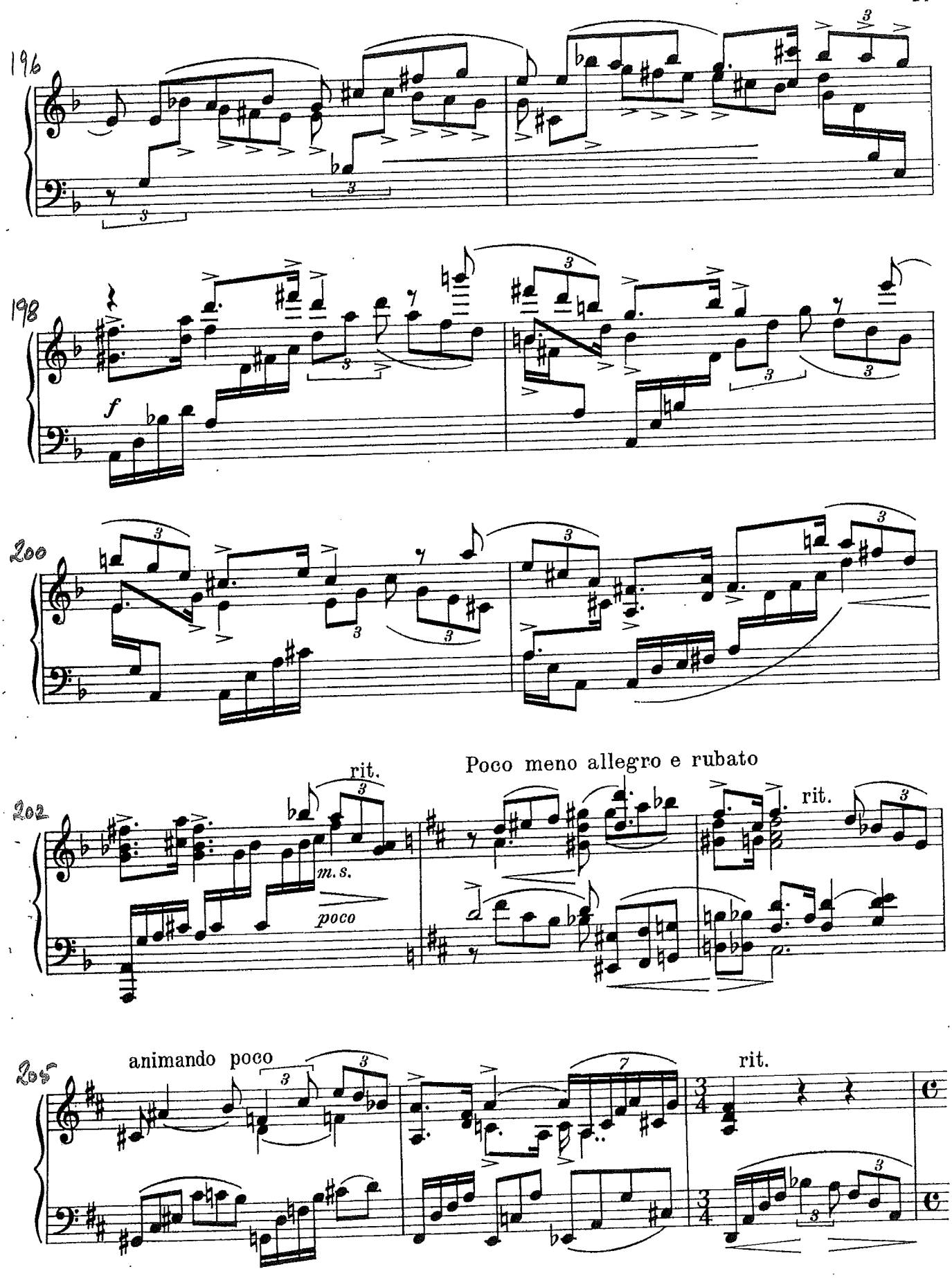
p

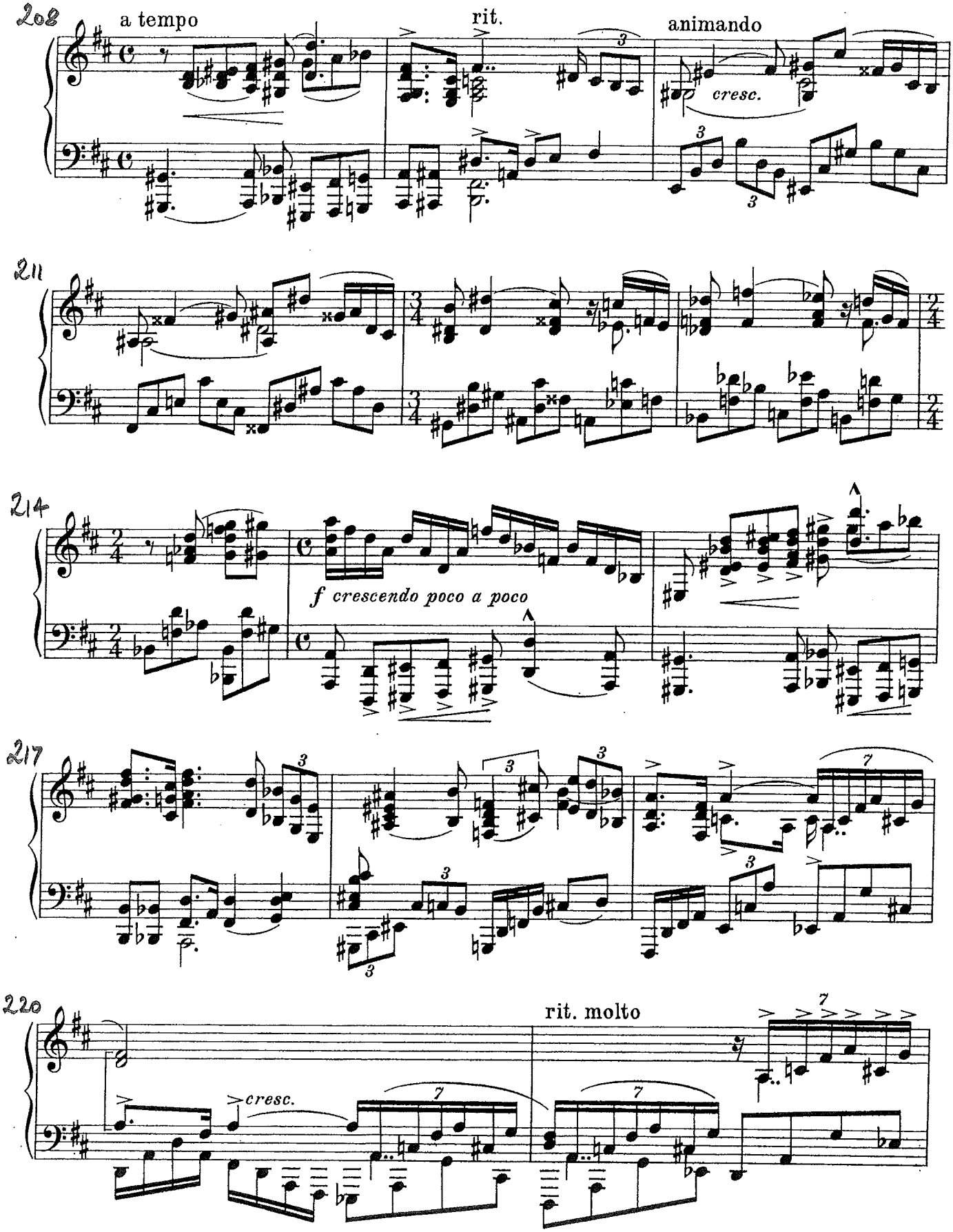
170

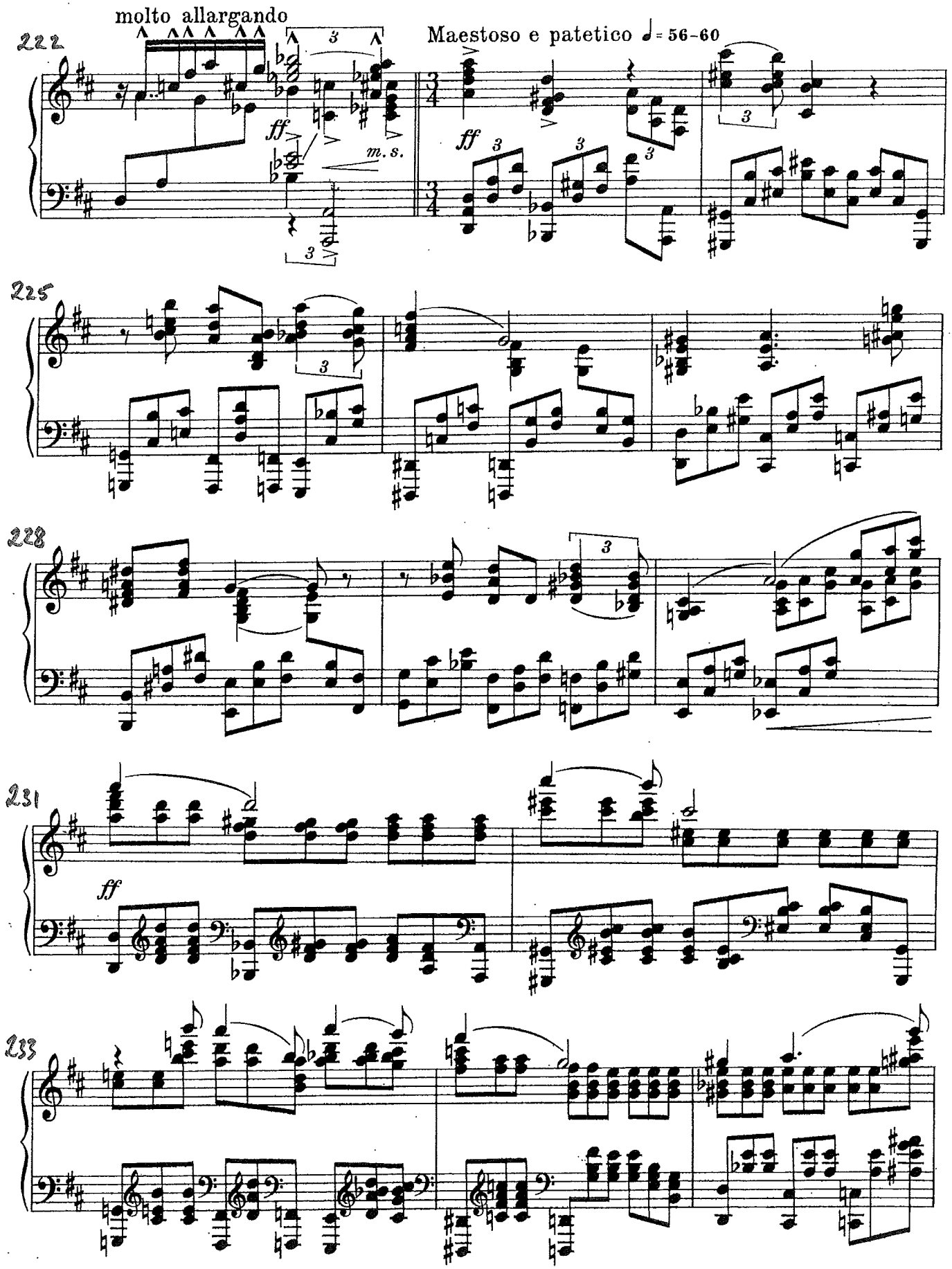
p

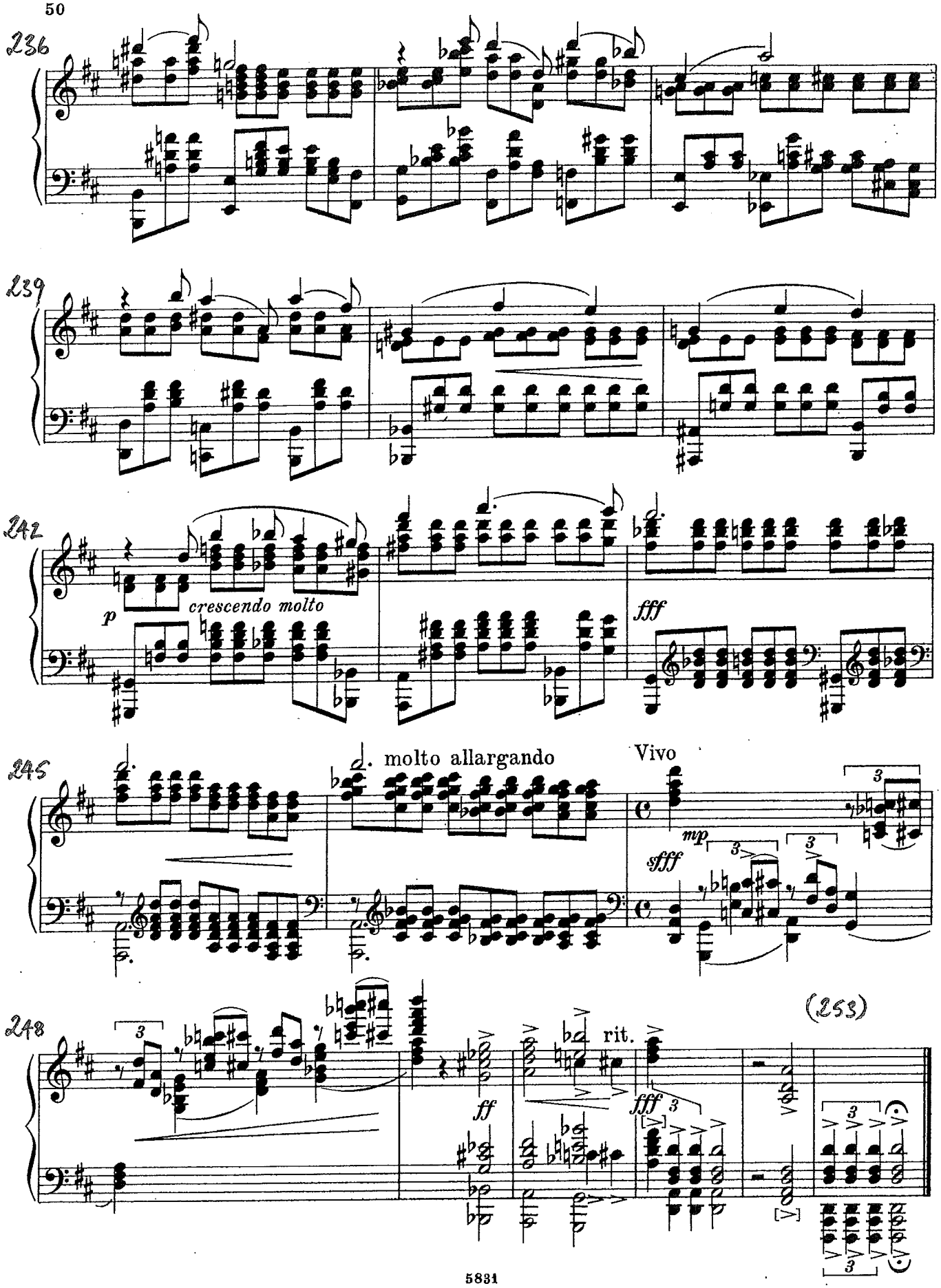

173
pp
176
179
182
rit.
184
Poco meno mosso
pp espress.


186
p
188
190
pp
cresc. molto
192
p
194
cresc.


196
198
f
200
202
rit.
m.s.
poco
Poco meno allegro e rubato
rit.
205
animando poco
rit.


208
a tempo
rit.
animando
cresc.
211
214
f crescendo poco a poco
217
220
rit. molto
cresc.


molto allargando
Maestoso e patetico ♩= 56-60
222
225
228
231
233
ff
m. s.


236
239
242
p
crescendo molto
fff
245
molto allargando
Vivo
mp
sfff
248
ff
rit.
fff
(253)

APPENDIX B

Score of Piano Sonata no.2

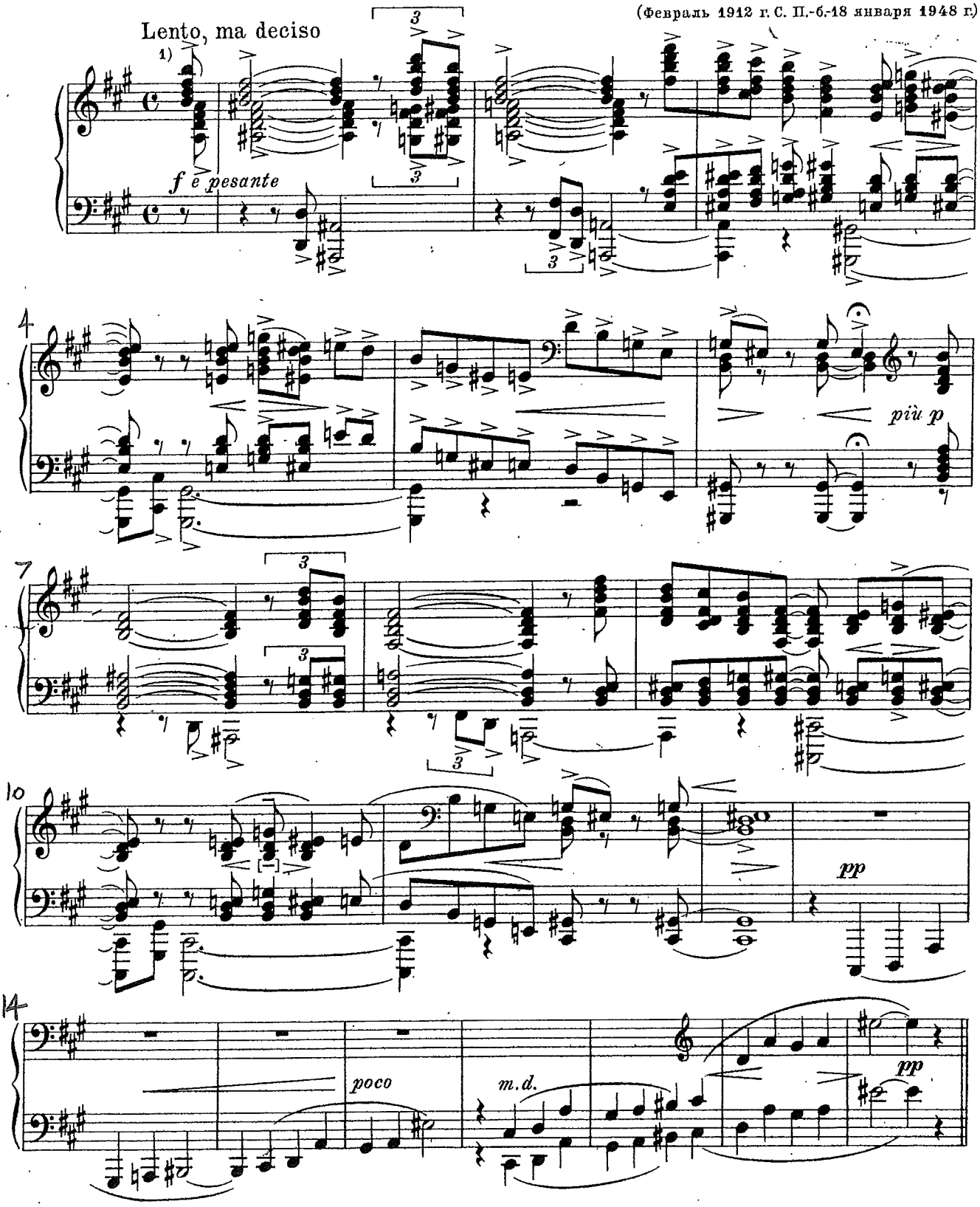
Б. С. Захарову

ВТОРАЯ СОНАТА

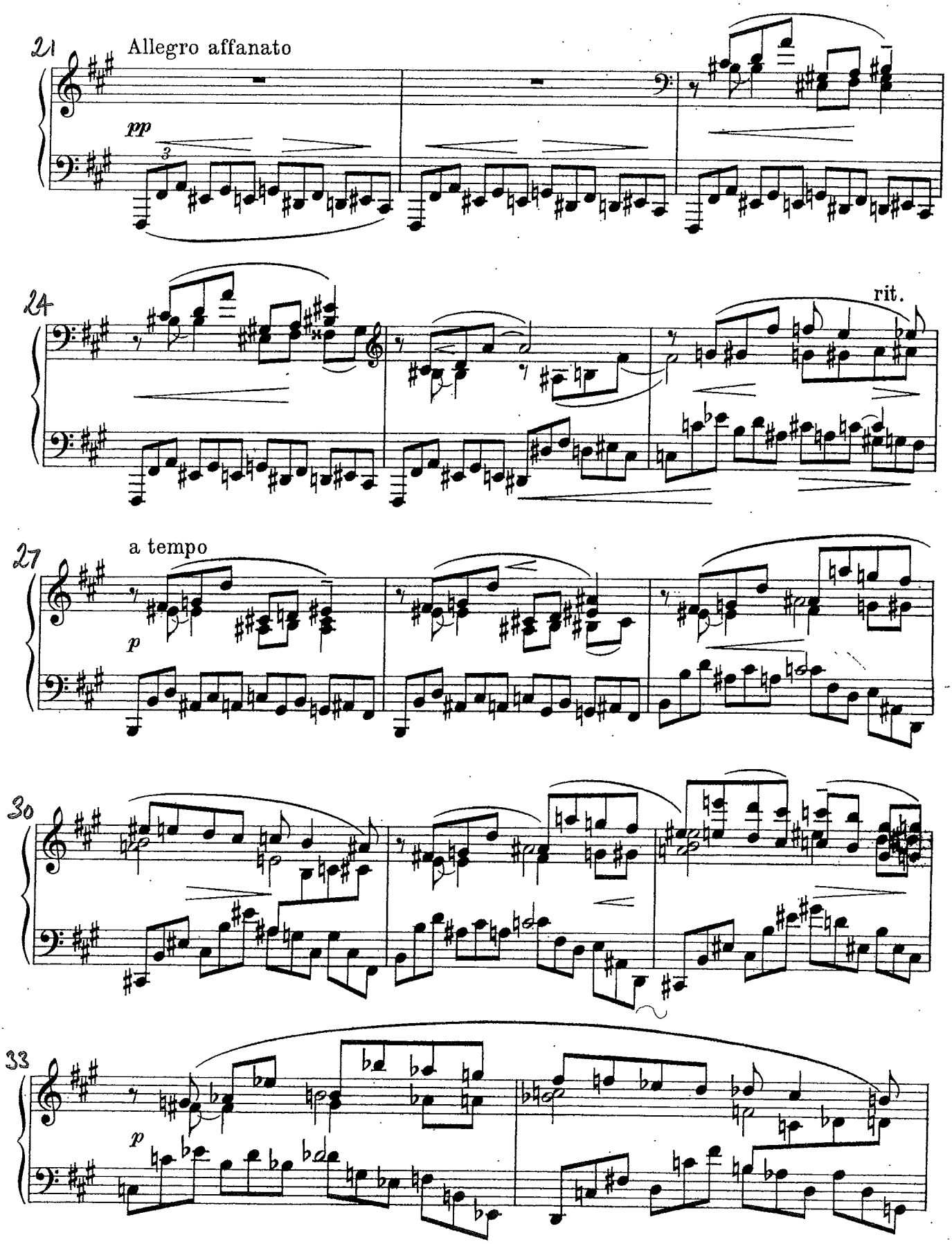
(Вторая авторская редакция)

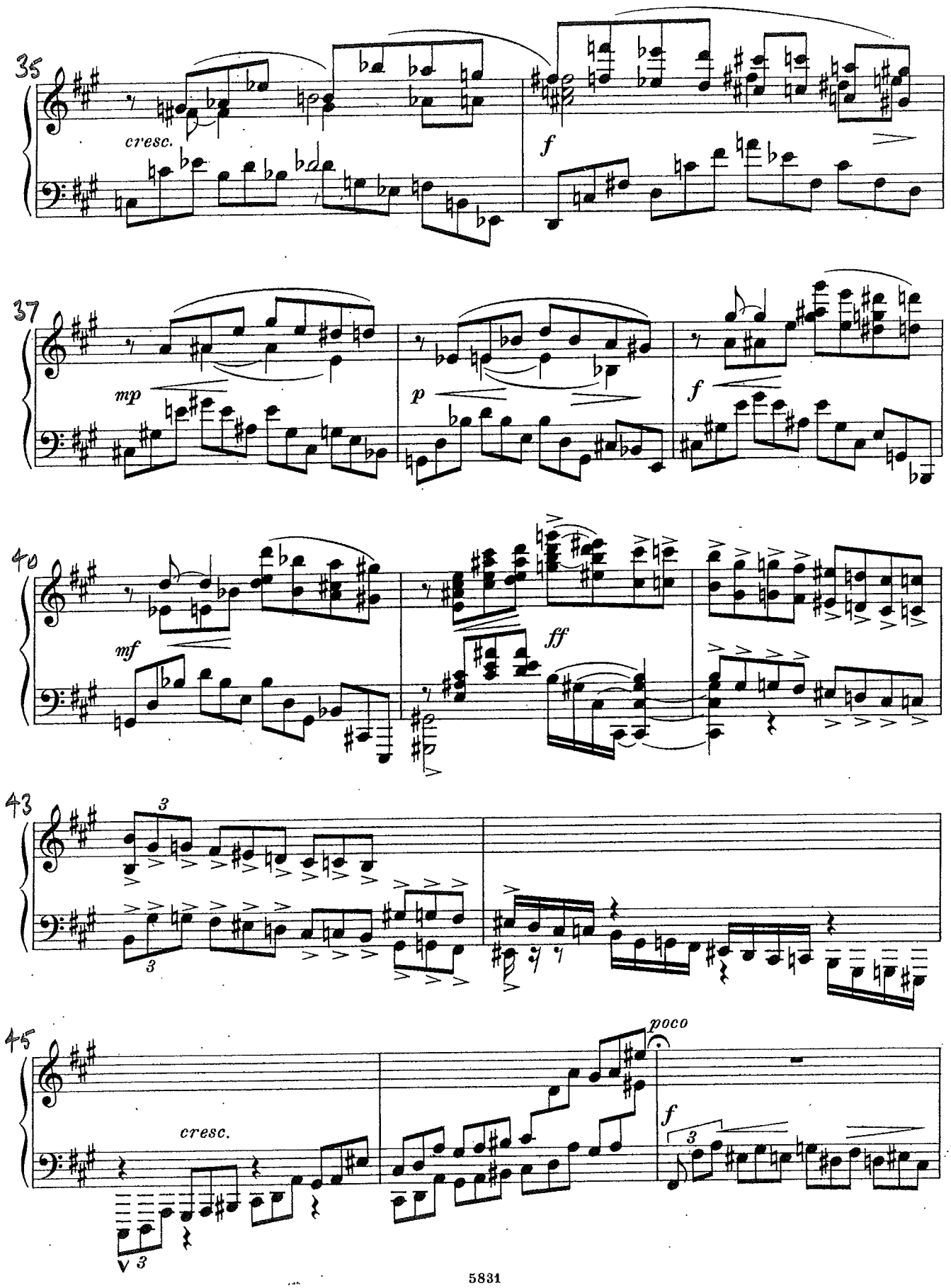
Соч. 13

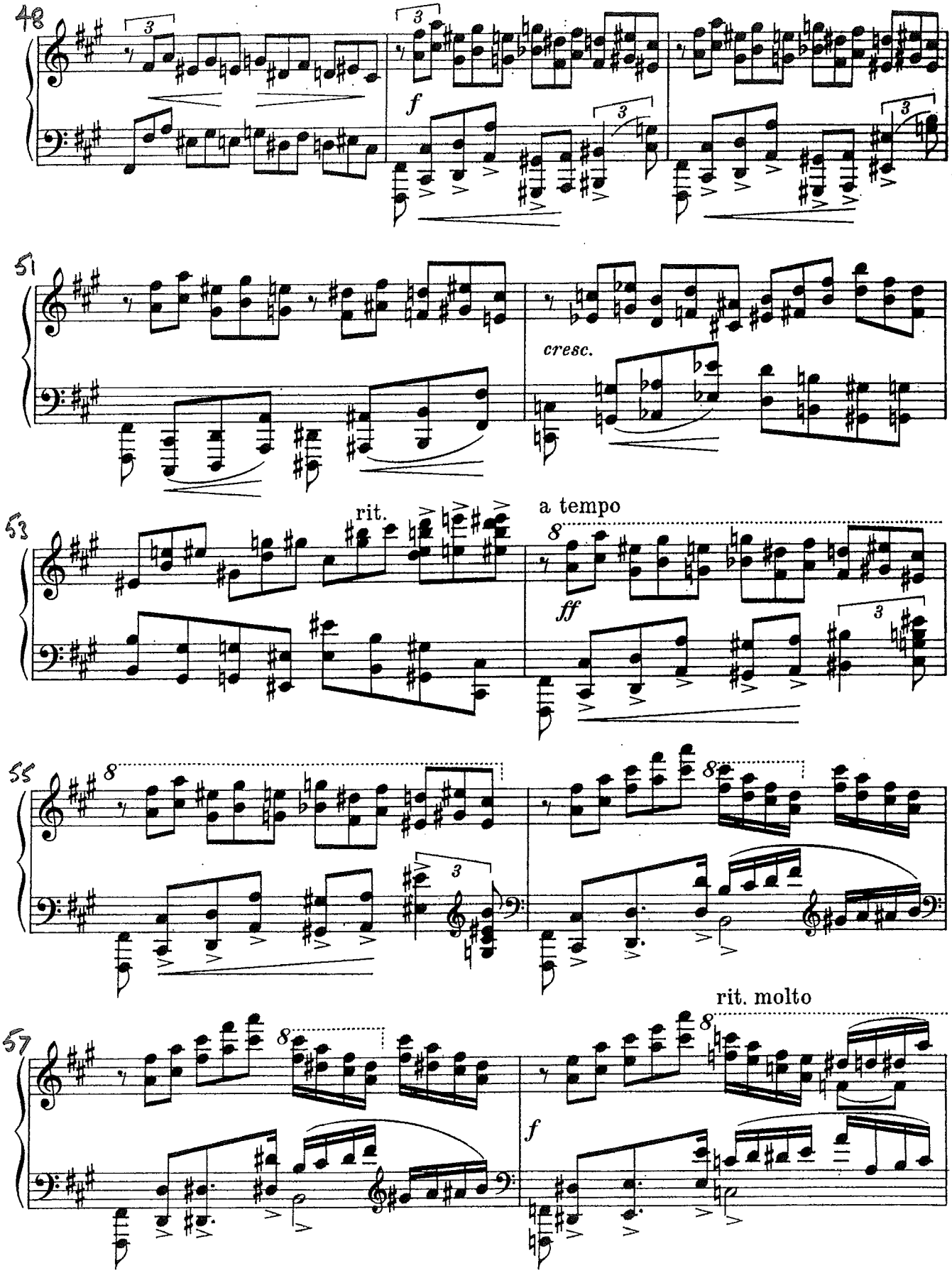
(Февраль 1912 г. С. П.-6.-18 января 1948 г.)

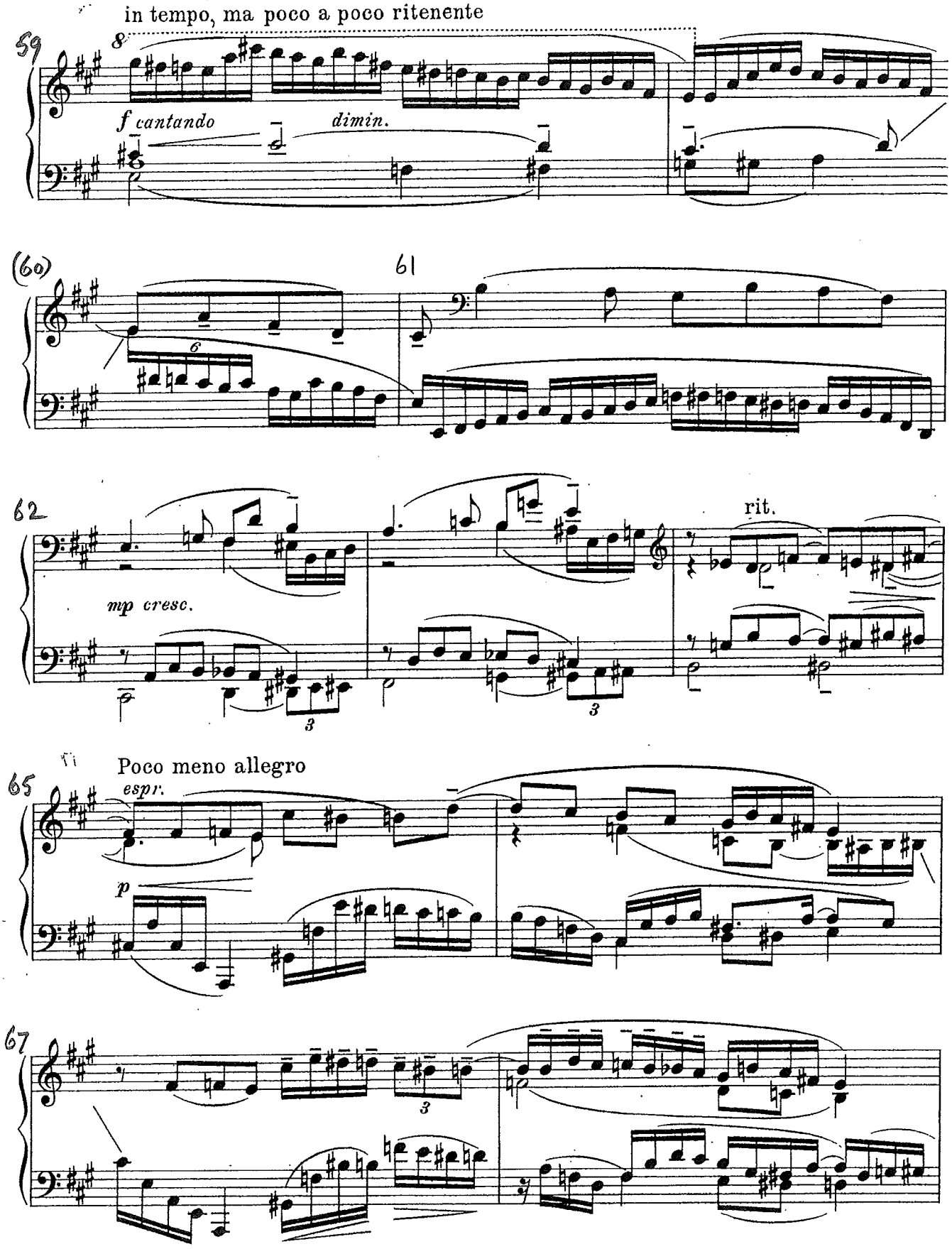


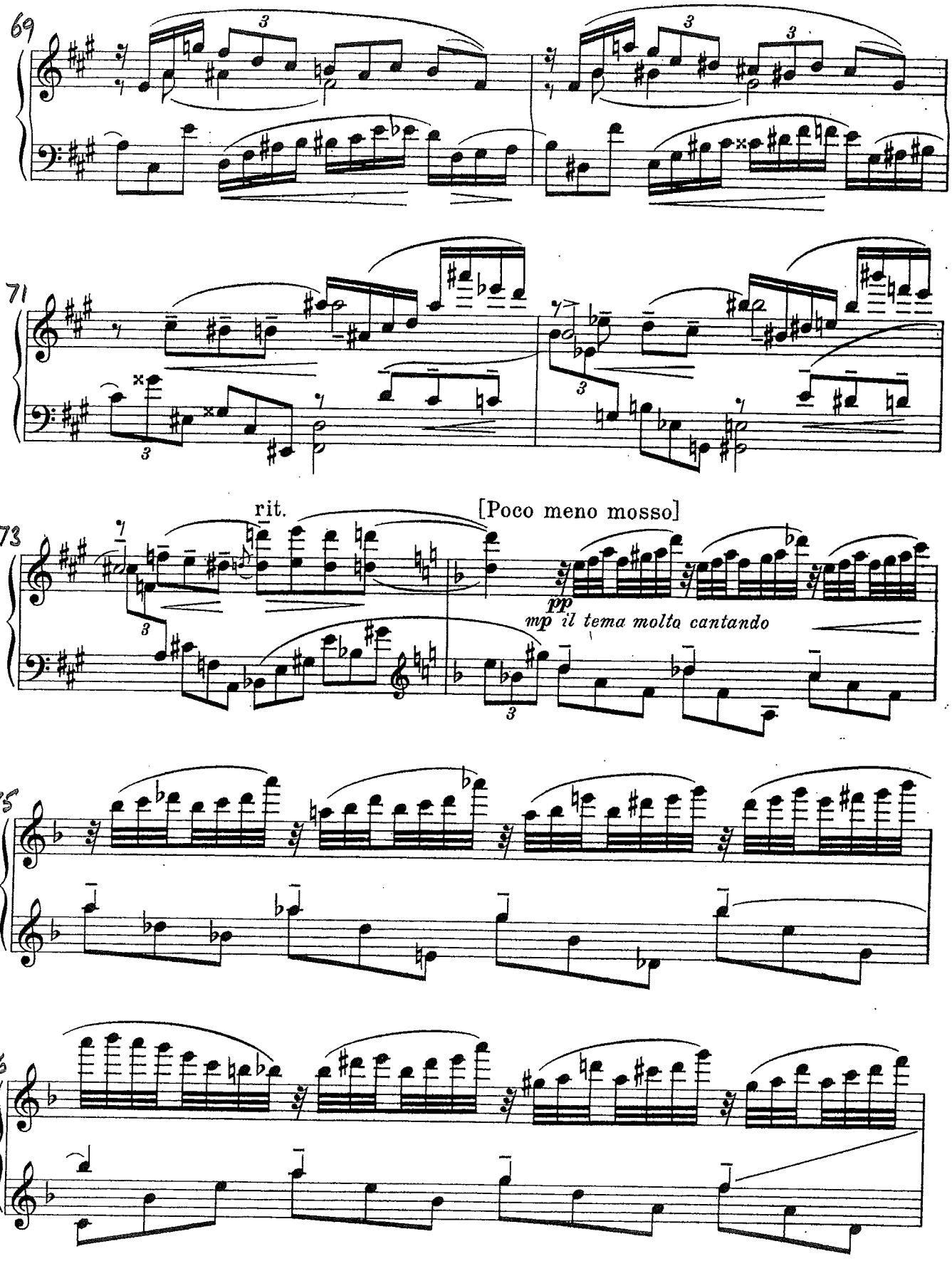
1) В автографе вступление отсутствует. Изложение начинается с „Allegro affanato."

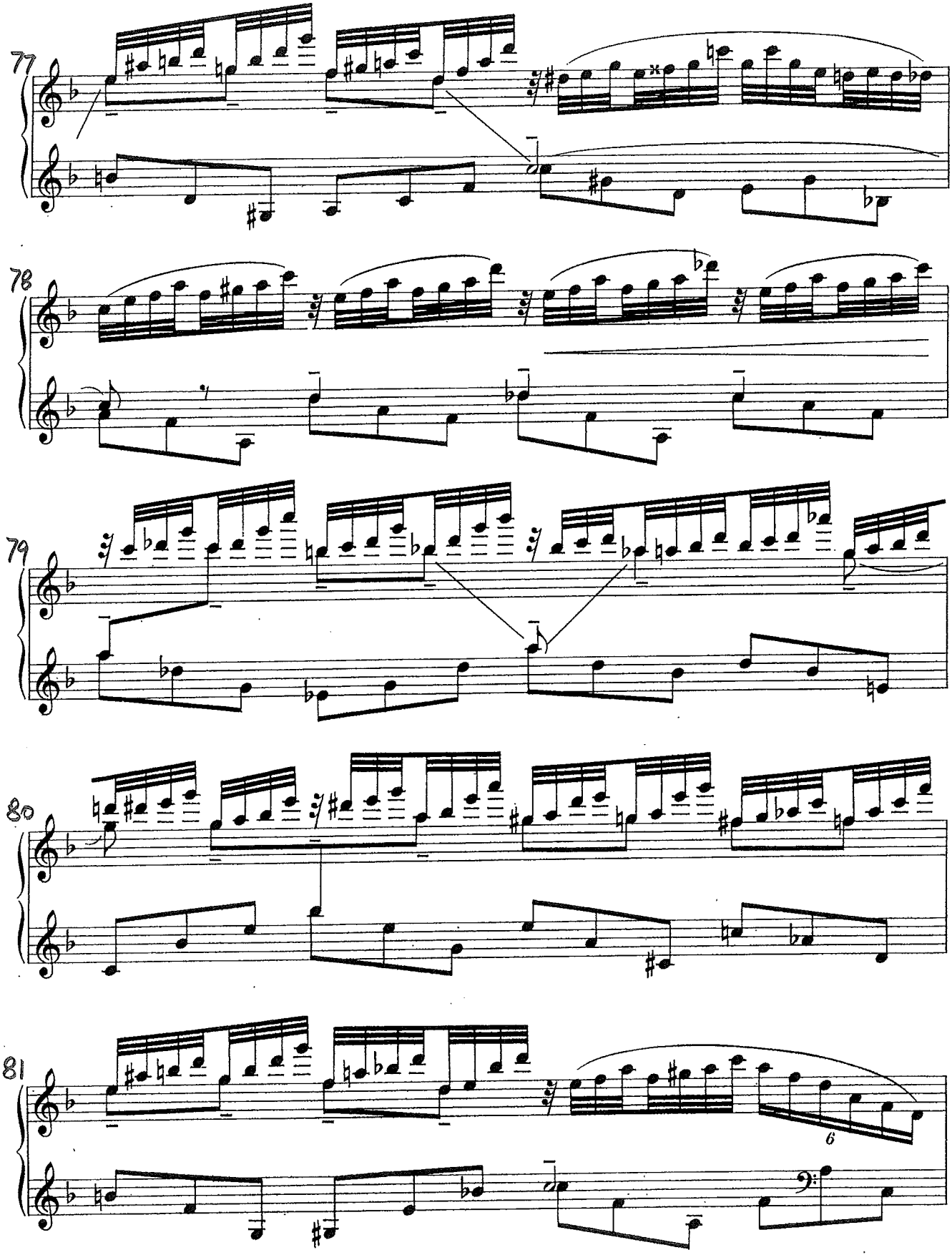

21
Allegro affanato
pp
24
rit.
27
a tempo
p
30
33
p

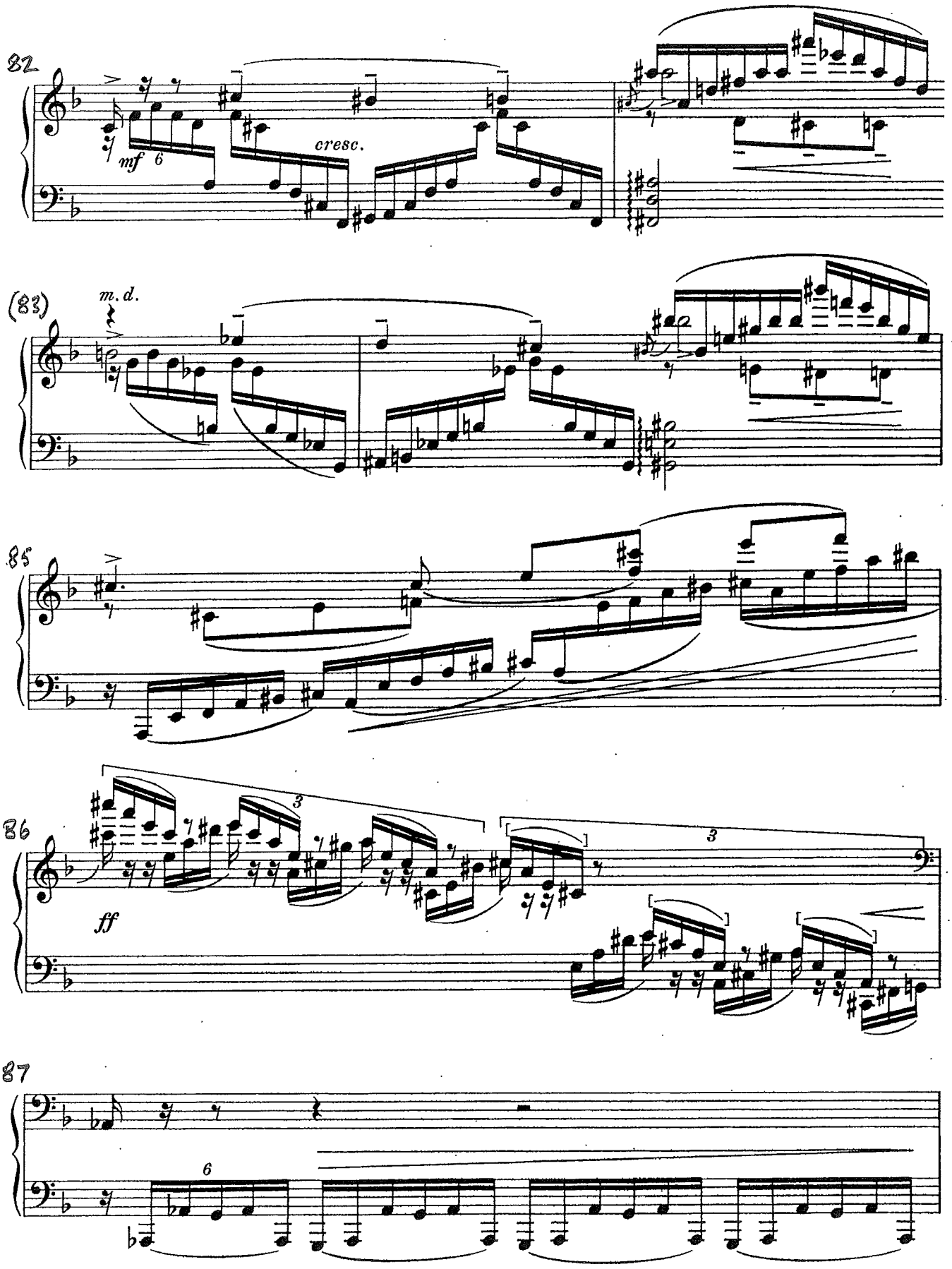

35
cresc.
f
37
mp
p
f
40
mf
ff
43
3
3
45
cresc.
poco
f
3
3

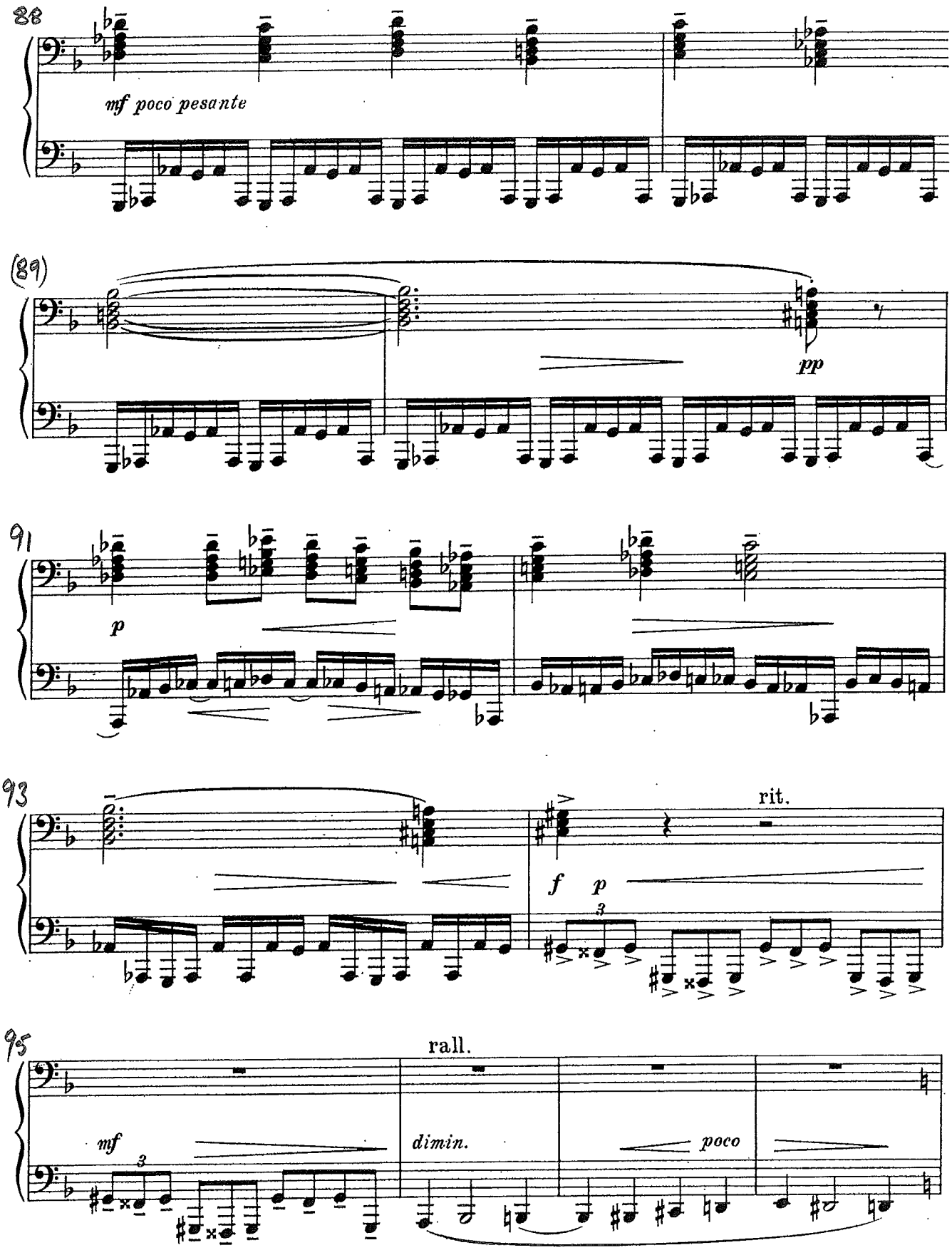

48
f
51
cresc.
53
rit.
a tempo
ff
55
57
rit. molto
f


in tempo, ma poco a poco ritenente
59
f cantando
dimin.
(60)
61
62
mp cresc.
rit.
Poco meno allegro
65
espr.
p
67


69
71
rit.
[Poco meno mosso]
73
pp
mp il tema molto cantando
75
76


77
78
79
80
81
6


82
mf
6
cresc.
(83)
m. d.
85
86
3
3
ff
87
6


88
mf poco pesante
(89)
pp
91
p
93
rit.
f p
95
rall.
mf
dimin.
poco

Allegro con moto e tenebroso

99

pp scherzando
il basso p e marcato

mf dim.

103

pp

107

mf

111

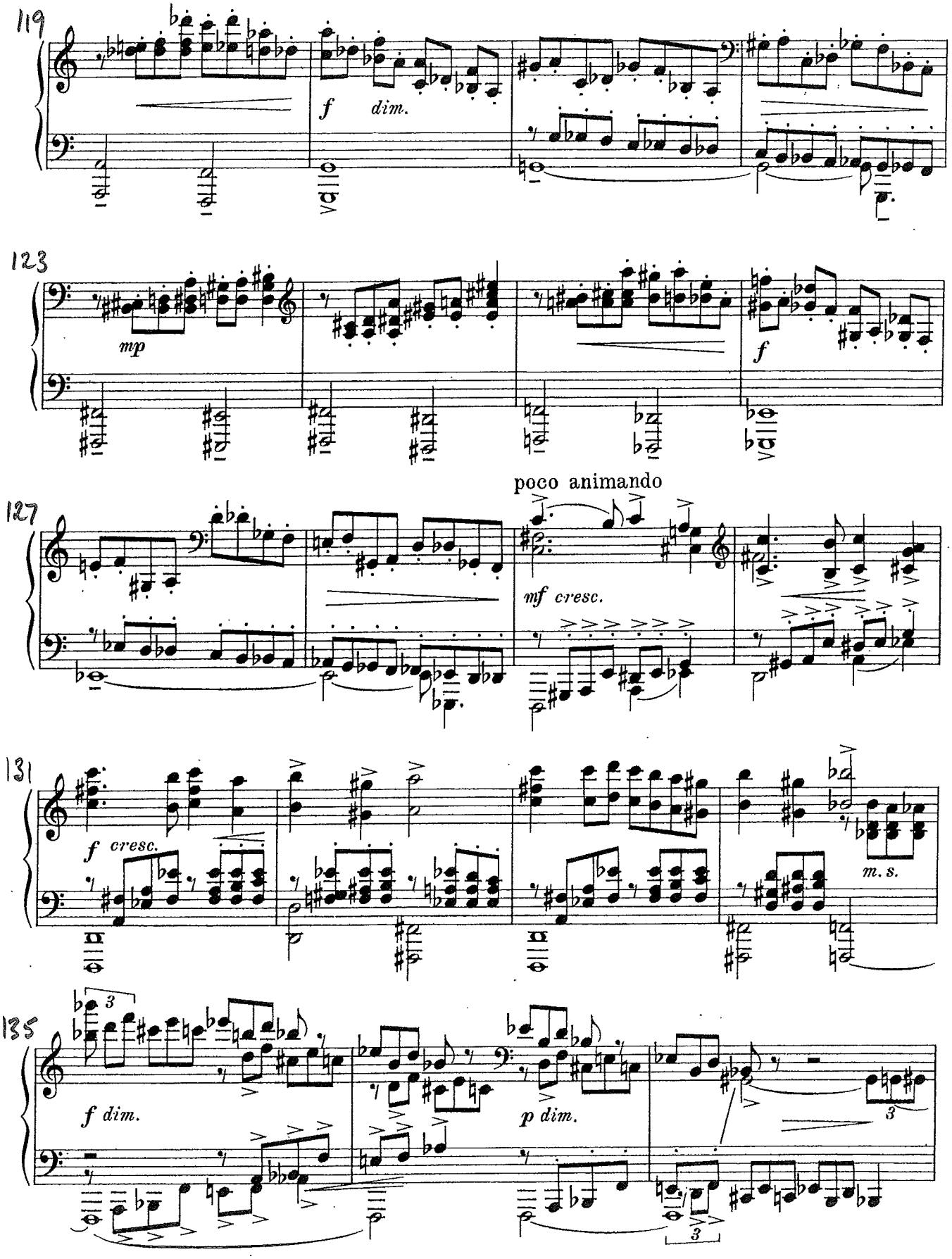
p

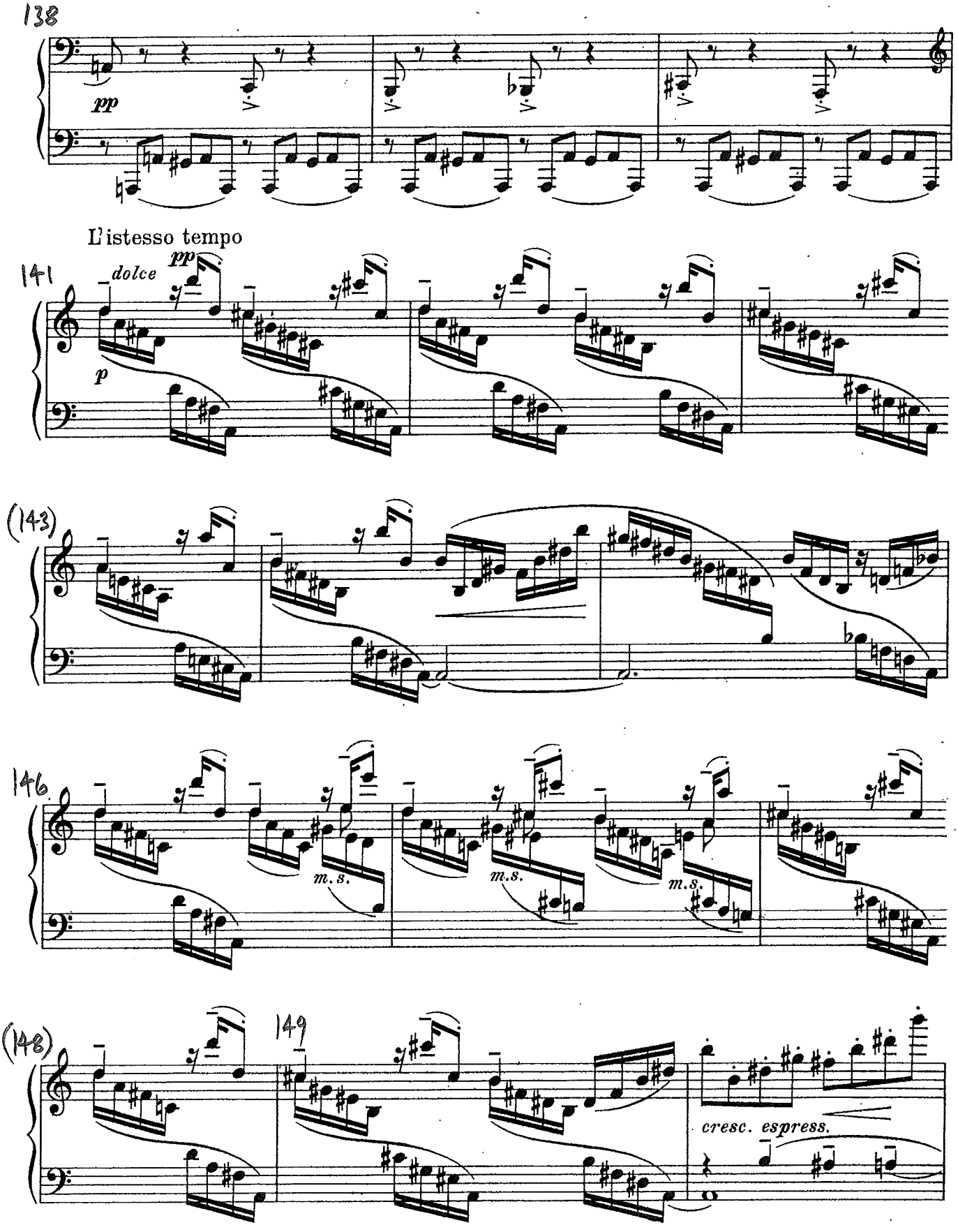
cresc.

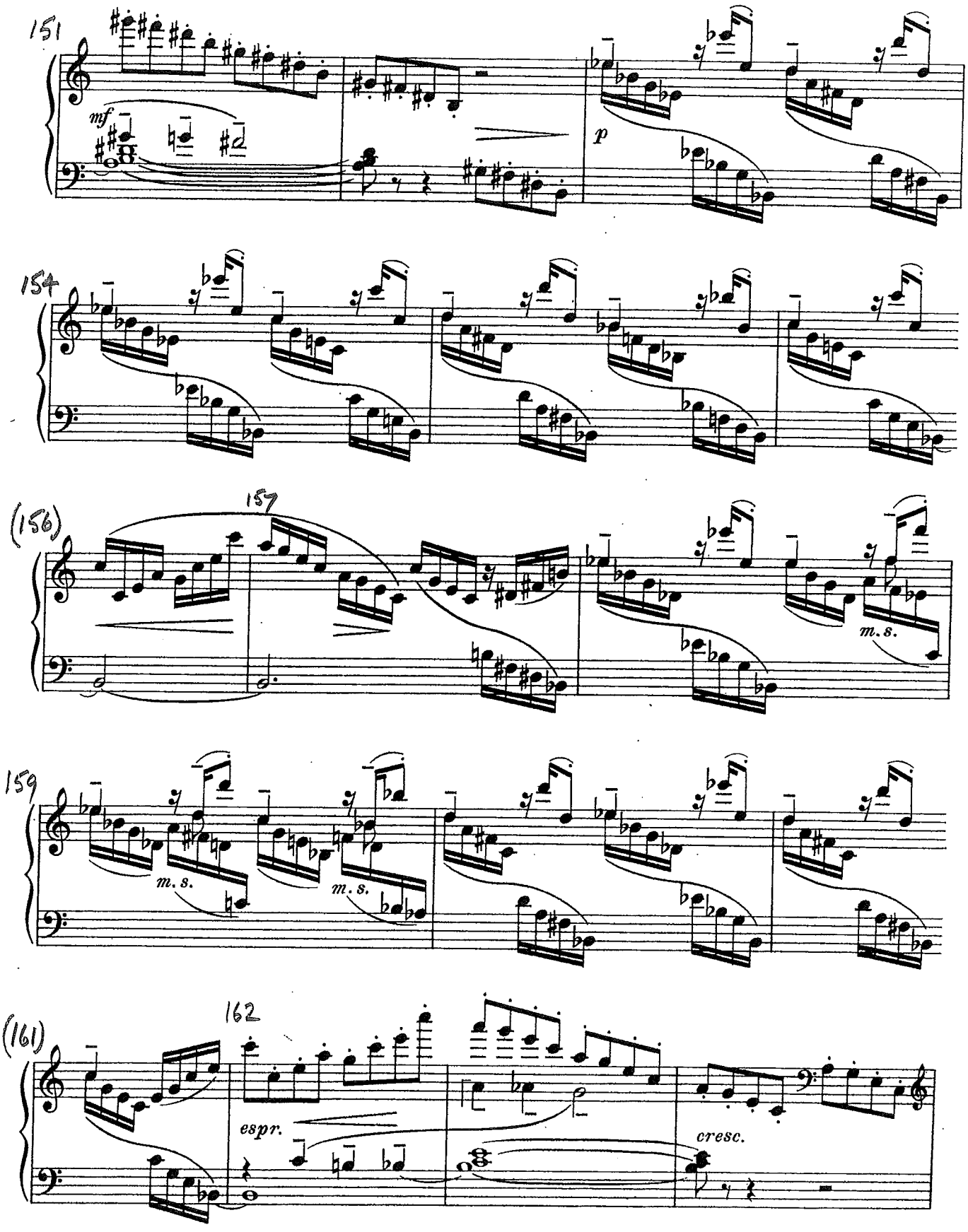
mf

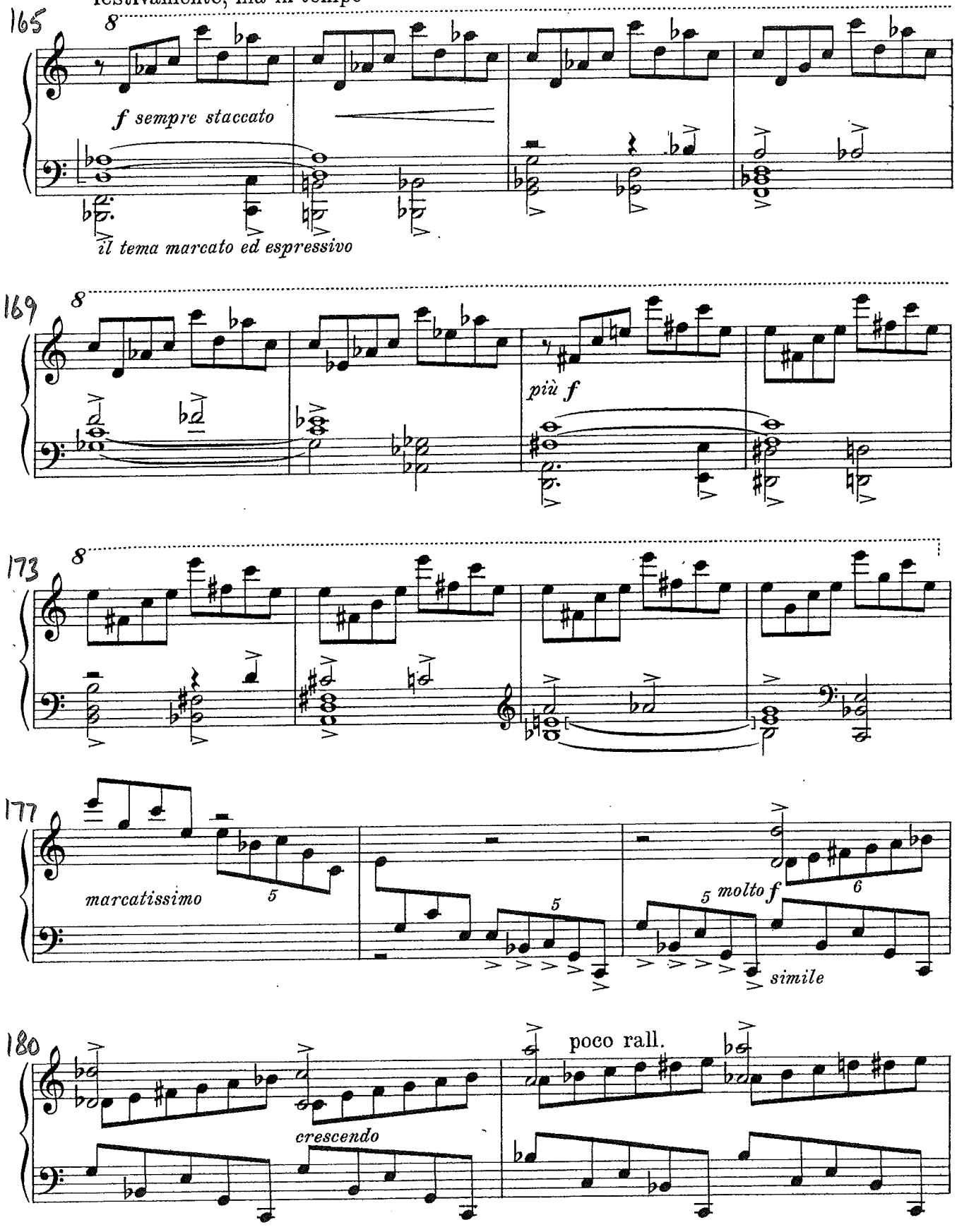
115

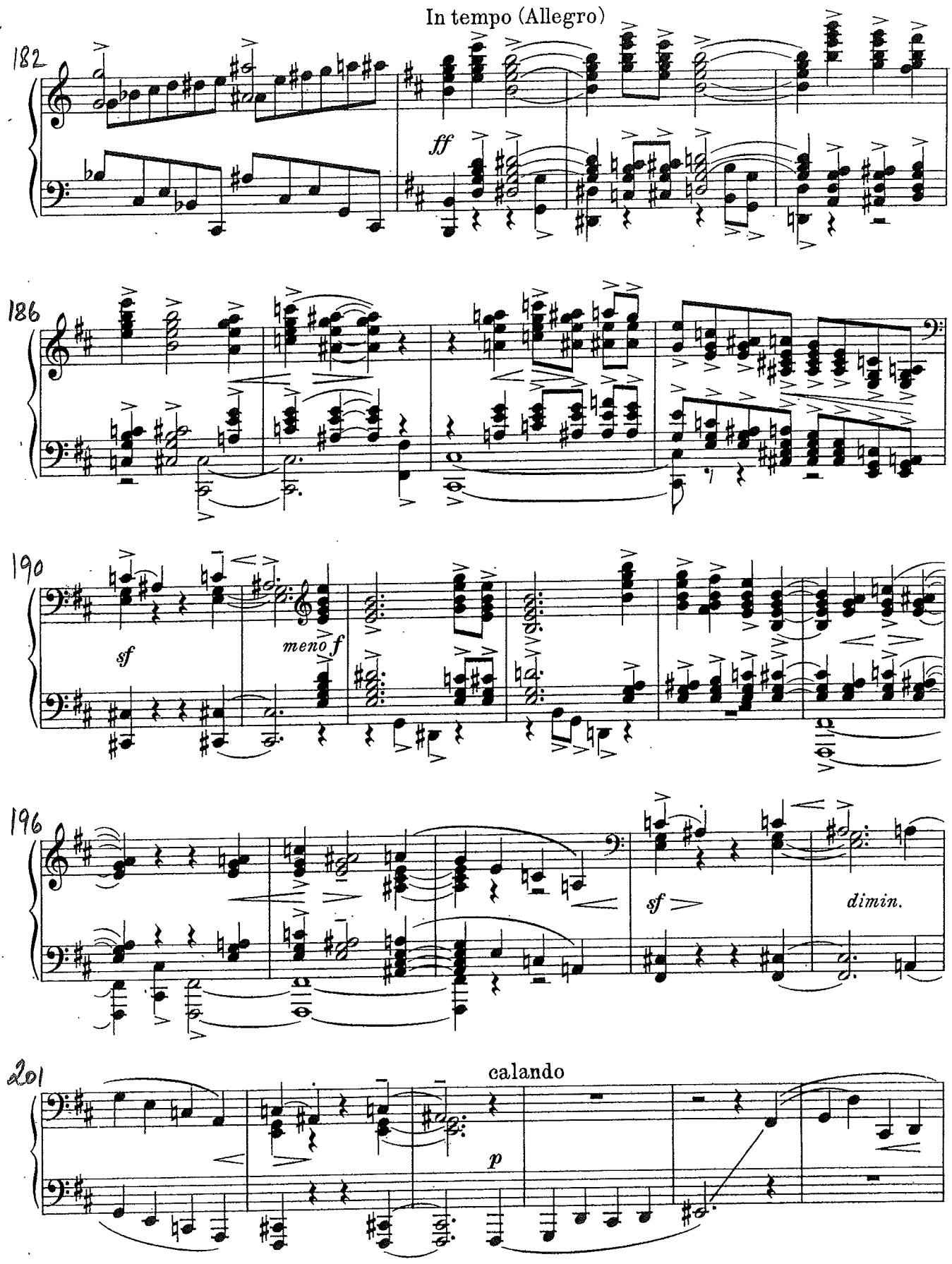
mp

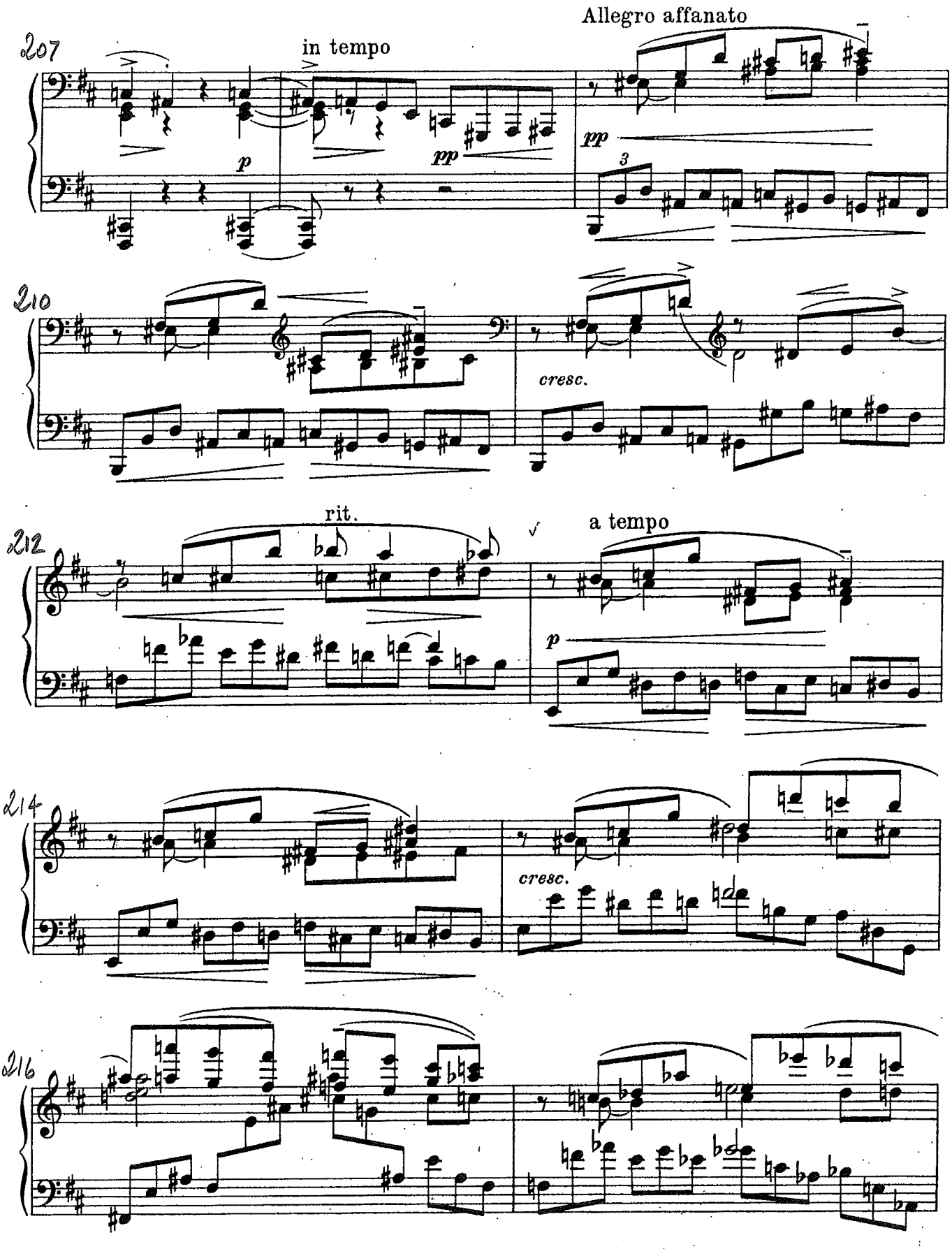

119
f
dim.
123
mp
f
poco animando
127
mf cresc.
131
f cresc.
m. s.
135
f dim.
p dim.

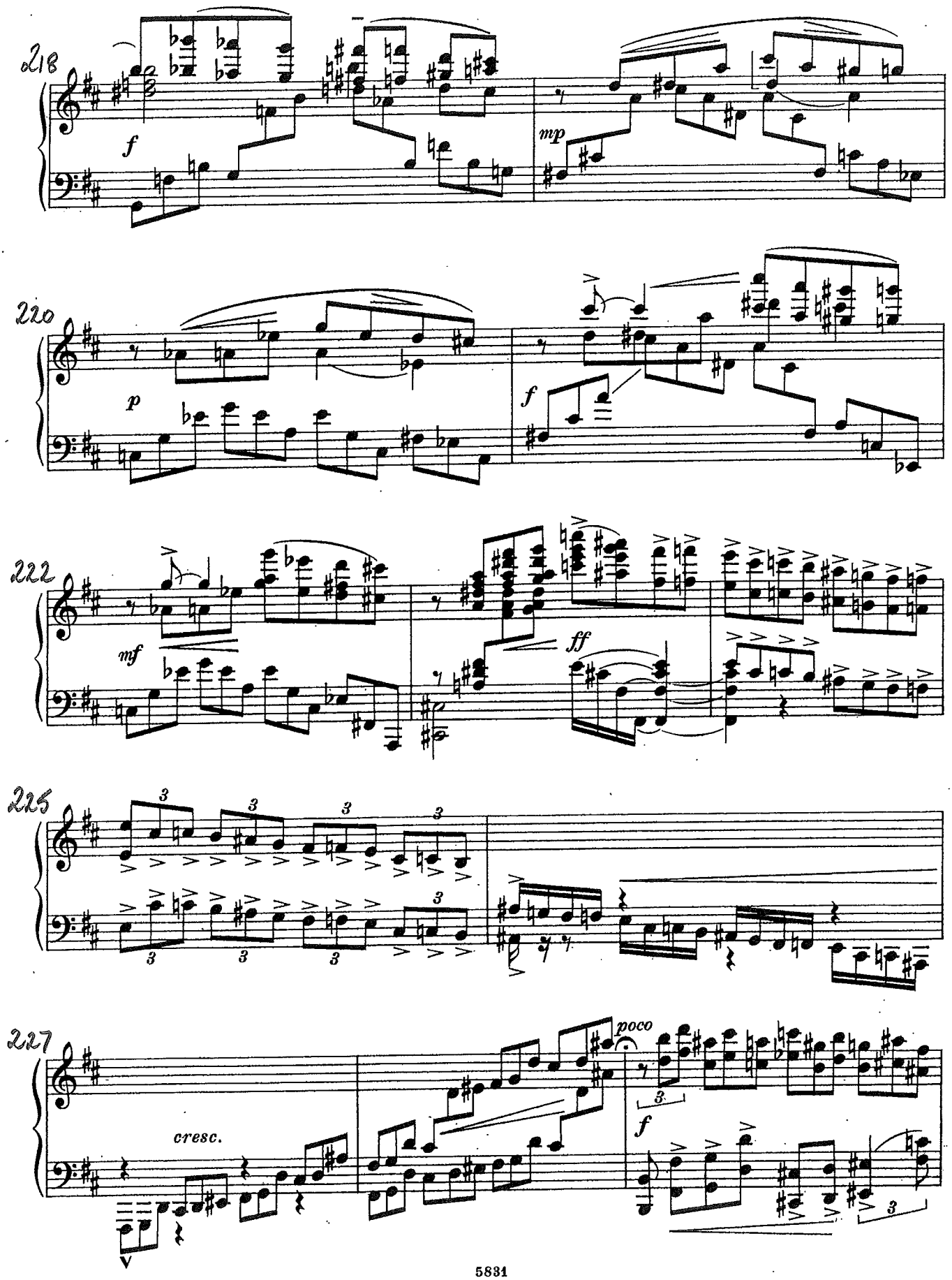

138
pp
L'istesso tempo
141
dolce
pp
p
(143)
146
m.s.
m.s.
m.s.
(148)
149
cresc. espress.

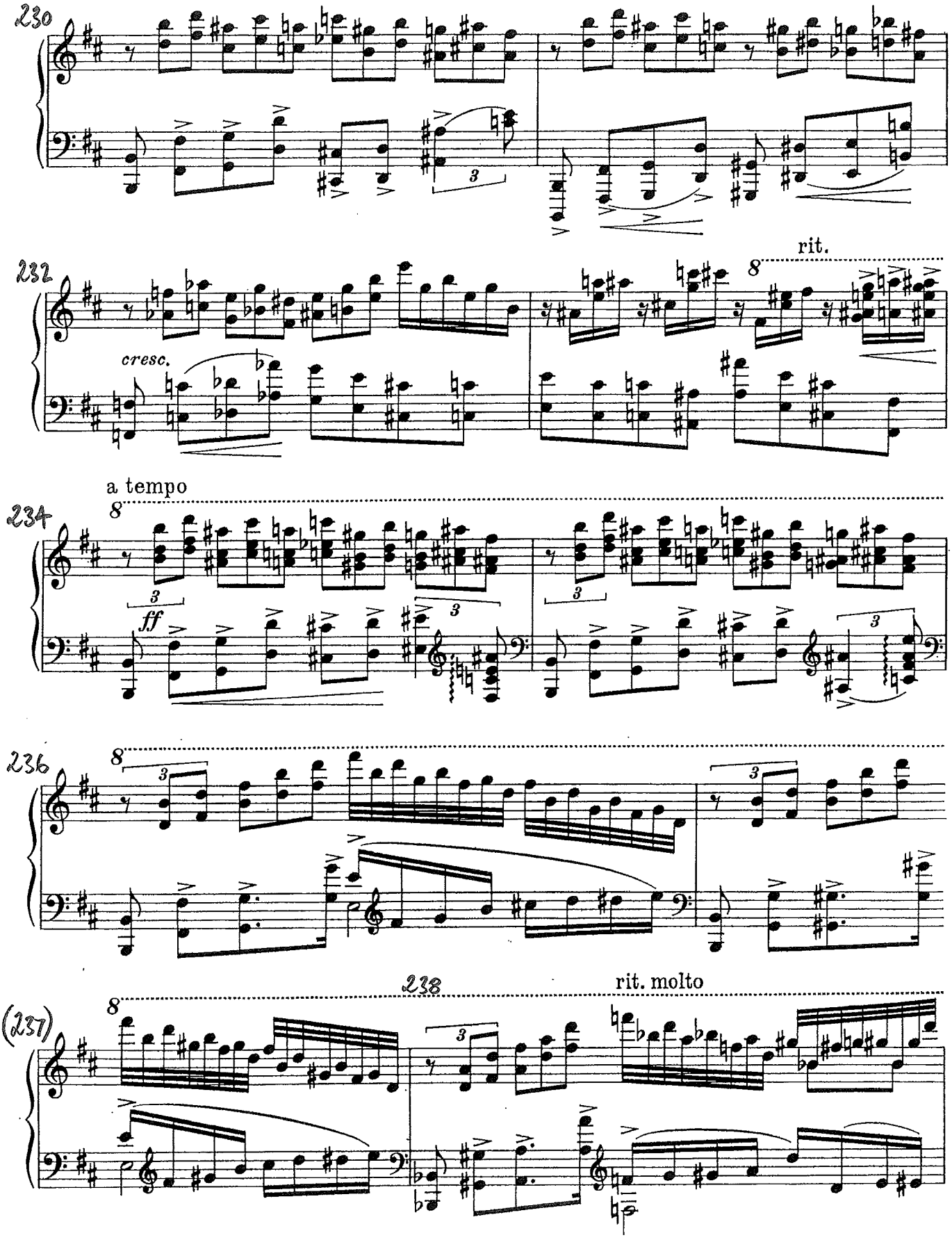

151
mf
p
154
(156)
157
m. s.
159
m. s.
m. s.
(161)
162
espr.
cresc.


festivamente, ma in tempo
165
8
f sempre staccato
il tema marcato ed espressivo
169
8
più f
173
8
177
marcatissimo
5
5
5
molto f
6
simile
180
poco rall.
crescendo

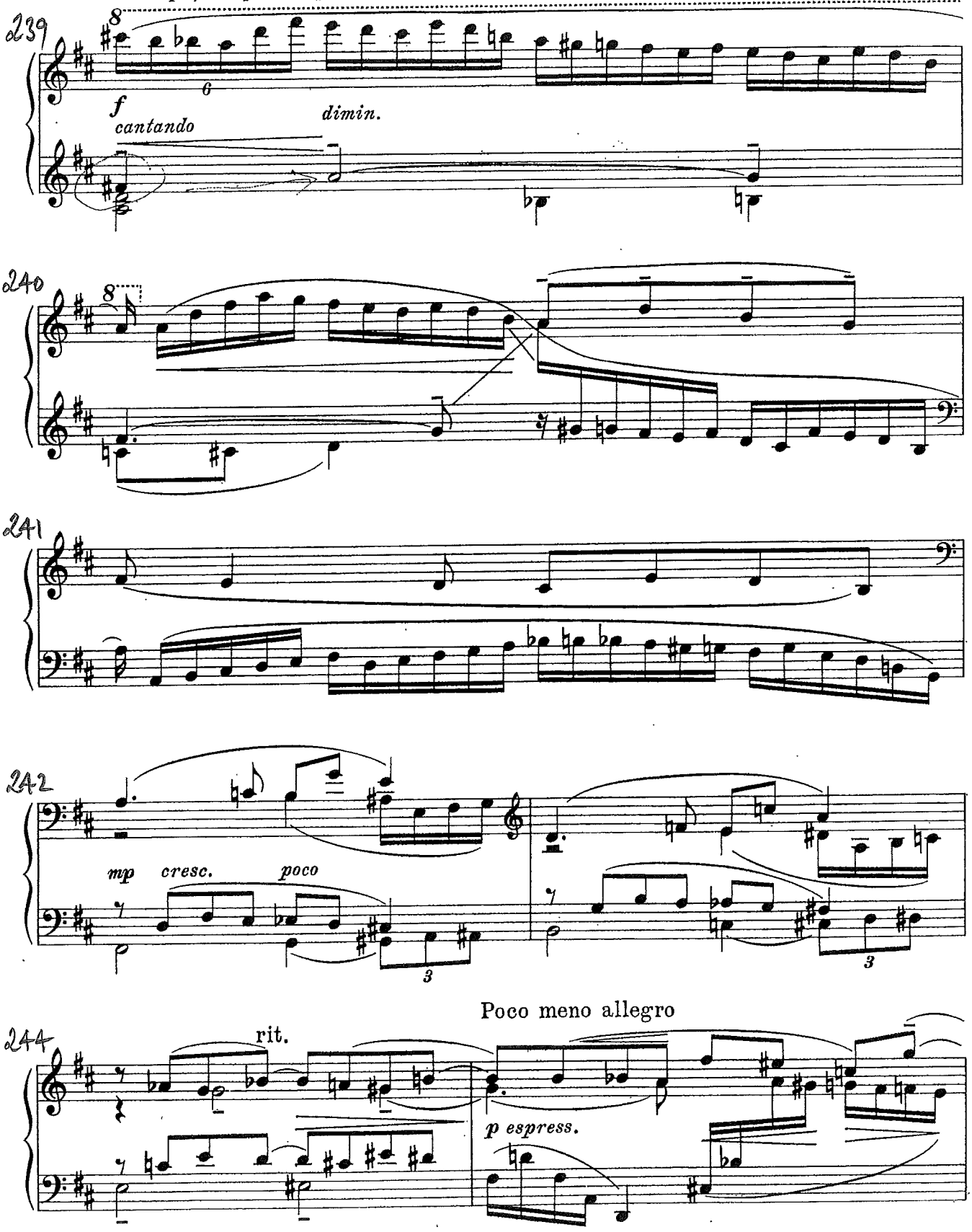

In tempo (Allegro)
182
ff
186
190
sf
meno f
196
sf
dimin.
201
calando
p


Allegro affanato
207
in tempo
p
pp
pp
3
210
cresc.
rit.
212
a tempo
p
214
cresc.
216


218
f
mp
220
p
f
222
mf
ff
225
3
3
3
3
3
3
3
3
3
227
cresc.
poco
f
3
3


230
232
cresc.
rit.
a tempo
234
ff
236
238
rit. molto
(237)

in tempo, ma poco a poco ritenente



246

248

250

252

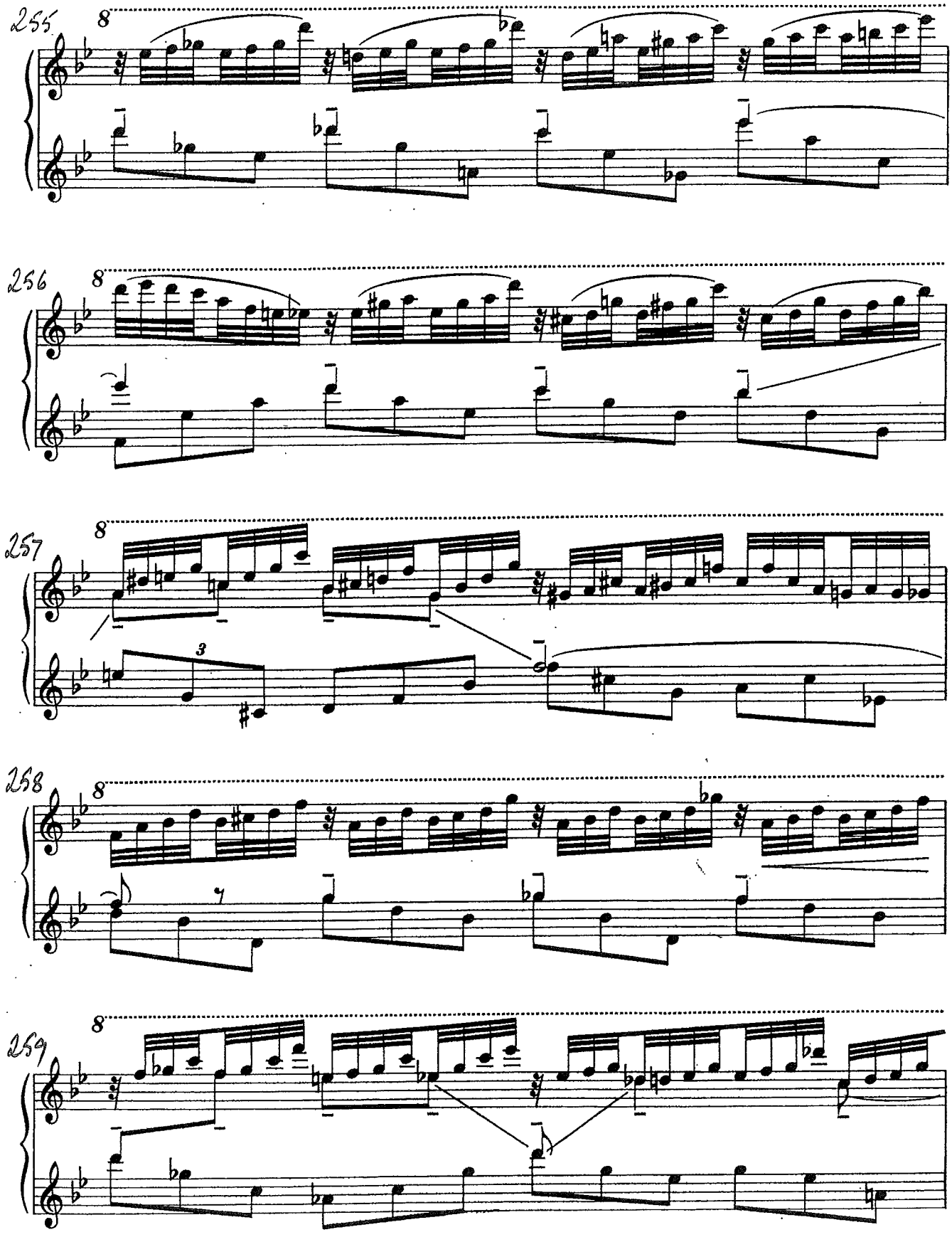
254

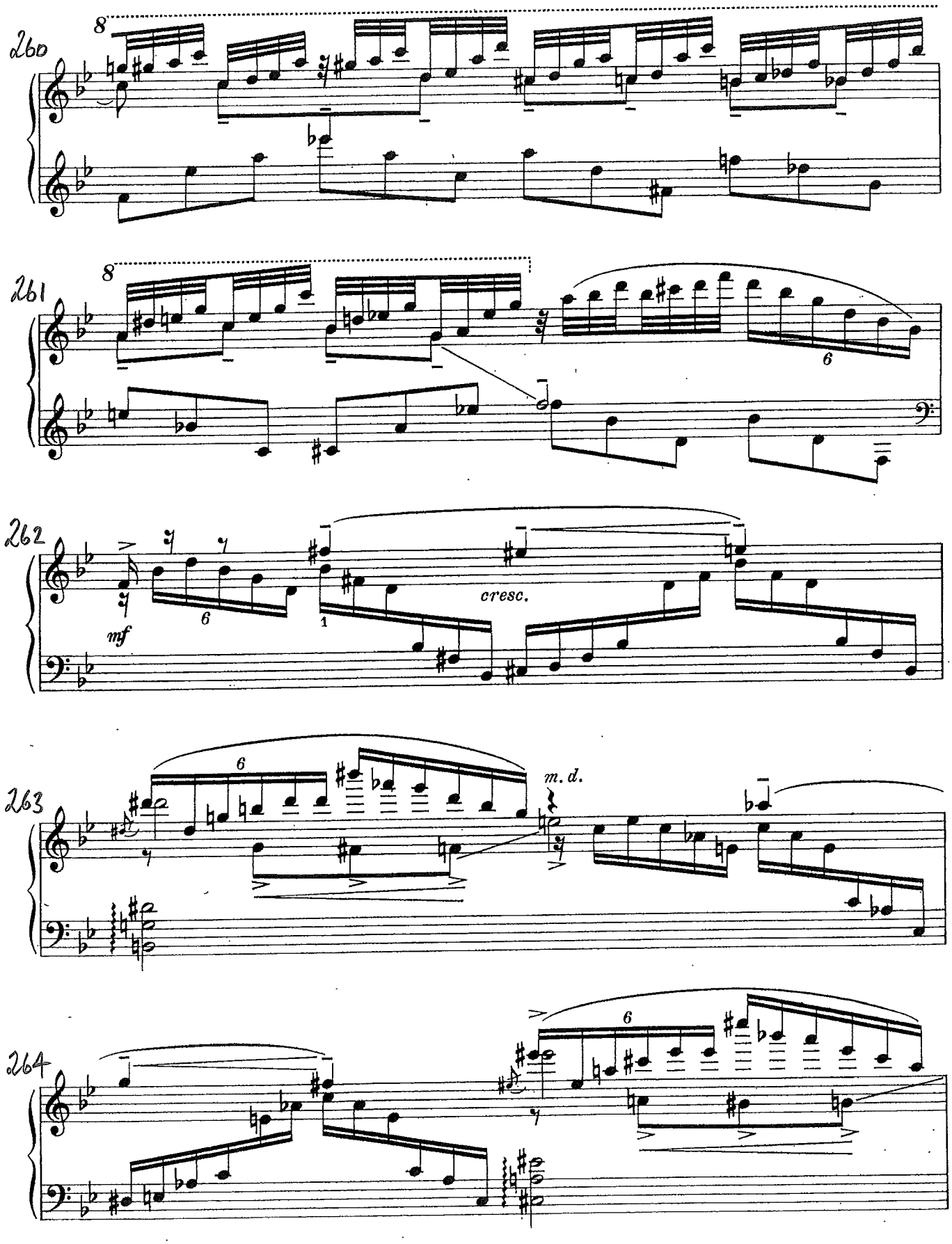
rit.

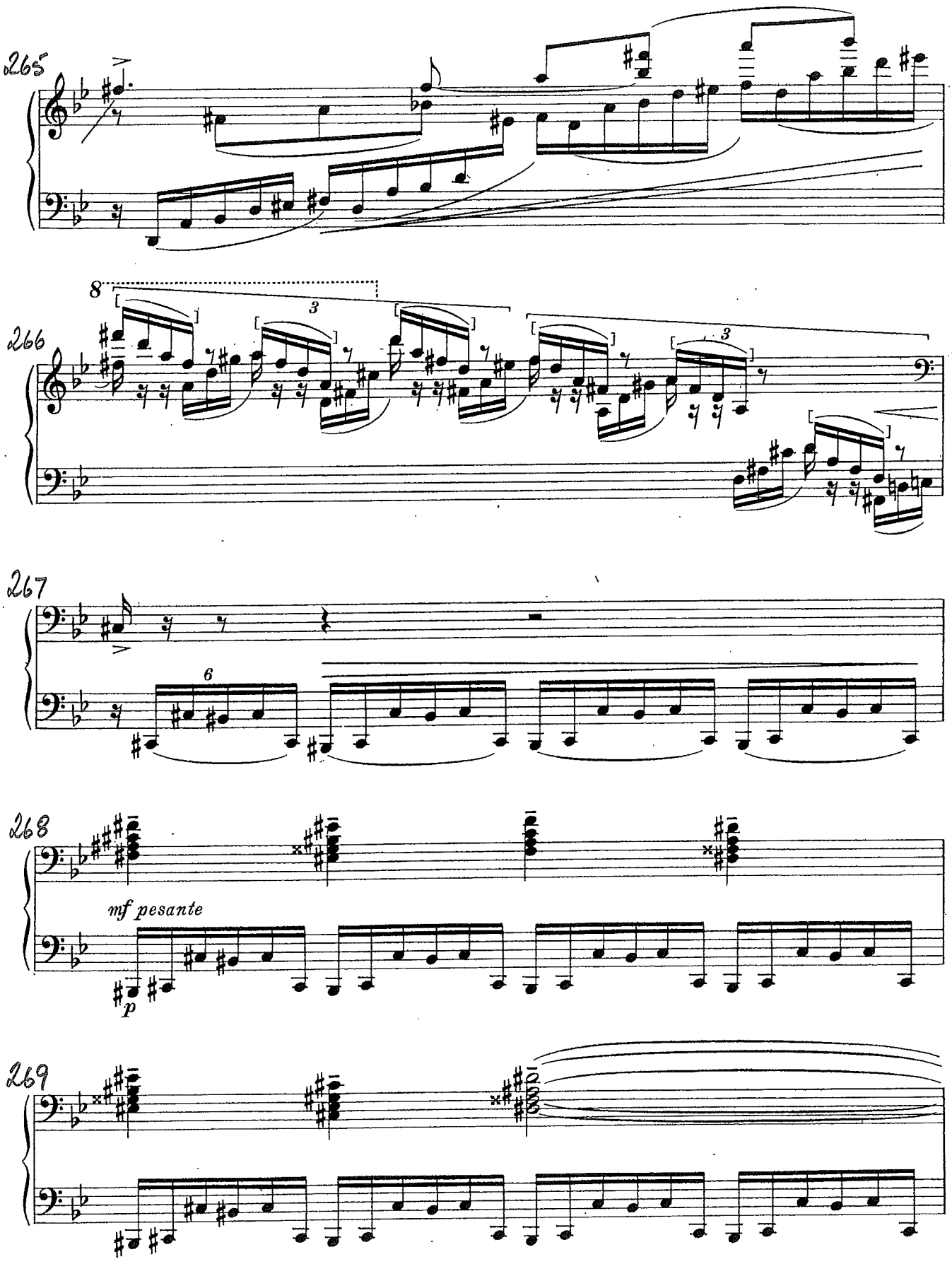
[Poco meno mosso]

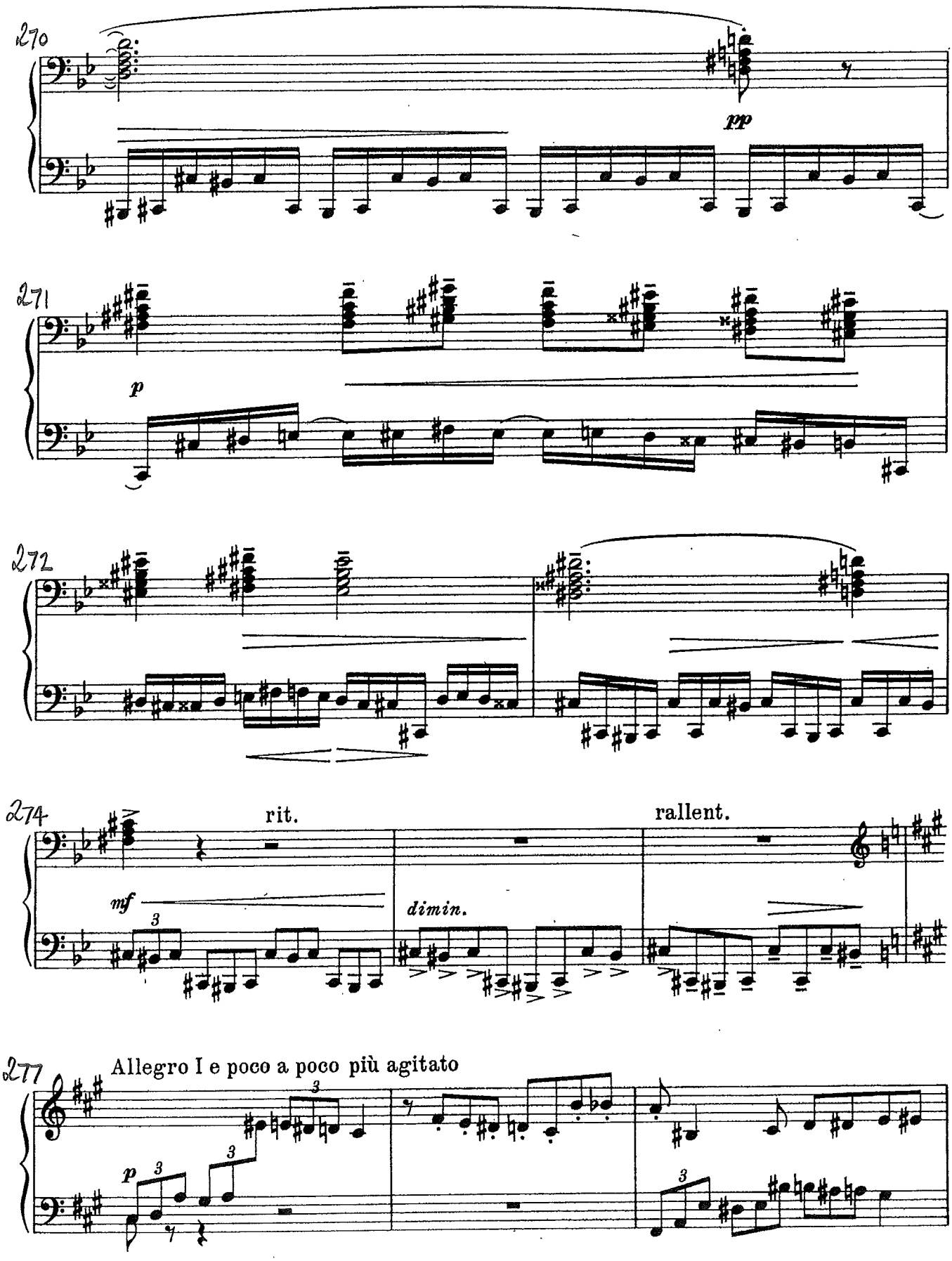
pp

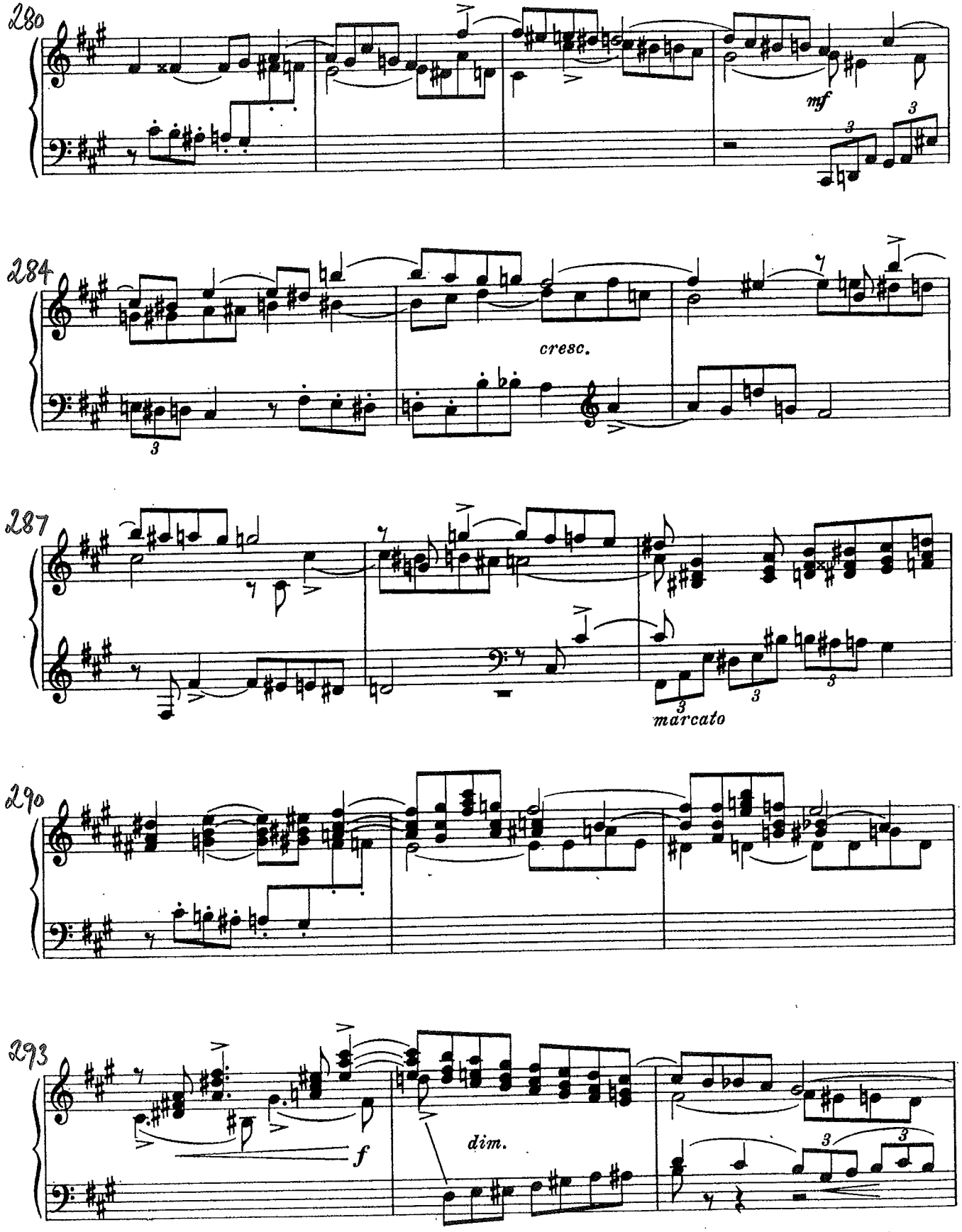
mp molto cantando

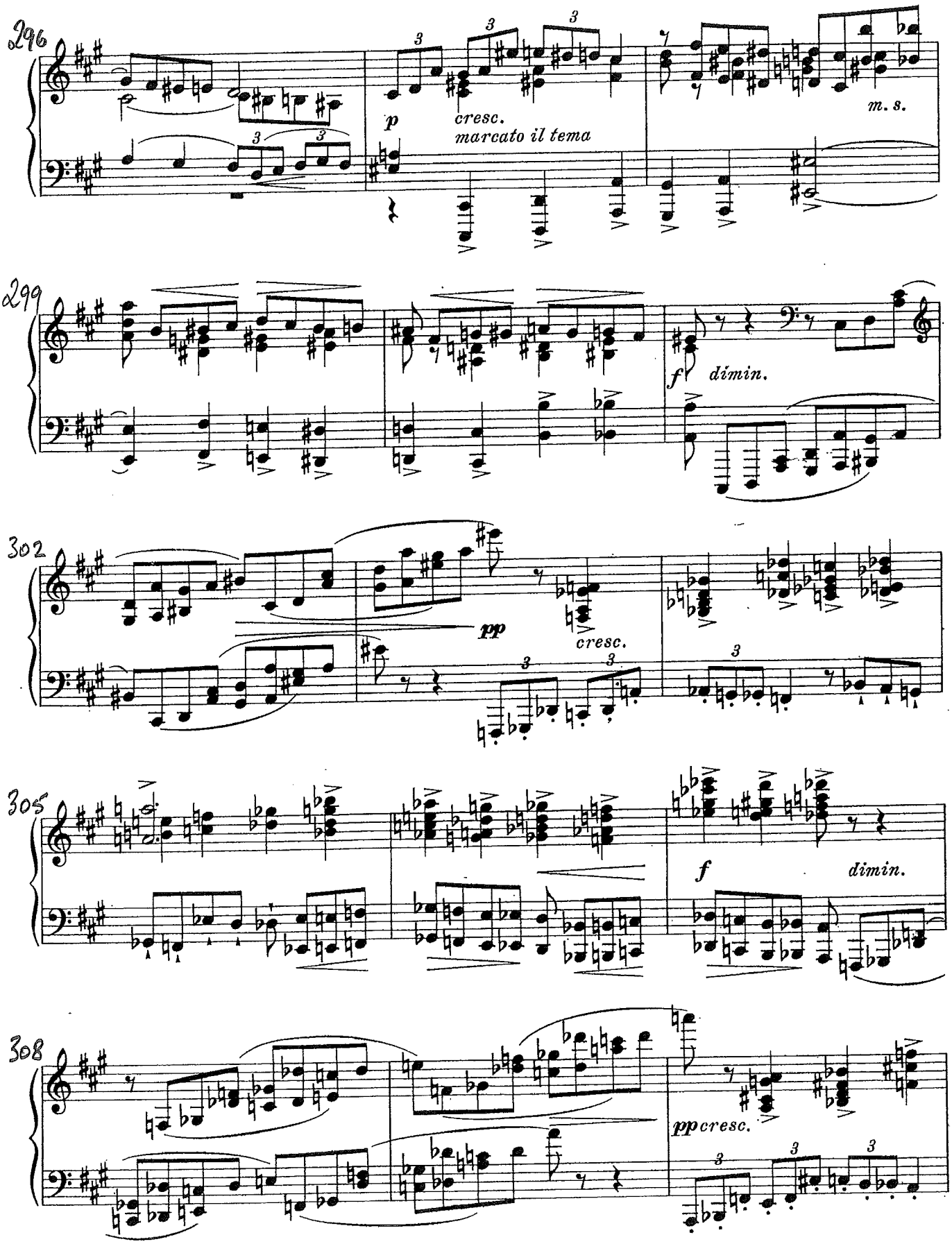

255
8
256
8
257
8
3
258
8
7
259
8

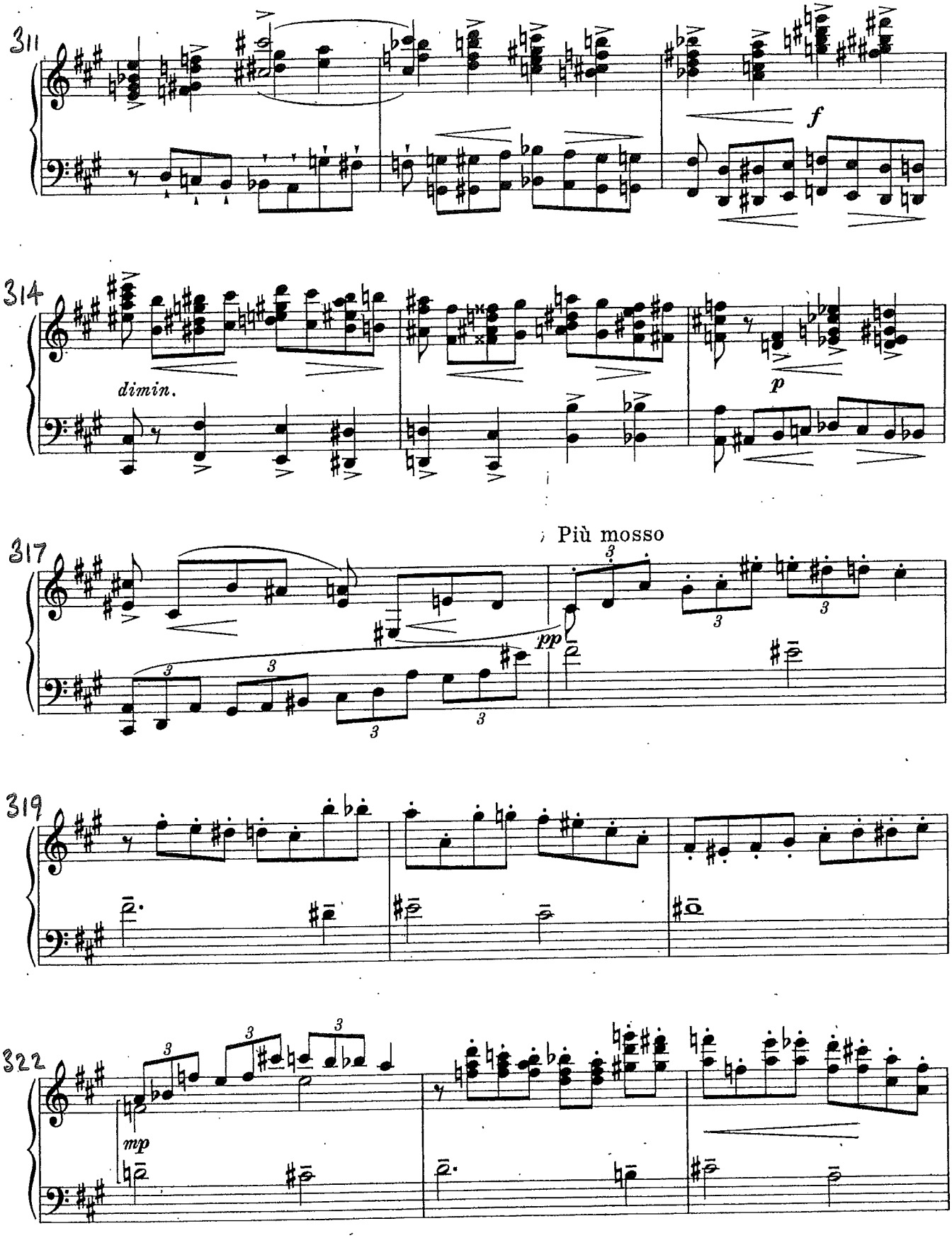

260
8
261
8
6
262
mf
6
1
cresc.
263
6
m. d.
264
6

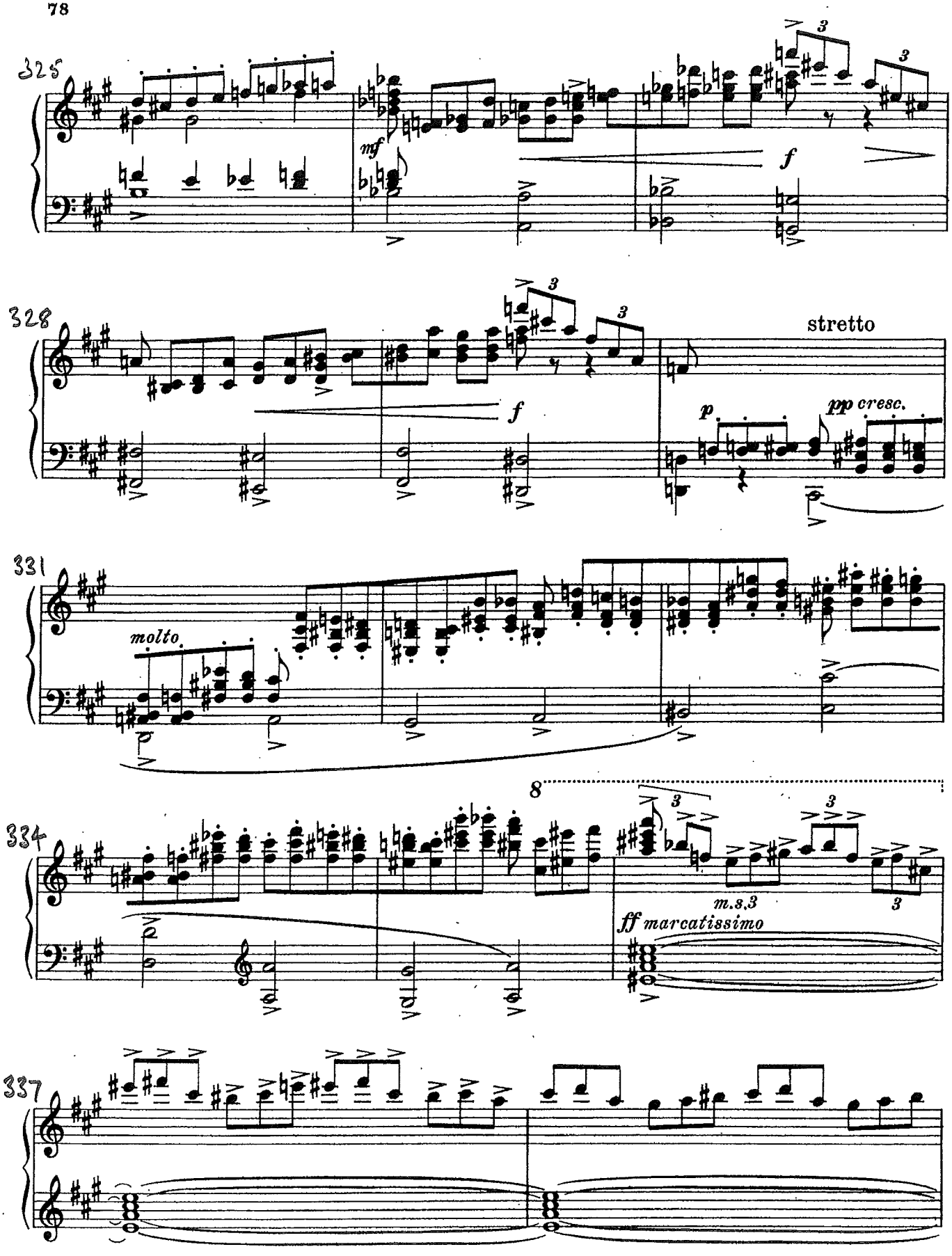

265
8
266
267
6
268
mf pesante
p
269

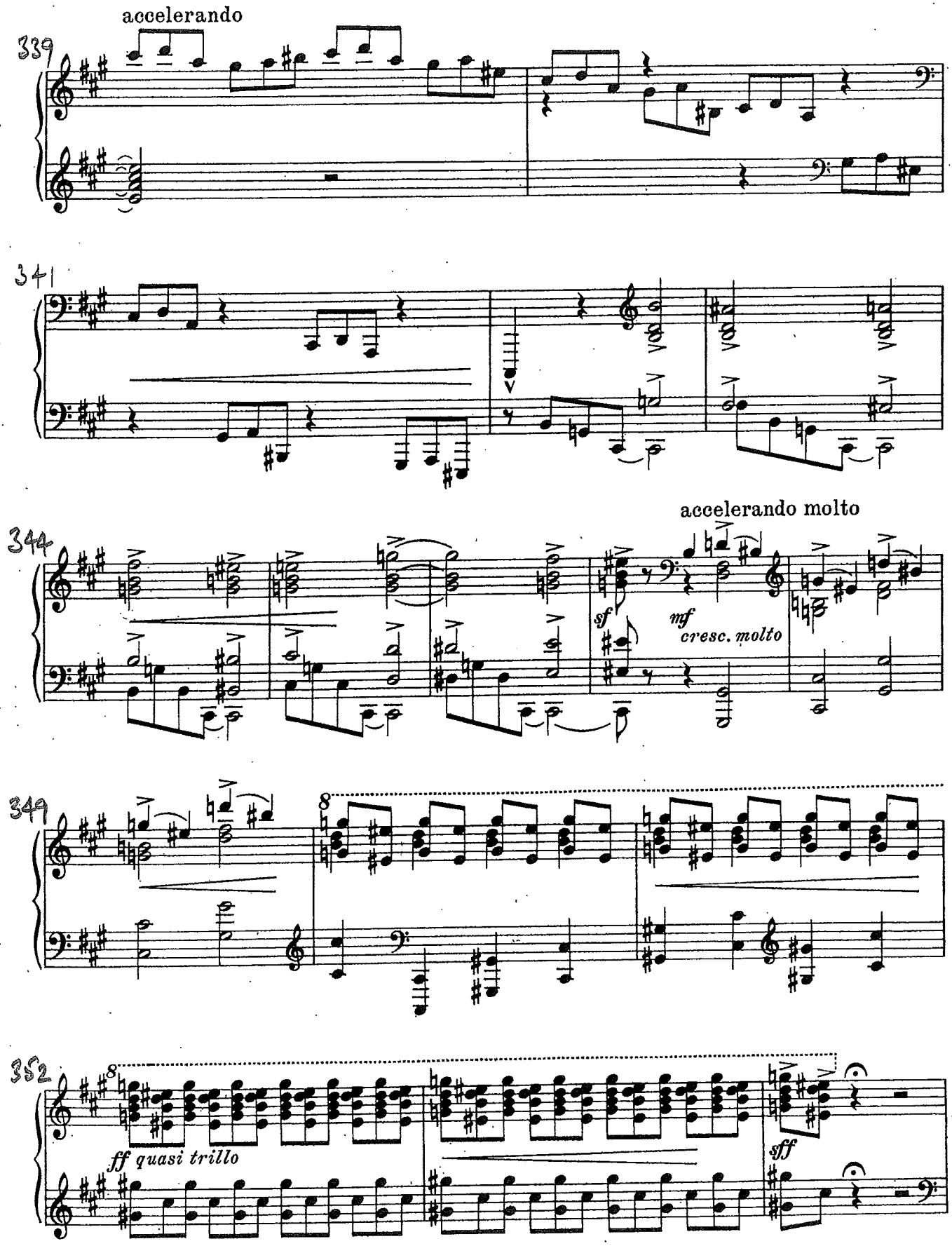

270
pp
271
p
272
274
rit.
rallent.
mf
3
dimin.
277
Allegro I e poco a poco più agitato
p
3


280
mf
284
cresc.
287
marcato
290
293
f
dim.

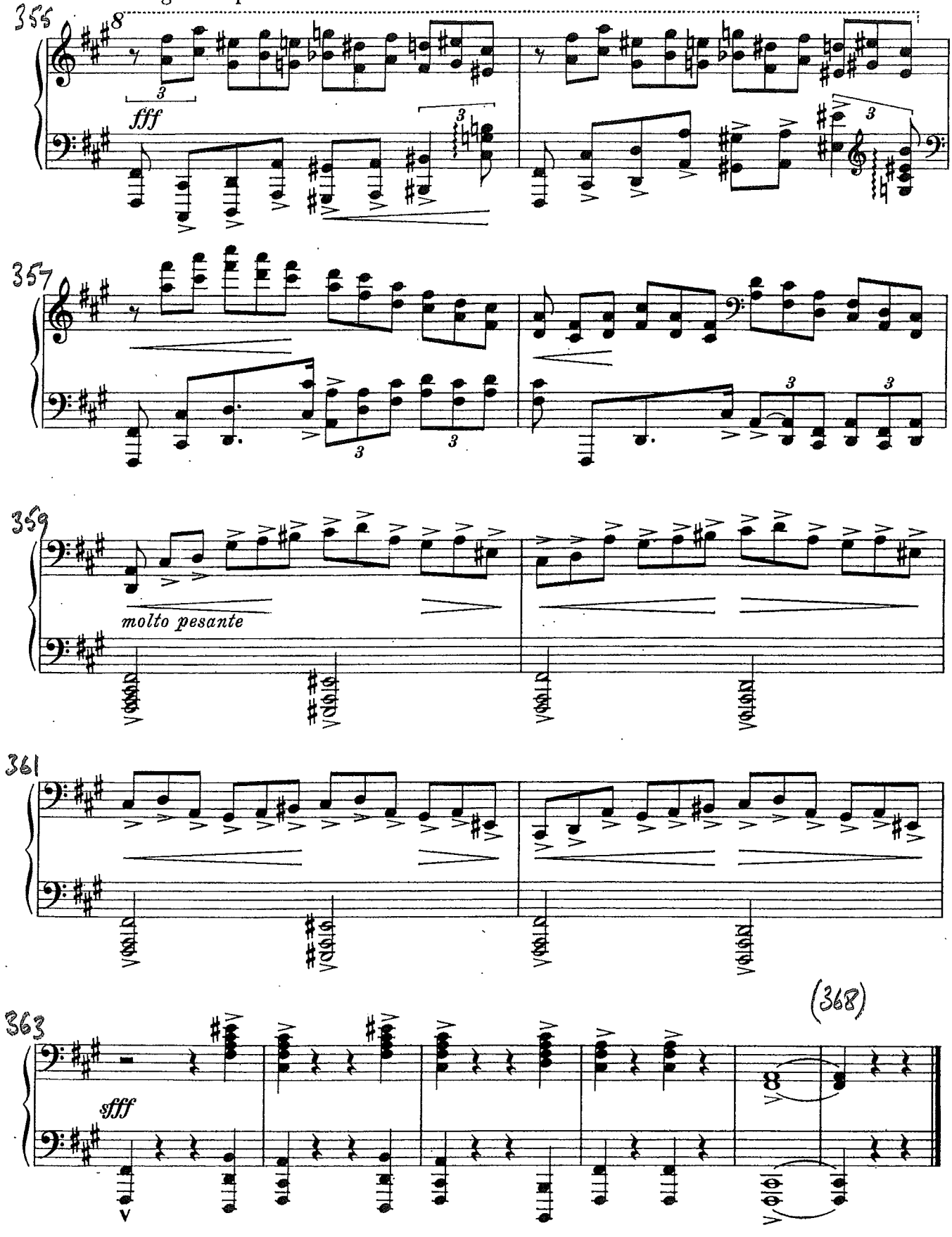

296
p
cresc.
marcato il tema
m. s.
299
f
dimin.
302
pp
cresc.
305
f
dimin.
308
pp cresc.


311
f
314
dimin.
p
317
Più mosso
pp
319
322
mp


325
mf
f
328
stretto
f
p
pp cresc.
331
molto
334
8
m.s.3
ff marcatissimo
337


accelerando
339
341
accelerando molto
344
sf
mf
cresc. molto
349
8
352
8
ff quasi trillo
sff

Allegro disperato



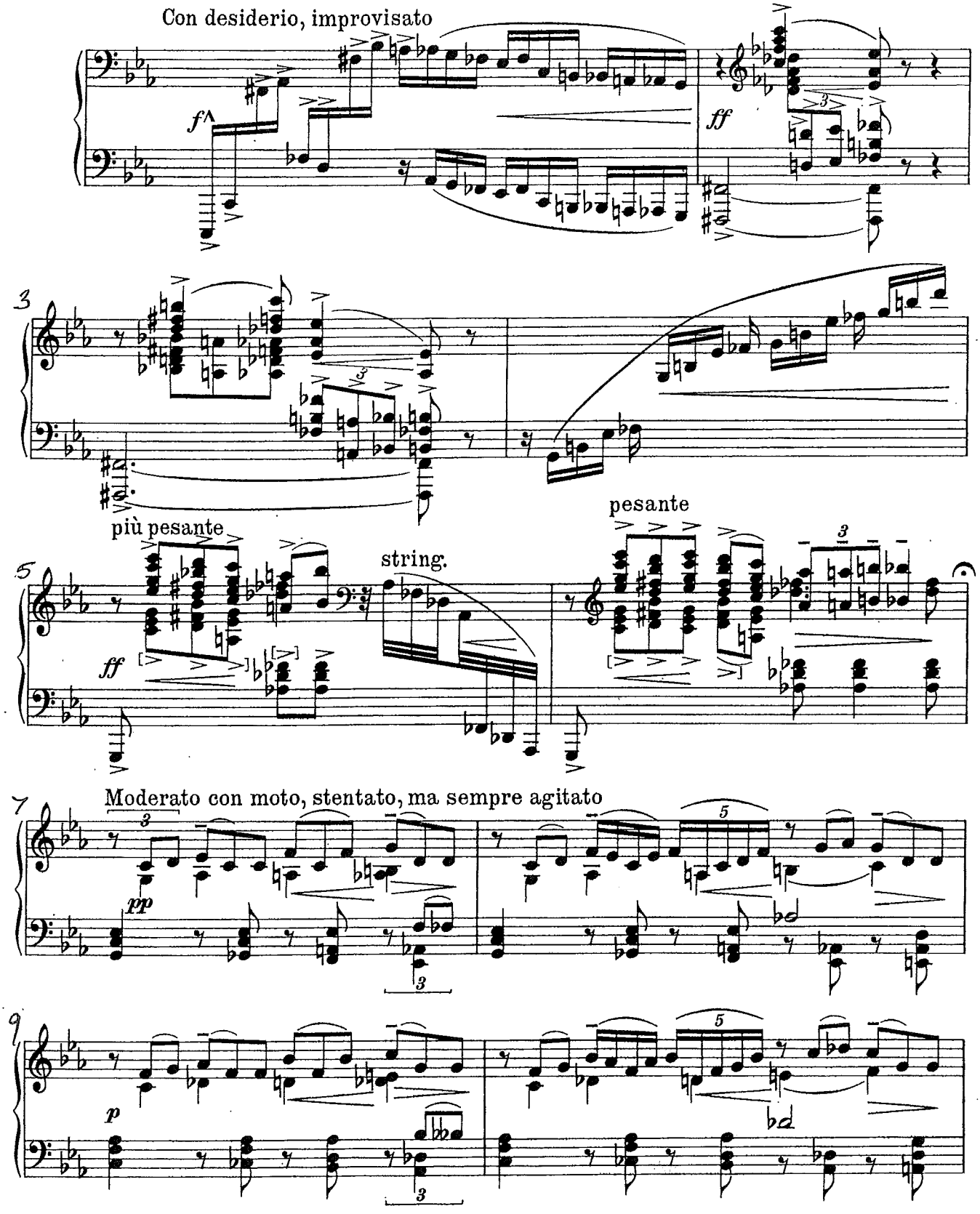
APPENDIX C

Score of Piano Sonata no.3

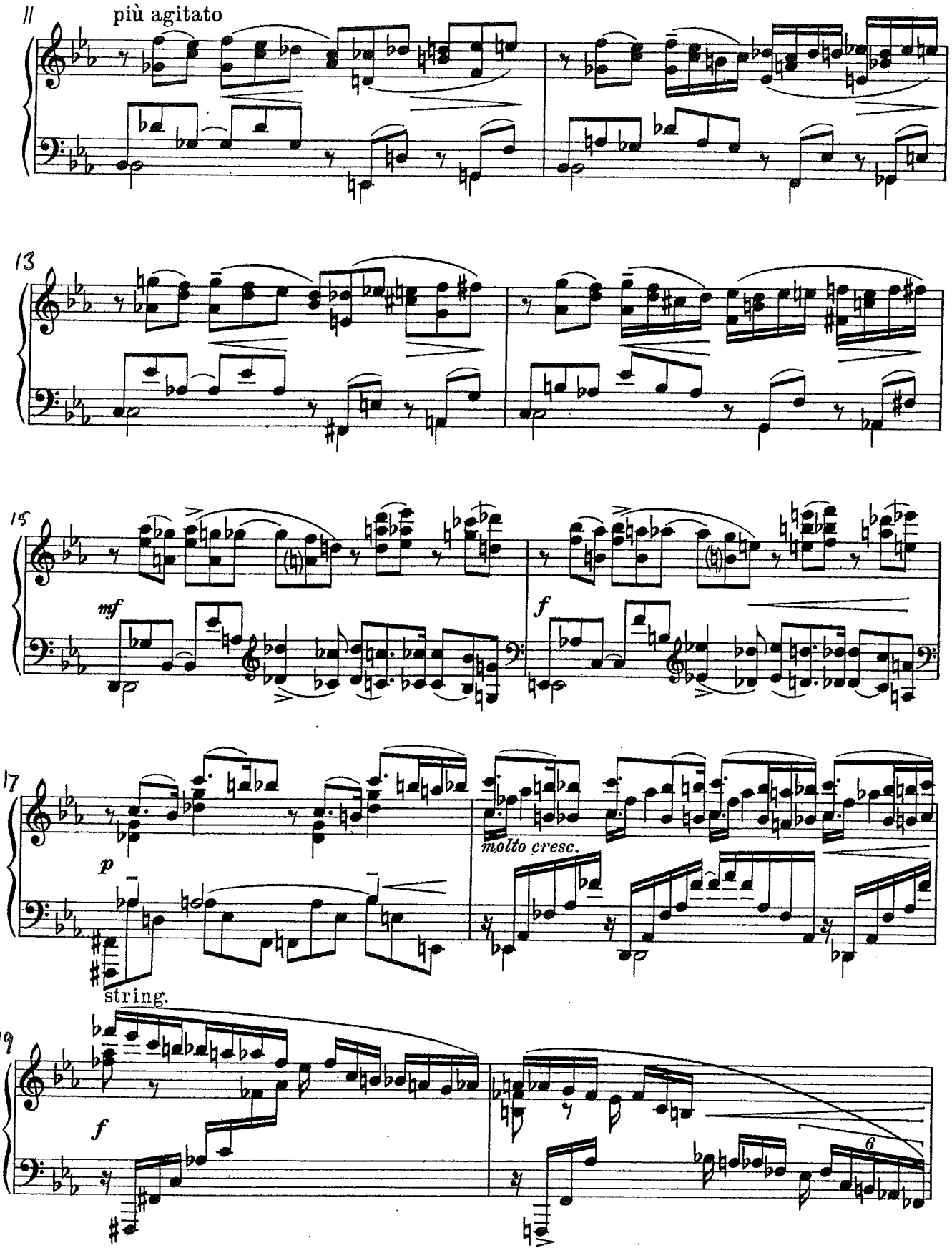
ТРЕТЬЯ СОНАТА

(Вторая редакция)

Соч. 19 (1920-1939 г. г.)



140


più agitato
mf
f
molto cresc.
p
string.
f

Tempo I, ma molto più pesante

21

ff

23

meno ff

Tempo precedente, ma più agitato

25

p

27

mf

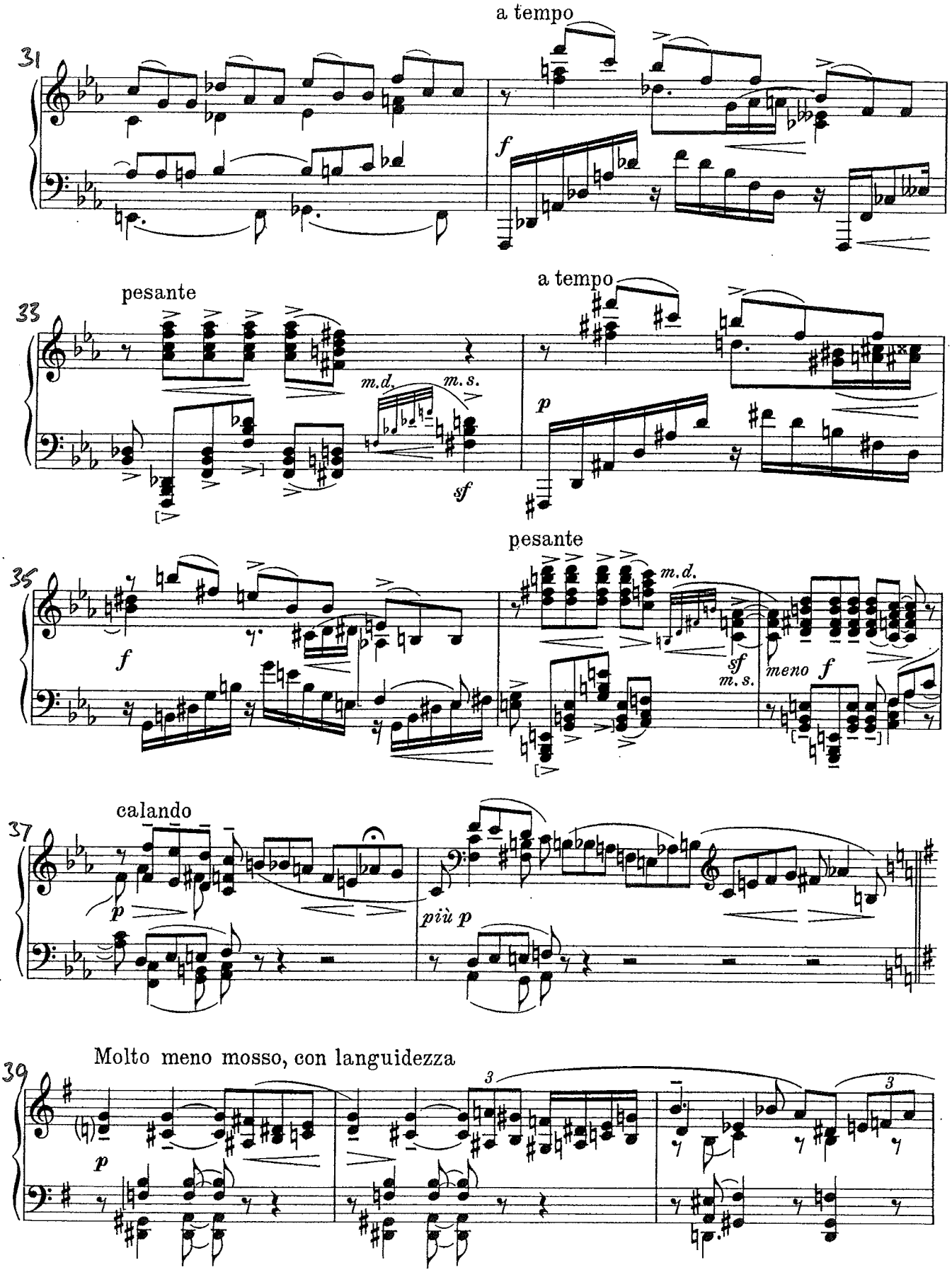
29

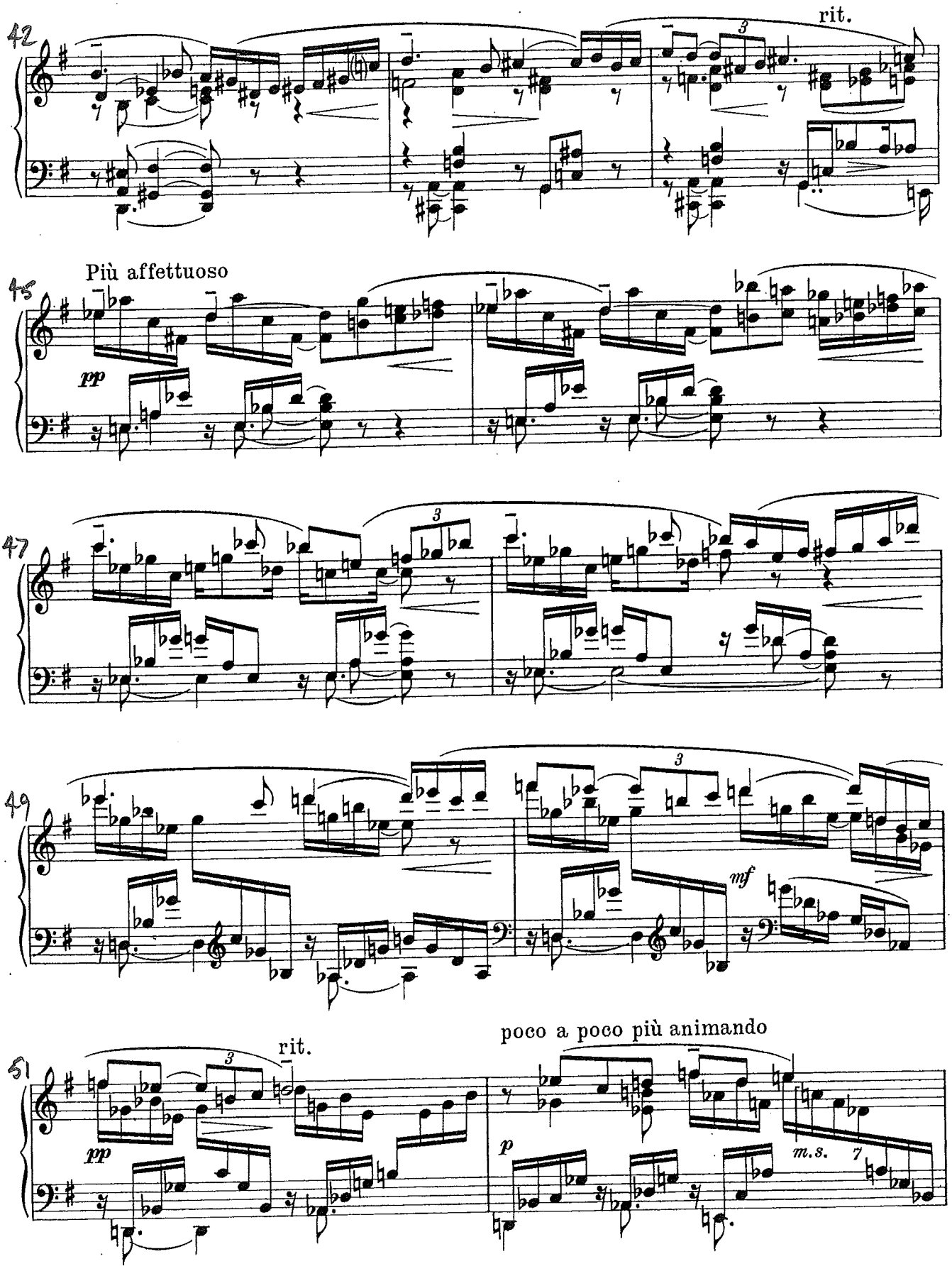
poco rit.

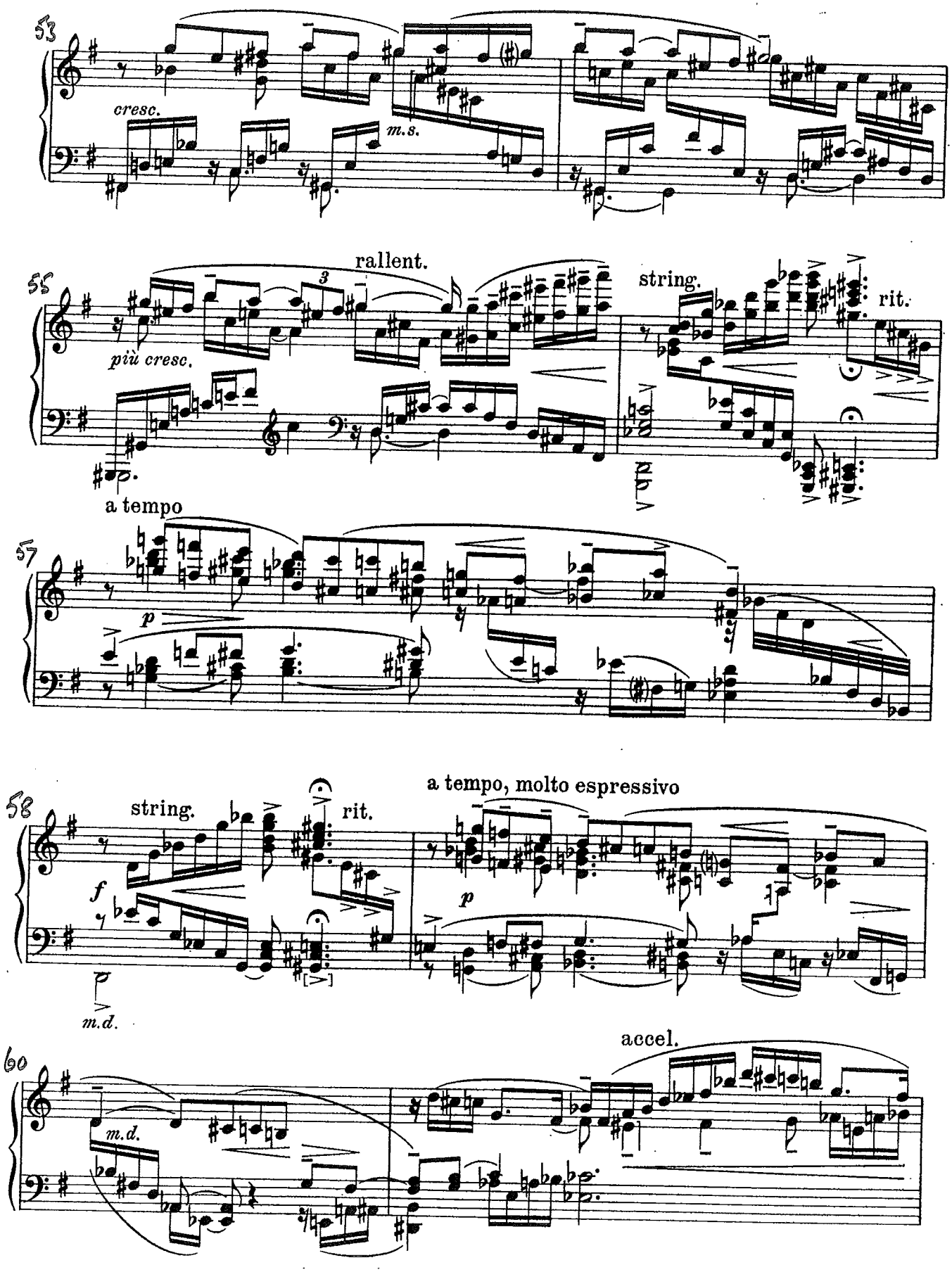
accel.

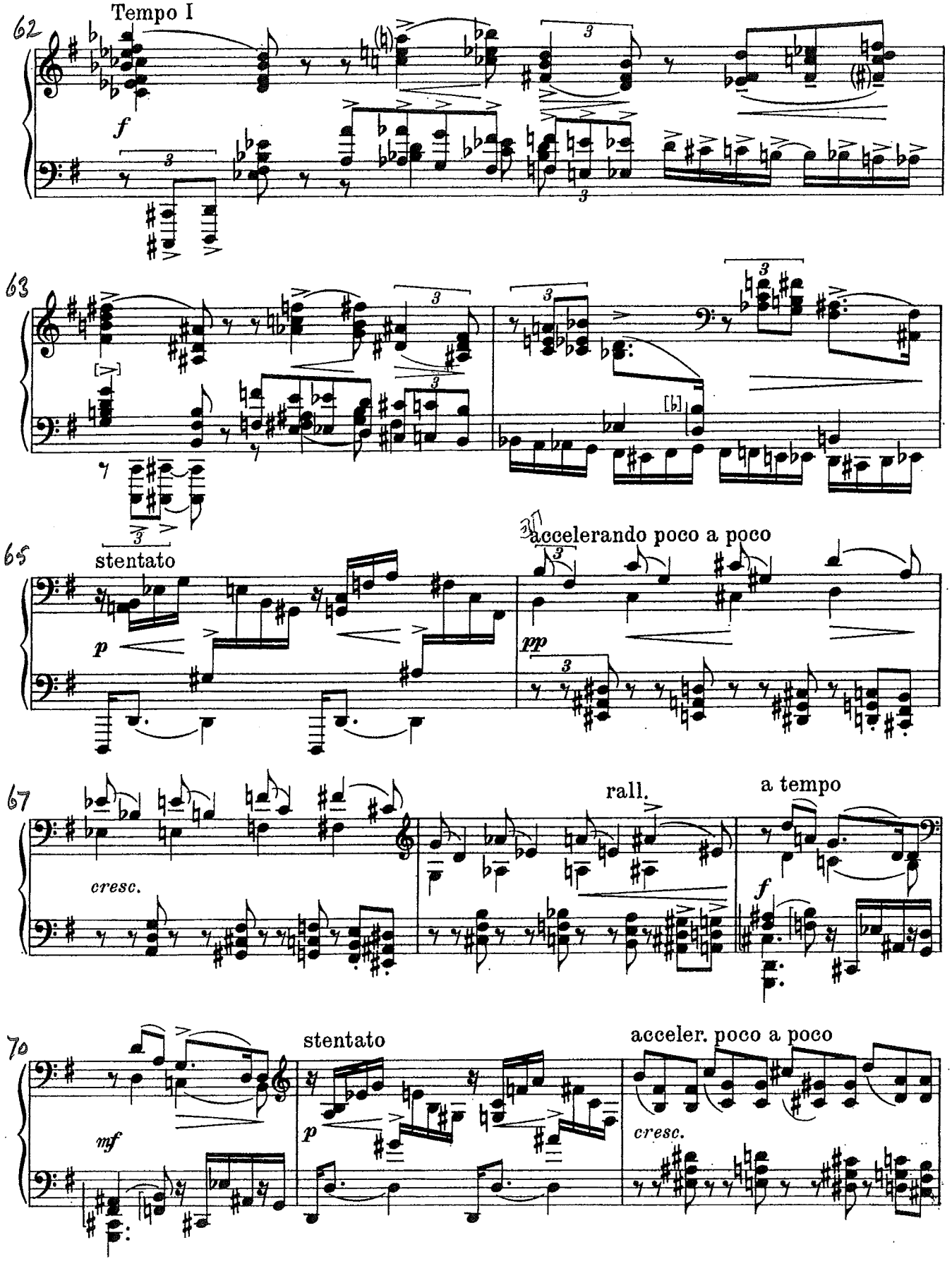
p

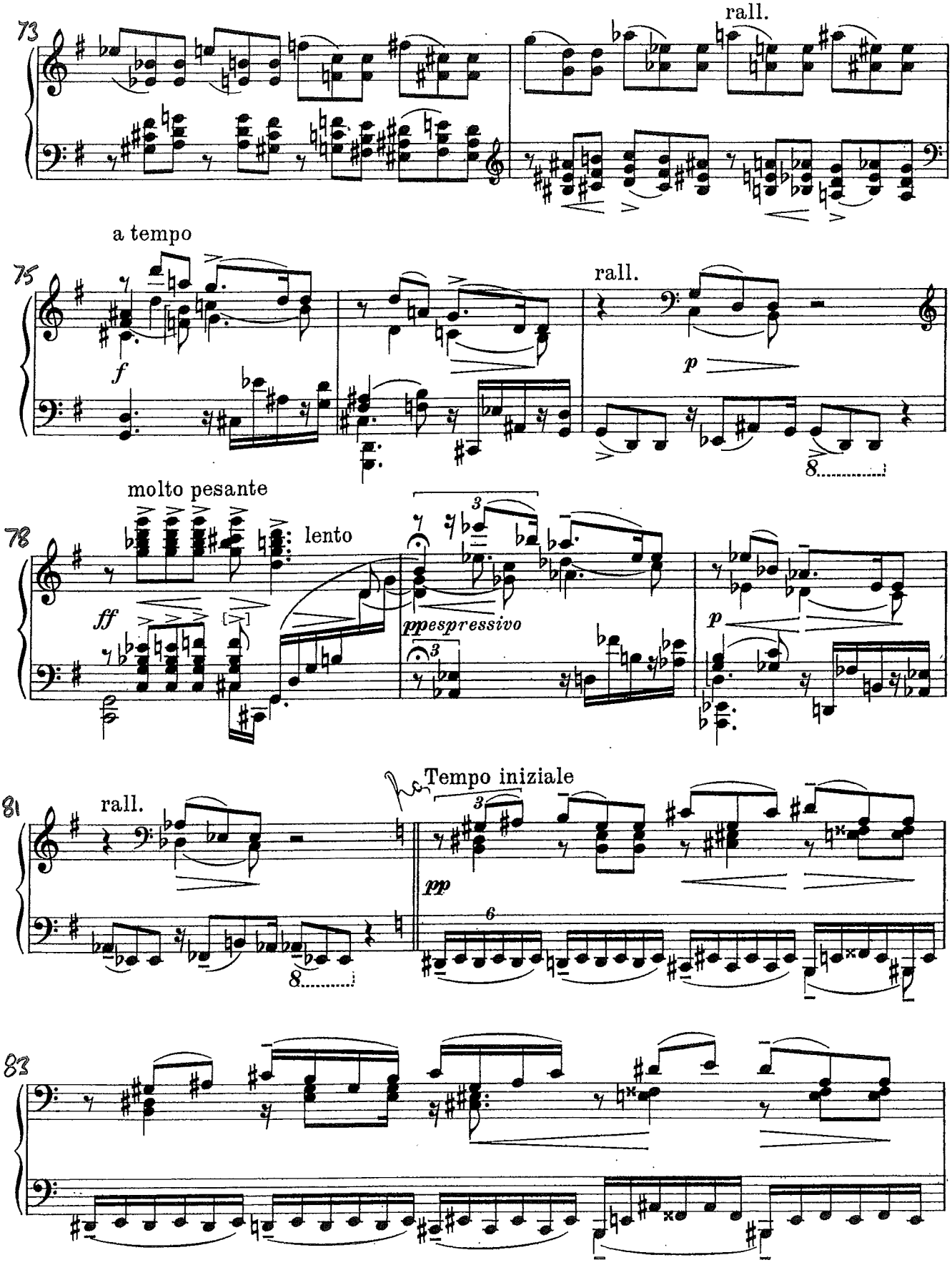
cresc.

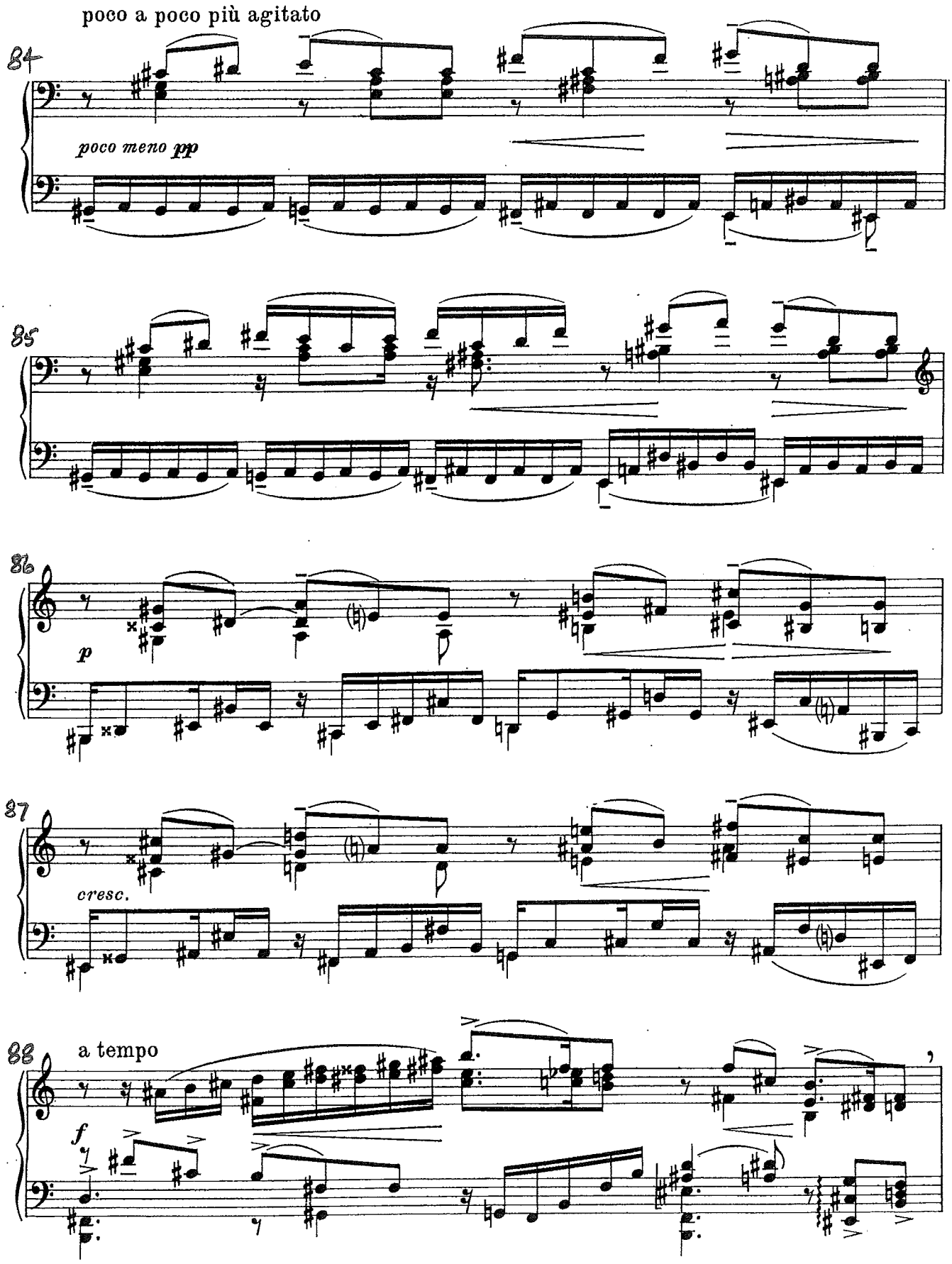

a tempo
31
f
pesante
a tempo
33
m.d.
m.s.
sf
p
pesante
35
f
m.d.
sf
m.s.
meno f
calando
37
p
più p
Molto meno mosso, con languidezza
39
p
3
3

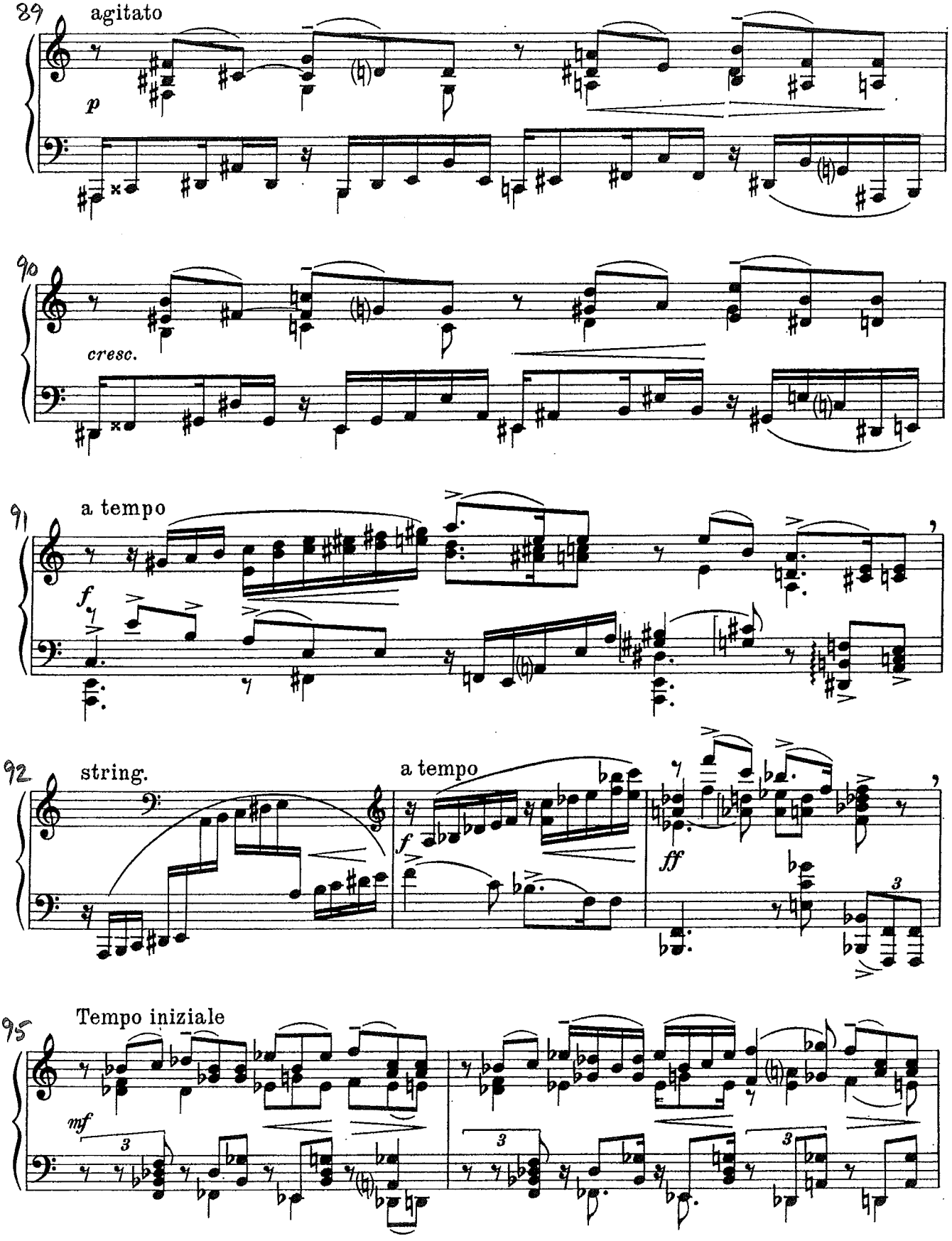

42
rit.
3
Più affettuoso
45
pp
47
3
49
3
mf
51
rit.
3
poco a poco più animando
pp
p
m.s. 7

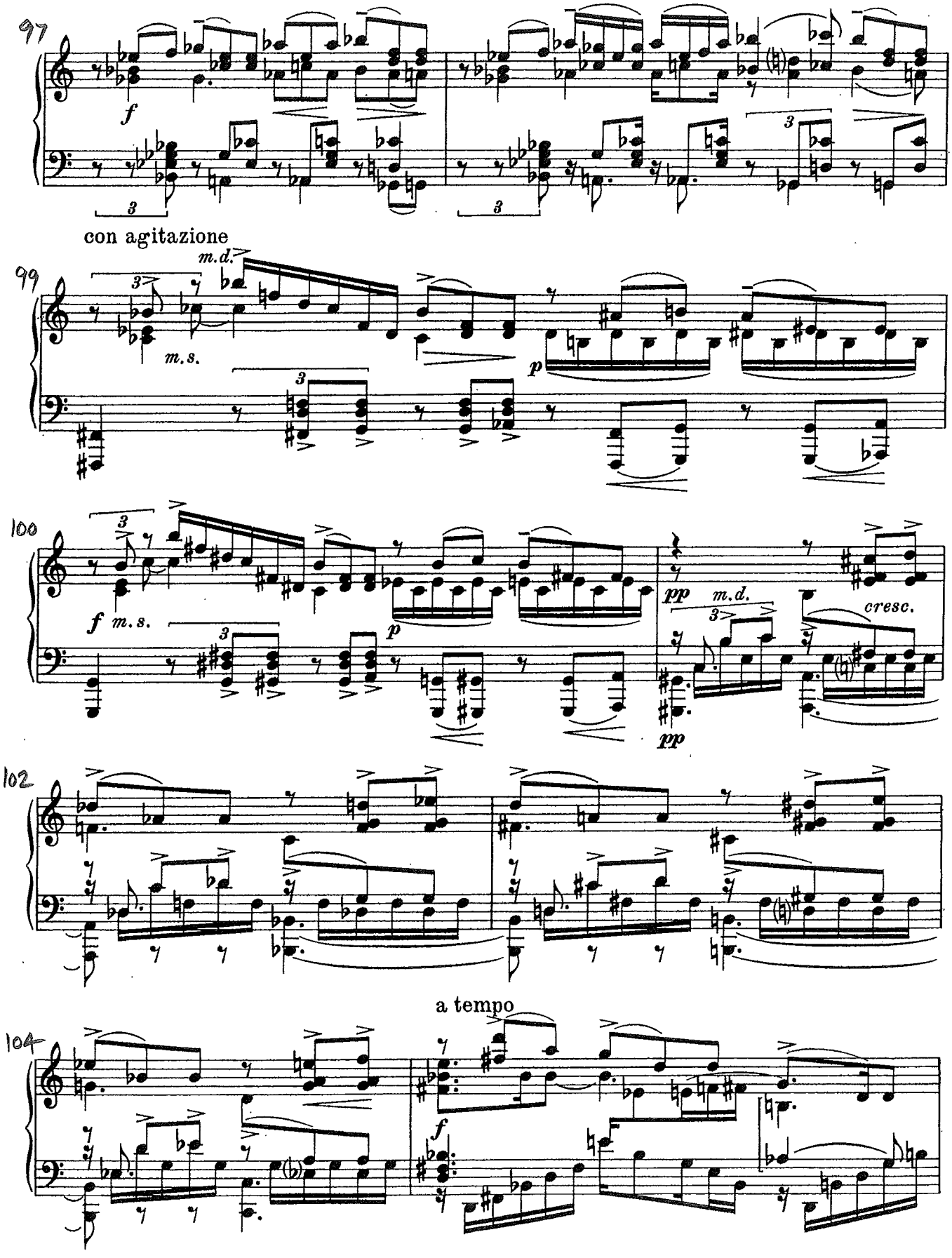

53
cresc.
m.s.
55
rallent.
3
più cresc.
string.
rit.
a tempo
57
p
58
string.
rit.
a tempo, molto espressivo
f
p
m.d.
60
m.d.
accel.

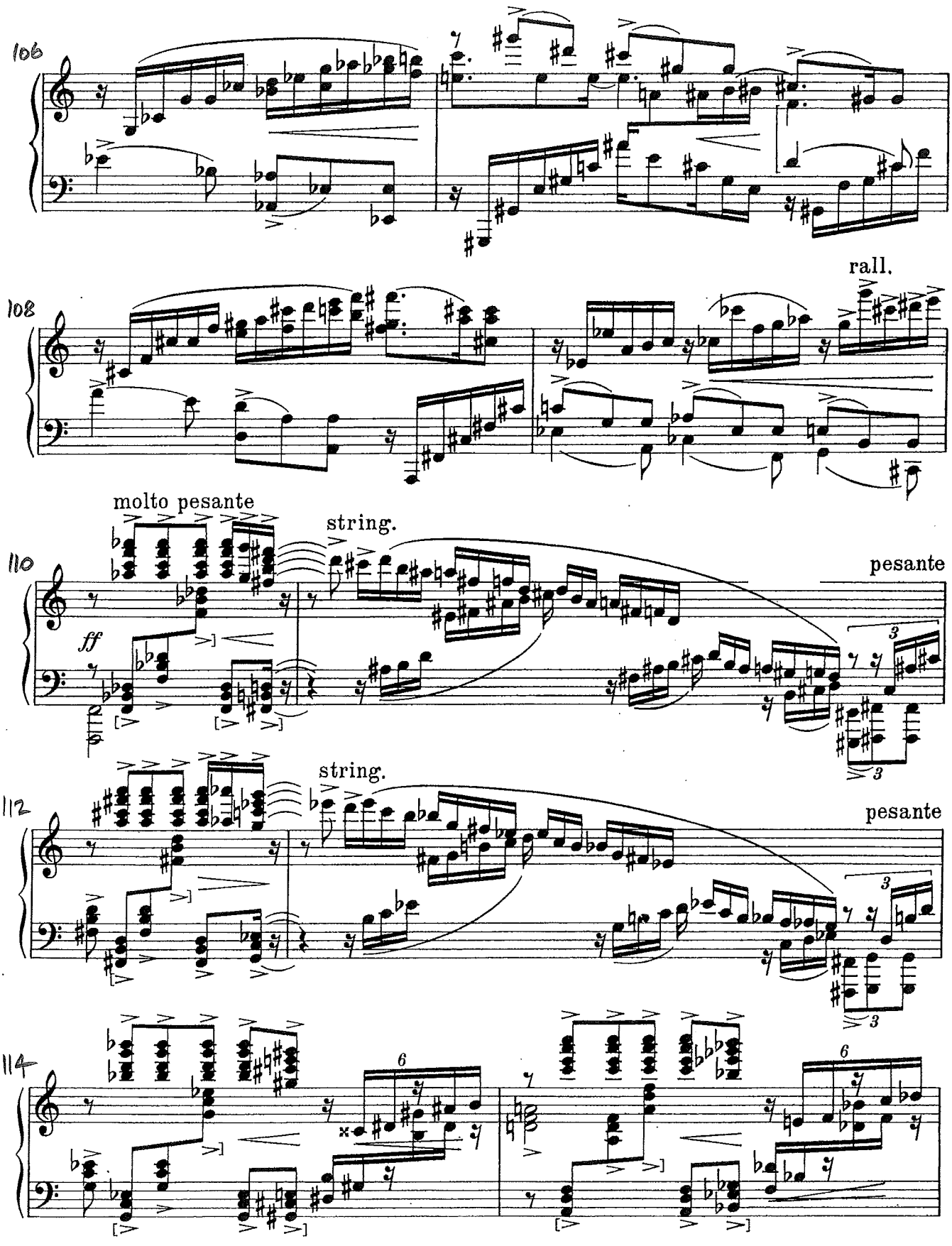

62
Tempo I
f
63
65
stentato
p
accelerando poco a poco
pp
67
cresc.
rall.
a tempo
f
70
mf
stentato
p
acceler. poco a poco
cresc.

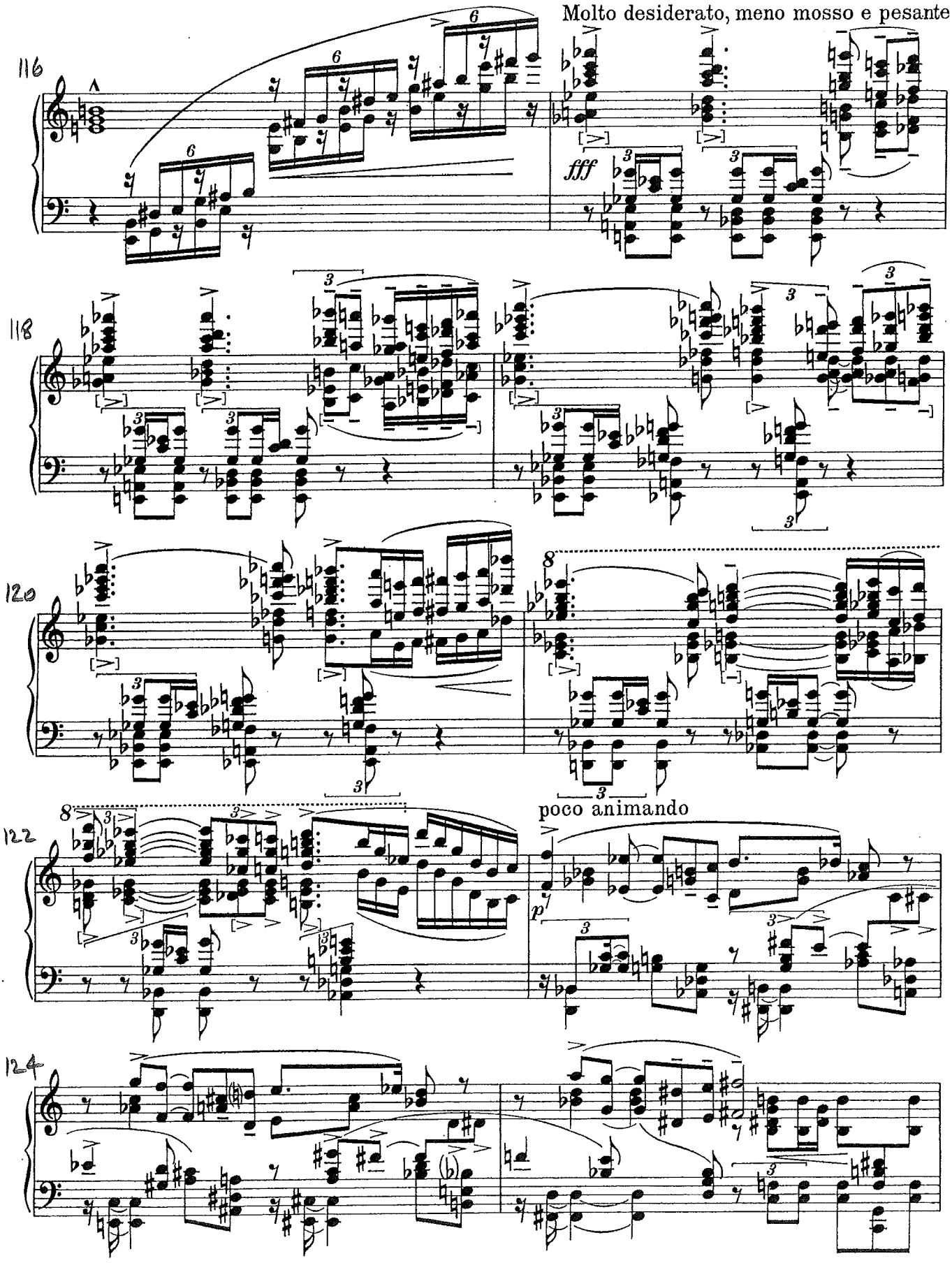

73
rall.
a tempo
75
f
rall.
p
molto pesante
78
lento
ff
ppespressivo
p
81
rall.
Tempo iniziale
pp
83

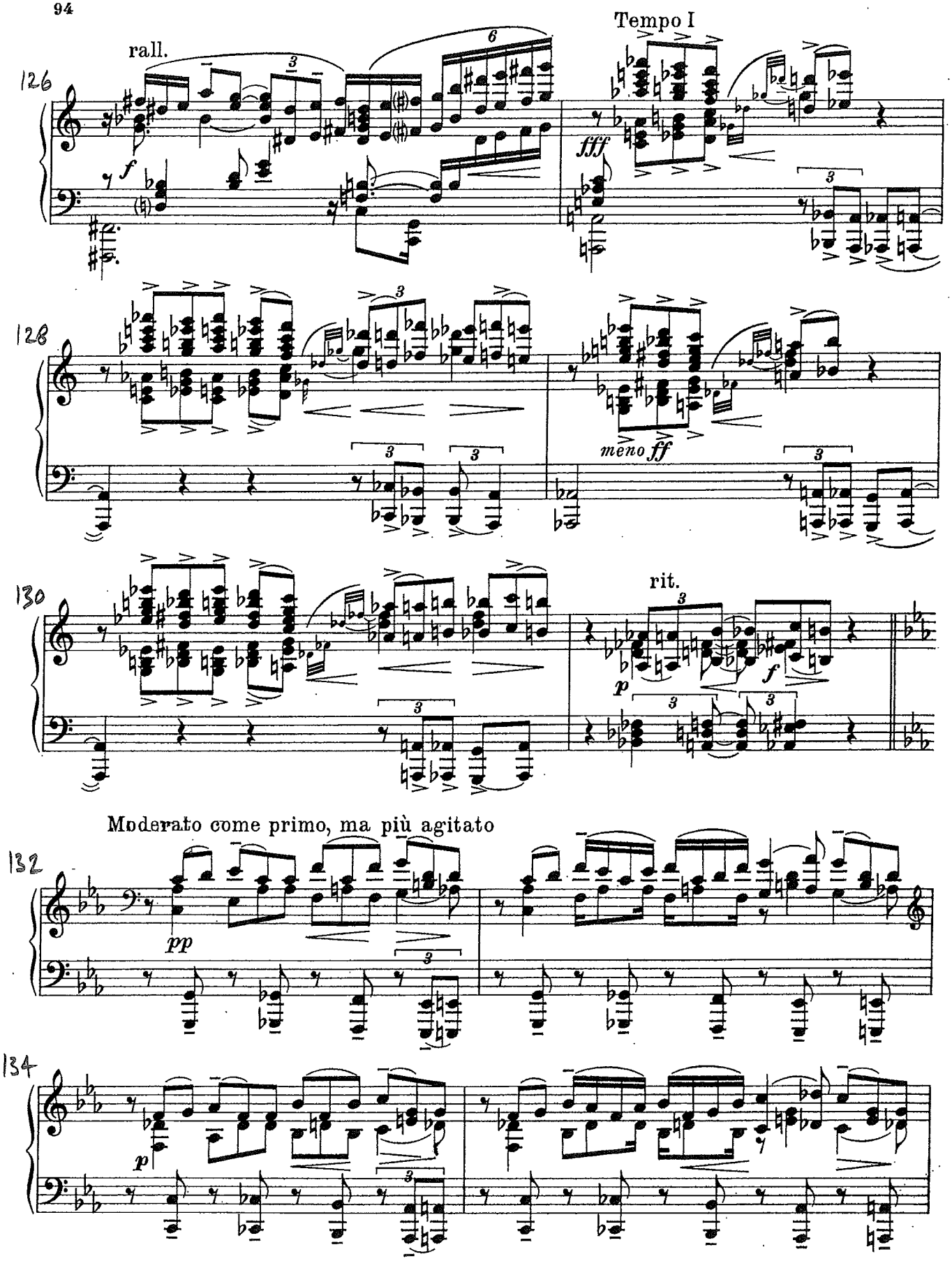

poco a poco più agitato
84
poco meno pp
85
86
p
87
cresc.
88
a tempo
f

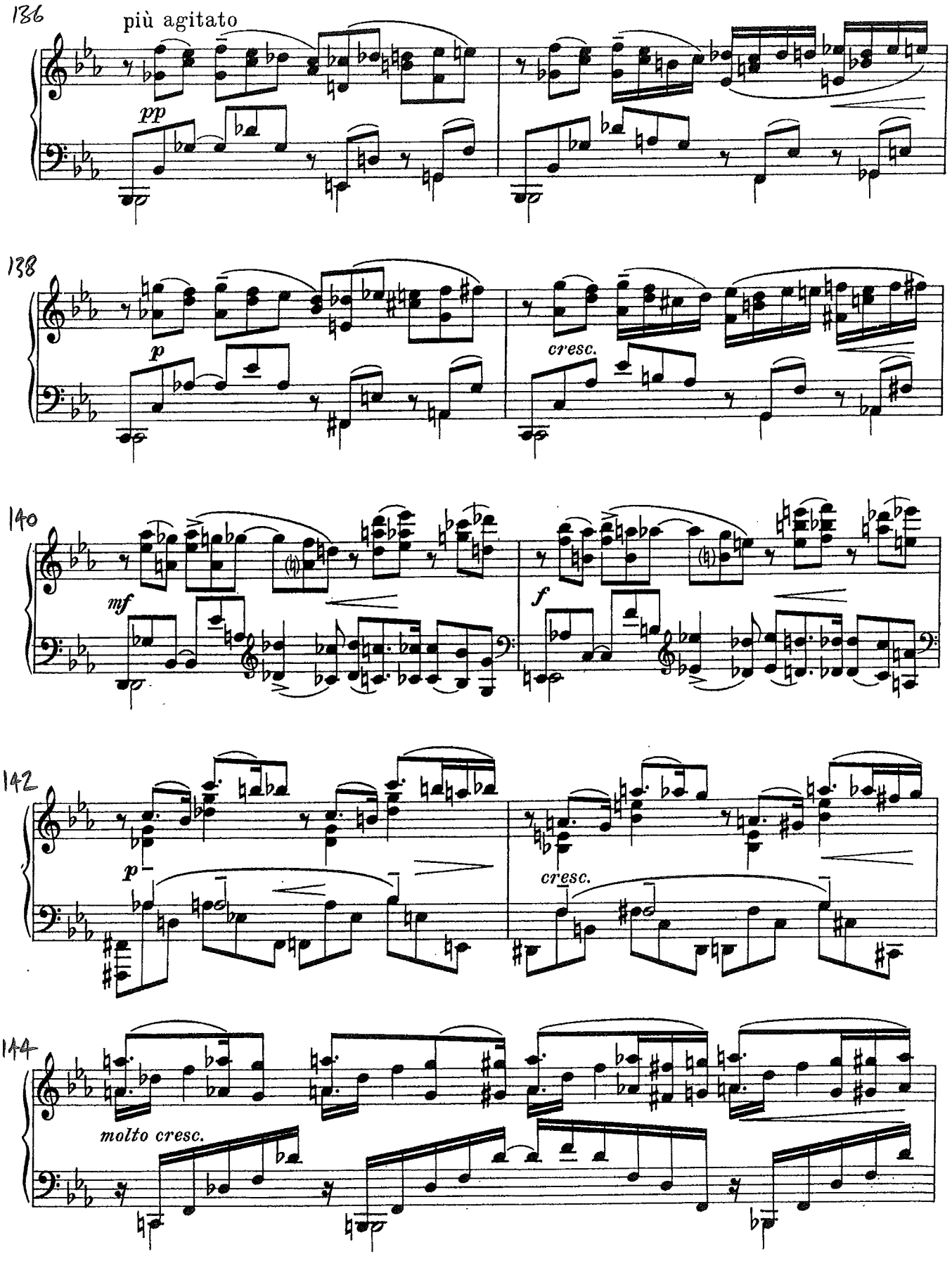

89
agitato
p
90
cresc.
91
a tempo
f
92
string.
a tempo
f
ff
3
95
Tempo iniziale
mf
3
3
3

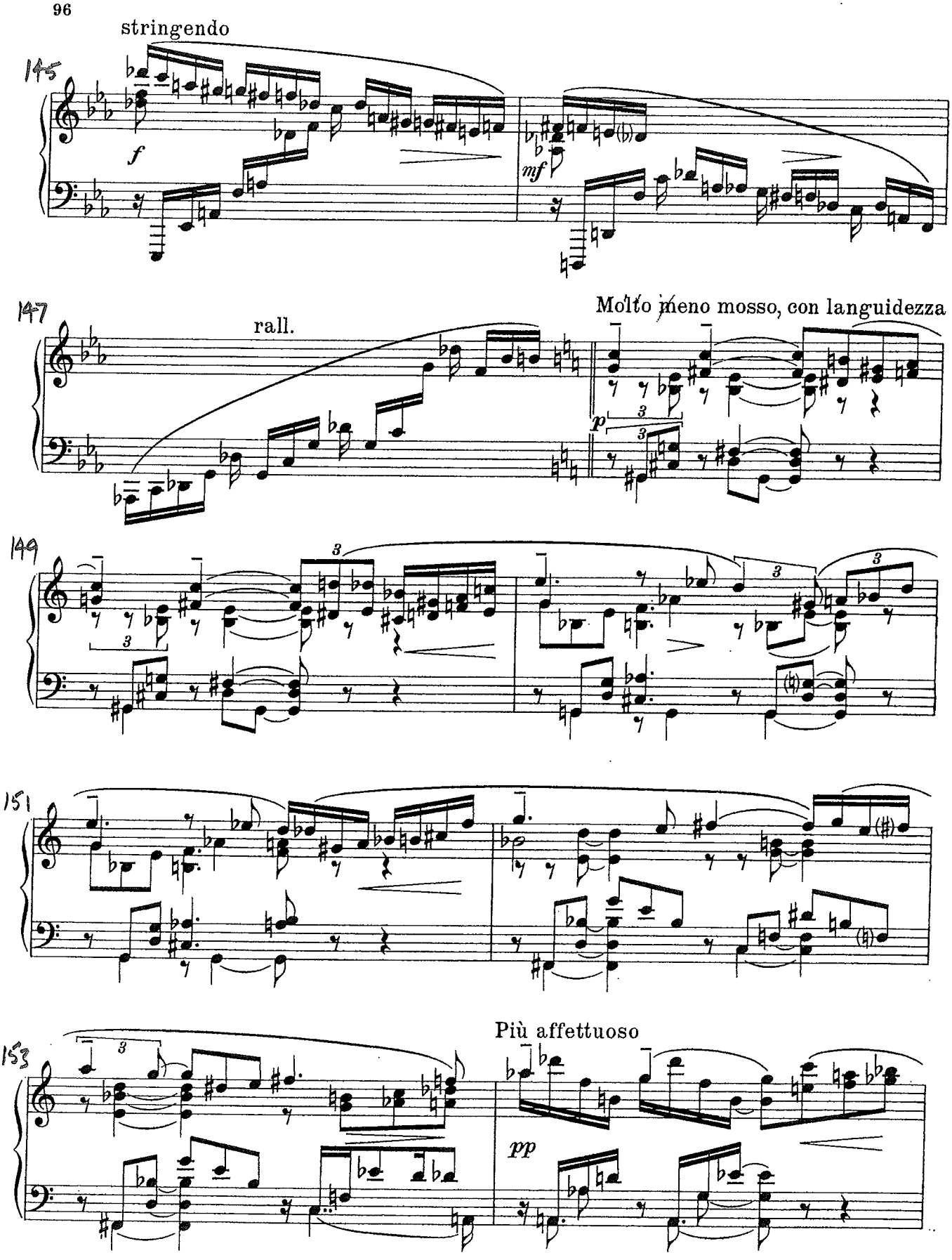

97
f
con agitazione
99
m.d.
m.s.
p
100
f m.s.
p
pp
m.d.
cresc.
pp
102
a tempo
104
f

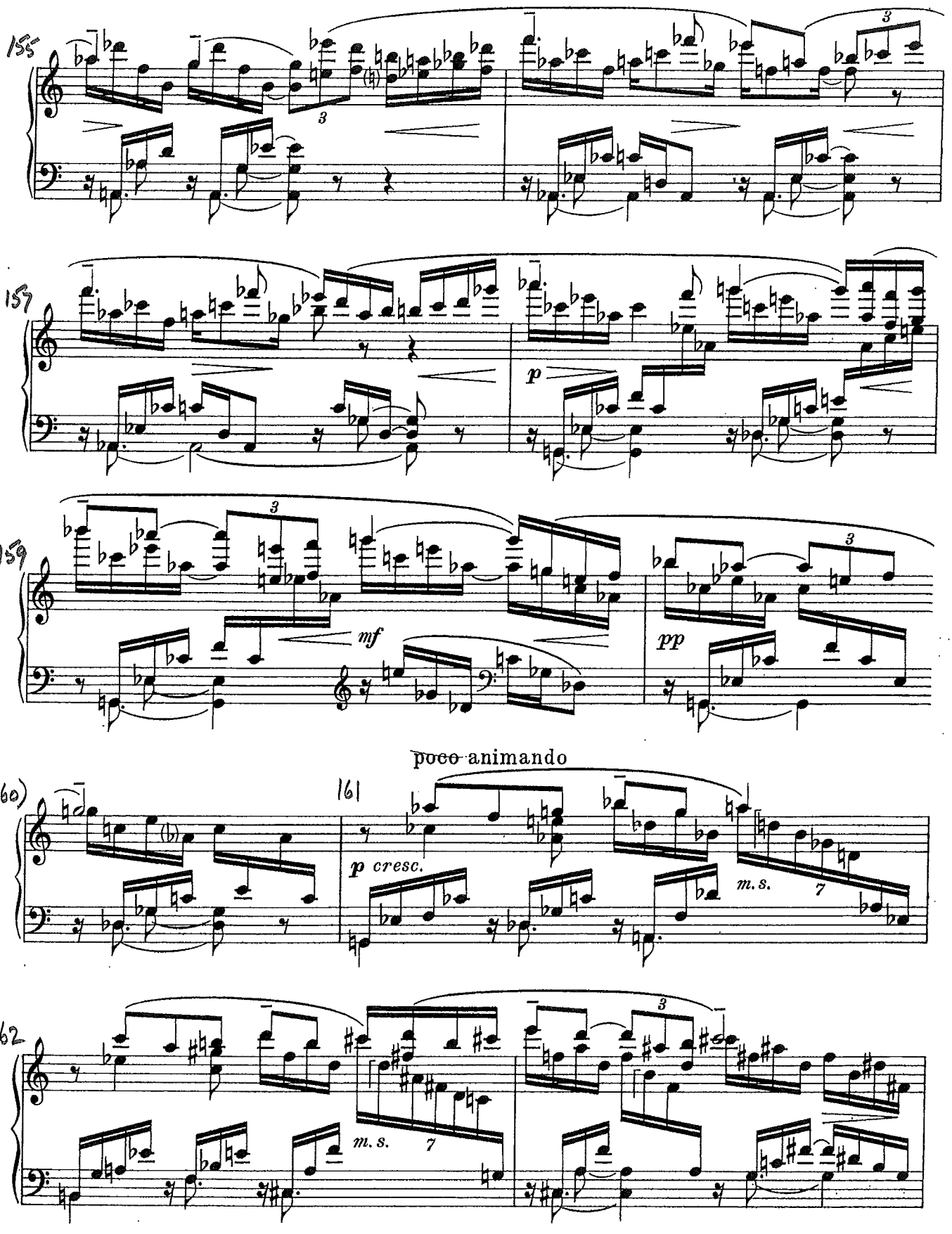

106
108
rall.
molto pesante
string.
110
ff
pesante
string.
112
pesante
114
6
6

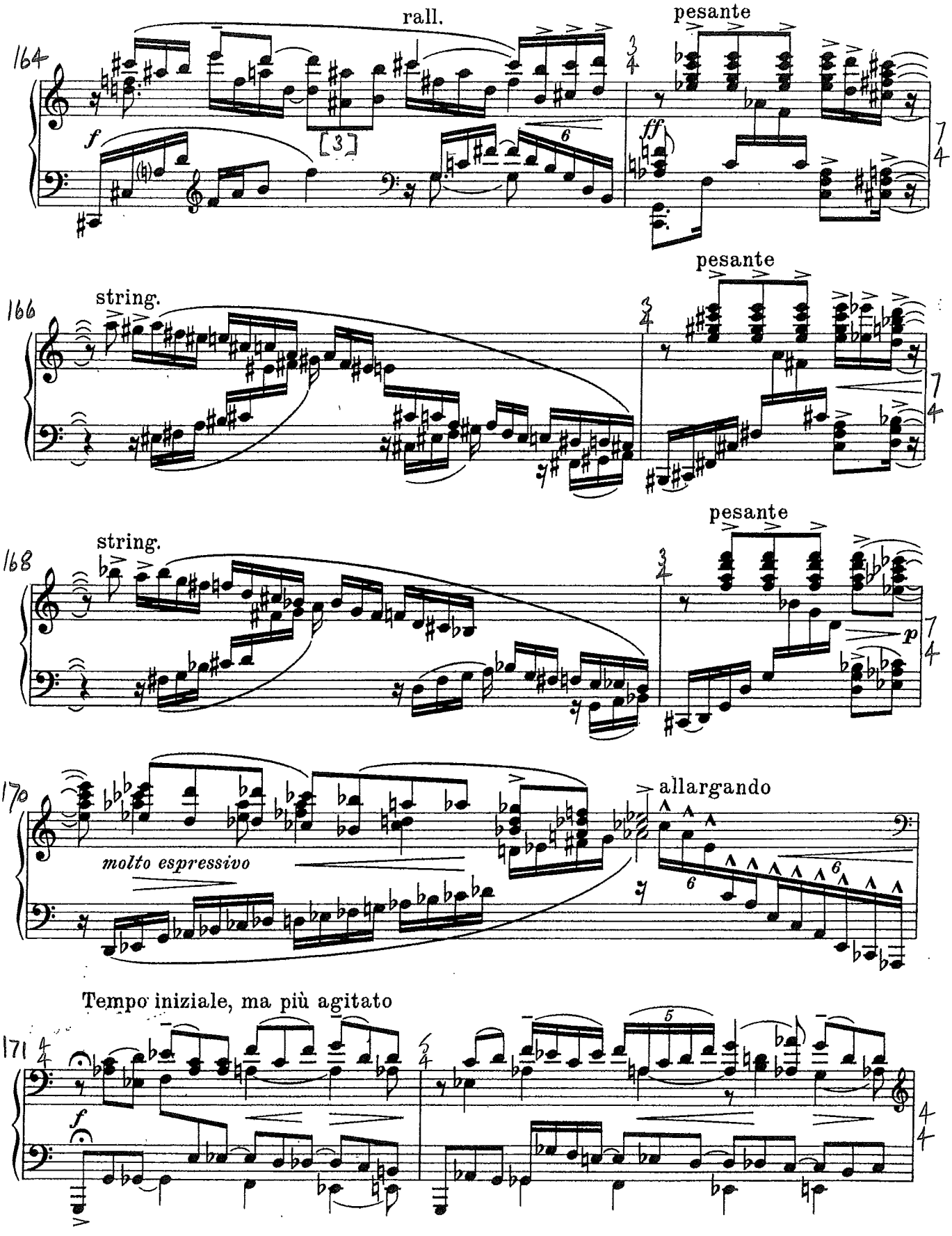

Molto desiderato, meno mosso e pesante
116
fff
118
120
8
poco animando
122
p
124

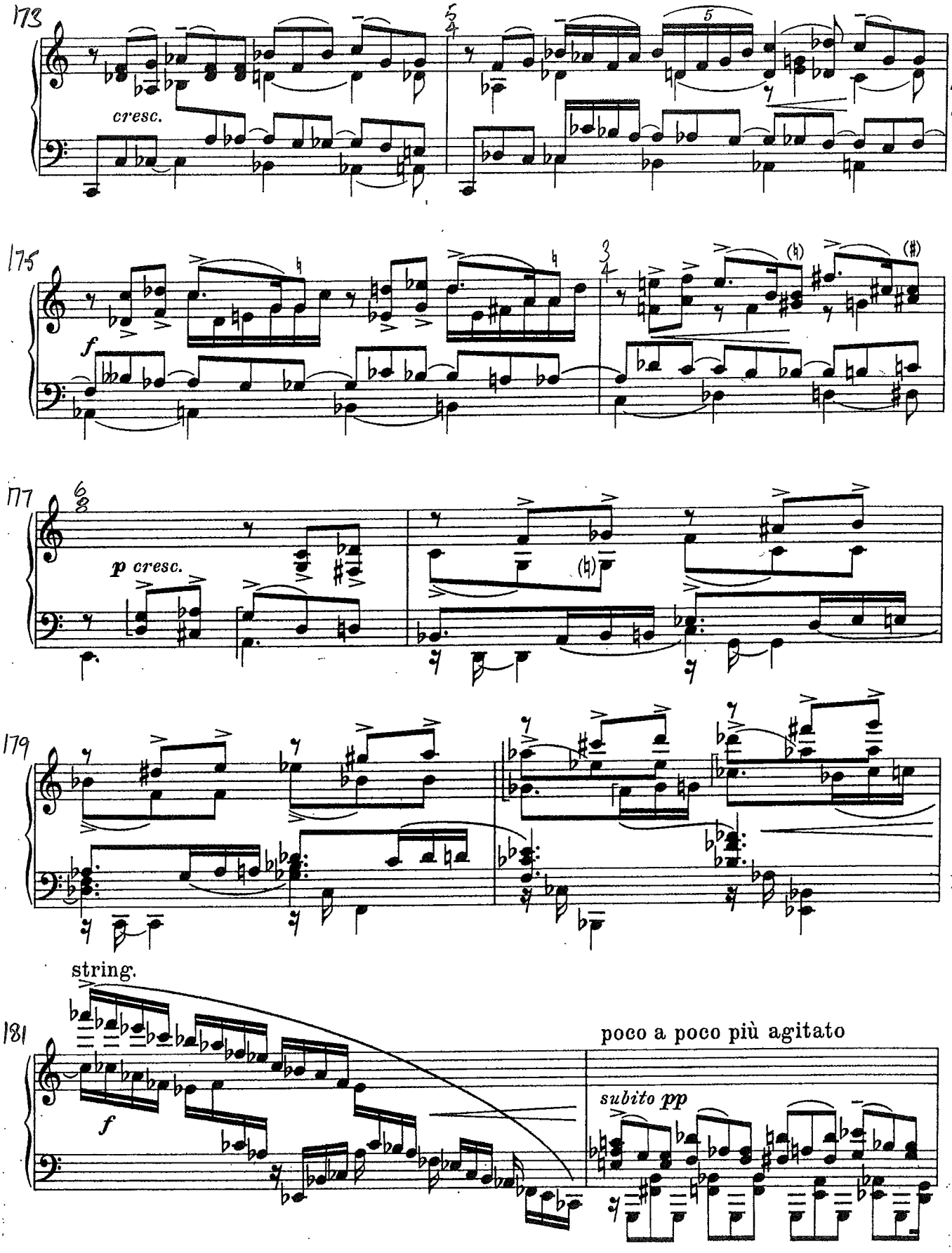

Tempo I
rall.
126
f
fff
128
meno ff
130
rit.
p
f
Moderato come primo, ma più agitato
132
pp
134
p


186
più agitato
pp
138
p
cresc.
140
mf
f
142
p
cresc.
144
molto cresc.


stringendo
145
f
mf
147
rall.
Molto meno mosso, con languidezza
p
149
151
153
Più affettuoso
pp


155
157
p
159
mf
pp
poco animando
(160)
161
p cresc.
m.s.
7
162
m.s.
7


rall.
pesante
string.
pesante
string.
pesante
molto espressivo
allargando
Tempo iniziale, ma più agitato


173
cresc.
175
f
177
p cresc.
179
string.
181
f
poco a poco più agitato
subito pp

183

cresc. poco a poco

185

Tempo I

f

mf

188

agitando

p

cresc.

190

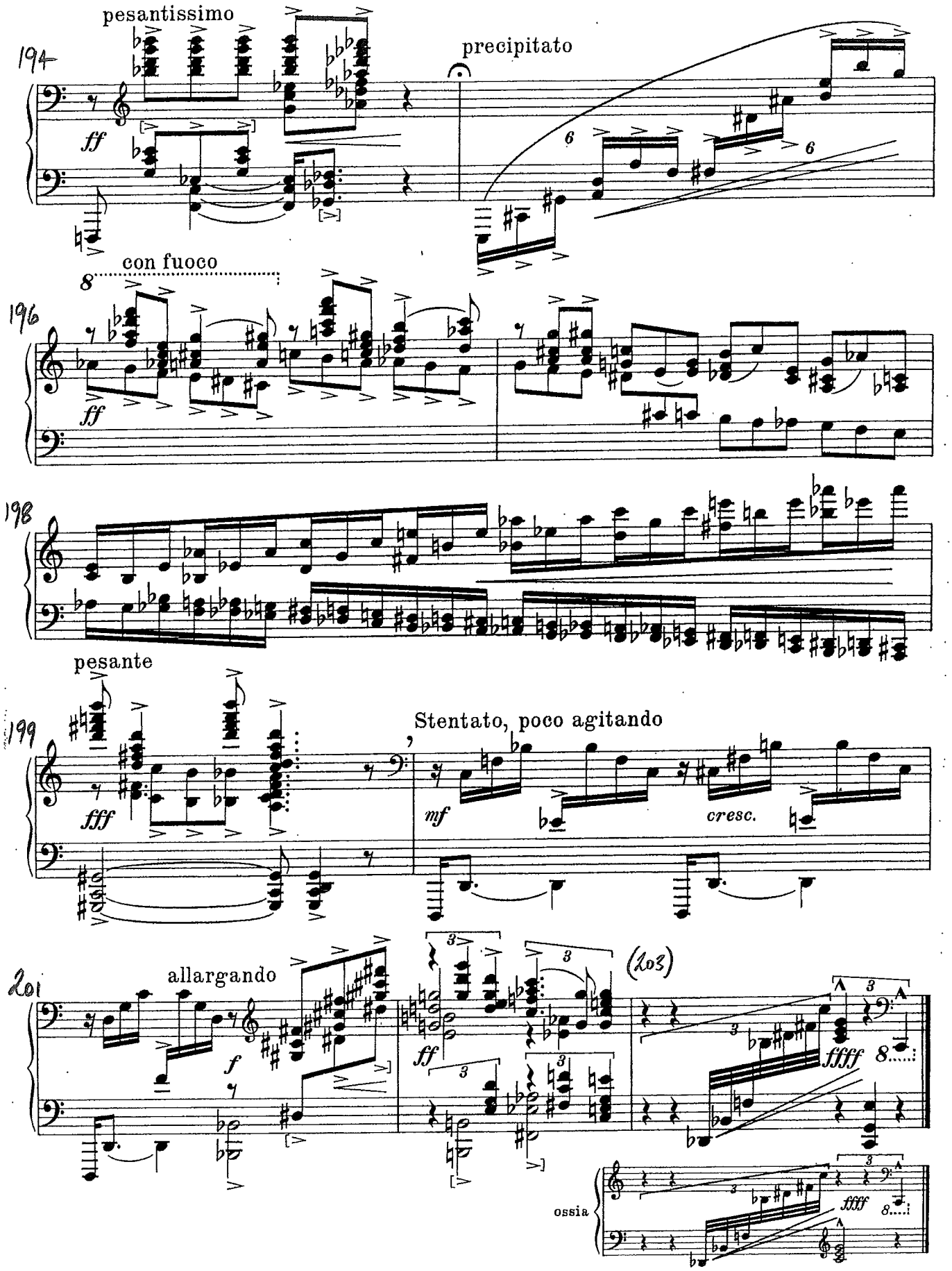
rall.

a tempo

191

ff

f


pesantissimo
194
ff
precipitato
6
6
con fuoco
8
196
ff
198
pesante
199
fff
Stentato, poco agitando
mf
cresc.
allargando
201
f
ff
(203)
ffff
8
ossia
ffff
8

APPENDIX D

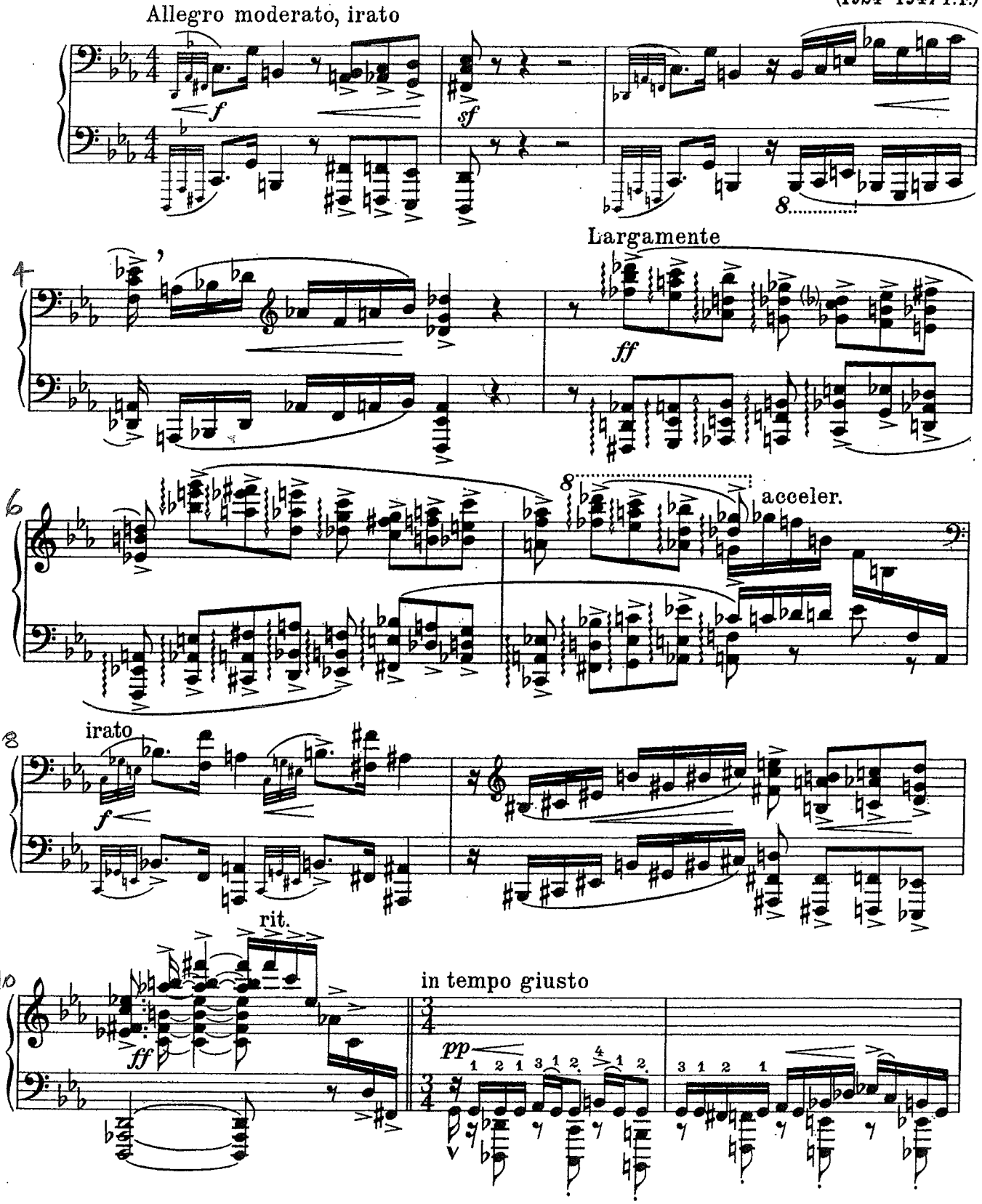
Score of Piano Sonata no.4

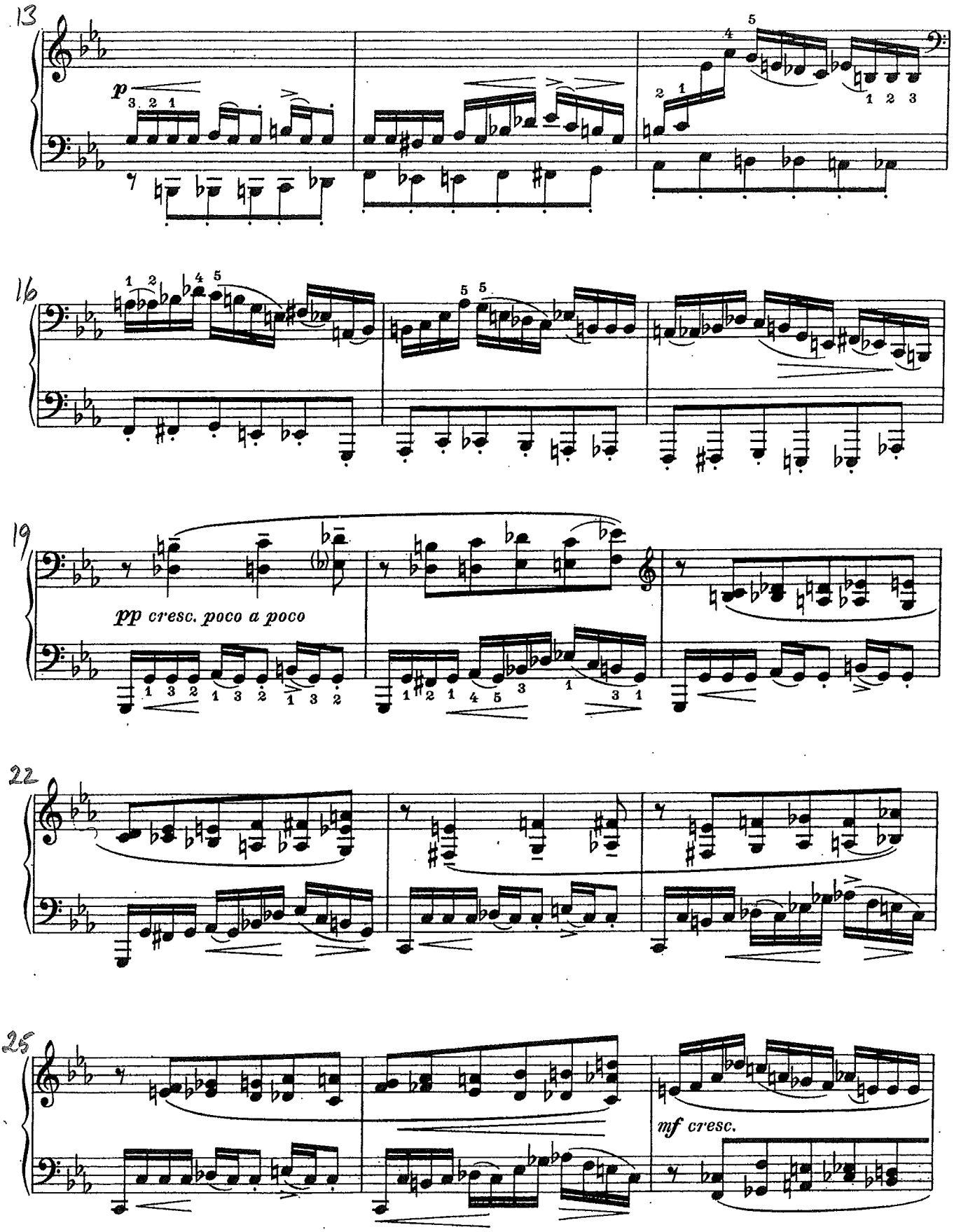
Самуилу Евгениевичу Фейнбергу

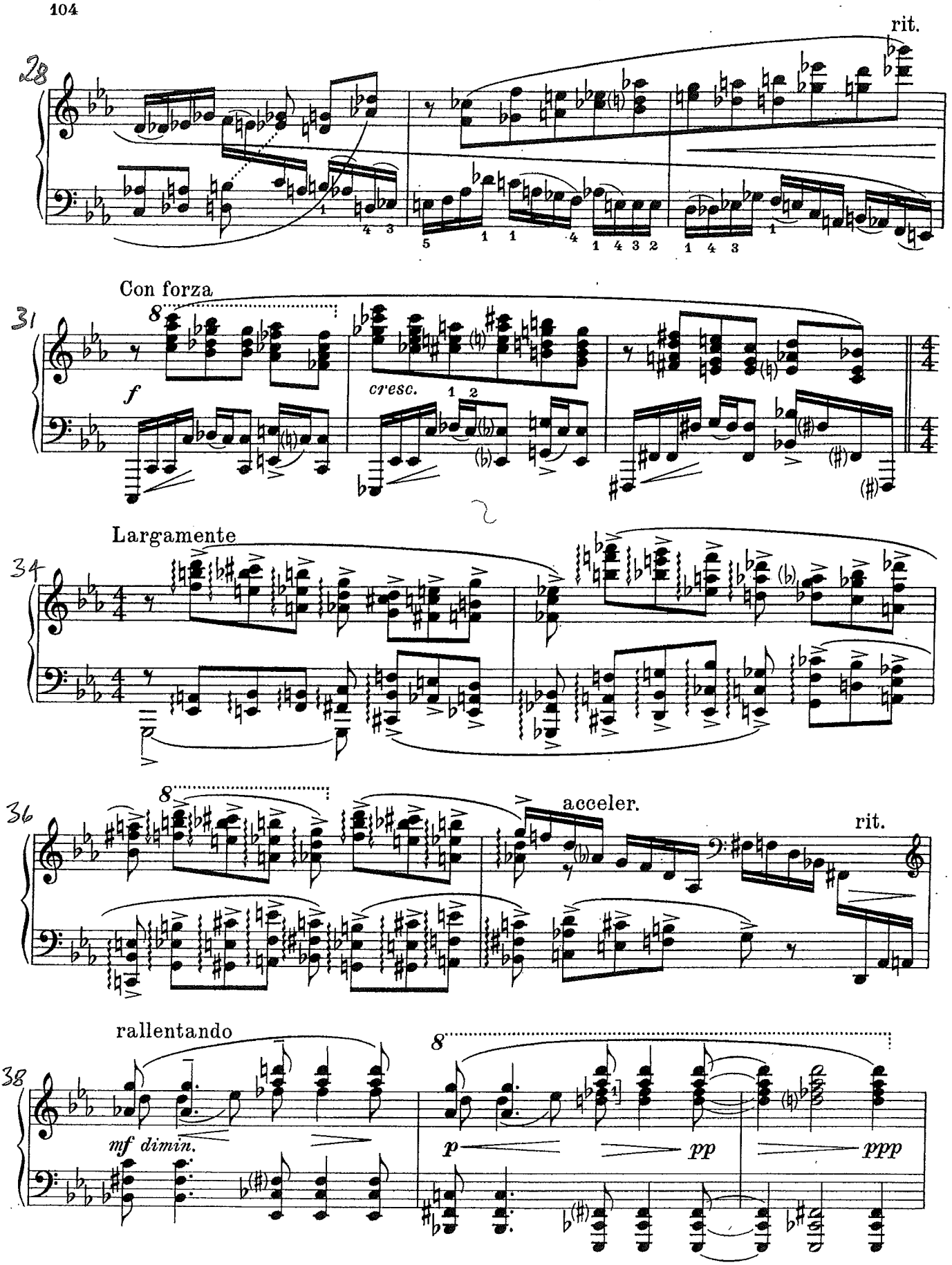
ЧЕТВЕРТАЯ СОНАТА

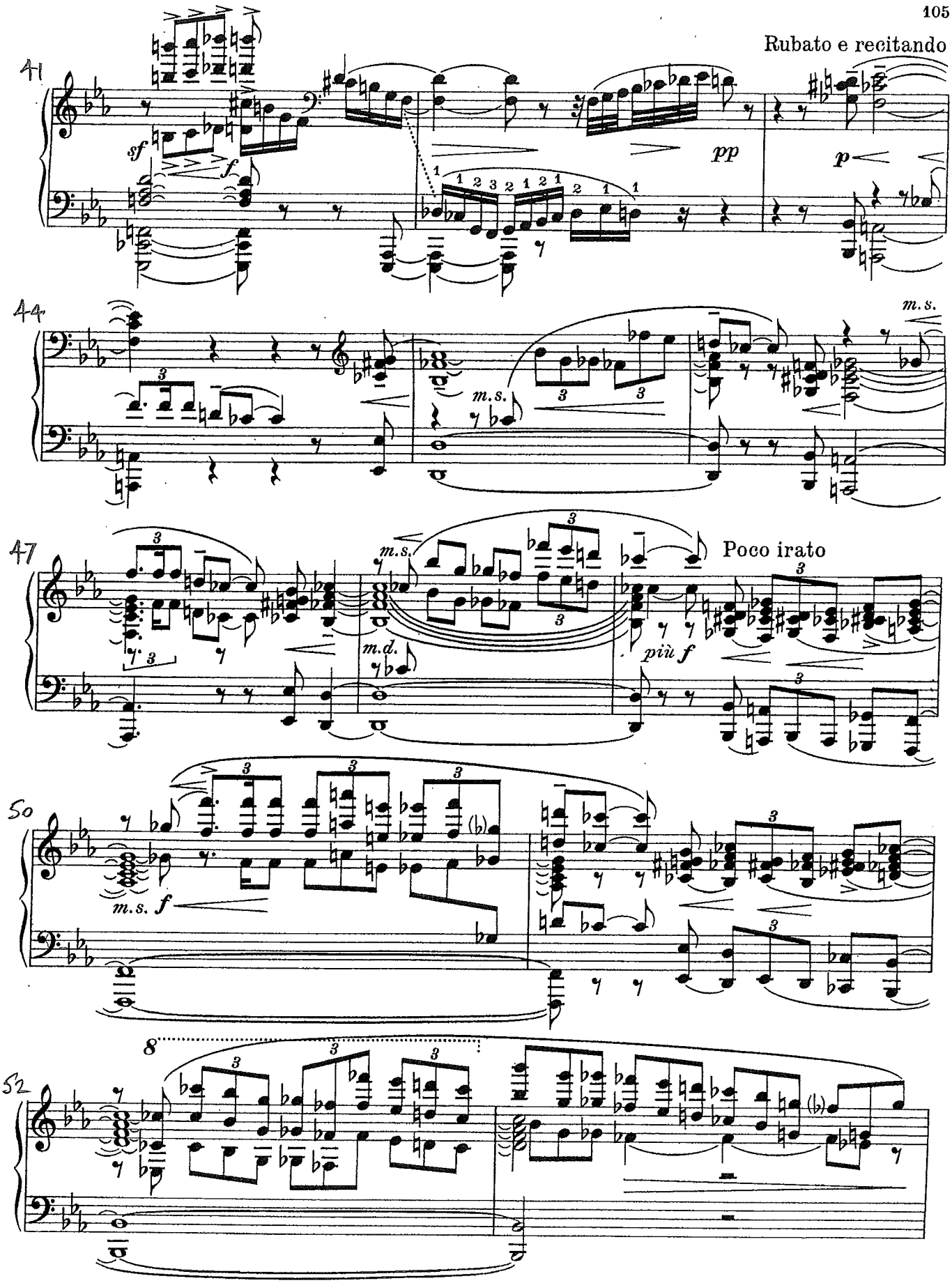
I

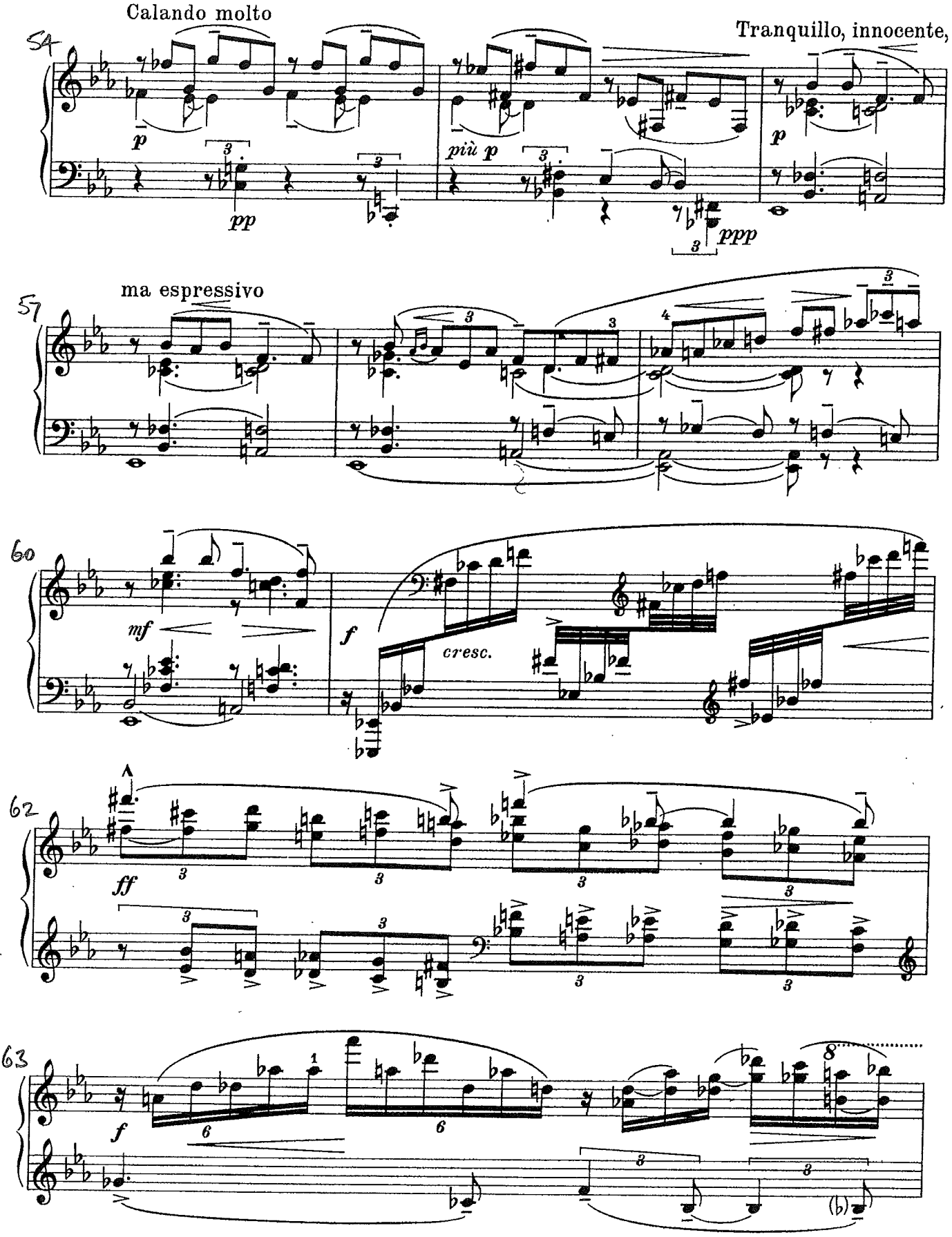
Соч. 27
(1924-1947 г.г.)

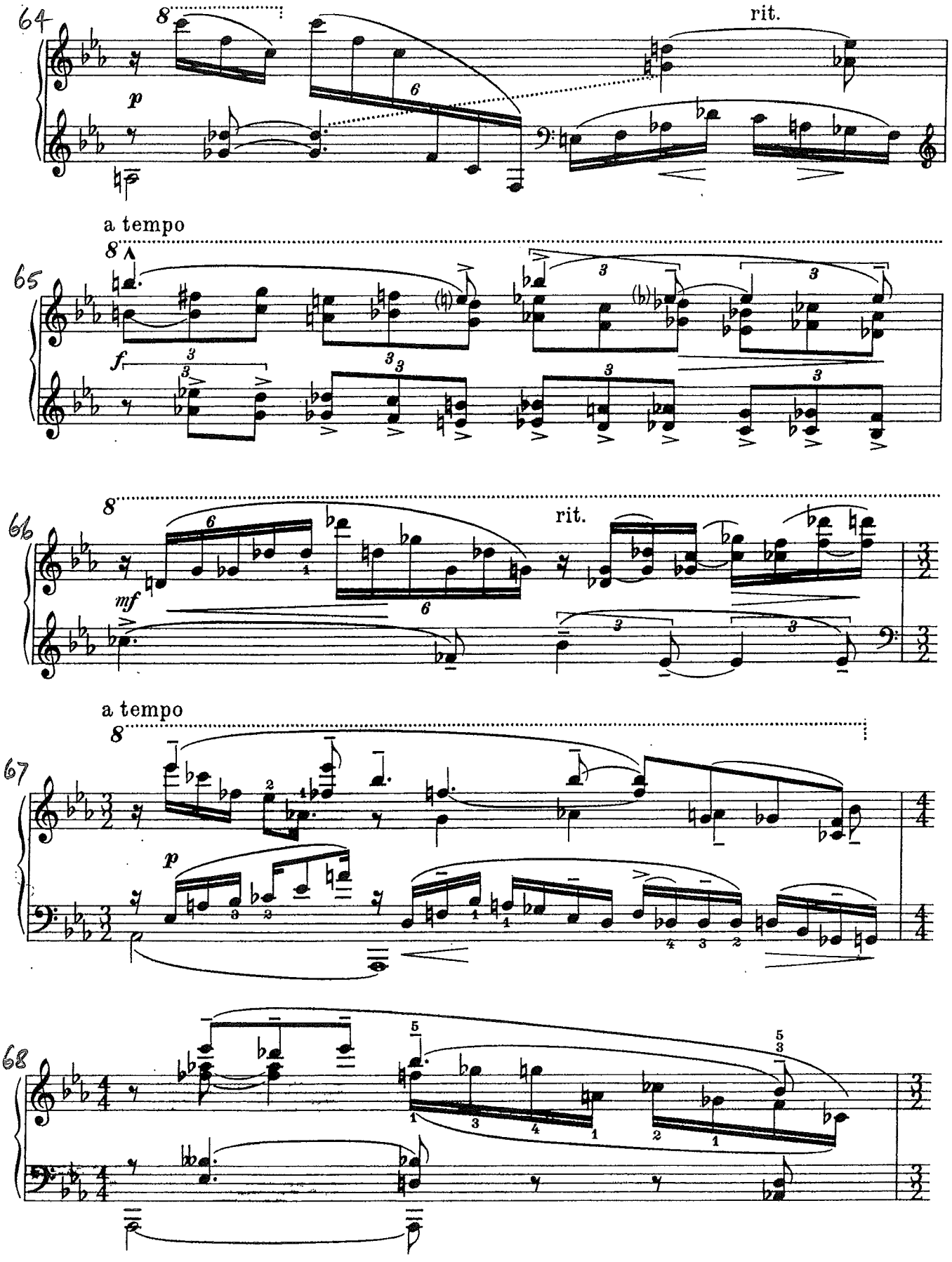


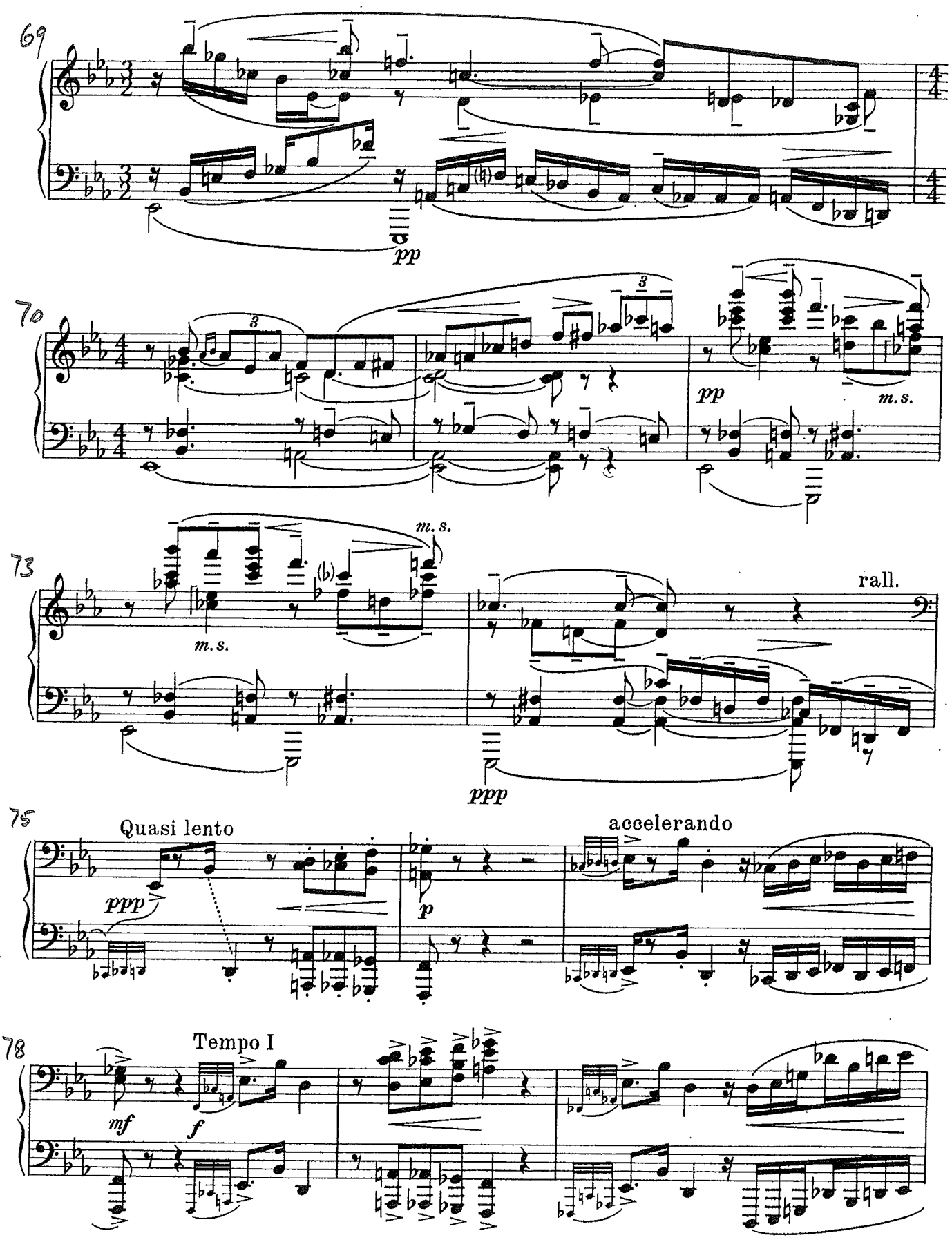

13
p
16
19
pp cresc. poco a poco
22
25
mf cresc.

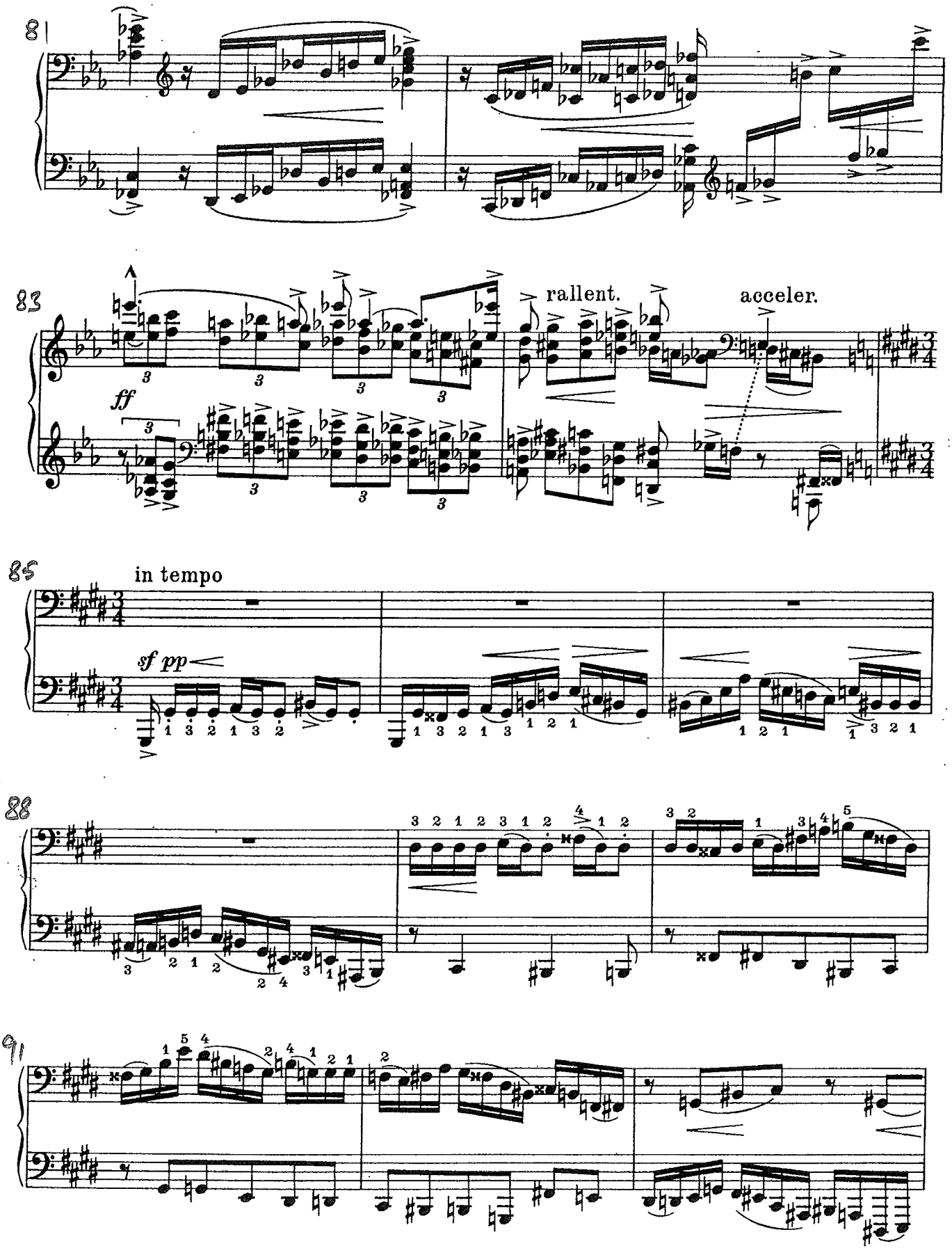

rit.
28
Con forza
31
8
f
cresc.
Largamente
34
8
36
acceler.
rit.
rallentando
38
8
mf dimin.
p
pp
ppp

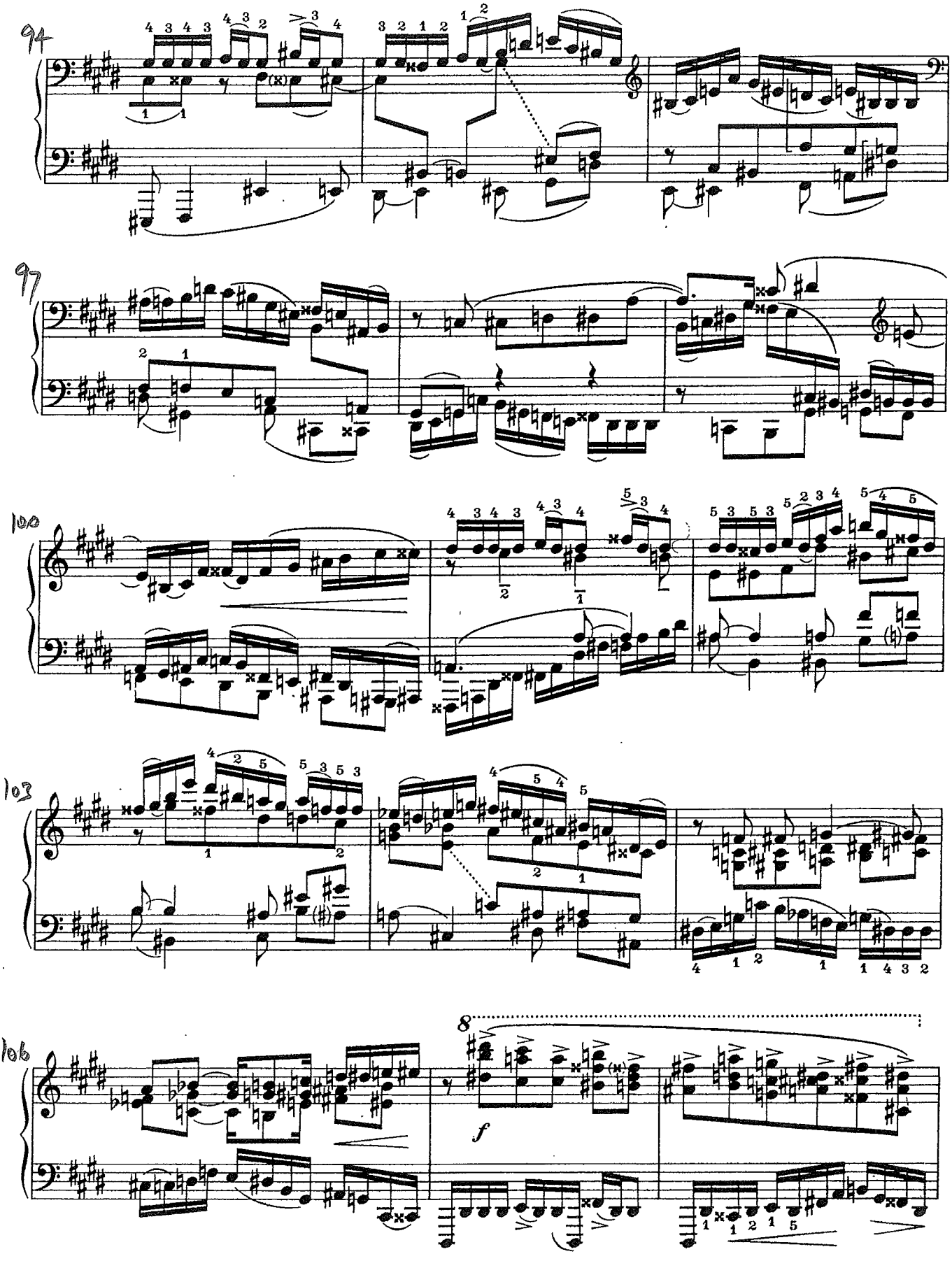

Rubato e recitando
41
sf
f
pp
p
44
m.s.
47
Poco irato
più f
m.d.
50
8
52

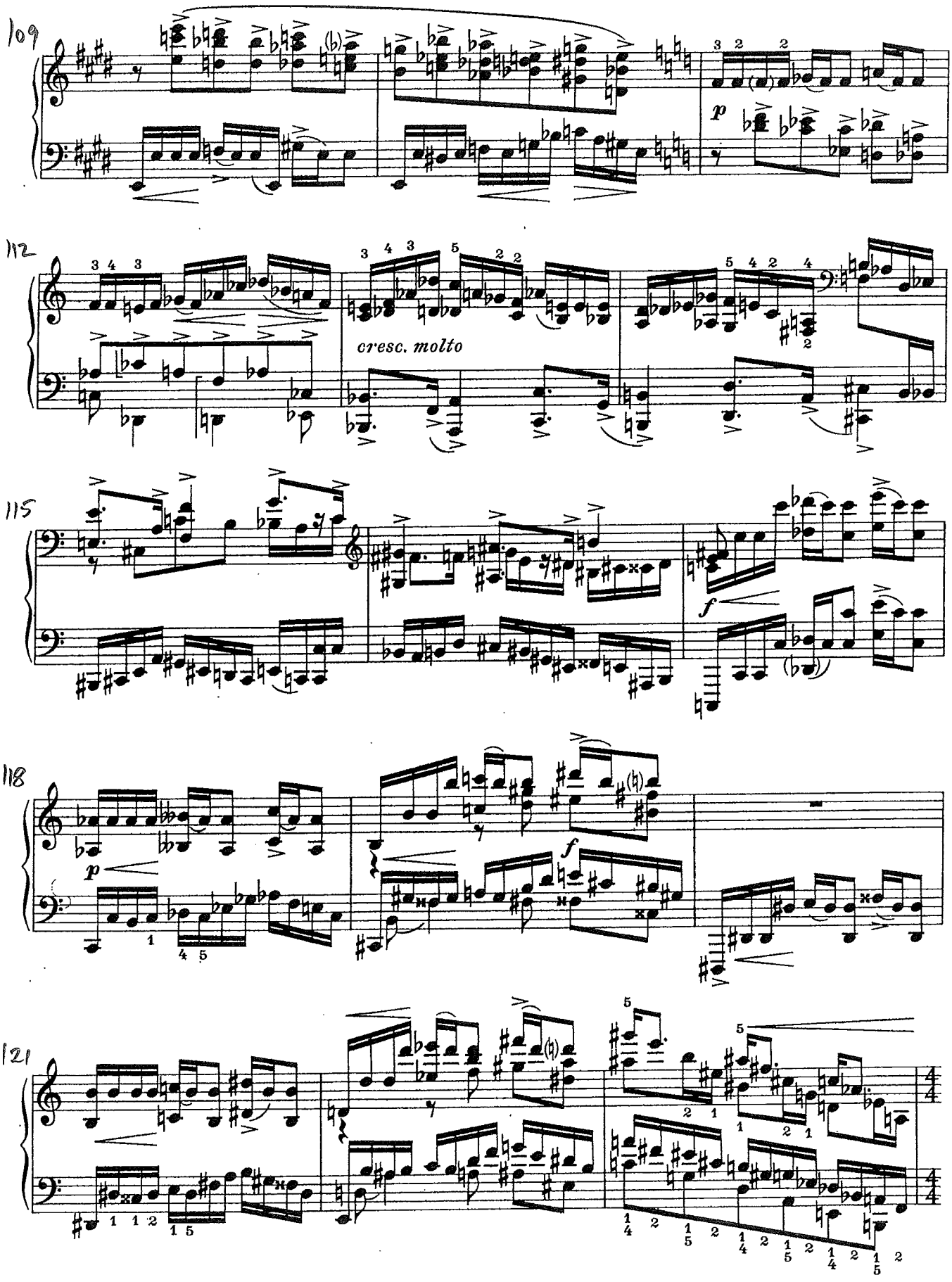

Calando molto
Tranquillo, innocente,
54
p
pp
più p
p
ppp
ma espressivo
57
60
mf
f
cresc.
62
ff
63
f
(b)

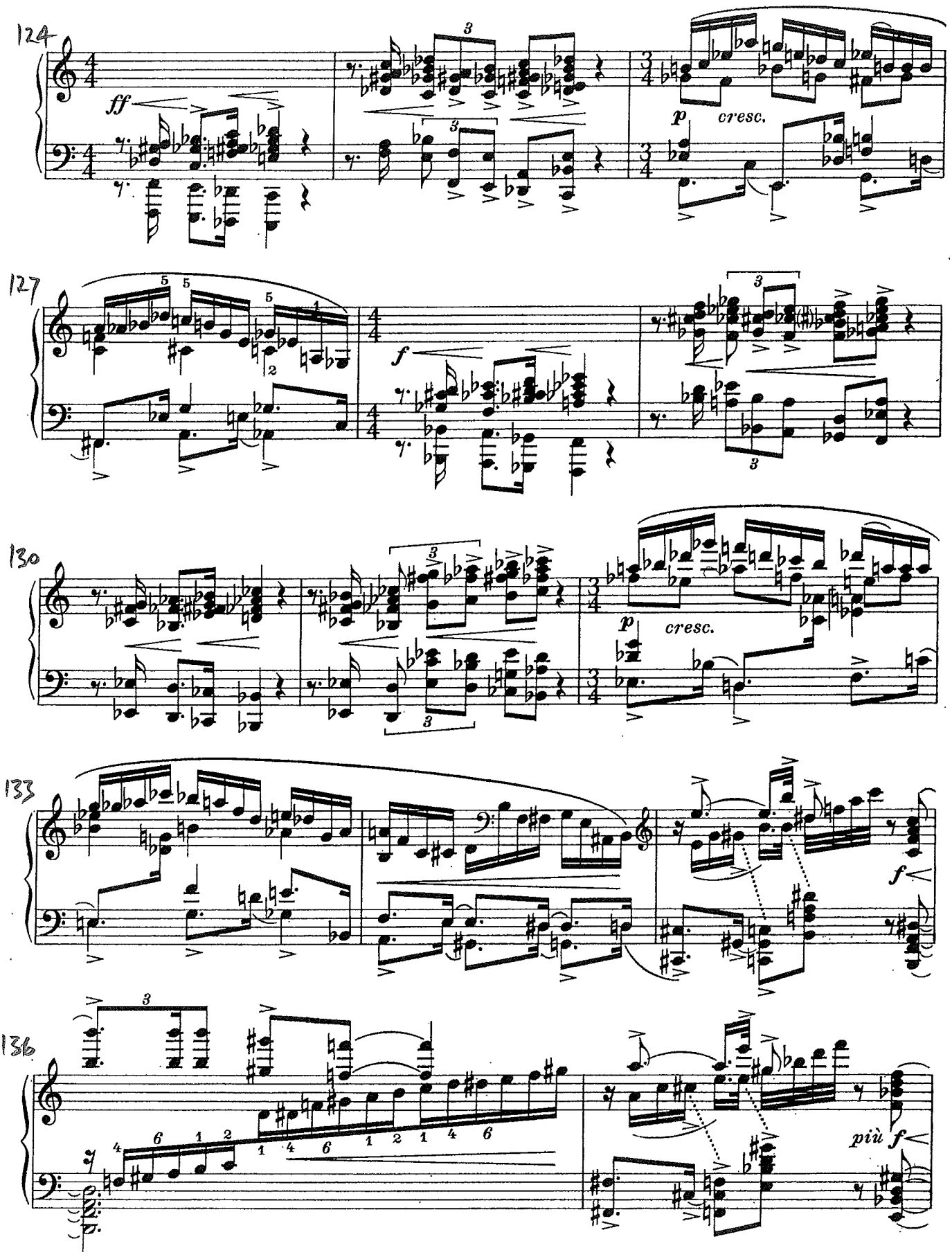

64
8
p
rit.
a tempo
65
8
f
66
8
mf
rit.
a tempo
67
8
p
68

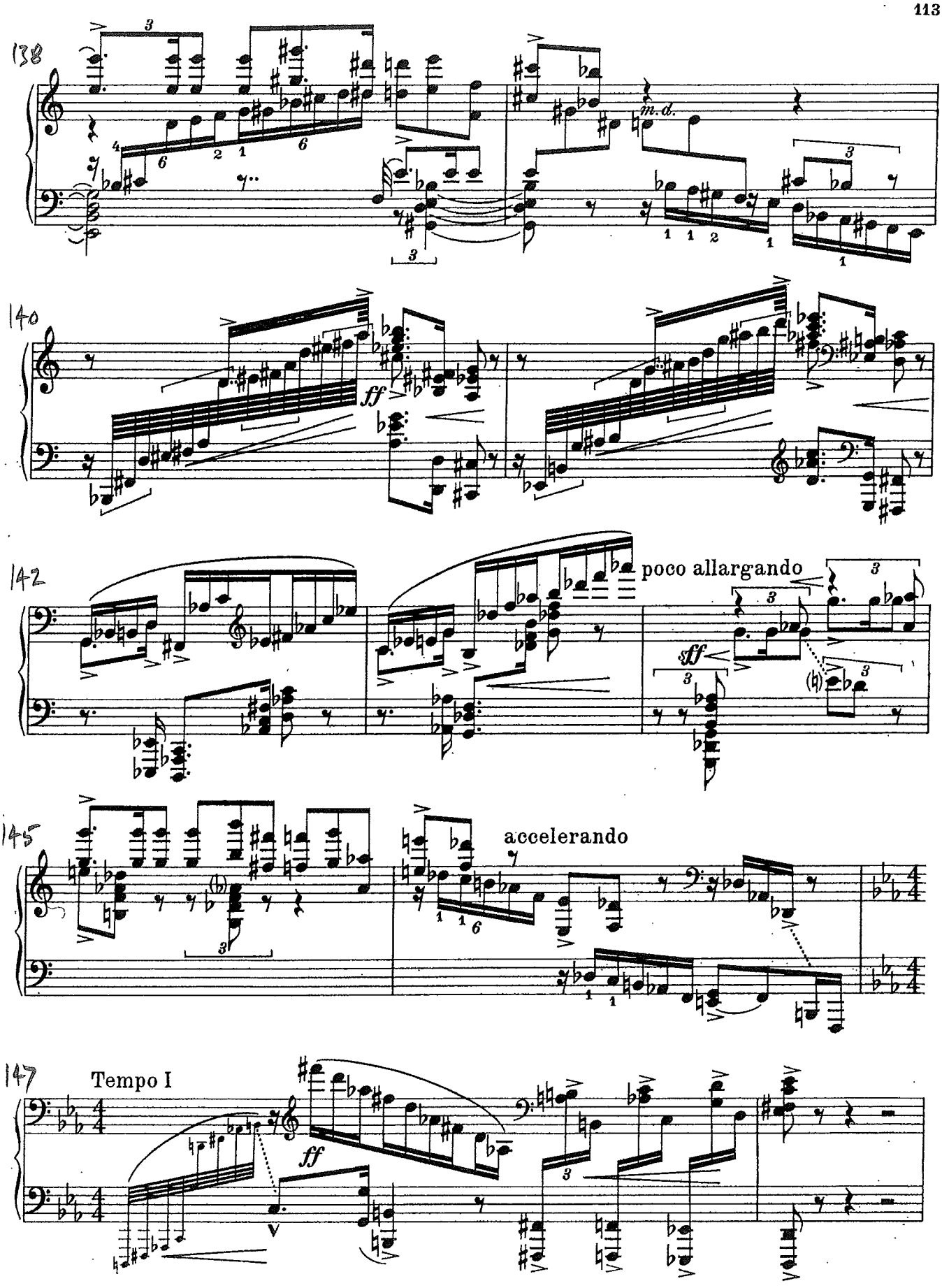

69
pp
70
3
pp
m.s.
73
m.s.
m.s.
rall.
ppp
75
Quasi lento
ppp
p
accelerando
78
Tempo I
mf
f

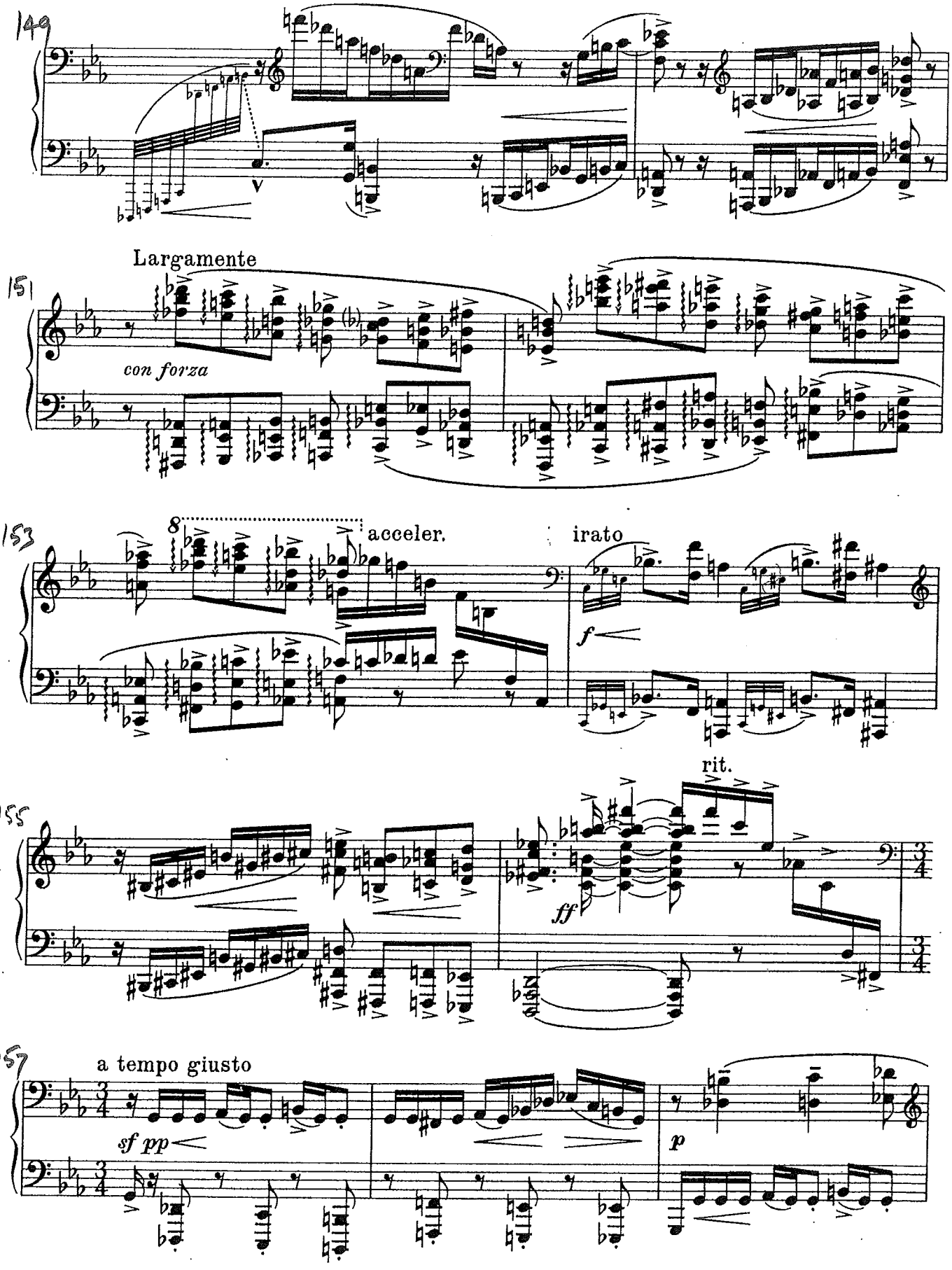

81
83
ff
rallent.
acceler.
85
in tempo
sf pp
88
91

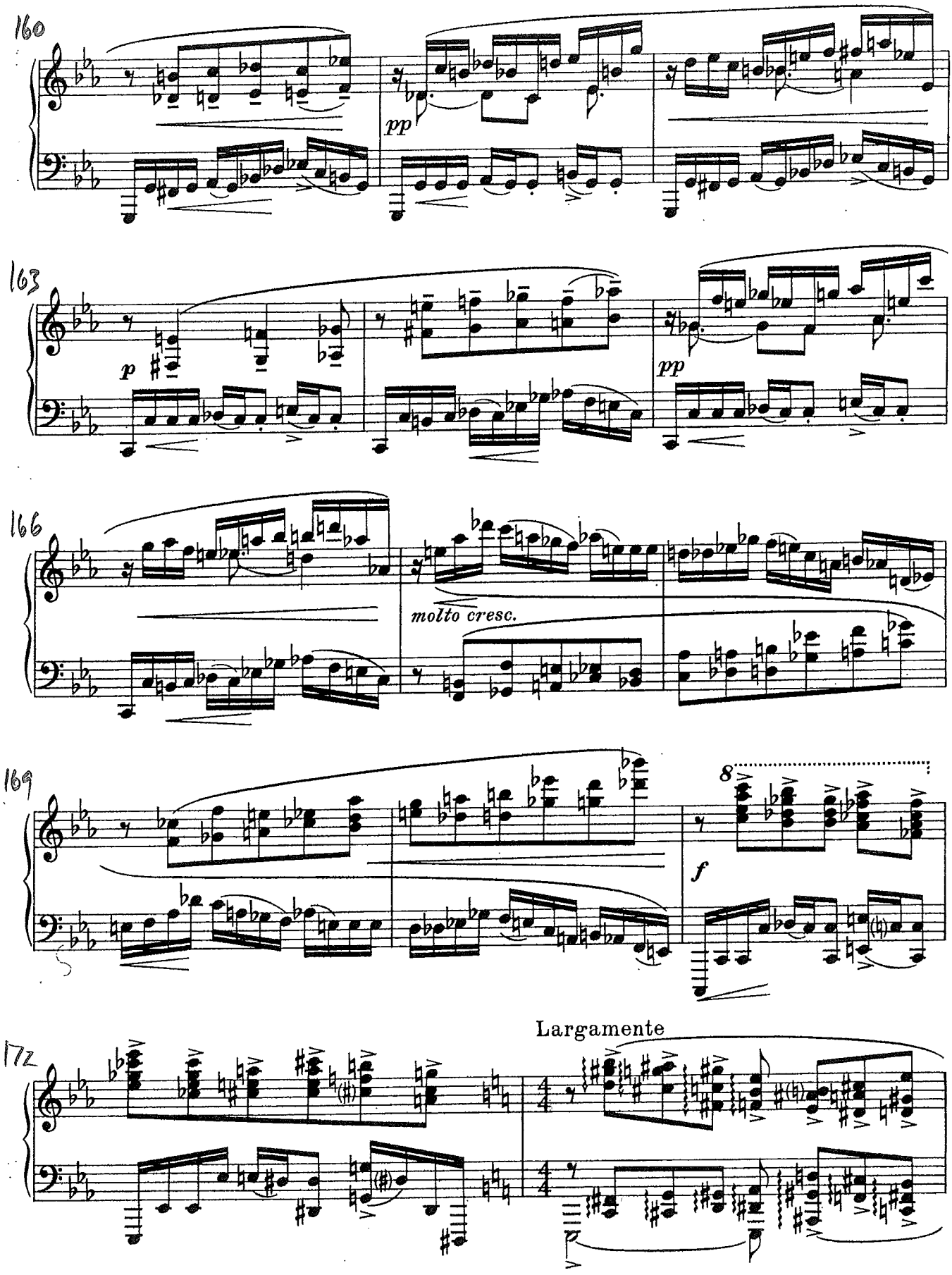

94
97
100
103
106
8
f

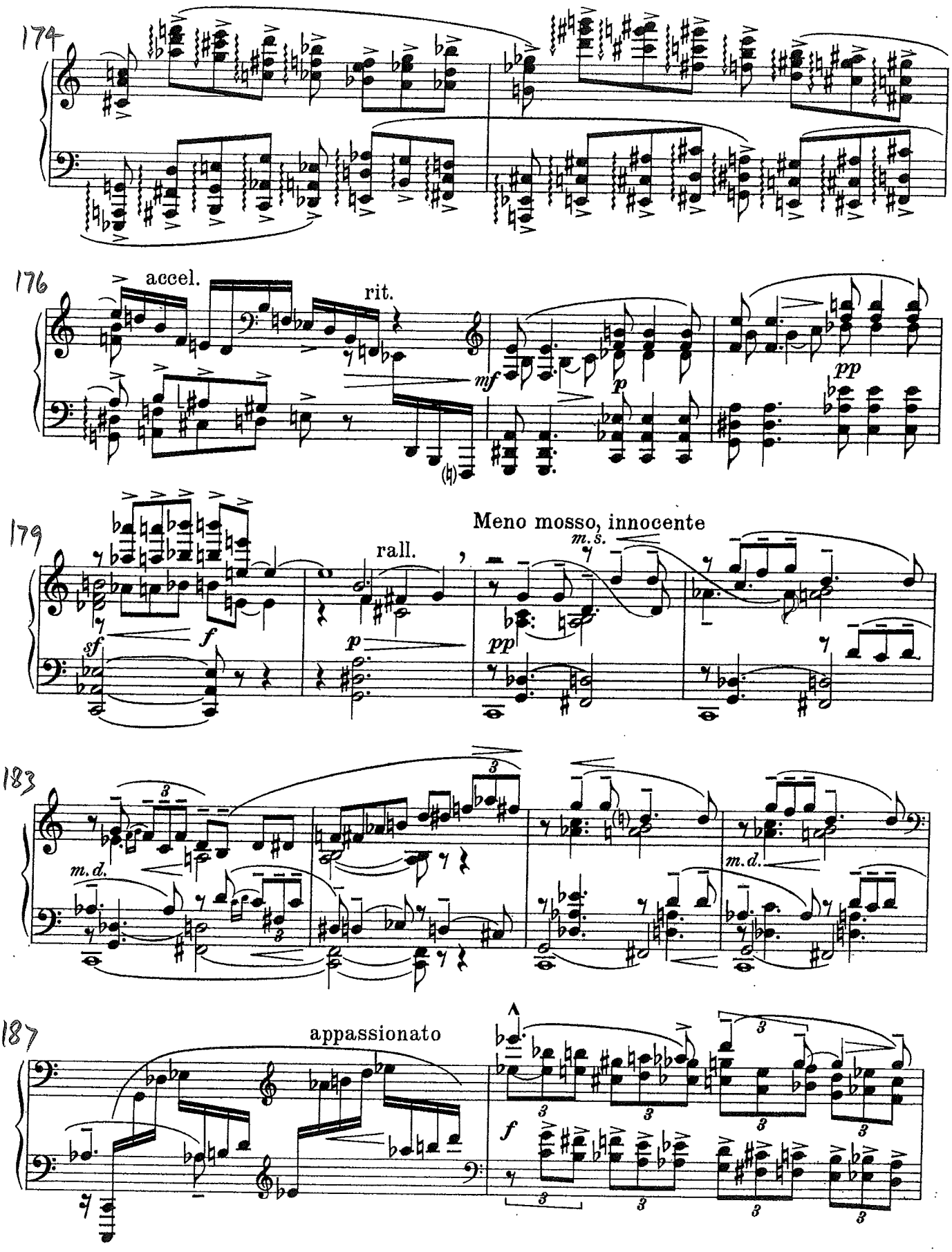

109
p
112
cresc. molto
115
f
118
p
f
121

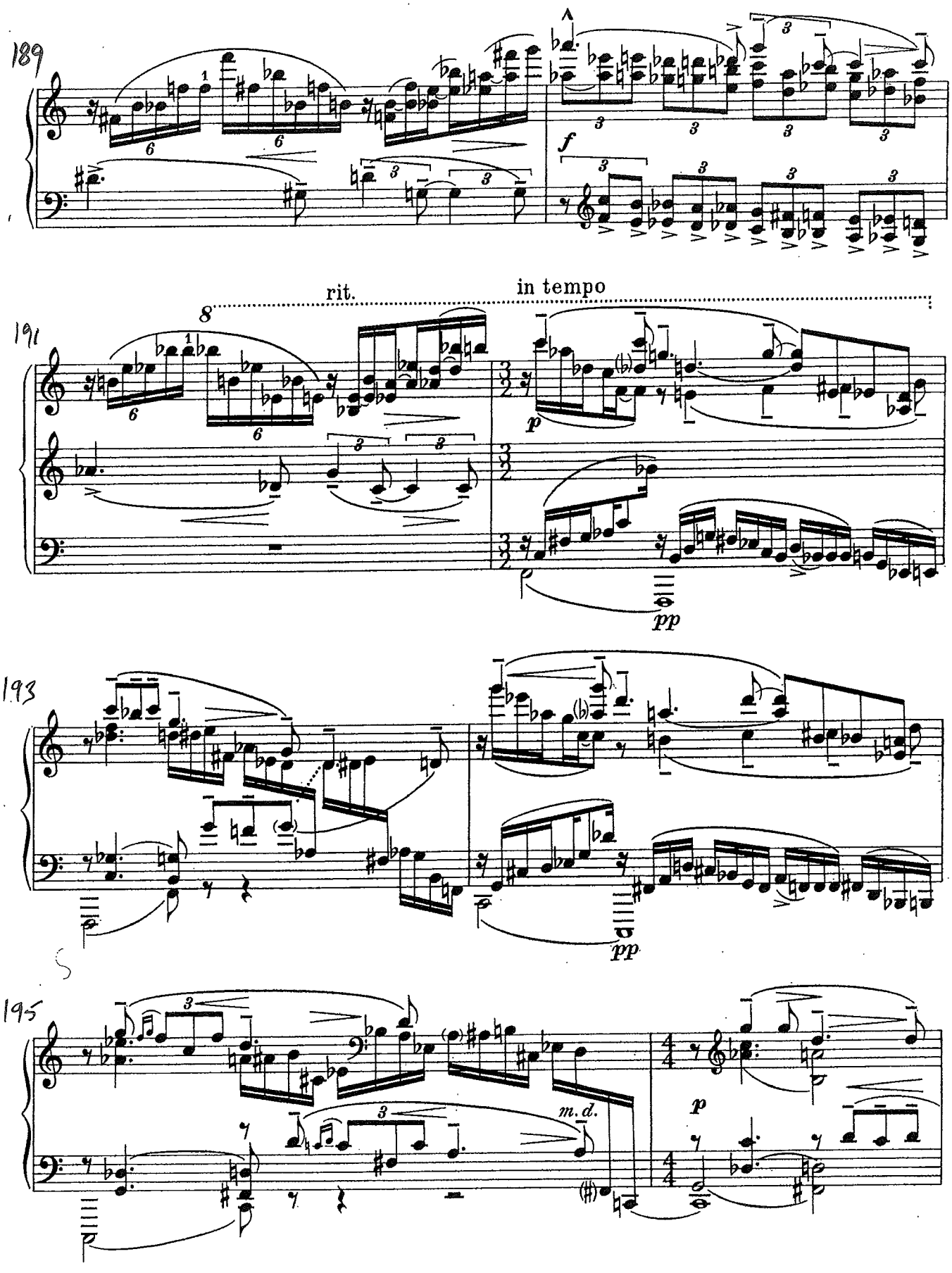

124
ff
p
cresc.
127
f
130
p
cresc.
133
f
136
più f

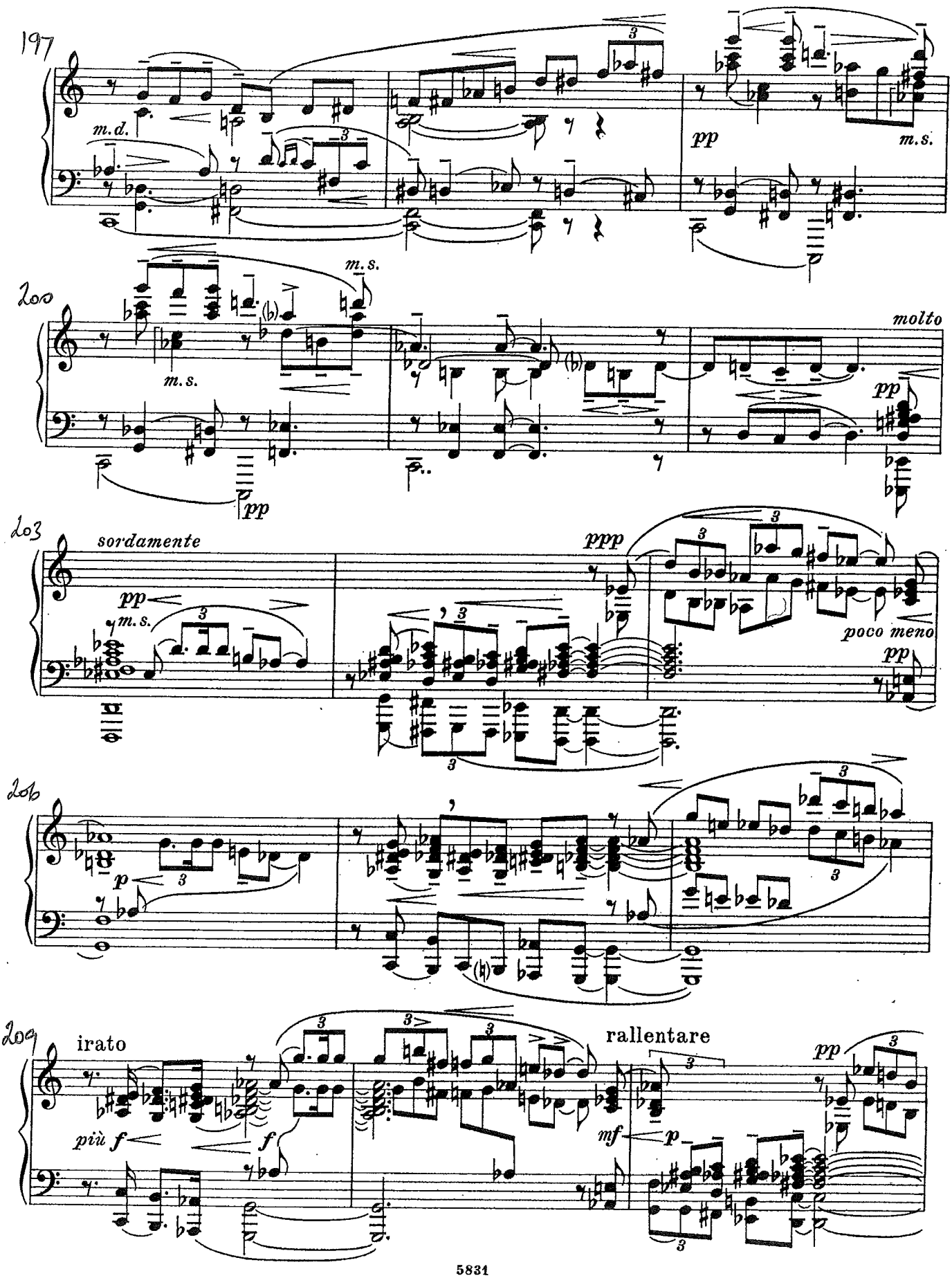

138
m.d.
140
ff
142
poco allargando
sff
145
accelerando
147
Tempo I
ff

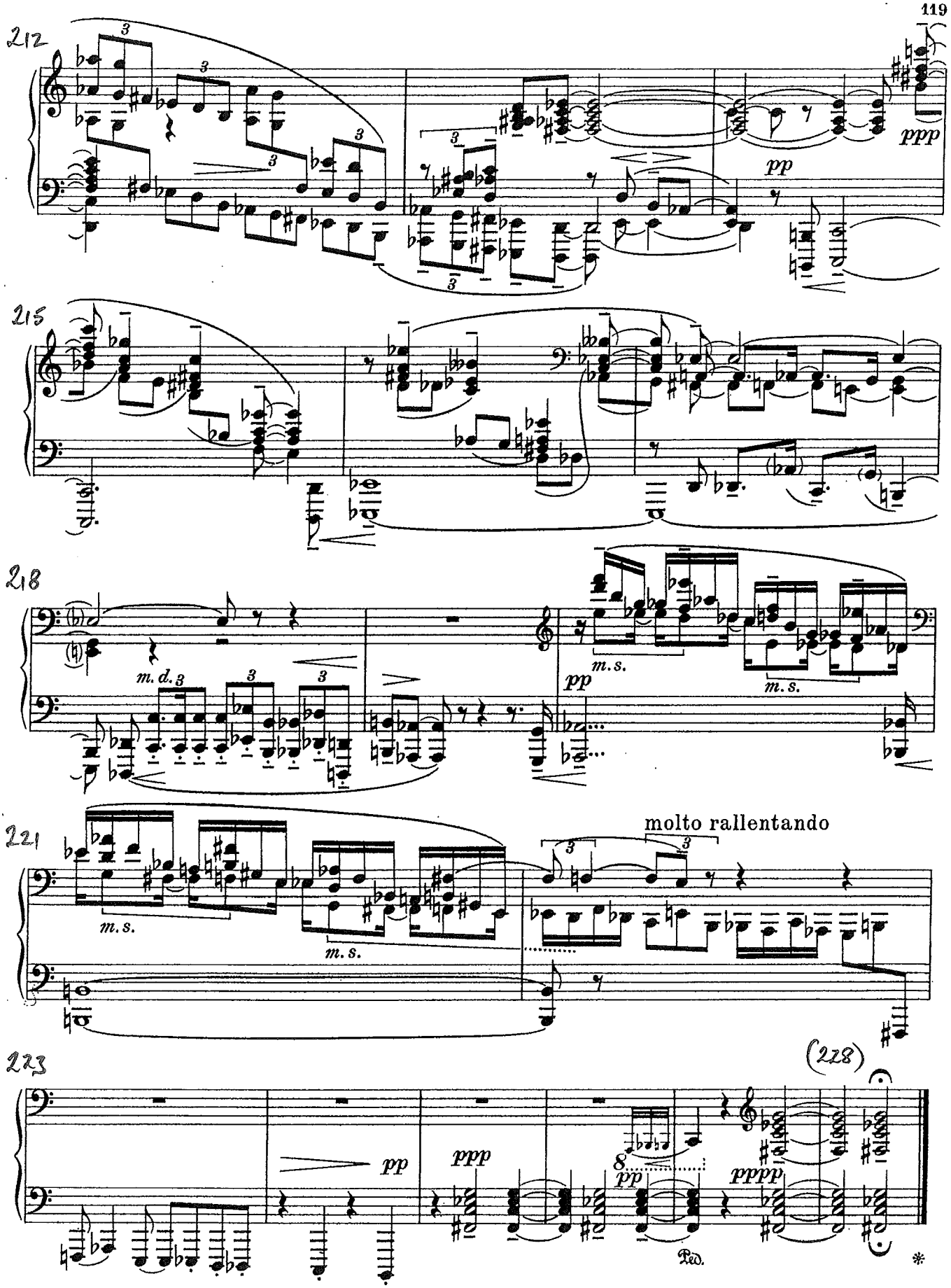

149
V
Largamente
151
con forza
153
8
acceler.
irato
f
rit.
155
ff
157
a tempo giusto
sf pp
p


160
pp
163
p
pp
166
molto cresc.
169
8
f
172
Largamente


174
176
accel.
rit.
mf
p
pp
179
rall.
Meno mosso, innocente
m.s.
sf
f
p
pp
183
m.d.
m.d.
187
appassionato
f

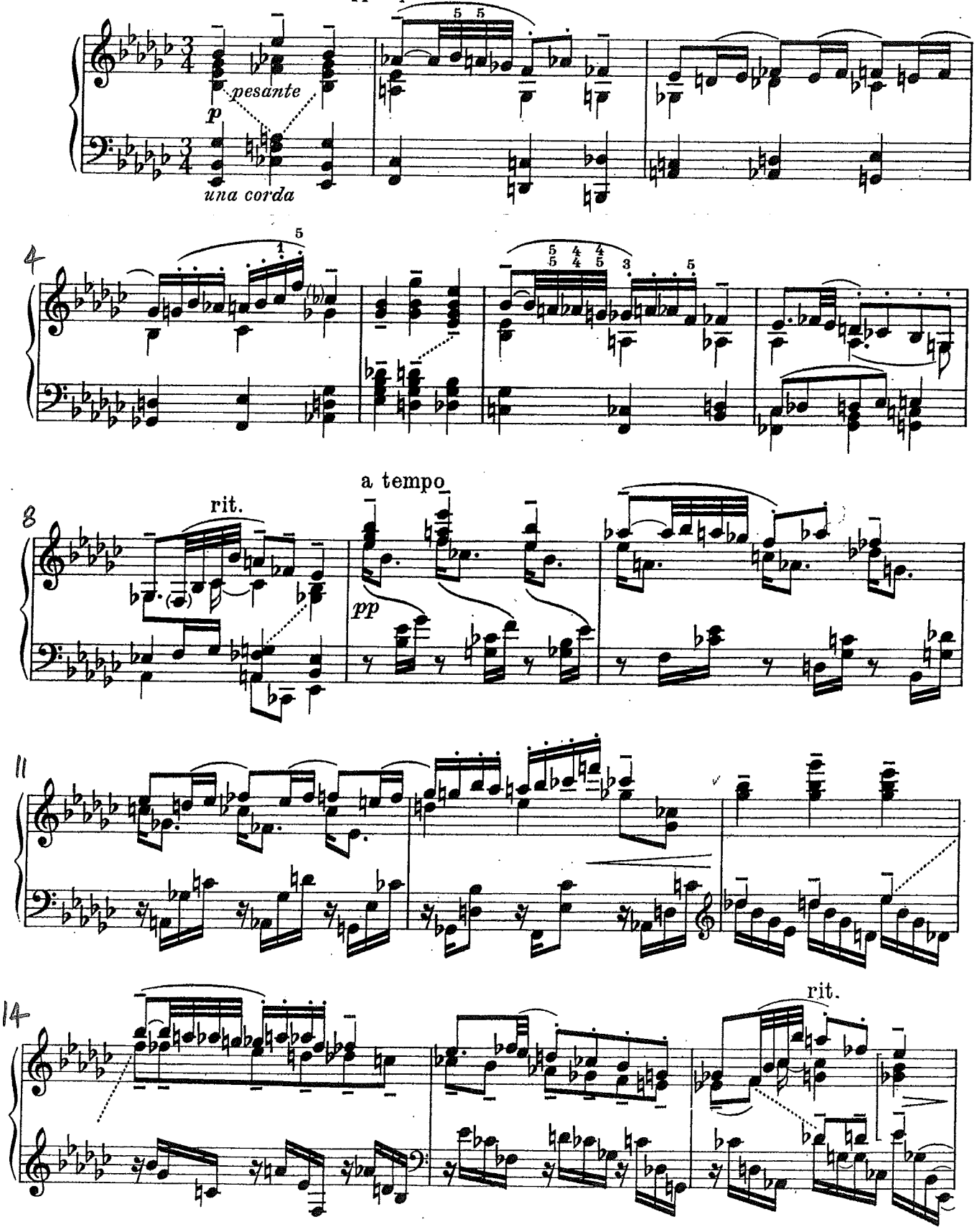

189
f
rit.
in tempo
8
191
p
pp
193
pp
195
m.d.
p

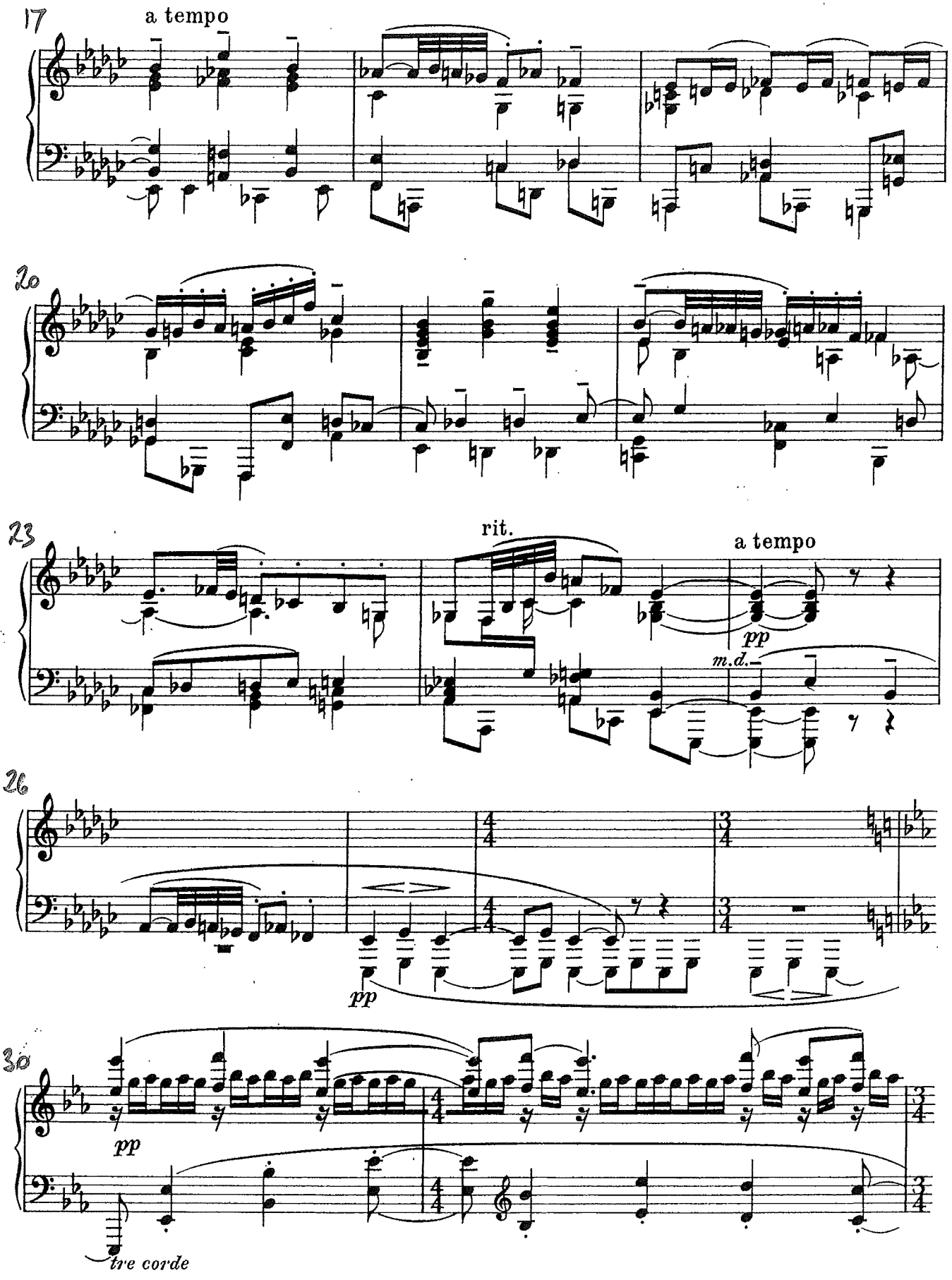

197
m.d.
pp
m.s.
200
m.s.
molto
pp
pp
203
sordamente
pp
m.s.
ppp
poco meno
pp
206
p
209
irato
più f
f
rallentare
mf
p
pp

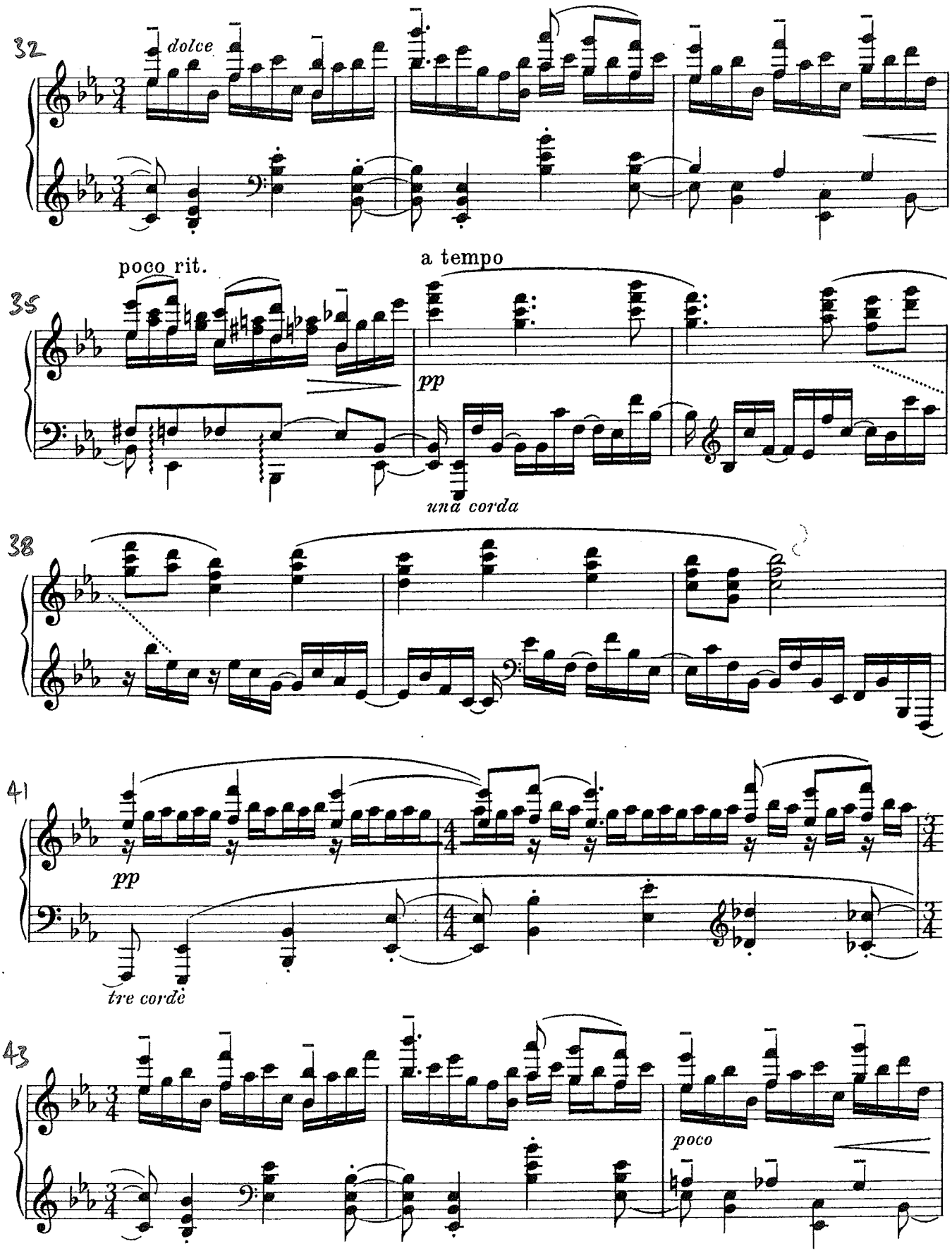

212
ppp
pp
215
218
m. d.
m. s.
pp
221
molto rallentando
m. s.
223
(228)
pp
ppp
pp
pppp
Ped.

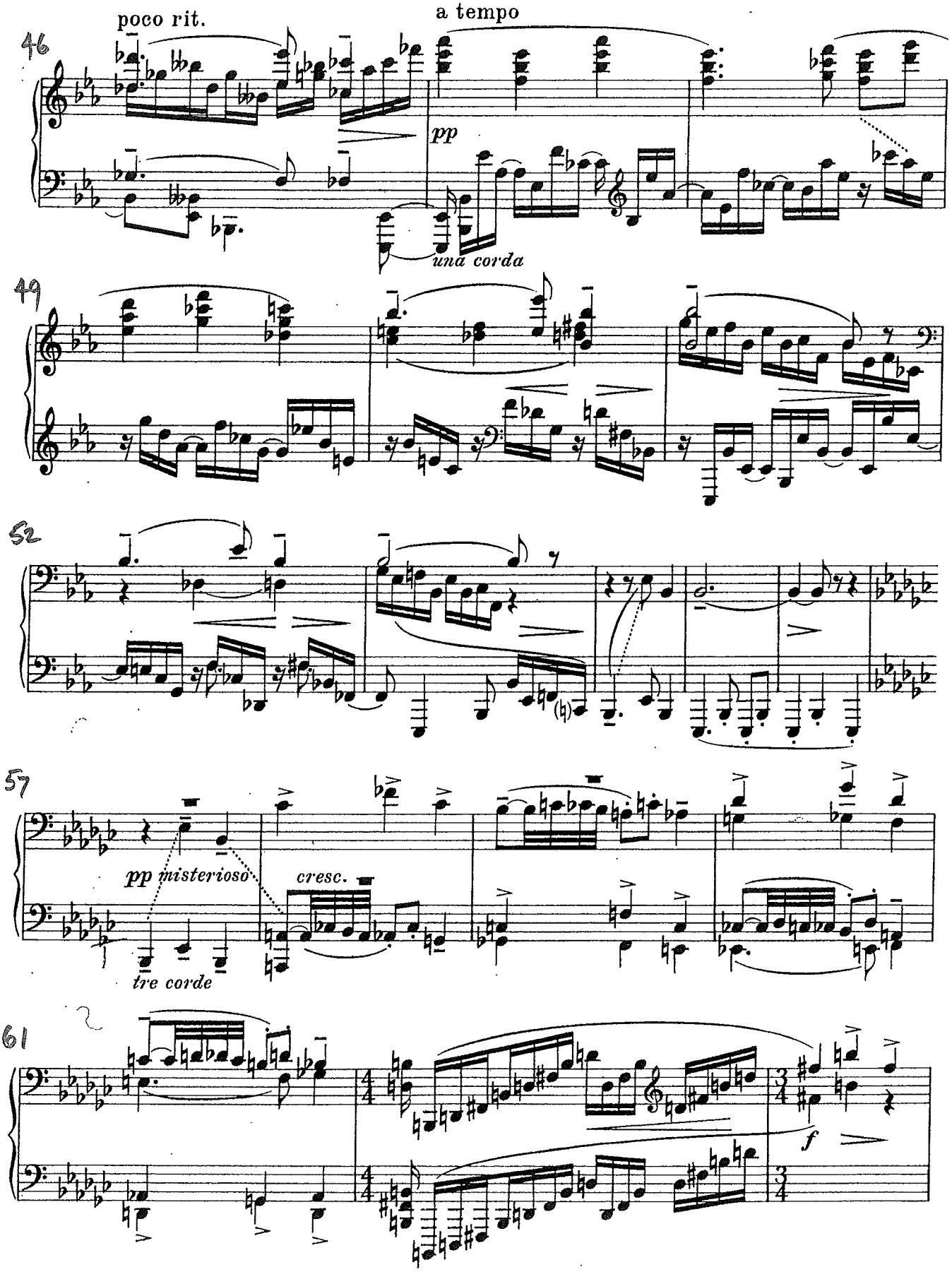
II

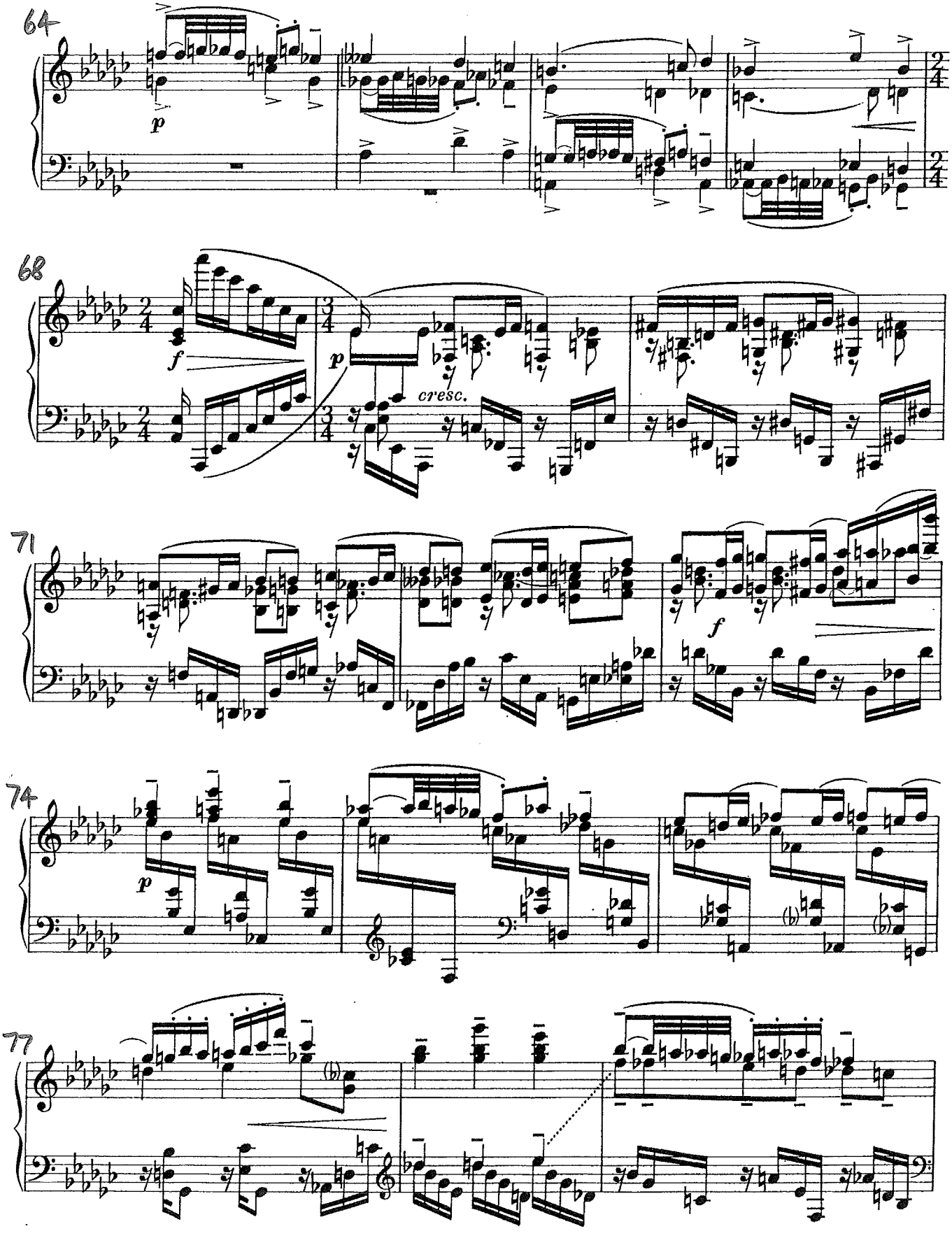
Andante non troppo quasi Sarabanda

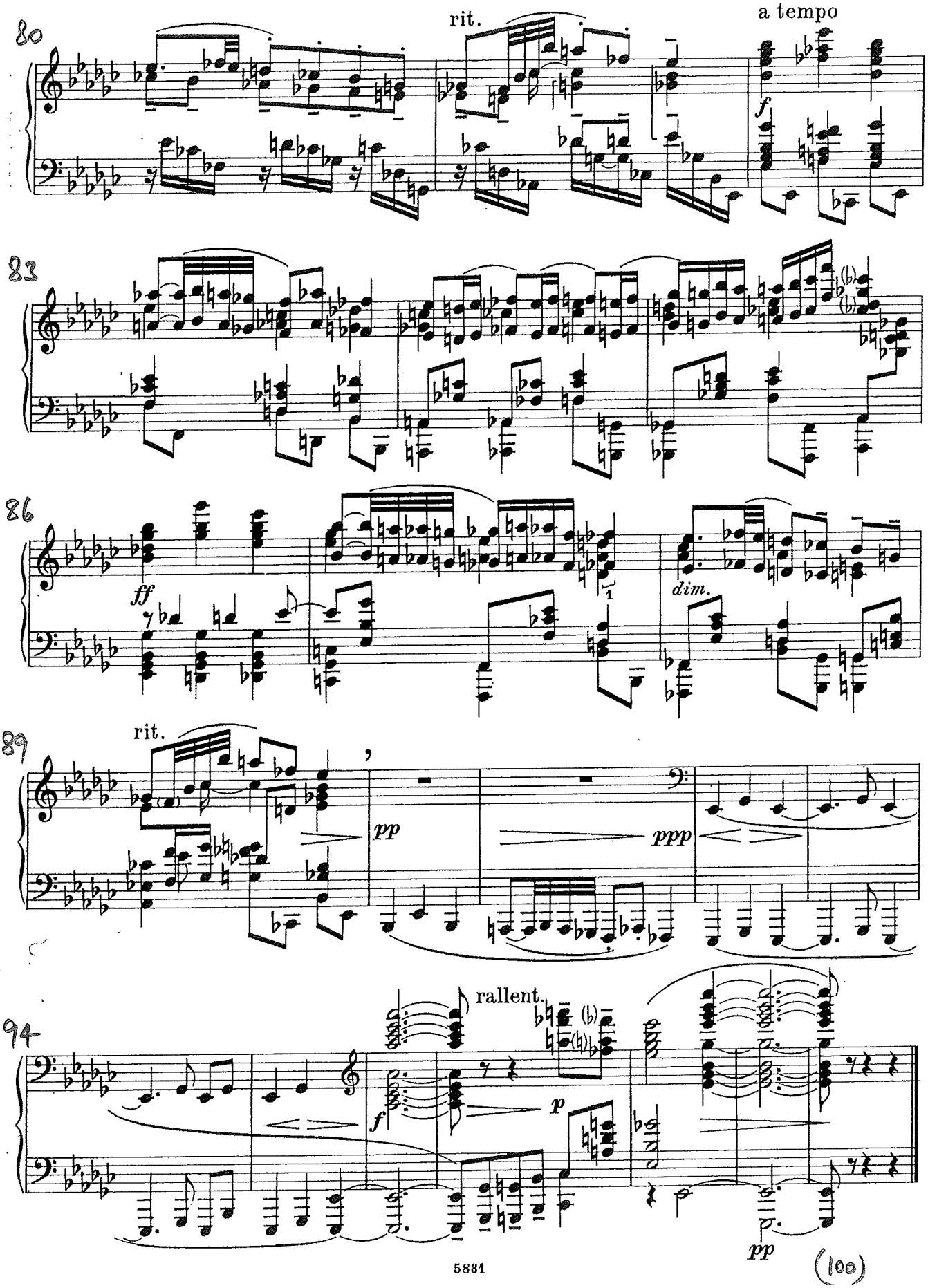



17
a tempo
20
23
rit.
a tempo
pp
m.d.
26
pp
30
pp
tre corde


32
dolce
poco rit.
a tempo
35
pp
una corda
38
41
pp
tre corde
43
poco

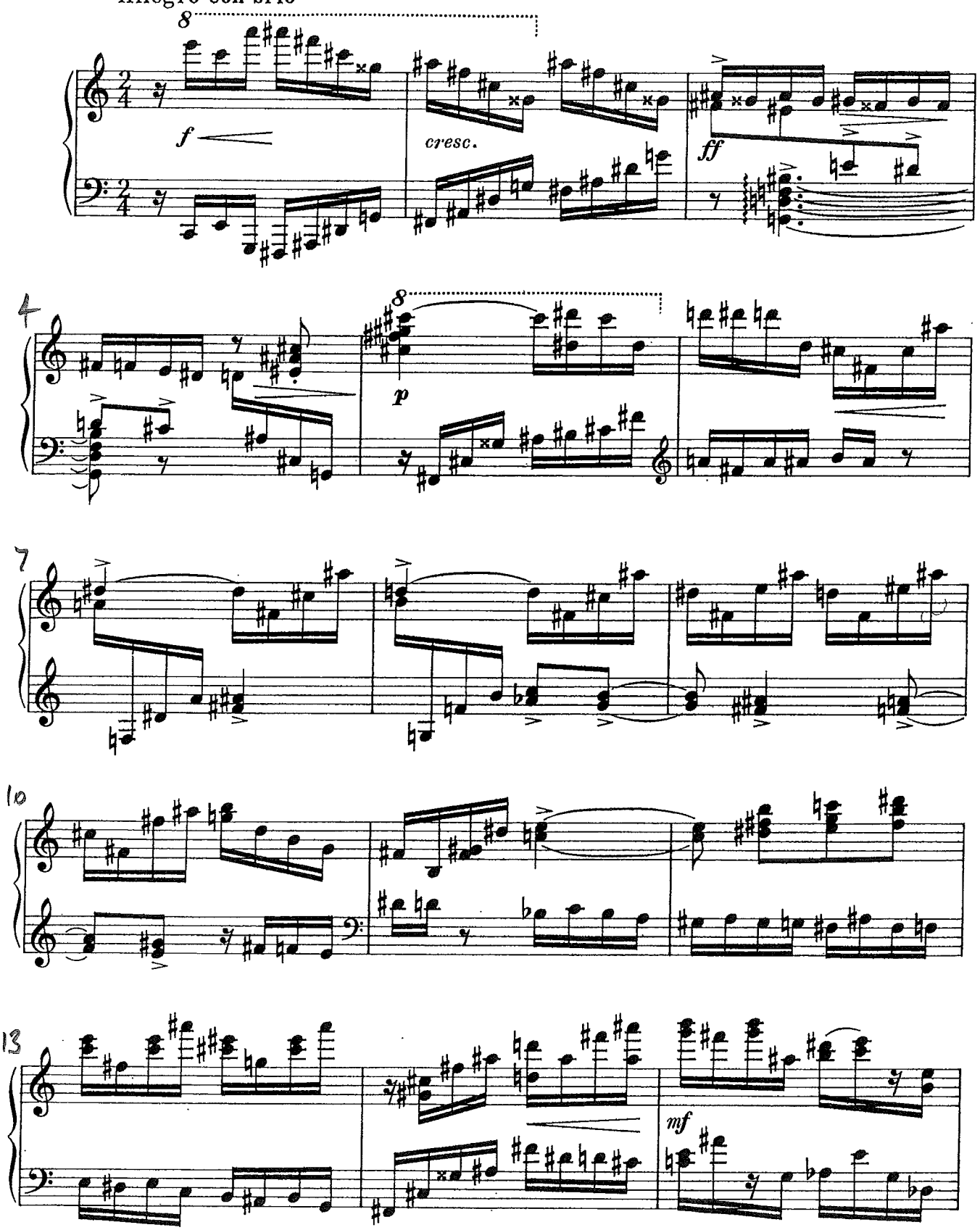

poco rit.
a tempo
46
pp
una corda
49
52
57
pp misterioso
cresc.
tre corde
61
f

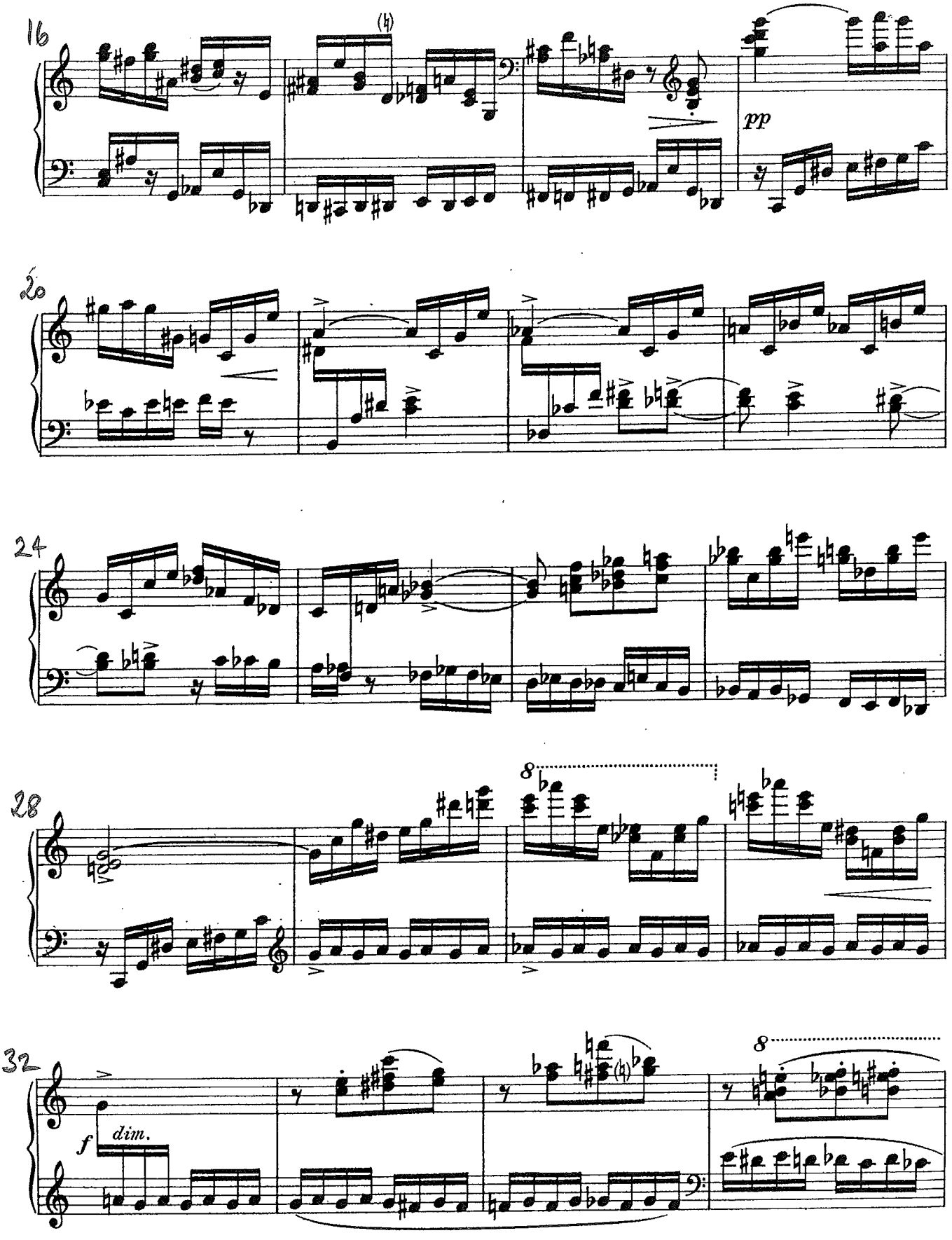

64
p
68
f
p
cresc.
71
f
74
p
77

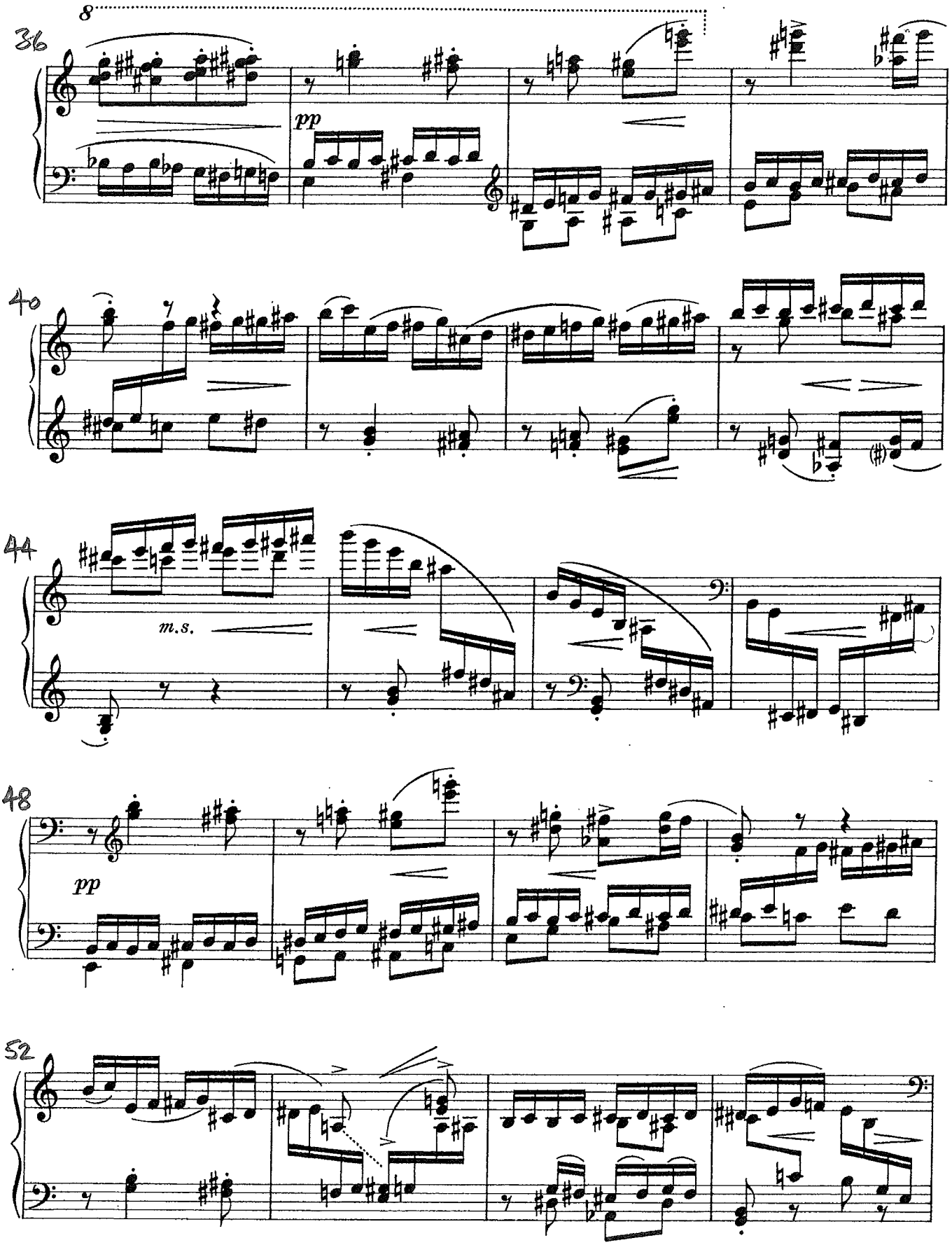

80
rit.
a tempo
f
83
86
ff
dim.
89
rit.
pp
ppp
94
rallent.
f
p
pp

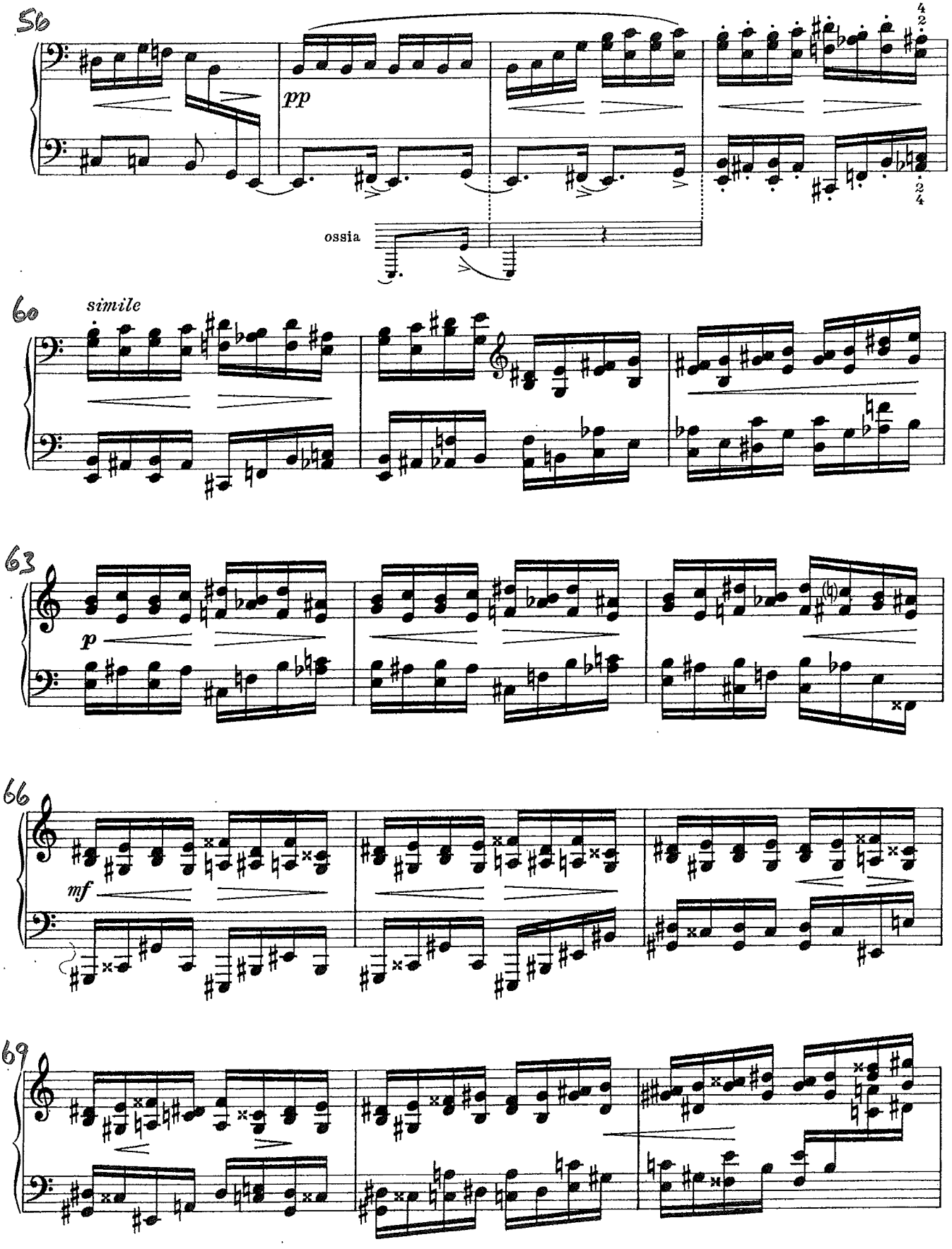
III

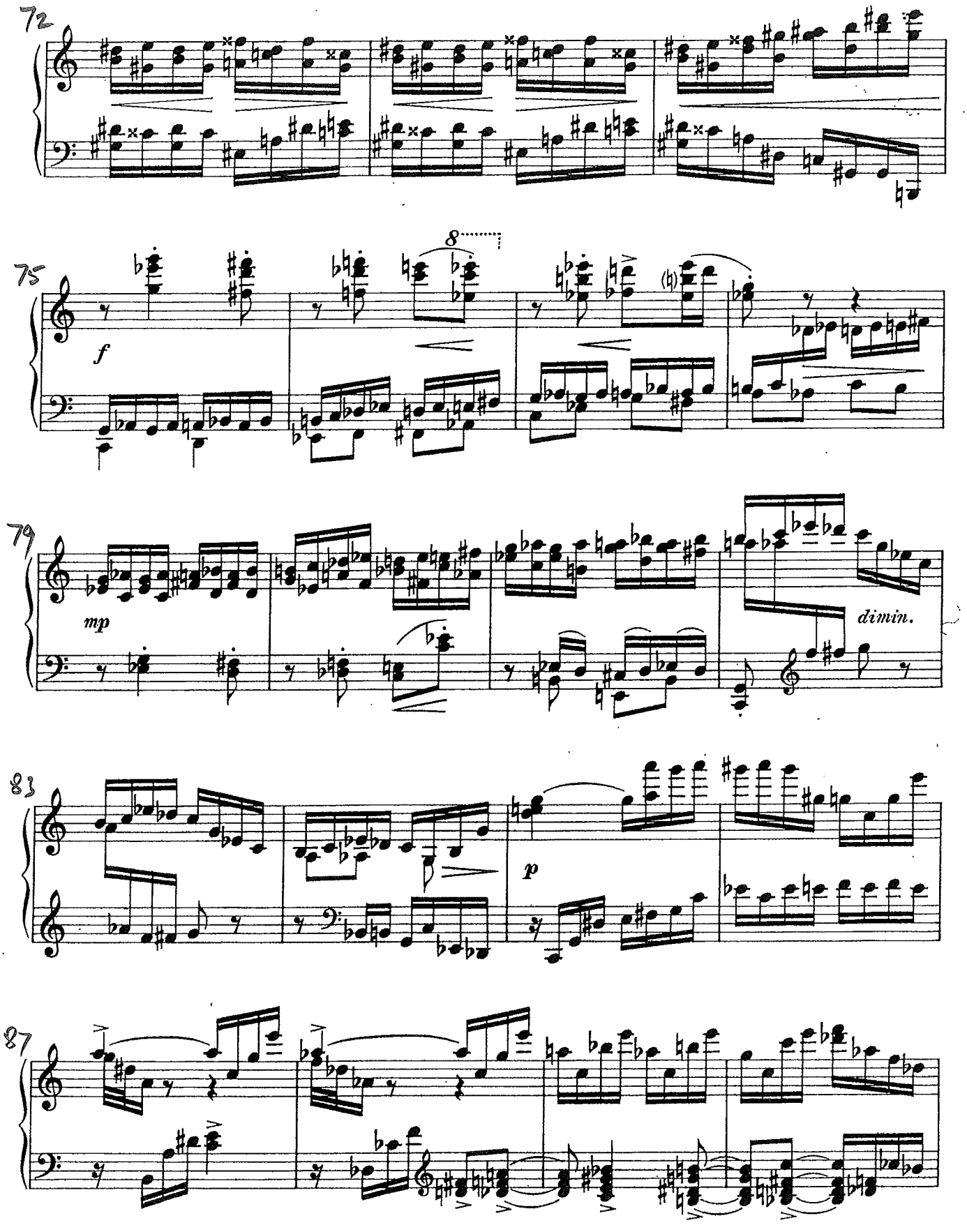
Allegro con brio

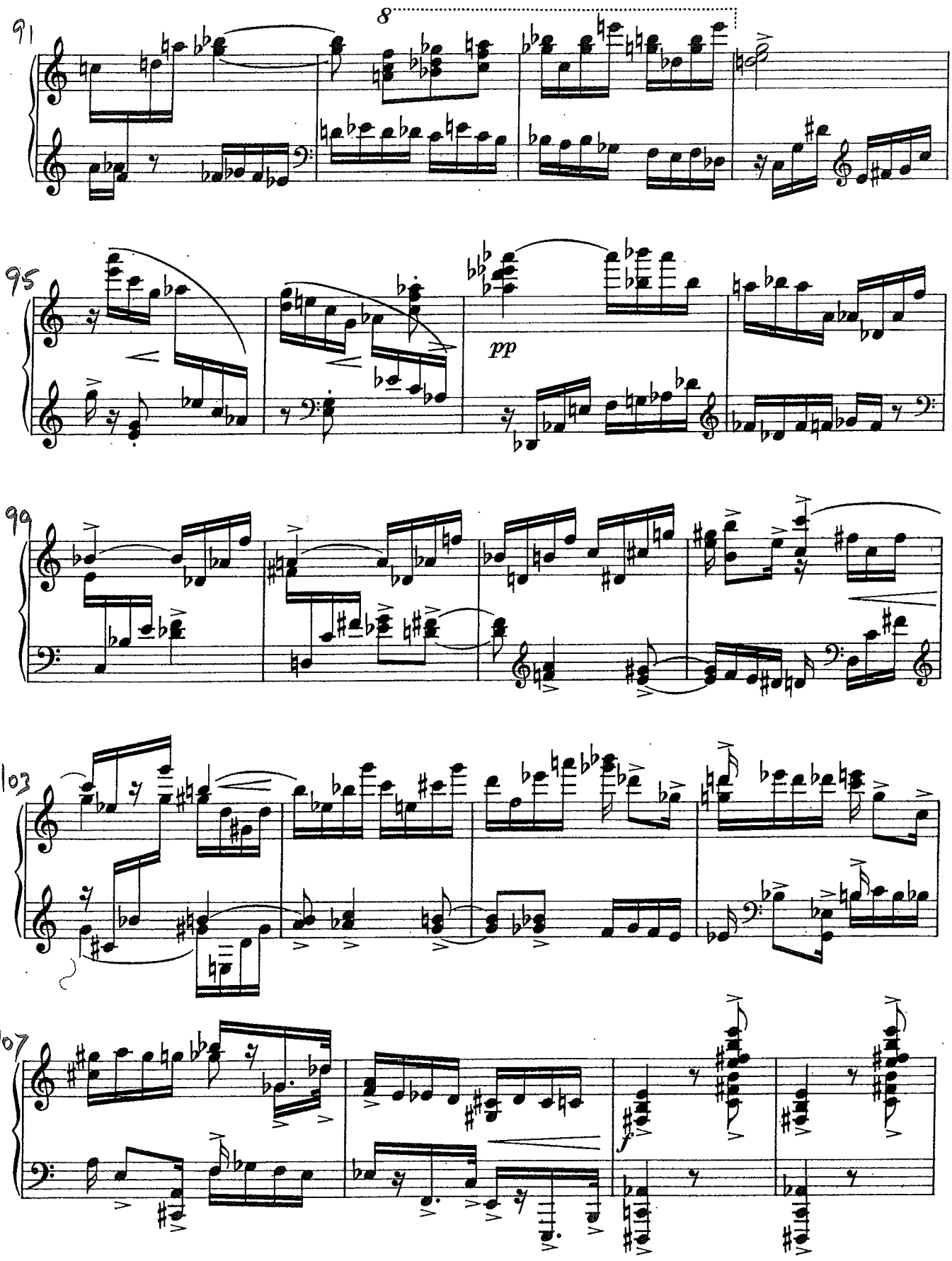


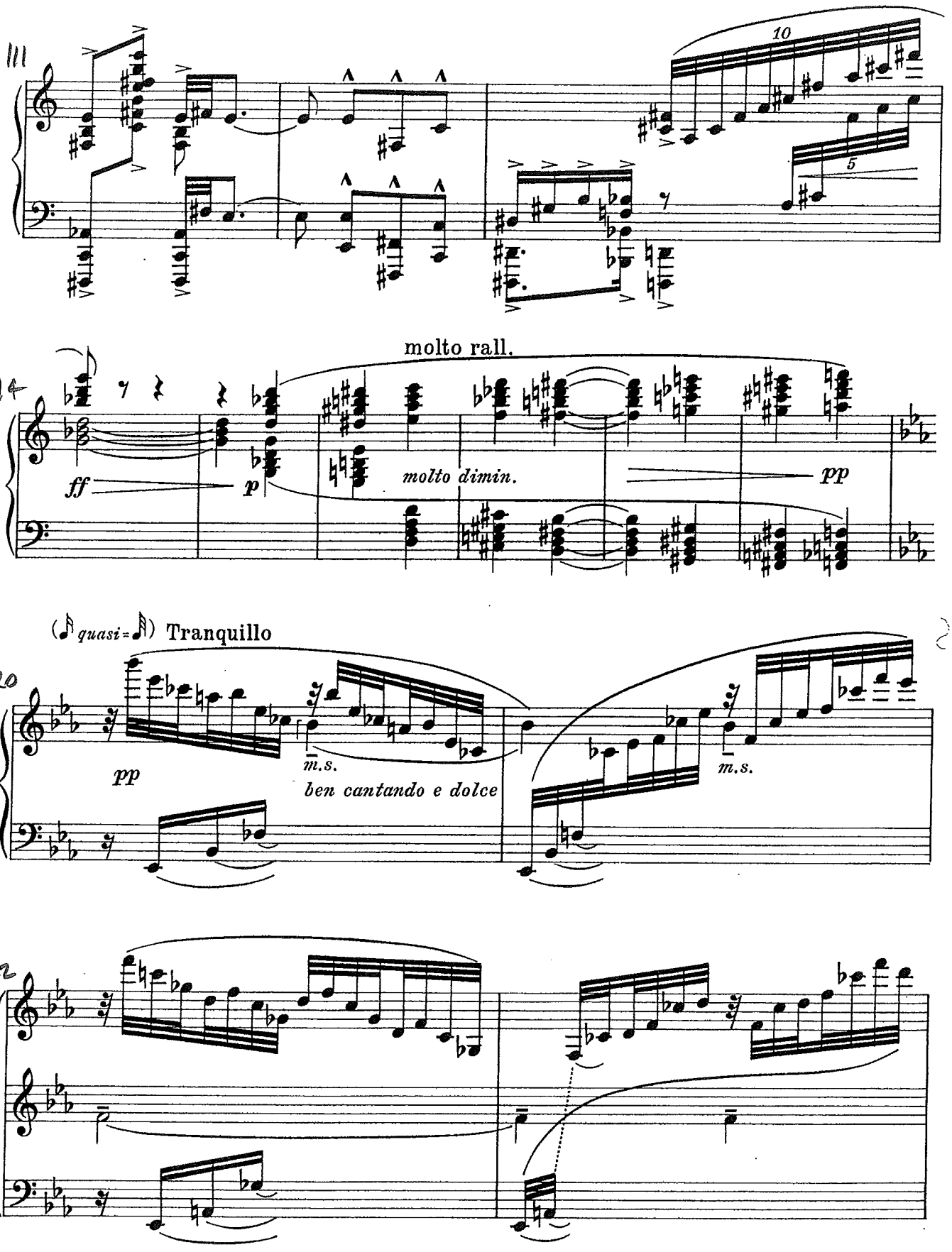

16
pp
20
24
28
8
32
f
dim.
8

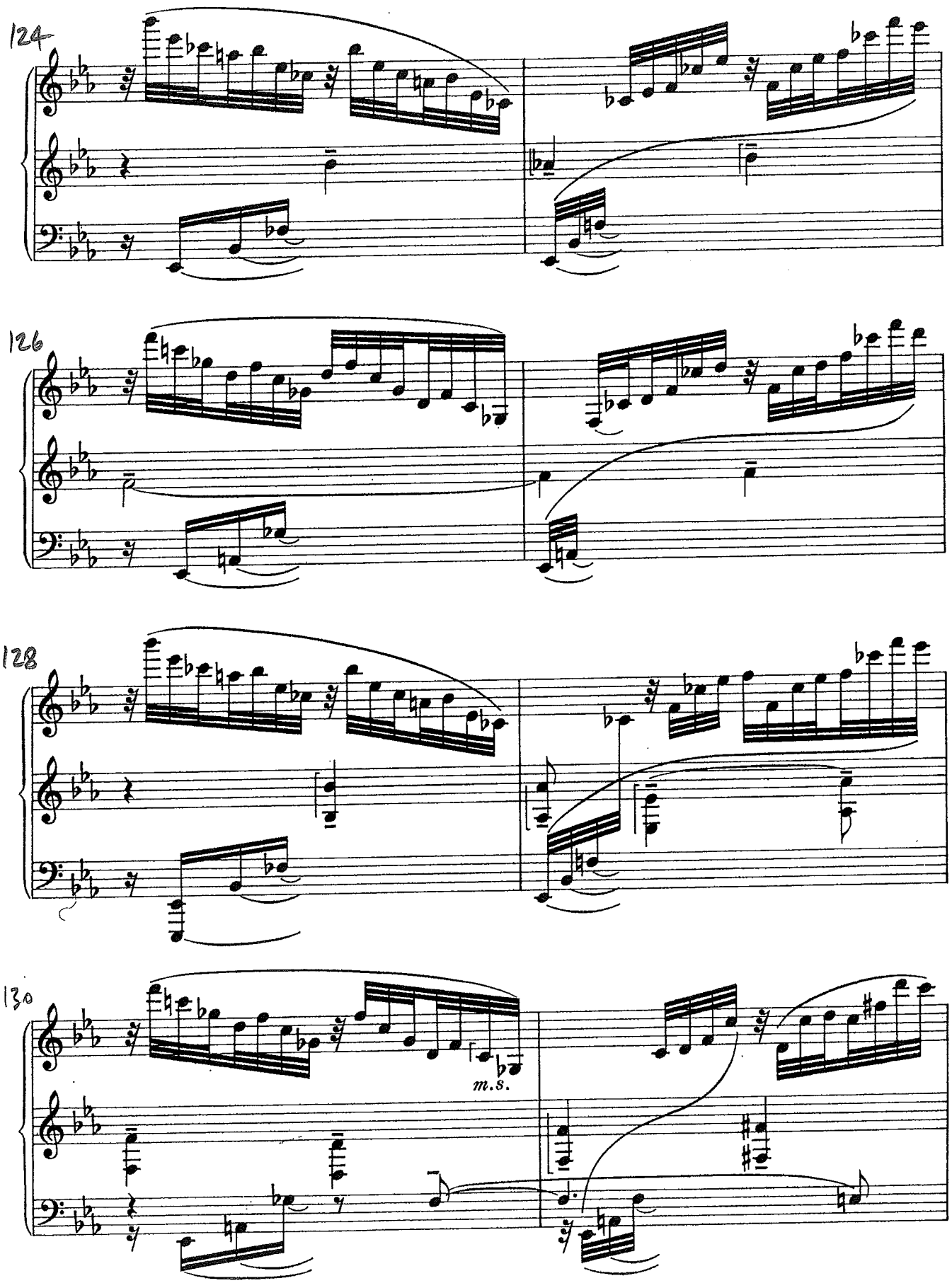

8
36
pp
40
44
m.s.
48
pp
52


56
pp
ossia
60
simile
63
p
66
mf
69

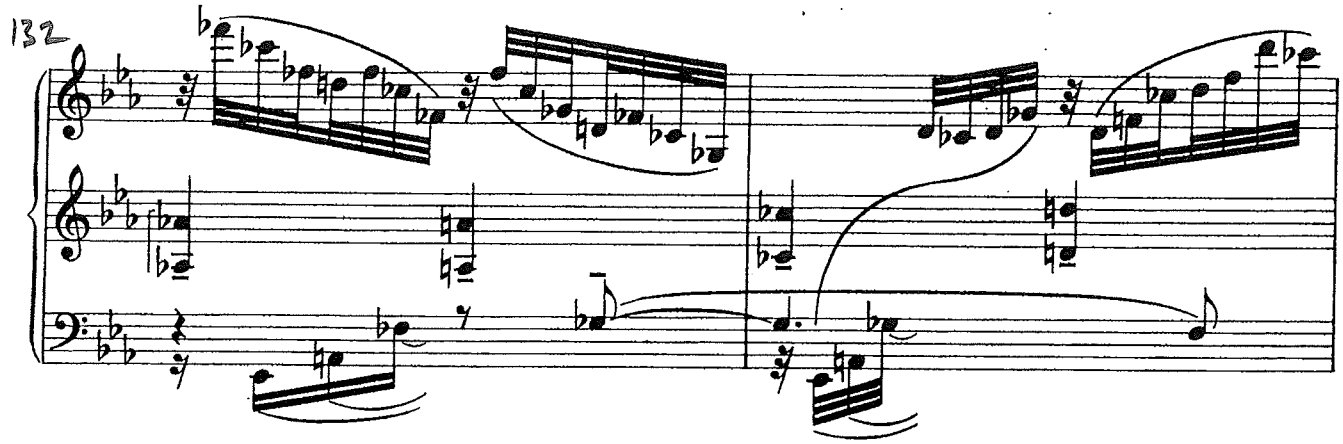

72
75
8
f
79
mp
dimin.
83
p
87


91
8
95
pp
99
103
107
f

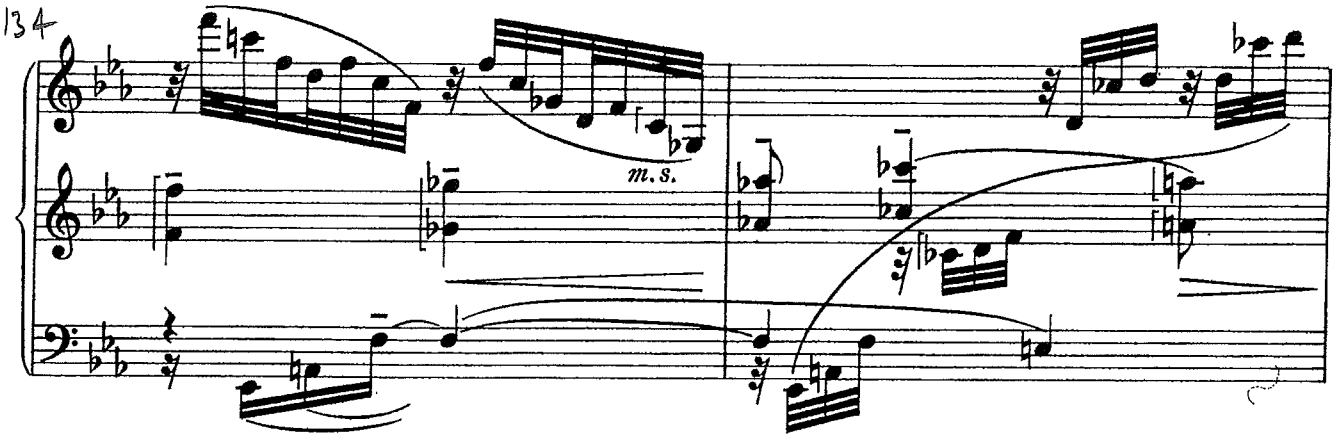

111
10
5
molto rall.
114
ff
p
molto dimin.
pp
(quasi =) Tranquillo
120
pp
m.s.
ben cantando e dolce
m.s.
122


124
126
128
130
m.s.

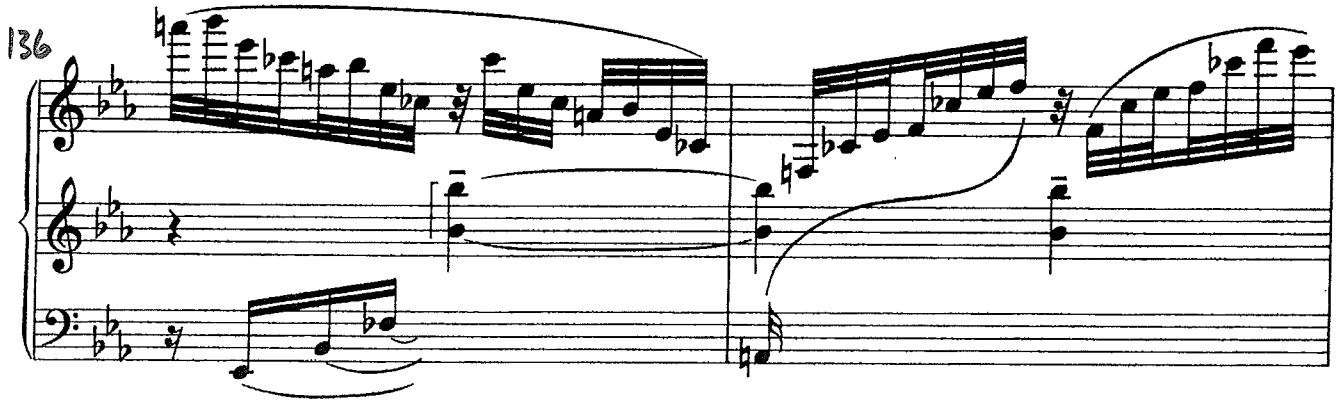
132



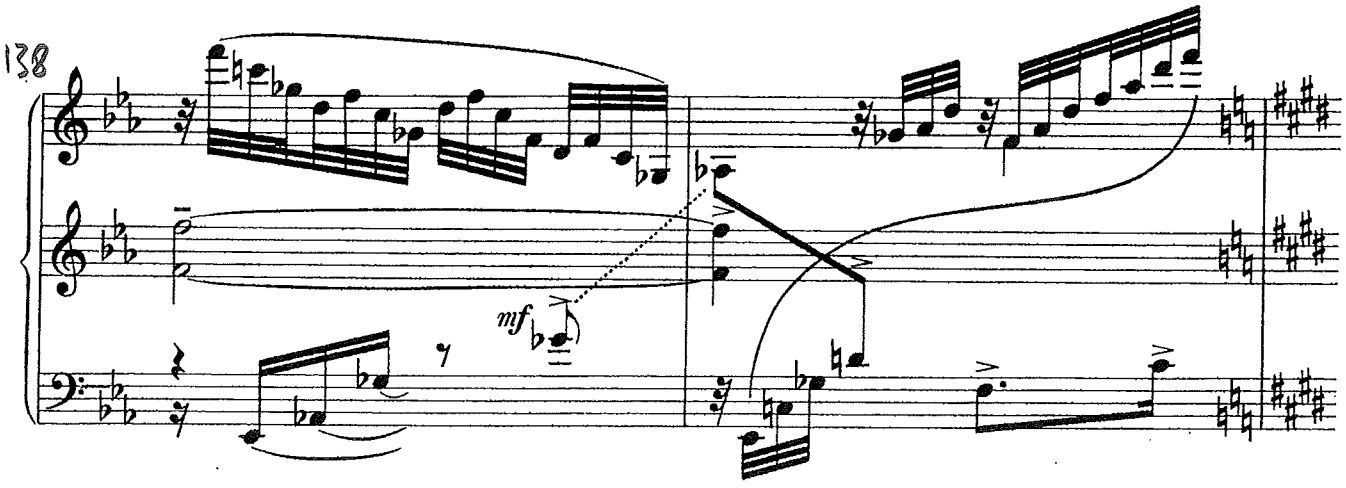
134

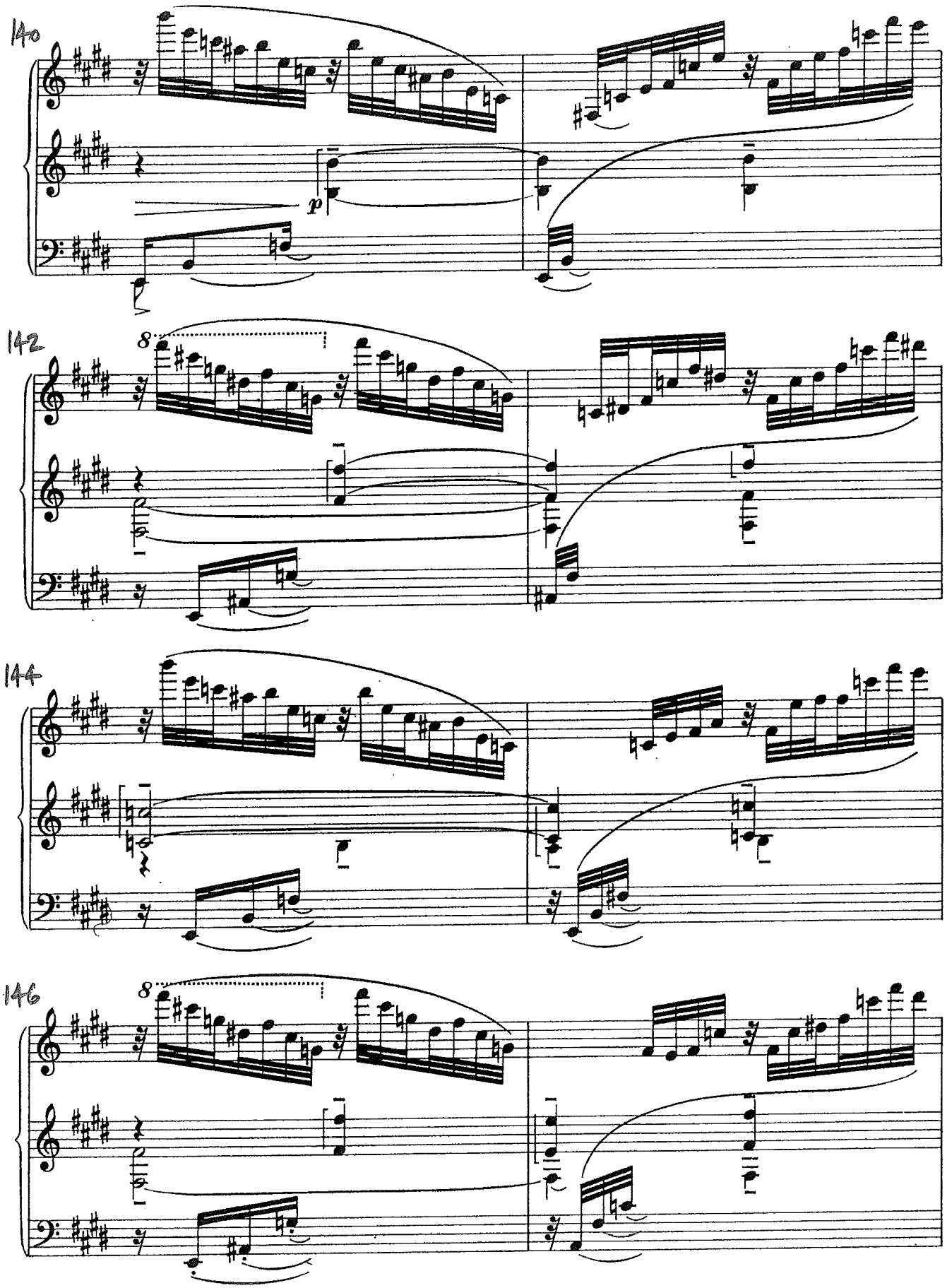


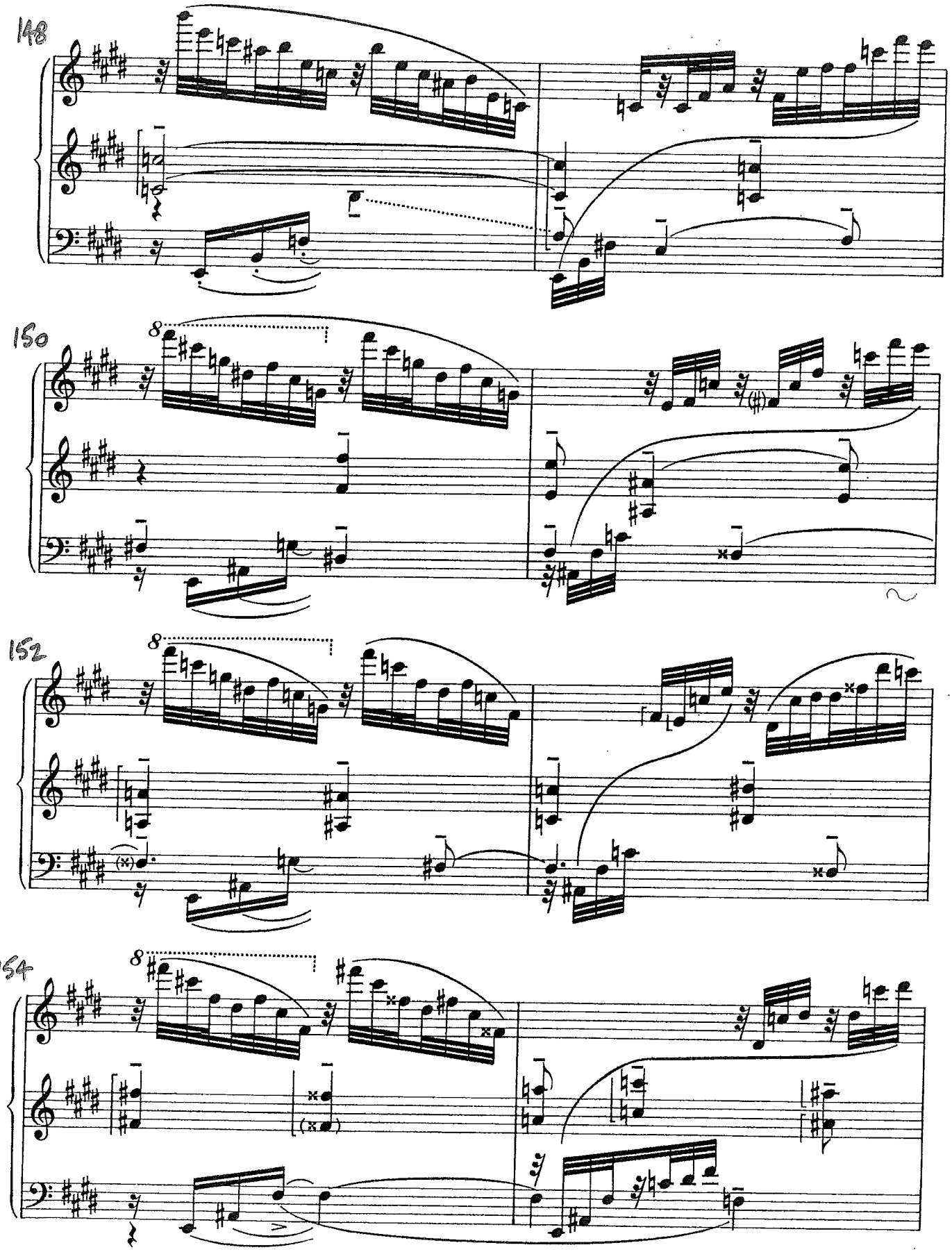
136



138




140
p
142
8
144
146
8


148
150
152
154

156

158

mf cresc.

160

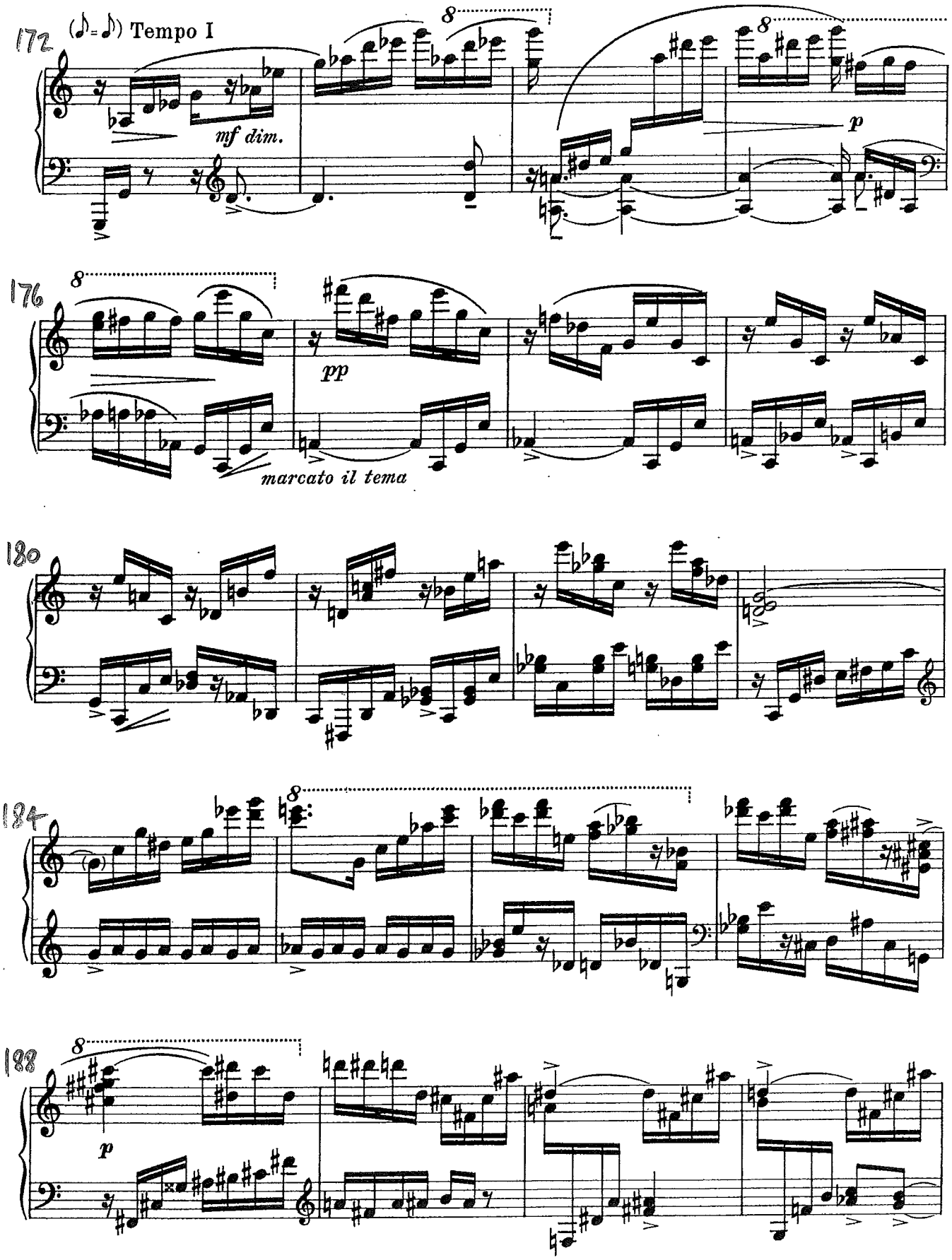
162

164

166

168

170


172
(♪= ♪) Tempo I
8
mf dim.
8
p
176
8
pp
marcato il tema
180
184
8
188
8
p

192

196

200

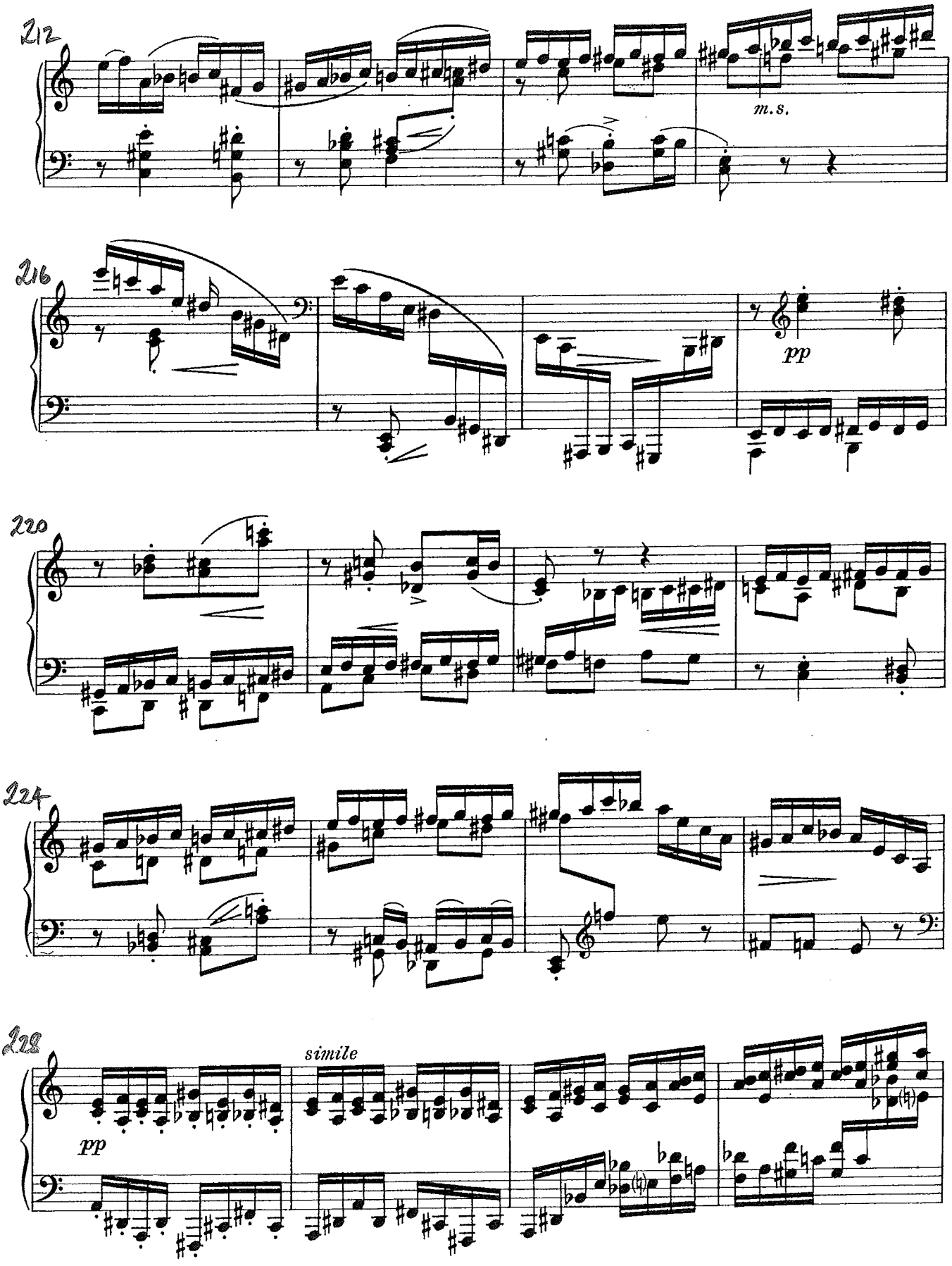
dimin.

204

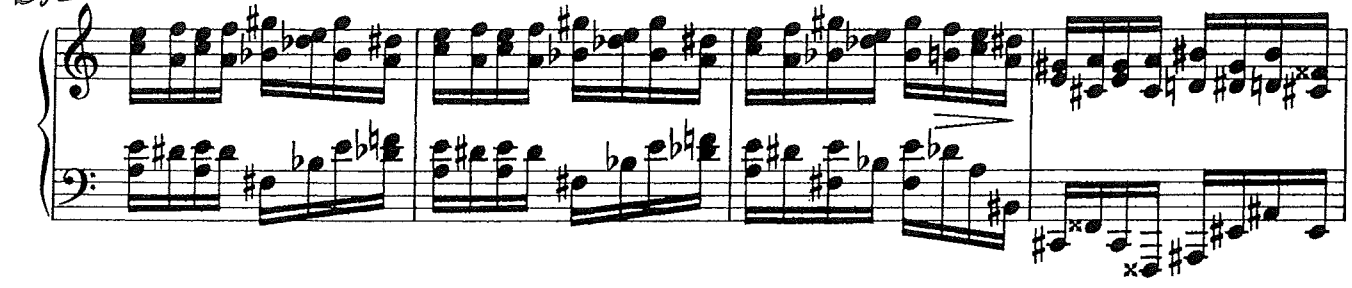
8

208

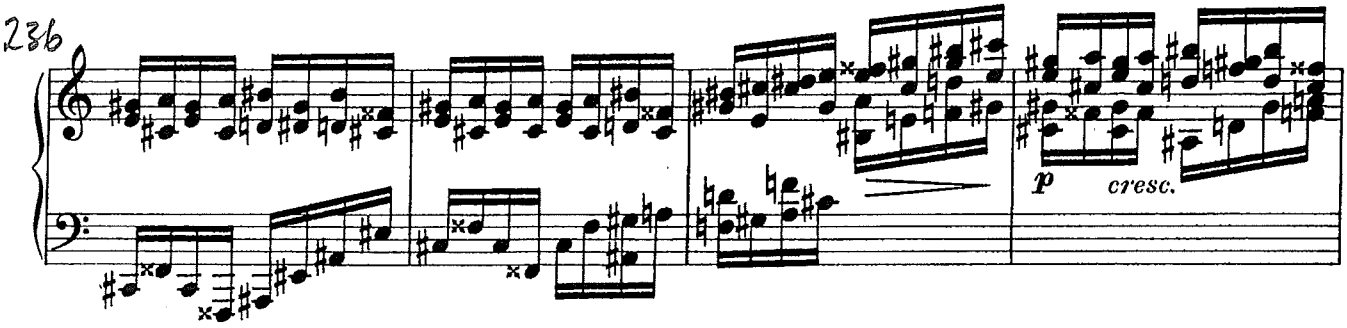
p


212
m.s.
216
pp
220
224
228
simile
pp

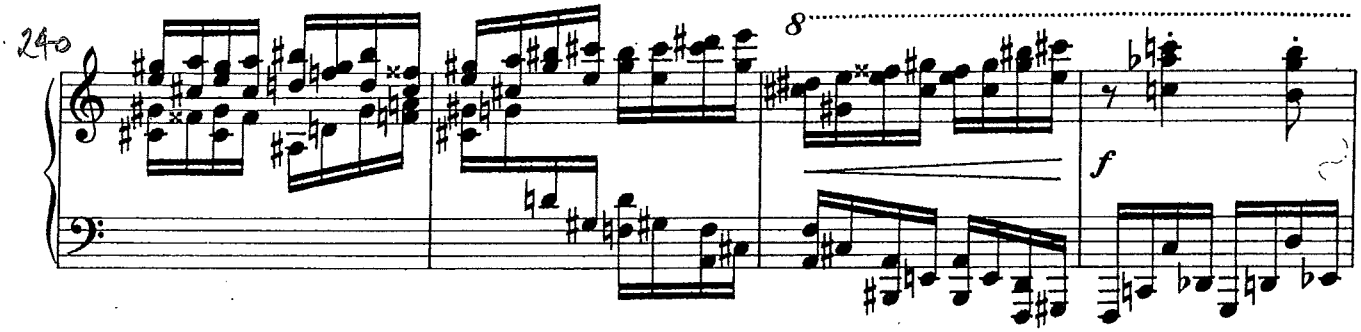
232



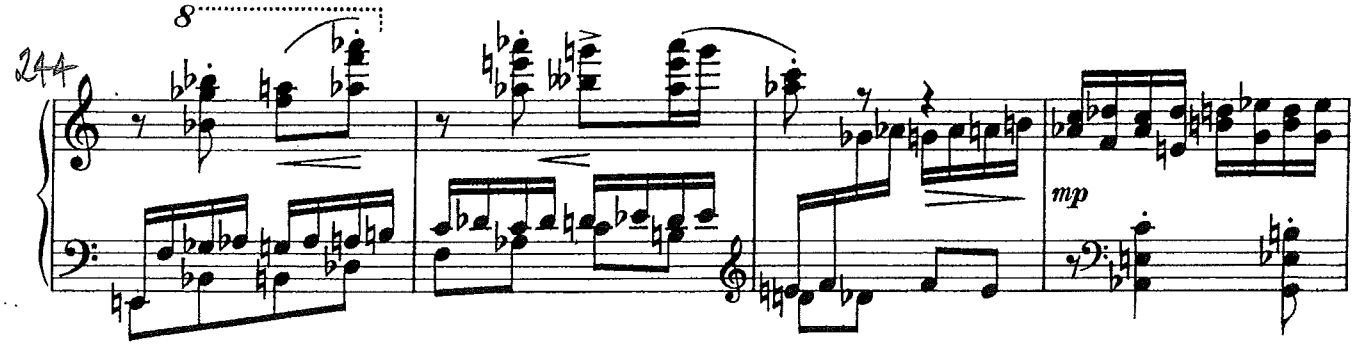
236



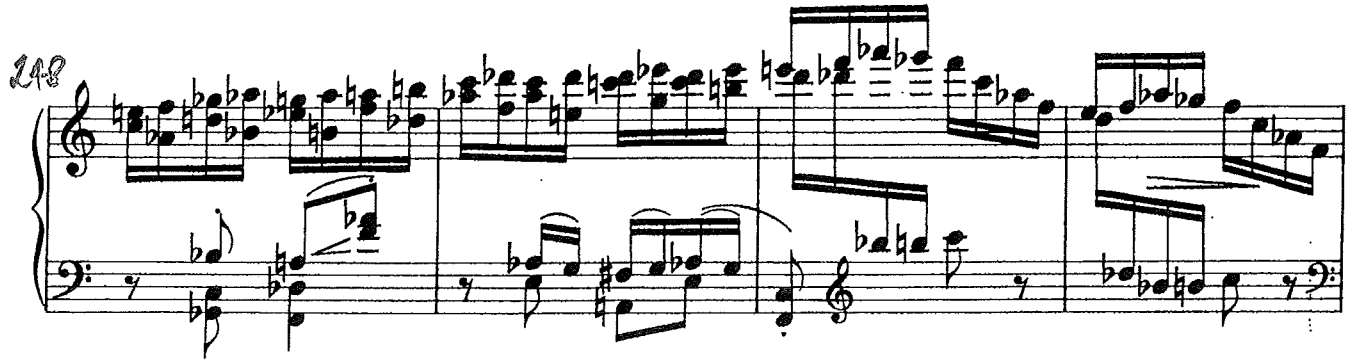
240

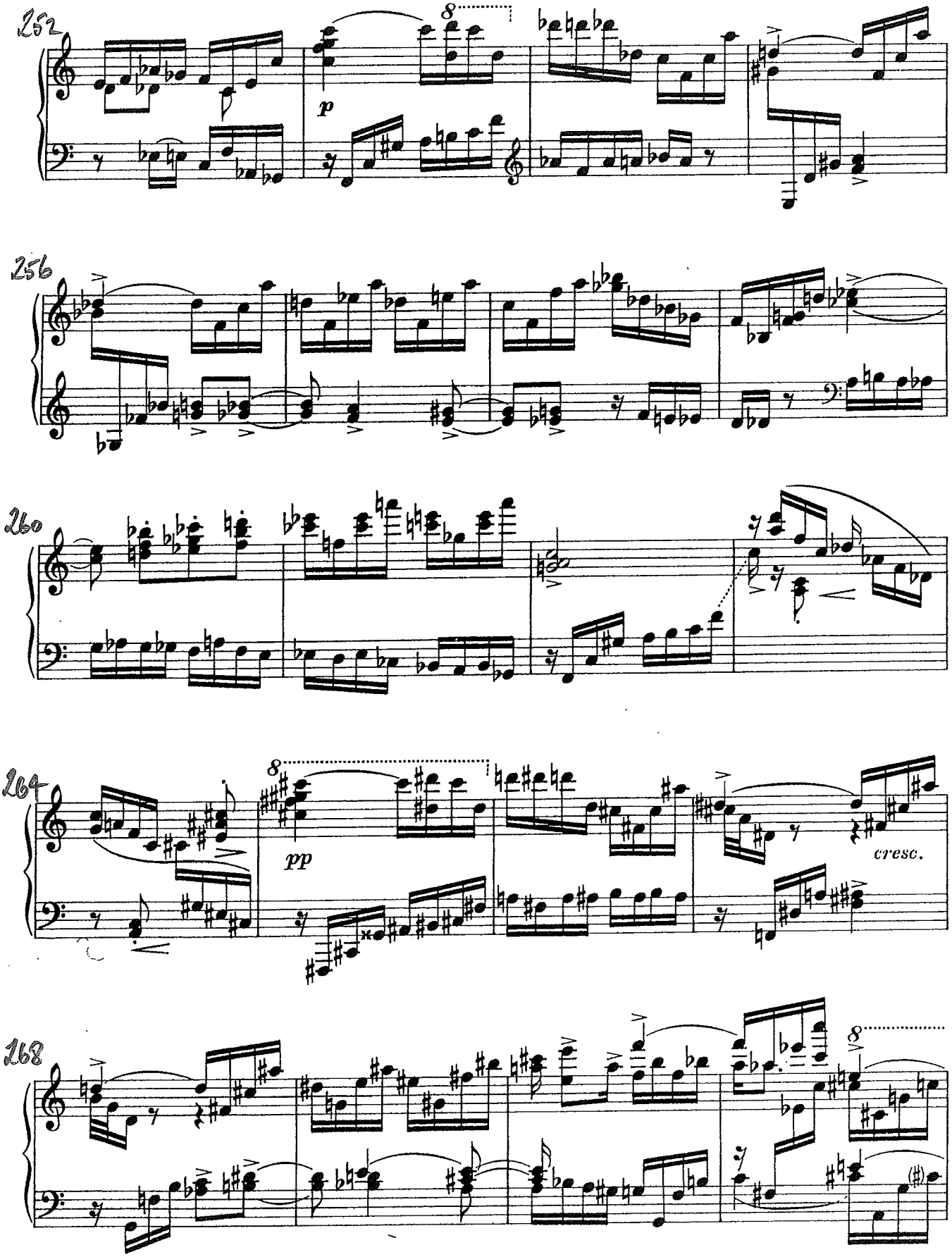


244



248





202

272

8

276

f

281

10

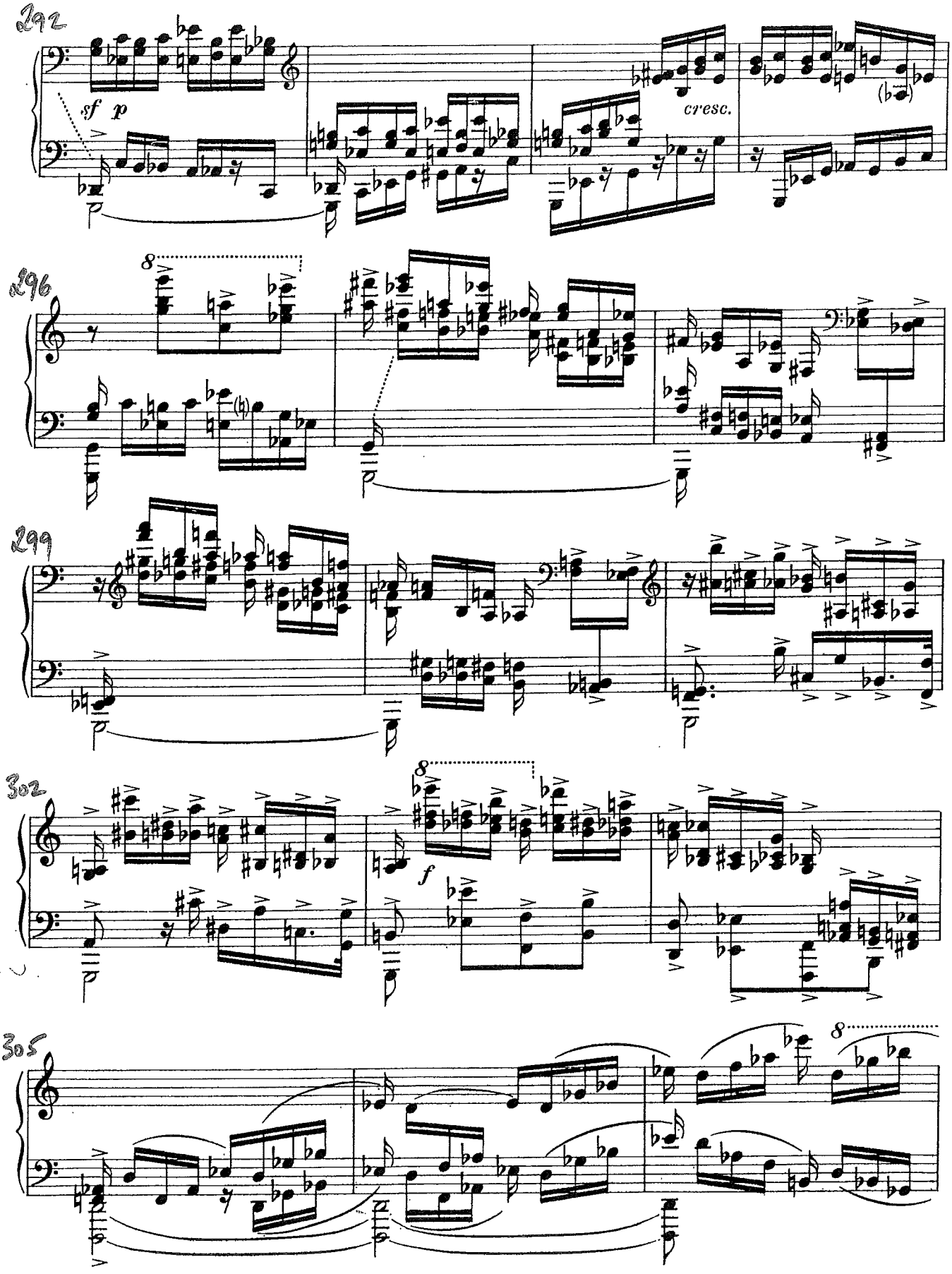
ff

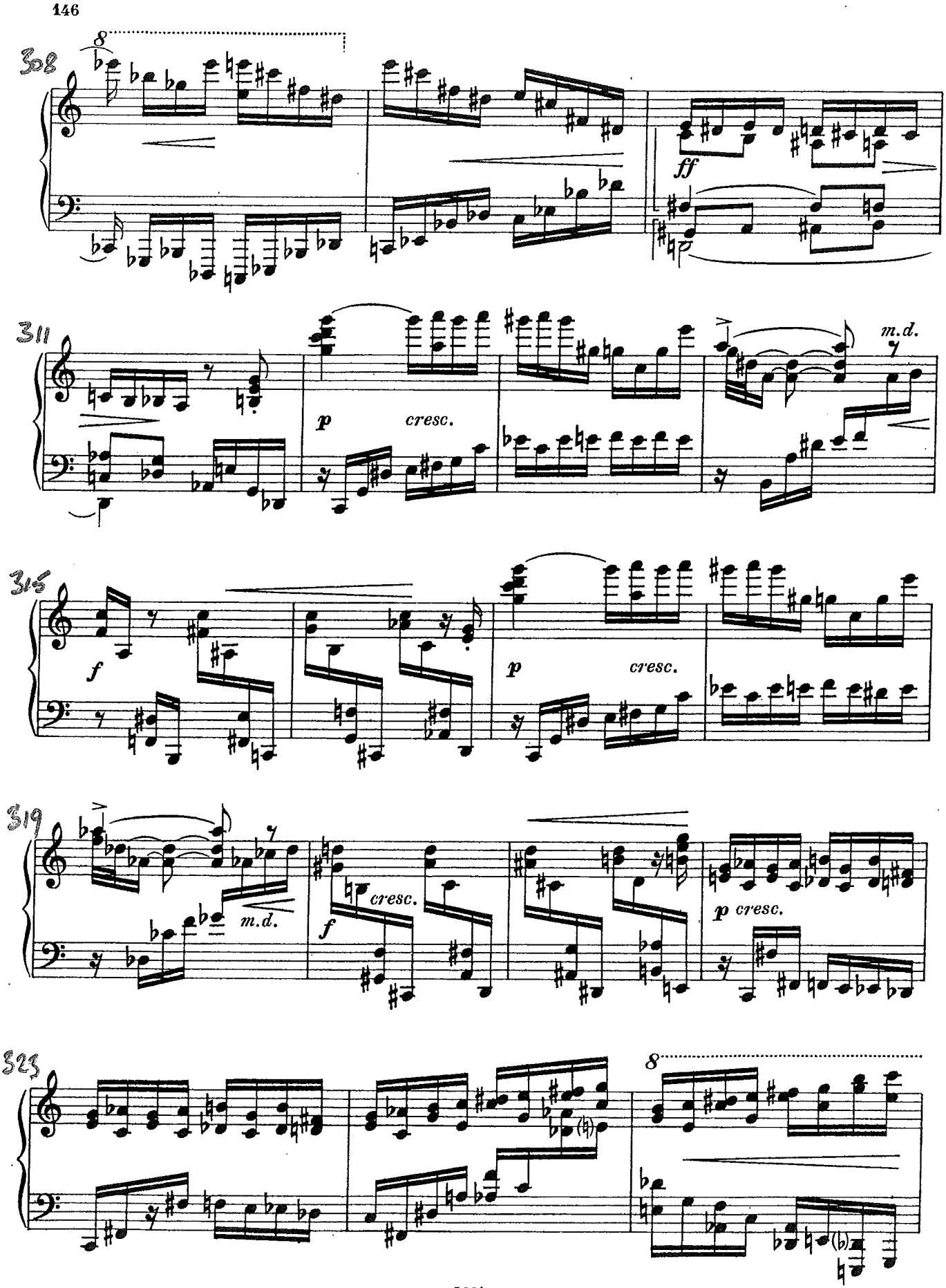
p

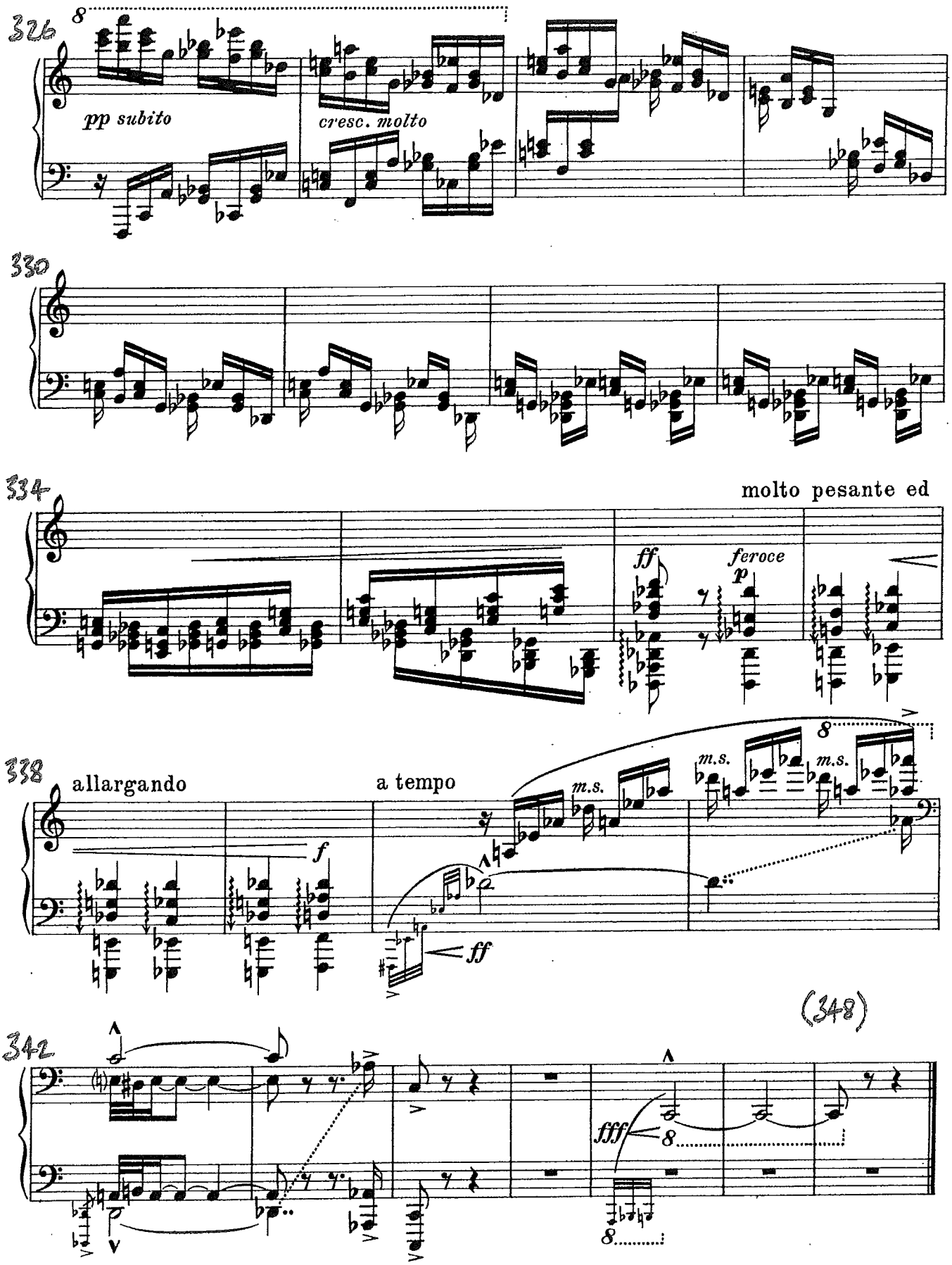
284

288

8


292
sf p
cresc.
296
8
299
302
f
8
305
8


308
8
ff
311
p
cresc.
m.d.
315
f
p
cresc.
319
m.d.
f
cresc.
p cresc.
323
8


326
8
pp subito
cresc. molto
330
334
molto pesante ed
ff
feroce
p
338
allargando
a tempo
f
m.s.
m.s.
m.s.
8
ff
(348)
342
fff
8
8