

# MODERNISM RAMPANT



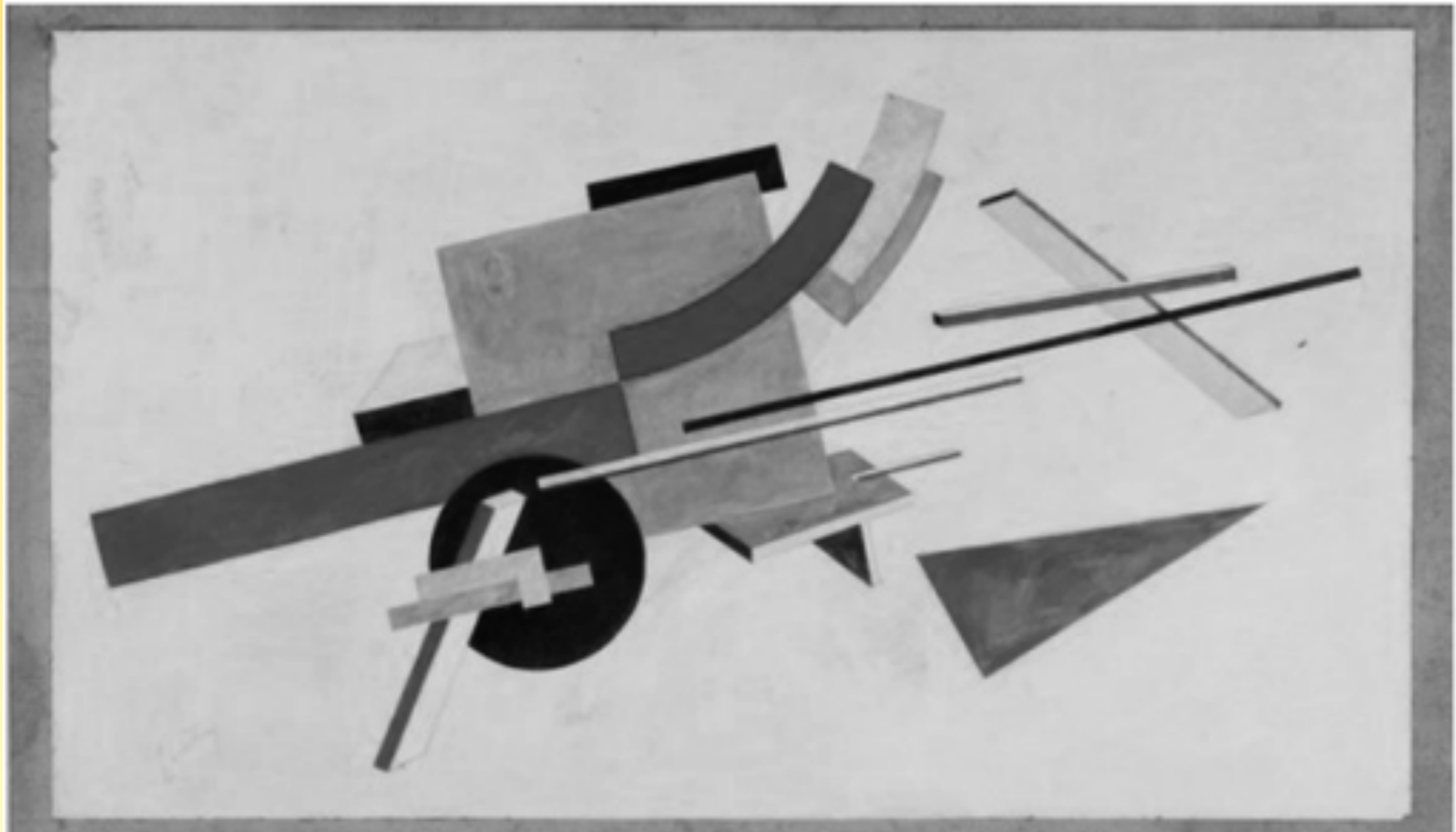
SHOSTAKOVICH AND MOSOLOV



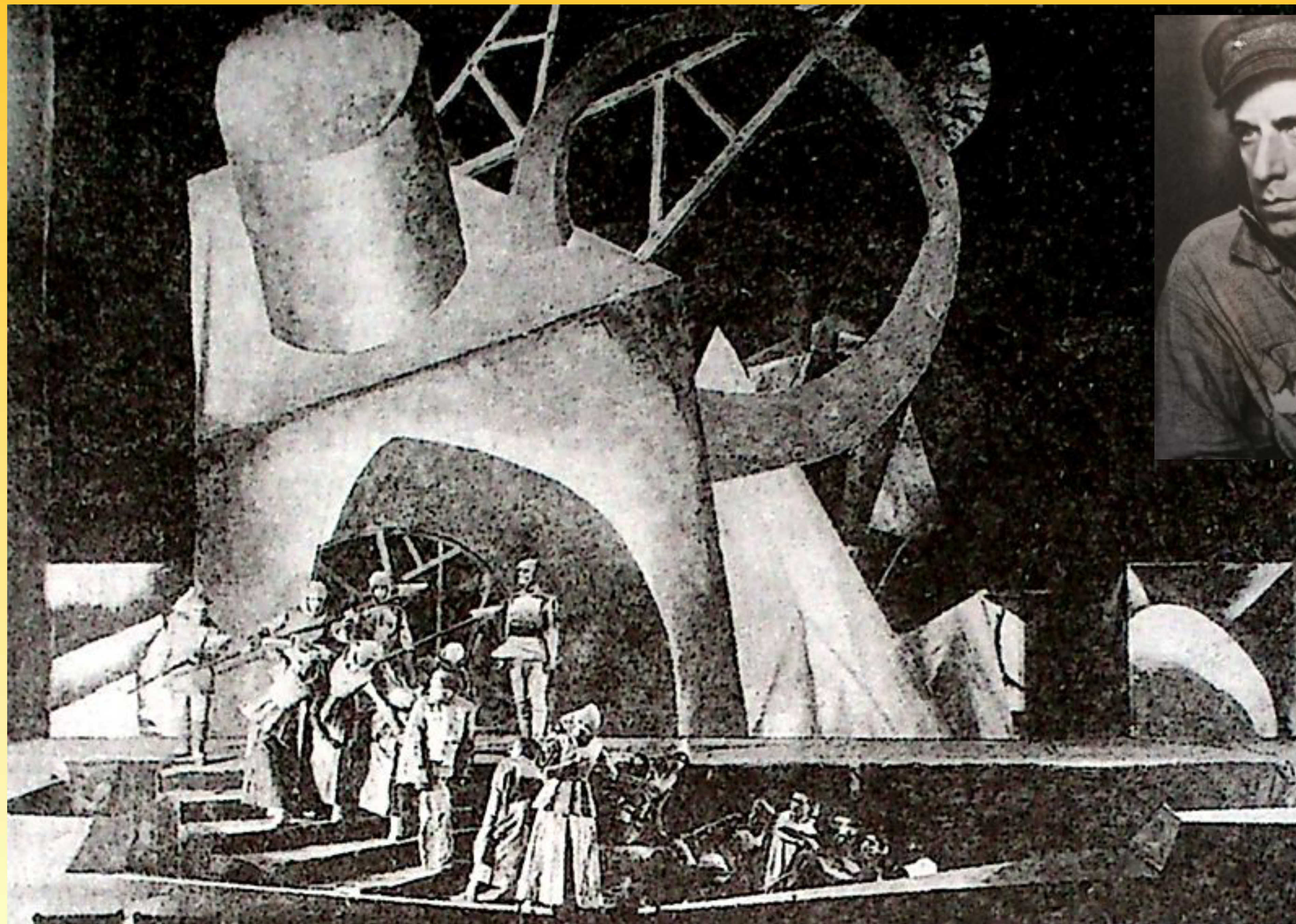
# BOLSHEVISM AND MODERNISM



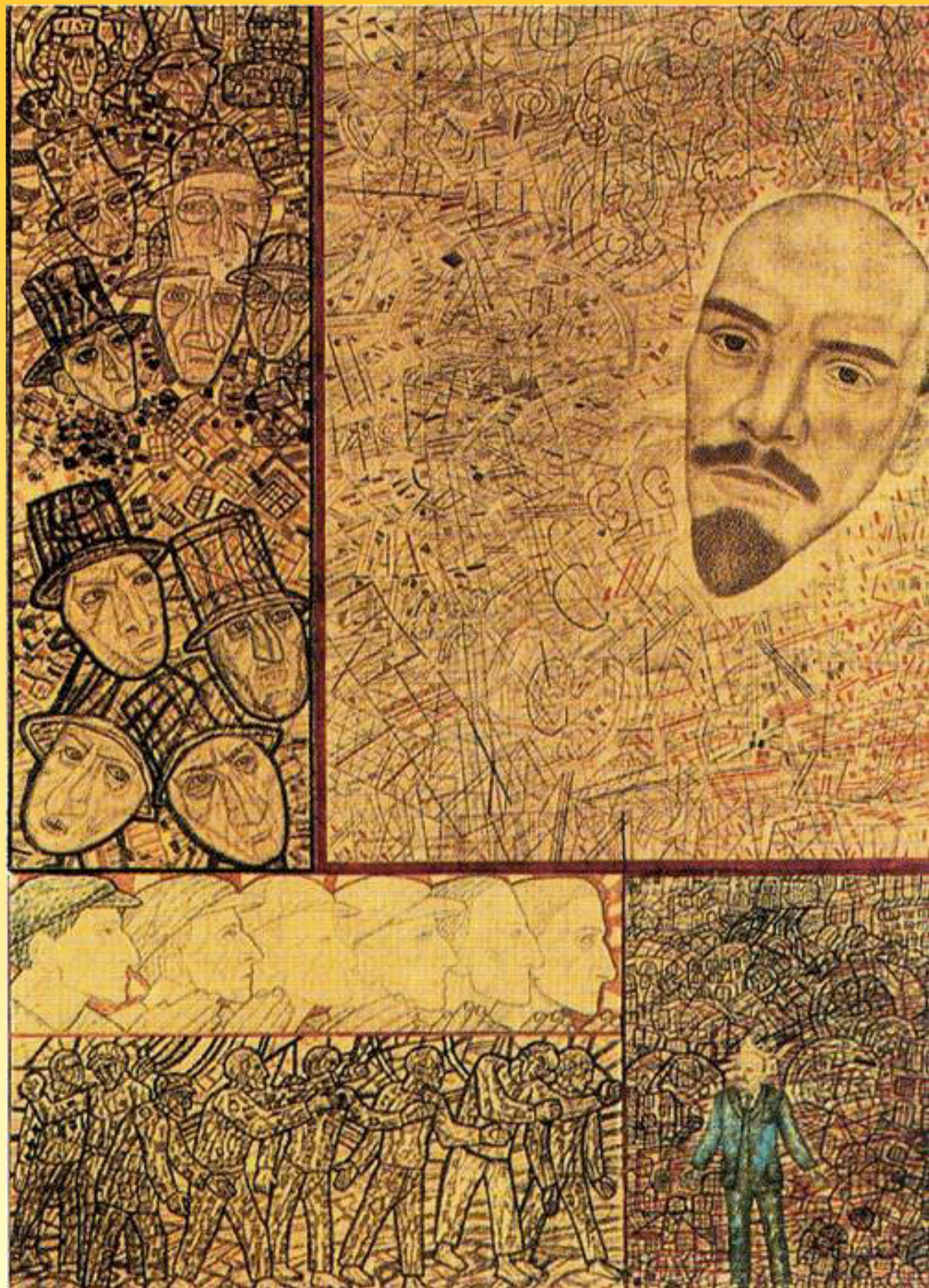
Konstantin Yuon, New Planet (1921)



Kazimir Malevich and El Lissitzky decorating buildings in Vitebsk , 1919-20



Meyerhold's production of The Dawn (1920)



Pavel Filonov, GoElRo (1931)

# NEP AND FOREIGN IMPORTS



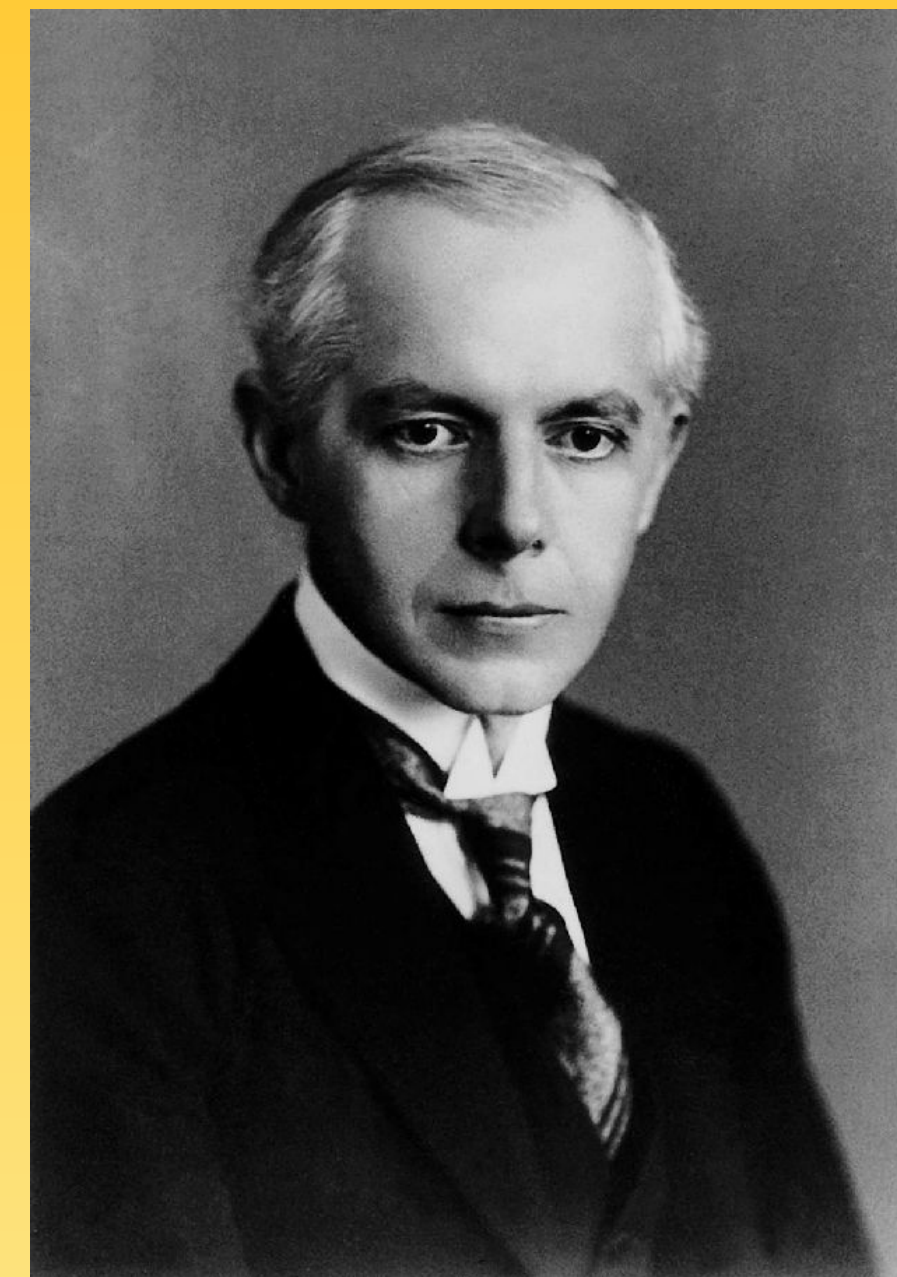
Yury Pimenov, NEP. At the restaurant (1927)



Darius Milhaud



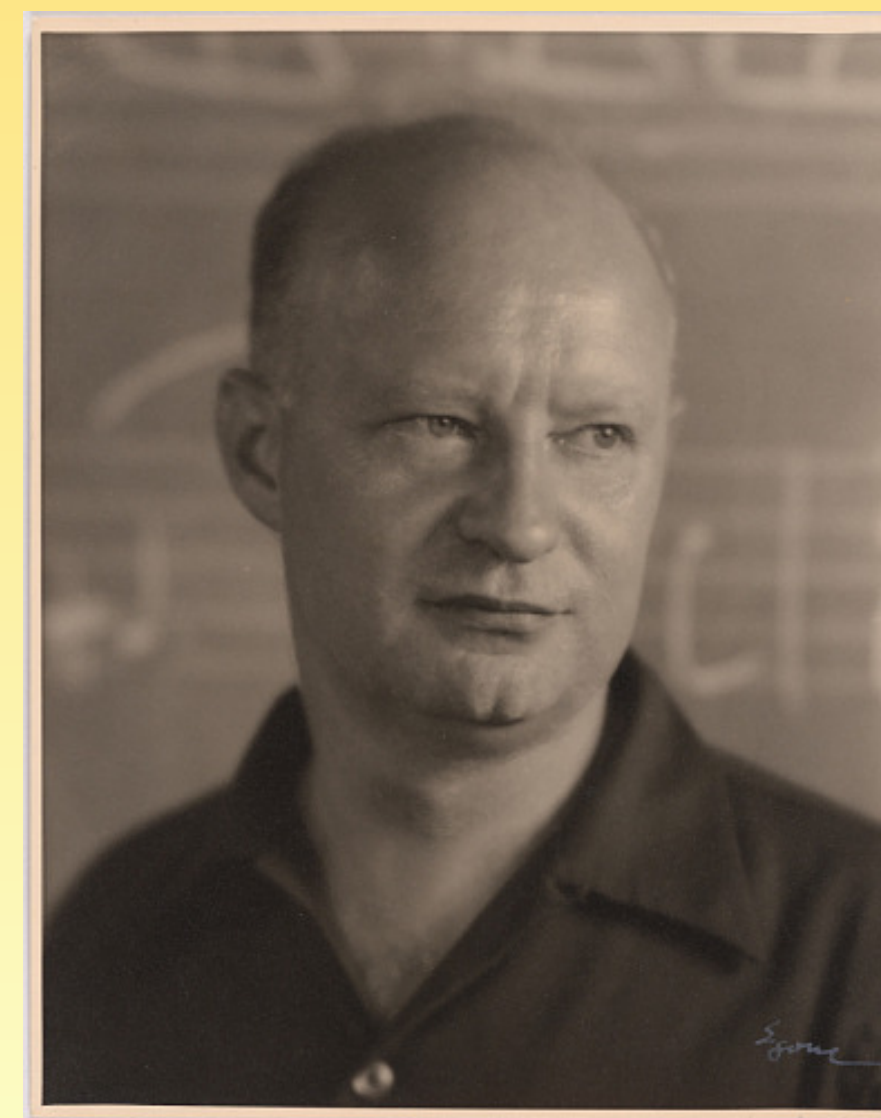
Alfredo Casella



Bela Bartók



Arthur Honegger



Paul Hindemith





Alban Berg and a Russian composer Nikolai Strelnikov , 13 June 1927



Set design for Krenek's opera *Der Sprung über den Schatten*

МАЛЫЙ ОПЕРНЫЙ ТЕАТР

*Sorry not to meet you at  
the performance of your "Soprano"  
in Leningrad. You will find on  
the signatures of K. Stamislavsky*

**ПРЫЖОК**

*A. Berg, the conductor, the stage  
manager and the artist. Very*

**ЧЕРЕЗ ТЕНЬ**

*Ministry of N. Belasitz*

*June 18th 1926*

Сатирическая опера в 3-х действиях  
**Эреста КШЕНЕКА**

Русский текст С. Ю. ЛЕВИКА  
12/VI/27

*Доброго дня! Ядвига фон Берг*

*J. Samsonov, N. Smolitch*

*P. Smagov, P. S. S. M. M. M.*

*Н. С. С. С. С. С. С. С. С. С. С. С.*

*В. М. М. М. М. М. М. М. М. М.*

*Abnat Paschkovskij Emanuel Kaplan*



L 747 640  
IN: 755 374



ГОСУДАРСТВЕННЫЕ АКАДЕМИЧЕСКИЕ ТЕАТРЫ

**МАЛЫЙ ОПЕРНЫЙ ТЕАТР**

Sorry not to meet you at  
the performance of your "Spring"  
in Leningrad. You will find  
the signatures of K. Stanislavsky

**П Р Ы Ж О К**

A. Berg, the conductor the stage

manager, and the artist. Very  
**ЧЕРЕЗ ТЕНЬ**

Sincerely yours V. Belasov

K. Stanislavsky

June 12th 1927

Сатирическая опера в 3-х действиях

**Эрнста КШЕНЕКА**

Русский текст С. Ю. ЛЕВИКА

12/VI/27

*Das erste Du! Joseph von Berg*

*I Samsonde N. Smolitch*

*Pr. m. g. P. S. M. M. M.*

ИЗДАНИЕ ГОСАКТЕАТРОВ

*B. Mifere*

*Shabanov*

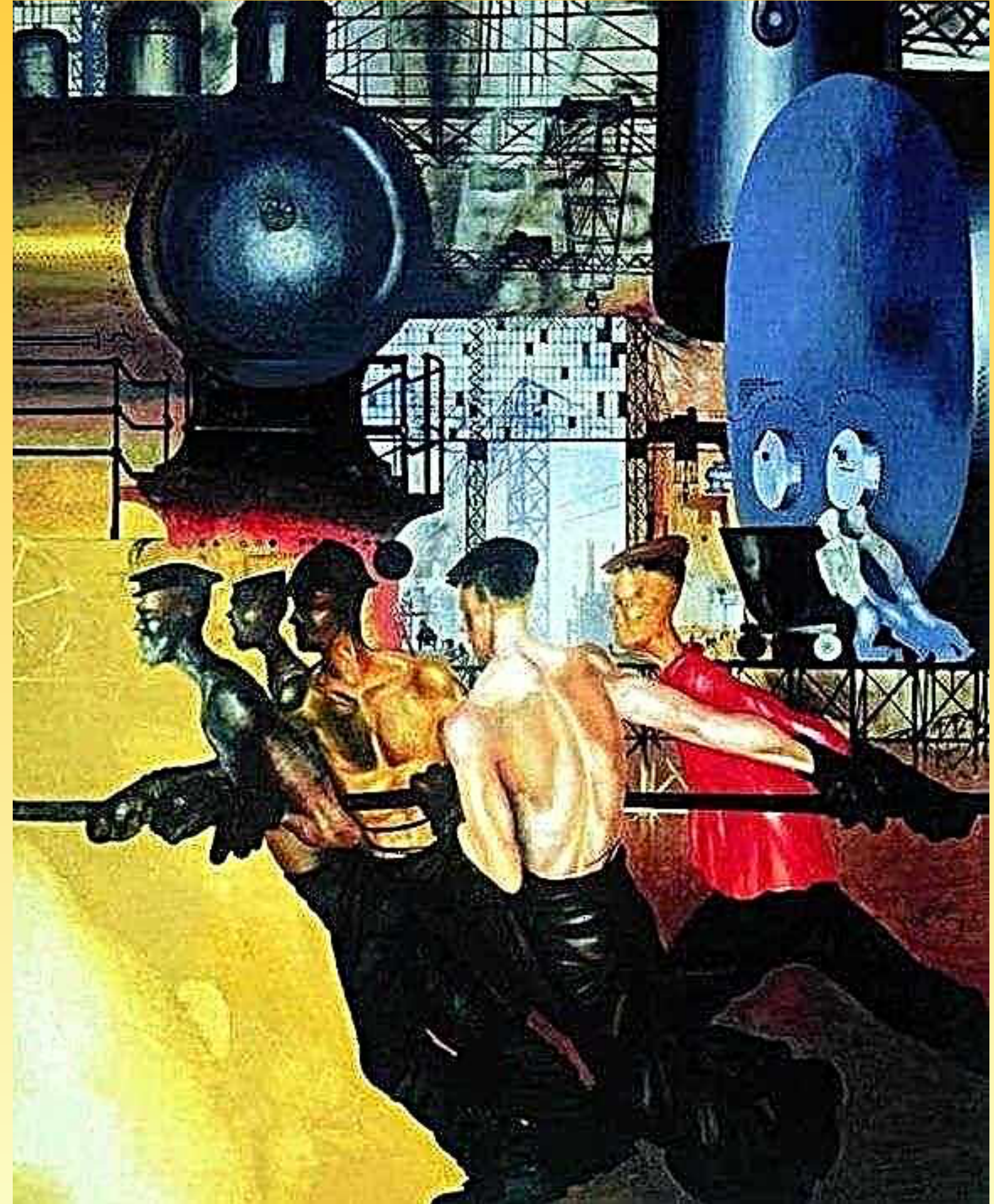
*N. Strelusov*

*Abnut Paschkovskij*

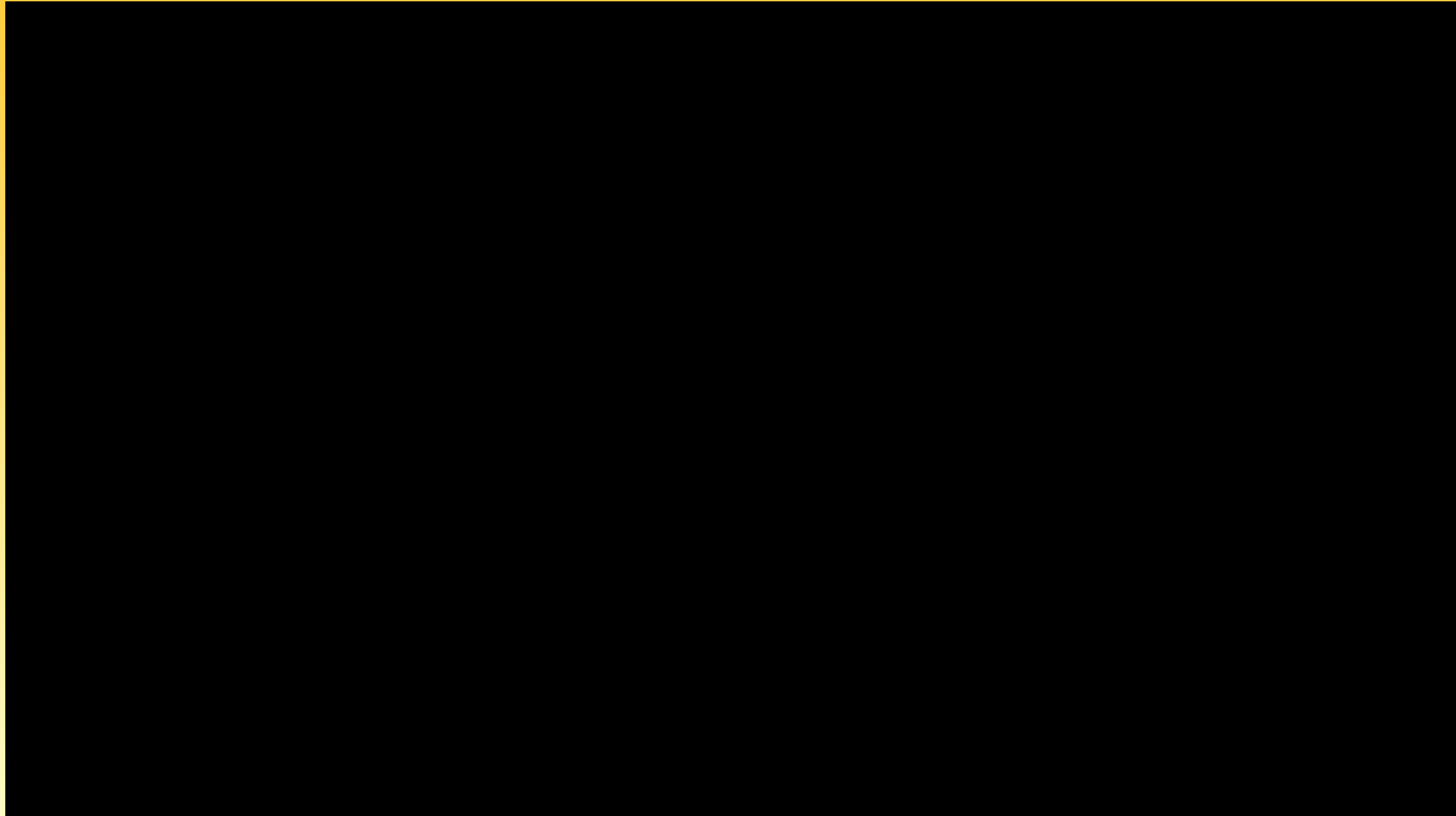
*Emanuel Kaplan*

*W. S. S.*  
*Belasov*  
*Stanislavsky*  
*Berg*

# WHO WAS ALEXANDER MOSOLOV?



Yury Pimenov, Let There Be Heavy Industry! (1927)







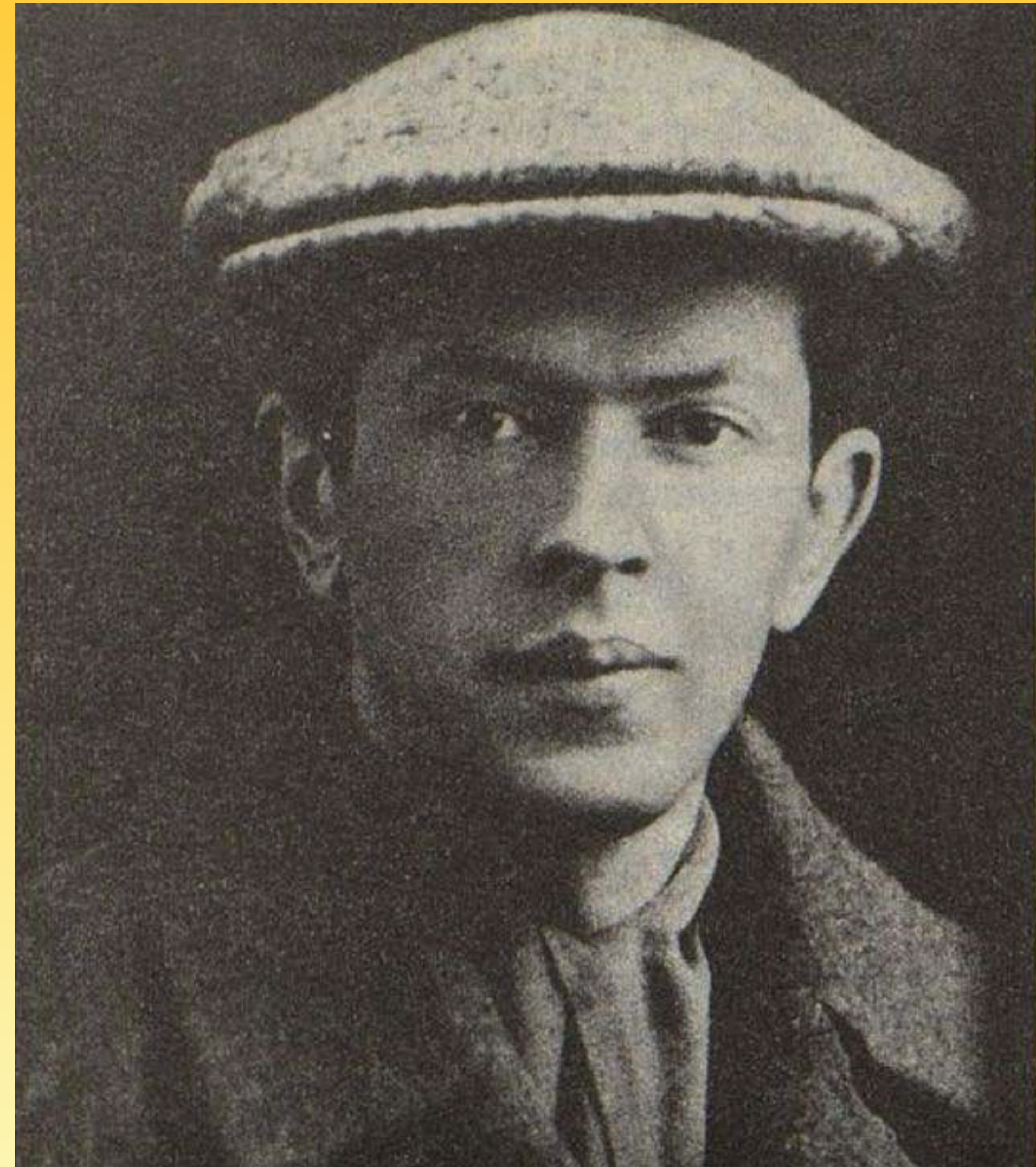
Rostov Symphony Orchestra, conductor Alexander Titov







Mosolov in the 1920s



Mosolov in 1930

**A. MOSSOLOV**

**QUATRE ANNONCES** | **VIER ZEITUNGANNONCEN**  
Obect et piano | Singstimme und Klavier

**A. МОСОЛОВ**

**ЧЕТЫРЕ ГАЗЕТНЫХ ОБЪЯВЛЕНИЯ**



ИЗДАТЕЛЬСТВО  
**ТРИТОН**

## 2. „Собака сбежала..“

**Allegro molto** **Poco andante**



Co. ба . ка сбе . жа . ла!

The musical score consists of three systems. The first system is a vocal line in treble clef, 4/4 time, with the tempo marking 'Allegro molto'. The second system is a piano accompaniment in bass clef, 4/4 time, with dynamic markings 'sf' and 'p'. The third system continues the piano accompaniment, with a tempo change to 'Poco andante' indicated by the 'Poco andante' marking above the staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



# 4. „Лично хожу...“

Lento Funebre

Лично хо - жу... Крыс, мышей мо .



# THE REVOLUTIONARY CONCERT OF 1927



A. Starchevsky, 10th Anniversary of October (1927)



The first section is most successful as a depiction. The principal rhythmic-melodic figure, which is very expressive, runs through the entire section, from beginning to end, and creates a vivid musical picture of a factory running at full tilt. But the composer did not limit himself to the creation of a mere 'naturalistic' scene. He goes further and deeper. Without changing his main musical theme, but concentrating intensely on the logic of the gradual build-up, the composer transcends the illustration as he approaches the climax. His mighty melodic-rhythmic figures begin to sound **so victorious and uplifting** (especially when the brass add their sustained chords over the rhythmic-melodic background) – then this vivid overture, while losing none of its illustrative character, is **transformed into a mighty hymn to mechanised labour.**

**Simon Korev on "The Iron Foundry" in 1927 (later became a member of RAPM)**

**СИМФОНΙΑ № 2**  
**« ПОСВЯЩЕНИЕ ОКТЯБРЮ »**

С ЗАКЛЮЧИТЕЛЬНЫМ ХОРОМ  
НА СЛОВА  
А. БЕЗЫМЕНСКОГО

СОЧ. 14

1927



**Largo**  $\text{♩} = 66$

Violini I

Violini II

Viola

Violoncelli

Contrabassi

con sord.  $\text{mf}$

$\text{ppp}$

$\text{ppp}$

$\text{ppp}$

een vord.

V-nl I

V-nl II

V-la

V-c.

C-b.

10

This musical score page features six staves. The top staff, labeled 'V-nl I', contains a complex melodic line with many sixteenth notes and is marked with a forte 'f' dynamic. Above it, the text 'een vord.' is written. The second staff, 'V-nl II', follows a similar melodic pattern. The third staff, 'V-la', provides a rhythmic accompaniment with eighth notes. The fourth staff, 'V-c.', is the cello part, and the fifth staff, 'C-b.', is the double bass part. The bottom left corner of the page is marked with the number '10'. The score is divided into two measures by a vertical bar line.

Flaut. Fl. Ob. Cl. Fag. Cor. Tr-ba Tr-ti Tuba Timb. P-III C-III Tzara  
 Bass Sopran Bass Bass  
 Arr. III

The score is for a full orchestra and vocal soloists. The woodwind section includes Flute (Flaut.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), and Trombone (Tr-ti). The brass section includes Tuba (Tuba), Timpani (Timb.), Percussion III (P-III), and Cymbals (C-III). The string section includes Tzara. The vocal soloists are Bass, Soprano (Sopran), Bass, and Bass. The score is in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings such as *pp*, *f*, and *pppp*. The vocal lines include Russian lyrics.



111

Timp. Tuba Soprano

*mf* *mf* *mf*

Декламация Декламация Декламация

Во-в во-в во-в во-в во-в во-в

Во-в во-в во-в во-в во-в во-в

114

Timp. Tuba Bass Soprano Archi

*mf* *mf* *mf* *mf* *mf*

Декламация Декламация Декламация Декламация

Во-в во-в во-в во-в во-в во-в

Во-в во-в во-в во-в во-в во-в

Во-в во-в во-в во-в во-в во-в

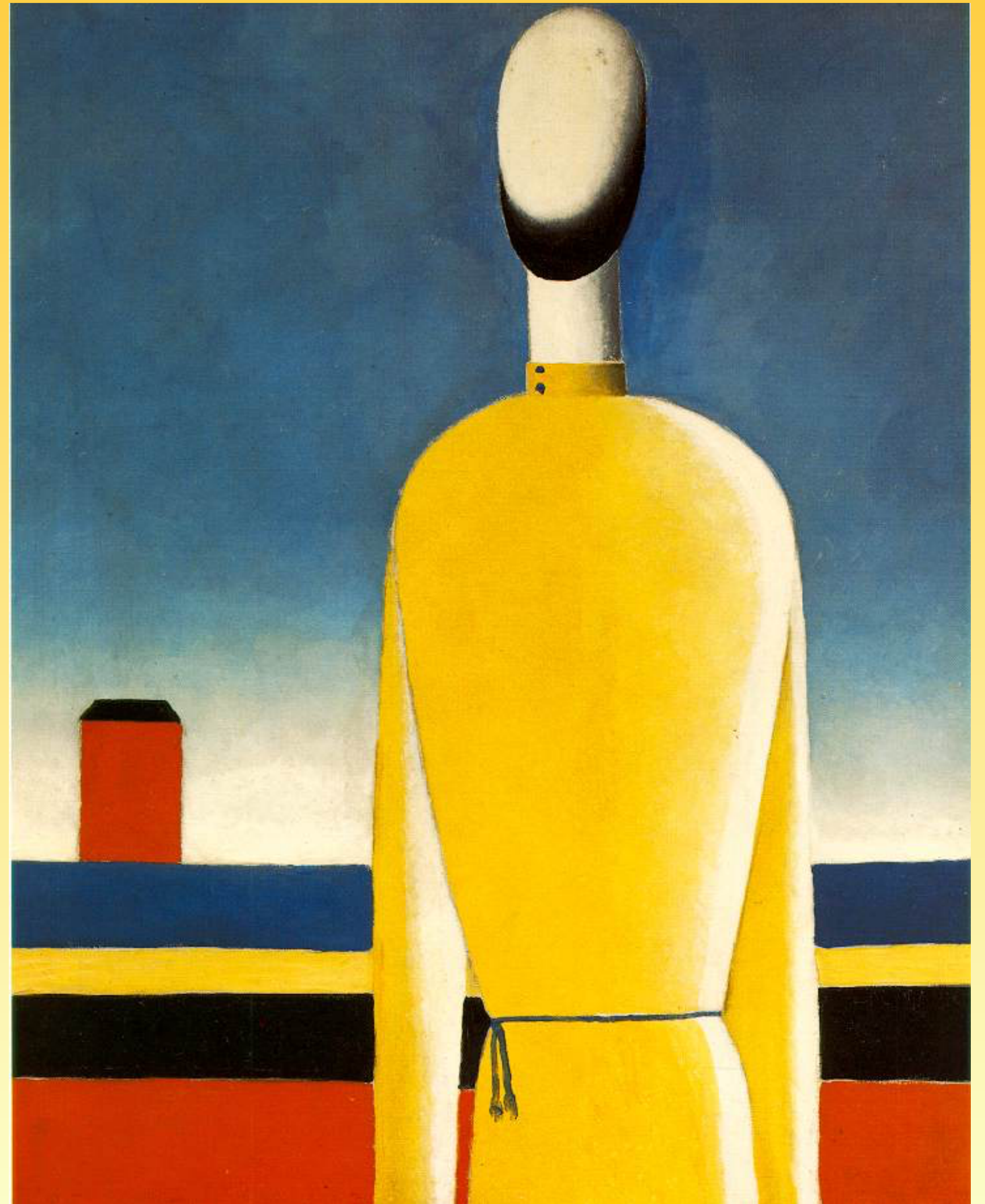
Во-в во-в во-в во-в во-в во-в

Во-в во-в во-в во-в во-в во-в





# SHOSTAKOVICH, *THE NOSE*



Kazimir Malevich, *Complex Presentiment: Half-Figure in a Yellow Shirt* (1928-32)

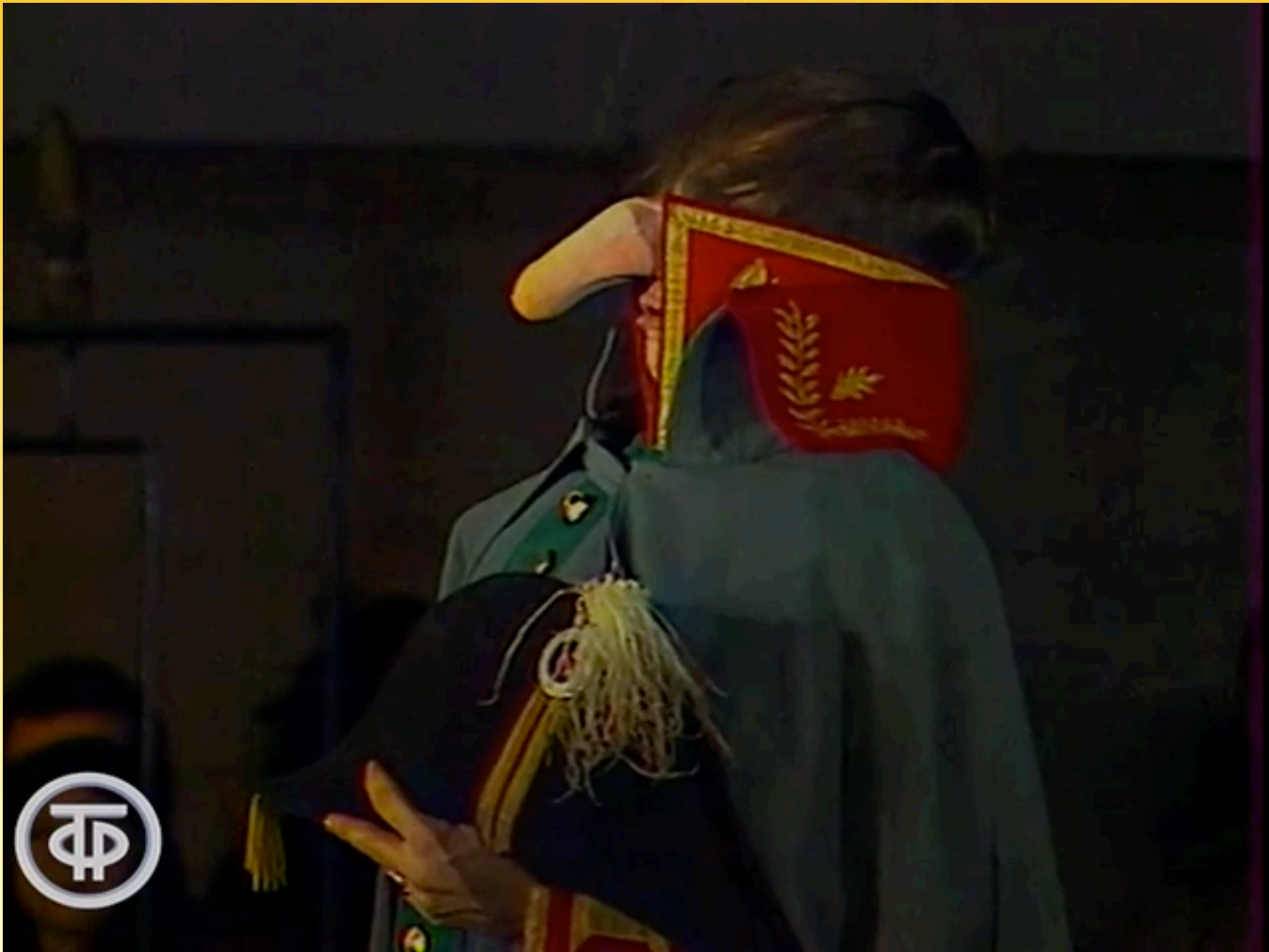
















And indeed, 'it is totally beyond me', what interest or instruction the students, or the metal and textile workers who populate the opera boxes could draw from watching crowds of people rushing across the stage for several hours looking for ... a lost nose. **Our theatre demands spectacles that are ideological and socially significant.** Gogol's social satire is stuck with its arbitrary and socially pointless plot; and none of the play's brilliance can save a production if the action itself lacks any meaningful core.

In this opera, Shostakovich has undoubtedly **moved away from the mainstream of Soviet art.** If he does not recognise the falsity of his path, if he fails to comprehend the live reality that is 'under his nose', his artistic work will unavoidably find itself in a cul-de-sac.

**Daniil Zhitomirsky in *Proletarian Musician***

# THE DIRE YEARS OF RAPM RULE (1929-32)



Pavel Filonov Composition (A Raid), 1931



Orpheus Radio Orchestra  
Conductor Sergei Kondrashev

орфей

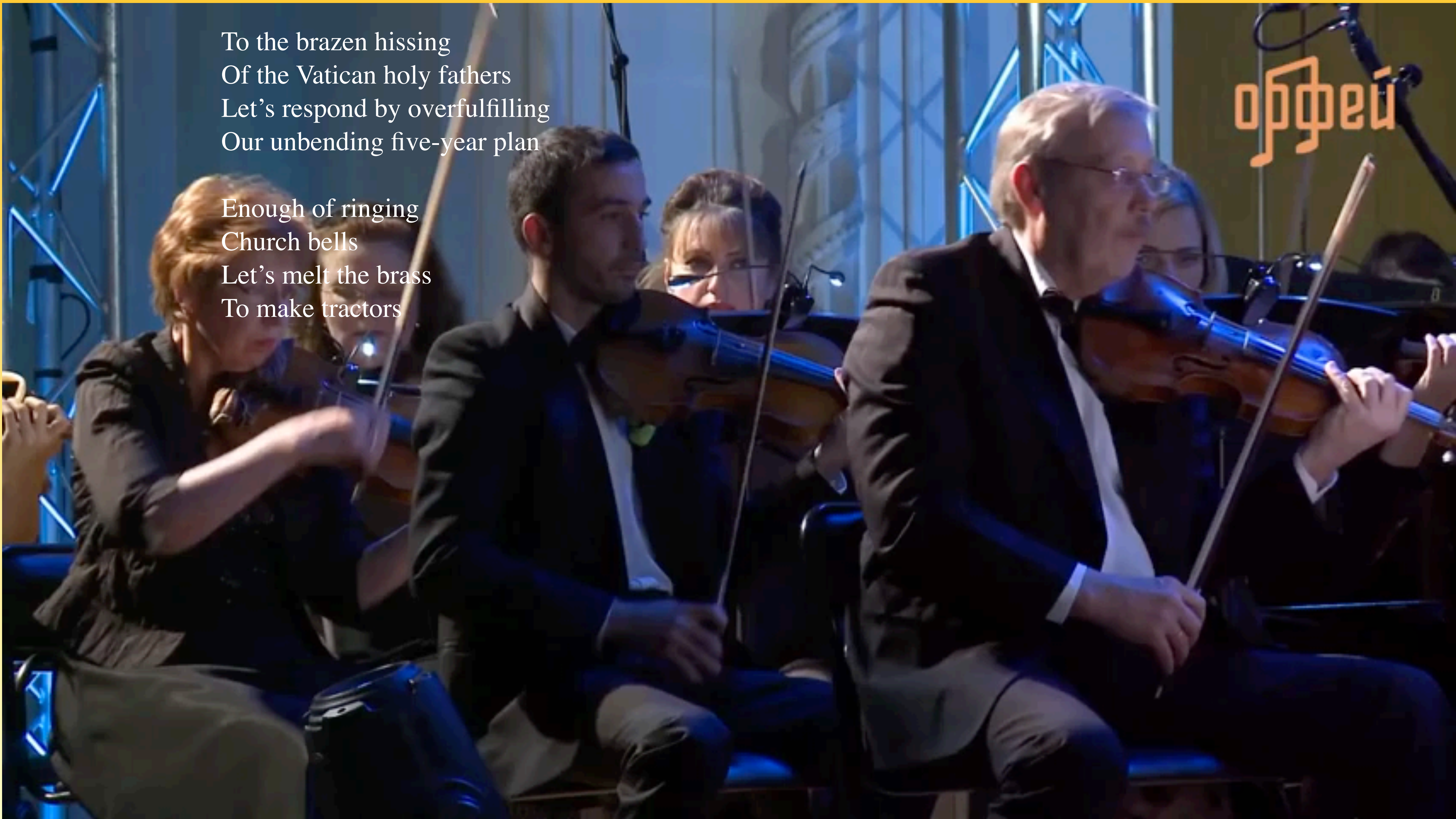




To the brazen hissing  
Of the Vatican holy fathers  
Let's respond by overfulfilling  
Our unbending five-year plan

Enough of ringing  
Church bells  
Let's melt the brass  
To make tractors

որքեմ





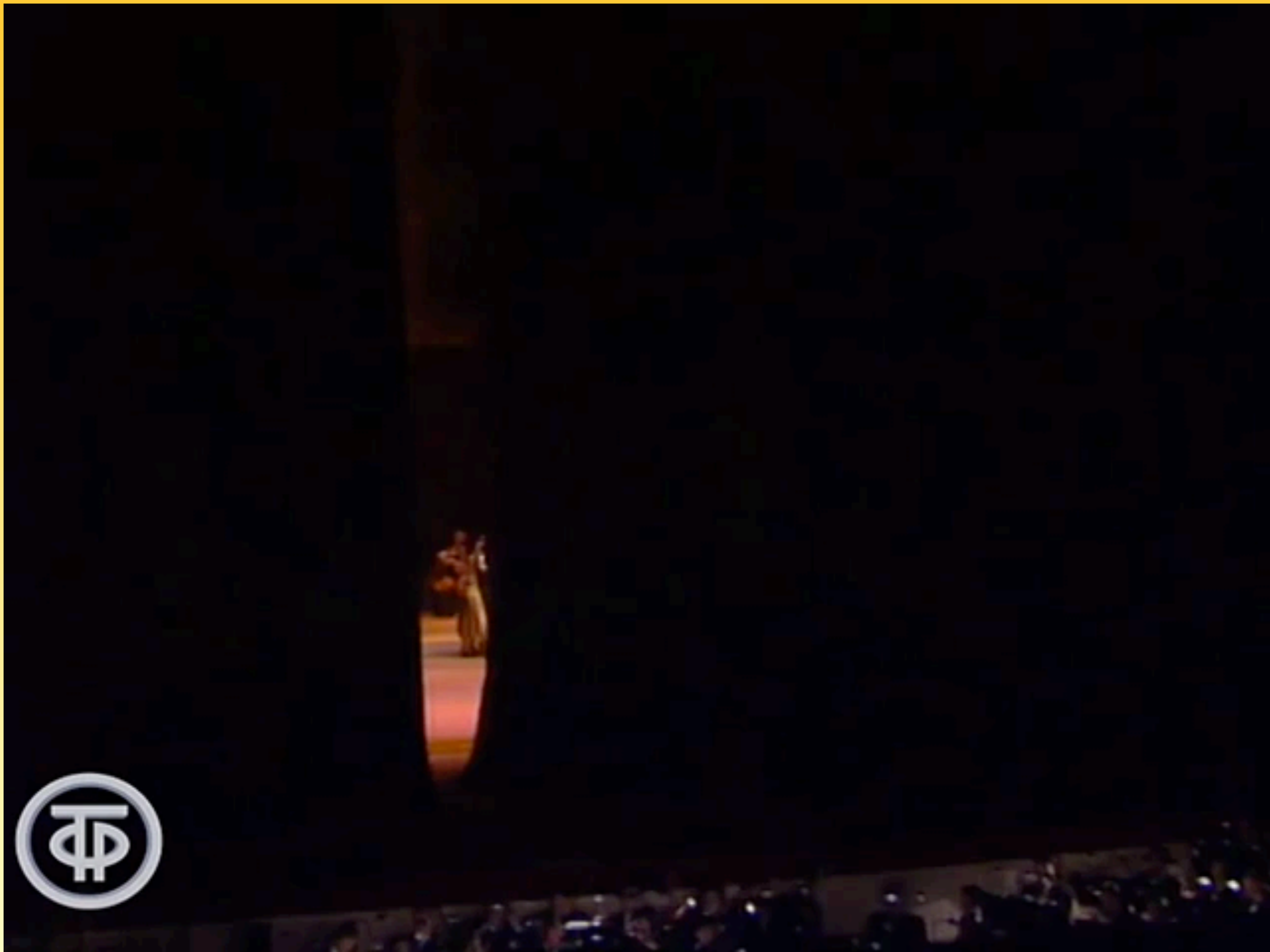


We are all sailors today,  
Our life is a thunderous ocean...

орфей







Shostakovich *The Golden Age* (the Bolshoi Production)

**I consider it a political error on my part to have given the conductor Malko permission to perform my arrangement of the Tahiti Trot, since this is actually a number from my ballet *The Golden Age*, and if it is performed outside of its proper context (which would demonstrate the composer's attitude to this material), it can create the mistaken impression that I am a proponent of the 'light genre'. Three months ago, I sent word to Malko, who is abroad, telling him that I now withdrew permission.**

**Shostakovich, writing for *Proletarian Musician***

## **MOSOLOV'S LETTER TO STALIN (CONCLUSION)**

**Here, in the USSR, I am not being given the opportunity to work and compose music. I have been enduring persecution since 1926. I don't want to wait any longer. I ought to compose and be performed! I ought to test my works before a mass audience, and let them fail, but then I will know in what direction I should move and how I need to reform. Let me fail, but before the mass listener – I don't want to be nailed shut inside a RAPM coffin.**

**I am valued abroad (press cuttings and quotations from letters attached) and I am performed there (although they criticize me there for being a "Bolshevik"). My work is of interest over there.**

**Thus, I request:**

**Either persuade RAPM and their underlings to cease my persecution, which has been going on for a whole year, and give me the opportunity to work in the USSR;**

**Or give me the opportunity to leave the country, so that I can be more useful to the USSR while abroad, since here I am rejected, persecuted, and prevented from revealing my abilities and testing myself.**

**A.V. Mosolov, March 1932**



Pavel Filonov, Portrait of Stalin (1936)

# MOSOLOV: THE AFTERMATH



Solomon Nikritin, Judgement of the People (1934)

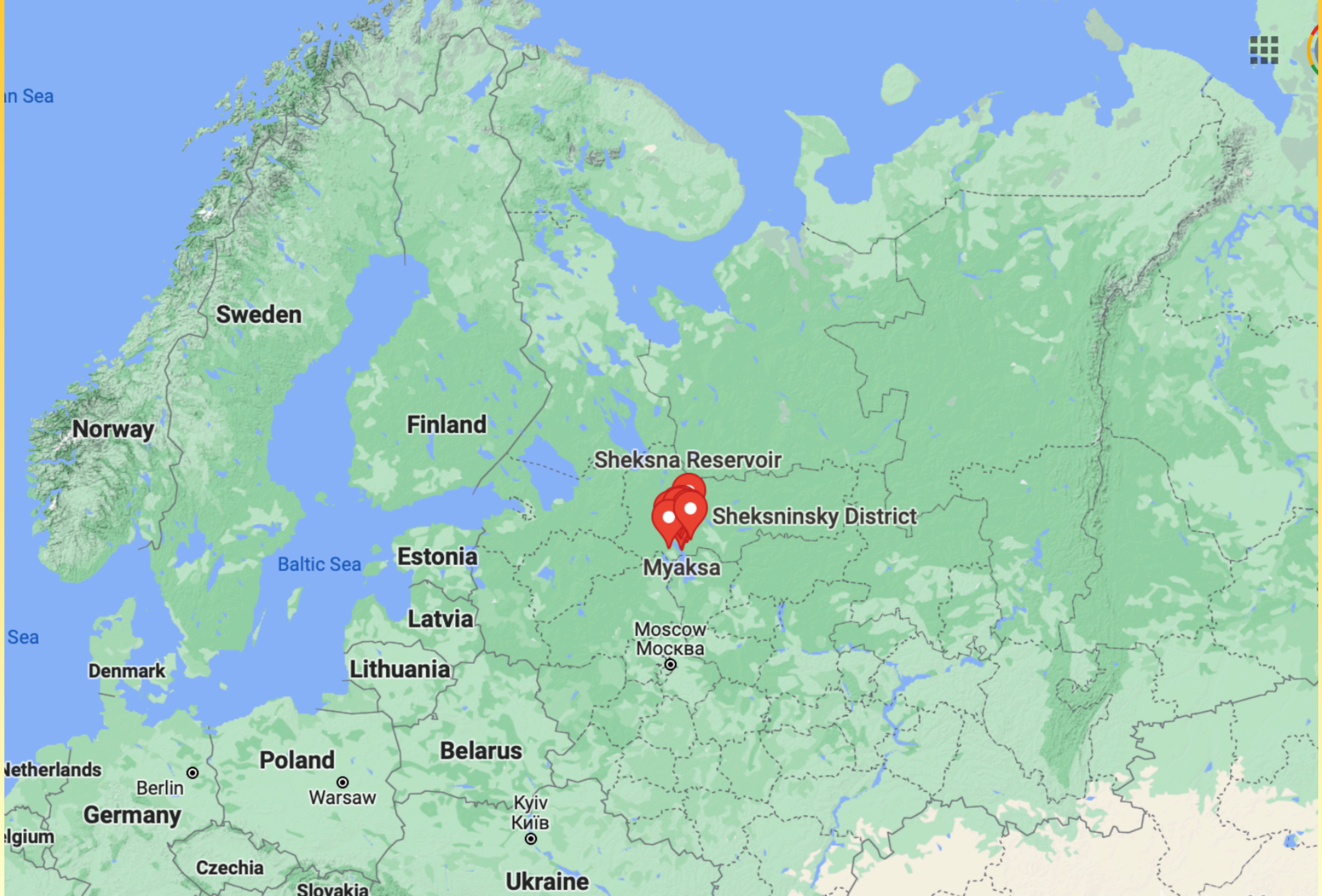
**18 SEPTEMBER 1937 - ARTICLE IN IZVESTIYA ACCUSING MOSOLOV OF BEING DRUNK AND DISORDERLY ON A REGULAR BASIS**

**4 NOVEMBER 1937 – ARRESTED**

**23 DECEMBER 1937 – SENTENCED TO EIGHT YEARS IN THE CAMPS FOR “COUNTER-REVOLUTIONARY PROPAGANDA” AND SENT TO THE VOLGA CAMP TO FELL TREES**

**25 AUGUST 1938 – GRANTED EARLY RELEASE, BUT NOT PERMITTED TO RESIDE IN ANY OF THE MAJOR CITIES FOR THE NEXT FIVE YEARS**





in Sea

Sweden

Norway

Finland

Sheksna Reservoir

Sheksninsky District

Myaksa

Baltic Sea

Estonia

Latvia

Moscow

Москва

Denmark

Lithuania

Sea

Netherlands

Poland

Belarus

Berlin

Warsaw

Київ

Київ

Germany

Belgium

Czechia

Slovakia

Ukraine

Главное Управление  
испр.-трудовых лагерей

Дел

**ВОЛЖСКИЙ**

исправительно-трудовой

ЛАГЕРЬ

Центр № 3

с 15 августа 1938 г.

№ 90502



рождения 1906 г. да, уроженцу

И. Кослов

осужденному(ной) Заседающему

Коллектива

23. декабря 1937 г. по ст.ст. №-А

нию в ИТЛ на 5 (лет)

в прошлом суд

В том, что он (она) не имеет

СССР или 15 лет

Волжского лагеря НКВД СССР освобожден

Месива



выданы 14.11.42 до ст. 4

ителство служить не может, при

Валентин



The NAXOS logo is a blue square with the word "NAXOS" in white, serif, all-caps font. Above the text are five small white icons of harps, and below it are five small white icons of musical notes.

Alexander  
**MOSOLOV**

Symphony No. 5

Harp Concerto

Taylor Ann Fleshman, Harp  
Moscow Symphony Orchestra  
Arthur Arnold





