

PROKOFIEV THE SOVIET ARTIST

WHY DID HE RETURN?

Alexander Labas, In Flight, 1935



WHY DID HE RETURN?

- he left Soviet Russia with permission so this was always a possibility
- never quite settled abroad - never bought a house
- never held any strong political views
- a ten-year long process, a gradual switch to the new centre of gravity
- persistent wooing by the Soviet authorities and the adulation of Soviet audiences
- the need to rely on concertising was eating up time for composition
- changed situation: the Great Depression; death of Diaghilev in 1929, Nazis coming to power in 1933
- strong belief in his ability to be the leader of Soviet music

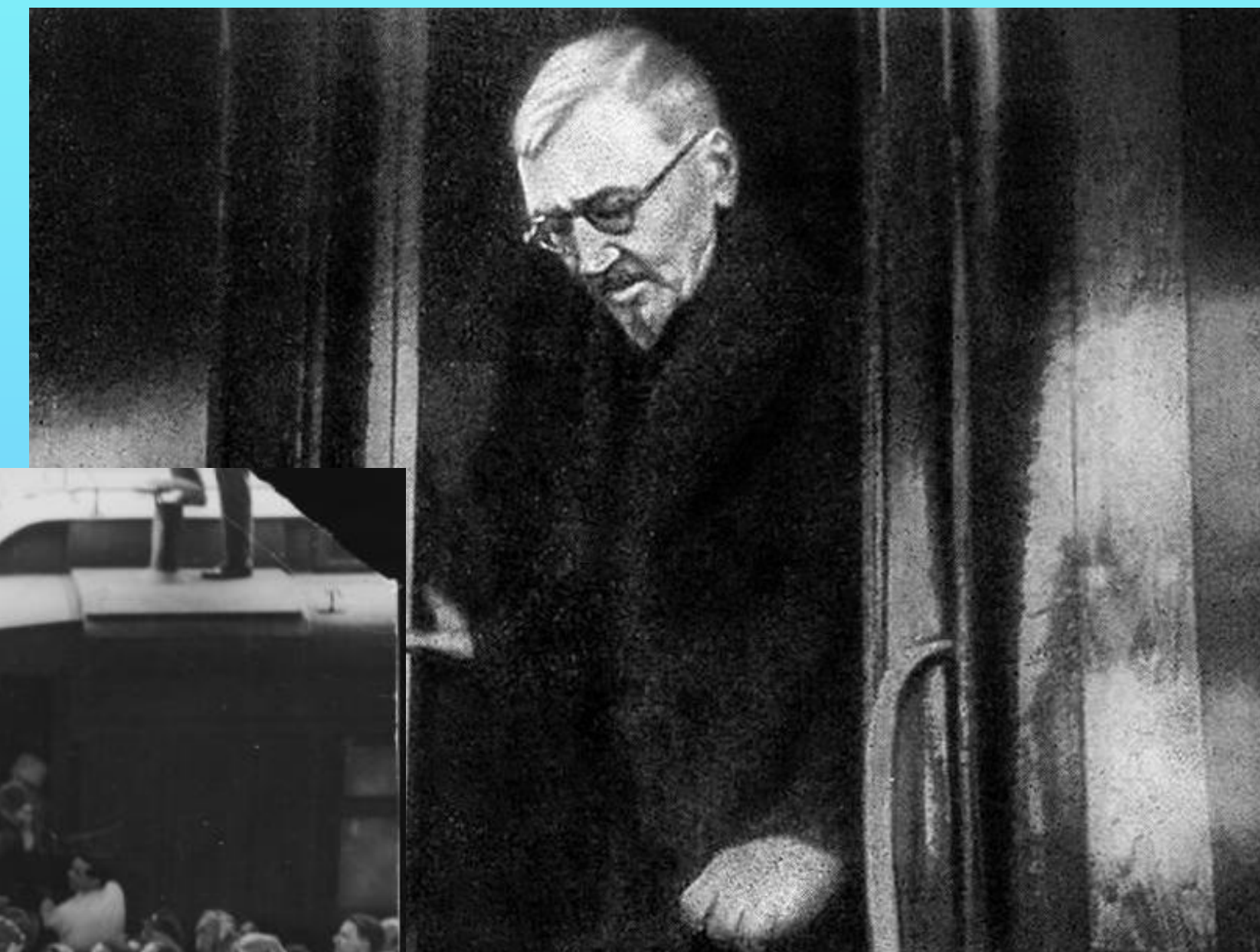
OTHER RETURNEES



Alexei Tolstoy in 1923



Maxim Gorky in 1928



**Alexander
Kuprin in 1937**

GRAPPLING WITH THE SOVIET STYLE



Alexander Labas, The Moscow Metro, 1935

GRAPPLING WITH THE SOVIET STYLE

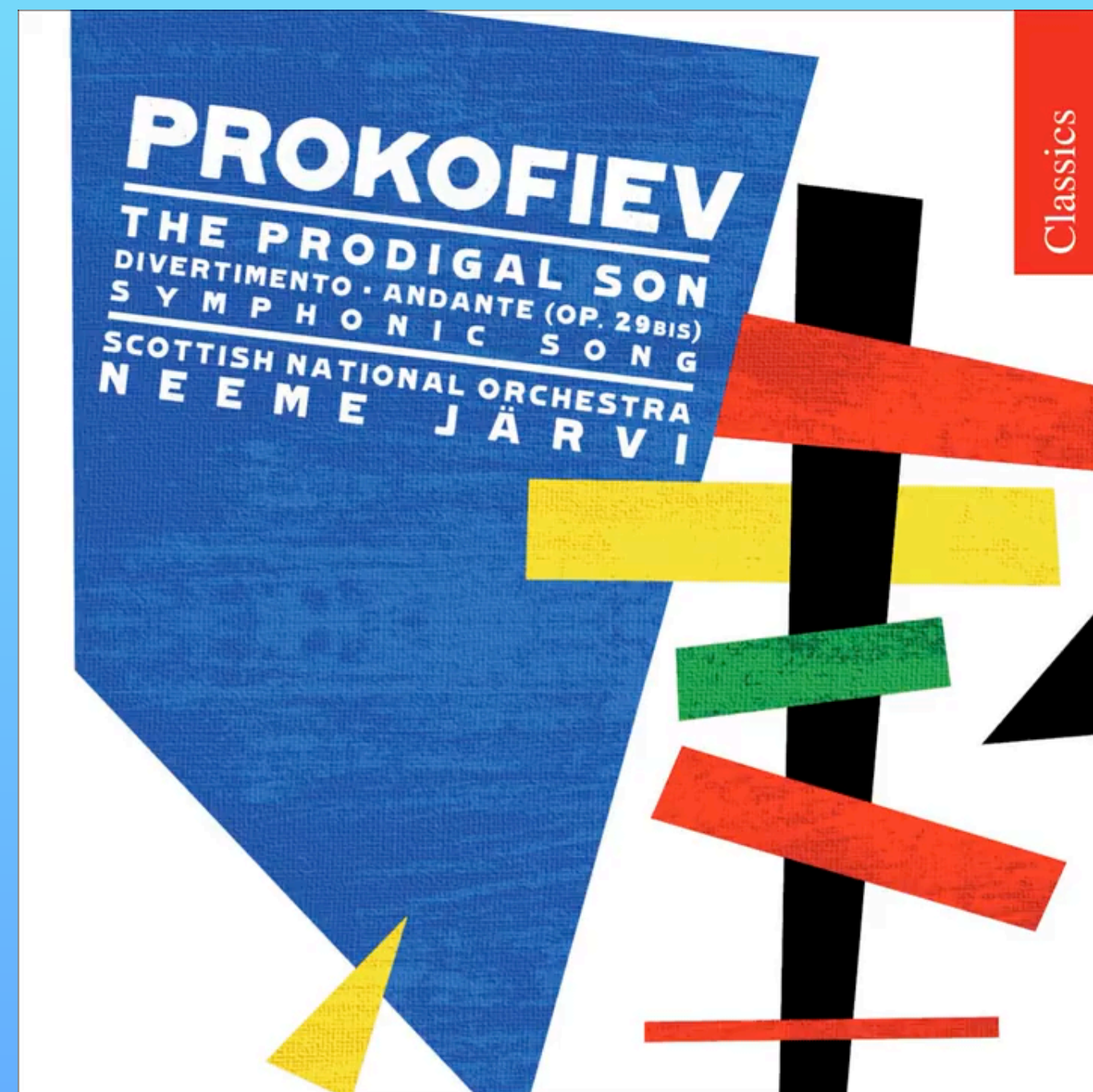
- **Prokofiev believed that he would be able to split his style into “complex” and “simple” strands**
- **he believed that his reliance on melody and tonality made his music accessible**
- **was optimistic about the possibility of capitalising on his large-scale works from the “foreign” period**
- **while still living abroad, he was always a few steps behind on the development of Soviet style**
- **originality, a pride in his individual style was still important to him**
- **he was prone to recycling**

SYMPHONIC SONG, OP. 57 (1933)



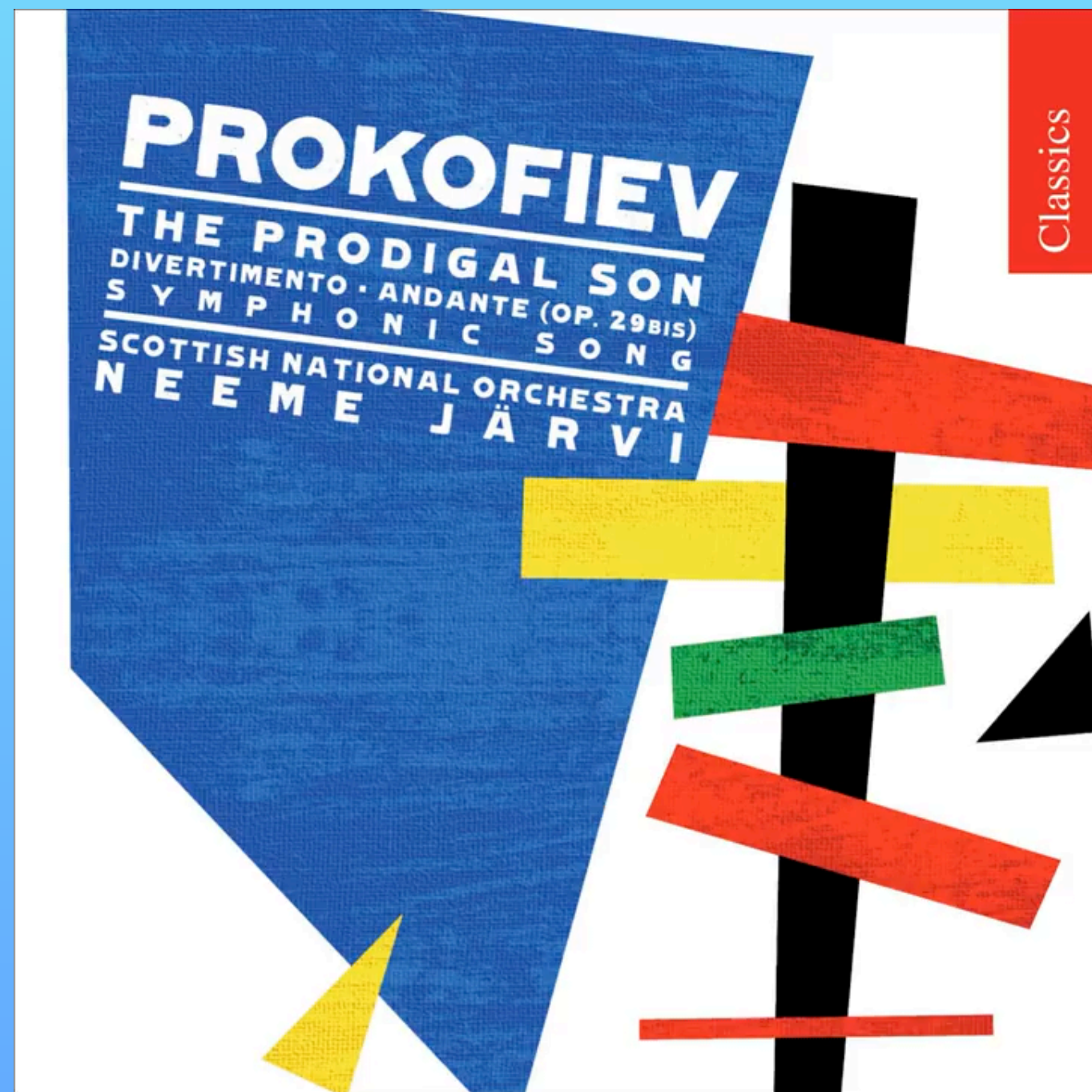
Pyotr Kotov , Kuznetskstroy. 1931

SYMPHONIC SONG



Dark beginning

SYMPHONIC SONG



“Struggle”

SYMPHONIC SONG



Positive ending in the major

The principal mood of the Symphonic Song is fatigue and sickly despair. The musical material is so abstract that instead of concrete, living images, we are faced with melancholy, immaterial arabesques. The composer's orchestral palette produces various pictures that are striking mainly for the gloomy elegiac background, against which lone melodies of solo instruments appear, as if lost in sound space, together with the dim sonorities of certain groups of instruments. The Symphonic Song is an elegy to solitude, its lyrical emotion is the emotion of social and cultural homelessness in a man who is disappointed by the present and is unable to believe in the future. It is on a par with the moods of the frustrated and weary urban lyricists of West today.

Alexander Ostretsov (*Sovetskaya muzika*, 1934)

CANTATA FOR THE 20TH ANNIVERSARY

OF THE OCTOBER REVOLUTION



K. Yuon, New Planet (1921)

CANTATA FOR THE 20TH ANNIVERSARY



**Spectre of
Communism...**



WORKERS OF ALL LANDS
UNITE

KARL MARX

JENNY WOLFFSTEIN
THE BELOVED WIFE OF
KARL MARX
BORN 17th FEBRUARY 1814
DIED 17th DECEMBER 1881
AND FRED MARX
BORN MAY 17th 1828, DIED MARCH 1881
AND DAVID LOWEY
THEIR GRANDSON
BORN 17th FEBRUARY 1882, DIED 1882
AND HELYNA DEWITT
BORN JANUARY 17 1883, DIED SEPTEMBER 1883
AND ELIZABETH MARX, DAUGHTER OF KARL MARX
BORN JANUARY 1884, DIED MARCH 1884

THE PHILOSOPHERS HAVE ONLY
INTERPRETED THE WORLD IN
VARIOUS WAYS - THE POINT
HOWEVER IS TO CHANGE IT

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CANTATA FOR THE 20TH ANNIVERSARY



CANTATA FOR THE 20TH ANNIVERSARY



Revolution

SONGS OF OUR TIMES, OP. 76 (1937)



Sergei Luchishkin, Trumpets (1925)

SONGS OF OUR TIMES

ОТ КРАЯ ДО КРАЯ, ПО ГОРНЫМ ВЕРШИНАМ,
ГДЕ ВОЛЬНЫЙ ОРЁЛ СОВЕРШАЕТ ПОЛЁТ,
О СТАЛИНЕ МУДРОМ, РОДНОМ И ЛЮБИМОМ,
ПРЕКРАСНУЮ ПЕСНЮ СЛАГАЕТ НАРОД.

FROM BORDER TO BORDER, OVER THE SUMMITS,
WHERE A FREEWHEELING EAGLE PERFORMS ITS FLIGHT,
THE PEOPLE CONSTRUCT A BEAUTIFUL SONG
ABOUT STALIN THE WISE, OUR DEARLY BELOVED.

ISAAK DUNAIEVSKY, SONG ABOUT STALIN

ПЕСНЯ
О
СТАЛИНЕ

SONGS OF OUR TIMES

ОТ КРАЯ ДО КРАЯ, ПО ГОРНЫМ ВЕРШИНАМ,
ГДЕ ВОЛЬНЫЙ ОРЁЛ СОВЕРШАЕТ ПОЛЁТ,
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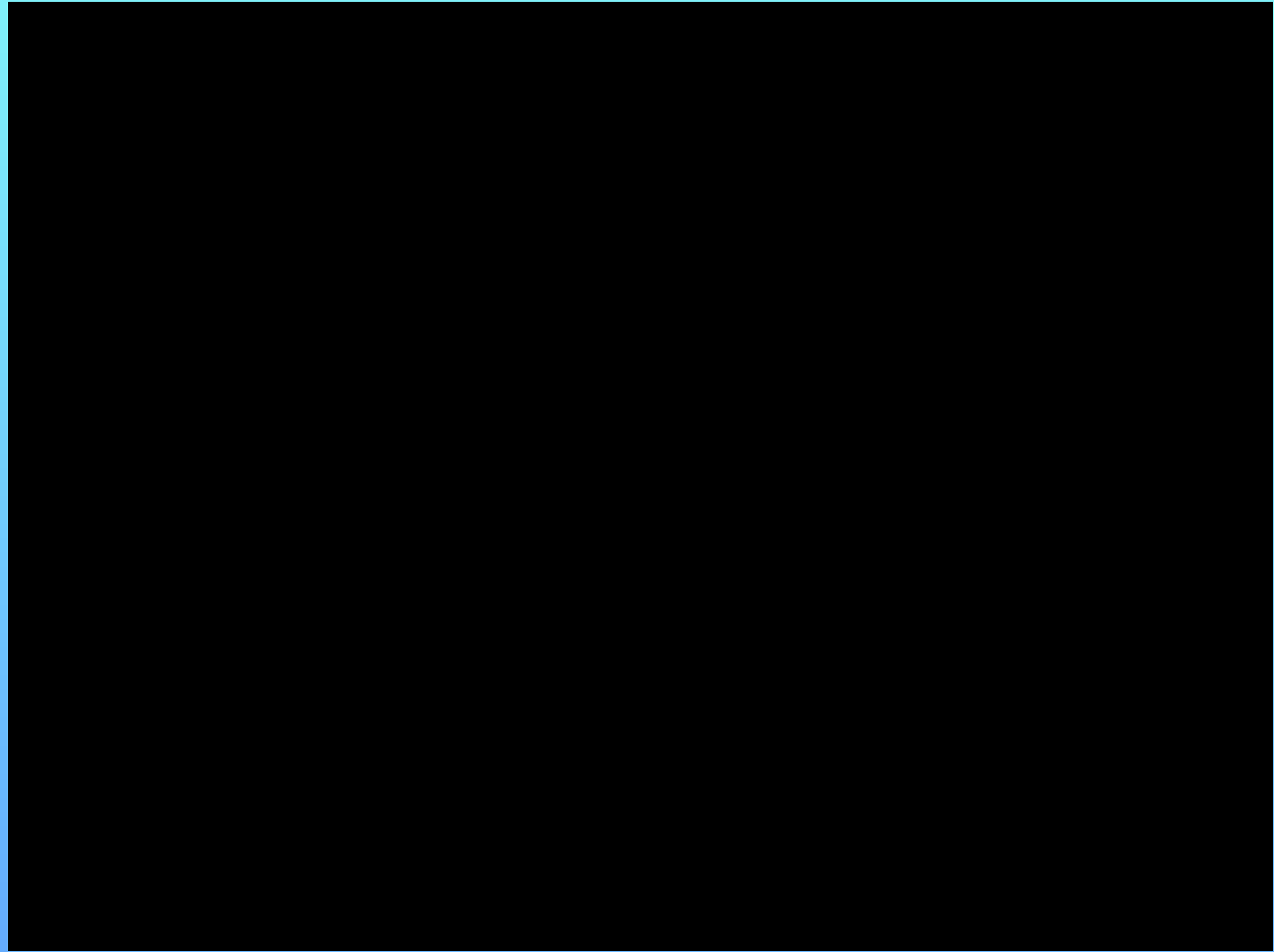


SONGS OF OUR TIMES

И ПЕСНЮ О НЁМ ПОДНИМАЯ, КАК ЗНАМЯ,
ЕДИНОГО ФРОНТА ШАГАЮТ РЯДЫ.
ГОРИТ, РАЗГОРАЕТСЯ ГРОЗНОЕ ПЛАМЯ,
НАРОДЫ ВСТАЮТ ДЛЯ ПОСЛЕДНЕЙ БОРЬБЫ.

THIS SONG ABOUT HIM WE RAISE ALOFT LIKE A BANNER
AS WE MARCH IN OUR MASSED RANKS, A BATTALION UNITED
A FEARFUL FLAME NOW FLARES THEN BURNS EVER BRIGHTER
AND THE PEOPLES RISE IN ARMS FOR THE FINAL BATTLE





Glinka, Travelling Song, performed by the Red Army Choir



Glinka, Travelling Song, performed by the Red Army Choir

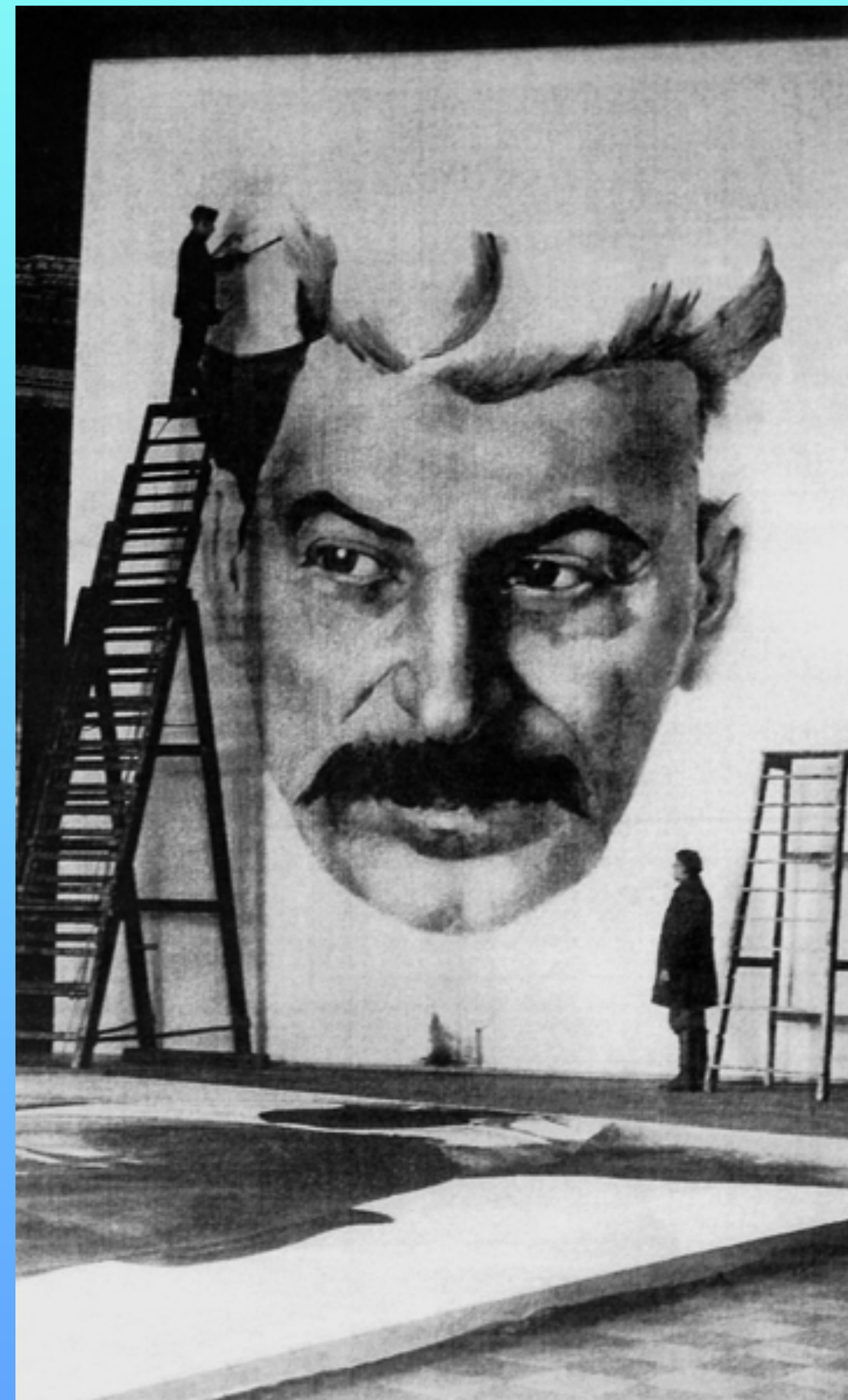
SONGS OF OUR TIMES

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THE CULT OF STALIN



M. Mitskevich, Art students are working on ma portrait of Stalin, 1934

THE CULT OF STALIN

Lev Revuts'ky, Song about Stalin





ЖАМБЫЛ ЖАБАЙҰЛЫ, ЖАМБҮЛ ЖАБАЙҰЛЫ

THE CULT OF STALIN



Aram Khachaturian, Poem about Stalin

ZDRAVITSA, OP. 85 (1939)



ZDRAVITSA (1939)



ZDRAVITSA (1939)

ой, ви-дать, в Мо-скве о-но по-бы-ло, по-бы-ло в Кре-мле.
U Sta-li-na по-бы-ло в Кре-мле.

По-иному светит нам солнце на земле
Знать оно у Сталина побывало в Кремле

The sun is shining differently over us
It must have visited Stalin in the Kremlin

ZDRAVITSA (1939)





Gelii Korzhev. In Wartime (1953 and 1954)

SONGS OP. 79 (1939): STAKHANOVKA



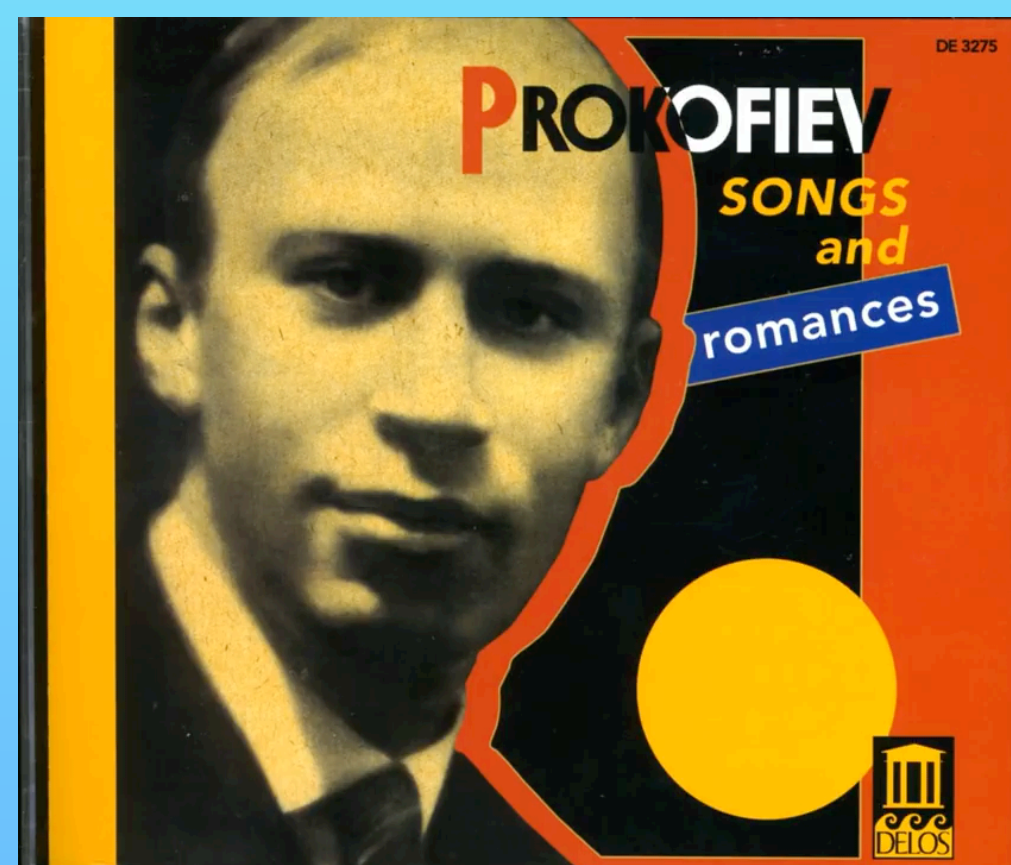
A. Samokhvalov Textiles Factory (1930)

SONGS OP. 79 (1939): STAKHANOVKA



L.Zhdanovskaya, Stakhanovite Speaking 1940)

SONGS OP. 79 (1939): СТАКХАНОВКА



ЛЬЁТСЯ СОЛНЦЕ ПРЯМО В ОКНА
С ГОЛУБОЙ ВЕРШИНЫ ДНЯ.
НА ШИРОКИЕ ПОЛОТНА,
НА ВЕСЁЛУЮ МЕНЯ.
ВСЕ СТАНКИ МОИ В ПОРЯДКЕ,
ВЕРЕН КАЖДЫЙ МОЙ ПРИЁМ...

SUN STREAMING STRONGLY THROUGH THE WINDOWS
DOWN FROM THE AZURE HEIGHTS OF THE DAY,
UPON THE BROAD SWATHES OF TARPULIN,
UPON MYSELF WHO'S ALWAYS SMILING.
ALL MY MACHINES IN PERFECT ORDER,
EVERY COG AND WHEEL IN PLACE.

SHOSTAKOVICH: SATIRES (1960)



**NOW FOR OUR CHILDREN THERE'S ONE
CONSOLATION THAT MUST DO:
THEY WILL SURELY GET TO MECCA,
THOUGH WE SHALL NOT GET THERE TOO.**

**LENGTH OF DAYS NOW SEEMS PREDESTINED:
TWO HUNDRED, FIVE HUNDRED YEARS,
WHO WILL BELLOW LIKE A FOOL,
AND WHO WILL MELT AWAY IN TEARS.**

Yelena Mindlina and Ivan Aleksandrov

PROKOFIEV'S SEPARATE TRAJECTORY



CANCELLED

Boris Godunov (Meyerhold)

Eugene Onegin (Tairov)

The Queen of Spades (Romm)

Cantata for the 20th Anniversary

DELAYED

Romeo and Juliet

Semyon Kotko

PERFORMED BUT CRITICISED

Symphony No. 3

Symphony No. 4

Piano Concerto No. 5

NOT PRODUCED

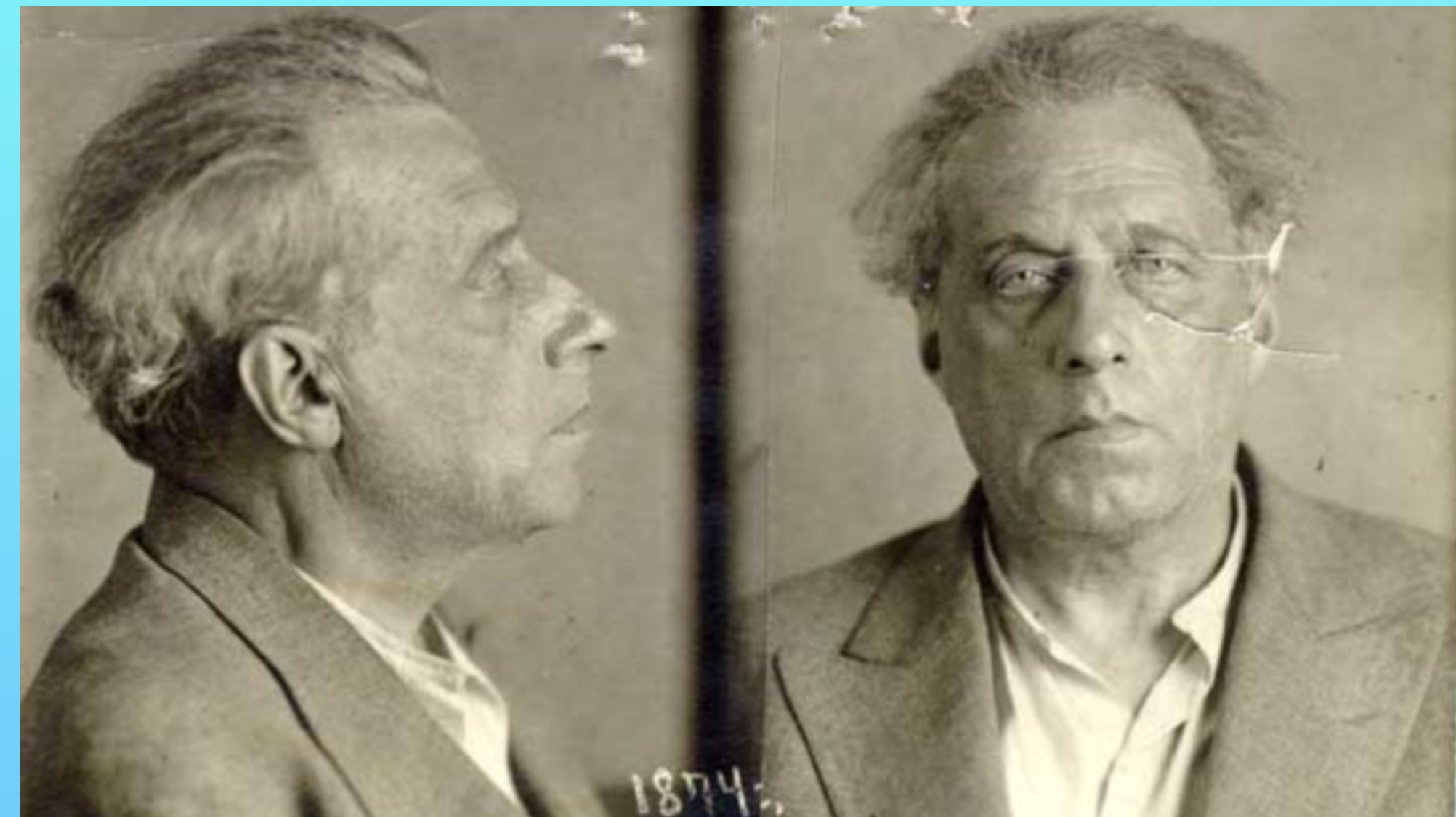
The Gambler

The Fiery Angel

PREMIERED THEN WITHDRAWN

Alexander Nevsky

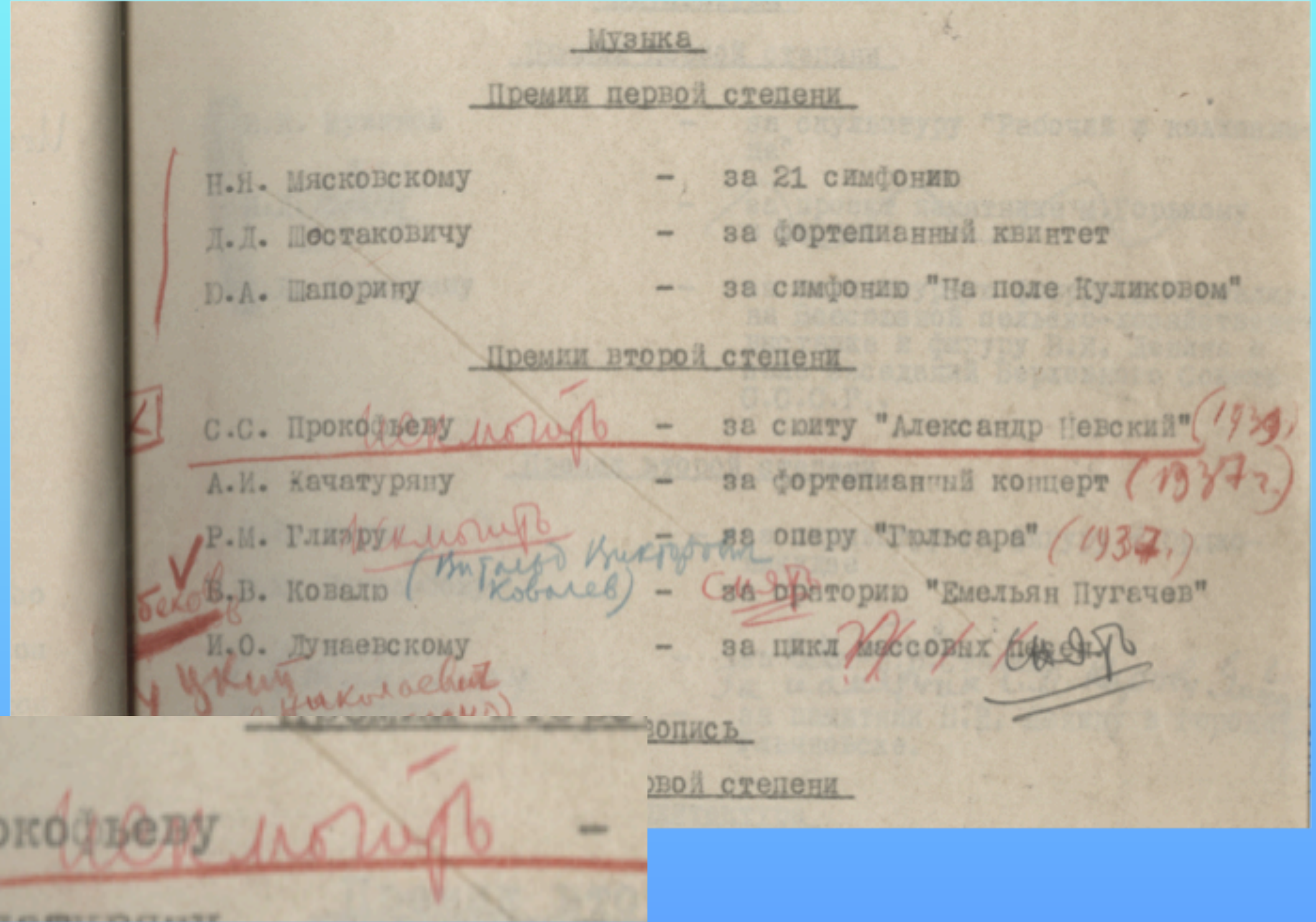
Peter and the Wolf
Commissioned by Natalia Sats
Premiered in May 1936
Sats arrested August 1937



Semyon Kotko
Intended for Meyerhold
Meyerhold arrested a week before
the orchestration is
finished

Stalin Prizes 1941

Prokofiev's cantata Alexander Nevsky
Rejected





Ulanova and Sergeyev, 1940



On the day of the Romeo Premiere at the Mariinsky 1940

QUARTET NO. 2, OP. 92 (1941)



Nalchik in 1942



Khatu Temirkanov

Manuel de Falla, Concerto for Harpsichord and Ensemble (1927)



HOMECOMING CHAMBER MUSIC FESTIVAL, MOSCOW 12 JANUARY 2016

QUARTET NO. 2, OP. 92 (1941) **("KABARDINIAN")**

Allegro sostenuto

Adagio

Allegro

BODMAN STRING QUARTET

POLINA MAKHINA (VIOLIN)

MILA FERRAMOSCA (VIOLIN)

CHARLES WHITTAKER (VIOLA)

LAURA ARMSTRONG (CELLO)