

GLASGOW CONCERTS IN THE 1930s: PERFORMING RUSSIAN MUSIC IN SCOTLAND



REID CONCERT HALL
BRISTO SQUARE, EDINBURGH



FRIDAY, 17 OCTOBER 2014
5:00 – 6:30 PM
FREE AND OPEN TO THE PUBLIC



PART OF THE 'SCOTLAND AND RUSSIA:
CULTURAL ENCOUNTERS SINCE 1900' PROJECT
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INVESTMENT FUND



THE UNIVERSITY of EDINBURGH

PROGRAMME

PYOTR TCHAIKOVSKY – *WAS I NOT A LITTLE BLADE OF GRASS IN THE MEADOW?* OP 47 NO 7

PYOTR TCHAIKOVSKY – *I BLESS YOU, WOODS* OP 47 NO 5

NIKOLAI MEDTNER – *THE WALTZ* OP 37

GEORGY SVIRIDOV – *THE WEATHERCOCK*

MODEST MUSSORGSKY – *SONG OF THE FLEA*

NIKOLAI RIMSKY-KORSAKOV – *SUMMER NIGHT'S DREAM* OP 56
No. 2

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NIKOLAI MEDTNER – *SKAZKI (TALES)* OP 26 (COMPLETE)

ERIC CHISHOLM – *CELTIC FOLK SONGS ARRANGEMENTS:*

*LOVE IN A GLEN* (FROM SONGS OF HAPPY LOVE)  
*A FAIRY WORKING RHYME* (FROM FAIRY SONGS)  
*A SMART YOUNG WOMAN* (FROM IRISH SONGS)  
*KITTY BAIRDIE* (FROM CHILDREN'S SONGS)

## INTERVAL

MODEST MUSSORGSKY – *SONGS AND DANCES OF DEATH*

DMITRI SHOSTAKOVICH – SELECTION FROM *PRELUDES* OP 34

SERGEI PROKOFIEV – *THREE CHILDREN'S SONGS* OP 68  
(COMPLETE)

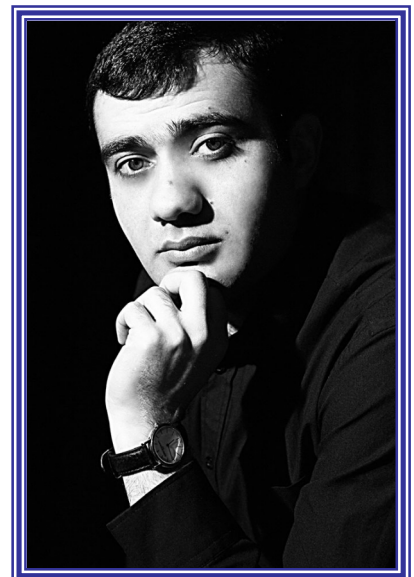
# PERFORMERS



**TIMOTHY DEAN** STUDIED MUSIC AT READING UNIVERSITY, AND THEN PIANO AND CONDUCTING AT THE ROYAL COLLEGE OF MUSIC. HE THEN BECAME CHORUS MASTER AND HEAD OF MUSIC FOR KENT OPERA WHERE HE WORKED FOR TEN YEARS, CONDUCTING A WIDE REPERTOIRE ON TOUR IN THE UK AND ABROAD. IN 1987 HE WAS APPOINTED THE FIRST MUSIC DIRECTOR OF BRITISH YOUTH OPERA. AFTER THAT HE WAS INSTRUMENTAL IN DEVELOPING THE COMPANY INTO A VITAL PART OF THE NATIONAL INFRASTRUCTURE FOR TRAINING YOUNG SINGERS AND MUSICIANS TO AN ADVANCED LEVEL, AS WELL AS CONDUCTING OVER TWENTY PRODUCTIONS AND MANY CONCERTS FOR THE COMPANY. HE WAS ALSO

CONDUCTOR OF THE LONDON BACH SOCIETY IN THE LATE 1980, AND WAS MUSIC DIRECTOR OF THE OPERA COMPANY FROM 1990 – 1994. IN 1990 HE SPENT A YEAR AS ASSISTANT MUSIC DIRECTOR AND CHORUS MASTER WITH THE NEW D'OYLY CARTE OPERA COMPANY, CONDUCTING ON TOUR IN THE UK AND USA, AFTER WHICH HE MADE COMPANY DEBUTS FOR ENGLISH NATIONAL OPERA AND SCOTTISH OPERA. IN 1994 HE WAS APPOINTED HEAD OF OPERA AT THE RSAMD IN GLASGOW, IN CHARGE OF NEW POSTGRADUATE COURSES IN OPERA TRAINING FOR SINGERS AND REPETITEURS. SINCE MOVING TO SCOTLAND, HE HAS ALSO WORKED WITH THE RSNO, THE ORCHESTRA OF SCOTTISH OPERA, THE ENGLISH CHAMBER ORCHESTRA, THE PARAGON ENSEMBLE AND HADDO HOUSE OPERA, AS WELL AS GIVING CONCERTS WITH THE SYMPHONY ORCHESTRAS OF BOTH THE JUNIOR AND SENIOR ACADEMY, CONDUCTING OVER FIFTY NEW OPERA PRODUCTIONS IN GLASGOW AND EDINBURGH. FROM 2000 – 2006 HE WAS ARTISTIC DIRECTOR OF BRITISH YOUTH OPERA, OF WHICH HE IS NOW A VICE-PRESIDENT. HE HAS BEEN DIRECTOR OF THE RSNO CHORUS SINCE 2006 AND IS ARTISTIC DIRECTOR OF THE RCS 'SONG STUDIO'. HE HAS ALSO BEEN RECENTLY INVOLVED IN COLLABORATIVE PROJECTS WITH THE CONSERVATOIRE IN ROSTOV-ON-DON IN RUSSIA, CONDUCTING PERFORMANCES OF STRAUSS' *ARIADNE AUF NAXOS* AND BRITTEN'S *PHAEDRA* IN 2009 AND PROKOFIEV'S *WAR AND PEACE* IN 2010 WHICH RECEIVED A ROYAL PHILHARMONIC SOCIETY AWARD NOMINATION. IN 2013 HE CONDUCTED *CUNNING LITTLE VIXEN* FOR THE HONG KONG ACADEMY OF THE PERFORMING ARTS AND THIS YEAR HE HAS BEEN ARTIST-IN RESIDENCE AT THE HOCHSCHULE IN NUREMBERG. FROM 2013 HE TOOK OVER RESPONSIBILITIES AS HEAD OF THE LEVERHULME ADVANCED CONDUCTING PROGRAMME AT THE RCS, AND WILL COMPLETE HIS TENURE AS RSNO CHORUS DIRECTOR AT THE END OF THIS SEASON WITH PERFORMANCES OF MAHLER'S 8<sup>TH</sup> SYMPHONY AND CONDUCTING THE CHORUS IN CONCERTS IN PRAGUE IN JUNE. HE CONTINUES TO BE ACTIVE AS COACH, ACCOMPANIST, ADJUDICATOR AND CONDUCTOR AND IS NOW A FELLOW OF THE RCS.

ARMENIAN BASS **ARSHAK KUZIKYAN** GRADUATED WITH A MASTER'S DEGREE FROM THE YEREVAN STATE CONSERVATORY IN 2005. HAVING COMPLETED THE CONTINUING EDUCATION COURSE AT THE ROYAL CONSERVATOIRE OF SCOTLAND IN 2013. ARSHAK IS A CURRENTLY BACK AT RCS TO DO A MASTER'S DEGREE AT THE ALEXANDER GIBSON OPERA SCHOOL UNDER THE TUTELAGE OF SCOTT JOHNSON. ARSHAK IS GENEROUSLY SUPPORTED BY RCS TRUST, AGBU AND KULGIN DUVAL AND COLIN HAMILTON. HIS PREVIOUS OPERA ROLES INCLUDE *LEPORELLO*, *DON GIOVANNI* (ARMENIAN OPERA THEATRE), *DULCAMARA*, *L'ELISIR D'AMORE* AND *RAIMONDO*, *LUCIA DI LAMMERMOOR* (YEYREVAN OPERA STUDIO), *TEMPO*, *NETTUNO*, *IL RITORNO D'ULISSE IN PATRIA* (RCS), *PUBLIO*, *LA CLEMENZA DI TITO* (RCS), *RAMBALDO*, *LA RONDINE* (RCS), *FIGARO*, *LE NOZZE DI FIGARO* IN TRENTINO MUSIC FESTIVAL (ITALY). ARSHAK'S PRIZES INCLUDE FIRST PRIZE AT PVAEL LISITIAN AND TATEVIK SAZANDARYAN (ARMENIAN), RUSSIAN SONG PRIZE 2013 (RCS), FIRST PRIZE AT YE CRONIES OPERA AWARD 2014 (RCS). HE IS A SCHOLARSHIP HOLDER FROM GEORGE SOLTI ACADEMIA AND HAD THE PRIVILEGE OF WORKING WITH DENNIS O'NEIL, ANGELA GHEORGHIU AND RICHARD BONYNGE IN CASTEGLIONE DELLA PESCAIA (ITALY) IN 2012. ARSHAK IS ALSO A SAMLING SCHOLAR 2014.





BORN IN KALININGRAD, RUSSIA, **OLGA IVAKINA** BEGAN HER VOCAL TRAINING WITH NATALIA KYZENKO AT THE AGE OF TWELVE. SHE WON HER FIRST INTERNATIONAL SINGING COMPETITION IN 2005 AND WENT ON TO REACH THE FINALS OF ELENA OBRAZCOVA'S YOUNG OPERA SINGERS' COMPETITION, SAINT PETERSBURG. AGED FIFTEEN, SHE WON THIRD PRIZE OF THE SERGEY LEIFERCUS COMPETITION FOR YOUNG OPERA SINGERS, SAINT PETERSBURG. OLGA STRENGTHENED HER MUSIC EDUCATION IN THE HERZEN STATE UNIVERSITY AND SAINT PETERSBURG CONSERVATORY. IN 2011, OLGA MOVED TO THE USA, WHERE SHE STUDIED ENGLISH AND FURTHERED HER VOCAL TRAINING UNDER THE TUTELAGE OF DAN MAREK FROM MANNES SCHOOL OF MUSIC. HAVING BEEN ACCEPTED ON THE BACHELOR'S OF MUSIC COURSE THE FOLLOWING YEAR, SHE COMMENCED HER STUDIES ANEW WITH KATHLEEN MCKELLAR FERGUSON AT THE ROYAL CONSERVATOIRE OF SCOTLAND. SINCE THEN, SHE HAS REPRESENTED THE CONSERVATOIRE AS A FINALIST IN THE EIGHTEENTH SESSION OF THE KATHLEEN FERRIER SOCIETY BURSARY FOR YOUNG SINGERS, AND WAS AWARDED FIRST PRIZE OF THE 2014 JEAN HIGHGATE SCHOLARSHIP FOR SINGING.

## **RUSNE-MONIKA PALSauskaite**

IS A FIRST YEAR MASTER'S STUDENT AT THE ROYAL CONSERVATOIRE OF SCOTLAND. SHE WAS BORN IN VILNIUS, LITHUANIA AND STARTED PLAYING THE PIANO AT THE AGE OF FOUR. IN 2010 RUSNE-MONIKA GRADUATED FROM THE NATIONAL M. K. CIURLIONOS ART SCHOOL IN THE PIANO CLASS OF A. SIKSNIUTE. WHILE STILL STUDYING AT SCHOOL, RUSNE-MONIKA WON VARIOUS REPUBLICAN AND INTERNATIONAL PIANO COMPETITIONS IN LITHUANIA, FRANCE, UKRAINE, ITALY AND RUSSIA. LAST YEAR SHE PARTICIPATED AND WON (3<sup>RD</sup> PRIZE) IN THE BAMBER/GALLOWAY PIANO COMPETITION AND THE COMPETITION FOR THE BEST VOCAL AND PIANO DUET, ELGAR/SPEDDING MEMORIAL PRIZE (1<sup>ST</sup> PRIZE). AS A SOLOIST SHE HAS PLAYED WITH THE LITHUANIAN CHAMBER ORCHESTRA, CONDUCTED BY S. SONDECKIS, L. LUKOČIUS AND M. PITRĖNAS. RUSNE HAS TAKEN PART IN MASTERCLASSES LEAD BY G. SZOKOLAY, G. GRUZMAN, N. SERIOGINA, L. SIMON. O MUSTONEN, N. OGAWA, M. RUZACKYBE AND P. REICH. BESIDES SOLO PERFORMANCES, RUSNE ALSO ENJOYS PLAYING IN CHAMBER ENSEMBLES. SHE HAS PARTICIPATED IN THE CHAMBER MUSIC FESTIVAL IN CORPORE, ESTONIA. IN 2012 RUSNE-MONIKA TOOK PART IN THE CONSERVATOIRE'S PIANO FESTIVAL PERFORMING *Six Pianos* BY S. REICH. LAST YEAR SHE PERFORMED *LES NOCES* WRITTEN BY I. STRAVINSKY.



RUSNE-MONIKA PALSauskaite – PIANO  
OLGA IVAKINA – SOPRANO  
ARSHAK KUZIKYAN – BASS-BARITONE  
TIMOTHY DEAN – PIANO

# RUSSIAN SONG TRANSLATIONS

## TCHAIKOVSKY OP. 47 No. 7 – *WAS I NOT A LITTLE BLADE OF GRASS IN THE MEADOW?*

WAS I NOT A LITTLE BLADE OF GRASS IN  
THE MEADOW,  
DID I NOT GROW GREEN IN THE MEADOW?  
THEY TOOK ME, A LITTLE BLADE OF GRASS,  
STRUCK ME DOWN,  
AND LET ME WITHER IN THE FIELD UNDER  
THE SUN.

OH, YOU, MY GRIEF, SWEET SORROW!  
OH, YOU, MY GRIEF, SWEET SORROW!  
TO KNOW, TO KNOW, SUCH IS MY SWEET  
FATE!...

WAS I NOT A GUELDER-ROSE IN THE FIELD,  
DID I NOT GROW FAIR IN THE FIELD?  
THEY TOOK AND CRUSHED THE GUELDER-  
ROSE, AND TIED ME INTO PLAITS!  
WAS I NOT MY FATHER'S DEAR DAUGHTER,  
DID I NOT GROW AS MY MOTHER'S LITTLE  
FLOWER?  
THEY TOOK ME, A POOR, UNWILLING GIRL,  
AND MARRIED ME TO A NASTY GREY-HAIRED  
MAN.

## TCHAIKOVSKY OP. 47 No. 5 – *I BLESS YOU, WOODS*

I BLESS YOU WOODS, VALLEYS, FIELDS,  
MOUNTAINS, WATERS!  
I BLESS FREEDOM AND BLUE SKIES!

I BLESS MY STAFF AND MY HUMBLE RAGS.  
AND THE STEPPE FROM BEGINNING TO  
END,  
AND THE SUN'S LIGHT, AND NIGHT'S  
DARKNESS!

AND THE PATH I WALK, PAUPER THAT I AM,  
AND, IN THE FIELD EVERY BLADE OF  
GRASS,  
AND EVERY STAR IN THE SKY!

O! IF ONLY I COULD ENCOMPASS ALL LIFE,  
AND JOIN MY SOUL WITH YOURS.  
O! IF ONLY I COULD EMBRACE YOU ALL,  
ENEMIES, FRIENDS AND BROTHERS, AND  
ALL NATURE,  
AND ENFOLD ALL NATURE IN MY ARMS!

## MEDTNER – *THE WALTZ OP 37*

DID NOT WE DANCE TO MAGIC SOUNDS?

WAS IT NOT RECENTLY THAT WITH MAGIC  
SOUNDS  
WE DANCED ABOUT THE HALL, SHE AND I?  
HER TENDER ARMS WERE WARM,  
HER STAR-LIKE EYES WERE BRIGHT.  
YESTERDAY THEY SANG DIRGES,  
THE TOMB WAS OPEN;  
HER EYES CLOSED, MOTIONLESS,  
SHE SLEPT BENEATH BROCADE.  
I SLEPT; ABOVE MY BED  
THE MOON HUNG LIKE THE DEAD...  
YET TO WONDROUS SOUNDS, SHE AND I  
WERE FLYING ABOUT THE HALL, THE TWO  
OF US...

## SVIRIDOV – *THE WEATHERCOCK*

IT IS CALM. AND WILL BE MORE CALM  
THE USELESS FLAG IS LOWERED.  
THE LITTLE WEATHERCOCK ON THE ROOF,  
ALONE,  
IS SINGING A SWEET SONG ABOUT THE  
FUTURE.

THE WIND HAS SPREAD THE POOR  
ENCHANTED COCKEREL OVER THE HALF-  
SKY;  
AGITATED BY THE SMOKE AND THE SUN,  
THE THING IS OVERTURNED IN THE BLUE  
DEEP.

THE FRAGRANT PITCH IS BURNING,  
THE HORIZONS ARE MISTY, FROM TIME  
IMMEMORIAL.  
THE WEATHERCOCK'S SONGS SEEM SWEET  
TO ME;  
SING, MY LITTLE TIN COCKEREL.

## MUSSORGSKY – *SONG OF THE FLEA*

ONCE THERE LIVED A KING,  
AND A FLEA LIVED WITH HIM.  
A FLEA, A FLEA!  
IT WAS CLOSER  
THAN A BROTHER TO HIM  
A FLEA! – HA HA HA HA HA – A FLEA!  
HA HA HA HA HA – A FLEA!  
THE KING CALLED FOR A TAILOR -  
“LISTEN, YOU BLOCKHEAD,  
FOR MY DEAREST FRIEND  
MAKE A VELVETY CAFTAN!”  
“A CAFTAN FOR THE FLEA?!”  
FOR THE FLEA! CAFTAN?!..”  
HA HA  
“A CAFTAN FOR THE FLEA!”  
IN GOLD AND VELVET

THIS FLEA WAS DRESSED.  
 AND FULL FREEDOM  
 WAS GIVEN TO IT AT COURT.  
 TO THE FLEA! HA-HA!  
 THE KING GRANTED THE TITLE OF MINISTER  
 TO IT  
 AND GAVE A MEDAL ALONG WITH IT.  
 AND ALL THE OTHERS  
 HAD TO SUBMIT TO THE FLEA.  
 HA HA  
 AND EVEN HER HIGHNESS, THE QUEEN  
 AND ALL HER LADIES IN WAITING  
 WERE FED UP WITH THE FLEA  
 AND LOST THEIR QUIET LIVING.  
 HA-HA  
 AND THEY WERE AFRAID TO TOUCH IT,  
 OR EVEN TO BEAT IT.  
 BUT IF THEY START BITING US -  
 LET'S SMOTHER THEM AT ONCE!

**RIMSKY-KORSAKOV –  
 SUMMER NIGHT'S DREAM**

LAST NIGHT I COULD NOT FALL ASLEEP,  
 I WOULD GET UP AND OPEN THE WINDOW...  
 THE SILENT NIGHT TORMENTED AND  
 BURNED ME,  
 MADE ME DRUNK WITH THE SCENT OF  
 FLOWERS...

SUDDENLY THE BUSHES UNDER THE  
 WINDOW RUSTLED,  
 THE CURTAIN FLEW OPEN WITH A RUSH,  
 AND A YOUNG MAN FLEW IN, WITH A  
 BRIGHT FACE  
 AS IF HE WERE MADE OF MOONSHINE.

THE DOORS OF MY ROOM OPENED,  
 AFTER THEM THE COLONNADES OPENED,  
 IN PYRAMIDS OF ROSES, LINES OF LIGHT  
 SHONE IN ALABASTER VASES...

THE WONDROUS GUEST APPROACHED MY  
 BED,  
 AND SAID TO ME WITH A MEEK SMILE,  
 "WHY DID YOU SO QUICKLY DIVE INTO THE  
 PILLOWS LIKE A FRIGHTENED FISH BEFORE  
 ME!

LOOK AROUND, I AM A GOD, A GOD OF  
 VISIONS AND DREAMS,  
 I AM THE SECRET FRIEND OF THE SHY  
 MAIDEN...  
 FOR THE FIRST TIME, I HAVE BROUGHT FOR  
 YOU, FOR MY QUEEN, THE BLISS OF  
 HEAVEN..."

HE TALKED AND CAREFULLY LIFTED MY FACE  
 FROM THE PILLOW WITH HIS HANDS;

AND HOTLY KISSED THE EDGE OF MY  
 CHEEK,  
 AND SOUGHT MY LIPS WITH HIS LIPS...

I BECAME WEAK UNDER HIS BREATH...  
 HANDS UNCLASPED AT THE BREAST...  
 AND IN MY EARS RANG THE WORDS:  
 "YOU ARE MINE! YOU ARE MINE!"  
 LIKE THE FAR SOUNDS OF A HARP...

HOURS PASSED... I OPENED MY EYES...  
 THE DAWN HAD POURED OVER MY  
 REPOSE...  
 I AM ALONE... I SHIVER... MY BRAID HAS  
 COME LOOSE...  
 I DON'T KNOW WHAT HAS HAPPENED TO  
 ME...

**MUSSORGSKY –  
 SONGS AND DANCES OF DEATH**

**LULLABY**

[POET] - A CHILD IS GROANING... A  
 CANDLE, BURNING OUT,  
 DIMLY FLICKERS ONTO SURROUNDINGS.  
 THE WHOLE NIGHT, ROCKING THE CRADLE,  
 A MOTHER HAS NOT DOZED AWAY WITH  
 SLEEP.

EARLY-EARLY IN THE MORNING,  
 CAREFULLY, ON THE DOOR  
 COMPASSIONATE DEATH - KNOCK!  
 THE MOTHER SHUDDERED, LOOKED BACK  
 WITH WORRY...

[DEATH] - "DON'T GET FRIGHTENED, MY  
 DEAR!

PALE MORNING ALREADY LOOKS IN THE  
 WINDOW...  
 WITH CRYING, ANGUISHING AND LOVING  
 YOU HAVE TIRED YOURSELF, HAVE A LITTLE  
 NAP,

I'LL SIT INSTEAD OF YOU.  
 YOU'VE FAILED TO PACIFY THE CHILD.  
 I'LL SING SWEETER THAN YOU" -

[MOTHER] - "QUIET! MY CHILD RUSHES  
 AND STRUGGLES,  
 TORMENTING MY SOUL!"

[DEATH] - "WELL, WITH ME HE'LL SOON BE  
 APPEASED.

LULLABY, LULLABY, LULLABY." -  
 [MOTHER] - "THE CHEEKS ARE FADING,  
 THE BREATH IS WEAKENING...  
 BE QUIET, I BEG YOU!" -

[DEATH] - "THAT'S A GOOD SIGN, THE  
 SUFFERING WILL QUIETEN,  
 LULLABY, LULLABY, LULLABY." -

[MOTHER] - "BE GONE, YOU DAMNED  
 THING!

WITH YOUR TENDERNESS YOU'LL KILL MY  
 JOY!" -

[DEATH] - "NO, A PEACEFUL SLEEP I'LL  
CONJURE UP FOR THE BABY.  
LULLABY, LULLABY, LULLABY." -  
[MOTHER] - "HAVE PITY, WAIT AT LEAST  
FOR A MOMENT  
WITH FINISHING YOUR AWFUL SONG!" -  
[DEATH] - "LOOK, HE FELL ASLEEP WITH  
MY QUIET SINGING.  
LULLABY, LULLABY, LULLABY."

### ***SERENADE***

MAGICAL LANGUOR, BLUE NIGHT,  
TREMBLING DARKNESS OF SPRING.  
THE SICK GIRL TAKES IN, WITH HER HEAD  
DROPPED,  
THE WHISPER OF THE NIGHT'S SILENCE.  
SLEEP DOES NOT CLOSE HER SHINING  
EYES,  
LIFE BECKONS TOWARDS PLEASURES,  
MEANWHILE UNDER THE WINDOW IN THE  
MIDNIGHT SILENCE  
DEATH SINGS A SERENADE:  
"IN THE GLOOM OF CAPTIVITY, SEVERE AND  
STIFLING,  
YOUR YOUTH IS FADING AWAY;  
A MYSTERIOUS KNIGHT, WITH MAGIC  
POWERS  
I'LL FREE YOU.  
STAND UP, LOOK AT YOURSELF: WITH  
BEAUTY  
YOUR TRANSLUCENT FACE IS SHINING,  
YOUR CHEEKS ARE ROSY, WITH A WAVY  
PLAIT  
YOUR FIGURE IS ENTWINED, AS WITH A  
CLOUD.  
THE BLUE RADIANCE OF YOUR PIERCING  
EYES  
IS BRIGHTER THAN SKIES AND FIRE.  
YOUR BREATH FLUTTERS WITH THE MIDDAY  
HEAT ...  
YOU HAVE SEDUCED ME.  
YOUR HEARING IS CAPTURED WITH MY  
SERENADE,  
YOUR VOICE CALLED FOR A KNIGHT,  
THE KNIGHT HAS COME FOR THE ULTIMATE  
REWARD;  
THE HOUR OF ECSTASY HAS ARRIVED.  
YOUR BODY IS TENDER, YOUR TREMBLING  
IS RAVISHING...  
OH, I'LL SUFFOCATE YOU  
IN MY STRONG EMBRACES: LISTEN TO MY  
SEDUCTIVE  
CHATTER! ... BE SILENT!... YOU ARE MINE!"

### ***TREPAK (RUSSIAN DANCE)***

FOREST AND GLADES, NO ONE IS AROUND.  
A SNOW-STORM IS CRYING AND GROANING,  
IT FEELS AS IN THE GLOOM OF THE NIGHT  
THE EVIL ONE IS BURYING SOMEONE;

HUSH, IT IS SO! IN THE DARKNESS  
DEATH IS HUGGING AND CARESSING AN  
OLD MAN,  
WITH THE DRUNKARD SHE IS DANCING A  
TREPAK,  
WHILE SINGING A SONG INTO HIS EAR:  
"OH, MY LITTLE WRETCHED MAN,  
GOT DRUNK, STUMBLED ALONG THE ROAD,  
BUT THE WITCH-BLIZZARD HAS RISEN  
FURIOUSLY,  
AND DRIVEN YOU FROM THE GLADE INTO  
THE DENSE FOREST.  
TORTURED WITH ANGUISH AND NEED,  
LIE DOWN, CURL UP AND FALL ASLEEP, MY  
DEAR!  
I'LL WARM YOU UP WITH SNOW, MY  
DARLING,  
AND STIR UP A GREAT GAME AROUND YOU.  
SHAKE UP THE BED, YOU BLIZZARD-SWAN!  
HEY, GET GOING, START CHANTING, YOU  
WEATHER  
A FAIRYTALE, THAT COULD LAST ALL  
NIGHT,  
SO THAT THE DRUNKARD COULD FALL  
ASLEEP SOUNDLY!  
HEY YOU, FORESTS, SKIES AND CLOUDS,  
GLOOM, WIND AND FLEETING SNOW,  
WREATH INTO A SHROUD, SNOWY AND  
FLUFFY;  
WITH IT I'LL COVER OUR OLD MAN, LIKE A  
BABY...  
SLEEP, MY LITTLE FRIEND, HAPPY WRETCH,  
THE SUMMER HAS COME AND BLOSSOMED!  
ABOVE THE FIELDS THE SUN IS LAUGHING  
AND SICKLES ROAM,  
THE SONG HOVERS AROUND; THE DOVES  
ARE FLYING ABOUT..."

### ***FIELD MARSHAL***

THE BATTLE IS THUNDERING, THE ARMOUR  
IS SHINING,  
COPPER CANNONS ARE ROARING,  
THE TROOPS ARE RUNNING, THE HORSES  
ARE RUSHING  
AND RED RIVERS ARE FLOWING.  
THE MIDDAY IS BLAZING - PEOPLE ARE  
FIGHTING,  
THE SUN IS DECLINING - THE FIGHT IS  
STRONGER,  
THE SUNSET IS FADING AWAY - BUT THE  
ENEMIES  
ARE STILL BATTLING MORE FIERCE AND  
HATEFUL.  
AND NIGHT HAS FALLEN ON THE  
BATTLEFIELD.  
THE ARMIES HAVE PARTED IN THE  
DARKNESS...  
EVERYTHING HAS FALLEN QUIET, AND IN  
THE NIGHT'S MIST

THE GROANS HAVE RISEN TO THE  
HEAVENS.  
THEN, ILLUMINATED BY MOONLIGHT,  
ON HER BATTLE HORSE,  
SHINING WITH THE WHITENESS OF HER  
BONES,  
APPEARED DEATH; AND IN THE SILENCE,  
TAKING IN MOANS AND PRAYERS,  
FULL OF PROUD SATISFACTION,  
LIKE A FIELD MARSHAL SHE CIRCLED  
AROUND  
THE PLACE OF BATTLE,  
AND HAVING RIDDEN TO THE TOP ON THE  
HILL,  
LOOKED AROUND, STOPPED, SMILED....  
AND ABOVE THE BATTLEFIELD  
ROARED HER FATEFUL VOICE:  
"THE BATTLE IS FINISHED! I WON OVER  
EVERYONE!  
YOU ALL SUBMITTED BEFORE ME,  
SOLDIERS!  
LIFE HAS MADE YOU QUARREL, I HAVE  
RECONCILED YOU!  
STAND UP AS ONE FOR THE PARADE,  
CORPSES!  
PASS IN FRONT OF ME IN A POMPOUS  
MARCH,  
I WANT TO COUNT MY TROOPS;  
THEN DEPOSIT YOUR BONES INTO THE  
EARTH,  
IT IS SWEET TO REST FROM LIFE IN THE  
GROUND!  
YEAR AFTER YEAR WILL PASS,  
AND EVEN THE MEMORY OF YOU WILL  
DISAPPEAR.  
I WILL NOT FORGET AND LOUDLY ABOVE  
YOU  
WILL HOLD A FEAST AT THE MIDNIGHT  
HOUR!  
WITH A HEAVY DANCE I'LL TRAMPLE  
THE RAW EARTH, SO THAT THE REALM OF  
THE GRAVE  
YOUR BONES WILL NEVER BE ABLE TO  
LEAVE,  
SO THAT YOU'LL NEVER RISE FROM THE  
GROUND!"

**PROKOFIEV –  
THREE CHILDREN'S SONGS OP.  
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***THE CHATTERBOX***

THEY SAY I'M A CHATTERBOX. WHY, I HAVE  
NO TIME TO CHATTER! I JUST DISCUSS ALL  
MY HOBBIES, AND ALL MY ACTIVITIES, WITH  
ALL MY SCHOOLMATES AND GIRLFRIENDS  
AND SOMETIMES WITH BOYS, AND ASK AS  
MANY QUESTIONS AS I NEED TO – LIKE  
TODAY, WHEN THE TEACHER WAS TELLING  
US ABOUT JAPAN AND CHINA – BUT NO  
CHATTERING. WHY, I HAVE NO TIME TO  
CHATTER: SO MANY SCHOOL TASKS!  
VOFKA SAYS THAT LIDA, THAT'S ME, IS A  
CHATTERBOX – BUT THAT'S NOT TRUE.

***A SWEET SONG***

MY NAME IS VERY SIMPLE: IT IS CANDY.  
UNWRAP ME AND SEE IT'S REALLY ME.  
MY NAME IS VERY TASTY: IT IS CHOCOLATE.  
UNWRAP ME AND SEE IT'S REALLY ME.  
I AM A HONEY COOKIE, GLORIOUS ALL  
OVER THE SOVIET UNION. UNWRAP ME  
AND SWALLOW ME, I'M NOT AFRAID. THIS  
SONG IS VERY SWEET. CAN'T YOU HEAR  
THE SWEET VOICE? MARMALADES AND  
CANDIES AND ALL THE SWEETS SEND YOU  
THEIR BEST, SWEETEST WISHES. UNWRAP,  
AND SEE: YES, THEIR BEST WISHES!

***PIGLETS***

"ANNA VANNA, OUR TEAM WANTS TO SEE  
THE PIGLETS! WE'LL DO THEM NO HARM,  
JUST LOOK AND LEAVE." "LEAVE THE YARD  
NOW, IT'S TIME TO WASH THEM. COME  
LATER."  
"ANNA VANNA, WE WANT TO FEEL THEIR  
BACKS, THEIR BRISTLES." "LEAVE NOW,  
IT'S TIME FOR THEM TO GO TO BED."  
"ANNA VANNA, OUR TEAM WANTS TO SEE  
THE PIGLETS." "LEAVE THE YARD, IT'S  
DARK ALREADY. THE PIGLETS ARE ASLEEP.  
WAIT UNTIL TOMORROW MORNING."

**ERIK CHISHOLM – *CELTIC FOLK SONGS***

**'LOVE IN A GLEN'  
FROM *SONGS OF HAPPY LOVE*  
FROM FORBES'S *CANTUS***

COME, MY LOVE, LET US WANDER IN THE  
GLEN BY THE SPRING, AND THERE WE  
SHALL HEAR THE SWEET BLACKBIRD SING,

A CLEAR PLEASANT RING: AND THIS TO MY  
LOVE, TO MY LOVE CONTENT WILL BRING.

BY THE PATH THROUGH THE WOODLAND  
THERE ARE SWEET SMELLING FLOW'RS,  
WILD GARLIC AND HAZEL BUSH, SOFT  
SHADY BOW'RS, WHERE LOVING BIRDS



NEST: AND HERE MY DEAR LOVE IN THE  
SHADE, MY DEAR LOVE, LET US REST.

HERE BATHED FAIREST DIANA UNTIL  
ACTEON ESPIED HER, BY MAGICAL ART  
CHANGED THAT RASH YOUTH TO A HART:  
FOR LOVE DID HE DIE. AND FOR LOVE, MY  
DEAR ONE, MY DEAR ONE SO GLADLY  
WOULD I.

**'A FAIRY WORKING RHYME'  
SCOTTISH-GAELIC FOLK-SONG  
FROM *FAIRY SONGS* (GOOD FAIRIES)**

IF WORK'S DONE BY ONE WIFE'S HAND IT  
CAN BUT LITTLE WORK COMMAND.  
SOME MUST TEAZE AND CARD AND SPIN  
WHEN WEAVING WORK BEGINS.  
SOME FOR WAULKING, WATER HEAT, TO  
MAKE HER WEB COMPLETE.

IF WORK'S DONE BY ONE WIFE'S HAND IT  
CAN BUT LITTLE WORK COMMAND.  
SOME MUST OIL AND MIX AND WIND WHEN  
SPINNING WORK'S BEHIND.  
SOME MUST THUMP AND RUB AND HOLD,  
SOME TIGHTEN, STRETCH, AND FOLD.

MY MOULD OF CHEESE, MY BUTTER CROCK,  
MY HAMMER, SAW, MY WEATHER-COCK,  
LITTLE MEAT KIST, COW AND GOAT  
HEE O HA ROO OH HO.

**'A SMART YOUNG WOMAN'  
WORDS BY BRIAN MERRIMAN (1780)  
FROM *IRISH SONGS***

I'M NO UGLY HAG, SLOVENLY SLUT OR  
LUMPISH LOU, UNTIDY SLATTERN,  
BULGING BAG. I'M A SMART YOUNG WOMAN.  
I'M NO SLOUCHING SOW, FECKLESS HUSSY,  
AWKWARD ASS, BEDRAGGLED BEDLAM,  
LUCKLESS LASS.

MOST WOMEN ROUND THIS PLACE ARE  
STUPID, DULL, WITHOUT EXPERIENCE,  
COUNTRY CLOUDS WITH NO FINESSE. I'M A  
SMART YOUNG WOMAN. WIVES GIVE ME  
ENVIIOUS LOOKS, HUSBANDS THROW  
ADMIRING GLANCES, I KNOW THINGS NOT  
FOUND IN BOOKS.

GOLD IS THE STUFF YOU JUST CAN'T HAVE  
ENOUGH, IT WILL WIN EVERY PRIZE HERE  
ON EARTH AND IN PARADISE.

**'KITTY BAIRDIE'  
CHILDREN'S NURSERY-RHYME  
(SCOTS)  
FROM *CHILDREN'S SONGS***

KITTY BAIRDIE HAD A COO  
BLACK AND WHITE ABOUT THE MOU.  
WAS'NT THAT A PRETTY COO!  
DANCE KITTY BAIRDIE, DANCE, DANCE FOR  
ME.\*

KITTY BAIRDIE HAD A CAT  
THAT WOULDN'T SIT UPON THE MAT.  
WAS'NT THAT A SILLY CAT!

KITTY BAIRDIE HAD A DOG  
THAT DRANK A BARRELFUL OF GROG.  
WAS'NT THAT A THIRSTY DOG!

KITTY BAIRDIE HAD A FLEA  
AND IT COULD SAY THE RULE OF THREE.  
WAS'NT THAT A SMARTY FLEA!

KITTY BAIRDIE HAD A LAMB  
THAT LIVED ON CAKE AND CREAM AND JAM,  
WAS'NT THAT A GREEDY LAMB!

KITTY BAIRDIE HAD A BAT  
THAT WORE A WAISTCOAT AND A HAT.  
WAS'NT THAT A FANCY BAT!

\*THIS LINE IS REPEATED AT THE END OF  
EACH VERSE.

## NOTES

TONIGHT'S CONCERT IS AN IMAGINARY RECONSTRUCTION OF CONCERTS GIVEN DURING THE 1930S BY THE ACTIVE SOCIETY FOR THE PROPAGATION OF CONTEMPORARY MUSIC. THE ACTIVE SOCIETY WAS ESTABLISHED IN 1930 BY A GROUP OF YOUNG COMPOSERS WHO DESPISED "THE INTOLERANT ATTITUDE OF MOST MUSICAL ORGANIZATIONS TOWARDS ALL MUSIC COMPOSED LATER THAN ABOUT THE END OF LAST CENTURY", AND DECIDED THAT THEY SHOULD EDUCATE AUDIENCES ABOUT THE 'NEW MUSIC', ENCOURAGING THEM TO "STUDY IT AND ENDEAVOUR TO UNDERSTAND IT ... BEFORE REJECTING IT!" THEY WERE LED BY THE SCOTTISH COMPOSER, PERFORMER, WRITER AND TEACHER CHARACTERIZED AS THE "FORGOTTEN MAN" OF SCOTTISH MUSIC — ERIK CHISHOLM. CHISHOLM WAS

INSTRUMENTAL IN BRINGING KEY CONTEMPORARY RUSSIAN COMPOSERS SUCH AS NIKOLAI MEDTNER TO SCOTLAND. HE ALSO ENGAGED IN LENGTHY CORRESPONDENCE WITH SHOSTAKOVICH AND PROKOFIEV, AND ALL OF THESE COMPOSERS FEATURE IN TONIGHT'S PROGRAMME.

OF COURSE, WHAT WAS 'MODERN' MUSIC FOR A GLASGOW AUDIENCE OF THE 1930S IS NO LONGER CONTEMPORARY MUSIC FOR TODAY'S AUDIENCE. WHAT WE PRESENT THIS EVENING, THEREFORE, IS AN IMAGINED RECITAL DRAWN FROM OUR RESEARCH INTO THE ACTIVE SOCIETY'S ARCHIVAL SOURCES AND CONTEMPORARY JOURNALS. IN ADDITION TO THE 'NEW MUSIC', TONIGHT'S PROGRAMME ALSO INCLUDES A SELECTION OF SONGS BY NINETEENTH-CENTURY RUSSIAN COMPOSERS SUCH AS PYOTR TCHAIKOVSKY AND MODEST MUSSORGSKY, WHOSE COMPOSITIONS CHISHOLM PERFORMED IN GLASGOW AT 'PIANOFORTE RECITALS' IN THE 1920S, UNDER THE AUSPICES OF THE RUSSO-SCOTTISH SOCIETY. AND THE ACTIVE SOCIETY, DESPITE PROTESTATIONS TO THE CONTRARY, DID NOT LIMIT ITSELF TO CONTEMPORARY MUSIC EITHER. FOR INSTANCE, RELYING ENTIRELY ON CHISHOLM'S OWN RESOURCES AND THOSE OF HIS FRIENDS, THEY PERFORMED SCENES FROM MUSSORGSKY'S OPERA *BORIS GODUNOV* USING ORIGINAL ORCHESTRATION, RESULTING IN THE BRITISH PREMIERE OF THE WORK.

ALTHOUGH THE ACTIVE SOCIETY DID NOT DO MUCH TO PROMOTE CHISHOLM'S OWN WORKS, WE HAVE ALSO INCLUDED EXTRACTS FROM HIS *CELTIC FOLK SONG* ARRANGEMENTS, FIRST PUBLISHED IN THE SOVIET UNION IN A DUAL LANGUAGE EDITION WITH THE SUPPORT OF SHOSTAKOVICH. AS CHISHOLM'S BIOGRAPHER JOHN PURSER NOTES, THE ACTIVE SOCIETY DID NOT "ATTEMPT TO PURSUE A SCOTTISH AGENDA", BUT CHISHOLM'S OWN MUSIC DOES EXPLORE THE SCOTTISH IDIOM.

### **PYOTR TCHAIKOVSKY (1840-1893): *WAS I NOT A LITTLE BLADE OF GRASS IN THE MEADOW?; I BLESS YOU, WOODS***

RUSSIAN ART SONG HAS A LONG HISTORY, BUT BY THE MIDDLE OF THE NINETEENTH CENTURY THE SONG FORM HAD MOVED AWAY FROM ITS HUMBLE AND DOMESTIC ORIGINS, COMBINING SPECIFICALLY RUSSIAN MUSICAL TURNS OF PHRASE WITH WESTERN ONES, AND USING HIGHLY REFINED AND SOPHISTICATED ACCOMPANIMENT. THE SONGS OF TCHAIKOVSKY ARE CONSIDERED A WONDERFUL ACHIEVEMENT IN LATE NINETEENTH-CENTURY RUSSIAN MUSIC. THE COMPOSER HAS AN INIMITABLE LYRIC GIFT AND MANY OF HIS EARLY SONGS EMBODY A PERSONAL MUSICAL VOICE. THE TWO SONGS (FROM A SET OF 7 ROMANCES) INCLUDED IN THIS PROGRAMME WERE COMPOSED IN 1880, THE FIRST SET TO WORDS BY ALEXEI TOLSTOY AND THE SECOND TO A TEXT BY IVAN SURIKOV.

### **MODEST MUSSORGSKY (1839-1881): *SONG OF THE FLEA; SONGS AND DANCES OF DEATH***

MUSSORGSKY'S SONGS EXPRESS A WIDE RANGE OF EMOTIONS AND CHARACTERS. GRIEF AND LOSS, SORROW AND DEATH - ALL OF THESE EMOTIONS ARE PRESENT. HIS DRAMATIC SENSE, WHETHER IN HIS STAGE WORKS OR IN SONG, IS RECURRING. HIS INSTINCT FOR PSYCHOLOGICAL REALISM IS PRESENT THROUGHOUT. MUSSORGSKY'S MUSIC CONSTANTLY SEEKS NEW FORMS OF EXPRESSION AND SOUNDS BECAUSE ABOVE ALL HE FEARED POINTLESS RHETORIC AND EMPTY MUSICAL GESTURES. THE *SONGS AND DANCES OF DEATH* DATE FROM 1875. IT WAS VLADIMIR STASOV, THE FORMIDABLE INTELLECTUAL MASTERMIND BEHIND THE 'MIGHTY HANDFUL', WHO SUGGESTED THAT THE COMPOSER SET ARSENY GOLENISHCHEV-KUTUZOV'S TEXT TO MUSIC. EACH OF THE FOUR SONGS HAS A SEPARATE DEDICATION - TO THE SINGER ANNA VOROBYEVA-PETROVA, TO GLINKA'S SISTER LYUDMILA SHESTAKOVA, TO THE BASS OSIP PETROVA AND TO THE GENERAL KUTUZOV RESPECTIVELY. THE FOUR SONGS ARE, PERHAPS UNSURPRISINGLY, WRITTEN IN MINOR KEYS. THEY DEAL WITH THEMES CENTRAL TO RUSSIAN LITERATURE. DEATH IS PRESENTED AS ALL-SEEING, ALL-KNOWING AND ABOVE ALL, CONSISTENTLY VIGILANT.

### **NIKOLAI RIMSKY-KORSAKOV (1844-1908): *SUMMER NIGHT'S DREAM***

RIMSKY-KORSAKOV'S 'SUMMER NIGHT'S DREAM' IS THE SECOND OF TWO SONGS IN OP. 56 SET TO TEXT BY APOLLON MAYKOV. THEY WERE COMPOSED IN 1898 AND PUBLISHED THE FOLLOWING YEAR. THE SECOND SONG IS DEDICATED TO THE PAINTER MIKHAIL VRUBEL AND THE FIRST TO HIS WIFE, THE SOPRANO NADEZHDA ZABELA. THEY WERE COMPOSED DURING RIMSKY'S MOST PROLIFIC PERIOD. IN THIS SONG, THE COMPOSER'S INIMITABLE GIFT FOR LONG-LIMBED MELODIES AND ETHEREAL TEXTURES IS EVIDENT IN THE WAY HE BUILDS THE MAGICAL ATMOSPHERE OF THE SUMMER'S NIGHT AND PACES THE DRAMATIC NARRATIVE OF THE PIECE.

## NIKOLAI MEDTNER (1880-1951): *SKAZKI* OP. 26

MEDTNER, ALONG WITH HIS MORE CELEBRATED CONTEMPORARIES SKRIABIN AND RAKHMANINOV, WAS ONE OF THE LAST OF THE RUSSIAN ROMANTIC COMPOSER-PIANISTS. STARTING HIS CAREER AT THE MOSCOW CONSERVATOIRE AS A PIANIST, AND LARGELY SELF-TAUGHT IN COMPOSITION, BY HIS EARLY 20S HE HAD SHIFTED HIS FOCUS ALMOST ENTIRELY TO COMPOSITION, PERFORMING GENERALLY ONLY TO EXPOSE HIS OWN WORKS. HIS COMPOSITIONS ARE LARGELY FOR SOLO PIANO, AND THOSE FOR OTHER INSTRUMENTAL VOICES ALL INCLUDE A PART FOR THIS INSTRUMENT. MEDTNER GAVE HIS FIRST PIANO RECITAL IN SCOTLAND AT A CONCERT ORGANISED BY CHISHOLM'S ACTIVE SOCIETY FOR THE PROPAGATION OF CONTEMPORARY MUSIC, ON THURSDAY, 5TH NOVEMBER, 1931. HE WAS ALSO THE SOCIETY'S HONORARY VICE-PRESIDENT.

MEDTNER'S 28 *SKAZKI* (USUALLY TRANSLATED AS "FAIRY TALES", BUT MORE ACCURATELY, SIMPLY "TALES") ARE CONSIDERED AMONG HIS MOST SIGNIFICANT MINIATURES, AND A KEY PART OF HIS OUTPUT. THEY APPEAR IN ELEVEN SETS, THE EARLIEST, OP. 8, DATING FROM 1904-05, AND THE LATEST, OP. 51, FROM 1928, WELL AFTER MEDTNER'S EMIGRATION FROM RUSSIA TO PARIS. THE OP. 26 *SKAZKI* DATE FROM 1912, THE PERIOD FOLLOWING MEDTNER'S RESIGNATION FROM A SHORT-LIVED POST AS PROFESSOR OF PIANO AT THE MOSCOW CONSERVATOIRE, TO FOCUS ON COMPOSITION. THE FOUR MINIATURES ARE IN E FLAT MAJOR (NOS. 1 AND 2), F MAJOR AND F SHARP MAJOR.

## DMITRI SHOSTAKOVICH (1906-1975): SELECTION FROM *PRELUDES* OP. 34

SHOSTAKOVICH'S *PRELUDES* OP. 34 DATE FROM THE EARLY PART OF HIS 'MATURE' CAREER, BETWEEN THE SUCCESS OF THE *FIRST SYMPHONY* (1926) AND THE INFAMOUS *PRAVDA* DEBACLE SURROUNDING HIS OPERA *LADY MACBETH* (1936) – HIS FIRST EXPERIENCE OF OFFICIAL CRITICISM BY THE SOVIET AUTHORITIES. THE *PRELUDES* WERE TO BE A VEHICLE FOR SHOSTAKOVICH'S OWN CONCERTIZING. COMPOSED IN LATE 1932 AND EARLY 1933, THEY ARE NOW STAPLES OF THE PIANO REPERTOIRE. OWING MUCH TO THE STYLE OF PROKOFIEV'S *VISIONS FUGITIVES*, THEY ARE LESS STRIDENTLY MODERNIST THAN HIS PIANO WORKS OF THE LATE 1920S. THE 24 *PRELUDES* ARE ORDERED (LIKE CHOPIN'S *PRELUDES*) IN MAJOR – RELATIVE MINOR, ASCENDING IN FIFTHS. ERIK CHISHOLM GAVE THE FIRST PERFORMANCE OF SHOSTAKOVICH'S *PRELUDES* IN OCTOBER 1935, AND THREE MONTHS LATER AN ALL SHOSTAKOVICH PROGRAMME WAS ORGANISED.

## SERGEI PROKOFIEV (1891-1953): *THREE CHILDREN'S SONGS* OP. 68

FOLLOWING *PETER AND THE WOLF* IN PROKOFIEV'S CATALOGUE, *TRI DETSKIE PESNI* ARE AMONG THE FIRST WORKS COMPOSED AFTER THE COMPOSER'S RELOCATION WITH HIS FAMILY TO THE SOVIET UNION FOLLOWING 18 YEARS IN WESTERN EUROPE AND THE USA. THE FIRST TWO SONGS IN THIS OPUS, *BOLTUN'IA* ("THE CHATTERBOX") AND *SLADKAIA PESENKA* ("SWEET SONG") DATE FROM 1936, AND THE THIRD, *POROSIATA* ("THE PIGLETS") WAS ADDED TO THE SET IN 1939. *BOLTUN'IA* IS THE BEST KNOWN OF THIS SET, A PATTERN-STYLE SONG WHERE A YOUNG SCHOOLGIRL, LIDA, CHATTERS ABOUT HER HOMEWORK. *SLADKAIA PESENKA*, WRITTEN AT THE SUGGESTION OF PROKOFIEV'S *PETER AND THE WOLF* COLLABORATOR, NATALIA SATS, IS ESSENTIALLY AN ADVERTISEMENT FOR CHOCOLATE. THE FINAL SONG PRESENTS A DIALOGUE BETWEEN ANNA VANNA AND TWO YOUNG CHILDREN LOOKING AT PIGS AT A COLLECTIVE FARM.

## GEORGY SVIRIDOV (1915-1998): *THE WEATHERCOCK*

THE ADDITION OF SVIRIDOV TO THE PROGRAMME IS A REFERENCE TO CHISHOLM'S ONGOING CONNECTION WITH SOVIET MUSIC AFTER THE ACTIVE SOCIETY HAD BEEN DISBANDED. CHISHOLM WAS INVITED TO MOSCOW IN 1952 BY THE SOVIET GOVERNMENT TO CONDUCT CONCERTS WITH THE USSR STATE ORCHESTRA. SVIRIDOV HIMSELF WAS A FORMER STUDENT OF SHOSTAKOVICH, WHOM CHISHOLM HAD MET IN MOSCOW IN 1957 AND IN EDINBURGH IN 1962. SVIRIDOV'S 'THE PETERSBURG SONGS', BASED ON TEXT BY BLOK, WERE COMPOSED BETWEEN 1961-1963. THIS SONG CYCLE WAS WRITTEN FOR SOPRANO, MEZZO-SOPRANO, BARITONE, BASS, VIOLIN, CELLO AND PIANO. 'THE WEATHERCOCK' IS THE FIRST OF THE NINE SONGS. THE BROODING TONE OF THIS SONG AND ITS DRAMATIC SCOPE IMMEDIATELY DEMONSTRATE SVIRIDOV'S DEBT TO THE TRADITION OF RUSSIAN ART SONG. SVIRIDOV COMPOSED IN A NUMBER OF GENRES AND IN DIFFERENT STYLES, ALTHOUGH HIS COMPOSITIONAL STYLE IS PREDOMINANTLY NEO-ROMANTIC. THROUGHOUT HIS CAREER HE RETAINED A PARTICULAR AFFINITY WITH POETRY AND TEXT. THE SOUND WORLD EXPLORED IN THIS SONG IS REMINISCENT OF THE DEPTH OF RACHMANINOV'S MUSICAL LANGUAGE.

КЕЛТСКИЕ



НАРОДНЫЕ ПЕСНИ



CELTIC



FOLK SONGS

ЭРІК ЧИСХОЛМ

ERIK CHISHOLM