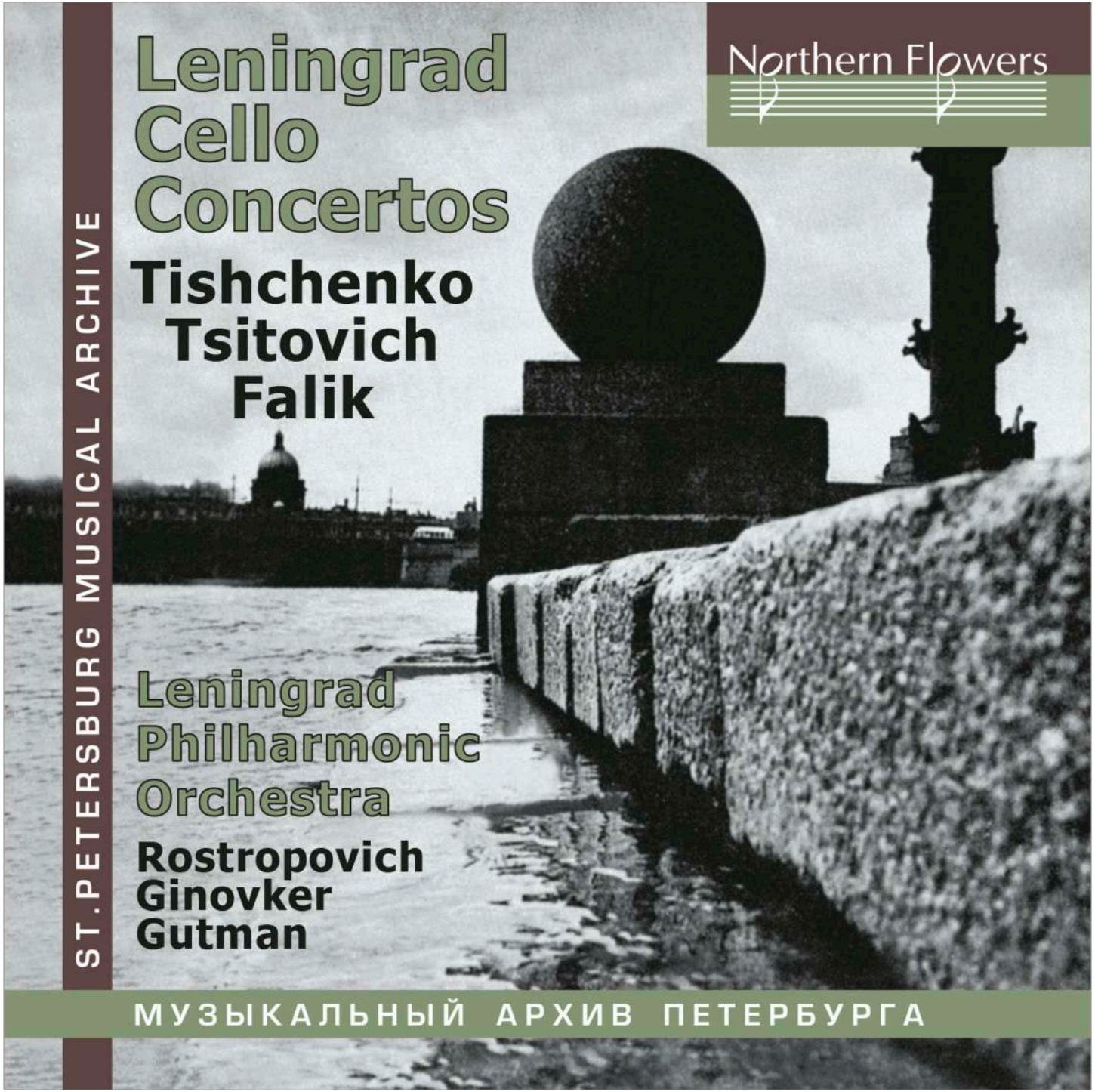
Northern Flowers
Leningrad
Cello
Concertos
Tishchenko
Tsitovich
Falik
Leningrad
Philharmonic
Orchestra
Rostropovich
Ginovker
Gutman
ST.PETERSBURG MUSICAL ARCHIVE
МУЗЫКАЛЬНЫЙ АРХИВ ПЕТЕРБУРГА

LENINGRAD CELLO CONCERTOS

Boris TISHCHENKO (1939-2010)
[1] Concerto for cello, 17 wind instruments, percussion & harmonium, Op. 23 (1963) 26:20
Mstislav Rostropovich, cello
Leningrad Philharmonic Orchestra - Igor Blazhkov, conductor

Vladimir TZITOVICH (1931-2012)
Cello Concerto (1981)
[2] I. Lento 7:16 [3] II. Allegro – Presto 13:09
Georgy Ginovker, cello
Leningrad Philharmonic Orchestra - Pavel Bubelnikov, conductor

Yuri FALIK (1936-2009)
Concerto da Passione for cello and orchestra (1988)
[4] I. Lacrimosa 11:29
[5] II. Dies Irae - III. Libera me - IV. Lux aeterna 20:24
Natalia Gutman, cello
Leningrad Philharmonic Orchestra - Alexander Dmitriev, conductor

Recorded by the Saint Petersburg (Leningrad) Recording Studio at the Leningrad Philharmonic Grand Hall in 1966 (1), 1984 (2 & 3, live), and 1990 (4 & 5, live).
Sound Engineers: Mikhail Kustov (1), Felix Gurdzhi (2-5)

The works of **Boris Ivanovich Tishchenko** (1939-2010) have a unique position in the panorama of today's art. There is no need to be reminded how difficult was the development of music in the 20th century. Probably the greatest trial it had to pass was the urge towards radical innovations, which often led to the nearly complete loss of an individual style. Tishchenko's music has a rare quality – it is instantaneously identifiable, literally by the first notes and bars. They form a world imperiously establishing its own laws and demanding maximum concentration of thought from the listener. Integrity, scale of artistic issues, and finally a constant feeling of artistic responsibility — such are the key points of his personality.

The whole life of Boris Tishchenko was related to St. Petersburg; it was there that his genesis as musician began. First of all, one should remember the years of study at the Rimsky- Korsakov School of Music, where Tishchenko studied piano with V. Michelis and composition with G. Ustvolskaya. Her influence proved to be powerful and fruitful, and no surprise that Tishchenko as author can be amply heard even in his early works (among them the piano Variations, with which he entered the Conservatory.) Apart from composition, Tishchenko studied as pianist (with A. Logovinsky.) His composition classes were with V. Salmanov, V. Voloshinov and O. Yevlakhov, and his postgraduate studies, with Shostakovich.

The role of creative contacts with Shostakovich cannot be

overestimated. It was to him that Tishchenko dedicated his Third and Fifth Symphonies afterwards (the latter was written after the death of Shostakovich.) Already in his student years, many of his works became known, especially as some were performed for the first time by the author (First Piano Concerto, Third Piano Sonata.) In 1965, Tishchenko started his professor role teaching various subjects at the St. Petersburg Conservatory, in particular score-reading and instrumentation, and composition from 1974. Among his students were several well-known composers.

Boris Tishchenko was writing virtually in all existing genres, from super symphonies to songs a cappella. At the same time, it is evident that certain genres enjoy a special position in his creative work. Primarily, it is the symphony. Addressing it is a special "plot" in the composer's biography, from the early First written at the age of 22 to the Eighth. Each of the symphonies is unique, from the scoring of instruments to the overall concept and drama. Extended solo meditations and stunning tuttis, with acute and harsh contrasts keeps the listener in great tension from the beginning to the end of the opus. Strict economy of resources is also surprising, with a brief motif generally used as the basis becoming the core for the whole development (suffice it to remember Postscriptum in the Third Symphony.) This can also be said about the instrumental concertos: the "playing" element, where the soloist discloses his/her virtuoso abilities, usually gives way to a strained monologue where the soloist and the orchestra make one voice (understandably, the Second Violin Concerto has also the title of "Violin Symphony.")

The **First Concerto for cello, 17 winds (nine woodwinds and eight brass), percussion, and harmonium,** Op.23, was created in 1963. The composer himself said about it, "A kind of a letter to a friend." The concerto has an unusual one-movement structure; it opens in a solo monologue of cello lasting for about six (!) minutes. The theme grows out of the grain of a head motif, which some way or other, in most unbelievable variations, is to run through the entire composition. The lone voice of a man who thinks and suffers – it seems that the main idea and concept of the cello concerto may be described like that.

Next, the musical texture gradually grows and expands, with more and more new instruments coming in. The movement accelerates and arrives at a powerful dramatic culmination. Now this very same lone voice enters into a conflict with a hostile domain destroying the fragile world. The musical fabric is gradually split into separate, almost not interconnected episodes, and then into motifs. In the reprise, the main theme comes back but changed in shape, tired and detached. The opus ends in a brightened coda where the winds and harmonium imitate the sound of an organ.

The concerto was written at the request of the prominent cellist

Mstislav Rostropovich. In 1966, the opus won the first prize at the Prague Spring international competition of composers. Dmitry Shostakovich who highly valued the work of his student wrote his own orchestration of the Concerto in 1969 (for the 30th birthday of Boris Tishchenko). The opus in Shostakovich's orchestration has been recorded several times.

Vladimir Ivanovich Tsytovich (1931-2012) was a prominent Russian composer, pianist, and musicologist. He began to study music rather late in his age (obstructed by the war); he finished a school of music in Leningrad, and graduated from the Rimsky-Korsakov Music School where he studied with Sergey Wolfensohn, an orthodox traditionalist and partisan of the Rimsky- Korsakov school, the Leningrad Conservatory, and the post-graduate studies (1960) in the class of composition of the famous professor Boris Arapov.

In 1973, Tsytovich successfully defended his candidate for musicology thesis on "Specifics of Timbral Thinking of B. Bartók;" later, he published dozens of scientific articles on timbre and on orchestral mentality, and several times contributed as science editor of various collections and anthologies.

Throughout his life (from 1961), Vladimir Tsytovich taught instrumentation, score reading and composition at the Leningrad Conservatory.

The style of Vladimir Tsytovich combines two perhaps opposite principles: on the one hand, intellectualism and rationalism manifested in the intention to subordinate free development of forms to a strict constructive idea organizing the flow of music into an organic and precise system. The other pole is the game element, humor, domain of feelings and emotions beyond the control of reason and implemented in the concertizing philosophy, and the inclination to scherzos and toccata.

The creative legacy of Vladimir Tsytovich comprises over fifty works of various genres, in particular symphonic, chamber instrumental, vocal, piano, and organ compositions. Among them are the symphonic sketches *The Adventures of the Good Soldier Švejk* for narrator and symphony orchestra after Jaroslav Hašek (1959); *Capriccio for grand symphony orchestra* (1975); four symphonies (1969, 1974, 1992, 1997); *Concerto for piano and orchestra* (1960); *Concerto for viola and chamber orchestra* (1965); *Concerto for cello and orchestra* (1981); *Concerto for flute, oboe, string orchestra, and percussions* (1986); *Concerto for guitar and chamber orchestra* (1993); and music for four French horns and string orchestra (2011).

The concerto genre dominates in his music. It gives the clearest idea of the composer's usual penchant for intellectual games and humour. Emphasizing the individuality and merits of the solo instrument, the

composer creates diverse timbre combinations between instruments (both between the soloist and orchestral timbres inside the orchestra).

The ***Cello Concerto*** written by Vladimir Tsytovich in 1981 has two movements. The first one (Lento) is akin to an aria for cello and strings, a monologue of cello solo supported by the orchestra's expressive sound. In the second movement (Allegro. Presto), the musical landscape changes dramatically. Grotesque playing, ragged rhythms, and unexpected timbral similarities involving the extreme registers of the winds in the orchestra – all this creates a picture of some cosmic saturnalia, rushes into everyday life, and destroys it. Gradually, the rhythmic pulsation becomes more and more organized; a toccata episode (Presto) appears, which after the culmination develops into a coda where the first movement's reappears for a short time. But the toccata gets the upper hand, finishing the concerto with the powerful sound of the whole orchestra.

Yuri Alexandrovich Falik (1936-2009) belongs to a generation whose creative and artistic consciousness was formed in the 1960s. He was of the era of Khrushchev's 'thaw'.

Falik cannot be irrevocably attached either to innovators or to traditionalists; he did not invent a new sound system, but he was not chained with tradition either. An excellent maestro possessing all kinds of composer's technique, he was selective in his attitude towards newly-invented techniques – he accepted them for the purposes of his artistic conception only. He looked for, and found, latent reserves in traditional genres and forms. The things in the foreground were always vibrancy of concept, persuasive power of solutions, thrilling plot and suspense of musical development, and beautiful sound.

Yuri Falik was born in Odessa, a city famous for its musical traditions, on July 30, 1936. His father Alexander Falik was a musician in Odessa's Opera Theater, and used to take his son with him to performances. The gifted boy was absorbed in music from his childhood. Everything promised an early ascent of his talent, but the war destroyed that beautiful world. Father perished, and mother and son were evacuated to far Kirgizstan, and isolated from music for several years. The depth and complexity of emotions in his early childhood affected not only the personality, but also the art of Yuri Falik.

In the postwar years, fate was favourable to him. He triumphantly completed his education at the Leningrad Conservatory, first as cellist (studying with Alexander Shtrimer and Mstislav Rostropovich), and later as composer (in the classes of Yuri Balkashin and Boris Arapov). A brilliant career as virtuoso soloist was laid open before him (he won the first prize of the international Cellist competition in Helsinki), but he gave up this career of an instrumental musician for the sake of creativity as a composer.

For the larger part of his life Yuri Falik was a professor in composition and instrumentation at the St. Petersburg (Leningrad) Conservatory. Falik successfully combined composition and teaching with the work of a conductor. He was widely known in and outside Russia. He looked like a successful person, he was very charming, and he loved success. But first and foremost, he always was a profound artist.

Among the works of Falik are the opéra bouffe *Les Fourberies de Scapin* (after Jean- Baptiste Molière), choreographic tragedy *The Oresteia* (after Aeschylus), , *Symphony for String Orchestra and Percussion*, *Chamber Concerto for three flutes and string orchestra*, *Concertino for Oboe and Chamber Orchestra*, *Concertino for Bassoon and String Orchestra*, *Concerto della Passione for cello and symphony orchestra*, *concertos for chorus a cappella* (to lyrics by Igor Severyanin, Marina Tsvetayeva, Boris Pasternak, and Alexander Pushkin), "Skomorokhi" *Concerto for winds and percussion*, *Wind Quintet*, choral and vocal cycles etc. His last large compositions were Liturgical Chants for soloists and chorus a cappella to texts from the Orthodox Prayer Book (1992), *Symphony No. 2* ("Kaddish," 1993), *Missa for soloists, chorus, and chamber orchestra* (1996), "Elegies" *Concerto for soprano solo and chorus a cappella* (to verses by Anna Akhmatova and Nikolai Gumilev, 2001), and *Eighth Quartet* (2001). Among his many works on Northern Flowers are: *Light Symphony for Orchestra, First Concerto for Orchestra* (inspired by Thyl Ulenspiegel legends), a second one ("Symphonic Etudes"), The *Violin Concerto*, *In Memorium Igor Stravinsky* (Elegiac Music for 4 trombones and 16 strings), and four of his eight *String Quartets*.

In ***Concerto della Passione*** we face a paradoxical combination of the requiem genre and the concerto genre. Perceiving such ritual genre as funeral mass in the light of free concerto- like utterance is the collision of the opus. The cello takes the lead. Probably the most complicated virtuoso abilities of the instrument are represented. But the cello also takes over the functions of the main voice, the main character. The tones of weeping, objective in nature (Lacrimosa), toccatas (passages seeming to rush about in a closed space and interrupted by "iron" tutti chords (Dies irae)), the bright theme of Lux aeterna – everything is transformed in inspired energetic speech delivered by the meditating and appealing voice of the cello.

The peculiar semantics of the bells in the beginning and at the end of the concerto is also a reference to sacred music. This is one of the timbres enfolding the cello as well as other strings and especially the woodwinds. It is these voices that create a special aura around the nearly incorporeal cello sound in the last movement's ending. They give you an impression of some fading light, which is eternal and unachievable.

This is what Yuri Falik himself says about the concerto: "The content of

the concerto is described by the names of its movements. For me, they are not just initial words of Roman Catholic chants. These words are symbols pronounced by humankind for many hundreds of years – in singing, speech, or whisper. These words are signs of human spiritual existence, standing for Faith, Despair, Repentance, and Hope; they are conceptual words whose universal essence is the basis of many great works of literature, painting, and music."

Text: Northern Flowers
English translation: Sergey Suslov
Design: Anastasia Yevmenova

Cover Photo: Leningrad. Arrow of Vasilyevsky Island (1980) by Ilya Narovlyansky

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