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# Nikolai PEYKO

## COMPLETE PIANO MUSIC, VOLUME TWO

SONATA NO. 3  
 SONATINA NO. 1  
 CONCERT ETUDE  
 SONATINA-SKAZKA  
 SONATA FOR THE LEFT HAND  
 CONCERT VARIATIONS  
 FOR TWO PIANOS

Dmitry Korostelyov, piano  
 Maria Dzhemiesiuk, second piano

FIRST RECORDINGS

# NIKOLAI PEYKO: PIANO MUSIC, VOLUME TWO

by Yuri Abdokov

All major Russian artists born as the Russian empire declined and the Soviet one came into being faced a difficult choice. There was no point in attempting some impossible union between past and present; many tried, instead, to construct an inner world where the thousand-year history of the nation and its intimate Orthodox image did not have to be denied for the sake of the new social system. Modern criticism which simplistically classifies Russian art as pre-Soviet, Soviet and post-Soviet thus ignores this hidden continuity of Russian culture. In the nineteenth century, the 'Golden Age' of Russian culture, for example, you can easily find elements that chime with Soviet sensibilities (the Decembrists,<sup>1</sup> Dobrolyubov,<sup>2</sup> Chernyshevsky,<sup>3</sup> Belinsky,<sup>4</sup> Herzen<sup>5</sup>...). And now that the fog of Soviet dissimulation has dispersed, the few composers in whom that cultural continuity was maintained are being rediscovered. It would not be right to call them 'anti-Soviet'; instead, they are rooted not so much in a class as in the land since, as a rule, they are descendants from aristocratic, military or peasant milieux.

Nikolai Ivanovich Peyko (1916–95), one of the major figures in twentieth-century Russian music, is such a non-Soviet, profoundly Russian composer. Together, the quality of his music and his importance as a teacher (at the Moscow Conservatoire and Gnessin College) place him at the summit of Russian cultural life, and yet he spent a large part of his life in voluntary inner retreat. At the height of his activity as composer, teacher and performer (conductor and pianist), Peyko was communicative and sympathetic, always open to a friendly conversation – and capable of fierce argument, sparing neither rank nor insignia. His qualities made him the centre of attraction for serious musicians, other

<sup>1</sup> The Decembrist revolt took place in December 1825, when 3,000 troops in St Petersburg refused to swear allegiance to the new tsar, Nicholas I, and were mown down; an allied revolt in the Ukraine was suppressed at the same time.

<sup>2</sup> Nikolai Dobrolyubov (1836–61) was a critic, poet and radical democrat.

<sup>3</sup> Nikolai Chernyshevsky (1828–89) was a revolutionary socialist who argued for the overthrow of autocratic rule and its replacement by a collectivist society based on peasant communes.

<sup>4</sup> Vissarion Belinsky (1811–48) was a self-taught literary commentator, an individualist and a fierce critic of the existing order in Tsarist Russia

<sup>5</sup> The writings of Alexander Herzen (1812–70), sometimes called 'the father of Russian socialism', helped stimulate the demand for social change in Russia; treading a fine line between the radicals who thought him too conciliatory and the liberals who found him too shrill, Herzen warned – ultimately in vain – against the subjugation of the individual conscience to grandiose ideologies.



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Booklet notes: Yuri Abdokov  
Translation: Sergey Suslov  
Booklet editor: Martin Anderson  
Design and layout: Paul Brooks, paulmbrooks@virginmedia.com

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Tel: +44/0 207 821 5020 E-mail: [info@toccatoclassics.com](mailto:info@toccatoclassics.com)

**Dmitry Korostelyov** was born in 1979 in Volgograd and took his first piano lessons there. He graduated from the Moscow State Conservatoire in 2003 (from the composition class of Alexey Nikolayev). In 2005 he completed his composition studies in the post-graduate course of the Moscow State Conservatoire in the composition class of Valery Kikta; in the harpsichord class he was assistant to Tatiana Zenaishvili. Since 2005 he has worked as an accompanist in the percussion classes of Valentin Snegiryov and Victor Grishin. He was awarded a special diploma as 'Best Accompanist' in the Rimsky-Korsakov Wind and Percussion Instruments Competition in St Petersburg in 2005. As a pianist, he has performed with the Russian State Symphony Orchestra, Volgograd Philharmonic Orchestra and Russkaya Conservatoria Chamber Capella. He appears as pianist and harpsichordist in many Russian cities, including, in Moscow, the Conservatoire and the International House of Music. In 2012 he performed in the Irish-Russian chamber-music festival 'From John Field to the 21st Century' in Moscow. He has made several recordings of chamber works of contemporary Russian composers, including Yuri Abdokov, Vassily Nikolayev and Fyodor Stepanov. His first recording for Toccata Classics was of song-cycles by Mieczyslaw Weinberg (tocc 0078). In December 2014 Dmitry Korostelyov was ordained to the diaconate of the Russian Orthodox Church by Metropolitan Hilarion (Alfeyev) of Volokolamsk.



**Maria Dzhemesiuk** (second piano) – who also plays under her married name of Orlova – graduated with honours from the Moscow State Conservatoire in 2002, from the piano class of Irina Plotnikova. From 2002 to 2004 she was a post-graduate student of the Conservatoire, in the chamber-music class of Alexander Bonduryansky. From 2002 to 2005 she worked as an accompanist in the violin class of Irina Bochkova, and as an accompanist she played with Bochkova students in such competitions as the International Henryk Wieniawski Youth Competition (2003), Yehudi Menuhin Competition (London, 2004), and Paganini Competition (Moscow, 2005). Since 2007 she has been working as an accompanist in the trombone class of Victor Batashev in the Conservatoire, and since 2004 she has been teaching chamber ensemble and accompaniment at the State College attached to the Conservatoire. In 1998 Maria was a co-founder of the Consonance Quintet and played in the group until 2009, performing in many concerts and festivals in Russia and abroad; they were prize-winners at the Second Taneyev Chamber Music Competition and at the International Bellini Competition in Italy; and they made recordings for Russian radio and TV. Maria now plays in a number of different ensembles, among them the Moscow Virtuosi, Bolshoi Theatre Orchestra, Russian National Symphony and Russian National Philharmonic Orchestras, with the violinist Mikhail Gotsdiner and other musicians.



intellectuals and, especially, young people. Although like his teacher Myaskovsky, he was often surrounded by numerous students, admirers (both sincere and opportunist) and grateful performers and listeners, he kept his distance from anything superficial, showy and false. He was above all a thinking artist, an intellectual of the highest rank. I am proud to say that I was his last student at Gnessin College (I graduated from there in 1992) and his friend.

Peyko was a native – or autochthonic, as he preferred to say – Muscovite, born on 25 March (12 Old Style) 1916. His initial education came from within his cultured Orthodox family. His first instruction in music came from his father, Ivan Ignatievich Peyko (1886–1937), a former officer, a man of wide knowledge, a lawyer and an excellent musician. Music was heard in Peyko's home nearly every day, when two of his father's friends – a violinist and a cellist, both professional musicians – came round; their music-making would last for many hours, with performances of Mozart, Beethoven, Glazunov, Glinka, Schumann, Schubert and many others. Young Nikolai's musical talent was discovered very early on. His creative gift showed itself first of all in a phenomenal musical memory (a capacity he retained all his life) and a natural ability at the keyboard. By the age of fifteen he knew from memory both volumes of *The Well-Tempered Clavier*, an impressive range of classical symphonies, Glazunov's quartets and many of Rimsky-Korsakov operas – music that enchanted him from a young age. Musicians who came into contact with Peyko in later years were astonished by his encyclopaedic knowledge of not only of music but also of great literature. But although he was one of the best educated musicians of his time, he never paraded his learning; instead, although he could recite prose by Goncharov, Leskov or Platonov, poems by Alexei Tolstoy and much else to his students for a couple of hours by heart, what he primarily communicated to his listeners was his amazement and delight in the workings of the creative mind.

Peyko was ten when he started to compose, writing little piano pieces and songs to lyrics by Lermontov, with titles like *Waves and Humans*, *Amidst the Exuberant Feast Thoughtful He Sat* and so on. For a time B. V. Pomerantsev, a well-known piano-teacher, guided the young composer's musical studies, but most of Peyko's early education was unassisted. His father was very attentive to what his son was learning. For instance, having noticed Nikolai's interest in logic and construction, he explained to him the elementary rules of chess, and from that moment music and chess remained the main interests in Peyko's life. Much later, when Peyko faced the dilemma of choosing a career, music gained the upper hand, but he used to find a kind of second wind in his chess duels with Sergei Prokofiev or, much later, in games with a chess computer.<sup>6</sup> Throughout his life, chess helped him to regain peace of mind and concentration.

<sup>6</sup> From childhood onwards, Peyko had still another non-musical gift: he was an excellent and enthusiastic sportsman. He played lawn

Peyko finished his seven years of secondary school in 1931. It may seem odd that such a gifted youth should then continue his education with a factory apprenticeship and finish it with a job as a machine turner, but such aberrations were not uncommon in the Soviet Union. The reason was simple: Ivan Peyko, his father, a former White Guard officer and thus an evident outlaw in the 'new' Russia, was already in danger and, although a former officer and qualified lawyer, he had to forget about working in his profession. It was music that saved them: Ivan served as a music-teacher in Moscow's Secondary School No. 302 – although, in 1931, he had only six years of life ahead of him to see his son's first professional success as a composer.

As Nikolai recollected, what happened to him next resembled a dream. Employed in the workshops of the Kazansky Railway Station in Moscow, he wounded his hand badly. During his enforced sick-leave, by chance he met some teachers from the musical 'technicum' (something like a high school, later called a college) of the Moscow Conservatoire. They were struck not only by his natural abilities but also by his unusually serious attitude to everything musical and, most of all, by the colossal amount of academic knowledge he had already acquired on his own. He was therefore enrolled in the musical technicum of the Moscow Conservatoire, where he took two main subjects, composition and piano.

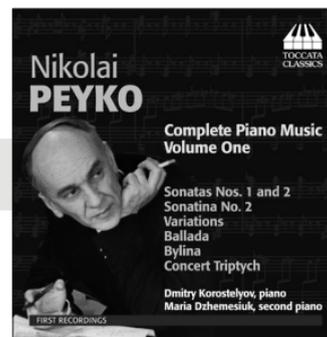
He finished the technicum in 1937 and entered the department of composition of the Conservatoire in spring that same year. Nikolai Myaskovsky, who became Peyko's mentor at the Conservatoire, insisted – highly exceptionally – that he be admitted directly to the third year. Myaskovsky did not conceal his admiration for Peyko, who maintained his artistic and professional dignity rather than flirt with the concerns of the age. Later on, Myaskovsky made Peyko his assistant in the composing class and insisted that he be admitted to high-level teaching. When Peyko's First Symphony was performed in the Grand Hall of the Conservatoire in 1945, Myaskovsky delightedly exclaimed to the musicologist Pavel Lamm, his closest friend: 'This is how symphonies should be written!' That recollection was told to me by Lamm's adopted daughter, Olga Pavlovna Lamm – whom I last saw in the Church of the Resurrection in Uspensky Vrazhek (in central Moscow) in early July 1995, at Peyko's funeral. I recall clearly what Olga Pavlovna told me in conversation then:

I remember how reverently Myaskovsky regarded Nikolai Ivanovich – with tenderness, with great love. He saw him as his continuation both in teaching and in music. You know, in November 1937

tennis until the age of 70. Unlike Shostakovich, who tried to excite his younger friend and colleague with his rapturous enthusiasm for football, Peyko preferred sports (such tennis and volleyball) where, as he said, contestants do not come into direct and 'rough' contact with one another. Of contact sports, his preference was for fencing: as a young man he took professional fencing lessons with a master who had instructed young officers in pre-Revolutionary days and barely escaped the purges of the 1930s.

develops in a slow tempo. The recitative texture also re-appears. The next Variation 8 is a kind of 'shadow' of the main theme. The texture is segmented to the maximum and distributed into different spatial perspectives in *pianissimo*. The second part of the theme (*lamentoso*) is stated this time with a uniform accompaniment of a slow-waltz nature in D minor – but not a pure waltz: it is more of a kind of shadow or illusion of one. Variation 9 (in B flat minor) enhances the mystical nature of the music, sounding like a kind of reminiscence. Variation 10 continues this type of motion, quietly clearing the way in a modal B flat major. The final, eleventh variation (in A major) forms the coda of the work as a whole. The theme is stated in augmentation and a counter voice in inverted quavers.

*Yuri Abdokov (born 1967) was a student of Nikolai Peyko and Boris Tchaikovsky. On their initiative, in 1996 he was invited to teach at the Department of Composition of the Moscow Conservatoire, where he is currently a professor. As well as teaching an individual composing class, he is the head of the course in History of Orchestral Styles for composers and operatic and symphonic conductors and the orchestration class. He is the chairman of the commission for the creative and literary heritage of Nikolai Peyko and the keeper of his archive. Parallel to his activity in the Conservatoire, he was from 2000 to 2007 the chair of composition in the Academy of Choral Art and, since 2001, has been Professor of the Moscow Academy of Choreography. He is the Director of the international creative workshop 'Terra musica' (which takes place in Russia, Italy and Germany) and the author of over one hundred scientific papers on the theory, history and practice of orchestral writing and orchestral styles.*



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Peyko's **Piano Sonata No. 3** (1990) is a large-scale, 'symphonic' composition, its quasi-orchestral textures clothing a complex – indeed, unique – structure. The first movement [6] is an *allegro molto* toccata in sonata form. The second movement, an Intrada and Lamento marked *Andante* [7], is in three parts. The third [8] is a three-part scherzo and the fourth, *Adagio* [9] is a prelude and fugue.

The **Sonata for the Left Hand** (1992) depicts in music the endeavours of Peyko's last years. A series of strokes had left him partially paralysed: the right side of his body was immobile. It might seem that in such a situation, the idea of Peyko performing his music himself would be untenable – but throughout his life, he had never offered pianists a work that he had not played himself. I happened to be present when he was learning to play the instrument as if anew – and the impossible came true: at his home, in the autumn of 1992 and in the presence of his students, Nikolai Ivanovich gave an inspired performance of the Sonata. The first movement, *Allegro* [10], is in sonata form; the second, *Adagio* [11], is a three-part nocturne; the third, *Moderato* [12], is a scherzo in the form of a rondo with two episodes; and the fourth movement, marked *Sostenuto* [13], is a two-part composition which whimsically unites the material of all the preceding movements in a rather cinematic style, suggesting a kaleidoscope of images of bygone times. Throughout Peyko manages to suggest the sound of two hands at work: listeners unaware of the restriction of a single hand might at times have difficulty believing their ears, such are the tessitura, range of sound and sophisticated development of the material.

The **Concert Variations for Two Pianos** (1983) [14] is a cyclical form of symphonic sweep, developed as an organic whole. Beginning with an unusual four-bar epigraph, the recitative-like theme presented in two parts, the *Lamentoso* beginning of the second part remaining readily identifiable throughout the work. Variation 1 develops as if in a single breath, powered by unconstrained motoric energy which, in Variation 2, seems to overwhelm the theme itself. In Variation 3 (in C major), which evokes the style of Prokofiev, the range is abruptly expanded, straining the extremes to the maximum, producing both dynamic tension in *forte* and but a real striking spatial disruption; the augmentation of the range is accompanied by an augmentation of the statements of the theme. In Variation 4 (in G sharp minor), the most impressive development section of the whole cycle, the theme is fragmented, its intonations distributed among different registers in a pointillist manner. Variation 5 (in E minor), by contrast, offers 'muted' *martellato* triplets. With Variation 6 one can sense the music moving towards the culmination of the piece as a whole. The polyphony of motoric strata is especially remarkable here: the theme is stated simultaneously in the tenor voice in augmentation and in the soprano register in fast quavers. This counterpoint of motion leads to the material of the introduction (epigraph), which, paradoxical though it may seem, does not stop the motion; on the contrary, it enhances the sense of strain before Variation 7

I saw Myaskovsky, on an errand from Daddy, just at the moment when Nikolai Ivanovich came to the Conservatoire right after the night arrest of his father. Someone has already told Myaskovsky what had happened. When Nikolai Ivanovich entered the classroom, Myaskovsky stood up quickly, came up to him also quickly, with a sure step, and embraced and kissed him in front of everyone, including the 'biographers and observers'. Without words... They looked into each other's eyes for a long time, in complete silence.... Myaskovsky regarded Nikolai Ivanovich as his son, especially after 1937.

Ivan Ignatievich Peyko did not long survive his arrest: it later became known that he was executed on 27 November 1937<sup>7</sup> as a public enemy and 'British spy' (he spoke English well, and French and German, too). This tragic episode was not the last ordeal faced by the composer and his family.

His young age notwithstanding, Peyko was by common consent one of the most reputable and sought-after teachers at the Conservatoire. Apart from composing and orchestration classes, he gave lectures on the history of music. It is telling that Dmitry Shostakovich who became a professor of the Moscow Conservatoire, sadly only briefly,<sup>8</sup> asked Shebalin, its director and later Peyko's closest friend, that Peyko be made his teaching assistant.

Peyko married as soon as he turned nineteen. There are biographies where such a detail is merely a circumstantial fact hardly deserving special mention. In Peyko's case it is quite different. When his wife, Irina Mikhailovna Peyko-Obolensky, died in 1988, the normally far-from-sentimental Peyko wrote to me: 'I have lost my luminous guardian angel, whose love was a phenomenal gift of fate to me'. He was to outlive her by seven years, struggling against illness all the while. Irina Mikhailovna had blue blood: she came from the Obolensky family on her paternal side and from the Moussin-Pushkin family on her mother's side. For many decades, the Peyko home was a refuge and haven for a host of aristocratic relatives, often impoverished and unsettled, trying to escape persecution by the Soviet authorities. Peyko and his wife, and later his children (especially his daughter, Tatiana Nikolaevna), cared for these marvellous Obolensky, Trubetskoy and Moussin-Pushkin aunts and grannies who spoke the language of holy Russia, a language everyone else had lost, as Peyko himself noted. They were remnants of a Russia that was gone forever, and it was this Russia, retained in prayers and attitudes, that determined the atmosphere in Peyko's wonderful home.

It was only in his last years that Peyko began to reveal the most tragic details of his life. One episode is representative of many. The composer's mother-in-law, Princess Obolensky, whose husband was executed in 1937, and whose son was tortured to death in a Soviet concentration camp in 1941, lived in misery

<sup>7</sup> He was one of over 20,000 political prisoners shot and buried in the Butovo Range south of Moscow.

<sup>8</sup> After the notorious 'Zhdanov resolution' of 1948, Shostakovich was accused of 'formalism' and the 'corruption' of young musicians and dismissed from the Conservatoire.

somewhere near Mozhaik, to the west of Moscow – ‘Minus 100’, as they used to say in those days.<sup>9</sup> She was severely ill. The young couple did their best to relieve her hard existence. When in 1946 the princess died, not even the planks for a coffin were available, and so they had to make one themselves from the door of their room, and in the driving rain these two young people carried the coffin to the local graveyard on a hearse – also improvised, from a pram.

One important element in Peyko’s artistic life was stimulated by an ethnographical expedition to Yakutia – a huge expanse of territory in north-eastern Siberia<sup>10</sup> – in 1939 with the musicologist Yakov Shteiman. That fabulous land had a lasting impression on him. The melodies of the epic *olonkho*<sup>11</sup> and Yakutia’s breathtaking natural surroundings enchanted him. The result was his first large orchestral work, the symphonic suite *From Yakutian Legends* (1940–41), an example of specific, and original, Russian orchestral impressionism. The suite was an instant success and was often performed in the Soviet Union by some of the most prominent conductors – before 1948. The score somehow found its way also to the west, where Stokowski conducted it, as well as another early symphonic masterpiece of Peyko’s, the *Moldavian Suite* (1949–50).

The onset of Peyko’s creative maturity coincided with his graduation from the Conservatoire in 1940 (his graduation work was the *Sinfonietta* No. 1 for symphony orchestra). The Patriotic War of 1941–45<sup>12</sup> changed his fate abruptly. In 1942 he was conscripted to the army, into a school for assistant doctors which provided medical qualifications. What the young cadet witnessed in front-line hospitals became what he called a school of active compassion, and at the same time taught him self-possession and patience. The ethical and moral experience of war was reflected in many of his works, the early ones being the *Dramatic Overture* (1941), the suite *From War Days* (1941–43) for voice and orchestra and the First Symphony (1944–45).

The campaign against ‘formalism’ launched in 1948 was a blow not only to well-known composers like Myaskovsky, Prokofiev, Shostakovich, Khachaturian and Popov, but also to their best students. Many of Peyko’s works, in particular the splendid vocal cycle *Harlem Night Sounds* to lyrics by American poets

<sup>9</sup> Soviet citizens deemed a security risk were prohibited from settling in, or close to, large cities.

<sup>10</sup> Yakutia, now called the Sakha Republic, covers an area that, at 3.1km<sup>2</sup>, is only slightly smaller than India and yet it has fewer than 1 million inhabitants. In Tsarist and Communist times it was used as a place of exile, but has latterly become important because of its mineral wealth.

<sup>11</sup> *Olonkho* is the epic verse of the Sakha (or Yakut) people, each generally running to between 10,000 and 20,000 verses (the longest reaching 36,000). An *olonkho* can take up to seven nights to sing in its entirety, by specialised narrator-singers.

<sup>12</sup> In Russia the Second World War – which for the Soviet Union began when Hitler launched ‘Operation Barbarossa on 22 June 1941 – is generally referred to as the ‘Great Patriotic War’.

## Peyko’s Piano Music

Peyko believed that sonata thinking was the most perfect form of musical expression, one which was unfailingly renewable, and the piano works he wrote throughout his life bear witness to that belief. His piano music demands considerable pianistic ability, and he is unusually demanding of the left hand. His innate pianism meant that he could often produce an effect of four, even eight, hands at the keyboard.

Although Peyko wrote fewer compositions for piano than for orchestra, they form a spontaneous cycle of a novel type, with sonatas, sonatinas, the *Sonata for the Left Hand*, two large-scale two-piano works and other pieces in various forms. Furthermore, they supplement one another, making manifest the stages of his creative progress and building up, when viewed as a whole, a kind of piano epic. The piano music is independent of his orchestral music but it does reflect his symphonic aims. As a rule, he composed piano music in brief spells of ‘rest’ between work on large symphonic scores, and often even simultaneously with work on symphonies. The symphonic characteristics of his piano music are not limited to his architectonic skill and sophisticated polyphonic thinking. Virtually any of his piano works is a detailed orchestral draft. Indicatively, both sonatinas were orchestrated by Peyko, becoming his *Sinfoniettas* Nos. 2 and 3. Shostakovich very much wanted to orchestrate the *Sonatina-Skazka* (1943), as well as the song-cycle *Broken Lines* (1944) to words by Chinese poets; regrettably, Peyko talked his older friend out of it. The *Concert Variations* (1983) and *Concert Triptych* (1988), Peyko’s two works for two pianos, are outstanding examples of piano symphonism, in terms of both design and timbre.

The *Concert Etude* (1942) [1] vividly combines brilliant pianism with elements of musical landscape-painting: Peyko revealed that a ‘winter sketch’ was the initial image. (He used ‘blizzard’ motifs in several other works, too – in the Fourth Symphony, for instance.) The title perhaps understates the quality of the music: although written to requiring considerable virtuosity of the performer,

The distinctive pentatonic basis of the *Sonatina in D major* (1942) [2]–[4] has its origins in Bashkir folk-music, since Peyko wrote the work during his stay in Ufa, the capital of Bashkiria, and it reflects his impressions of his stay there – but not on a literal basis: the piano textures subtly embody the complex ornaments of Bashkir music.

The *Sonatina-Skazka in D minor* (1943) [5] is one of Peyko’s most popular piano compositions: in Russia it long ago entered the repertoire of virtually all beginner pianists. The secret of its importance as a teaching piece is that the excited, quasi-improvised lyrical palette of the *Sonatina* is ‘framed’ with the rather strict forms of classical sonata development. Indeed, the *Sonatina* combines opposites: as well its whimsical synthesis of an impromptu-like attitude and a strictly sonata composition, it also reconciles Russian *melos* with textures and rhythms resembling Baroque masters.

to make puns at his sudden feebleness; for instance, he wrote ‘Stroke greetings!’ in his letters instead of the usual ‘Sporty greetings!’<sup>17</sup> I had to decode his much-changed handwriting, making clean copies of his new scores. Like others, I was amazed at the boldness and youth freshness and brightness of the creative ideas of an artist who, physically, was fading. His last ordeal was irradiation in the oncology hospital in Kashirka, in south Moscow. After a week’s stay in the hospital, Peyko started taking taxis home on the days when he was not required to be there and began teaching again – an arrangement which lasted for almost two years! I often brought friends, composers, pianists and conductors from the Conservatoire and Gnessin College to these lessons – and often not only musicians: young people from the Institute of Physics and Technology or the Moscow University came, too. For many of them, Peyko’s last lessons are among the brightest memories of their youth.

He was not a man for grandiloquence and self-promotion. A month or so before he died, he talked to me about it quite calmly and assuredly a month before the event itself, and in the days immediately before he died he seemed to become unsubstantial and somehow transfigured – in a way hardly imaginable even by those who had known him for decades. His creative fire, clear mind, his humour and ironic view of himself, and his surprisingly strong memory did not fail him, right to the end. He died quietly, without complaint, in his office-apartment in Kamergersky Lane, in the very heart of Moscow, on 1 July 1995. Several hours beforehand, he asked his daughter to play him a recording of Rimsky-Korsakov’s opera *The Snow Maiden*. Having listened through to the end, he said several times: ‘I love and I’m melting away’,<sup>18</sup> quoting from the opera he had adored since childhood. The priest-doctor who came a little later, unaware of what had gone before, said: ‘Don’t bother him, he is melting away...’

A few days earlier, in the presence of students conscious of his unusual physical weakness, he recited by heart from *The Knight in the Panther’s Skin*<sup>19</sup> in Zabolotsky’s translation<sup>20</sup> for well over an hour and, after a brief rest, from his favourite *Rubruck in Mongolia*;<sup>21</sup> after that, he gazed at the pattern of a ‘standstill’ composition on the chess table.

<sup>17</sup> In Russian, *инсультпривет* (insul’tprivet) instead of *физкультпривет* (fizkul’tprivet).

<sup>18</sup> In Act IV of *The Snow Maiden* Snegurochka, the Snow Maiden, finally realises she loves the merchant Mizgir and steps from the shade to declare her love – and melts away in the glare of the sun.

<sup>19</sup> The Georgian national epic, written by Shota Rustaveli (1172–1261) and first published in 1712.

<sup>20</sup> Nikolai Zabolotsky (1903–58), modernist poet, translator and children’s writer, and a co-founder of the avant-gardist arts collective Oberiu, Peyko, a friend of his, valued his poetry very highly.

<sup>21</sup> Unfinished poem of Zabolotsky. The Flemish William of Rubruck (c. 1220–c. 1293) was a Franciscan missionary charged by Louis IX of France to convert the Tatars to Christianity; in 1254 he reached as far as Karakorum in Mongolia, the seat of the court of the Great Khan of the Mongol empire. His account of his travels is considered one of the masterpieces of Mediaeval geographical writing.

(1945), were banned from performance by the Repertoire Committee. Peyko’s stand during the shameful dismissal of Shostakovich from the Conservatoire won him his colleagues’ respect, but was noted by the ‘apostles’ of cultural supervision and so he, too, was expelled. The composer Karen Khachaturian<sup>13</sup> told me on several occasions that Peyko’s dismissal was no less harmful to the Conservatoire than the discharge of Shostakovich. Indirectly, this change entailed the establishment of a unique composing department in Gnessin College, which is where Peyko then went. Of course, composition had been taught there before he arrived (by its co-founder Mikhail Gnessin to begin with, as well as by Aram Khachaturian, Shebalin and others), but that department acquired its genuine, unconventional face only under Peyko’s leadership, which I would dare describe as ‘monarchic’, in the best sense – not haughty, absolute rule, but an aristocratic nobility of regard for the teachers and students. A few did oppose him: for some teachers his presence imposed what they condemned as exorbitant professional and ethical requirements, and some of the students complained that his standards restricted their ‘free’ choice. In total, over one hundred composers, conductors and musicologists from various countries obtained their degrees under his aegis; and countless more attended his seminars, many of whom went on to become well-known musicians.

Sofia Gubaidulina, who was Peyko’s first graduate at the Moscow Conservatoire before going on to further studies with Vissarion Shebalin, recalled her teacher with affection and enthusiasm:

Some of the most vivid and deepest impressions of my life are related to Nikolai Ivanovich. Speaking about him as about my teacher, I cannot avoid dwelling on two points, the problem of teaching composition and the issue of the teacher’s high and rigorous demands. I believe that Nikolai Ivanovich is one of the most talented composition instructors. The explanation is as follows. It is unbelievably difficult to teach a student to compose. Many believe that one should be extremely considerate when dealing with young talents. So one has to find how to handle them. But how can you teach a person to compose? And that’s where many are at a loss, they feel constrained and helpless. In my opinion, the gift of analysis is the greatest and most valuable quality that a teacher of composition can have. Peyko had a special one. The vision of form Nikolai Ivanovich has is fantastically clear, live, from his heart. And that gives immense incentive for creativity. Not every teacher has such analytical abilities. But Nikolai Ivanovich feels the form from inside, and his judgments are not only from intellect but from heart too. The very encounter with this ‘clairvoyance’ was a revelation to me. When I studied with Nikolai Ivanovich (1954–1959), he had not developed a firm system for teaching composition. Every time I came to him,

<sup>13</sup> Karen Surenovich Khachaturian (1920–2011), nephew of the better-known Aram Khachaturian, student of Shostakovich and Myaskovsky, professor of the Moscow Conservatory, composer of four symphonies, concertos for piano and cello, the ballet *Cippolino* and oratorio *A Moment of History* and a number of chamber pieces, inter alia.

he would seat me at the piano and play symphonies of Mahler or Shostakovich with me four-handed, analysing and discussing the work at the same time [...]. I am happy that in my student years it was all quest and experiment, for this creative activity of the teacher sparked a response in us [...]. Those who studied with Nikolai Ivanovich know very well that his school is a severe school, and not everyone can stand it. Students of Nikolai Ivanovich are generally serious composers, with a profound rather than a vain attitude to life. It was Nikolai Ivanovich who seeded that in them. I admire his talent as teacher and composer, and believe him to be a person of high intellect and mental purity [...].<sup>14</sup>

Peyko successfully combined his composing and teaching with active concertising as conductor and pianist, performing mainly his own music. As conductor he made a number of splendid recordings with the Large Symphony Orchestra of the USSR Radio and Television (of his Fifth Symphony and the *Symphony-Concerto*, for example), and as pianist he performed all of his own works for piano solo and chamber works with piano, among them a remarkable account of the Piano Quintet with the Borodin Quartet. His music was taken up by the country's best musicians, among them Rudolf Barshai, Alexander Gauk, Arvīds Jansons, Natan Rakhlin, Gennady Rozhdestvensky, Evgeny Svetlanov, Viktor Tretyakov, Algis Žiūraitis, the Borodin, Shostakovich and Prokofiev Quartets, and many others. First performances of Peyko's music in the Large and Small Halls of the Moscow Conservatoire, Tchaikovsky Hall, Hall of Columns of the House of Unions and elsewhere became mileposts of Russian cultural life.

Among the colleagues close to Peyko personally as well as professionally, as well as Myaskovsky, Prokofiev, Shebalin and Shostakovich, I should mention Revol Bunin, German Galynin, Karen Khachaturian, Gavriil Popov, Boris Tchaikovsky, Andrey Volkonsky and Mieczysław Weinberg. In his youth, Peyko was also on very friendly terms with Georgy Sviridov. Peyko's astonishing sight-reading abilities were 'exploited' by many people – Shostakovich, who liked live playing at his lessons, among them – and Peyko was a constant partner in eight-hand sessions in Pavel Lamm's house, where many musical novelties from home and abroad were played in an ensemble with Myaskovsky, Shebalin and Sviatoslav Richter.

Peyko was above all an outstanding symphonist, a master of exquisite and unconventional orchestral writing. His nine symphonies (1944–45, 1946, 1957, 1965, 1969, 1972, 1980, 1986, 1990) and *Symphony-Concerto* (1974) constitute a symphonic cycle unique in the history of Russian music because of Peyko's approach to the genre as a whole, the individual form of each symphony, perfect orchestration and, not least, the high ethical tone of the music. The Fourth and Fifth Symphonies especially, the 'oratorio-

<sup>14</sup> Quoted in E. L. Rybakina, *N. I. Peyko. A Review of his Life and Work*, Sovyetsky Kompozitor, Moscow, 1980, pp. 15–16.

opera' *A Night of Czar Ivan* (1968–78) and the Piano Quintet (1961) deserve a place in the international mainstream. Peyko's huge output also includes many other large works of different forms and genres, among them the ballets *The Winds of Spring* (1950), *Joan of Arc* (1953–56) and *The Birch Grove* (1964), a Piano Concerto (1942–43), three *Sinfoniettas* (1940, 1955, 1957), a *Fantasia Concertante on Finnish Themes* for violin and orchestra (1953), four string quartets (1962, 1965, 1976, 1987), an amazing Decimet (1971) and the *Quintet Variations* for string quartet and piano (1990), much music for voice and piano, and many instrumental and chamber works for a wide range of forces.

Music for theatrical productions and radio broadcasts based on Russian, European and American literature and drama takes a major place in Peyko's output: he wrote over forty such scores, the best known among them being his music for productions at the Maly Theater by Igor Ilyinsky<sup>15</sup> – Flaubert's *Madame Bovary*, Gogol's *The Government Inspector* and Thackeray's *Vanity Fair*. Boris Livanov, prominent actor and director of the Moscow Art Theatre, invited Peyko to write for his production of Chekhov's *Seagull* and other plays. Stage-directors liked to work with a symphonic composer who could perfectly orient himself in theatre.

Peyko also had a serious literary talent. His very speech was an example to follow, and not only because he was a superb story-teller in the Dickensian manner. His language used the vocabulary of Russian humanist culture largely lost in Soviet times. It was noble, and full of aristocratic dignity. His impressive literary heritage gives ample proof of his literary and analytical talent. It includes multiple recollections of Myaskovsky, Prokofiev, Shostakovich and Shebalin and memoirs and diaries not yet published.<sup>16</sup> His published essays, which are well known in Russia, are brilliant in their observations, though they cover a very wide range of music, from Berlioz and Rimsky-Korsakov to Messiaen and Lutosławski.

The last decade of Peyko's life was one of self-sacrifice. A series of strokes left him partially paralysed. He had barely recovered before he began to compose, research, conduct and teach again. His last, striking orchestral work, *Twelve Aphorisms and Postludium* (1993), scored for a large orchestra, and the *Sonata for the Left Hand* (1992) were written by a man who was virtually motionless. He remained cheerful enough

<sup>15</sup> Igor Vladimirovich Ilyinsky (1901–87) began his career as an actor on stage and then in silent films, joining the Maly Theater in 1938 and remaining there for almost fifty years; he began to direct from the mid-1960s, *Madame Bovary* being his first production.

<sup>16</sup> Peyko kept diaries throughout his life. At his own request, his daughter and I destroyed most of them not long before his death. The chess notebooks and main sheet-music archive of his manuscripts were handed over in full to the Glinka Museum in 1995. Since 1996 I have held some of the diaries and the major part of the memoirs dictated by Peyko to his daughter Tatiana Nikolaevna in 1994–95 and edited by himself, as well as many other documents. My experience in publishing the memoirs of some important figures in twentieth-century Russian musical and literary life tells me that the time to publish Peyko's diaries and memoirs has not yet come.