ISSN 2782-358X (Print), 2782-3598 (Online)

International Division

Original article
УДК: 78.072
DOI: 10.33779/2782-3598.2021.4.076-092

Vsevolod Zaderatsky – a Composer with a Tragic Fate

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Abstract. Vsevolod Zaderatsky (1891–1953) pertains to the category of composers whose lives' journeys were as dramatic as the music composed by them. His biography coincided with the most tragic years of Russian history, and he shared the country's fate. As a result of a decree of the Soviet government, his music was prohibited from being performed and published during the course of his entire life. Nonetheless, he was able to demonstrate himself as an extraordinary composer with a strongly pronounced individuality and an original style. He gave music lessons to Tsarevich Alexei, the son of Tsar Nicholas II, then during the Russian Civil War he fought in the White Army. Having been sentenced to execution by shooting, he was saved by Dzerzhinsky, who heard his piano playing in the adjacent rooms. Zaderatsky was forbidden to live in Moscow, Leningrad and Kiev. After he was arrested and imprisoned in Kerch, Crimea (1926–1928), all of the music composed by him prior to 1926 were destroyed. Despite the immense hardships of life suffered by him, he was able to demonstrate himself as a talented composer of numerous works, including piano sonatas, preludes and fugues, cycles of small piano pieces, works for orchestra, chamber ensembles, as well as an opera. The musician composed in various musical styles, from the avant-garde manner and constructivism to traditional romanticism, following all the main stylistic trends of the first half of the 20th century. Having been imprisoned at the Kolyma labor camp in the Magadan Region (1937–1939), he composed his presently famous cycle of 24 Preludes and Fugues. During the last years of his life, Zaderatsky lived in Lvov. During the last few decades, Zaderatsky's music has achieved its deserved recognition.

Keywords: Vsevolod Petrovich Zaderatsky, avant-garde music, composers of Russia, repressed musicians

For citation: Rovner A. A. Vsevolod Zaderatsky – a Composer with a Tragic Fate. *Problemy muzykal'noj nauki / Music Scholarship*. 2021. No. 4, pp. 76–92.
DOI: 10.33779/2782-3598.2021.4.076-092.

Международный отдел

Научная статья

Всеволод Задерацкий – композитор трагической судьбы

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Аннотация. Всеволод Задерацкий (1891–1953) относится к тем композиторам, чей жизненный путь был таким же драматичным, как и сочинённая ими музыка. Его биография совпала с самыми трагическими годами в истории России, и он разделил судьбу страны. По постановлению советского правительства, его музыка была запрещена для исполнения и публикации в течение всей его жизни и тем не менее он сумел проявить себя как незаурядный композитор с ярко выраженной индивидуальностью и оригинальным стилем. Он давал уроки музыки цесаревичу Алексею, затем воевал в Белой армии во время Гражданской войны. Приговорённого к расстрелу, его спас Дзержинский, услышавший в соседней комнате его игру на фортепиано. Задерацкому запретили проживать в Москве, Ленинграде и Киеве. После его ареста и заключения в Керчи (1926–1928) нотные записи созданных им до 1926 года произведений были уничтожены. Несмотря на неимоверные жизненные трудности, он смог проявить себя как талантливый композитор, автор многих произведений: его перу принадлежат сонаты для фортепиано, прелюдии и фуги, циклы миниатюр, сочинения для оркестра, камерных ансамблей, а также оперы. Музыкант творил в разных стилях, от авангардного и конструктивистского до традиционного, романтического, следуя основным стилистическим направлениям первой половины XX века. Будучи в заключении на Колыме в Магаданской области (1937–1939), он написал свой известный цикл из 24 прелюдий и фуг. Последние годы жизни Задерацкого прошли во Львове. Заслуженное международное признание его музыка приобрела в последние десятилетия.

Ключевые слова: Всеволод Петрович Задерацкий, музыкальный авангард, конструктивизм, композиторы России, репрессированные музыканты

Для цитирования: Ровнер А. А. Всеволод Задерацкий – композитор трагической судьбы // Проблемы музыкальной науки / Music Scholarship. 2021. № 4. С. 76–92.
DOI: 10.33779/2782-3598.2021.4.076-092.

There have been composers, whose living paths and destinies were as dramatic and colorful as the music they have composed. Such a composer is Vsevolod Zaderatsky, whose biography coincided with some of the most tragic years in the history of Russia and shares the tragic fate of his country. As the result of a decree of the Soviet government, his works have been prohibited from public performance

and publication throughout his life, and, nonetheless, he was able to develop himself as an outstanding composer with a strong personality and an original musical style.

Vsevolod Zaderatsky was born on December 21, 1891 in Rovno in the Volyn Region of the Russian Empire, which is now in the Western part of Ukraine, the first of five children. His father, Piotr Andreyevich Zaderatsky was a prominent railroad engineer, a native of the Kiev gubernia, while his mother was a descendent of an impoverished branch of the Polish aristocracy. Zaderatsky grew up in Rovno, his first language in his childhood having been Ukrainian, and then in 1897, when he was six years old, his family moved to Kursk, where he grew up and finished the local gymnasium. At that time, he studied piano with the locally famous pianist Arkady Abaza, who made a recommendation to the young musician to go to Moscow to continue his musical studies there. In 1910 Zaderatsky enrolled into the Law Department of the Moscow University, following the advice of his father. At the same time, he began studies at the Moscow Conservatory as a piano student of Karl Kipp and a composition student of Mikhail Ippolitov-Ivanov and Sergei Taneyev, having also studied orchestral conducting. During the years of his studies Zaderatsky made friends among the some of the most prominent and influential Moscow-based poets and musicians of that time period, such as the famous poet Valeriy Bryusov and the famous composer Alexander Scriabin, having remained an ardent admirer of the latter's music for the rest of his life.[1] During the years 1915-1916 he went regularly to St. Petersburg to give music lessons to Tsarevich Alexei, the son of Tsar Nicholas II, familiarizing him with the standard musical repertoire, by playing it on the piano. At that time Zaderatsky was already married to his first wife Natalia and had a little son, Rostislav. [1; 2]

In 1916, after completing studies at the Moscow University, he was drafted into the army to fight in World War I. After the Bolshevik revolution of 1917 Zaderatsky fought in the Russian Civil War in the White Army headed by General Anton Denikin, having traversed the entire tragic path of the "Volunteers' Army" from 1918 to 1920. During the revolution and the Civil War, in 1919, his wife briefly joined him in Crimea, where they lived together for two months, after which she was forced to leave Russia for France together with their little son Rostislav, and he never saw them again. [1] In 1920, one day he witnessed how soldiers from the White Army were torturing their prisoners from the Red Army and, not being able to bear the scene, he shot the culprit soldiers. As a result, he was forced to defect to the Red Army, where he was immediately taken prisoner by the Bolshevik soldiers and, being a fighter of the White Army, condemned to death by shooting. During the last night prior to his presumed execution, he was confined into a room in a house, previously a residence of a noble family, in which there was a piano, so he spent the entire night playing the piano. His music was heard by Felix Dzerzhinsky, one of the leaders of the Bolsheviks, who happened be staying in the next room in the same house. In this particular instance, Dzerzhinsky, himself a most odious character, responsible for many state crimes and atrocities in the early years of the Soviet regime, showed himself in an unusually noble way. He was so taken by the piano playing in the next room that, after having inquired about the identity of the piano player, issued an order for Zaderatsky's life to be spared.[2] Nonetheless, as a veteran of the White Army,

which fought against the incumbent Soviet regime, and as a former tutor to Tsarevich Alexei, the composer was stripped of his civil liberties and, most importantly, was prohibited from ever presenting his music in public and having it performed in public concerts. This prohibition was enforced throughout Zaderatsky's entire life. He was also barred from living in Moscow, Leningrad and Kiev, the three main cities in Soviet Russia, having been compelled to inhabit the smaller provincial cities. Nonetheless, this did not stop him from composing a large quantity of music. [2]

After the end of the Russian Civil War in 1921 Zaderatsky continued his studies at the Moscow Conservatory, graduating from there in 1923, commuting from the nearby smaller city of Ryazan where he made his abode. In Ryazan he worked as a conductor in the Ryazan Theater, making frequent visits to Moscow, where he communicated with the musicians and composers. He became a member of the emerged Association of Contemporary Music, which included the modernist composers of that time, such as Nikolai Roslavets and Alexander Mosolov – the latter was an especially close friend of Zaderatsky throughout his life. In the mid-1920s he began publicly performing as a pianist, holding concerts with the famous bass Grigoriy Pirogov. [1]

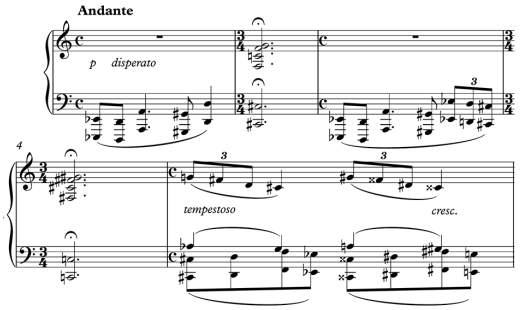
In 1926 Zaderatsky suffered his next great tragedy. He was arrested by the Ryazan secret services on false charges and confined in prison in Kerch, Crimea for two years, having been released in 1928. This was an especially harsh blow for the composer, who went as far as contemplating about committing suicide during his imprisonment. At that time the secret services destroyed all of the composer's musical scores written prior to his arrest. As a result, the earliest surviving musical works written by Zaderatsky date from 1928. They include two piano sonatas, composed during that year, which, along with three cycles of short piano "Microbes of Lyrics" (composed in 1928), "Sketchbook of Miniatures" (composed in 1929) and "Porcelain Cups" (composed in 1932) and comprise the composer's early period, characterized by a dissonant, avant-garde musical idiom. [3]

The two piano sonatas stand apart in the composer's output of that time, being large-scale one-movement works, similar in their vein to the piano sonatas of late Scriabin, Nikolai Roslavets, Alexander Mosolov, Samuil Feinberg and Sergei Protopopov. Since during the 1920s Zaderatsky became a member of the Association for Contemporary Music, joined by all the modernist composers (such as Nikolai Roslavets, Alexander Mosolov, Dmitri Shostakovich and others), it follows that his own music composed in the 1920s (of which the two sonatas are the earliest surviving compositions) followed a modernist style, characterized by atonal harmonies, albeit, guided by a virtually imperceptible tonal centricity, harsh instrumental textures and motoric ostinato rhythms, in which, nonetheless, the influence of late Scriabin's music was clearly perceptible. They were written in pencil on separate pieces of paper on which the composer himself drew the staves. Both compositions were composed solely by ear, since there was no piano or music paper available in prison. After the composer was freed from his imprisonment, he was able to check all the harmonies at the piano and make a small number of significant changes, most notably in the harmonies. [3]

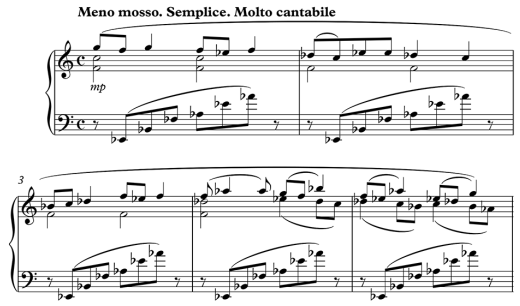
Both sonatas are marked by extremely gloomy, pessimistic moods, expressing suffering and despair, which, obviously,

was the result of the trauma affecting the composer from his confinement in prison. Nonetheless, they are also marked by moods of defiance and resistance in the face of adversity, which in themselves lead to a more optimistic perspective of life, although both works have tragic endings. They are both one-movement works composed in sonata form by means of an atonal harmonic language. Both sonatas begin with slow, gloomy introductions, followed by the main sections in fast tempi with forceful, impetuous primary theme groups carrying several different themes, clearly expressing heroic defiance, after which come gently-sounding, lyrical subsidiary groups, presenting marked contrasts to the primary theme groups in terms of the textural approach and emotional content. In the case of the First Sonata, the gloomy, tragic mood of the slow introduction (Example No. 1) and the primary theme group, expressed with atonal harmonies and restless piano textures, is counterbalanced by the extremely lyrical secondary theme group (Example No. 2), as expressed by the heavily tonal-centered, almost diatonic harmonies and a romantic piano texture with an ostinato pattern in the bass clef register in the left hand. The conclusive theme returns to atonal harmonies and harsher sonorities. The development section presents a dynamic fugue, reminding the busy fugal textures of the developmental passages of the finale of Beethoven's Third Symphony and Liszt's the development section of symphonic poem "Prometheus." Similarly to the former example, Zaderatsky's fugal treatment also involves presenting the theme in inversion, as well as in prime form. After that, the juxtaposition between the tragically defiant primary theme group, the lyrical quasi-tonal subsidiary theme group and the harsh conclusive theme is reiterated in the recapitulation. However, the coda brings in the very harsh, tragic mood, as expressed by patterns in octaves and the heterophonic interplay between the parts of the two hands, each one presenting its own line in octaves. The entire sonata ends with a loud, declamatory theme expressed solely in octaves.

Example No. 1 Vsevolod Zaderatsky. Sonata No. 1 for piano (1926)

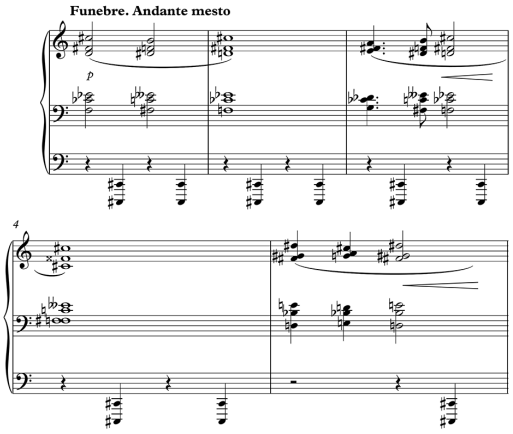


Example No. 2 Sonata No. 1 for piano (1926). Subsidiary Theme Group



The Second Sonata is even more original in its form and texture and dramatically intense in its emotional language. It is, likewise, a one-movement work in sonata form with a slow introduction. However, unlike the First Sonata, this composition contains some peculiar modifications of the traditional sonata form. The slow introduction to the Second Sonata has the tempo marking of "Funebre, Andante Mesto," further emphasizing the intensely tragic mood of the composition (Example No. 3).

Example No. 3 Sonata No. 2 for piano (1926)



Its texture reminds of a solemn chorale over repeated dirge-like octaves in the bass, bringing in resemblance to a funeral march. This introduction, bearing its own independent ternary form, expounds the initial harmony, the intervallic content of which is virtually elaborated in the entire thematic material of the work. This section is repeated in entirety in a modified manner at the end of the composition, as its coda, thereby creating a peculiar arch. In addition, elements of this chorale-like texture are brought in between other sections of the sonata, albeit, in substantially shortened forms, thereby creating further thematic arches. The primary theme group possesses an agitated texture and a frenetic emotional mood, and although the part of the left hand at times suggests diatonic quasi-dominant-seventh harmonies, these are absolutely dispelled by the entirely atonal harmonies in the right hand part. After a softer and subtler transition section, where the dirge-like chorale texture from the introduction returns, albeit, much shorter, the subsidiary theme group presents a dynamically fast theme with running sixteenth notes in the right hand accompanied by eights notes in the left hand, whose passingly diatonic harmonies in the melodic passage in the right hand are entirely dispelled by the chromatic motion in the left hand part. Curiously enough, the thematic material and the piano texture of the subsidiary theme group on the Second Sonata are very similar to those of the Prelude in G major from the 24 Preludes and Fugues (which the composer would later write in 1937-1939), albeit, the latter is more decisively diatonic in its harmonies. The subsidiary theme group ends with a short reminiscence of the chorale theme, this time acting as the exposition's conclusive theme. The development section consists of three separate episodes, each of which seems to possess new, independent thematic material and new piano textures. While the chorale texture appears very passingly in the first two sections of the development section, it assumes a prominent position in its third section, albeit with an added repeated figuration in the left hand, resembling that of a Chopin Nocturne.

In the recapitulation, the primary theme group sounds just as dynamic and impulsive as it did in the exposition. However, following it, three new lengthy sections are included, which greatly expand the function of the transition group. The first presents open single intensely dramatic passage in which both hands play a single horizontal "melodic" line entirely in octaves (thereby taking up four octaves) with meters continuously changing after each measure. The second section dispel the monopoly of the single line expressed in octave by adding other intervals (such as major seconds) to the octaves, and, subsequently, different rhythmic units in each hand, albeit, which present different rhythmic units between two hand in polyrhythms, but repeat them in an almost ostinato manner. The third section brings in the constantly revived chorale-like theme, however in the form of the last section of the development section, with the Chopin Nocturne accompaniment

– however, it follows the transition section from the exposition by bringing in the chorale theme. Only then does the subsidiary theme group appear in its proper place in a sonata form recapitulation. However, after that, this theme is followed by a repetition of the dynamic primary theme group (thereby forming another arch), after which come further recurrences of themes from the three sections of the development section (some of which are divided by a recurrence of the introductory chorale theme in the initial slow tempo), followed by yet another recurrence of the subsidiary theme group and a repetition of the initial dirge-like chorale theme from the introduction, replicating its original length. Thereby, Zaderatsky seems to start his Second Sonata in the traditional sonata form, but greatly alters it in the recapitulation by means of collage technique.

After having been freed from his imprisonment in Kerch, in 1929 Zaderatsky was finally permitted to live in Moscow, albeit, without most of the privileges enjoyed by Moscow residents. Nonetheless, this was a most productive time for him in terms of composition. He composed the opera "Blood and Coal" (the score of which has not been preserved), the symphony "Fundament" ["The Foundation"] (of which only the second movement has been preserved), the "Lyrical Sinfonietta" for string orchestra (written in 1932), the three aforementioned cycles of short piano pieces: "Microbes of Lyrics," "Sketchbook of Miniatures" and "Porcelain Cups" chamber, and solo piano works, as well as songs, including the song cycle "The Grotesquerie of Ilya Selvinsky" (composed in 1931). Zaderatsky showed the scores of these compositions to his friends and colleagues and received gratifying responses from them, but none of this music was permitted to be performed in public. In 1930 he was accepted as a composer for the Soviet Radio. However, because of the activated prohibition against the performances of his music, all the incidental music he wrote in a more popular vein for the radio broadcasts of theatrical plays were performed and broadcast without his name ever being mentioned as the composer. Only one single time he was allowed to have his music performed publicly – on May 16, 1932 his first and only public performance of his songs set to the texts of Soviet poets, including Vladimir Mayakovsky and Nikolai Aseyev, took place at the Moscow Printing House. A certificate with an official seal was the only testimony to this performance – neither the poster to the concert, nor any programs were permitted to be printed. [2]

It was during this time that Zaderatsky wrote three short cycles of piano pieces, all of which contain atonal harmonies, at times colored with vibrant polytonal coloration, and imaginative, innovative piano textures, similar to the sonatas, but are written in a much lighter vein, not being endowed with the sonata's tragic moods. "The Sketchbook of Miniatures" contains five movements – "Clouds," "Auto," "A Secluded Place," "Carousel" and "March-Poster." The descriptive titles indicate the pictorial, figurative quality of the music, endowed with plenty of rhythmic ostinatos, as well as colorful descriptions of the entities indicated by the titles. "Microbes of Lyricism" consist of four pieces, somewhat shorter than those from the "Sketchbook of Miniatures" and without any descriptive titles, but no less masterfully colorful and poetic as those from the first cycle, their intricately expressive qualities almost seeming to invite us to present them with titles we are to fathom by listening to the music. The third cycle "Porcelain cups" contains four pieces, titled "Field Flowers," "Circus Rider," "The Drum and the Trumpet" and "The Drinking

Party." Although greatly resembling the pieces from the first two cycles in their short, concise and expressive manner and by their abundance of dissonant harmonies, these works have a markedly greater amount of tonal harmonies, the present dissonances merely bringing some additional pungent colors and at times polytonal relationships, for the most part being more subservient to the prevailing tonal harmonies. Another composition to a certain degree endowed with modernist harmonies is "The Grotesquerie of Ilya Selvinsky" for voice and piano set to poems by Ilya Selvinsky, the music attempting to depict and honor the poet's original modernist style of his verse. After having written these compositions, the composer departed from his avant-garde style and turned to a more accessible musical style, endowed with mostly diatonic harmonies and more or less traditional musical textures, combining features of romanticism and neoclassicism. The reason for this was the political campaign against modernist tendencies in music undertaken by the Soviet government in the early 1930s, as the result of which all the composers who had written in innovative styles were forced to abandon them and write in accessible styles[3]. [4]

In 1934 the composer was forced by the Soviet authorities to leave Moscow and move to the nearby smaller city of Yaroslavl. There he met his future second wife Valentina Perlova whom he shortly married. His son Vsevolod Vsevolodovich Zaderatsky, presently a famous Russian music theorist and a professor at the Moscow Conservatory, was born in Yaroslavl in 1935. During these years Zaderatsky commuted to Moscow to study at the GITIS (the famous theatrical institute), where he made friends with the famous theatrical producer Konstantin Stanislavsky. He undertook a thorough study of the history of the Russian "Time of Troubles" of the early 17th century, having planned to compose theatrical music for a play depicting the events of that time period. This incidental music was never composed, while all the music he wrote for theatrical productions was always performed without any mention of his name, just as it was previously in Moscow. He taught piano, composition and music theory at the Yaroslavl Music College, finding the time to compose music during his free time. During those years he wrote his "Three Symphonic Posters" for orchestra, the oratorio "October" for chorus and orchestra (composed in 1934, which remained uncompleted by the composer), the "Arctic Symphony" for children's chorus and children's orchestra in 6 movements (written in 1934, set to his own text), his second opera "The Widow of Valencia" set to a play by Spanish playwright, Lope de Vega, a cycle of 24 Preludes for piano (composed in 1934) in all the major and minor keys, following the traditions of Chopin's Preludes opus 28 and Scriabin's Preludes opus 11, two chamber symphonies and numerous songs for voice and piano, most notably, his song cycle "De Profundis" set to poems of Soviet poet Ilya Sadovsky. The only composition which Zaderatsky himself heard was the "Arctic Symphony," which was given a private performance in Yaroslavl during the years of his residence there.[4]

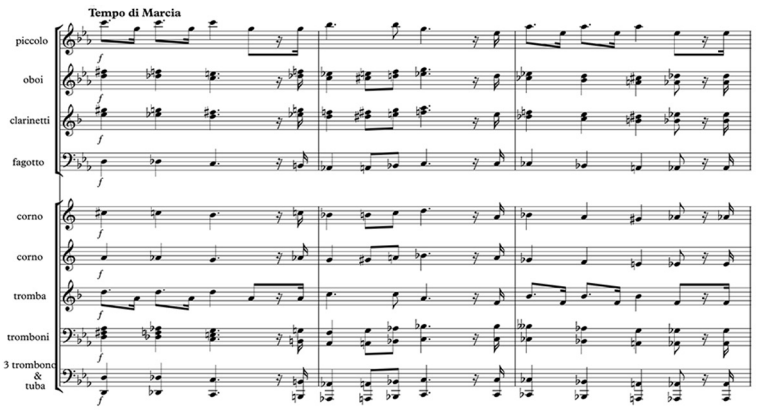
Of special interest are the three "Musical Posters" for orchestra. While posters with pictures featuring ideological content were displayed publicly since the very first years of the Soviet regime, Zaderatsky was virtually the first composer to have come up with composing "musical" equivalents of ideological posters. The first piece in this genre was the "March-Poster," the fifth of the pieces comprising the "Sketchbook of Miniatures." In 1934 he was writing his

cantata "October" for chorus and orchestra, set to poems by the previously modernist poet Ilya Selvinsky, which was supposed to have contained seven movements: "The Call," "The Song about the Wind," "The 25th Division," "The 26 Commissars," "The Storming," "The Partisan Lezginka" and "The March-Poster." After that he wrote three separate pieces for orchestra, which he described as "musical posters." Music with politically agitating subject matter was written by various composers from the very first years of the Soviet regime, and particularly in the 1930s the government was actively encouraging composers to write pieces with explicit ideological subject matter, aimed at glorifying the Soviet regime and its many political and technological achievements and, most notably, the Soviet army. Some composers turned to such politically motivated music out of conviction, while others engaged in it simply to avoid persecution and arrest on fabricated charges.

However, Zaderatsky was virtually the first to incorporate the concept of "poster" into music. The first of his three compositions was called "Konnaya armiya" ["The Cavalry Army"] and it was inspired by Isaak Babel's novel bearing the same title, written in 1924. It is a case of bitter irony that Zaderatsky, who fought in the cavalry army on the side of the White Army, against the Bolsheviks during the Russian Civil War, and whose music was prohibited from being performed by the Soviet regime as a consequence of his affiliation with the White Army, would wish to compose a piece in honor of the Red Army's cavalry, as well as the other pieces written with ideological subject matter. As Inna Barsova writes "We cannot exclude the practical motive in the composer's decision to write such a piece. The possibility of receiving a commission – an orchestral composition on a topical theme – inspired Zaderatsky with the hope of hearing his music in live performance." The composer presumed that playing along to the Soviet ideologues' wishes would help him be freed from the prohibition from performance his music was subjected to. The "Konnaya Armiya" has a regular march rhythm, bringing to mind the prancing of horses, the entire piece being centered on a regularly repeated rhythmic formula on the pitch C played by the timpani. The music manages to avoid the pitfall of presenting a mere military march, rather bringing in a gradual increase in the dynamics, volume of orchestral sound and thematic development. The orchestral texture presents a continuous accumulation of instrumentation and increased dramatic tension, typical of fragments of late-romantic symphonies or opera scenes depicting restless, dramatic or tragic events. The thematic development involves two themes, resembling a "primary theme group" and a "subsidiary theme group," albeit without a development or recapitulation, both "theme groups" serving merely as stages of the continuous accumulation of energy which comprises the entire piece. The work ends with a pathetically sounding melody, resembling a Soviet mass song from the 1930s. The piece was performed at the Rachmaninoff Hall of the Moscow Conservatory in a version for two pianos, the pianists being Dmitri Batalov and Feodor Kossy.

The second "orchestral poster" bears the title "The Iron Foundry," which immediately recalls the much more famous composition with the same title composed by Zaderatsky's close colleague Alexander Mosolov in 1928. Both compositions present endeavors to create "music of machines," so characteristic of the early 20th century. The most identical composition of the kind written at around the same time in Western Europe is Honegger's

Example No. 4 The Iron Foundry. Theme



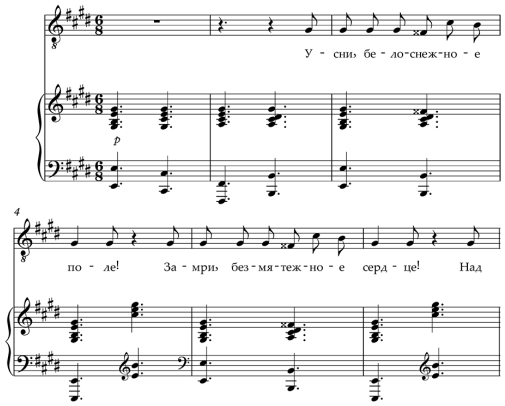
"Pacific 231," likewise for orchestra. Zaderatsky, who was well acquainted with Mosolov's orchestral piece with the same title, took great care not to emulate it. The composition written by Zaderatsky has a busy, repetitive orchestral texture with motoric rhythms, entirely diatonic in its harmony, but quite innovative in its sound texture, entirely departing from a romantic world into harsh, dissonant-sounding sonorities resembling machines. Its form basically resembles a theme and variations, with 10 variations followed by the theme in its "original" form, demonstrating mechanically sounding march rhythms (Example No. 4). [5] The "Iron-Foundry" has been performed a number of times in Moscow, St. Petersburg and a number of other Russian cities by different orchestras. An especially impressive performance was that by the St. Petersburg State Academic Symphony Orchestra conducted by Alexander Titov in 2015 as part of the music festival "From the Avant-garde to the Present Day. Continuation." The third piece is called "Chinese March," and it also presents repetitive march-like rhythms modified by a through-sounding orchestral texture, to which are added elements of exoticism in the forms of allusions to Chinese music, continuing the traditions of Rimsky-Korsakov, Mahler and Puccini. Unlike the previous two pieces, the "Chinese March" has not yet received its public performance.

A very unusual composition is Zaderatsky's "Chamber Symphony" for piano and wind instruments, composed in 1935. The work is in three movements, the first and third being fast and boisterous, and the second being slow and introversive in a profound way, written in the form of a theme and variations. Most striking is the marked contrast between the second movement, in its attempt to present the composer's discreet utterance in his own voice, with the two outer movements, most notably, the third, with its aggressively imposing fanfares spelled out by the brass instruments. It seems like the composer, similar to Shostakovich in some of his works written at the same time period, in the 1930s (such as the First Piano Concerto and the Sixth Symphony), was deliberately demonstrating the harshly dissonant discrepancy between the personal utterance of the artist, on the one hand, and the aggressive stance of the Soviet society of that time, which tries to crush the artist with its inborn arrogance. [6]

Most impressive are Zaderatsky's songs for voice and piano, composed in the 1930s and, subsequently in the 1940s. They are written entirely in a traditional, romantic style, possessing a vibrant type of Russian melodicism in the vocal lines and virtuosic expressive passages in the piano parts. These songs form an ideal continuation of the prior established tradition of romantic Russian art-songs or romances of the 19th century, started by Alexander Alyabyev and Mikhail Glinka, and continued by Tchaikovsky, Rimsky-Korsakov and Rachmaninoff. These songs do full justice to the poems

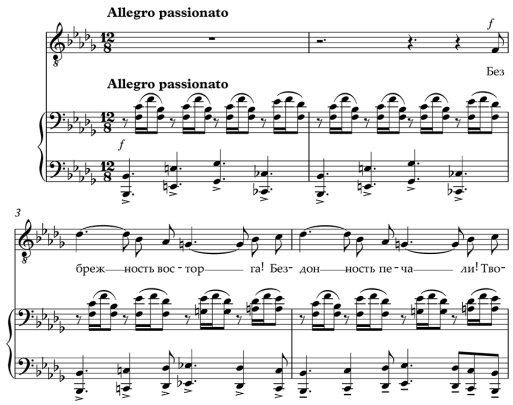
they are set to by expressing them in an intricately emotional way and presenting their pronunciation in an accessible way. A number of songs are written on poems by the famous pre-revolutionary Moscow-based poet Valery Bryusov (1873–1924), with whom Zaderatsky was very friendly during his years of study at the Moscow University and Moscow Conservatory. They include the songs "Usni, belosnezhnoe pole" ["Fall Asleep, O Snow-White, Field"] (Example No. 5), "Desyataya chast'" ["The Tenth Part] (Example No. 6), "Kolybel'naya" ["Lullaby"], "Baku" and "Dama-tref" ["The Queen of Clubs"]. The composer also wrote songs on poems by the Soviet composers, who were his contemporaries, including Alexander Prokofiev and Ilya Sadovsky.

Example No. 5 "Usni, belosnezhnoe pole" ["Fall Asleep, O Snow-White, Field"], poem by Valeriy Bryusov



In 1936 Stalin's infamous purges began, which were to last for two years. Similar to thousands of other people, Zaderatsky was falsely denounced and accused by his envious colleagues from the Yaroslavl Music College of "being a traitor to the Soviet state." Among the statements he had made which were falsely levied against him, were that "we in Yaroslavl have not developed our musical culture to the level of those in other countries" and "we should at least develop

Example No. 6 "Desyataya chast'" ["The Tenth Part], poem by Valeriy Bryusov



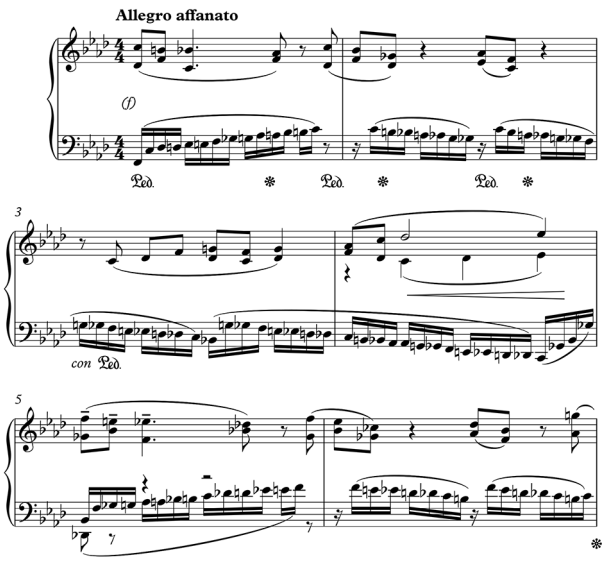
ourselves to the level of Ukrainian musical culture." Especially fallaciously interpreted was his statement made to the students of the college that "the musical culture in Berlin is much more advanced than that of Yaroslavl." However, this time Zaderatsky had anticipated his upcoming troubles, and prior to his arrest on July 17, 1937, he hid all of the scores of his music safely away, as the result of which they have been preserved up to the present day. The only score of his which he left behind in a conspicuous place in his apartment was a second copy of his "Arctic Symphony," and that score, of course, was destroyed by the members of the secret services NKVD who came to arrest him (the primary copy was hidden away, for which reason it has been preserved). He was sentenced to six years of hard labor in the infamous Kolyma labor camp in the Magadan Province, in North-Eastern Siberia.

During that time Zaderatsky achieved what was unimaginable during those days – he asked his jailers to supply him with telegraph paper, making a solemn promise to write only musical notes, without any words. In the harsh, inhumane conditions of working for 12 hours a day in the labor camp he was able to compose his presently famous 24 Preludes and Fugues in all the major and minor keys, following the traditions of Bach's

Well-Tempered Clavier and Shostakovich's Preludes and Fugues.[5] [1] In his cycle Zaderatsky adheres to the design of following the cycle of fifths, beginning with his Prelude and Fugue in C major and ending with the 24th Prelude and Fugue in D minor. [7] He was the first after Bach to have composed such a cycle, since Hindemith wrote his Ludus Tonalis in 1942, while Shostakovich composed his cycle of Preludes and Fugues only in 1953. [8] The music is based on tonal harmony with broad incursions into dissonant intervals and harmonies, and its overall style presents a harmonious blend of neoclassicism and neo-romanticism. Its musical style can be alternately compared to Shostakovich, Prokofiev, Rachmaninoff, and even Hindemith, and yet altogether the diversely textured and colored pieces comprise a highly perceptible original style, not in the least subservient to those of the aforementioned composers. The piano texture ranges from highly virtuosic and bravura, sparse and lyrical, and, finally, intellectual and analytical (especially in the cases of some of the fugues). The pieces are characterized by an assortment of contrasting emotional moods, one of the most indicative of which is that of defiance and heroic bravery in the face of adversity, which the first Prelude and Fugue are most characterized for. Other predominating moods include suffering, anger, despair and bitter resignation. However, in extreme contrast to that, some of the pieces are distinct for their joyful, tranquil and lyrical feelings, in some rare cases, even humor. [9; 10] As one of the performer of this cycle of Preludes and Fugues, Jascha Nemtsov said during an interview, "Zaderatsky composed this music not to express how badly he fared during his years in the labor camp, but simply to survive and to remain a human being."[6] These Preludes and Fugues have remained a powerful testimony of his years in the labor camp.

During his two years in labor camp the composer was also able to preserve his integrity by telling the other labor camp prisoners numerous entertaining stories in the evening. While being treated at first as harshly as all of his companions, Zaderatsky was eventually given preferential treatment and being spared from the full measure of the work which the other prisoners had to undertake. Subsequently, due to the help of his wife, who engaged in active petitioning to Soviet functionary Andrei Vyshinsky and other governmental authorities to release her husband, presenting 8 pages of weighed proof of his innocence to the charges levied against him of "counterrevolutionary activities," Zaderatsky was released after two years in 1939. Nonetheless, he was not immediately permitted to return to his family in Yaroslavl, so he had to stay for a few more months in Magadan, during which time he wrote his Piano Sonata in F minor (Example No. 7), a dramatic work in four contrasting movements. In 1940, after having been granted permission, he returned to Yaroslavl.

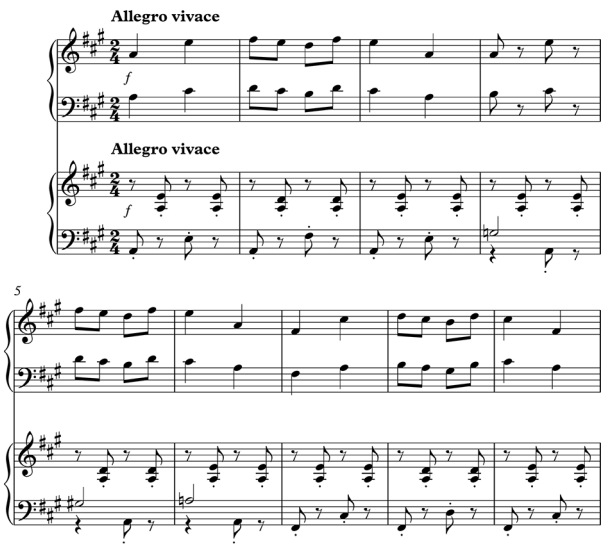
Example No. 7 Sonata for piano in F minor (1940)



After the Nazis invaded the Soviet Union in June 1941, marking the beginning of the Great Patriotic War, Zaderatsky was evacuated first to the town of Merke, in Kazakhstan, on the border with Kyrgyzstan, where he read lectures about the history of art to the local youth and worked as a kindergarten teacher. At that time, he wrote the song "The Man is Working along the Epoch," and also works prose – short stories and novelettes, which were published only in 2012 by the Agraf Publishing House in Moscow under the title of "Zolotoe zhilye" ["The Golden Dwelling"], where he presented scenes of life in pre-revolutionary Russia of the turn of the 19th and 20th centuries. These short stories were given high evaluation by literary critics in Moscow. After a while, the composer and his family were evacuated to the city of Krasnodar close to the Black Sea. During those years he wrote a number of works influenced by the war, including the cantata for chorus and orchestra "Zoya" set to texts by Margarita Aliger, the song cycle for tenor and orchestra "The Long Poem about the Russian Soldier" set to the long poem by Andrei Tvardovsky, the song collection "The Breath of War," the cycle of piano pieces "The Front" and other pieces. [11; 12] In 1945 he and his family settled in Zhitomir in Western Ukraine, returning to Yaroslavl in 1946, where he stayed in until 1948, before finally moving with his family to Lvov in Western Ukraine, where he stayed for the rest of his life, teaching at the Lvov Conservatory and presenting concerts as a pianist in Lvov and the neighboring cities.

In 1948 Zaderatsky was sent as a delegate to the first Congress of the Soviet Composers' Union. However, in 1948, being once again subjected to attacks on the part of the authorities of the Composers' Union, most notably, its head, Tikhon Khrennikov, being denounced for "formalism," along with many other composers, such as Shostakovich, Prokofiev, Khachaturian and Shebalin, Zaderatsky fought back for the first time in his life, writing angry letters to the directory of the Composers' Union, accusing them of bureaucracy, double standards and professional incompetence. However, in his music Zaderatsky followed the diktats of the Congress of the Composers' Union, since his last compositions, written from 1948 are noted for greater simplicity and accessibility of language. During these years he wrote a number of piano pieces, the Concerto for Violin and Orchestra, the Concerto for Domra and Orchestra, the Symphony in C minor and a number of other pieces. Especially indicative of the simplicity of style present in his final period are the two Children's Concerti composed for his son Vsevolod for instructive purposes, the second of which – Children's Concerto No. 2 for piano and string orchestra – incorporates folk melody of different Slavic people as the main thematic material (Example No. 8).

Example No. 8 Children's Concerto No. 2 for piano and string orchestra



Only in one case the composer made a defiant gesture against Stalin's and Andrei Zhdanov's Edict of 1948 in his own music – by composing the piece "*Serebryanny liven*'" ["The Silver Rainfall"], a delicately lyrical, yet virtuosic miniature, endowed with intricate harmonies and masterful arpeggios for the piano, which he dedicated to Debussy (who was one of the composers whose music was condemned and prohibited by the 1948 edict), and where the French composer's style was incorporated in part. Similar to the rest of the composer's output, this music remained unperformed during the last years of his life. In 1951 through the Swiss Red Cross Zaderatsky was able to find news about his first wife Natalia and his first son Rostislav. Zaderatsky died in Lvov on February 1, 1953. Only a year after the composer's death, the first public performances of his works finally took place.

Zaderatsky's second son Vsevolod Vsevolodovich, a professor of music theory at the Moscow Conservatory, has done a tremendous amount of work to promote the musical legacy of his father. In the 1980s the composer's piano pieces were published in Lvov. Since the 1990s Zaderatsky's music has been frequently performed in numerous concerts in Moscow and other Russian cities, as well as in Germany and a number of other Western European countries, and released on CD's, as mentioned earlier in the article. In 2009 Vsevolod Vsevolodovich Zaderatsky wrote a biographical book about his father "Per Aspera…", which was published in the Moscow-based "Kompozitor" publishing house. The very title demonstrates a bitter irony about his father's tragic destiny, presenting only the first part of the Latin saying "Per aspera ad astram" ["Through Thorns to the Stars"], the last part of the saying being absent from the title, by means of which the musicologist demonstrated that during the composer's lifetime he was absolutely bereft of any stardom, having only encountered the thorns of persecution. The book is written in an extremely vivacious manner, colorfully recreating the entire historical setting of the composer's life, portraying his character vividly, describing the harsh conditions of his life and presenting analysis of some of his music. [2]

The previous decade has also brought along many new performances of Zaderatsky's music. In 2011 the composer's Second Sonata for piano was performed for the first time (since its appearance in 1928!) by Daniil Ekimovsky at the Moscow Conservatory. The same year it was performed at the small Philharmonic Hall by Feodor Amirov, who recorded it on a CD of the "Melodiya" company the same year along with piano works by other Russian composers from the 1920s. In 2012 Zaderatsky's book of prose "Zolotoye zhilye" was published by Agraf publishing house in Moscow. A most notable event took place on December 14, 2014, when the 24 Preludes and Fugues were given their premiere performance at the Rachmaninoff Hall of the Moscow Conservatory, then played in St. Petersburg in 2015, and were subsequently released on CD by the "Melodiya" record company in 2016 in performance by Xenia Bashmet, Yuri Favorin, Nikita Mdoyants, Lucas Genyushas, Andrei Gugnin and Andrei Yaroshinsky. Two thousand copies of the CD were issued by the "Melodiya" company, all of them becoming sold out within a very short period of time. [10] Another CD with all 24 of Zaderatsky's Preludes and Fugues of the cycle was recorded by German pianist Jascha Nemtsov on the *Hännsler Classics* label, and presently they

are available on *Apple Music* and *Spotify*. [13] The printed music of the 24 Preludes and Fugues was published by the Russian Musical Publishing House in 2016, the first of six volumes of the complete works for piano by Vsevolod Zaderatsky, which will be distributed by Schott Publications in Germany. In 2015 in Kursk, where Zaderatsky's youthful years passed, a memorial tablet was put up. On September 29, 2017 the five CD album "Legends" consisting entirely of Zaderatsky's piano compositions performed by Jascha Nemtsov was released, for which the pianist received the prestigious musical award "Opus Klassik." In April 2019 the documentary film "Ya svoboden" ["I am Free"], devoted to the biography of Zaderatsky, was released by producer Anastasia Yakubek.[7] On May 3, 2021 in Samara the world premiere of Zaderatsky's vocal cycle "The Poem about the Russian Soldier" set to poems by Alexander Tvardovsky was performed by Vasily Sokolov and Valentina Zagadkina. [11; 12]. On May 5, 2021 Zaderatsky's opera "The Widow of Valencia" was performed in Syktyvkar, Russia by the Syktyvkar Opera House. Since the composer had not orchestrated this composition, it was performed in an orchestrated version by contemporary Moscow-based composer Leonid Hoffmann. Zaderatsky's music has been performed multiple times by the "Studio for New Music" contemporary music ensemble based at the Moscow Conservatory, which has given especially effective renditions of the composer's Chamber Symphony. [6; 14] Finally, after numerous decades of suppression, the composer's tragic biography is becoming well known throughout the world, and after having been purposely prohibited during the composer's lifetime, Zaderatsky's musical legacy is receiving its due recognition, demonstrating him to be a composer of high quality.

Notes

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Received / Поступила в редакцию: 11.11.2021
Revised / Одобрена после рецензирования: 22.11.2021
Accepted / Принята к публикации: 24.11.2021