

Western influence; Khrennikov later stated that he was reading from a prepared speech given to him by the Kremlin. With Zhdanov's sudden and unexpected death later in 1948, the situation gradually cooled, but these days are remembered as the darkest in the lives of both Prokofiev and Shostakovich; biographers of these famous composers have been quick to point to Khrennikov as an adversarial figure in this crisis.

Nevertheless, Khrennikov held onto his position as Secretary to the Union of Soviet Composers until the position was dissolved after the breakup of the Soviet Union in 1991. Moreover, a gradual thaw toward musical styles in the Soviet Union arrived somewhat earlier than in other artistic disciplines; in 1962, arch-modernist Igor Stravinsky was invited back to the Soviet Union for his first visit since before the October Revolution, mostly at Khrennikov's behest. Khrennikov also helped establish the careers of high-grade concert virtuosi such as Mstislav Rostropovich and Leonid Kogan. Khrennikov himself enjoyed a very active concert career as a pianist, being named People's Artist of the U.S.S.R. in 1963. In his later music, Khrennikov adopted some measure of the "modernist" techniques he had denounced earlier in his career as composer, though these coalesced rather uncomfortably with the "na_ve optimism" (Grove's) that had characterized his music since the 1930s.

After the collapse of the Soviet Union, Khrennikov was widely vilified by experts on Soviet music as a kind of pariah, but when pressed about his role in the Zhdanov purges, Khrennikov stated that he had no regrets; he wrote a memoir, *That Is How It Was*, in 1994 to answer all such questions, supported by state documents. He continued to compose up to about the year 2001, producing at least 10 operas; three symphonies; numerous ballets, concertos, and songs; some chamber music; and 22 film scores, the last genre in which Khrennikov seems to have gathered the most acclaim in his home country.

Leonid Kogan Plays Russian Music by



Edison Denisov & Tikhon Khrennikov
Partita For
Violin & Chamber
Orchestra

Violin Concerto
No. 2 In C Major

Denisov was born in Tomsk, Siberia into the family of a radio physicist, who gave him the very unusual first name Edison, in honour of Thomas Edison. He studied mathematics before deciding to spend his life composing. This decision was enthusiastically supported by Dmitri Shostakovich, who gave him lessons in composition.

In 1951–56 Denisov studied at the Moscow Conservatory—composition with Vissarion Shebalin, orchestration with Nikolai Rakov, analysis with Viktor Zuckerman and piano with Vladimir Belov. In 1956–59 he composed the opera *Ivan–Soldat* (*Soldier Ivan*) in three acts based on Russian folk fairy tales.

He began his own study of scores that were difficult to obtain in the USSR at that time, including music ranging from Mahler and Debussy to Boulez and Stockhausen. He wrote a series of articles giving a detailed analysis of different aspects of contemporary compositional techniques and at same time actively experimented as a composer, trying to find his own way.

After graduating from the Moscow Conservatory, he taught orchestration and later composition there. His pupils include composers Dmitri Smirnov, Elena Firsova, Vladimir Tarnopolsky, Sergei Pavlenko, Ivan Sokolov, Yuri Kasparov, Dmitri Kapyrin, and Alexander Shchetinsky. See: List of music students by teacher: C to F#Edison Denisov.

In 1979 he was blacklisted as one of the "Khrennikov's Seven" at the Sixth Congress of the Union of Soviet Composers for unapproved participation in some festivals of Soviet music in the West.

Denisov became a leader of the Association for Contemporary Music reestablished in Moscow in 1990. Later Denisov moved to France, where after an accident and long illness he died in a Paris hospital in 1996.

Russian composer Tikhon Khrennikov is probably the most controversial figure in the history of Soviet music. In his capacity as Secretary to the Union of Soviet

Composers, Khrennikov both denounced and elevated the reputations of his fellow composers, attempting to climb what was apparently a rather slippery slope. As a member of the Central Committee of the Communist Party and a representative of the Supreme Soviet Council, he was a Soviet insider of a very high magnitude, and, according to Khrennikov, did what he could to satisfy Soviet authorities while privately protecting composers and musicians in whom the Secret Police entertained an interest.

Khrennikov studied composition with Mikhail Gniessen at the Gniessen Academy in Moscow and studied piano with Heinrich Neuhaus; his first major work was his Piano Concerto No. 1 (1932), the first of a cycle of four, the last appearing in 1991. Khrennikov's Symphony No. 1 (1935) gained the notice of conductor Leopold Stokowski and premiered outside Russia; it remains Khrennikov's best-known work in the West. In 1939, Khrennikov premiered the opera *Into the Storm*, the fruits of a three-year collaboration with producer Nemirovich–Danchenko. The enduring success of this revolutionary-themed, patriotic work established Khrennikov as a major voice in the Soviet socialist realism style as it applied to music. Khrennikov more firmly cemented this reputation with his *Song of Moscow* written for the film *They Met in Moscow* (1941), earning Khrennikov his first Stalin Prize; three more would be awarded him in his lifetime. Khrennikov's experience with the intrigues of the Soviet political regime came early; during the "Great Terror" in 1937, two of Khrennikov's brothers were arrested by the Secret Police. While he was miraculously able to save one of them, the other vanished in the Gulag system.

In 1948, Khrennikov was named Secretary to the Union of Soviet Composers under Andrei Zhdanov, the primary instigator of socialist realism under Stalin. With Khrennikov's cooperation, Zhdanov quickly commenced a purge of the Union of Soviet Composers. During this time, Khrennikov denounced both Sergey Prokofiev and Dmitry Shostakovich, among others, for practicing compositional styles linked to anti-revolutionary, formalist concepts derived from

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Edison Denisov & Tikhon Khrennikov

Partita For Violin & Chamber Orchestra

Violin Concerto No. 2 In C Major

Partita For Violin And Chamber Orchestra

Composed By – Edison Denisov

- 1 Allemande 5:44
- 2 Courante 2:32
- 3 Sarabande 4:11
- 4 Gigue 2:01
- 5 Chaconne 14:04

Violin Concerto No. 2 In C Major Op. 23

Composed By – Tikhon Khrennikov

- 6 Allegro Con Fuoco 3:23
- 7 Moderato 7:54
- 8 Allegro Moderato Con Fuoco 5:44

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