

Yevgeny (or Evgeny) Feodorovich Svetlanov was one of the 20th century's leading Russian conductors. He came from a musical and theatrical family: his father was a soloist in the Bolshoi Theater and his mother was an artist in a mime theater. Svetlanov was a 1951 graduate of the Gnesin Institute where he studied composition with Mikhail Gnesin and piano with Mariya Gurvich; later, Svetlanov continued his studies with Yury Shaporin in composition and Alexander Gauk in conducting at the Moscow Conservatory.

While Svetlanov was still a student, he conducted with the All-Union Radio (1953) and also first conducted the State Symphony Orchestra in 1954. Svetlanov became an assistant conductor at the Bolshoi Theater in 1955, and in 1962, he was appointed to the position of principal conductor. During his time there, Svetlanov became a favorite for the fresh, colorful sound he brought to the Russian opera repertory, particularly in operas of Nikolay Rimsky-Korsakov and in Tchaikovsky's *The Queen of Spades*. It was he who led the Bolshoi on its historic visit to the stage of La Scala in Milan.

In 1965, Svetlanov became the principal conductor of the U.S.S.R. State Symphony Orchestra, now known as the Russian State Symphony Orchestra), and remained in that position until 1999, when he retired. This position became the basis of Svetlanov's conducting and recording career. Svetlanov decided to undertake a comprehensive program of recording all the major orchestral music of Russian composers from Glinka to Myaskovsky, a span of something more than a century. Svetlanov also recorded the music of Russian composers of later days, such as Shostakovich, Prokofiev, Shchedrin, Knipper, Shebalin, Khachaturian, and Eshpai. Over his lifetime, Svetlanov managed to collect several Soviet state awards, including People's Artist of the U.S.S.R. in 1968, the 1975 Lenin Prize, and the Glinka Prize in 1975. In 1979, Svetlanov was named principal guest conductor of the London Symphony Orchestra; he also worked with the Residentie Orchestra of the Hague and leading orchestras of Japan, France, and Sweden. In 1998, Russian president Boris Yeltsin observed Svetlanov's 70th birthday with national honors. Upon Svetlanov's death, English critic David Wilkins recalled the conductor as "an essential champion of the soul of Russian music."

Svetlanov was also a composer who wrote symphonic, chamber, and vocal music, including a piano concerto. He was married to Russian soprano Larisa Avdeyeva. Svetlanov's life was portrayed in the Soviet film biography *Dirizhor* (The Conductor).



# Rachmaninov

## Trio Élégiacque

(No 2 In D Minor)

Fedor Luzanov, cello  
Yevgeny Svetlanov, piano  
Leonid Kogan, violin

Sergei Rachmaninov wrote two piano trios, both of them essentially elegiac in character. The first was a doleful single-movement work in G minor written in four days in 1892. While it has the gloomy charm of youthful morbidity, its gloom seems facile and superficial compared to the profound emotions of the Trio in D minor that followed only a year later. Inspired by the shocking death of Tchaikovsky on October 23, 1893, Rachmaninov responded by beginning a work in his memory two days later. Laboring over it for six weeks, Rachmaninov composed a work in three huge and hugely despairing movements. Taking Tchaikovsky's own elegiac piano trio as a model, Rachmaninov's work consists of a large-scale sonata movement, an enormous central set of variations, and a resolutely defiant concluding fast movement. And like Tchaikovsky's Trio, Rachmaninov's features virtuoso writing for the piano, including a cadenza after the passionate climax of the opening movement. But despite its origins in the music of Tchaikovsky, Rachmaninov's Trio is wholly his own: the furiously mournful melodies, the fuliginously smoky textures, the weighty but virtuosic piano writing; all of these things are characteristic of no one but Rachmaninov.

One of the 20th century's greatest violinists, Leonid Kogan was less widely known than his somewhat older contemporary David Oistrakh, but no less a first-tier artist. More concentrated in tonal focus and with a quicker vibrato than Oistrakh and others of the Russian school, Kogan was avowedly a man of his time. His espousal of the four-octave scale for exercises assured the infallibility of his technique by strengthening his fingering hand in the upper positions. Although he died at age 58, he had amassed a discography that remains as a commanding legacy. Although his were not especially musical parents, Kogan conceived a fascination for the violin by age three. At six, he began lessons with Philip Yampolsky, a pupil of Leopold Auer. When Kogan's family moved to Moscow when he was ten, he began studies with Abram Yampolsky (no relation to Philip, but another Auer disciple). Kogan progressed through the Central School of Music, then the Moscow Conservatory, where he trained from 1943 to 1948. Postgraduate studies at the conservatory occupied him from 1948 until 1951. At age 12, Kogan was heard by violinist Jacques Thibaud, who predicted a great career for him. Although his parents resisted exploiting their son as a prodigy, Kogan made his debut at 17 and performed in many Soviet venues while still a student. Wider recognition came when Kogan shared first prize at the 1947 Prague World Youth Festival. In 1951, he won first prize at the Queen Elisabeth Competition in Brussels. Oistrakh, who was a member of the jury (along with Thibaud), thereafter came to regard Kogan as a colleague, while Kogan closely observed his elder associate during the latter's evening classes for other students. After teaching at the Moscow Conservatory and playing a busy schedule of concerts in the Soviet Union over the next few years, Kogan made his first appearances in Paris and London in 1955, following those with a tour of South America in 1956 and another of the United States in 1957. Less gregarious than Oistrakh, Kogan was not as aggressively promoted abroad by the Soviet government. After being named People's Artist in 1964, Kogan received the Lenin Prize in 1965.

# Rachmaninov

## Trio Élégiaque (No 2 In D Minor)

Fedor Luzanov, cello - Yevgeny Svetlanov, piano - Leonid Kogan, violin

1. Moderato. Allegro Moderato 20:51
  2. Quasi Variazione 24:00
  3. Allegro Risoluto 7:26
- Total Time: 52:17

Transferred from a 15ips 2-track tape  
Recorded by Melodyia

For more info e-mail us:  
[admin@highdeftapetransfers.com](mailto:admin@highdeftapetransfers.com)  
or visit our website:  
[www.highdeftapetransfers.com](http://www.highdeftapetransfers.com)