

## To Read and Hear More...



Important books about Shostakovich include Elizabeth Wilson's *Shostakovich: A Life Remembered* (Princeton University paperback); Laurel E. Fay's *Shostakovich: A Life* (Oxford paperback); the anthology *Shostakovich Reconsidered*, written and edited by Allan B. Ho and Dmitry Feofanov (Toccata Press); *Shostakovich and Stalin* by Solomon Volkov (Random House); *Shostakovich and his World*, edited by Laurel E. Fay (Princeton University Press), and *A Shostakovich Casebook*, edited by Malcolm Hamrick Brown (Indiana University Press). Among other things, the last two of these continued to address issues of authenticity surrounding Volkov's earlier book, *Testimony: The Memoirs of Dmitri Shostakovich* as (ostensibly) related to and edited by Volkov, published originally in 1979 (currently available as a Faber & Faber paperback). Volkov's *Testimony* served as the basis for a 1988 Tony Palmer film starring Ben Kingsley as Shostakovich. Also useful is Boris Schwarz's *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press). *The Noise of Time*, a much-discussed 2016 novel by the acclaimed British writer Julian Barnes, offers a fictional take on Shostakovich's tenuous position as an artist in the Soviet Union (Knopf).

Recordings of the *Festive Overture* include Gustavo Dudamel's with the Simón Bolívar Youth Orchestra of Venezuela (Deutsche Grammophon), Tugan Sokhiev's with the Orchestre Nationale du Capitole de Toulouse (Naïve), Yuri Temirkanov's with the St. Petersburg Philharmonic (RCA CD or Euroarts DVD), and John Williams's with the Boston Pops Orchestra (on the Sony CD "Summon the Heroes").



The important modern study of Prokofiev is Harlow Robinson's *Sergei Prokofiev: A Biography*, originally published in 1987, reprinted in 2002 with a new foreword and afterword by the author (Northeastern University paperback). Robinson's book avoids the biased attitudes of earlier writers whose viewpoints were colored by the "Russian"-vs.-"Western" perspectives typical of their time, as reflected in such older volumes as Israel Nestyev's *Prokofiev* (Stanford University Press, translated from the Russian by Florence Jonas) and Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* (Taplinger). Robinson has also produced *Selected Letters of Sergei Prokofiev*, newly translating and editing a volume of previously unpublished Prokofiev correspondence (Northeastern University). *Sergey Prokofiev* by Daniel Jaffé is in the well-illustrated series "20th-Century Composers" (Phaidon paperback). Michael Steinberg's *The Concerto—A Listener's Guide* includes Prokofiev's Second and Third piano concertos and his two violin concertos (Oxford University paperback). Robert Layton discusses Prokofiev's concertos in his chapter on

“Russia after 1917” in *A Guide to the Concerto*, which Layton also edited (Oxford paperback). Other useful books include the aforementioned Boris Schwarz’s *Music and Musical Life in Soviet Russia, Enlarged Edition, 1917-1981* (Indiana University Press) and *Prokofiev by Prokofiev: A Composer’s Memoir*, an autobiographical account covering the first seventeen years of Prokofiev’s life, through his days at the St. Petersburg Conservatory (Doubleday).

Lang Lang has recorded Prokofiev’s Piano Concerto No. 3 with Simon Rattle and the Berlin Philharmonic (Sony, paired with Bartók’s Piano Concerto No. 2, on CD, DVD, and Blu-ray). Erich Leinsdorf and the Boston Symphony Orchestra recorded Prokofiev’s five piano concertos in the mid-1960s with soloist John Browning for RCA (reissued on CD by Testament). Recordings of Prokofiev’s Piano Concerto No. 3 also include Martha Argerich’s with Claudio Abbado and the Berlin Philharmonic (Deutsche Grammophon), Behzod Abduraimov’s with Juraj Valcuha’s and the Orchestra Sinfonica Nazionale della RAI (Decca), Vladimir Ashkenazy’s with André Previn and the London Symphony Orchestra (Decca), Jean-Efflam Bavouzet’s with Gianandrea Noseda and the BBC Philharmonic (Chandos), Yefim Bronfman’s with Zubin Mehta and the Israel Philharmonic (Sony), and Evgeny Kissin’s with Vladimir Ashkenazy conducting the Philharmonia Orchestra (EMI).



Places to read about Mussorgsky include David Brown’s *Musorgsky: His Life and Works* in the Master Musicians series (Oxford University Press), Gerald Abraham’s entry in the 1980 edition of *The New Grove*, Robert William Oldani’s essay in the 2001 *Grove*, and Richard Taruskin’s *Musorgsky: Eight Essays and an Epilogue* (Princeton University paperback). Older but still useful sources include M.D. Calvocoressi’s *Modest Mussorgsky*, and *The Mussorgsky Reader: A Life of Modeste Petrovich Mussorgsky in Letters and Documents*, edited and translated by Jay Leyda and Sergei Bertensson. Other compilation volumes include *Musorgsky: In Memoriam 1881-1981*, edited by Malcolm Hamrick Brown, and *Musorgsky’s Days and Works: A Biography in Documents*, edited by Alexandra Orlova (both UMI Research Press).

For a recording of Mussorgsky’s *Pictures* in the original piano version, choices include Yefim Bronfman’s (Sony Classical), Leif Ove Andsnes’s (EMI), Evgeny Kissin’s (RCA), Paul Lewis’s (Harmonia Mundi), Sviatoslav Richter’s from a 1958 Sofia recital (Urania), and Vladimir Horowitz’s own rethinking of what Mussorgsky actually wrote (RCA). Serge Koussevitzky’s historic BSO account, recorded by RCA Victor in 1930, has resurfaced on compact disc (RCA, Pearl). More recent contenders among recordings of the familiar Ravel orchestration include (among many others) Fritz Reiner’s with the Chicago Symphony Orchestra (RCA), Valery Gergiev’s with the Vienna Philharmonic (Philips), Leonard Bernstein’s with the New York Philharmonic (Sony Classical), James Levine’s with the MET Orchestra (Deutsche Grammophon), Eugene Ormandy’s with the Philadelphia Orchestra (Sony), Seiji Ozawa’s with the Chicago Symphony Orchestra (Sony), and George Szell’s with the Cleveland Orchestra (Sony Classical).

Marc Mandel

