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# Discovering the flute music of Mieczysław Weinberg

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*Boston University*

BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**DISCOVERING THE FLUTE MUSIC OF MIECZYŚLAW WEINBERG**

by

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# DISCOVERING THE FLUTE MUSIC OF MIECZYŚLAW WEINBERG

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Boston University College of Fine Arts, 2017

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## ABSTRACT

Composer Mieczysław Weinberg (1919–1996) was a Polish Jew who emigrated to Soviet Russia in an effort to escape Nazi aggression during World War II. Also known as Moisei Samuilovich Vainberg, he became a close friend and colleague of the famous Soviet composer Dimitri Shostakovich. His prolific compositional output includes four works for flute soloist: *Twelve Miniatures* (1945), *Five Pieces* (1947), Flute Concerto No. 1, Op. 75 (1961), and Flute Concerto No. 2, Op. 148 (1987). The two flute concerti were written for and dedicated to the famous Russian flutist Alexander Korneyev (1930–2010). These four works for flute are experiencing a resurgence in interest in recent years as Weinberg's music becomes more well-known. This document examines how these pieces fit into Weinberg's compositional canon and how they were influenced by flute playing in the Soviet Union at the time. It analyzes the works from a theoretical perspective, explores why they have been so seldom played, and assesses how they fit into the modern flute repertoire. This document also examines the Russian school of flute playing, focusing on the Moscow Conservatory, where Korneyev both studied and taught. The Russian school is then compared to

American and French traditions. The purpose of this document is to illuminate the contributions of Weinberg and Korneyev, and to introduce this literature to new audiences.

## TABLE OF CONTENTS

ACKNOWLEDGMENTS .....	iv
ABSTRACT .....	v
TABLE OF CONTENTS .....	vii
LIST OF TABLES .....	viii
LIST OF FIGURES.....	ix
NOTE ON TRANSLITERATION.....	xii
CHAPTER ONE.....	1
CHAPTER TWO.....	17
CHAPTER THREE.....	25
CHAPTER FOUR .....	39
TWELVE MINIATURES OP. 29 (1945).....	39
FIVE PIECES (1947) .....	64
CONCERTO NO. 1, OP. 75 (1961).....	75
CONCERTO NO. 2, OP. 148 (1987).....	98
CONCLUSION.....	121
APPENDIX.....	122
BIBLIOGRAPHY .....	123
CURRICULUM VITAE.....	127

## LIST OF TABLES

Table 2.1 Breakdown of Weinberg's compositional periods based on Elphick .....	18
Table 2.2 Weinberg's compositional periods with selected compositions and biography.....	19
Table 4.1 Key scheme of <i>Twelve Miniatures</i> .....	40
Table 4.2 <i>Etude</i> harmonic content, measures 21–48.....	61
Table 4.3 Entrance of themes in <i>Zweiter Tanz</i> from <i>Five Pieces</i> .....	73
Table 4.4 Entrance of themes in Concerto No. 1, movement 1.....	79
Table 4.4 Entrance of themes in Concerto No. 1, movement 3.....	94

## LIST OF FIGURES

Figure 3.1 Degrees of Familiarity with Soviet Composers of Flute Music .....	36
Figure 3.2 Degrees of Familiarity of US Trained Flutists with Soviet Composers of Flute Music.....	37
Figure 3.3 Degrees of Familiarity of Internationally Trained Flutists with Soviet Composers of Flute Music .....	38
Figure 4.1, <i>Twelve Miniatures</i> Movement 1 .....	43
Figure 4.2, <i>Twelve Miniatures</i> Movement 2, 1-9 .....	45
Figure 4.3, <i>Twelve Miniatures</i> Movement 4, 1-8 .....	48
Figure 4.4, <i>Twelve Miniatures</i> Movement 4, 30-33 .....	49
Figure 4.5, <i>Twelve Miniatures</i> Movement 5, 1-5 .....	51
Figure 4.6, <i>Twelve Miniatures</i> Movement 5, 18-23 .....	52
Figure 4.7, <i>Twelve Miniatures</i> Movement 6, 1-10 .....	53
Figure 4.8, <i>Twelve Miniatures</i> Movement 6, 46-62 .....	54
Figure 4.9, <i>Twelve Miniatures</i> Movement 8, 1-14 .....	57
Figure 4.10, <i>Twelve Miniatures</i> Movement 9, 52-57 .....	59
Figure 4.11, <i>Twelve Miniatures</i> Movement 8, 16-20 .....	59
Figure 4.12, <i>Twelve Miniatures</i> Movement 11, 14-15 .....	62
Figure 4.13, <i>Twelve Miniatures</i> Movement 12, 49-56 .....	63
Figure 4.14, <i>Five Pieces</i> Movement 1, 1-3 .....	68

Figure 4.15, Debussy's "La fille aux cheveux de lin" from <i>Préludes</i> , book I, 1-4 .....	68
Figure 4.16, <i>Five Pieces</i> Movement 1, 7-11 .....	69
Figure 4.17, <i>Five Pieces</i> Movement 1, 36-43 .....	70
Figure 4.18, <i>Five Pieces</i> Movement 2, 46-61 .....	72
Figure 4.19, Concerto No. 1 Movement 1, 1-10 .....	80
Figure 4.20, Concerto No. 1 Movement 1, 15-37 .....	81
Figure 4.21, Concerto No. 1 Movement 1, 52-75 .....	82
Figure 4.22, Concerto No. 1 Movement 1, 108-125 .....	83
Figure 4.23, Concerto No. 1 Movement 1, 239-253 .....	85
Figure 4.24, Concerto No. 1 Movement 2, 1-2 .....	86
Figure 4.25, Concerto No. 1 Movement 2, 24-32 .....	88
Figure 4.26, Concerto No. 1 Movement 3, 1-24 .....	90
Figure 4.27, Concerto No. 1 Movement 3, 40-59 .....	92
Figure 4.28, Concerto No. 1 Movement 3, 279-320 .....	96
Figure 4.29, Concerto No. 2 Movement 1, 3-10 .....	101
Figure 4.30, Concerto No. 2 Movement 1, 42-53 .....	102
Figure 4.31, Concerto No. 2 Movement 1, 54-66 .....	104
Figure 4.32, Concerto No. 2 Movement 1, 107-121 .....	105
Figure 4.33, Concerto No. 2 Movement 1, 237-255 .....	106
Figure 4.34, Concerto No. 2 Movement 2, 1-16 .....	108

<b>Figure 4.35, Concerto No. 2 Movement 2, 21–32 .....</b>	<b>110</b>
<b>Figure 4.36, Concerto No. 2 Movement 3, 51–57 .....</b>	<b>112</b>
<b>Figure 4.37, Concerto No. 2 Movement 3, 1–32 .....</b>	<b>113</b>
<b>Figure 4.38, Concerto No. 2 Movement 3, 48–64 .....</b>	<b>115</b>
<b>Figure 4.39, Concerto No. 2 Movement 3, 133–147 .....</b>	<b>117</b>
<b>Figure 4.40, Concerto No. 2 Movement 3, 146–158 .....</b>	<b>118</b>
<b>Figure 4.41, Concerto No. 2 Movement 3, 194–200 .....</b>	<b>119</b>



## NOTE ON TRANSLITERATION

The transliteration of Polish and Russian names in this document follows that of *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2001). In the case of Weinberg's last name, a strict transliteration from the Cyrillic would be "Vaynberg." Debate continues around a universally accepted spelling, with variations including "Vainberg" and "Wajnberg," the latter being the composer's preferred version before his move from Poland. This document opts for "Weinberg," the spelling used by the *New Grove* except in cases of direct citation. *New Grove* uses the first name given to Weinberg after his immigration to Russia, "Moisey." However, I have chosen to use the original Polish name that he reverted to at the end of his life, Mieczysław. There are also divergent spellings for the flutist Alexander Korneyev's name.<sup>1</sup> I have chosen the version used by Melodiya in 2014 when re-releasing his recording of the First Concerto, Op. 75, except in cases of direct citation.

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<sup>1</sup> Korneyev does not appear in *The New Grove Dictionary*.

## CHAPTER ONE

### Life and Career

Mieczysław Weinberg was born in Warsaw, Poland on December 8, 1919.

Born into a musical family, from a very young age he often accompanied his father, Shmuel Weinberg, to performances with a Jewish theatre group Shmuel directed.<sup>2</sup> As Weinberg said,

Life was my first music teacher since I was born into a family where my father had devoted himself to music since childhood. He was a violinist and composer, but – how can I put it? – not on a very high professional level. He travelled with touring Jewish theatre companies and wrote music for them. During performances he would sit at the conductor's music desk, playing the violin and conducting. From the age of six I tagged along behind him: I went to listen to all those less than top-quality, but always very sincere melodies.<sup>3</sup>

Mieczysław was a self-taught pianist and occasionally substituted for his father as the leader of the musical ensemble. His earliest compositions come from this period. As Weinberg puts it:

What does writing music mean to a child? I simply took one of my father's music sheets and scribbled down something or other; some clefs, some notes, without any intelligent meaning. But in this way I studied music right from my birth, as it were. And when I wrote these "operettas" I probably imagined myself to be a composer. But at the very beginning there was my career as a pianist. At the age of ten or eleven I was already playing the piano with my father at the theatre.<sup>4</sup>

After studying briefly with a local piano teacher, Mieczysław joined the Warsaw

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<sup>2</sup> Also Szmuel or Samuil (1882–1941).

<sup>3</sup> David Fanning, *Mieczysław Weinberg: In Search of Freedom* (Hofheim: Wolke, 2010), 17.

<sup>4</sup> Ibid.

Conservatory in 1933, studying under the supervision of Josef Turczyński.<sup>5</sup> While legendary virtuoso pianist Josef Hofmann was on tour in Warsaw, Weinberg had the opportunity to play for him. Hofmann was so impressed that he invited Weinberg to continue his piano studies in Philadelphia at the Curtis Institute of Music, where Hofmann was the director. Unfortunately, the outbreak of World War II and the Nazi invasion of 1939 prevented Weinberg from ever visiting the United States. Ultimately, Weinberg never developed a career as a piano soloist, but went on to play in chamber ensembles and to perform his works and the works of others for the Soviet Composers' Union.

Fearing for their safety as the Nazis invaded Poland, Mieczysław and his sister, Ester, fled east, hoping to reach the Russian border. Some fifty years after the event, Weinberg recalled:

All the time during the past days the Polish propaganda had assured us that our army was fighting successfully. But suddenly the radio broadcast an order: since the enemy... was approaching Warsaw, all men had to leave the city. Mother and I panicked terribly. In the morning I left eastwards with my little sister. She soon returned to Mother and Father, because her shoes were hurting her feet badly, but I went on.<sup>6</sup>

This was the last Weinberg heard of his parents, although he wouldn't learn of their fate until much later. His family was sent to the Łódź ghetto, followed by the Trawniki concentration camp, where they were murdered in November 1943.

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<sup>5</sup> Daniel Elphick, "The String Quartets of Mieczysław Weinberg: A Critical Study," (PhD diss., University of Manchester, 2016), 23.

Josef Turczyński was an internationally celebrated pianist and later the editor of the Paderewski Chopin edition.

<sup>6</sup> Fanning, *Mieczysław Weinberg*, 21.

Weinberg was the sole survivor. Young Mieczysław, or “Metek” as he was known to close friends and colleagues, continued on foot, dodging German enemy fire, and eventually meeting up with other Polish refugees.

When he set out, Weinberg had no final destination in mind. At that point, Eastern Poland was still free. However, as he traveled, the Polish forces were pushed further and further back. Ultimately, the reality became clear; there was nothing left for them in Poland and they must go to the USSR. As Weinberg remembered,

On the one side stood Hitler’s soldiers, on the other the Soviet border troops. In that moment we were filled with gratitude, and we blessed the Red Army which could save us from death... So: the Germans were on one side, their machine guns pointing at the line of demarcation, where thousands of Poles and Jews were waiting for permission to enter Soviet territory. On the other side there were mounted Soviet border guards. I shall never forget how mothers with their children hugged the horses’ legs, pleading to be allowed to cross to the Soviet side as swiftly as possible. And finally it happened: an order arrived to let the refugees enter. Some kind of troupe was organized to examine the documents, but it was done rather carelessly, because there were so many people around. When it was my turn, I was asked: “Family Name?” – “Weinberg” – “First name?” -- “Mieczysław” – “Mieczysław, what’s that? Are you Jewish?” – “Yes, Jewish” – “Then Moisey it is.”<sup>7</sup>

After this arduous crossing, Weinberg continued to the Belorussian capital of Minsk. For the majority of his life, Weinberg suffered from ill health, reported to be caused by spinal tuberculosis.<sup>8</sup> This allowed him to avoid Soviet military

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<sup>7</sup> Fanning, *Mieczysław Weinberg*, 23.

<sup>8</sup> Benjamin Ivry, “How Mieczyslaw Weinberg’s Music Survived Dictators,” *The Forward*, November 17, 2010, <http://forward.com/culture/133209/how-mieczyslaw-weinberg-s-music-survived-dictato/>.

service.<sup>9</sup> Instead, he was allowed to continue his musical studies at the Conservatory in Minsk, where he was funded by the state, and where he focused primarily on composition.<sup>10</sup> Between 1939 and 1941 Weinberg received his only formal compositional training. He studied with Vasily Zolotaryov (1872–1964), a famed pupil of Rimsky-Korsakov. Although his time in Minsk was relatively short, the support of the Russian government (which had given him full refugee status) allowed Weinberg to pursue his love of music relatively unfettered. This period of stability came to an end when the Nazi invasion of the Soviet Union occurred in June 1941, right around the time of his final examinations.<sup>11</sup>

Due to his health, evacuation was the only option for Weinberg, but this was not easy. His personal documents did not give him permission to leave the city, and there was no time to apply for a permit to leave. Weinberg's final destination was the Uzbek capital of Tashkent, some four thousand kilometers southeast of Minsk. As a result of continued Nazi invasions, Tashkent quickly became home to many musicians, writers, and actors all seeking refuge from the long-distance planes of the Luftwaffe. Weinberg's shaky legal status initially prevented him from finding work in Tashkent, but his talents were soon realized

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<sup>9</sup> Safak Ekinici et al., "Spinal Tuberculosis," *Journal of Experimental Neuroscience* (11/12/2015): 89–90, 10.4137/JEN.S32842. Spinal tuberculosis is a form of TB that affects the spinal column; it can cause spinal deformity and paralysis, symptoms include back pain, fever, general malaise and stiffness of the spine. It was a relatively common disease of the young during the period in which Weinberg grew up.

<sup>10</sup> Fanning, *Mieczysław Weinberg*, 23.

<sup>11</sup> *Ibid.*

and put to use by the Uzbek Opera Theatre. He began coaching young singers, and through the opera met a community of other displaced musicians. During this period, he became steeped in the culture of his new home, Uzbekistan.

Weinberg also met his first wife, Nataliya Vovsi-Mikhoels, in Tashkent, to which she had also fled with her family. Her father, Solomon Mikhoels, was a prominent figure in the theatrical world and the head of a wartime organization called the "Jewish Anti-Fascist Committee." This made him one of the highest-profile Jews in the Soviet-Union.<sup>12</sup> Solomon Mikhoels also held important posts at the Uzbek Opera and Ballet Theatre, which may have helped to introduce him to Weinberg. Marrying into this family was both a blessing and a curse for young Mieczysław. His involvement with Solomon Mikhoels led directly to his personal introduction to Shostakovich and, subsequently, his later imprisonment.

There are divergent stories on how Shostakovich initially became aware of Weinberg. In an interview with Nataliya Vovsi-Mikhoels, she recounts,

Metek...gave my father...the score [of the First Symphony] to take with him to Moscow, so that Shostakovich would listen to it. Shostakovich liked it very much. Since it was wartime one needed a visa to enter Moscow, and Shostakovich arranged it. ...When my father brought the

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<sup>12</sup> Shimon Redlich, "The Jewish Antifascist Committee in the Soviet Union." *Jewish Social Studies* 31, no. 1 (1969): 25-36. <http://www.jstor.org.ezproxy.bu.edu/stable/4466454>. In the early 1940's some two million predominantly Polish Jews came under Soviet rule. They were singled out as an "unreliable" element in the Soviet Society and around three hundred thousand of them were deported to the interior of the USSR. Mikhoels and two others were approached by the Soviet regime to "forget the past" and "contribute to the combined struggle against Hitlerism;" this was to take the form of the Jewish Anti-Fascist committee or JAC.

score to Moscow, my husband and Shostakovich didn't yet know each other personally.<sup>13</sup>

However, according to Weinberg, the intermediary was not Solomon Mikhoels, but Yury Levitin, who either sent or took the score to Shostakovich in person.<sup>14</sup>

Whatever the method, Shostakovich did have access to the score and was impressed enough to send an official invitation to the Weinbergs to come to Moscow immediately.

Although their friendship is well-documented, and Weinberg expresses his appreciation of Shostakovich's work, Weinberg was never a student of Shostakovich. As Weinberg recounted;

Though many people think and have even written that I was a student of Shostakovich, I never was one. But the Shostakovich school has been fundamental for my artistic work. ... Shostakovich helped me with many things, some of which I am not even aware of myself. It seems that he took steps to evoke sympathy towards my music. ... I consider myself to be a happy man, because I could show my works to the finest composer of the twentieth century. This was an honour that subconsciously, so it seems, activated my writing of music.<sup>15</sup>

Weinberg's peaceful time as a card-carrying member of the Composers' Union in Moscow was interrupted by Stalin's rise to power in the Soviet Union. Although Stalin himself was from an Ossetian Georgian minority background, he became suspicious and eventually openly hostile to minorities in Soviet society, in particular the Jewish population. Decrees began to come down from the

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<sup>13</sup> Fanning, *Mieczysław Weinberg*, 40.

<sup>14</sup> *Ibid.*

<sup>15</sup> *Ibid.*, 42.

government, and terms like "sycophancy," "cosmopolitanism," and "anti-patriotism" were identified as undesirable. Stalin appointed officials to purge artists who did not conform to his ideals of Soviet communist society. All cultural works of art were to depict the positive sides of Soviet life and optimism about the future, in a practice that came to be called 'Socialist Realism.' Socialist Realism put a priority on art forms that were accessible to a broad audience, nationalistic, and free of avant-garde tendencies. It was also around this time that Weinberg began to receive word of the possible fate of his family in Poland, although his suspicions would not be confirmed for many years to come.<sup>16</sup>

Weinberg's first two works for the flute were published during this uncertain period: *Twelve Miniatures* for flute and piano (1945), and *Five Pieces* for flute and piano (1947). In the scores there is no dedication, and it is not clear if he had yet met the flutist Alexander Korneyev, to whom his later flute concerti were dedicated.<sup>17</sup> In any case, it seems that Weinberg must have been familiar with the high level of flute playing at the Moscow Conservatory, based on the musical and technical content of these two works.

Weinberg was spared from the formal castigation that Shostakovich received from Stalin during this period. However, the effect of censorship on

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<sup>16</sup> Despite Mikhoels' connections with the JAFK, information concerning Weinberg's family was difficult to obtain. He would eventually hear that his family was sent from Warsaw by train from a traveling jazz musician touring in Tashkent. (Ibid, 36.)

<sup>17</sup> This seems unlikely, as Korneyev would only have been around fifteen years old when the *Miniatures* were composed.



Soviet composers as a whole could not be ignored. In 1948 Shostakovich (who was at the top of the list of persecuted composers) was removed from his post at the Conservatory. It was in this climate that Mieczysław and his wife Nataliya received word of her father's death. Two bodies had been found in the street in Minsk; one of them was later identified as Solomon Mikhoels. Initially, the cause of death was ruled a car accident, and those who had seen the uninjured bodies were arrested to prevent them from talking. It later emerged that Stalin himself had had a hand in the murder, and Mikhoels was given a state funeral in Moscow.<sup>18</sup> Nataliya later said;

Father's fate had been decided long before his physical annihilation, because in order to liquidate Jewish culture in the USSR, it was above all essential to get rid of its leading representatives. But as Comrade Stalin was not only a great theoretician but also a practical person, his main aim was to get a maximum of profit from Mikhoels' position as 'Chief Jew of the Soviet Union'.<sup>19</sup>

Immediately following Solomon's death, the Weinberg family home was put under the surveillance of armed guards, which continued for the next five years and culminated with Weinberg's arrest in 1953.<sup>20</sup> Weinberg's charge was "Jewish Bourgeois Cosmopolitanism." Weinberg later reflected upon this period,

I would say five years (referring to his time in prison), because it was for five years that they were following me, walking behind me. I wasn't allowed to travel, I was under surveillance, and the militia would appear at my place regularly, or summon me to come to them. This was worse than prison. When they finally put me away, I sighed with relief because I

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<sup>18</sup> Elphick, "The String Quartets of Mieczysław Weinberg," 25.

<sup>19</sup> Fanning, *Mieczysław Weinberg*, 61.

<sup>20</sup> Elphick, "The String Quartets of Mieczysław Weinberg," 25.

knew it was going to happen. I remember that wherever I went, two of them would follow me, take notes and write down the address.<sup>21</sup>

Compared to the treatment of other composers, Weinberg's official punishment was relatively light. He would later reflect,

Was it a blow with the "sword of Damocles" ... It was not, because of all the composers they hardly locked up anyone at all – well except for myself – and they didn't shoot a single one... For me it was hard, because for several years they didn't buy anything from me, but somehow I still worked a lot for the theatre and the circus... So that if there are composers who claim today that they were persecuted, well, it may be that some works weren't played and maybe some were banned. But the whole thing was by no means as dramatic as some well-known composers would have it; they just say that to be shocking.<sup>22</sup>

Although he downplays his incarceration, Weinberg's imprisonment must have had a great effect on him. His perspective on his persecution would have been influenced by his knowledge of the fate that his family suffered in Poland. Shostakovich wrote to the authorities on behalf of his friend, and Weinberg remembered hearing during his incarceration and interrogation, "your little friends are pleading for you."<sup>23</sup> Nina Varzar, Shostakovich's wife, helped Nataliya set plans into motion so that in the event of her arrest, their daughter Victoria would be placed in the care of the Shostakovich family and not sent to an orphanage. News of Stalin's death in March of 1953 was slow to reach Weinberg in prison. Weinberg noted that "the KGB all of a sudden became more

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<sup>21</sup> Fanning, *Mieczysław Weinberg*, 61–62.

<sup>22</sup> *Ibid*, 69–70.

<sup>23</sup> *Ibid*, 87.

polite to him.”<sup>24</sup> Upon his return from prison, Weinberg was described by a friend in the following way:

He was shaven-headed, he had lost weight, but otherwise he was just as I always saw him after the triumphant premieres of his works--quiet, with a frightened beaming expression, concealing his large hands in the sleeves of his jacket, all the time as it were cringing and quietly murmuring: “Well then... well... it’s all right.”<sup>25</sup>

Returning to his life in Moscow, Weinberg continued to compose and to associate with his cohort of composers in the Composers’ Union, including his longtime friend Shostakovich. His output during the period after his incarceration contained music in many genres that he favored in his earlier years, including piano sonatas, string quartets, symphonies, solo sonatas, and song cycles. It was also during this period, in 1961, that he composed his first flute concerto, Op. 75 for flute and strings, written for and dedicated to Alexander Korneyev.

In 1968 Weinberg separated from, and eventually divorced, his first wife. He later married a much younger woman, Olga Rakhalskaya.<sup>26</sup> Weinberg continued to suffer from spinal tuberculosis as well as Crohn’s disease throughout the remainder of his life; these ailments were only exacerbated by the poor conditions he endured during his imprisonment.<sup>27</sup> It was also around this

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<sup>24</sup> Fanning, *Mieczysław Weinberg*, 88.

<sup>25</sup> *Ibid.*

<sup>26</sup> Elphick, “The String Quartets of Mieczysław Weinberg,” 26.

<sup>27</sup> *Ibid.* Crohn’s disease is an auto-immune condition of the colon that often causes weight loss and poor nutritional intake in sufferers.

time, in the early 1960's, that Weinberg confirmed the fate of his parents. During a guest appearance in Tashkent, jazz musician Eddie Rosner was able to report that the Weinberg family had been sent away from Warsaw by train.<sup>28</sup> After this point many of Weinberg's compositions became an homage in commemoration of the Holocaust, its victims and survivors.

Weinberg's largest works (symphonies and operas) made reference to his homeland and the suffering of his people. His Requiem, Op. 96 (1965–1967) is clearly informed by Britten's War Requiem (which Weinberg knew well) in its multinational texts and decidedly secular bent. The included texts of Dimitri Kerin, Federico Garcia Lorca, Sara Teasdale, Munetoshi Fukugawa, and Mikhail Dudin speak out against war.<sup>29</sup>

Weinberg's opera *The Passenger* (1967–1968), perhaps his most famous and enduring work, deals with the horrors of life in a concentration camp. The libretto was based on the Polish radio play *Passenger from Cabin Number 45*, written by Polish concentration camp survivor Zofia Posmysz. The work was officially commissioned by the Bolshoi Theatre, but was quietly dropped once rehearsals began. Weinberg never saw his *Requiem* performed nor *The Passenger* staged in his lifetime. This was due, in part, to his deferential personality.

Weinberg was never one to champion his own works. He stated: "So long as I am

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<sup>28</sup> Fanning, *Mieczysław Weinberg*, 36.

<sup>29</sup> Martin Anderson, "First Performances: Liverpool, Philharmonic Hall: Weinberg's Requiem." *Tempo - A Quarterly Review of Modern Music* 64 (2010): 81–2. *ProQuest*. Web. 3 Apr. 2017.

writing the work interests me. When the piece is finished, it doesn't exist anymore. Its fate is all the same to me."<sup>30</sup>

It wasn't all concert music during this period, however; Weinberg composed scores for seventeen feature films and cartoons during the 1960s, including the well-known *Winnie the Pooh* (1969) directed by Fyodor Khitruk. As David Fanning puts it, "...from the harpsichord accompanying the opening titles, through the delicately scored writing for harp and clarinet and the wonderfully adaptable tune for Pooh's songs, Weinberg matches the charm of the narration and images to perfection. The film was deservedly an instant hit."<sup>31</sup>

The 1970's were a productive period for Weinberg. At the height of his creative capabilities, and having recently completed a number of grand symphonies, as well as his *Requiem* and *The Passenger*, he continued to write for films and cartoons, which relieved him of monetary concerns and helped fund a prolific output of concert music. His divorce from Natalya (and her resettlement in Israel with their daughter) was not popular with the Moscow intelligentsia, mostly because of the significance of Natalya's family. It is nearly impossible to say what effect if any this might have had on Weinberg's career. His second daughter, Anna, by his second wife, was born in 1971, the same year he was made an Honored Artist of the Russian Republic. He went on to receive the State

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<sup>30</sup> Elphick, "The String Quartets of Mieczysław Weinberg," 30.

<sup>31</sup> Fanning, *Mieczysław Weinberg*, 123.

Prize of the USSR in 1990.<sup>32</sup> His wife Olga recounted this prolific period,

He worked every single minute, day and night. If he wasn't sleeping, he was working. Even in his sleep. When he was dozing off he would often drum his fingers without realizing it, as though they were grasping piano keys. That's why there are no memorable data in his biography: the only important landmarks in his life are what he composed. And if two weeks went by after he had finished a work before starting another, then he would fall into depression, worried that he had ceased to be a composer.<sup>33</sup>

Weinberg later confirmed this by saying;

I believe that every moment in the life of a real artist consists in some sense of work. Interesting, persistent, endless work. Work not only at the writing desk but also work in observation, in the absorption of sounds, colours, motion and the rhythms of reality into oneself. I am always working.<sup>34</sup>

Life continued on this path until August 1975. Weinberg and Shostakovich had remained close friends throughout. Weinberg remembers the last conversation he had with his friend:

The last time Shostakovich called me was from hospital at the beginning of August 1975. He asked: "Do I hear that you have written a new opera?" I had indeed just completed my one act opera *Pozdravlyayem [Mazel Tov]*, after the play by Sholem Aleichem and Dmitry Dmitriyevich said: "I hope to hear it soon."<sup>35</sup>

Weinberg continued to vent his outrage against what came to be known as the "Great Patriotic War" in his symphonies. His Twenty-First Symphony was explicitly dedicated to the victims of the Warsaw ghetto. As Weinberg succinctly put it:

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<sup>32</sup> Fanning, *Mieczysław Weinberg*, 125.

<sup>33</sup> *Ibid*, 125–126.

<sup>34</sup> *Ibid*, 126.

<sup>35</sup> *Ibid*.

Many of my works are connected with the issue of war. Alas, this was not my own choice. It was dictated by my fate, and by the tragic fate of my family. I see it as my moral duty to write about the war, and about the terrible things that happened to people in our century.<sup>36</sup>

His output continued to be prolific, with the composition of operas, a song cycle, many symphonic works, three solo sonatas for string instruments, and numerous string quartets.

The 1980's are labeled by Fanning as a "Retreat into Art." Many friends and performers who Weinberg had become friendly with had either died or emigrated, but Weinberg's increasingly poor health, young family, and loyalty to his adoptive country kept him from relocating. The tide of musical taste in Russia was increasingly turning towards the avant-garde, with the compositions of Schnittke, Gubaidulina, and Denisov gaining increasing popularity.<sup>37</sup>

Despite all this, Weinberg's incredible pace of composition continued. The Second Flute Concerto, Op. 148, was his last concerto for any instrument. Like the first one, it was dedicated to famous Russian flutist, Alexander Korneyev. The work was originally scored for full orchestra but was later reworked into a string orchestra version (Op. 148bis). Fanning described the concerto as:

...classically pure as, say, Richard Strauss's late concert works, and the mood at the outset is straightforward and pastoral. Following the practice of his cello and trumpet concertos, just after the halfway point in the Allegretto finale, Weinberg slips in quotations from favourite pieces in the flute repertoire: The 'Dance of the Blessed Spirits' from Gluck's *Orfeo and Euridice* and the 'Badinerie' from Bach's Overture (Suite) No. 2 in B minor,

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<sup>36</sup> Fanning, *Mieczysław Weinberg*, 129.

<sup>37</sup> *Ibid*, 144.

BWV 1067, alternating fragments in such a way that they seem to be glimpsed behind an impenetrable veil.<sup>38</sup>

After his official recognition in 1990, which was conferred at a special ceremony at the Kremlin, Weinberg's acquaintances observed a change in him. His mood became increasingly somber. The fall of the Soviet Union in 1991 brought an end to the subsidy of the country's musical institutions. In an interview published on YouTube.com and featured on the Weinberg Society website, Irina Shostakovich and Alexander Raskatov discuss how Weinberg was tortured by the thought that "he did not achieve everything he aimed at during his creative career."<sup>39</sup> Raskatov goes on to remember how "you could feel his loneliness and his bitterness during his last years." Weinberg continued to write film scores, but even the work that had sustained him for so long began to dry up, with commissions going to younger composers.

In 1992, Weinberg suffered a fall in his apartment and broke his hip. Although he was taken to hospital for treatment, he never fully recovered. Mieczysław Weinberg passed away on February 26, 1996 at the age of seventy-six.<sup>40</sup>

Although Weinberg did little to promote himself or his music, his

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<sup>38</sup> Fanning, *Mieczysław Weinberg*, 153.

<sup>39</sup> Linus Roth, *Irina Shostakovich and Alexander Raskatov - a Conversation about Mieczysław Weinberg*, accessed April 21, 2017, <https://www.youtube.com/watch?v=JrYWvuP6gf4>. The Weinberg society can be found at [www.weinbergsociety.com](http://www.weinbergsociety.com).

<sup>40</sup> Shortly before his death, he converted to the Russian Orthodox faith, which he shared with his second wife.



compositions have nevertheless survived, in part through the performances of a few dedicated friends and colleagues, and are seeing a resurgence in recent years. Luckily, Weinberg survived to see a 1994 release of his work on Olympia Records. Olympia continued to release many more recordings after his death, and by now his work has a fairly extensive recording history on multiple labels. His opera, *The Passenger*, has been released on DVD. Many well-known performers have championed his works, including Alexander Korneyev, Mstislav Rostropovich, and most recently Gidon Kremer.

Notably, in January of 2017, Kremer performed a series of concerts with the Boston Symphony Orchestra, playing Weinberg's Violin Concerto. Each evening he performed a different encore from Weinberg's oeuvre. This was the first time the Boston Symphony Orchestra had ever performed a composition of Weinberg's.

In the years following his death, Weinberg's music is currently undergoing a significant resurgence around the world. It is a shame that Weinberg never lived to see many of his works performed. A new generation of performers is continuing to keep his spirit alive by performing and advocating for his music.

## CHAPTER TWO

### Weinberg's Works for Solo Winds

Mieczysław Weinberg was, by any measure, a prolific composer. His works include twenty-two symphonies, seven operas, four cantatas, forty works for voice and piano, three operettas, three ballets, ten concerti for soloist and orchestra, seventeen string quartets, sonatas for various instruments, unaccompanied works for bassoon, violin, viola, and bass, six piano sonatas (as well as other solo piano works), and a large amount of music for film, as well as works for the circus, radio, and theatre. Flutists are fortunate to have the largest number of Weinberg works for any wind instrument: two concerti and two substantial groups of pieces for flute and piano. Before delving more deeply into those works, though, we will look at Weinberg's output for solo winds as a whole.

Daniel Elphick, in his 2016 dissertation entitled "The String Quartets of Mieczysław Weinberg: A Critical Study," divided Weinberg's output into style periods:

**Table 2.1****Breakdown of Weinberg's compositional periods based on Elphick<sup>41</sup>**

1937-1940	Early
1944-1946	Young Mastery
1957-1963	Shostakovich's Shadow
1965-1970	Quartet Competition
1977-1979	Post Shostakovich
1981-1986	Late Masterpieces

Although these periods refer specifically to his string quartets, the object of Elphick's study, I believe they can shed light on Weinberg's compositional output as a whole. If we apply these categories more broadly and match them with biographical events, we can better understand Weinberg's output over time, including the works for flute:

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<sup>41</sup> Elphick, "The String Quartets of Mieczysław Weinberg," 34. This table was produced as a synthesis of Elphick's text.

Table 2.2

## Weinberg's compositional periods with selected compositions and biography

1937–1941	Early	Studies in Warsaw and Minsk	Sonata No. 1 for Piano (1940)
1941–1947	Young Mastery	Time in Tashkent and initial contact with Shostakovich in Moscow	Children's Songs (voice and piano) (1943)  Aria, Op. 9 (string quartet) (1942)  Capriccio, op. 10 (string quartet) (1943)  Jewish Songs (voice and piano) (1944)  Clarinet Sonata, Op. 28 (1945)  <b>12 Miniatures (1945)</b>  <b>5 Pieces (1947)</b>
1948–1955	Shostakovich's Shadow	Death of Shumel Mikhoels, Incarceration, "Socialist Realism."	Moldavian Rhapsody (1949/1952)  "Over the Border to Past Days," for voice and piano (1951)
1956–1977	The Golden Years	Recovery, re-commitment to composition, recognition as a peer of Shostakovich, news of the death of his family	<b>Flute Concerto No. 1, Op. 75 (1961)</b>  Requiem (1965–1966)  Trumpet Concerto (1966–7)  <i>The Passenger</i> (1967–1968)  Clarinet Concerto, Op. 104 (1970)

1977–1980	Post-Shostakovich	Recovering from the death of a dear friend	Trio, Op. 127, for flute viola and harp (1979)
1980–1996	Late Masterpieces	Retreat into privacy	Solo Bassoon Sonata, Op. 133 (1981)  Flute Concerto No. 2, Op. 148 (1987)

As shown in this chart, Weinberg wrote for flute throughout his career. Nonetheless, the works bear many similarities. For example, Weinberg uses the entire extended range of the flute to highly expressive effect. He also favors the use of distantly related chords and keys. Although his music can be understood tonally, it often features highly chromatic content and makes frequent use of elements such as pedal tones and recognizable thematic material, rather than key relationships, to create structure and aural coherence. Another favorite device in the flute works, as we will see, is movement by a semitone both on small and large scales. For example, the *Twelve Miniatures* are arranged in an ascending chromatic series from D<sup>b</sup> major, alternating major and minor modes, until the penultimate movements, where the rule is broken once to ensure that the piece ends in major in keeping with the character of a *Pastorale*. Dance rhythms are also a favorite of Weinberg's, appearing in all his works for flute. Those for flute and piano, particularly the *Miniatures*, treat the flute and piano as equals and often create a kind of playful opposition between the parts. The relationship of the flute to the orchestra in the concerti reflects a skilled orchestrator who

understood the unique timbral capabilities of the flute throughout its range.

Based on the relative number of compositions, the flute seems to have been favored by Weinberg; it is featured in more works than any other woodwind and plays prominent parts in his symphonies, operas, and the Requiem. Other notable works for winds include the Clarinet Sonata, Op. 28 (1945), Clarinet Concerto, Op. 104 (1970), Trumpet Concerto, op. 94 (1966–1967), and Bassoon Sonata, Op. 133.

The clarinet is second only to the flute in its presence in Weinberg's wind instrument compositions. The Clarinet Sonata makes frequent use of the Jewish Klezmer idiom. As Fanning describes it:

...all three movements, especially the central Allegretto, are marked by wistful permeability of major and minor modes, impulsive rhythmic outburst and invitations to the clarinet to glide up to and between notes. Mainly restrained in its tone, the Sonata nonetheless concludes on a note of passionate protest, with a slow finale, a feature that would become characteristic of Weinberg's multi-movement works.<sup>42</sup>

Similar to the First Flute Concerto and the later reworking of the *12 Miniatures for Flute*, the Clarinet Concerto is scored for soloist and strings in a three-movement format. Fanning describes the concerto as "a gem awaiting discovery."<sup>43</sup> According to the publisher, Sikorski, the premiere performance took place in March of 2012 in Heidelberg, Germany, with Nikolaus Friedrich (clarinet) and Matthias Metzger (conductor) with the Neuenheimer Chamber

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<sup>42</sup> Fanning, *Mieczysław Weinberg*, 56.

<sup>43</sup> *Ibid*, 128.

Orchestra.<sup>44</sup> The conventional fast-slow-fast movement configuration, along with a rhapsodic second movement and cheeky dance-like theme for the finale, are also similar to Weinberg's concerti for flute. The Clarinet Sonata was premiered shortly after its completion, in April 1946, with Vasily Getman, clarinet, and the composer at the piano.

Weinberg's Trumpet Concerto, Op. 94 (1966–7) was dedicated to one of the foremost trumpeters of the twentieth century, Timofey Dokshizer.<sup>45</sup> The work contains three movements: Etudes, Episodes, and Fanfares. It is described by Fanning as

...one of the finest of its kind – certainly one of the most intriguing and elusive – since the concertos of Haydn and Hummel. Though the movement titles suggest fragmentation and playfulness, they are in many ways belied by the music itself, whose strong sense of continuity and nervous tension prompted Shostakovich to dub the work (with only a little exaggeration) a “symphony for trumpet and orchestra.”<sup>46</sup>

In this concerto Weinberg again casts the movements in a traditional fast-slow-

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<sup>44</sup> SMP media GmbH, Hamburg & SMP systems GbR, Berlin - <http://www.smpmedia.net>. "CONCERTO FOR CLARINET AND STRING ORCHESTRA." Weinberg, Mieczyslaw: CONCERTO FOR CLARINET AND STRING ORCHESTRA | Sikorski Music Publishers. February 01, 2013. Accessed April 05, 2017. [http://www.sikorski.de/475/en/0/a/0/orchestral\\_music/1006580\\_concerto\\_for\\_clarinet\\_and\\_string\\_orchestra.html](http://www.sikorski.de/475/en/0/a/0/orchestral_music/1006580_concerto_for_clarinet_and_string_orchestra.html).

<sup>45</sup> "Timofei Dokshizer, Biography." Timofei Dokshizer, Biography. Accessed April 05, 2017. <http://www.dokshizer.com/eindex.html>. Timofei Dokshizer was born in 1921 in Nezin Ukraine to a musical family. He received his musical training at the Glazunov Musical Academy, Central Music School, and the Moscow Conservatory graduating in 1957. After winning the international competition in Prague in 1947, Dokshizer toured internationally as a soloist. He taught primarily at the Gnessin Musical Institute before moving to Vilnius, Lithuania in 1990. Timofei Dokshizer passed away in March of 2005.

<sup>46</sup> "Mieczysław Weinberg." American Symphony Orchestra. Accessed April 05, 2017. <http://americansymphony.org/concerto-for-trumpet-and-orchestra-op-94-1967>

fast format. The second movement begins with a brooding character familiar from the flute and clarinet concerti. The first and final movements feature external quotations (similarly to the Second Flute Concerto) from several pieces from the trumpet orchestral literature, including Mahler's 5<sup>th</sup> Symphony; the Wedding March from Mendelssohn's *Incidental Music to a Midsummer Night's Dream*; two of Rimsky-Korsakov's operas, *The Golden Cockerel* and *The Tale of the Tsar Saltan*; "Choeur des gamins" from Bizet's *Carmen*; and Stravinsky's *Petrushka*. According to Fanning, "Elements of all these ideas haunt the hobbling waltz that seems destined to provide the main material of the finale but which somehow never gets past its nervy testing of the water. This reluctance – and ultimately failure – to deliver emerges as the Concerto's main narrative thread, and the work ends in a peremptory, poker-faced dismissal."<sup>47</sup>

Weinberg's penultimate work for a wind instrument, the Sonata for Solo Bassoon, Op. 133 (1981), was written for and dedicated to Soviet bassoonist Valery Popov.<sup>48</sup> Despite Popov's fluency with extended techniques, this four-movement work features more traditional virtuosic writing for the instrument.

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<sup>47</sup> "Mieczysław Weinberg." American Symphony Orchestra. Accessed April 05, 2017. <http://americansymphony.org/concerto-for-trumpet-and-orchestra-op-94-1967>

<sup>48</sup> "Valery Popov." Puchner Bassoons. Accessed April 05, 2017. <http://www.puchner.com/valeri-popov/frameeng.htm>. Valery Popov was born in 1937 to a musical family. Initially he studied Trumpet but switched to bassoon in 1957. Only two years later, in 1959, he received a professional appointment in the Opera-Symphony State Radio and Television Orchestra. After graduating from the Moscow Conservatory in 1960, he won first prizes in international competitions in Leningrad in 1963 and Budapest in 1965. He was appointed as a faculty member at the Moscow Conservatory in 1991, where he continues to teach.



As he did in the flute pieces, Weinberg writes knowledgeably for the full range of the instrument. While some dance-like rhythms appear in the thread of this work, none of the movements are straightforward dances, as are frequently found in the works for flute and clarinet.

Wind instrumentalists have an unfortunate lack of repertoire from other more well-known Soviet composers of this period, Prokofiev's Flute Sonata being a notable exception. These pieces represent a substantial addition to the repertoire for all of these instruments. I hope that as Weinberg's music continues to be discovered and rediscovered, these pieces will gain the popularity they deserve.

## CHAPTER THREE

### Alexander Korneyev and the Russian School of Flute Playing

American flute pedagogy and repertoire have necessarily been shaped by the history of flute playing in the United States. As American musical traditions were forming in New York, Philadelphia, and Boston, there was an influx of French flutists trained at the renowned *Conservatoire Nationale de Paris*, many under the auspices of the great performer and pedagogue, Paul Taffanel. Well-known pedagogues and performers such as George Barrere, Charles Molé, Léon Jacquet, André and Daniel Maquarre, and Georges Laurent were, at different times, principals of the major American orchestras. They helped to found a tradition of American flute playing that was heavily influenced by their French heritage.<sup>49</sup> Similarly, although it was not as highly codified and developed as the

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<sup>49</sup> "Georges Barrère - New York Flute Club." The New York Flute Club. Accessed April 05, 2017. <https://www.nyfluteclub.org/about/history-and-archives/past-presidents/1944/12/Georges-Barrere/> <sup>49</sup> Barrere was recruited from Paris in 1905 by Walter Damrosch to play with the New York Symphony Orchestra. "Principal Musicians of the Boston Symphony Orchestra." Boston Symphony Orchestra Principal Musicians. Accessed April 05, 2017. [http://www.stokowski.org/Principal\\_Musicians\\_Boston\\_Symphony.htm](http://www.stokowski.org/Principal_Musicians_Boston_Symphony.htm). Molé was recruited by Wilhelm Gericke to play with the Boston Symphony Orchestra in 1887. Jacquet was recruited by Gericke to play with the Boston Symphony Orchestra in 1896. George Laurent played with the Boston Symphony Orchestra from 1918–1952. André Maquarre played with the Boston Symphony Orchestra from 1898–1918. "A Chronological Listing." Philadelphia Orchestra Principal Musicians. Accessed April 05, 2017. [http://www.stokowski.org/Philadelphia\\_Orchestra\\_Musicians.htm](http://www.stokowski.org/Philadelphia_Orchestra_Musicians.htm). André's brother, Daniel Maquarre, played with a number of American orchestras including the Boston Symphony (1903–1909), the Philadelphia Orchestra (1910–1918), the National Symphony of New York (1920–1921), and the New York Philharmonic (1923–1924).

Parisian school, there was, and still is, a tradition of high-level flute instruction being carried on in Moscow. Weinberg's pieces for flute were heavily influenced by this community of flutists, and therefore that community bears further investigation.

The Moscow Conservatory was co-founded in 1866 by Nikolai Rubinstein and Prince Nikolai Petrovich Troubetzkoy.<sup>50</sup> Pyotr Ilyich Tchaikovsky was a founding professor, and from 1940 onwards the conservatory has also borne his name.

The first two flute professors at the conservatory, Ferdinand Büchner (1866–1882) and Wilhelm Kretschmann (1882–1922), were Germans who had trained in Germany and came to Moscow to work with the Bolshoi Theatre.<sup>51</sup> Kretschmann was famous as an outstanding virtuoso performer and composer for the flute. He was adamantly opposed to the Böhm system flute and continued to play on his "simple system" flute, popular in Germany, throughout his career.<sup>52</sup> Büchner, on the other hand, brought the Böhm system to the Moscow conservatory. He was the primary teacher of famous Russian pedagogue Vladimir Tsybin, who described his teaching thus:

W. Kretschmann possessed beautiful and even sound, especially in the low register and brilliant technique for the whole range of the flute...

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<sup>50</sup> Natalia Zhukova. *The History of Flute-playing in Russia: From Joseph Guillou to Alexander Korneev*. Humanities Series. Saarbrücken, Germany: Av Akademikerverlag, 2013, 29.

<sup>51</sup> *Ibid*, 30.

<sup>52</sup> For a description of this flute type, see Nancy Toff. *The Flute Book: A Complete Guide for Students and Performers*. 3rd ed. (New York: Oxford University Press, 2012), 46.

Kretschmann didn't take in his flute class underprepared students. He couldn't help to pupil to develop embouchure technique. His method consisted in two words; play in tune, play exactly.<sup>53</sup>

Vladimir Tsybin (1877–1949) was the first Russian-born and -trained flutist to teach at the Moscow Conservatory. Although Tsybin was born into a musical family, his father died when he was only nine years old. He was later sent to a military orchestra, where he learned to play flute and piccolo. At twelve he returned to Moscow and entered the conservatory as a student of Kretschmann's. He quickly joined his professor in the flute section of the Bolshoi Theatre, eventually succeeding him as principal flute. In 1907, after the death of Ernesto Köhler (another famous expatriate flute pedagogue and performer), Tsybin took over as principal flute of the Mariinsky Theatre in St. Petersburg. Through his work in St. Petersburg, Tsybin spent several summers in Paris at the time when Sergei Diaghilev presented his historic *Ballets Russes*. From 1910–1914, Tsybin returned to the conservatory to study composition with Alexander Glazunov, Anatoly Lyadov and Alexander Tcherepnin. Upon the conclusion of his studies, he was appointed professor at the St. Petersburg Conservatory. In 1920, he returned to Moscow, where he founded his own music school in Pushkino.<sup>54</sup> At this musical boarding school, he took in street children and

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<sup>53</sup> Zhukova, *The History of Flute-playing in Russia*, 32.

<sup>54</sup> Inna Staneva. "The Russian Taffanel: The Significance of Vladimir Tsybin and His Concert Allegro No. 3." ProQuest Dissertations Publishing, 2014. <http://search.proquest.com/docview/1725125502/>, 15. At the end of the second

trained them in music; some went on to be notable performers. In 1921, he returned to his previous position of principal flute in the Bolshoi Theatre, and in 1923, he was appointed flute professor at the Moscow Conservatory. Considered by many to be the founder of the Russian flute school, Tsybin was also a prolific composer, with an output that included numerous works for the instrument.<sup>55</sup> He had great difficulty publishing his works, and although some of his concert pieces for flute are popular in Russia, his works are very little known outside the Russian community.<sup>56</sup> His teaching style was exacting, and he emphasized playing in tune regardless of the quality of the instrument. One of his students, Yuli Yagudin, remembered him as "a pedagogue who knew the secrets of his trade, and could teach them to his numerous students. Tsybin had a talent for identifying personal strengths and weaknesses of his students and helping them overcome their problems successfully within a short period of time."<sup>57</sup> Tsybin is also credited with introducing the practice of vibrato to the students in Moscow, saying "tone without vibrato is dry and unexpressive."<sup>58</sup> The technique of expressive and soloistic flute playing was popular in Paris at the time, and Tsybin may have heard it while performing in Paris with the Mariinsky Theatre.

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Russian Civil War (1917-1922) there were close to four million orphaned children on the street.

<sup>55</sup> His output includes a method book entitled "Flute School," Concert Etudes, Studies, and some concert pieces.

<sup>56</sup> Staneva, "The Russian Taffanel," 10.

<sup>57</sup> Ibid, 11.

<sup>58</sup> Ibid, 13.

Tsybin's students would form the next influential generation of Russian flutists and pedagogues. Among them was Alexander Korneyev, who would later become a notable professor of flute and a famous performer.

Alexander Korneyev (1930–2010) graduated from the Moscow Conservatory in 1947 under the tutelage of Tsybin. Well-known as a soloist, many Russian composers wrote for him, including Denisov, Tatakishvili, Vasilenko, and Weinberg. Despite being a highly honored flutist, the details of Korneyev's biography are disputed. In her book *The History of Flute Playing in Russia*, Natalia Zhukova lists Korneyev as "the owner of the diploma of the international competition of musicians in Geneva."<sup>59</sup> But a search of the competition archives does not mention him.<sup>60</sup> Perhaps he was selected as a participant, which in itself is an achievement for a competition of this caliber. Competition archives confirm that he took first prize in the Prague Spring competition in 1953.<sup>61</sup> In an email exchange with this author on January 25, 2017, noted Russian/Crimean flutist Denis Bouriakov remembered Korneyev as having "great artistry and stage manners."

In seeking to understand the composer's relationship with Korneyev and the manner in which flute performance was taught in Moscow, it is important to

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<sup>59</sup> Zhukova, *The History of Flute-playing in Russia*, 36.

<sup>60</sup> Concours de Genève. Accessed April 14, 2017.  
[https://www.concoursgeneve.ch/list\\_laureates/search](https://www.concoursgeneve.ch/list_laureates/search).

<sup>61</sup> "Prague Spring archive." Pražské jaro. Accessed April 17, 2017.  
[http://www.festival.cz/en/archives/competition\\_news/1953](http://www.festival.cz/en/archives/competition_news/1953).

understand a bit more about the Soviet musical system at that time. In Soviet Russia, the all-encompassing slogan “Education is Entertainment” helps to articulate the country’s system of government patronage.<sup>62</sup> All artistic institutions fell under the Commissar for Education. By the same token, all artists, including students, were in a sense employed by the government and subject to their oversight. As part of the government’s effort to “liquidate musical illiteracy” and make citizens “musically self-active,” all music education from the most basic to the most advanced was free.<sup>63</sup> As part of the Union of Soviet Composers (which also encompassed professional performers), members were paid salaries by the government. This could be either through secondary appointments or directly for their compositional output. Even failed compositions were considered to be research or “study courses,” and honoraria would still be paid to the composer.<sup>64</sup> Students studying at the highest level were paid a stipend for living expenses during their course of study, and as part of the “planned economy,” all music school graduates were promised a position after graduation. Entrance into the conservatory system was difficult, with many entrance examinations and only a small number of spots available each year. Prior to official conservatory training, most students trained for approximately four years in “musical institutes,” where they continued non-musical schooling

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<sup>62</sup> W.H. Kerridge “The Union of Soviet Composers.” *The Musical Times* 75, no. 1102 (1934): 1073. doi:[10.2307/919586](https://doi.org/10.2307/919586).

<sup>63</sup> Ibid.

<sup>64</sup> Ibid, 1074.

and simultaneously studied music at a high level. Only then could prospective students be considered for entrance into the Conservatory. Regardless of their talent, students who did not succeed at the supplemental academic examinations would not be admitted.<sup>65</sup> Those students who were not accepted were encouraged to continue their study on an amateur level and to select an alternative career. Once accepted, students would spend up to five years at the conservatory.<sup>66</sup> In an interview with flutist Ludmila Koliago, she described her training in St. Petersburg and Moscow in the following way: "You can stay in high school until grade 9 or to grade 11. I left the high school at grade 9 and at the age of 15 had spent four years at the musical institute. We studied mainstream subjects-history, math, languages-but there was an emphasis on music."<sup>67</sup> The year that she was accepted, fifteen students applied to the flute class at the Moscow Conservatory and only three were accepted.<sup>68</sup>

In Moscow, the Composers' Union had its own headquarters, which served as a meeting place for many local musicians and composers. After his visit in 1984, British flutist Trevor Wye described the building: "The building has rest rooms, a restaurant (composers only), a bar and a medium-size concert hall

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<sup>65</sup> Trevor Wye. "The Flute, the Hammer and the Sickle." *Flutist Quarterly* XI, no. 3 (Spring 1986):27

<sup>66</sup> *Ibid.*, 27.

<sup>67</sup> "Russian Flutist attends the Wildacres Flute Retreat." Russian Flutists attends the Wildacres Flute Retreat. Accessed April 05, 2017. <http://us9.campaign-archive2.com/?u=e626cc638f84abd3a975e94ff&id=c0671136f9>.

<sup>68</sup> *Ibid.*



with a Steinway grand, and a big platform serving the need for composers to have their music performed."<sup>69</sup> Shostakovich was unanimously elected as the first Secretary of the Board in 1960, and the building itself was opened in 1964.<sup>70</sup> It still stands today, being used as a performance space, recording studio and music library in Moscow. During Wye's visit, Alexander Korneyev performed a sonata at the concert hall in the union headquarters. It is likely through Weinberg's connections with Shostakovich and the Composers' Union that he came to know Korneyev.

For European and American flutists, it may be a bit difficult to understand the conditions that conservatory students endured in the Soviet Union during this period. Perhaps the most glaring contrast concerns the instruments that the students played on. During his 1984 visit Trevor Wye remarked, "Mostly they play on Uebel from GDR but hanker after any Western flute. The black market is rife...I tried a Uebel flute and found it mechanically heavy and the sound was hard to find." Before leaving, Wye was asked to give his impressions, which would appear in the Leningrad Press. With regard to the flutes, he said "I told them that I would use such a flute to poke the fire. They thanked me for my honesty. I wrote that without better flutes standards are handicapped."<sup>71</sup> Koliago describes her flutes the following way, "...my first flute was made in a

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<sup>69</sup> Wye. "The Flute, the Hammer and the Sickle," 31.

<sup>70</sup> "The History of the Moscow House of Composers." Îñêîâñêèè àîî èîîîçèðîðîâ. Accessed April 05, 2017. <http://www.house-composers.ru/history.html>.

<sup>71</sup> Wye. "The Flute, the Hammer and the Sickle," 28.

Leningrad factory and was terrible...When I got to high school we bought an East German flute. It was a yellow metal and I called it 'my cigar'. All my instruments were open G# and the B natural and B flat keys are reverse to what you have."<sup>72</sup> In Wye's opinion, the flute playing in general was gentle-toned and had significantly less vibrato than he had been used to.<sup>73</sup> He also remarked on the diversity in the flute studio, which reflected the size of the Soviet Union. Long tones were still a part of daily practice, but instead of the French tone exercises familiar to many modern flutists around the world, a slow chromatic scale was the basis of the long tone practice. The Taffanel and Gaubert exercises that are a standard part of the American and French flute training, however, also made up a large part of the Russian curriculum. Another significant difference was the interpretation of Baroque music, particularly that of J. S. Bach. Sheet music was difficult to come by, although most music was published in Russia. According to Wye, contemporary music was largely absent in the standard Russian flute repertoire, except for a few Soviet standards. Extended techniques popular in European and American music were not frequently taught.<sup>74</sup>

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<sup>72</sup> "Russian Flutist attends the Wildacres Flute Retreat." Russian Flutist attends the Wildacres Flute Retreat. Accessed April 05, 2017. <http://us9.campaign-archive2.com/?u=e626cc638f84abd3a975e94ff&id=c0671136f9>. Images of this instrument and more details can be found at Marshall, Toby. "Ode to the Uebel "Cigar" (a unique Boehm flute)." Toby Marshall. Accessed April 05, 2017. <http://toby-marshall.com/music-stuff/ode-to-the-uebel-cigar-a-unique-boehm-flute/>.

<sup>73</sup> British flutists are known for having strong sounds and for regular use of vibrato.

<sup>74</sup> One extended technique appears in Weinberg's flute works. Interestingly, it is one note of flutter tongue in the *12 Miniatures*, his first piece, which is part of the unlikely

However, Soviet compositions that are unknown in the West were part of the standard repertoire for these students. Wye polled Russian flute students regarding works they thought Western flutists should be familiar with, and the following list was constructed:

GLIERE	Melody and Valse for flute and piano.
GORDELY	Concerto. Flute and orchestra.
WEINBERG	Concerto. Flute and orchestra (The last two being recent works.)
DENISOV	Concerto for flute and orchestra.
DIMITRIEV	Concerto for piccolo, flute, alto flute and orchestra.
ARATUNYAN	Concerto for flute and orchestra. (An Armenian composer)
KRIVITSKY	Concerto for flute and orchestra.
BANCHIKOV	Sonata for flute and piano. (I already heard it in Leningrad and was given a copy).
SMOLSKY	Sonata for flute and piano. (A composer from Minsk).
KREIN	Sonata for flute and piano. <sup>75</sup>

The inclusion of Tsybin's flute works was also unanimously agreed upon by the polled participants.<sup>76</sup> It is interesting to note the inclusion of Weinberg's flute concerto on this list. Although his pieces for flute and piano were composed earlier than his concerti, it is hard to say how well-known they were in Moscow. Korneyev had performed and recorded the First Concerto by the time of Wye's visit, but the dates of the premiere performances of the *Twelve Miniatures* and *Five Pieces* are unknown. It plausible that Weinberg's pieces for flute and piano works were unfamiliar, even to a local audience, given Weinberg's hesitancy to promote his own works.

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quotation from Messiaen's "*Le Merle Noir*."

<sup>75</sup> Wye. "The Flute, the Hammer and the Sickle," 30-31.

<sup>76</sup> *Ibid*, 30.

Thirty-three years after Wye's visit, many of these works are still unknown in the United States. At present, Weinberg's works are available only through a German division of an international publisher, Peer Music, and are somewhat difficult to procure. Although a few works of Tsybin are available through the International Music Score Library Project (IMSLP), none of the major US flute music distributors carry his works.<sup>77</sup> My personal, informal poll of fellow American-trained flutists revealed that they were largely unaware of his works. Moving down Wye's list, the works of Glière, Gordeli and Denisov are widely available. Meanwhile, the works of Dimitriev, Aratunyan, and Banchikov are completely absent. A search for Krivitsky revealed one performance available on YouTube.com of a piece for flute and balalaika, but there are no entries for a flute concerto, nor could any sheet music be found for sale. A search in the RILM Abstracts of Music Literature returns no results for "Smolsky." A Google search for the same name currently reveals a Wikipedia page, but no evidence of his sonata for flute.<sup>78</sup> Finally, while a biography of Krein appears on the Universal Editions web page, the page makes no mention of a sonata for flute and piano.<sup>79</sup>

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<sup>77</sup> "Category:Tsybin, Vladimir." Category:Tsybin, Vladimir - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music. Accessed April 17, 2017. [http://imslp.org/wiki/Category:Tsybin,\\_Vladimir](http://imslp.org/wiki/Category:Tsybin,_Vladimir). Other sources searched include the catalogues of Flute World, Carolyn Nussbaum music, Flutistry Boston, and Sheet Music Plus.

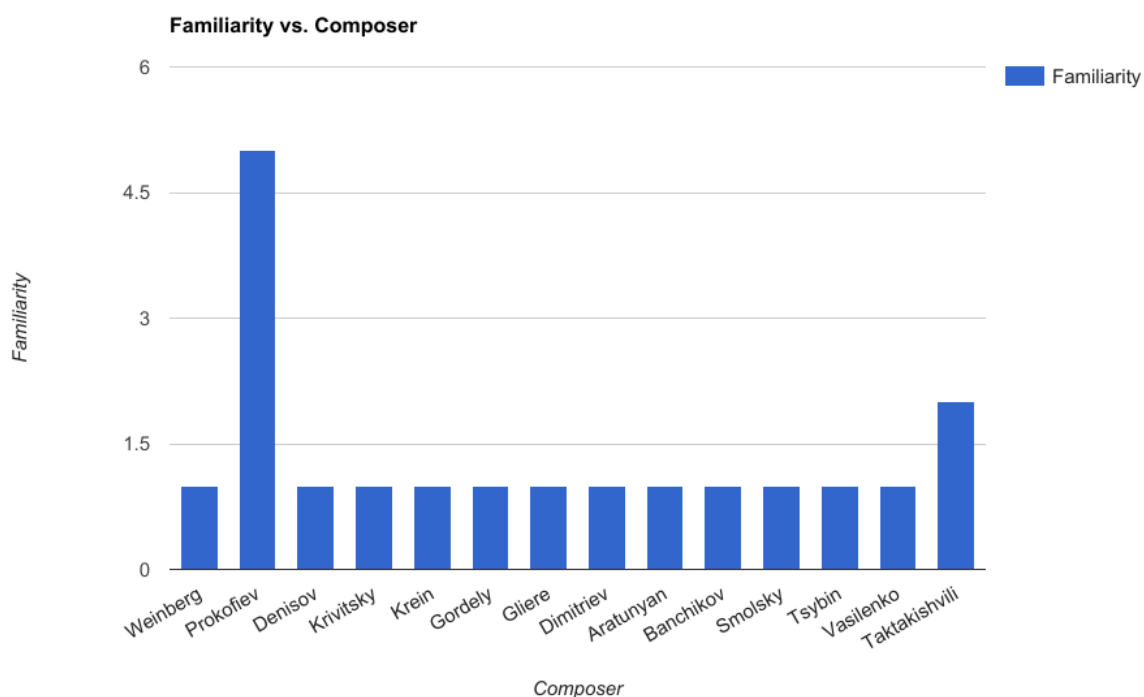
<sup>78</sup> "Dmitry Smolsky." Wikipedia. April 13, 2017. Accessed April 17, 2017. [https://en.wikipedia.org/wiki/Dmitry\\_Smolsky](https://en.wikipedia.org/wiki/Dmitry_Smolsky).

<sup>79</sup> AG, Universal Edition. "Alexander Krein." Universal Edition. Accessed April 17, 2017. <http://www.universaledition.com/composers-and-works/Alexander-Krein/composer/2517>.

Intrigued by this information, I took the data gathered by Wye and used it as the basis of my own informal poll.<sup>80</sup> The respondents, who are all professional, classically trained flutists, ranked a number of Soviet flute composers from 1 through 5 in order of familiarity; with 1 meaning "not at all familiar" and 5 meaning "I have performed extensively."

**Figure 3.1**

**Degrees of Familiarity with Soviet Composers of Flute Music**



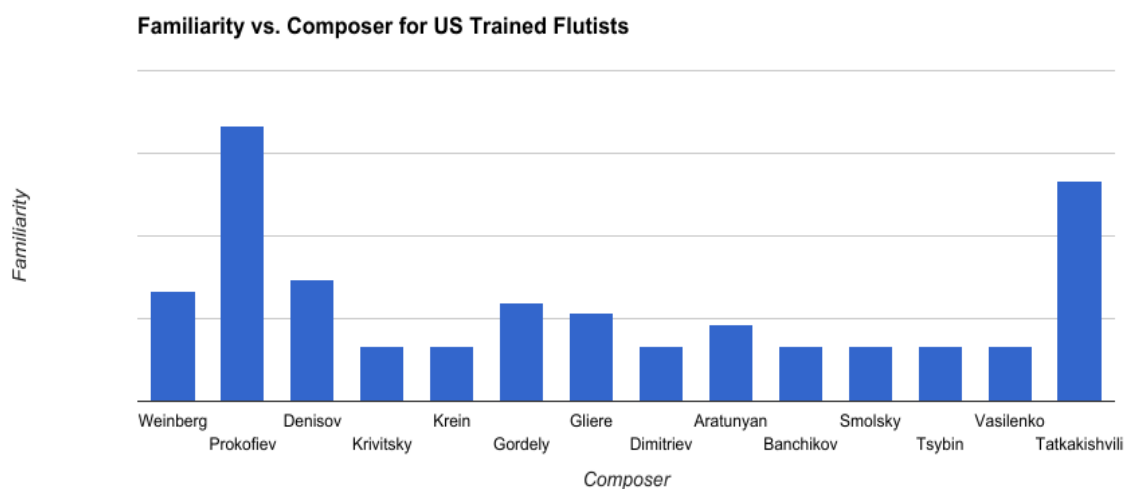
As seen in the chart, all of the composers on Wye's list (including Tsybin) were relatively unknown to the respondents, despite thirty-three years having passed

<sup>80</sup> The poll was sent to professional flutists known by the author. The results below were drawn from their 15 anonymous responses.

since Wye's initial visit. Prokofiev and Taktakishvili are best known, with Prokofiev unsurprisingly being by far the best known of the composers in the survey. If the responses are separated by nationality and location of training, a different pattern emerges. For those who studied exclusively in the U.S., there is a very similar distribution as above.

**Figure 3.2**

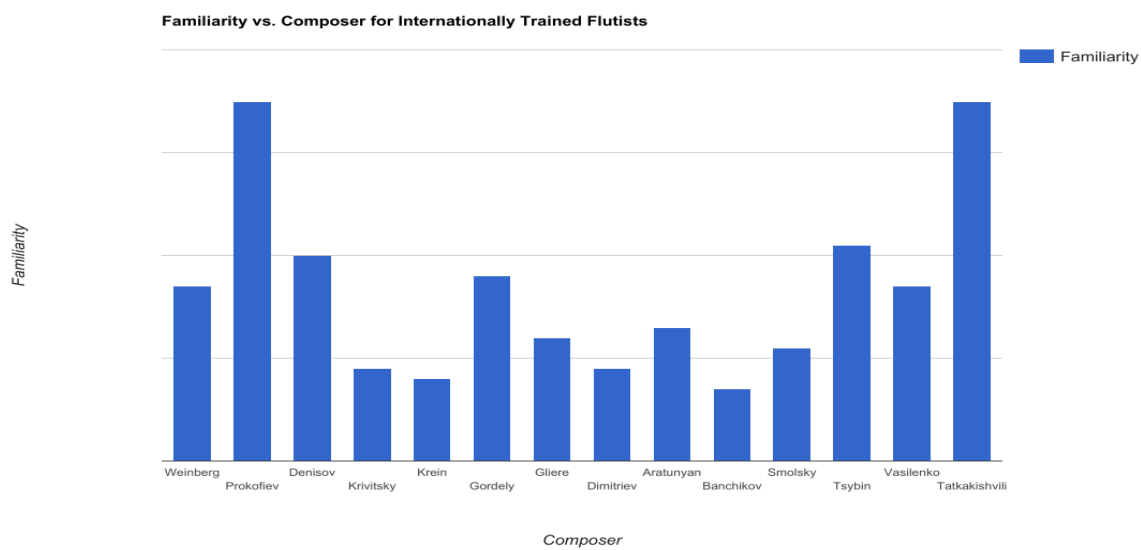
**Degrees of Familiarity of US Trained Flutists with Soviet Composers of Flute Music**



However, for those who studied outside the US in either Canada, Europe, or Russia for more than a semester, the results show a greater overall familiarity with Soviet composers, with particular increases in their knowledge of Denisov, Weinberg, Gordely, Tsybin, and Vasilenko.

Figure 3.3

### Degrees of Familiarity of Internationally Trained Flutists with Soviet Composers of Flute Music



From these results we can draw the informal conclusion that U.S.-trained flutists are at a particular disadvantage regarding familiarity with Soviet works for flute. This may be due in part to our country's complicated political history vis-à-vis the Soviet Union, as well as our relative geographic distance. A more formal and detailed poll would need to be conducted to draw any more specific conclusions from this data, but these results support the hypothesis that U.S. trained flutists have a very limited knowledge of and access to Russian flute music, including that of Mieczysław Weinberg.

## CHAPTER FOUR

### TWELVE MINIATURES OP. 29 (1945)

The *Twelve Miniatures* for Flute and Piano was the first of Weinberg's flute works to be completed. Published as Op. 29, it was written during the early years during which Weinberg lived in Moscow with Shostakovich. Composed between November 29<sup>th</sup> and December 6<sup>th</sup>, 1945, the *Miniatures* were written during a period of high compositional output, including many string quartets and songs with piano, and directly after the Clarinet Sonata Op.28.<sup>81</sup> Weinberg's inspiration is not known, although after a few years in Moscow it is likely that he was exposed to the work of Tsybin and his students. Unlike the Clarinet Sonata, which was premiered not long after its composition in 1946 with the composer at the piano, there is no record of a premiere performance of the *Miniatures*. Later in life, Weinberg came back to the *Miniatures*, arranging them for flute and string orchestra in 1983 as Op.29bis. The *Miniatures* have seen a resurgence recently, with many live performances available on YouTube.com. Two commercial recordings of the 12 *Miniatures* are currently available.<sup>82</sup>

The *Miniatures* are atypical of the traditional flute and piano literature.

Arranged in ascending chromatic order, beginning in D $\flat$  major and ending in C major, each movement has a distinct character, but there are stylistic threads that

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<sup>81</sup> M. Vainberg, *Zwölf Stücke Für Flöte Und Klavier, Op. 29: (Miniaturen)* (New York; Hamburg: Peermusic Classical, 2011).

<sup>82</sup> See the Appendix for publication information on commercial recordings of Weinberg's pieces for flute soloist.



connect the work as a whole. The interaction between the flutist and pianist is distinctive, with some movements featuring the flute nearly exclusively, and others featuring the piano with only small contributions from the flute. Often one instrument will enter a movement that is otherwise dominated by the other to reinforce a pitch center or to re-establish a key. Although the music can be highly chromatic, the key scheme is easy to discern:

**Table 4.1**

**Key scheme of *Twelve Miniatures***

<b>Movement Number</b>	<b>Title</b>	<b>Key/Mode</b>
1	Improvisation	D $\flat$ Major
2	Arietta	D minor
3	Burleske	E $\flat$ Major
4	Capriccio	E minor
5	Nocturne	F major
6	Walzer	F $\sharp$ minor
7	Ode	G major
8	Duett	G $\sharp$ minor
9	Barkarole	A major
10	Etüde	B $\flat$ minor

11	Intermezzo	B minor
12	Pastorale	C major

The modes alternate as the *Miniatures* rise chromatically, until movements 10 and 11, which proceed without pause through the end of the piece. Here Weinberg breaks the pattern of alternating major and minor modes to allow the tonal journey to end in C major with the *Pastorale*. Although each movement is centered on a key area, the harmonies do not often function in a traditional tonal sense. Instead, Weinberg uses a sense of “home” (the central note or harmony of a movement) and “away” (a chromatic passage or a distantly related tonal area). Often the idea of “home” will be juxtaposed with “away” through the use of pedal tones or repeated harmonies. These “home” harmonies or tones provide a sense of harmonic stability despite the use of highly dissonant and chromatic elements. Once distant tonal territory has been reached, Weinberg often makes use of a series of semitones to return to the original tonality or pitch center. These opposing poles help to structure the music in the same way that a traditional dominant/tonic relationship would in a more conventional tonal work.

The linkage of distantly related harmonies as well as the use of a repeated note to provide coherence throughout the movement can be found in the first movement. Entitled *Improvisation*, it is, as the title suggests, without meter until the final bar. In this movement, the flute plays nearly completely alone, with the

piano only reinforcing the tonic harmony in the final bar. The movement begins and ends with D $\flat$  major, moving through many other triadic harmonies as the movement unfolds, without reference to tonal syntax. For slightly more than half of the *Improvisation*, there is a succession of seemingly unrelated chords, except for three toward the end arranged in a chromatic descent: D $\flat$  major; G major; C $\flat$  m7; A minor; A $\flat$  major; G major; E major. In what we will discover is one of Weinberg's signature moves, he then inserts a series of descending semitones. This reintroduces D $\flat$  as tonic pitch and helps to tie the movement together. We can see the expectation of D $\flat$  major's return set up by a restatement of the beginning of the opening figure, but Weinberg thwarts expectations by introducing an E $\flat$  minor harmony instead. This is followed by another attempt to establish D $\flat$  that leads to another distant harmony, B $\flat$  major, before the music finally works its way back to D $\flat$  major in the last line. This movement is a fitting start to a very unique set of small pieces for flute and piano featuring unusual harmonic journeys and non-traditional dialogues between the flute and piano.

Figure 4.1, *Twelve Miniatures* Movement 1

**Zwölf Stücke (Miniaturen)**  
**für Flöte und Klavier**  
op. 29 (1945)

**Nr. 1**  
**Improvisation**

Mieczyslaw Weinberg  
(1919 - 1996)

Flöte

*Molto*

*ff*

**D $\flat$  major**

**C $\flat$  major 7th**

**G major**

**A minor**

**A $\flat$  Major**

**G major**

**E major**

**chromatic descent**

**E $\flat$  Major**

**B $\flat$  Major**

*poco cresc.*

**D $\flat$  Major**

*ff*

piano reinforces final D $\flat$  major harmony

Klv.

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The second movement, *Arietta*, has a plaintive D minor melody and is primarily for piano. Though the tonic is D, the piece features an A4 sounding almost continuously throughout the movement, which helps to ground the sometimes chromatic harmonies. The flute enters primarily to reinforce the constant A and then to provide the tonic note at the end of the movement. The simple melody introduced by the piano in the first few bars, as shown in Figure 4.2, is developed throughout the movement through the expressive use of semitones, which serve its plaintive quality. Although the character of this movement is overall quite mournful, a few glimpses of D major glow through even in this short format.

Figure 4.2, *Twelve Miniatures Movement 2, 1-9*

4

**Nr. 2  
Arietta**

Andante con moto

Andante con moto  
*p dolce*  
*con ped.*

simple D minor melody

expressive use of half steps

5

The image displays a musical score for 'Nr. 2 Arietta' in D minor, 3/4 time, marked 'Andante con moto'. It features a piano accompaniment and a flute part. The piano part consists of a steady eighth-note accompaniment. The flute part has a melodic line with a long phrase starting at measure 5. Red annotations highlight a 'simple D minor melody' in the piano part and 'expressive use of half steps' in the flute part, specifically pointing to a chromatic descent in the flute's melody.

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The third movement, *Burleske*, in  $E\flat$  major, serves as a breath of fresh air after the aggressive and highly chromatic first movement in  $D\flat$  major and the plaintive D minor *Arietta*. The *Burleske*'s opening gesture is an upward  $E\flat$  major ninth chord arpeggiated in an off-beat figure in the piano, against a soaring dancelike melody in the flute part. Although the  $E\flat$  tonality is refreshing, the ambiguous meter, obscured downbeat, and immediate use of a ninth chord give this opening an unstable character that continues throughout. The movement has

only one main theme, introduced in the flute at the opening. The piano plays mostly arpeggiated chords, alternating between the E $\flat$  ninth and an A $\flat$  major seventh chord. At rehearsal 1, the flute melody comes back with a similar off-beat E $\flat$  ninth arpeggiated figure in the piano. At rehearsal 2, Weinberg breaks this pattern by harmonizing the familiar flute melody with a descending A $\flat$  seventh chord figure. The change in direction of the arpeggio, as well as the change in harmony, brings variety to the melody. A rest in the piano followed by a change in direction of the arpeggiated figure and a high point in the flute part signal a new section of highly chromatic music at measure 39. At rehearsal 3, the flute sustains an F over a restatement of the piano figure from the opening, signaling a return to the E $\flat$  sonority. Subsequent E $\flat$  arpeggiated figures in the flute (beginning in measure 51) are answered by quicker, isolated off-beat arpeggiated chords in the piano, winding down the short movement to what we expect will be a last statement of the E $\flat$  ninth "home" chord. In a signature move, Weinberg thwarts these expectations by giving the flute an A $\flat$  as the last note. These "wrong note" endings are somewhat common in the *Miniatures*. The placement of this final A $\flat$  an octave lower than the previous note and at the end of a diminuendo makes it sound even more surprising.

The following *Capriccio* in E minor has a very contrasting military character. The tempo marking, "Marziale marcatissimo", coupled with repetitive

snare drum-like rhythms, seen in Figure 4.3, also helps to set the character for this movement. Like the previous movements, this *Capriccio* features one main thematic idea, with the piano adding increasing harmonic and melodic complexity through its interjections. The E minor tonality is established unambiguously by the flute and piano in distinct registers, with the flute playing the melody and the piano punctuating it with low *secco* triads. Weinberg adds dissonance in measure 5 through a characteristic descending chromatic line in the flute, and by replacing the piano's low G with its neighbors F# and A. In measure 7, the E minor triad returns, modified by a D# lower neighbor that provides a similar effect. These *secco* chords continue throughout the movement, alternately providing rhythmic stability and harmonic grounding and destabilization. At rehearsal 1, a jagged chromatic line is added in the right hand of the piano, while the flute ascends to its highest register so far, increasing the tension of this climactic section. At measure 17, the opening music returns in the flute part, now accompanied by C major seventh chords (built by adding a low C to the original E minor triad, still *secco*). Trills in the right hand of the piano also decorate this return of the opening melody. After some chromatic runs in the flute, the opening melodic figure returns again, this time two octaves higher with the original harmonization. This is followed by a return of the piano's chromatic line from rehearsal 1, accompanied by E minor and A minor triads and loud, accented low E's in the flute part. This last line, seen in Figure 4.4, feels like a



battle between the flute and piano parts which, due to the register and rhythmic convergence, is won by the piano. This “sandwiching” of chromatic material between more diatonic music in the outer registers will emerge as a typical Weinberg technique.

**Figure 4.3, *Twelve Miniatures Movement 4, 1-8***

10

Nr. 4  
Capriccio

*Marziale marcatissimo*  
*f*

*Marziale marcatissimo*  
*f sempre secco*

E minor

addition of dissonance

addition of D#

The image displays a musical score for 'Nr. 4 Capriccio' in E minor, marked 'Marziale marcatissimo' and 'f'. The score is divided into two systems. The first system shows the flute part (top staff) and piano part (bottom staff). A red circle highlights the first few measures of the piano part, with an arrow pointing to the key signature 'E minor'. Another red circle highlights a specific chord in the piano part, with an arrow pointing to it and the text 'addition of dissonance'. The second system continues the flute and piano parts. A red circle highlights a note in the piano part, with an arrow pointing to it and the text 'addition of D#'. The piano part consists of a steady eighth-note accompaniment.

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**Figure 4.4, *Twelve Miniatures* Movement 4, 30–33**

E minor and A minor harmonies with tonic in the flute reinforce ending in E minor

return of chromatic melody

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The F major *Nocturne* contrasts in nearly every way to the dark E minor *Capriccio*. A light, airy F major tonality, long sustained phrases, and placement in the middle range for both instruments all contribute to the contrast. Unlike the *Burleske*, which featured an arpeggiated ninth chord at the beginning, the arpeggiated F major harmony at the start of this movement provides a calmer statement of tonic. As seen in Figure 4.5, the flute melody begins with a rising semitone figure (E $\flat$ , E, F) that becomes a recognizable motive. The piano echoes this rising figure in the second bar with an F $\sharp$ , G, A figure. The use of melodic semitones (mostly semitones here), as has been noted, is a common thread through music of Weinberg's music. The second statement of this opening theme occurs at rehearsal 1 as an exact repetition in the flute with a different harmonization in the piano, another common characteristic of these movements and, as will be shown, a trend in Weinberg's flute music generally. The

arpeggiated bass at rehearsal 1 now outlines B $\flat$  major instead of tonic F major. The melody in the right hand of the piano, which begins the same as in measure 1, deviates slightly to better accommodate the change in harmony. The last repetition of the opening melody occurs at rehearsal 2 with a different accompaniment in the piano and a return of tonic harmony, but with only F's and C's in the bass against neighbor figures around the minor third (G, B $\flat$ ), in the right hand. This can be seen in Figure 4.6. Although the A that completes the tonic triad is present, it is obscured by the presence of all its neighbors and its secondary role in the figure. The final harmony (C, F, G, B $\flat$ ) has a similar "wrong note" quality as the end of the *Burleske* movement, but like the *Burleske* movement, it is set up by the neighbor figure that precedes it, and incidentally is the same chord type as the second piano chord of the *Burleske*.

Figure 4.5, *Twelve Miniatures Movement 5, 1-5*

**Nr. 5  
Nocturne**

Andantino

Andantino

*come nostro poema*

F major arpeggiation

*crusc.*

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Figure 4.6, *Twelve Miniatures Movement 5, 18–23*

return of flute melody

2

A neighbor figures

F's and C's

final F major harmony with G and B $\flat$  added as set up by the preceding neighbor figure.

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The following *Waltz* movement begins with a traditional waltz accompaniment figure that alternates tonic F $\sharp$  minor with A major ninth chords, as seen in Figure 4.7. Unlike many of the other pieces in the set, this *Miniature* contains two contrasting themes. At measure 18, a sustained C major harmony abruptly stops the waltz rhythm, while the right hand of the piano and flute trade melodic fragments that lead to the contrasting melody at measure 22, played four octaves apart in the flute and piano. In measure 38, the original waltz melody returns in the flute, with a new idea in the piano, ending at measure 43 on a shared F $\sharp$  minor harmony obscured by a sustained G in the right hand of the

piano. The flute then reprises the contrasting melody against a simple descending bass line that implies an arrival at F# in the piano. Instead, the “wrong note” tendency continues, and while the movement ends on the expected F# in the flute, the piano plays a G# half-diminished seventh chord. As seen in Figure 4.8, this harmony is prepared in the flute melody in the preceding measures.

**Figure 4.7, *Twelve Miniatures* Movement 6, 1-10**

14

Nr. 6  
Walzer

*Allegro molto*  
*p*

*Allegro molto*  
*p come prima prima*

*crec.*

waltz melody

waltz rhythm in F# minor

A major 9th

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Figure 4.8, *Twelve Miniatures* Movement 6, 46–62

46

contrasting melody prepares final harmony

4

pp

51

56

G# half-diminished 7th

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The G major *Ode* that follows is another movement primarily for piano. Occurring roughly halfway through the piece, it is the emotional climax of the

*Miniatures*. Beginning squarely in G major, harmony becomes increasingly chromatic through the first statement of the melody. This nostalgic, anthem-like melody occurs over a descending fifth progression passing through C major at measure 5 and arriving at F major in measure 6. Typical for Weinberg, an identical repetition in the piano right-hand part is harmonized in a much more chromatic way, the melody itself changing only in measure 14 to accommodate an upcoming shift from repeated A♭'s to repeated D's in the right hand, preparing an eventual return to G major. The emotional tension of the movement builds to measure 14, where wide, dramatic spacing forces the pianist to break the chords. In measure 16, the spacing contracts, and the opening melody returns for one last time, featuring some chromatic harmonies, before resolving forcefully in G major with a plagal progression and the last-minute participation of the flute in a registral expansion.

In contrast to the emotional pathos of the *Ode*, the next movement, *Duett*, in G# minor, sets up a character of expectation. This movement primarily features a sinuous flute line with interjections in the piano. Initially, the piano interjection serves to confirm the G# minor tonic that the flute establishes, but departs from the tonic at rehearsal 1 with similar figuration but slightly altered pitches, notably G♮, as seen in Figure 4.9. At measure 15, the piano also begins the work of reintroducing G# minor, which the solo flute continues through rehearsal 3. The flute ends this movement alone, outlining the G# minor triad



faintly in the lowest register at an extremely quiet dynamic. This ending establishes a sense of uncertainty, and although it does not proceed *attacca* to the next movement, the final D# is placed in the same register as the opening C# and E in the next movement, creating a sense of continuity between them.

Figure 4.9, *Twelve Miniatures Movement 8, 1-14*

18

Nr. 8  
Duett

establishing G# minor  
↓

Andante tranquillo  
*p*

Andante tranquillo  
*pp*

1

departure from G# minor

*mf* *div.*

\*) Anm. des Komponisten: Anstelle von h kann hier cis gespielt werden.  
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The *Barkarole* begins with a simple 6/8 accompaniment in parallel thirds in the right hand of the piano, giving an air of childlike simplicity. Although the

opening contains no chromatic pitches, the absence of bass notes and the insistence on parallel thirds in the piano prevents a strong sense of A major tonic. By measure 10, the music has wandered from this tenuously introduced tonality. However, in a signature move, Weinberg reintroduces the A major music in the original texture before rehearsal 1, adding an ostinato comprised of scale degrees  $\hat{1}$  and  $\hat{5}$  in the left hand of the piano before rehearsal 1. These repeated notes provide a harmonic grounding that was lacking in the opening six measures. The flute writing in this movement is some of the most virtuosic in the miniatures. At measure 39 it outlines the opening *Barkarole* melody in octaves, with added trills and flourishes. The conclusion of this moment features a Mixolydian  $G\sharp$ , or  $b\hat{7}$ , in the flute part against tonic and minor dominant harmony in the piano, as shown in Figure 4.10. This Mixolydian  $G\sharp$  is well prepared, having first been introduced in measure 18, as shown in Figure 4.11, where the flute emphasizes a  $G\sharp$  after outlining a tonic triad in the previous measure. Further prominent instances of  $b\hat{7}$  occur throughout the movement, notably in measure 52, foreshadowing the flute's  $G\sharp$  three measures later.

Figure 4.10, *Twelve Miniatures* Movement 9, 52-57

32

*ritard*

*p*

G: Mixolydian seventh

G: Mixolydian seventh

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Figure 4.11, *Twelve Miniatures* Movement 8, 16-20

16

*mf*

G: Mixolydian seventh

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Continuing the theme of contrast between movements, the tenth movement, *Etude*, begins in the dark key of B $\flat$  melodic minor. The addition of a C on the downbeat of the first bar creates a dissonant semitone sonority from the outset. An exercise-like quality characterizes the opening scales in the flute and

in the piano interlude in measure 9, which is doubled in octaves. At rehearsal 1, the opening idea is repeated in subdominant E $\flat$  minor, one of the few conventional key relations found in the *Miniatures*. In a change of roles, the piano begins to outline an A $\flat$  major scale at rehearsal 2, which sets off a series of alternating ascending and descending scalar passages and arpeggios that rise chromatically, ending in F minor at rehearsal 3. Table 4.5 shows the frantic pace of harmonic motion between rehearsals 2 and 3. The harmony changes nearly every bar, often rising or falling by semitone, with only a few brief periods of respite. The flute line resolves on F on the third beat of measure 48. The piano then adds a pungent dissonant G $\flat$ , impelling the harmony forward to tonic B $\flat$  minor. The movement ends with the piano rising to meet the flute in the highest register, followed by a dramatic low attack on B $\flat$  octaves, leading *attacca* into the next movement.

**Table 4.2*****Etude* harmonic content, measures 21–48**

<b>Measure</b>	<b>Harmony</b>
21–24	A $\flat$ major scale in bass
25	A major
26	B $\flat$ major
27	B major
28	C major
29	D $\flat$ major
30	D major
31	E $\flat$ major
32	E major
33–36	F minor
37–43	G melodic minor
44	E minor
45	E $\flat$ diminished
46	D diminished
47	F
48	B $\flat$ melodic minor

The *Intermezzo* movement again features the piano. Its key of B minor represents the break in the major/minor alternation scheme. A syncopated bass ostinato that leads to the downbeats, combined with related, quicker rhythmic motives in the right hand of the piano, plus the 3/4 meter, all give a dancelike feel at the opening, which is interrupted by changes in meter and adjustments to the ostinato beginning in measure 5. At rehearsal 1, the music settles into a mixture of dominant and tonic harmony, with the flute tracing ascending scale fragments. As illustrated in Figure 4.12, the flute line culminates with a descending arpeggiated B minor triad, coming to rest on a G $\sharp$  upper neighbor.

Although this non-chord tone is surprising in the moment, it returns and resolves an octave lower in the following measure. The flute then slides downward through three chromatic semitones to C, anticipating the pedal tone of the final movement, providing continuity as the music proceeds *attacca*.

**Figure 4.12, *Twelve Miniatures* Movement 11, 14-15**

The image shows a musical score for a flute and piano. The flute part is in the upper staff, and the piano part is in the lower staff. The flute melody starts with a B minor chord and a G upper neighbor, which then descends chromatically to C. The piano part features a return and resolution of the G upper neighbor. The score is marked 'attacca' and 'PCH 3742'.

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The final movement, a *Pastorale*, begins with a C pedal in the lowest register of the flute, linking it with the preceding *Intermezzo* and now becoming the tonic. The piano, not the flute, takes the lead in measure 2 with a simple melody, accompanied by the low C pedal in the flute (eventually taken up by the piano's left hand in measure 7). While some brief moments of chromaticism in the piano create interest, the flute sustains the tonic pedal throughout. At measure 12, the roles reverse, with melodic activity in the flute and ostinato and pedal tones in the piano. The original texture is restored at rehearsal 2. At rehearsal 3, the flute presents previous melodic material in F major while the

piano part accompanies with figures centered on B $\flat$ . The subdominant nature of these two harmonies lends a calm, pleasing attribute to this somewhat disorienting combination. At rehearsal 4, the flute outlines F major and C major harmonies against a C major melody in the piano, retaining the subdominant flavor while returning to the tonic. A wandering scale passage in the piano finally concludes with typical descending chromatic motion in measure 52, directed toward the flute's low C as shown in Figure 4.13. The piece ends peacefully, with a decorated C major chord in the piano, accompanied by a C major arpeggio in the flute.

**Figure 4.13, *Twelve Miniatures* Movement 12, 49–56**

The image displays a musical score for measures 49 through 56. The score is written for a flute (top staff) and piano (bottom two staves). Red annotations highlight key musical features:

- wandering scales:** A red arrow points to a scale passage in the piano part, which is circled in red.
- chromatic descent to return to C:** A red arrow points to a descending chromatic line in the piano part, which is circled in red.
- C major finale:** A red arrow points to the final chord in the piano part, which is circled in red.

A rehearsal mark '5' is shown above the first staff. The piece number 'PCH 3742' is at the bottom.

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The brevity of these twelve movements allows Weinberg to showcase the technical and expressive range of this combination of instruments. Although the melodies and harmonies take some unexpected twists and turns, analysis shows mastery in preparing even the most incongruous-seeming “wrong note”, or peculiar twist of melody, so that it sounds oddly familiar. Like so many of the best works for soloist and piano, these pieces allow the flutist and pianist to stand as equals on the stage, not merely as soloist and accompanist.

### FIVE PIECES (1947)

Weinberg’s second work for flute, the *Five Pieces* for flute and piano, is dated 1947 in Weinberg’s official catalog of works, making it his second work for flute and piano after the *Twelve Miniatures* were completed in 1945.<sup>83</sup> A number of works from this period survive without opus numbers; some survive only in manuscript, while others do not survive in any form. Like the *Twelve Miniatures*, there is no evidence of a premiere performance of this work, and it bears no dedication. It was published by the Soviet Composers’ Union in 1948, the same year that Weinberg and his wife received word that Solomon Mikhoels was murdered and the surveillance of their family began.<sup>84</sup>

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<sup>83</sup> M. Vaïnberg, *Fünf Stücke für Flöte und Klavier (1947) = Five pieces for flute and piano (1947)* (Hamburg: Peermusic Classical, 2015).

<sup>84</sup> Mimi Stillman, “Into the Light: Mieczyslaw Weinberg’s Five Pieces for Flute and Piano,” *Flutist Quarterly*, Volume 41, no. 2 (Winter 2016): 23.

As a busy composer, Weinberg is known to have reworked a number of his own pieces, republishing them later with different instrumentation. We have already seen an example of this in the later orchestration of the *12 Miniatures*. These *Five Pieces* are no exception. The first and second movements, entitled *Landschaft* or “Landscape,” and *Erster Tanz* or “First Dance,” are original compositions, while the last three movements are all taken from other earlier works of Weinberg’s. The longest movement of the set, *Zweiter Tanz* or “Second Dance,” and the following *Melodie* or “Melody,” are arranged verbatim from his string quartet pieces *Capriccio*, op. 11, and *Aria*, Op. 9, respectively. The final movement, *Dritter Tanz*, or “Third Dance,” was taken from the *Gigue* finale of his *Orchestral Suite*, Op. 26.<sup>85</sup>

Of Weinberg’s works for flute, these were the last to be rediscovered. Flutist and scholar Mimi Stillman came across them in August of 2011, when she met with musicologist Bret Werb of the Holocaust Memorial Museum in Washington, D.C. in preparation for a project on the music of the Holocaust.<sup>86</sup> Werb showed her a facsimile of a work for flute and piano that he had picked up in St. Petersburg. Stillman was “instantly captivated by the beauty and depth of the piece”.<sup>87</sup> She went on to spend the next four years on a journey of exploration, culminating with the United States premiere of the *Five Pieces* in

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<sup>85</sup> Vainberg, *Fünf Stücke für Flöte und Klavier (1947) = Five pieces for flute and piano (1947)*

<sup>86</sup> Stillman, “Into the Light: Mieczyslaw Weinberg’s Five Pieces for Flute and Piano,” 21.

<sup>87</sup> Ibid.

Philadelphia in 2013, followed by performances around the USA, including at the National Flute Association Convention in 2014.<sup>88</sup> Her CD *Freedom: Works by Weinberg, Finko and Danielpour*, which features the *Five Pieces*, was released on the Innova label in 2015.<sup>89</sup>

As evidenced in the earlier *Twelve Miniatures*, Weinberg writes idiomatically for the flute. He takes advantage of the full range of both the flute and the piano, and finds innovative ways to balance both in whatever range he writes. Unlike in the *Twelve Miniatures*, the flute and piano have a relationship that fulfills more traditional soloist and accompaniment roles.<sup>90</sup> All five movements feature both instruments, and the piano texture is thicker in general than in the *Miniatures*, in many cases taking over three of the four voices of the pre-existing string quartet texture. Some interesting parallels can be drawn between the *Five Pieces* and the *Twelve Miniatures*, although they are quite distinct in compositional style.

The first movement, *Landschaft* or “Landscape,” begins with the flute alone, just as the *12 Miniatures* did. However, the mood of this movement is completely different. The *Improvisation* of the *12 Miniatures* begins in a loud dynamic with short note values and works its way from the bottom register of the flute to the top in a short amount of time. In this “Landscape” movement, a

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<sup>88</sup> Stillman, “Into the Light: Mieczyslaw Weinberg’s Five Pieces for Flute and Piano,” 21.

<sup>89</sup> *Mimi Stillman & Charles Abramovic - Freedom*, Audio CD (Innova, 2015).

<sup>90</sup> These more traditional roles are seen in other contemporaneous works such as the Tysbin Concert Pieces and even the Prokofiev Sonata for flute and piano.

familiar tune is presented quietly and remains in the middle range of the flute, giving it a more docile quality and evoking, through a particular association, a kind of “landscape.” The similarity to the opening of Debussy’s “La fille aux cheveux de lin” (*Préludes*, Book I) is striking, as we can see in Figures 4.14 and 4.15. Weinberg’s music beings a semitone higher on D5 rather than D $\flat$ 5 as in the Debussy, and leaps an octave on the fourth sixteenth note of the second measure, before going off in its own direction. We know that Weinberg did enjoy quoting himself and others throughout his career.<sup>91</sup> Among the most striking examples is his Second Flute Concerto, whose first movement is a reworking of a violin sonata, and whose last movement features direct quotations at pitch of famous flute melodies at the end. Debussy’s influence on flute literature through his compositions *Syrinx* and the *Trio* for flute, viola and harp is undeniable. Who better to emulate in a flute piece than he?

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<sup>91</sup> Fanning, *Mieczysław Weinberg*, 122.

Figure 4.14, *Five Pieces* Movement 1, 1-3

**1. Landschaft**

**Adagio**

The image shows a musical score for the first movement, 'Landschaft', from Debussy's 'Five Pieces'. It is written for Flöte (Flute) and Klavier (Piano). The flute part is in G major, 4/4 time, and begins with a piano (*p*) dynamic. The piano part is in the same key and time signature but contains only rests, indicating it is a solo flute piece. The tempo is marked 'Adagio'.

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Figure 4.15, Debussy's "La fille aux cheveux de lin" from *Préludes*, book I, 1-4

**Très calme et doucement expressif (♩=66)**

The image shows the beginning of the piece 'La fille aux cheveux de lin' from Debussy's 'Préludes, book I'. It is written for piano. The tempo is marked 'Très calme et doucement expressif' with a quarter note equal to 66 (♩=66). The key signature has three flats (B-flat major/D-flat minor) and the time signature is 3/4. The music starts with a piano (*p*) dynamic and the instruction 'sans rigueur'. The score shows the first few measures of the piece, with a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

The movement continues with a contrasting “capriccioso and rubato” theme that provides some needed variety and serves as a springboard for virtuosity that is again reminiscent of the *Improvisation* from the *Twelve Miniatures*, as seen in Figure 4.16.

Figure 4.16, *Five Pieces* Movement 1, 7-11

The musical score for Figure 4.16, *Five Pieces* Movement 1, measures 7-11, is presented in two systems. The first system (measures 7-9) shows a piano accompaniment with chords in the left hand and a melodic line in the right hand. The tempo/mood is marked "capriccioso e rubato". The dynamics include "f" (forte) and "mf" (mezzo-forte). The second system (measures 10-11) continues the melodic line in the right hand and the piano accompaniment in the left hand. The score is in G major and 4/4 time.

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Similar to some of the longer movements in the *Twelve Miniatures*, this movement is based around two contrasting themes. The opening “Debussyesque theme” and the later “capriccio theme” both appear in fragments and multiple keys throughout the movement. After working his way back to the opening melody in measure 35, first on altered pitches and then finally on the original pitches, Weinberg approaches the cadence through a series of seemingly unrelated triads, landing on an ethereal ascending  $D^b$  ninth chord plus a culminating G-D fifth

that initiates the return of tonic G major. The succession of seemingly unrelated harmonies preceding the arpeggio is a familiar occurrence from the *Improvisation* of the *Twelve Miniatures*. The progression of the altered flute melody, arpeggiated harmonies in the flute, and final cadence on G major can be seen in Figure 4.17.

**Figure 4.17, *Five Pieces* Movement 1, 36–43**

The musical score for Figure 4.17 consists of two systems of music. The first system (measures 36-41) shows the flute melody in G major. Red annotations include: 'return of opening melody' with an arrow pointing to measures 36-38; 'E major' with a red circle around the notes in measure 39; and 'C major' with a red arrow pointing to the notes in measures 40-41. The second system (measures 42-44) shows the piano accompaniment and flute. Red annotations include: 'D9 9th chord' with a red circle around the notes in measure 42; 'piano and flute establish G major chord for final resolution' with an arrow pointing to the piano accompaniment in measures 42-43; and 'final harmony on G major' with a red circle around the final chord in measure 44. The score includes dynamic markings such as *pp* and *dim.*

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The next movement, *Erster Tanz*, or First Dance, is a short movement with a playful character, only about one and a half minutes long. It is centered on D minor, with two sections suggesting a secondary key area of B $\flat$  major. It begins in D minor with the dance melody in the piano. As the music progresses,

Weinberg includes more and more non-diatonic notes to create harmonic interest. In the middle section, beginning in measure 17, the flute punctuates the melody with low Ds reminiscent of the low C pedal in the *Pastorale* movement of the *Twelve Miniatures*. Here, instead of independently emphasizing the tonic, they are chord tones participating in the B $\flat$  major cadences in the piano. This can be seen in Figure 4.18, which shows a similar section occurring at the end of the movement. In measure 32, the flute returns with a fragmented version of the piano's D minor melody from the beginning, along with chromatic scales in the piano. The B $\flat$  major cadences from the middle section return at measure 48, after which the music reorients to tonic D minor by measure 53, finally coming to rest in a series of descending gestures leading to a tonic triad in low register, as shown in Figure 4.18.



Figure 4.18, *Five Pieces* Movement 2, 46–61

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The following movement, *Zweiter Tanz* or “Second Dance,” is by far the longest movement of the *Five Pieces* at nearly six and a half minutes in length. A transcription of Weinberg’s *Capriccio* Op. 11 (1943), this movement has elements of rondo form, evidenced in the return of fragments of the opening theme throughout the movement. However, that theme is not the only one that repeats;

in fact, all of the themes from this movement repeat in a dizzying array of contrasting ideas that seem to flow from one to the other with little in the way of modulation. Table 4.3 shows the entrances of each of the five themes throughout the movement.

**Table 4.3**

**Entrance of themes in *Zweiter Tanz* from *Five Pieces***

<b>Waltz</b>	<b>Scherzando</b>	<b>Agitato</b>	<b>5/16</b>	<b>Folk Dance</b>
1	15	36	49	103
29	59	59	203	243
92	169	73		
157	213	191		
183				
237				
270				

As illustrated, the Waltz theme from the opening returns most often, which lends the impression of a rondo. Although all the themes have contrasting characteristics from the opening Waltz, the most striking is the “Folk Dance”. It is in 5/8 meter and features a pedal tone and a characteristic repeating rhythm. Following the first appearance of this theme, a fortissimo piano interlude at measures 120–130 provides more harmonic and textural interest but preserves the folk qualities by never breaking from the melody’s characteristic rhythm.

Weinberg transcribed the *Melodie* movement from his *Aria*, Op. 9 (1942), also for string quartet. In contrast to the often frenetic and scattered nature of the previous dance movement, this lyrical movement features a steady piano accompaniment with a constant eighth note pulse, above which the melodic line soars in both the flute and piano parts. The movement begins with a songlike flute melody accompanied by D minor harmonies in the piano. Although Weinberg introduces chromatic harmonies beginning on the fourth beat of measure 4, the relative predictability of the chromatic motion in the bass line, soft dynamic, and eighth note pulse prevent this chromaticism from adding too much tension. There is little textural contrast in this movement, with the flute remaining a solo voice throughout, and the piano maintaining the accompanimental texture, occasionally presenting a melodic line in dialogue with the flute. The descending bass line from the opening returns in measure 51, eventually leading to a D major final chord. Although the movement ends in major, the open spacing of the chord and the use of the extreme low register of both the flute and the piano leave the listener without the typical uplift created by Picardy third endings.

The final movement, *Dritter Tanz* or Third Dance, is surprisingly short at only two and half minutes in length, especially when compared with the lengthy second dance and given its position at the end of the piece. It is a playful dance originally called "Gigue," borrowed from the end of the *Orchestral Suite* No. 26

(1939–1945). It contains only one principal theme, which is tossed back and forth between flute and piano without break for the duration of the movement. The short, light articulations in both the flute and piano, coupled with the continuous motion, give this movement a breathless quality that propels it forward to a dramatic ending.

These *Five Pieces* have a unique character reflective of Weinberg's style, but feature elements that set them apart from his *Twelve Miniatures*. As they have only recently become a part of flutists' collective consciousness, it remains to be seen how they will settle into the modern flute repertoire.

### **CONCERTO NO. 1, OP. 75 (1961)**

Weinberg's Flute Concerto No. 1, op. 75, for flute and string orchestra, was completed in 1961, during a period of high productivity. This period, coming after Weinberg's surveillance and imprisonment, saw a recommitment to his art with the production of new compositions in many of his favored genres. His previous works for flute and piano were written before his surveillance and incarceration; none were written during that period. This is his first flute work in its aftermath. Unlike his earlier works for flute, which bear no dedication, the First Concerto is dedicated to "Alexander Wassiljewitsch Kornejew." It was premiered by Korneyev on November 25<sup>th</sup>, 1961 in the Great Hall of the Moscow Conservatory, with the Moscow Chamber Orchestra conducted by Rudolf

Barshai.<sup>92</sup> A recording with the same performers was later issued on LP and eventually CD. It can currently be purchased on a Melodiya compact disc.<sup>93</sup>

The Concerto bears similarities to Weinberg's earlier works for flute in its abrupt change of keys, use of highly chromatic harmonies, and idiomatic (if extremely virtuosic) writing for the flute. Its dedication and premiere reflect a new relationship between Weinberg and Korneyev that was likely forged through their time together in Moscow and almost certainly took place at least in part in the Hall of Composers in Moscow. This three-movement work displays stark contrasts between the frenzied first movement, the lyrical and nearly static second movement, and the playful, dance-like third movement. Despite a large number of themes and considerable amounts of contrasting material, a performance of all three movements takes only about fifteen minutes. This is significantly shorter than Weinberg's violin and cello concerti, both containing four movements, which range from about twenty-five to thirty minutes in length. This disparity in length also reflects Weinberg's understanding of the flute's strengths and capabilities as a solo instrument.

The first movement showcases both the technical prowess of the flutist and the technical capabilities of the flute. Flutes in Russia at this time were

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<sup>92</sup> M. Väinberg, *Konzert Nr. 1 op. 75 für Flöte und Streichorchester = for flute and string orchestra*, Klavierauszug (piano reduction). (New York; Hamburg: Peermusic Classical, 2014.)

<sup>93</sup> Mstislav Rostropovich, Leonid Kogan, and Alexander Korneyev, *Weinberg: Concertos*, Compact Disc (Melodiya, 2014).

mostly East German, and as detailed in Chapter Three, mechanically substandard. One of the great marks of a professional-quality flute is its ability to project in all ranges. Weinberg seems to be particularly aware of the potential for balance issues when using “local” flutes even just within the confines of a string orchestral accompaniment. The first movement features the flute primarily in its highest range, where it is most likely to project above a string orchestra. There are a few instances in which the flute does come down into the middle register, and Weinberg is careful to accompany with only short articulations in the low strings. The second movement features a long, sinuous, and soulful flute line reaching down to the lowest notes on the instrument, where its ability to project is the weakest. To accommodate this low register, Weinberg provides an accompaniment of low muted strings in a repetitive texture that allows the flute to sing out despite the handicap. The final movement exploits the instrument’s full range, with sparse accompaniments for lower-register flute melodies and, later on, thicker orchestrations for the same melodies, with the flute in its highest register.

As in his earlier flute music, Weinberg does not rely on traditional forms or harmonic structures to organize his material. In the first movement, although the music can loosely be understood in terms of chromatic tonal harmony, the thematic material is what ties the music together. The first movement, centered on D minor, contains four main themes, all of which feature the interval of the

fourth, highlighted in each theme in Figures 4.25–4.28. This common element helps to bring continuity to an otherwise frenetic and somewhat fragmented movement. This movement also displays some elements of sonata form. As illustrated in the table below, the movement can be analyzed in three main sections. The opening A section introduces three of the four themes (“falling fourth,” “repeated note,” and “door knocking,”) with some thematic development. The central B section features the orchestra with the introduction of the fourth, contrasting “legato” theme. The final A’ section reprises all four themes, including the “legato” theme, which appears for the first time in the flute in this section. The organization of these sections is similar to the exposition, development, and recapitulation of a sonata form. In a departure from the strict model, the A’ section returns with the themes in a different order, with the “falling fourth theme” at a different pitch level than the opening.

**Table 4.4****Entrance of themes in Concerto No. 1, movement 1**

<b>Name of Theme</b>	<b>Where it Occurs</b>	<b>What Instrument(s)</b>	<b>Section</b>
falling 4 <sup>th</sup>	beginning	flute	A
falling 4 <sup>th</sup>	rehearsal 1/ measure 8	orchestra	
repeated note	rehearsal 2/ measure 16	flute	
repeated note	rehearsal 3/ measure 35	flute	
falling 4 <sup>th</sup>	measure 47	orch/picked up by flute in 51	
door knocking	measure 56	flute	
door knocking	rehearsal 5/ measure 73	orchestra	
	measure 95	<b>Repeat</b>	
falling 4 <sup>th</sup>	rehearsal 6/ measure 96	flute	B
falling 4 <sup>th</sup>	measure 102	orchestra	
door knocking	measure 112	flute	
legato theme	measure 112	orchestra	
legato theme	rehearsal 8/ measure 126	orchestra	
repeated note	rehearsal 9/measure 140	orchestra	
falling 4 <sup>th</sup>	rehearsal 11/ measure 173	flute	A'
falling 4 <sup>th</sup>	measure 180	orchestra	
door knocking	rehearsal 12/ measure 187	introduced by orch/ flute	
door knocking	measure 188	orchestra	
falling 4 <sup>th</sup>	measure 218	flute	
repeated note	rehearsal 15/ measure 226	flute	
legato theme	rehearsal 15/ measure 226	orchestra	
legato theme	rehearsal 16/ measure 240	flute (first time)	
door knocking	measure 242	orchestra	
falling 4 <sup>th</sup>	rehearsal 17/ measure 254	flute	
falling 4 <sup>th</sup>	measure 262	orchestra	

The “falling fourth” theme is illustrated in Figure 4.19, measures 1–8.



Figure 4.19, Concerto No. 1 Movement 1, 1-10<sup>94</sup>

Mieczyslaw Weinberg  
(1919-1996)

**I**

**Allegro molto**

Flöte *f*

**Allegro molto**

Klavier *f secco (quasi pizzicato)*

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The “repeated note” theme is illustrated in Figure 4.20, measures 18–34.

<sup>94</sup> Musical examples for the concerti are displayed either in piano reduction or in full score in order to best illustrate the analytic points and for ease of reading.

Figure 4.20, Concerto No. 1 Movement 1, 15-37

15

2

*f*

*sempre f*

*sf*

19

24

29

33

3

*ossia:*

*ossia:*

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The “door knocking” theme is illustrated in Figure 4.21, measures 56–73.

Figure 4.21, Concerto No. 1 Movement 1, 52–75

8

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The final “legato” theme is illustrated in Figure 4.22, measures 110–125.

Figure 4.22, Concerto No. 1 Movement 1, 108–125

The musical score shows measures 108 to 125. Measure 108 is the beginning of the piano introduction. Measure 110 is marked with a box containing the number 7 and a red vertical line. The flute enters in measure 110 with a melodic line. The piano accompaniment features a bass line with notes circled in red. Performance markings include *ff*, *cresc.*, *molto espressivo*, *8va*, *loco*, and *ff marc.*

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The interplay between these four melodic ideas is what propels the movement forward in constant motion. As shown above, the flute introduces the first three themes, while the orchestra introduces the final one, which

subsequently appears only once in the flute. Each of the other themes appears a number of times in both parts. The final “legato” theme is notable because it appears first in the orchestra, after the first repeat, and after several repetitions and some development of the first three themes. In its unusual placement, the new theme provides some much needed contrast to the first three themes, which are more fragmented and virtuosic in nature. The “legato” theme is also the first instance of an extended melodic line in the entire movement. It enters very late in the flute, measure 240, in the instrument’s highest range, marked “molto espressivo”. This late entrance, along with the strikingly high tessitura, gives the impression of reluctance on the part of the flutist to participate in this thematic material. Unlike previous entrances of this theme, it is accompanied by “door knocking” references in the violas, helping to tie together multiple themes while heading into the climactic conclusion of this movement. The entrance of the flute with the “legato” theme, measures 240– 253, is shown in Figure 4.23.

Figure 4.23, Concerto No. 1 Movement 1, 239–253

flute entrance of "legato" theme.

239

Fl. *solo espressivo*

Vl. I *pizz.*

Vl. II *f*

Vla. *f*

Vc. *f*

Kb.

246

Fl.

Vl. I *arco*

Vl. II *arco*

Vla. *arco*

Vc. *arco*

Kb.

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After this frenetic, scherzo-like opening movement, Weinberg provides some much-needed contrast in the second movement. His choice of A $\flat$  minor as the tonal center (a tritone away from the D minor of the first movement),

extensive use of the low register of the flute, and exclusively quiet dynamics project a completely different sonic world from the first movement. The string orchestra provides a repeated, two-measure, passacaglia-like homophonic chord progression that lasts through the entire movement, over which the flute spins a mournful, lyrical melody. Typical of Weinberg's style, this progression provides a tonal grounding interspersed with striking chromaticism. An opening  $A\flat$  minor triad moves unexpectedly to F major, which initiates a cycle of descending fifths, through a  $B\flat$  minor harmony that first resolves first deceptively, and then to an open fifth sonority on  $E\flat$  (decorated by chromatic mediant motion and progressing to a sixth), finally resolving to tonic  $A\flat$  minor at the downbeat of measure 3. This all represents an elegant elaboration and adaptation of a conventional cadential formula. A reduction and analysis of this harmonic progression is illustrated in Figure 4.24.

**Figure 4.24, Concerto No. 1 Movement 2, 1-2**

(a $\flat$ )i      (F) V/ii   (B $\flat$ )V/V   (C $\flat$ ) III7   (E $\flat$ ) V   (C)   E $\flat$

Following the introduction of the repeating progression in the piano, the flute enters with a highly expressive, sweeping line that consistently outlines tonic and dominant harmonies, elaborated by an ever-changing local chromaticism. The movement continues with ongoing repetition in the orchestral part and near-constant eighth-note motion in the flute through m. 20, after which the flute motion slows appreciably. As illustrated in Figure 4.25, the flute melody winds down into its final moments beginning in m. 25, sliding downward chromatically (in one of Weinberg's signature moves) to the lowest possible note on the instrument. This apparent end to the flute melody allows the orchestra to crescendo without fear of overpowering the flute, reaching *forte* at measure 28 and simultaneously breaking the cycle of repetition. The orchestra then replays and holds the open fifth on E $\flat$ , over which the flute introduces the main theme from the next movement, which proceeds *attacca*.



Figure 4.25, Concerto No. 1 Movement 2, 24–32

chromatic descent

24

Fl.

20

dim.

pp

cresc.

VI. 1

VI. 2

Vla

Vc.

Kb.

cresc.

cresc.

flute introduces main theme from last movement

forte dynamic break from 2-measure repetition

28

Fl.

VI. 1

VI. 2

Vla

Vc.

Kb.

f

ppp

morendo

morendo

morendo

morendo

morendo

ppp

ppp

ppp

ppp

ppp

ppp

morendo

morendo

attacca

E♭ dominant harmony

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Like the first movement, the third and final movement of the First Flute Concerto is driven primarily by thematic material rather than a formal or tonal structure. There are three main themes in this movement. The first one, the “fiddler”, is illustrated in Figure 4.26, measures 1–8. This theme is so named

because it is introduced by a solo violin after being prepared by the flute at the end of the previous movement.

Figure 4.26, Concerto No. 1 Movement 3, 1-24

III

Allegro comodo

"fiddler" theme

"wanderer" theme

21

22

(pizz.)

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The second theme, named the “wanderer,” is introduced in the flute directly after the “fiddler” theme. It is illustrated in Figure 4.26, measures 12–23. The name derives from its propensity for chromatic wandering. For the first entrance of the “wanderer,” Weinberg uses a pedal D in the second violin to maintain a sense of the D minor center of this movement, while the flute and first violin play more chromatic passages. This technique was common in both the *12 Miniatures* and the *Five Pieces* during chromatic passages. The final thematic idea for this movement I have called the “repeated note.” It is illustrated in Figure 4.27, measures 42–57. In contrast to the more lyrical beginnings of the first two themes, this theme uses repeated notes throughout, with a distinctive rhythm to punctuate legato passages and help to differentiate the thematic idea aurally from the previous two.

Figure 4.27, Concerto No. 1 Movement 3, 40–59

The image displays a musical score for the third movement of Concerto No. 1, measures 40 through 59. The score is written for a piano and features a "repeated note" theme in the right hand, which is highlighted in red. The left hand provides a steady accompaniment of eighth notes. The score is divided into four systems, with measure numbers 40, 45, 50, and 55 marked at the beginning of each system. A red vertical line is placed at measure 23, and another red vertical line is placed at measure 24. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *ppp*.

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Although the movement's material consists primarily of these themes, there is an interesting interlude a little more than halfway through the movement, where the thematic motion stops and the flutist breaks off, in measure 191, into a passage of rapidly articulated notes later echoed by the first violin. The "fiddler" theme is brought back by the viola twenty-seven bars later. This articulated idea, paired with the "fiddler" theme, returns later in the movement and provides some structure to what is otherwise just a series of themes. The table below illustrates the succession of themes through the course of the movement and the placement of the final coda, which contains new melodic material.

**Table 4.4****Entrance of themes in Concerto No. 1, movement 3**

<b>Name of Theme</b>	<b>Where it Occurs</b>	<b>What Instrument(s)</b>
fiddler	beginning	orch/violin
wanderer	rehearsal 21/ measure 12	flute
fiddler	rehearsal 22/ measure 24	flute
wanderer	measure 34	orch/violin
repeated note	rehearsal 23/ measure 42	flute
repeated note/ fragment	rehearsal 24/ measure 58	orch/violin
fiddler	measure 61	flute
fiddler	rehearsal 26/ measure 85	flute
combination of fiddler and repeated note	rehearsal 28/ measure 108	orch/violin
fiddler	rehearsal 29/ measure 119	flute
repeated note	rehearsal 30/ measure 136	flute
fiddler	rehearsal 31/ measure 153	orch/violin
repeated note	rehearsal 31/ measure 153	flute
fiddler	measure 161	flute
wanderer	rehearsal 32/ measure 168	flute
wanderer	measure 174	orch/violin
fiddler	rehearsal 33/ measure 181	orch/violin
interlude of virtuosic articulation	rehearsal 34/ measure 191	flute and later orch
fiddler	measure 218	orch/violin
wanderer/fragmented	measure 227	flute
repeated note	rehearsal 36/ measure 235	flute
Fiddler	rehearsal 37/ measure 257	orch
virtuosic articulation returns	rehearsal 37/ measure 257	flute
fiddler	measure 272	flute
coda	measure 39	driven by flute

This somewhat eccentric movement concludes with a flute-driven coda, with the soloist's line reaching up to the instrument's highest notes, against a lushly orchestrated backdrop of strings. Having sustained a series of chromatic forays throughout the concerto, the music ends triumphantly on D major, as illustrated in Figure 4.28, measures 279–320.



Figure 4.28, Concerto No. 1 Movement 3, 279–320

flute-driven coda

39

279

Fl. *pp*

VI. 2 *pizz.* *pp*

Vla. *pizz.* *pp*

Vc. *senza sord.* *ord. arco* *pp*

Kb. *tutti pizz.* *pp*

288

Fl. *cresc.* *p* *cresc.*

VI. I *senza sord.* *ord. arco* *pp* *cresc.* *p* *cresc.*

Vc. *cresc.* *p* *cresc.*

40

296

Fl. *mp* *cresc.*

VI. I *mp* *cresc.*

Vla. *mp* *senza sord.* *cresc.*

Vc. *pizz.* *mp* *cresc.*

Kb. *senza sord.* *mp* *cresc.*

29

303

Fl.

*f*

*cresc.*

VI. 1

*mf*

senza sord.

*arco*

*cresc.*

VI. 2

*mf*

*cresc.*

Vla

*mf*

*cresc.*

Vc.

*mf*

*cresc.*

Kb.

*mf*

*cresc.*

310

41

Fl.

*ff*

VI. 1

*f*

VI. 2

*f*

Vla

*f*

Vc.

*f*

Kb.

*f*

315

Fl.

*cresc.*

VI. 1

*cresc.*

VI. 2

*cresc.*

Vla

*cresc.*

*ff*

*arco*

Vc.

*cresc.*

*ff*

Kb.

*cresc.*

*ff*

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In this concerto, Weinberg displays a deep understanding of the flute and its capabilities as a solo instrument. Although it bears some similarities to the pieces for flute and piano that came before it, the concerto also breaks new territory, showing off the lyrical and virtuosic capabilities of the player. In addition to the premiere recording mentioned earlier, there is one other commercial recording of this work, featuring Anders Jonhall and the Gothenburg Symphony Orchestra.<sup>95</sup> It is my hope that as Weinberg's music continues to experience a resurgence in the coming years, more recorded interpretations of this work will become available, and more audiences will have the opportunity to experience it.

### CONCERTO NO. 2, OP. 148 (1987)

Weinberg's final piece for flute was his Flute Concerto No. 2 Op. 148, completed in October of 1987. Like his first concerto, this work is dedicated to "Alexander Wassiljewitsch Kornejew". The work is scored for oboe, four clarinets (including bass clarinet), bassoon, contrabassoon, three horns, timpani, percussion, harp, and full strings. Weinberg later re-orchestrated it for string orchestra as Op. 148bis. This concerto is in three movements and lasts about twenty minutes, just a few minutes longer than the first concerto. For comparison, both flute concerti are shorter than the three-movement Clarinet

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<sup>95</sup> Anders Jonhall, *Weinberg, M.: Clarinet Concerto / Flute Concerto No. 2 / Flute Concerto / Fantasia*, 2000.

Concerto, Op. 104, which is about twenty-five minutes long, and similar to the three-movement Trumpet Concerto, Op. 94, which is about twenty minutes in length. As we have already seen with the *Five Pieces* for flute and piano, Weinberg was prone to integrating some of his previous works into his flute music. The first movement of the second flute concerto, an Allegro, is a virtual transcription of the first movement of his Sonata No. 2 for violin and piano, Op. 15 (1944)<sup>96</sup>. The other two movements of the concerto are original to the piece. The second movement, a Largo, exhibits a brooding and mournful character that is familiar from the first concerto and some of the *Miniatures*. The Allegretto finale has a dance-like character common to many of Weinberg's works, but in a surprise near the ending, Weinberg slips in quotations from some of the best-known flute melodies in the literature, specifically the "Dance of the Blessed Spirits" from Gluck's opera *Orfeo ed Euridice*, and the "Badinerie" movement from J. S. Bach's Orchestral Suite No. 2 in B minor, BWV 1067. This type of quotation was not unique to the flute concerto or even to Weinberg in his milieu; in fact, it seemed to be in fashion in Russia around this time. For example, Weinberg had included similar types of quotation in his *Trumpet Concerto* (Op. 94, 1966–67) and his *24 Preludes for Solo Cello* (Op. 100, 1969). His friend and

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<sup>96</sup> Although the violin part does not match the flute part exactly (sometimes the flute melody is in the orchestra or vice-versa) the two movements are nearly identical until measure 233, at which point the movements diverge significantly. The violin sonata makes use of double stops and pizzicatos in this final section, ending quietly with pizzicatos. The flute concerto ends more triumphantly, with a sustained high A in the flute at a *fff* dynamic.

confidant Shostakovich famously incorporated some quotations into the outer movements of his *Fifteenth Symphony* (1971), while fellow Soviet composer Boris Chaykovsky used quotations in his *Second Symphony* (1967).

Following the first movement of the Violin Sonata No. 2 nearly verbatim until the very end of the movement, the first movement of this concerto is organized around thematic material rather than tonal or formal structures, in a manner similar to that of the first flute concerto. However, the calmness of the opening “pastorale” theme, as illustrated in Figure 4.29, is in stark contrast to the frenzied opening of the first concerto.

Figure 4.29, Concerto No. 2 Movement 1, 3-10

Flöte

Klavier

Allegro ♩ = 126

*pp*

*pp legato*

dotted rhythm accompaniment →

I "pastorale" theme

Mieczysław Weinberg  
(1919 - 1996)

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It is often heard against a dotted rhythm in the accompaniment, which outlines the tonic triad in rising and falling arpeggiated figures that enhance the pastoral quality of the melody. The end of this theme is a bit difficult to discern, as it often leads directly into the next idea, but the characteristic descending octave always signals the beginning.

The second, "anxiety" theme, shown in Figure 4.30, is quite contrasting, with quicker note values and frequent chromatic neighbor tones. As the figure

shows, the flute introduces the thematic idea, which is quickly taken up by the orchestra (here the oboe).

Figure 4.30, Concerto No. 2 Movement 1, 42-53

The image displays a musical score for measures 42 to 53 of the first movement of Concerto No. 2. The score is written for a flute and piano. A red vertical line is placed at the beginning of measure 42, with a small box containing the number '2' above it and the text "'anxiety' theme" in red to its right. The flute part begins in measure 42 with a melodic line starting on a half note G4, followed by a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include piano (*p*), crescendo (*cresc.*), and mezzo-forte (*mf*). The score is marked with measure numbers 42, 46, and 50. The publisher's code 'PCH 3849' is visible at the bottom of the page.

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Following in the same anxiety-ridden vein, the third main thematic idea of the movement occurs in the flute at m. 56, while the orchestra continues with the second theme. This “descending fourth” theme is seen overlaid with the anxiety theme in Figure 4.31.



Figure 4.31, Concerto No. 2 Movement 1, 54–66

"descending fourth" theme

8  
54

3

57

60

63

PCH 3849

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The fourth thematic idea is again based on the idea of a repeated note; thus I have dubbed it the “hammering” theme, illustrated in Figure 4.32. After long lines in the first three themes, this theme dramatically alters the texture and gives it a much more vertical, angular character.

**Figure 4.32, Concerto No. 2 Movement 1, 107–121**

The musical score for Figure 4.32 is presented in three systems. The first system (measures 107-110) shows the beginning of the "hammering" theme in the right hand, marked *f marcato*. A red vertical line is placed at measure 110. A box containing the number "6" is positioned above the first measure of this theme. The piano accompaniment in the left hand is marked *ff*. The second system (measures 111-116) continues the hammering theme in the right hand, with the piano accompaniment marked *f*. The third system (measures 117-121) shows the hammering theme in the right hand with a *dim.* marking, and the piano accompaniment. A second red vertical line is placed at measure 121.

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These themes continue to develop through the movement, and in what might be dubbed a “Weinbergian twist,” a new countermelody to the “pastorale” theme appears more than halfway through the movement. This ostinato-like line in the flute is accompanied by a dramatic change in texture and the re-introduction of the “pastorale” theme in the viola. This juxtaposition can be seen in Figure 4.33.

Figure 4.33, Concerto No. 2 Movement 1, 237–255

The figure displays a musical score for measures 237 to 255 of the first movement of Concerto No. 2. The score is presented in two systems. The first system (measures 237-255) includes a flute part and a piano accompaniment. A red vertical line at measure 241 is labeled "ostinato like melody" in red text. The flute part in this section is marked *pp*. The piano accompaniment features a section marked *ff* and another marked *pp sempre legato*. The second system (measures 241-255) shows the flute part with a red label "pastorale" theme. The piano accompaniment continues with the *pp sempre legato* texture. The score is identified as PCH 3849.

246 19

251

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The ending of the first movement seems to suggest a return to the G major tonic, with G's and D's in the orchestra. However, the flute ends on an A, producing a G major ninth chord as the closing harmony. Similarly to the "wrong note" endings in some of the *Miniatures*, this dissonant ninth lends an unexpected, incomplete quality to the flute's final arrival.

The Largo second movement sets a somber tone with a lyrical melody introduced nearly immediately in the flute, accompanied by a running eighth note accompaniment in muted violas. This striking texture is shown in Figure 4.34.

Figure 4.34, Concerto No. 2 Movement 2, 1-16

"lullaby" theme      II

Largo  $\text{♩} = 63$

repeated motive

1

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This allows the flute to sing out despite being in its low register. This primary “lullaby” theme is central to the movement, occurring multiple times in both the flute and the orchestra, always paired with its eighth-note countermelody. The flute alone plays the secondary “tenuto” melody, seen in Figure 4.35, which could be paired with the primary melody as related phrases, since they have little significant contrast, unlike many other themes present in this concerto.

Figure 4.35, Concerto No. 2 Movement 2, 21-32

"tenuto" theme

21

2

Fl solo

Cl 1

Cl 2

Hr 1

Hrp

Vl. I

Vl. II

Va

Vc

Cb

repeated motive

27

3

33

Fl solo

Hrp

Vl. I

Vl. II

Va



The movement begins in F# minor, but the flute's final harmony is a C# major triad. This open ending also features very quiet dynamics, increasing its mysterious quality. Unlike in the first concerto, the second and third movements are not meant to continue *attacca*. Therefore, ending on the dominant gives an effect of incompleteness, further magnified by the G major triad articulated next by the lower winds, and the lingering major seventh sonority at the end. This move is not entirely unprepared. Throughout the movement, Weinberg has set up the quality of the final harmonies with a recurring motive. The first two instances of this motive are displayed in Figure 4.34. It is characterized by a descending perfect fifth followed by an ascending major third, outlining a major triad. It first appears at the end of the lullaby melody in m. 9 (preceded by a similar three-note figure in m. 8) and is immediately echoed in the orchestra. It occurs six more times at various pitch levels in the movement, including at the end of the second "tenuto" theme, seen in Figure 4.35. The final two instances occur at the very end, culminating on the C# and G# major triads described above. These are illustrated in Figure 4.36.



Figure 4.36, Concerto No. 2 Movement 3, 51-57

The image shows a page of a musical score for Concerto No. 2, Movement 3, measures 51-57. The score is arranged in a standard orchestral format with staves for Flute solo (Fl solo), Bassoon (Bkl), Contrabassoon (Fg), Trombone (Tb), Horn (Hrf), Violin I (Vi I), Viola (Va), Violoncello (Vc), and Keyboard (Kb). The Flute and Bassoon parts are highlighted with red circles and arrows, indicating a 'repeated motive'. The Flute part starts with a melodic line, and the Bassoon part has a similar motif. The text 'repeated motive' is written in red below the Bassoon staff. The score includes dynamic markings such as *ppp* and *pp*.

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The last movement of Weinberg's Flute Concerto No. 2 features a characteristic dance-like melody. The main theme, seen in Figure 4.37, strongly evokes the feeling of dance in 2/4 meter.

Figure 4.37, Concerto No. 2 Movement 3, 1-32

27

**III**

dance-like theme

Allegretto  $\text{♩} = 76$

1

7

12

18

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The drama in this movement comes from the interplay between two themes, and the surprising introduction of quotations near the end of the movement. A secondary theme area, seen in Figure 4.38, is reminiscent of the “anxiety” theme from the first movement because of its frequent use of semitones and tight melodic contour.

Figure 4.38, Concerto No. 2 Movement 3, 48-64

48

4 return of the "anxiety" theme

legato

53

pp

59

5

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The quotations appear simultaneously, seeming to creep in unheard. As mentioned earlier, three melodic ideas are quoted: two from Gluck's "Dance of the Blessed Spirits," from his opera *Orfeo and Euridice*, plus the opening of the

“Badinerie” from J. S. Bach’s *Orchestral Suite in B minor*. The “Dance of the Blessed Spirits” theme is introduced by the flute, while the distinctive Bach quote, a fragment, is first introduced by the clarinet before being taken up by the flute in diminution at a different pitch level. The clarinets and bassoon then take up the “Badinerie” theme, while the bass clarinet, muted horn, and oboe echo the Gluck. The introduction and development of these themes can be seen in Figures 4.39 through 4.41. For clarity, material taken from the Bach quotation is indicated in red, while material from the Gluck quotation is indicated in blue.

Figure 4.39, Concerto No. 2 Movement 3, 133-147

49

Fl solo *ppp*

Gluck "Dance of the Blessed Spirits"

Kl 1

Kl 2

Bkl

Hrf *ppp*

VI I *con ard* *ppp*

VI II *ppp*

Va *con ard* *ppp*

Vc *con ard* *ppp*

Kb *ppp*

Detailed description: This is a page of a musical score for Gluck's 'Dance of the Blessed Spirits'. It features a Flute solo part at the top, followed by two Clarinet parts (Kl 1 and Kl 2), Bassoon (Bkl), Harp (Hrf), Violin I (VI I), Violin II (VI II), Viola (Va), Violoncello (Vc), and Double Bass (Kb). The flute part has a *ppp* dynamic marking. The string parts are marked *con ard* and *ppp*. The harp part is marked *ppp*. The score is divided into measures by vertical bar lines, with some measures containing slurs and phrasing marks.

Bach "Badinerie" (continued on next page)

140

Fl solo *ppp*

Kl I *pp*

VI I

VI II

Va *ppp*

Vc

Kb

Detailed description: This is a page of a musical score for Bach's 'Badinerie'. It features a Flute solo part at the top, followed by Clarinet I (Kl I), Violin I (VI I), Violin II (VI II), Viola (Va), Violoncello (Vc), and Double Bass (Kb). The flute part has a *ppp* dynamic marking. The Clarinet I part has a *pp* dynamic marking. The Viola part has a *ppp* dynamic marking. The score is divided into measures by vertical bar lines, with some measures containing slurs and phrasing marks. A box with the number '12' is present above the flute part.

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Figure 4.40, Concerto No. 2 Movement 3, 146–158

50

Fl solo 146

DBL *ppp*

VI I *ppp*

Va *ppp*

Vc *ppp*

Kb *ppp*

Fl solo 152

Ob *pp*

Bkl *pp*

Fg *pp*

Ho I *pp* *non scd*

Va *ppp*

Vc *ppp*

Kb *ppp*

13

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The oboe then restates the opening dance-like melody, bringing the piece back on track until the flute returns, thirty-eight bars later, with a further quote from the Dance of the Blessed Spirits, seen in Figure 4.41.

Figure 4.41, Concerto No. 2 Movement 3, 194–200

The image shows a musical score for the third movement of Concerto No. 2, measures 194 to 200. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute solo (Fl. solo), Piano (P.), Harp (Hrf.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The tempo markings are *Andante*, *molto ritenuto*, and *Largo*. The flute part begins at measure 194 with a *ppp* dynamic and features a 'second Gluck quotation' starting at measure 194. The piano part has a *ppp* dynamic and a *coperto* marking. The harp part has a *pp* dynamic. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) all have a *ppp* dynamic. The score is set in 3/4 time and ends with a peaceful G major triad in the flute.

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The movement ends with a deconstructed version of the opening melody in the flute, and finally resolves on a peaceful G major triad.

A significantly later work than the First Concerto, the Second Concerto demonstrates Weinberg's continued interest in the flute throughout his career. It focuses more on the flute's melodic rather than virtuosic capabilities, displaying Weinberg's deep understanding of the instrument's potential. The piece is distinctively orchestrated, with a large wind section frequently engaging in a



dialogue with the flute soloist. In addition, the use of quotations stands out within the flute literature.

## CONCLUSION

Mieczysław Weinberg was a prolific composer of works for flute which until recently were very much underrepresented in the flute music canon. This was due to his deferential personality as well as the repression he suffered as an immigrant and a member of a religious minority within Russia. As demonstrated in my poll in Chapter Three, American flutists have been particularly unaware of his works (as well as the works of many other Soviet composers) due to our country's complicated history with Russia and the Soviet Union, as well as the relative geographic distance from Moscow, where Weinberg spent the majority of his career. Through the course of this document I have examined the composer as an individual, his compositional output for woodwinds as a whole, his flute influences in Russia, and his works for solo flute in some detail, in an effort to introduce Weinberg and his great works to a new audience. In recent years since the publication of Stillman's article in *Flutist Quarterly*, and as Weinberg's music becomes more well-known generally, more and more flutists from around the world are performing and recording these works. In the early months of 2017, two more commercial recordings of the works of Weinberg have been released by Polish and German flutists, and Weinberg's music is gracing international concert stages with increasing frequency. I look forward to an even greater prominence for Weinberg's music, in particular his works for the flute, in upcoming years.

**APPENDIX****Commercial Recordings of Weinberg's Flute Works****Flute Concerto No. 1**

Alexander Korneyev, Moscow Chamber Orchestra, cond. Rudolf Barshai  
Canada, 2014, Melodiya, RDCD 1101

**Flute Concerto No. 1, Flute Concerto No. 2**

Anders Jonhäll, Gothenburg Symphony Orchestra, cond. Thord Svedlund  
UK, 2008, Chandos CHSA 5064

**12 Miniatures Op. 29**

Henrik Wiese, Elisaveta Blumina  
Germany, 2012, CPO, CPO 777 630-2

**5 Pieces**

Mimi Stillman, Charles Abramovic  
US, 2015, Innova, Innova 935

**12 Miniatures Op. 29, Flute Concerto No. 1, and Flute Concerto No. 2**

Antonina Styczen, Polish Chamber Philharmonic Orchestra, Wojciech Rajski  
Poland, 2017, Tacet, Tacet232

**Flute Concerto No. 2**

Kathrin Christians, Württembergisches Kammerorchester, Ruben Gazarian  
Germany, 2017, Hänssler, HC16099

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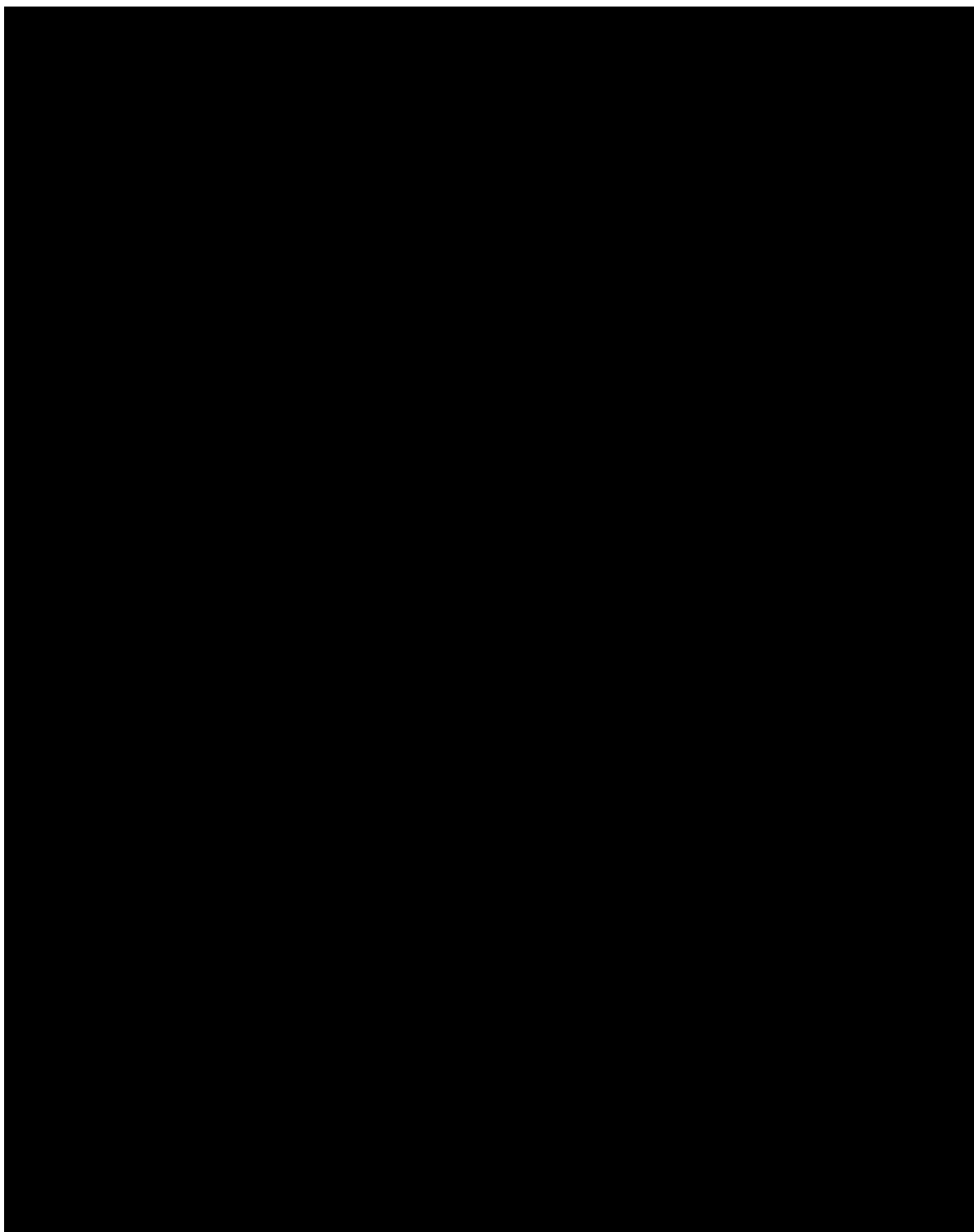
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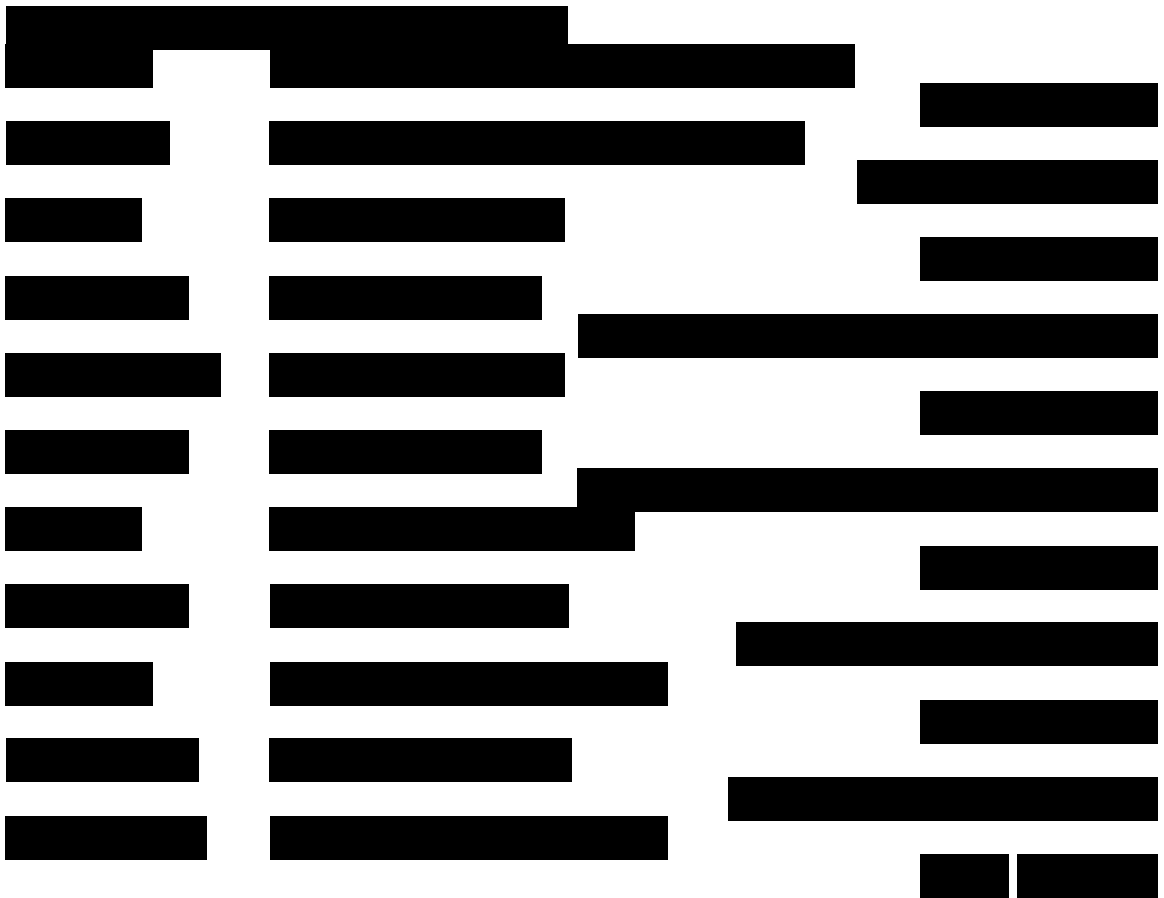
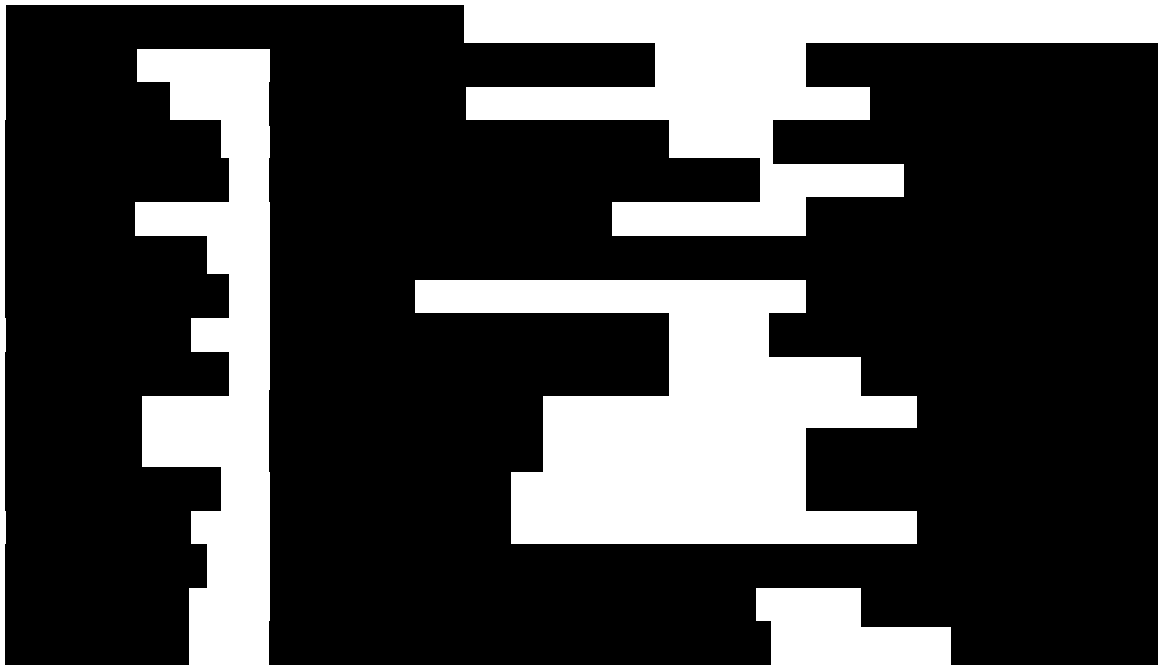
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**CURRICULUM VITAE**







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