

**Interpreting the piano sonatas of Anatoly
Alexandrov: a performer's approach
[Redacted version]**

Clarisse Teo

A thesis submitted for the degree of DPerf
at the
Royal Conservatoire of Scotland
&
University of St Andrews



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INTERPRETING THE PIANO SONATAS OF ANATOLY
ALEXANDROV: A PERFORMER'S APPROACH

Clarisse Teo

This thesis is submitted in partial fulfilment for the degree of DPerf

at the

University of St Andrews

&

Royal Conservatoire of Scotland

28th March 2024

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I was admitted as a research student at the University of St Andrews and the Royal Conservatoire of Scotland in September 2020.

I, Clarisse Teo, received assistance in the writing of this thesis in respect of syntax, which was provided by Kenneth Tay.

I received funding in the form of scholarships from the Royal Conservatoire of Scotland and the Trailblazer Foundation Ltd.

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Doctorate of Performing Arts Overview

My DPerf research project consisted of professional projects (four Artistic Projects and one Development Project), a written component and eleven Supplementary Studies modules (totalling 120 credits).

My professional projects took the form of live recitals at the Royal Conservatoire of Scotland which were also livestreamed privately for the assessors. As COVID-19 pandemic restrictions were gradually lifted, these recitals progressively transitioned to public events. For each recital programme, I opted for a mix of works from different compositional phases to showcase Alexandrov's stylistic development throughout his career.

Artistic Project 1 – Alexandrov's Piano Sonatas Part I

The programme for the live recital on 13 May 2021 consisted of four of Alexandrov's sonatas (in concert order):

Sonata No. 1 in F-sharp minor, Op. 4 "*Sonata-Skazka*" (1914)

Sonata No. 7 in D major, Op. 42 "*Sonatina*" (1932)

Sonata No. 11 in C major, Op. 81 "*Sonata-Fantasia*" (1955)

Sonata No. 4 in C major, Op. 19 (1922, rev. 1954)

Artistic Project 2 – Alexandrov's Piano Sonatas Part II

The second live recital on 7 February 2022 featured the following works (in concert order):

Sonata No. 2 in D minor, Op. 12 (1918)

Sonata No. 6 in G major, Op. 26 (1925)

Sonata No. 12 in B minor, Op. 87 (1962)

Artistic Project 3 – Alexandrov’s Piano Sonatas Part III

The third live recital on 9 May 2022 featured the following works (in concert order):

Sonata No. 3 in F-sharp minor, Op. 18 (1920, rev. 1956 and 1967)

Sonata No. 14 in E major, Op. 97 (1971)

Sonata No. 8 in B-flat, Op. 50 (1939–44)

Artistic Project 4 – Alexandrov’s Piano Sonatas Part IV

My cycle of Alexandrov’s sonatas concluded with a live recital on 1 December 2022 with four sonatas (in concert order):

Sonata No. 13 in F-sharp minor, Op. 90 “*Sonata-Skazka*” (1964)

Sonata No. 9 in C minor, Op. 61 (1945)

Sonata No. 5 in G-sharp minor, Op. 22 (1923, rev. 1938)

Sonata No. 10 in F major, Op. 72 (1951)

Development Project – Russian Romance: The Songs of Medtner and Alexandrov

As Alexandrov was known for his lyrical tendencies and prolific vocal music output, I wanted to acquaint myself with his compositions in this genre to further my understanding of his music beyond his piano sonatas. Additionally, I aimed to broaden my artistic outlook by exploring vocal works by a contemporary of Alexandrov’s who Alexandrov cited as one of his major compositional influences. Given the parallels in Alexandrov’s and Nikolai Medtner’s oeuvre, whereby they both composed fourteen piano sonatas and

wrote extensively for vocal music, I decided to present a live recital of selected songs by Alexandrov and Medtner for my Development Project.

In curating the programme, I selected songs based on poems by three major figures in Russian literature, namely Alexander Pushkin (1799-1837), Fyodor Tyutchev (1803-73) and Afanasy Fet (1820-92), as their poems are considered as part of the classics. In a rare instance of overlap, both Medtner and Alexandrov set Pushkin's poem *Night* to music, both of which we presented in the programme below.

I explored the following programme alongside several singers (Hanna de Bruin, Rachel McLean and Nina Vinther) in a public recital on 21 March 2023. Unfortunately, Laura Coppinger was unable to perform with us on the day itself due to illness.

Medtner	Six Poems by Pushkin Op. 36 III. When roses fade IV. Spanish Romance V. Night
Alexandrov	Мне вас не жаль... (Not ye regret I...) Op. 45 No. 2 (Pushkin) Птичка (Little Bird) Op. 45 No. 3 (Pushkin) Ночь (Night) Op. 79 No. 2 (Pushkin)
Medtner	Five Poems by Tyutchev and Fet Op. 37 No. 1 <i>Sleeplessness</i> (Tyutchev)
Alexandrov	Опавший лист... (The fallen leaf...) Op. 58 No. 2 (Fet) Роями поднялись... (Swarms of winged dreams rise up...) Op. 58 No. 3 (Fet) Когда мои мечты... (When my daydreams...) Op. 58 No. 4 (Fet) Я знал её... (I knew her...) Op. 58 No. 6 (Tutchyev) Вот бреду я... (Wandering along...) Op. 58 No.7 (Tutchyev) Сей день... (This day...) Op. 79 No. 3 (Tutchyev) Alter Ego Op. 91 No. 8 (Fet)

Supplementary Studies

In addition to the abovementioned professional projects, I undertook accredited modules at Level 7 and above of the Scottish credit qualifications framework (SCQF) for a total of 120 credits. The purpose of these courses was to expand my artistic perspective and develop new skills that were vital for my research. I attended the following modules:

- Negotiated Project [20 credits] – Video recordings of Rachmaninov’s Piano Sonata No. 2 in B-flat minor, Op. 36 (rev. 1931) and Medtner’s *Sonata-Skazka* in C minor, Op. 25 No. 1.
- Film Music [10 credits]
- Orchestration 1 [10 credits]
- Orchestration 2 [10 credits]
- Advanced Piano Skills [10 credits]
- Russian A1 (University of Glasgow) [10 credits]
- Russian A2 (University of Glasgow) [10 credits]
- German A2 (University of Glasgow) [10 credits]
- German A2+ (University of Glasgow) [10 credits]
- German B1 (University of Glasgow) [10 credits]
- Spanish A1 (University of Glasgow) [10 credits]

Abstract

The Soviet composer-pianist and pedagogue Anatoly Nikolayevich Alexandrov (also transliterated as Anatolii Nikolayevich Aleksandrov) (1888-1982) was the longest-lived and one of the most prolific composers amongst his Soviet contemporaries. Despite considerable success in his homeland as a pedagogue and children's music composer during his lifetime, Alexandrov and his music have since faded into obscurity.

This research project explores Alexandrov's fourteen piano sonatas (1914-71) from a performer's perspective. These sonatas form one of the most substantial contributions to the piano sonata genre in the 20th Century and demonstrate the evolution of Alexandrov's compositional style.

This heart of this research project comprises a critical commentary and four Artistic Projects. Since theoretical approaches to the analysis of music have predominantly characterised research on Alexandrov's music and little has been written about the sonatas from a performer's perspective, this critical commentary aims to fill this lacuna by providing interpretative insights to each sonata. These insights were derived from applying a hermeneutics-inspired approach which I formulated through the studying of the sonatas' scores and an investigation into Alexandrov's pianism.

Consequently, the interpretative insights which are detailed in the critical commentary are manifested through my Artistic Projects, where I performed all fourteen of Alexandrov's sonatas over four live recitals. These performances also served the dual purposes of promoting awareness of these relatively obscure works within the 20th Century and Soviet piano sonata repertoire and possibly establishing a performance tradition for future interpretations.

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Chapter 1 – Introduction

Research topic

This research project explores Anatoly Alexandrov's fourteen piano sonatas from a performer's perspective. My research objectives are twofold:

- 1) Through a critical commentary, I aim to contribute to the broader discourse surrounding Alexandrov's piano sonatas by furnishing performers with interpretative insights to each sonata based on my investigation of Alexandrov's pianism.
- 2) Through my Artistic Projects, where I performed all fourteen of Alexandrov's sonatas over four live recitals, I aim to provide dynamic illustrations of my interpretative findings. These recitals also served to promote awareness of these relatively obscure works within the 20th Century and Soviet piano sonata repertoire and possibly establish a basis for future performance traditions.

Rationale

The Soviet composer-pianist and pedagogue Anatoly Nikolayevich Alexandrov (also transliterated as Anatolii Nikolayevich Aleksandrov) (1888-1982) was the longest-lived and one of the most prolific composers amongst his Soviet contemporaries. His vast catalogue of 112 opuses and approximately 100 unnumbered works spanned most major genres¹ over a career of 75 years (Kokushkin, 1987). Excluding music for pedagogical purposes, solo piano music followed by vocal music formed the bulk of his output. Despite considerable success in his homeland as a pedagogue and children's music

¹ In addition to solo piano and vocal music, Alexandrov's other works include four string quartets, six operas, numerous symphonic suites (mostly based on his music for film and the stage), two symphonies, one piano concerto and one cello sonata.

composer during his lifetime, Alexandrov and his music have since faded into obscurity. More biographical information on him can be found in Blok (1979), Blok & Polenova (1990), Kokushkin (1987) and Pevzner (2013).

I focused on Alexandrov's fourteen piano sonatas (1914-71) for several reasons. First, they are one of the most substantial contributions to the piano sonata genre in the 20th Century, which is noteworthy given the decline of the genre's popularity since the Romantic era.² Although there was a resurgence in interest amongst Russian and Soviet composer-pianists, particularly amongst the Moscow circle associated with Taneyev and Lamm in the 1900-20s, the genre was shunned with the advent of Social Realism in the Soviet Union, which favoured programmatic music over absolute music (Appendix A has a representative list of Russian and Soviet composers and the quantity of sonatas they wrote).

Nevertheless, Alexandrov was one of several Soviet composers who persisted in writing piano sonatas and produced the most amongst them. This was due to Alexandrov finding sonata form 'a very comfortable form that show[ed] the development of musical thoughts while allowing their infinite variation' (Kokushkin, 1990a, p.132), which cohered with his opinion that music is 'an organism that develops according to natural principles', so 'the sonata form with its laws of thematic development became an ideal vehicle for [his] musical philosophy' (Pevzner, 2013, p.75).

² The popularity of the piano sonata and its associated sonata form started diminishing in the Romantic era as composers chose to explore other genres after encountering difficulty in breaking out of the textbook sonata form set in stone by Czerny, Beethoven's student. Additionally, 20th Century movements like Impressionism and the Second Viennese School's atonality challenged the strict tonal relationships and structural outline that grounded sonata form, which caused many 20th Century composers to abandon the piano sonata and sonata form.

Alexandrov's sonatas can be generally categorised into early sonatas (Sonatas No. 1 to 7), Social Realism sonatas (Sonatas No. 8 to 10) and late sonatas (Sonatas No. 11 to 14). The early sonatas demonstrate Alexandrov's evolving compositional style characterised by a synthesis of traditional techniques and various 20th Century trends, whereby he suggested that the even-numbered sonatas adopt the more traditional Medtnerian vein while the odd-numbered ones are more modernist (Kokushkin, 1990a). These sonatas also reflect the artistic freedom of that era under the more permissive direction of Anatoly Lunacharsky³, the head of Narkompros (*Narodny Komissariat Prosveshcheniya* (People's Commissariat for Enlightenment)) from 1917 to 1929. Kokushkin (1987) suggested separating Sonata No. 1 from the following six sonatas because it was a student work and the only one composed before the October Revolution. However, I grouped them together as they display similar musical influences of that era. The middle three sonatas evince Alexandrov's attempts to adhere to the requirements of Social Realism following its institution in 1934, while the final four sonatas reveal his mature compositional language (Kokushkin, 1987). Due to the constraints of this commentary, I am unable to elaborate further but more detailed analyses of Alexandrov's compositional style and these sonatas can be found in Kokushkin (1987) and Pevzner (2013).

Thus far, theoretical approaches to the analysis of music have predominantly characterised research on Alexandrov's music. Notable writings in this domain include Kokushkin (1987), a Russian-language publication covering all of Alexandrov's oeuvre including Alexandrov's own insights on selected sonatas, and Pevzner (2013), an English-language thesis focusing on Alexandrov's fourteen sonatas. Beliaev (1927), the earliest

³ More information on Lunacharsky and his work at Narkompros can be found in Bartlett (2001), Hakobian (2016) and Nelson (2004).

monograph on Alexandrov, discusses the first six sonatas, vocal music and stylistic development prior to 1927. Sitsky (1994) discusses some of Alexandrov's sonatas composed between 1900-29 and Roberts (1993) discusses Sonatas No. 3 and 6 in his study of modernism in early 20th Century Russian piano music.

Little has been written about interpreting Alexandrov's sonatas from a performer's perspective, so this critical commentary aims to fill this lacuna in the vein of Boris Berman (2008), which provides a clear and comprehensive guide to Prokofiev's piano sonatas. Given the extensive scope of the fourteen sonatas and the word limit of this commentary, I only highlighted aspects that I felt were more pertinent and referred to theoretical analyses where appropriate.

Methodology

In the absence of interpretative guidelines regarding these sonatas, I formulated my own hermeneutics-inspired two-step interpretative approach. The first stage of identifying the composer's intentions is rooted in studying the highly detailed scores of Alexandrov's sonatas. Berman's approach of meticulously observing score markings to ensure 'full characterizations of individual themes and passages' (Berman, 2008, p.215) is applicable here. Additionally, background context in the abovementioned writings enriched my understanding.

The next step involved determining how to effectively communicate Alexandrov's intentions. I researched Alexandrov's pianism then cross-referenced those traits with his recordings of his solo piano miniatures to examine the applicability of these features in his playing. Consequently, I noted down my interpretative insights to these works in this

critical commentary and applied these discoveries in my live performances of these sonatas.

Moreover, to gain a deeper understanding of Alexandrov as a composer and performer, I undertook a Development Project which took the form of a live recital of selected songs by Alexandrov and his contemporary Nikolai Medtner. As Alexandrov was known for his lyricism, prolific vocal music output and accompaniment of singers throughout his career, I wanted to acquaint myself with his vocal music. Additionally, given the impact Medtner had on Alexandrov and the parallels in their compositional output, I decided to include some of Medtner's vocal works in the recital to broaden my artistic perspective.

In addition to the pandemic, my research was significantly impacted by the Russian invasion of Ukraine (2022–). Both events resulted in travel restrictions which limited access to crucial primary material like Alexandrov's archives in the Moscow Conservatory and the Documents and Personal Archives Department of the Russian National Museum of Music. Additionally, the sanctions on Russia inhibited my communication attempts with these institutions, hindering my ability to obtain scans of primary material. Thus, my research was conducted with the resources I could access.

Chapter 2 – Alexandrov the composer-pianist

This section has been redacted due to an embargo.

Chapter 3 – Interpretative insights

This section has been redacted due to an embargo.

Conclusion

Overall, through sharing my insights in this critical commentary and performing the sonatas as part of my research project, I hope to introduce these works to a wider audience, catalyse the growth of performance traditions and spark further research on Alexandrov and his music. Nevertheless, this critical commentary should be construed as a collection of guidelines rather than a definitive manual on how they should be interpreted, as my interpretation is likely to evolve over time with every performance and more life experience.

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**Appendix A – Illustrative and non-exhaustive list of piano sonatas by
Russian and Soviet 20th Century composers**

Composer	Piano sonatas
Sergei Lyapunov (1859-1924)	Sonata, Op. 27 (1906-08)
Georgy Catoire (1861-1926)	Unpublished early work
Felix Blumenfeld (1863-1931)	<i>Sonata-Fantaisie</i> in B minor, Op. 46 (1913) I. Allegro non tanto II. Andante, Poetico – attacca III. Tempo d’Andante – Allegro con fuoco
Alexander Grechaninov (1864-1956)	Sonata in G minor, Op. 129 (1931) I. Allegro II. Canzonetta III. Finale Sonata No. 2, Op. 174 (1944) I. Allegro vivo II. Tema con variazioni
Alexander Glazunov (1865-1936)	Sonata No. 1 in B-flat minor, Op. 74 (1901) I. Allegro moderato II. Andante III. Finale: Allegro scherzando

	<p>Sonata No. 2 in E minor, Op. 75 (1901)</p> <p>I. Moderato</p> <p>II. Scherzo</p> <p>III. Finale</p>
<p>Leokadiya Kashperova (1872-1940)</p>	0
<p>Alexander Scriabin (1872-1915)</p>	<p><i>Sonate-fantaisie</i> in G-sharp minor, Op. posth. (1886)</p> <p>Sonata in E-flat minor (1887-89) – the autographs of the movements lack titles, tempo markings and dynamic markings.</p> <p>I. –</p> <p>II. –</p> <p>III. –</p> <p>Sonata No. 1 in F minor, Op. 6 (1893)</p> <p>I. Allegro con fuoco</p> <p>II. [$\text{♩} = 40$]</p> <p>III. Presto</p> <p>IV. Funèbre</p> <p>Sonata No. 2 in G-sharp minor, Op. 19 “<i>Sonata-Fantasy</i>” (1892-97)</p>

	<p>I. Andante</p> <p>II. Presto</p> <p>Sonata No. 3 in F-sharp minor, Op. 23 (1897-98)</p> <p>I. Drammatico</p> <p>II. Allegretto</p> <p>III. Andante</p> <p>IV. Presto con fuoco</p> <p>Sonata No. 4 in F-sharp major, Op. 30 (1903)</p> <p>I. Andante</p> <p>II. Prestissimo volando</p> <p>Sonata No. 5, Op. 53 (1907)</p> <p>Sonata No. 6, Op. 62 (1911)</p> <p>Sonata No. 7, Op. 64 “<i>Messe blanche</i>” (1911)</p> <p>Sonata No. 8, Op. 66 (1912-13)</p> <p>Sonata No. 9, Op. 68 “<i>Messe noire</i>” (1912-13)</p> <p>Sonata No. 10, Op. 70 (1913)</p>
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<p>Sergei Rachmaninov (1873-1943)</p>	<p>Sonata No. 1 in D minor, Op. 28 (1907)</p> <ul style="list-style-type: none"> I. Allegro moderato II. Lento III. Allegro molto <p>Sonata No. 2 in B-flat minor, Op. 36 (1913, rev. 1931)</p> <ul style="list-style-type: none"> I. Allegro agitato – Meno mosso II. Non allegro – Lento – Più mosso III. Allegro molto – Poco meno mosso – Presto
<p>Elena Gnesina (1874 – 1967)</p>	<p>0</p>
<p>Konstantin Eiges [Eyges] (1875-1950)</p>	<p><i>Sonata-poème</i> No. 1, Op.15 (1922)</p> <p><i>Sonata-poème</i> No. 2, Op. 28 (1930)</p>
<p>Alexander Goldenweiser (1875-1961)</p>	<p><i>Sonata-Fantasia “Song of Sorrows”</i>, Op. 37 (1957-59)</p>
<p>Fedir [Théodore] Akimenko (1876-1945)</p>	<p><i>Sonate fantastique</i>, Op. 44 (1909)</p> <ul style="list-style-type: none"> I. Visions: Moderato II. Lucioles au soir: Allegretto III. Rondeau fantastique <p><i>Sonata-Fantasia</i> No. 2, Op. 60 (1913)</p> <ul style="list-style-type: none"> I. Andante

	II. Larghetto
Sergei Bortkiewicz (1877-1952)	Sonata No. 1 in B major, Op. 9 (1909) I. Allegro ma non troppo II. Andante mesto e molto espressivo III. Presto Sonata No. 2 in C-sharp minor, Op. 60 (1942) I. Allegro ma non troppo II. Allegretto III. Andante misericordioso IV. Agitato (ma poco a poco animando)
Alexander Goedicke [Gedicke] (1877-1957)	Sonata No. 1 in D major, Op. 18 I. Allegretto quasi andantino II. Allegro molto e deciso
Yuliya Veysberg [Weissberg] (1878-1942)	0
Grigory Krein (1879–1955)	Sonata, Op. 2 (1906) (apparently destroyed) Sonata No. 2, Op. 27 (1924) Sonata No. 3, Op. 29 (manuscript)

<p>Nikolai Medtner (1880-1951)</p>	<p>Sonata in F minor, Op. 5 (1895-1903)</p> <ul style="list-style-type: none"> I. Allegro II. Intermezzo: Allegro III. Largo divoto IV. Finale: Allegro risoluto <p><i>Sonaten-Triade</i>, Op. 11 (1904-07)</p> <ul style="list-style-type: none"> Sonata in A-flat major Sonata in D minor “<i>Sonata-Elegy</i>” Sonata in C major <p>Sonata in G minor, Op. 22 (1901-10)</p> <p><i>Sonata-Skazka</i> in C minor, Op. 25 No. 1 (1910-11)</p> <ul style="list-style-type: none"> I. Allegro abbandonamente II. Andantino con moto III. Allegro con spirito <p>Sonata in E minor, Op. 25 No. 2 “<i>Night Wind</i>” (1910-11)</p> <ul style="list-style-type: none"> I. Introduzione: Andante – Allegro II. Allegro molto sfrenatamente, presto <p><i>Sonata-Ballada</i> in F-sharp major, Op. 27 (1912-14)</p> <ul style="list-style-type: none"> I. Allegretto
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	<p>II. Introduzione: Mesto</p> <p>III. Finale: Allegro</p> <p>Sonata in A minor, Op. 30 (1914)</p> <p><i>Vergessene Weisen (Forgotten Melodies) Op. 38, I. Sonata-Reminiscenza in A minor (1919-20)</i></p> <p><i>Vergessene Weisen (Forgotten Melodies) Op. 39, V. Sonata tragica in C minor (1919-20)</i></p> <p><i>Sonata romantica in B-flat minor, Op. 53 No. 1 (1929-30)</i></p> <p>I. Romanza: Andantino con moto, ma sempre espressivo –</p> <p>II. Scherzo: Allegro</p> <p>III. Meditazione: Andante con moto</p> <p>IV. Finale: Allegro non troppo</p> <p><i>Sonata minacciosa in F minor, Op. 53 No. 2 (1929–31)</i></p> <p><i>Sonata-Idylle in G major, Op. 56 (1935–7)</i></p> <p>I. Pastorale: Allegretto cantabile</p> <p>II. Allegro moderato e cantabile</p>
<p>Nikolai Roslavets (1881-1944)</p>	<p>Sonata No. 1 (1914)</p>

	<p>Sonata No. 2 (1916)</p> <p>Sonatas No. 3 and 4 are lost</p> <p>Sonata No. 5 (1923)</p>
<p>Nikolai Myaskovsky (1881-1950)</p>	<p>Sonata No. 1 in D minor, Op. 6 (1907–9)</p> <ul style="list-style-type: none"> I. Moderato assai ed espressivo II. Allegro affanato III. Largo espressivo IV. Non allegro/Allegro <p>Sonata No. 2 in F-sharp minor, Op. 13 (1912 rev. 1948)</p> <p>Sonata No. 3 in C minor, Op. 19 (1920 rev. 1939)</p> <p>Sonata No. 4 in C minor, Op. 27 (1924 rev. 1946)</p> <ul style="list-style-type: none"> I. Allegro moderato, irato II. Andante non troppo quasi Sarabanda III. Allegro con brio <p>Sonata No. 5 in B major, Op. 64 No. 1 (1907 rev. 1944)</p> <ul style="list-style-type: none"> I. Allegretto capriccioso II. Largo espressivo III. Vivo

	<p>IV. Allegro energico</p> <p>Sonata No. 6 in A-flat major, Op. 64 No. 2 (1908-44)</p> <p>I. Allegro ma non troppo</p> <p>II. Andante con sentiment</p> <p>III. Molto vivo – Allegro non troppo ma con anima</p> <p>Sonata No. 7 in C major, Op. 82 (1949)</p> <p>I. Sonata: Allegro moderato</p> <p>II. Elegy: Andante pensieroso</p> <p>III. Dance-Rondo: Allegro giocoso</p> <p>Sonata No. 8 in D minor, Op. 83 (1949)</p> <p>I. Barcarolle-Sonatina: Allegretto</p> <p>II. Song-Idyll: Andante cantabile</p> <p>III. Chorale-Rondo: Vivo</p> <p>Sonata No. 9 in F major, Op. 84 (1949)</p> <p>I. Sonatina in the light manner: Allegro non troppo</p> <p>II. Narrative: Andante sostenuto</p> <p>III. Unrestrained Aspiration: Vivo</p>
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<p>Vladimir Drozdov [Drozdoff] (1882-1960)</p>	<p>18 piano sonatas in total including:⁴</p> <p>Sonata No. 2 (1920-23, manuscript)</p> <p>Sonata No. 12 “<i>Moonlight Fantasia</i>” (1953)</p> <p>Sonata No. 14 “<i>Reminiscenza</i>” (1954)</p> <p>Sonata No. 15 “<i>Windsor Shades</i>” (1955)</p> <p>Sonata No. 17 “<i>Death’s Lullaby</i>” (1956)</p>
<p>Igor Stravinsky (1882-1971)</p>	<p>Sonata in F-sharp minor (1903–4)</p> <p>I. Allegro</p> <p>II. Vivo</p> <p>III. Andante</p> <p>IV. Finale: Allegro – Andante</p> <p>Sonata (1924)</p> <p>I. ♩ = 112</p> <p>II. Adagietto</p> <p>III. ♩ = 112</p> <p>Sonata for two pianos (1943-44)</p>

⁴ At the time of publication, the author was unable to obtain further detailed information about Vladimir Drozdoff’s other sonatas. More information can be sought from Dr. George Borisov, who is the expert on this composer and is currently preparing Drozdov’s piano works for publication.

	<p>I. Moderato</p> <p>II. Theme with Variations: Largo</p> <p>III. Allegretto</p>
<p>Anatoly Drozdov [Drozdoff] (1883-1950)</p>	<p>Sonata No. 1, Op. 13 (1921)</p> <p>Sonata No. 2, Op. 15 (1923)</p>
<p>Alexander Krein (1883-1951)</p>	<p>Sonata, Op. 34 (1922)</p>
<p>Alexei Stanchinsky (1888-1914)</p>	<p>Sonata in E-flat minor (1906)</p> <p>Sonata No. 1 in F major (1911–12)</p> <p>I. Allegro</p> <p>II. Adagio</p> <p>III. Presto</p> <p>Sonata No. 2 in G major (1912)</p> <p>I. Fuga: Lento espressivo</p> <p>II. Presto</p>
<p>Anatoly Alexandrov (1888-1982)</p>	<p>Sonata No. 1 in F-sharp minor, Op. 4 “<i>Sonata-Skazka</i>” (1964)</p> <p>Sonata No. 2 in D minor, Op. 12 (1918)</p> <p>Sonata No. 3 in F-sharp minor, Op. 18 (1920, rev. 1956 and 1967)</p>

	<p>Sonata No. 4 in C major, Op. 19 (1922, rev. 1954)</p> <ul style="list-style-type: none"> I. Agitato mosso, con slancio vigoroso e gran'passione II. Andante meditative III. Invocando, un poco sostenuto – Con fuoco, tragicamente <p>Sonata No. 5 in G-sharp minor, Op. 22 (1923, rev. 1938)</p> <ul style="list-style-type: none"> I. Quasi andantino sempre molto flessibile II. Variazioni: Tema – Var. 1 – Var. 2 – Var. 3 – Var. 4 – Var. 5 – Var. 6 – Var. 7 – Var. 8 – Var. 9 (Fuga) – Var. 10 (Coda) <p>Sonata No. 6 in G major, Op. 26 (1925)</p> <ul style="list-style-type: none"> I. Allegro grazioso II. Adagio non troppo III. Intrada, alla improvvisata (non slentando) – Alla Marcia stravaganta <p>Sonata No. 7 in D major, Op. 42 “<i>Sonatina</i>” (1932)</p> <ul style="list-style-type: none"> I. Allegretto flessibile II. Canzona: Andantino flessibile III. Rondo: Allegro animato <p>Sonata No. 8 in B-flat major, Op. 50 (1939–44)</p> <ul style="list-style-type: none"> I. Allegretto giocoso
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	<p>II. Andante cantabile e pensieroso</p> <p>III. Energico. Con moto assai</p>
	<p>Sonata No. 9 in C minor, Op. 61 (1945)</p> <p>I. Allegro moderato</p> <p>II. Andante ma non troppo</p> <p>III. Allegro</p>
	<p>Sonata No. 10 in F, Op. 72 (1951)</p> <p>I. Allegro moderato</p> <p>II. Andante semplice</p> <p>III. Con moto ed agitato</p>
	<p>Sonata No. 11 in C major, Op. 81 “<i>Sonata-Fantasia</i>” (1955)</p> <p>I. Tranquillo ma, con alcuna licenza</p> <p>II. Allegro agitato</p> <p>III. Andante cantabile</p>
	<p>Sonata No. 12 in B minor, Op. 87 (1962)</p> <p>I. Impetuoso, un poco sostenuto – Un poco piu mosso, animato assai</p> <p>II. Andante cantabile, dolce espressivo</p> <p>III. Con moto, energico</p>

	<p>Sonata No. 13 in F-sharp minor, Op. 90 “<i>Sonata-Skazka</i>” (1964)</p> <p>Sonata No. 14 in E major, Op. 97 (1971)</p> <p>I. Allegretto carezzevole</p> <p>II. Tema – Var. 1 – Var. 2 – Var. 3 – Interludium – Var. 4 – Var. 5 – Interludium – Var. 6 (Coda)</p>
<p>Vladimir Deshevov (1889-1955)</p>	<p><i>Sonata-Allegro</i> (1922)</p> <p>Sonata No. 2 (1921)</p>
<p>Samuil Feinberg (1890-1962)</p>	<p>Sonata No. 1 in A major, Op. 1 (1915, rev. 1922)</p> <p>Sonata No. 2 in A minor, Op. 2 (1915-16)</p> <p>Sonata No. 3 in G minor/G-sharp minor, Op. 3 (1916-17)</p> <p>I. Prélude</p> <p>II. Marche funèbre</p> <p>III. Sonate: Allegro appassionato</p> <p>Sonata No. 4 in E-flat minor, Op. 6 (1918)</p> <p>Sonata No. 5 in E minor, Op. 10 (1921)</p> <p>Sonata No. 6 in B minor, Op. 13 (1923)</p>

	<p>Sonata No. 7, Op. 21 (1924-25, rev. 1928)</p> <ul style="list-style-type: none"> I. Allegro moderato II. Larghetto III. Epilogue: Tempo I <p>Sonata No. 8, Op. 21a (1928-32, rev. 1936)</p> <ul style="list-style-type: none"> I. Un poco animato II. Andante III. Allegro <p>Sonata No. 9, Op. 29 (1938-39)</p> <p>Sonata No. 10, Op. 30 (1940)</p> <p>Sonata No. 11, Op. 40 (1952)</p> <p>Sonata No. 12, Op. 48 (1961-62)</p> <ul style="list-style-type: none"> I. Sonatina: Allegro II. Intermezzo: Andante III. Improvisation: Tranquillo
<p>Issay Dobrowen (1891-1953)</p>	<p><i>Sonata-Skazka</i>, Op. 5a (1914)</p> <p><i>Jugend-Sonate</i> (Youth-Sonata), Op. 5b (published 1925)</p>

	Sonata No. 2, Op. 10 (1916)
Sergei Prokofiev (1891-1953)	<p>Sonata No. 1 in F minor, Op. 1 (1906, 1909)</p> <p>Sonata No. 2 in D minor, Op. 14 (1912)</p> <ol style="list-style-type: none"> I. Allegro, ma non troppo II. Scherzo: Allegro marcato III. Andante IV. Vivace – Moderato – Vivace <p>Sonata No. 3 in A minor, Op. 28 (1917)</p> <p>Sonata No. 4 in C minor, Op. 29 (1917)</p> <ol style="list-style-type: none"> I. Allegro molto sostenuto II. Andante assai III. Allegro con brio, ma non leggiere <p>Sonata No. 5 (original version) in C major, Op. 38 (1923)</p> <ol style="list-style-type: none"> I. Allegro tranquillo II. Andantino III. Un poco allegretto <p>Sonata No. 5 in C major (revised version), Op. 135 (1953)</p> <ol style="list-style-type: none"> I. Allegro tranquillo II. Andantino

	<p>III. Un poco allegretto</p> <p>Sonata No. 6 in A major, Op. 82 (1939-40)</p> <p>I. Allegro moderato</p> <p>II. Allegretto</p> <p>III. Tempo di valzer lentissimo</p> <p>IV. Vivace</p> <p>Sonata No. 7 in B-flat major, Op. 83 (1939-41)</p> <p>I. Allegro inquieto – Andantino</p> <p>II. Andante caloroso</p> <p>III. Precipitato</p> <p>Sonata No. 8 in B-flat major, Op. 84 (1939-44)</p> <p>I. Andante dolce – Allegro moderato – Andante dolce, come prima – Allegro</p> <p>II. Andante sognando</p> <p>III. Vivace – Allegro ben marcato – Andantino – Vivace, come prima</p> <p>Sonata No. 9 in C major, Op. 103 (1947)</p> <p>I. Allegretto</p> <p>II. Allegro strepitoso – Andantino – Allegro strepitoso</p> <p>III. Andante tranquillo</p>
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	<p>IV. Allegro con brio, ma non troppo presto</p> <p>Sonata No. 10, Op. 137 (incomplete fragment)</p>
<p>Leonid Polovinkin (1894-1949)</p>	<p>Sonata No. 1 in F major, Op.1 (1924)</p> <p>I. Introduzione – L'istesso tempo, ma piu con rigore</p> <p>II. Con moto</p> <p>III. Finale: Allegro ca spirito</p> <p>Sonata No. 2 in E-flat major, Op. 13 (1924-25)</p> <p>I. Introduzione – Allegro con spirito</p> <p>II. Con moto</p> <p>III. Finale: Non troppo presto, ma con brio</p> <p>Sonata No. 3 in C major, Op. 15 (1925)</p> <p>I. Presto</p> <p>II. Andante</p> <p>III. Intermezzo (Variazioni con tema)</p> <p>IV. Finale: Allegro marcato</p> <p>Sonata No. 4 in F major, Op. 18 (1926)</p> <p>I. Presto spiritoso</p> <p>II. Lento maestoso</p> <p>III. Finale: Allegro con brio</p>

	<p>Sonata in A major “<i>The Last Sonata</i>” (1929)</p> <p>I. Allegro agitato</p> <p>II. Danza dogliosa: Presto</p> <p>III. Adagio solenne</p> <p>IV. Finale: Presto</p>
<p>Boris Lyatoshinsky (1895-1968)</p>	<p>Sonata No. 1, Op. 13 (1924)</p> <p>Sonata No. 2, Op. 18 “<i>Sonata-Ballade</i>” (1925)</p>
<p>Alexander Tcherepnin (1899-1977)</p>	<p>Sonata No. 1 in A minor, Op. 22 (1918-19)</p> <p>I. Allegro comodo</p> <p>II. Andante</p> <p>III. Allegro</p> <p>IV. Grave</p> <p>Sonata No. 2, Op. 94 (1962)</p> <p>I. Lento</p> <p>II. Andantino</p> <p>III. Animato</p>
<p>Alexander Mosolov (1900-73)</p>	<p>Sonata No. 1 in C minor, Op. 3 (1924)</p> <p>Sonata No. 2 in B minor, Op. 4 “<i>Iz starikh tetradey</i>” (From Old Notebooks) (1923-24)</p> <p>I. Sonata</p> <p>II. Adagio</p>

	<p>III. Final</p> <p>Sonata No. 3 is lost</p> <p>Sonata No. 4, Op. 11 (1928)</p> <p>Sonata No. 5 in D minor, Op. 12 (1925)</p> <p>I. Lento grave</p> <p>II. Elegia</p> <p>III. Scherzo</p> <p>IV. Adagio languente e patetico</p>
<p>Dimitri Shostakovich (1900-75)</p>	<p>Sonata No. 1, Op. 12 (1926)</p> <p>Sonata No. 2 in B minor, Op. 61 (1943)</p> <p>I. Allegretto</p> <p>II. Largo</p> <p>III. Moderato con moto</p>
<p>Aram Khachaturian (1903-78)</p>	<p>Sonata in E-flat major (1961)</p> <p>I. Allegro vivace</p> <p>II. Andante tranquillo</p> <p>III. Allegro assai</p>
<p>Dmitry Kabalevsky (1904-87)</p>	<p>Sonata No. 1 in F Major, Op. 6 (1927)</p> <p>I. Allegro non troppo ma con fuoco</p> <p>II. Andantino semplice</p>

	<p>III. Vivo – Allegro molto</p> <p>Sonata No. 2 in E-Flat Major, Op. 45 (1945)</p> <p>I. Allegro moderato - Festivamente</p> <p>II. Andante sostenuto</p> <p>III. Presto assai</p> <p>Sonata No. 3 in F Major, Op. 46 (1946)</p> <p>IV. Allegro con moto</p> <p>V. Andante cantabile</p> <p>VI. Allegro giocoso</p>
<p>Boris Alexandrovich Arapov (1905-92)</p>	<p>Sonata No. 1 (1970)</p> <p>Sonata No. 2 (1978)</p> <p>Sonata No. 3 (1987-88)</p> <p>Sonata No. 4 (1990)</p> <p>Sonata No. 5, Op. 70 “<i>De profundis</i>” (1992)</p>
<p>Oleg Eiges [Eyges] (1905-92)</p>	<p>Sonata No. 1, Op. 5 (1926)</p> <p>Sonata No. 2, Op. 13 (1931)</p> <p>I. Allegro risoluto</p>

	<p>II. Andantino</p> <p>III. Allegro</p> <p>Sonata No. 3, Op. 14 (1945)</p> <p>Sonata No. 4, Op. 15 “<i>Sonata-Toccata</i>” (1945)</p> <p>Sonata No. 5, Op. 16 (1945)</p> <p>I. Allegro risoluto</p> <p>II. Andante</p> <p>III. Allegro vivo</p> <p>Sonata No. 6 (1949)</p> <p>I. Allegro maestoso</p> <p>II. Andante con moto</p> <p>III. Allegretto</p> <p>Sonata No. 7 (1956)</p> <p>I. Grave</p> <p>II. Andantino</p> <p>III. Presto con fuoco</p> <p>Sonata No. 8 (1971)</p>
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	<p>Sonata No. 9 (1976)</p> <p>Sonata No. 10 (1978)</p> <p>Sonata No. 11 (1981)</p> <p>Sonata No. 12 (1983)</p>
<p>Zara Levina (1906-76)</p>	<p>Sonata No. 1 (1924-25)</p> <p>Sonata No. 2 (1955)</p> <p>I. Allegretto</p> <p>II. Andante</p> <p>III. Allegro</p>
<p>Mieczysław Vainberg [Weinberg] (1919-96)</p>	<p>Sonata No. 1, Op. 5 (1940)</p> <p>I. Adagio</p> <p>II. Allegretto</p> <p>III. Andantino</p> <p>IV. Allegro molto</p> <p>Sonata No. 2, Op. 8 (1942)</p> <p>I. Allegro</p> <p>II. Allegretto</p> <p>III. Adagio</p> <p>IV. Vivace</p>

	<p>Sonata No. 3, Op. 31 (1946)</p> <ul style="list-style-type: none"> I. Allegro tranquillo II. Adagio III. Moderato con moto <p>Sonata No. 4, Op. 56 (1955)</p> <ul style="list-style-type: none"> I. Allegro II. Allegro III. Adagio IV. Allegro <p>Sonata No. 5, Op. 58 (1956)</p> <ul style="list-style-type: none"> I. Allegro II. Andante III. Allegretto <p>Sonata No. 6, Op. 73 (1960)</p> <ul style="list-style-type: none"> I. Adagio II. Allegro molto
<p>Galina Ustvol'skaya (1919-2006)</p>	<p>Sonata No. 1 (1947)</p> <ul style="list-style-type: none"> I. ♩ = 56 II. ♩ = 92

	<p>III. ♩ = 42</p> <p>IV. ♩ = 56</p> <p>Sonata No. 2 (1949)</p> <p>I. ♩ = 80</p> <p>II. ♩ = 92</p> <p>Sonata No. 3 (1952)</p> <p>Sonata No. 4 (1957)</p> <p>I. ♩ = 80</p> <p>II. ♩ = 192</p> <p>III. ♩ = 184</p> <p>IV. ♩ = 104 (108)</p> <p>Sonata No. 5 (1986)</p> <p>Sonata No. 6 (1988)</p>
<p>Elmira Nazirova (1928-2005)</p>	<p><i>Sonata-Poeme</i> (1969, manuscript)</p>
<p>Sofia Gubaidulina (1931-)</p>	<p>Sonata (1965)</p> <p>I. Allegro</p> <p>II. Adagio</p>

	III. Allegretto
Gennady Vavilov (1932-)	17 sonatas in total ⁵ including: Sonata No. 4 Sonata No. 7 I. Rubato II. Fugue Sonata No. 8 Sonata No. 11 “ <i>Elegy</i> ” Sonata No. 14 “ <i>Diana</i> ”
Rodion Shchedrin (1932-)	Sonata No. 1 in C major, Op. 25 (1962) I. Allegro II. Variazioni polifonici III. Rondo-Toccata Sonata No. 2 (1996) I. Allegro moderato II. Sostenuto cantabile III. Presto possibile

⁵ At the time of publication, the author was unable to obtain further information about Gennady Vavilov’s other sonatas.

<p>Alfred Schnittke (1934-98)</p>	<p>Sonata No. 1 (1987)</p> <ul style="list-style-type: none"> I. Lento II. Allegretto III. Lento IV. Allegro <p>Sonata No. 2 (1990)</p> <ul style="list-style-type: none"> I. Moderato II. Lento III. Allegro moderato <p>Sonata No. 3 (1992)</p> <ul style="list-style-type: none"> I. Lento II. Allegro III. Lento IV. Allegro
<p>Nikolai Kapustin⁶ (1937-2020)</p>	<p>Sonata No. 1, Op. 39 “<i>Sonata-Fantasy</i>” (1984)</p> <ul style="list-style-type: none"> I. Vivace II. Largo III. Scherzo IV. Allegro molto <p>Sonata No. 2, Op. 54 (1989)</p>

⁶ Ukrainian composer

	<ul style="list-style-type: none"> I. Allegro molto II. Scherzo: Allegro assai III. Largo IV. Perpetuum mobile: Allegro vivace
	Sonata No. 3, Op. 55 (1990)
	Sonata No. 4, Op. 60 (1991)
	<ul style="list-style-type: none"> I. Animato II. Adagio III. Allegretto
	Sonata No. 5, Op. 61 (1991)
	<ul style="list-style-type: none"> I. Allegro ma non troppo II. Andante III. Allegro
	Sonata No. 6, Op. 62 (1991)
	<ul style="list-style-type: none"> I. Allegro ma non troppo II. Grave III. Vivace
	Sonata No. 7, Op. 64 (1991)
	<ul style="list-style-type: none"> I. Allegretto

	<p>II. Adagio lugubre</p> <p>III. Minuetto</p> <p>IV. Allegro</p> <p>Sonata No. 8, Op. 77 (1995)</p> <p>Sonata No. 9, Op. 78 (1995)</p> <p>I. Allegro</p> <p>II. Larghetto – Interludio: Moderato</p> <p>III. Allegro ma non troppo – Allegro assai – Presto</p> <p>Sonata No. 10, Op. 81 (1996)</p> <p>I. Allegro</p> <p>II. Largo</p> <p>III. Toccata: Allegro animato</p> <p>Sonata No. 11, Op. 101 “<i>Twickenham</i>” (2000)</p> <p>I. Allegretto</p> <p>II. Larghetto</p> <p>III. Agitato</p> <p>Sonata No. 12, Op. 102 (2001)</p> <p>I. Allegretto</p> <p>II. Allegro assai</p>
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	<p>Sonata No. 13, Op. 110 (2003)</p> <ul style="list-style-type: none"> I. Allegretto II. Larghetto III. Scherzo: Allegro assai IV. Animato <p>Sonata No. 14, Op. 120 (2004)</p> <ul style="list-style-type: none"> I. Moderato II. Grave III. Allegro agitato <p>Sonata No. 15, Op. 127 “<i>Fantasia quasi Sonata</i>” (2005)</p> <p>Sonata No. 16, Op. 131 (2006)</p> <ul style="list-style-type: none"> I. Allegretto con moto II. Larghetto <p>Sonata No. 17, Op. 134 (2008)</p> <ul style="list-style-type: none"> I. Allegro animato II. Largo rigoroso III. Allegro brioso <p>Sonata No. 18, Op. 135 (2008)</p>
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	<p>I. Allegro vivace</p> <p>II. Intermezzo: Adagio</p> <p>III. Allegro non troppo</p> <p>Sonata No. 19, Op. 143 (2011)</p> <p>I. Comodo</p> <p>II. Andante</p> <p>III. Scherzo: Vivace</p> <p>IV. Allegro</p> <p>Sonata No. 20, Op. 144 (2011)</p> <p>I. Allegro</p> <p>II. Lento</p> <p>III. Allegro</p>
<p>Boris Tishchenko (1939-2010)</p>	<p>Sonata No. 1, Op. 3 (1957) revised as Op. 121 (1995)</p> <p>I. Sostenuto</p> <p>II. Presto</p> <p>III. Sostenuto dolce</p> <p>IV. Allegro risoluto</p> <p>Sonata No. 2, Op. 17 (1960)</p> <p>I. Allegro</p> <p>II. Andante</p> <p>III. Vivace</p>

Sonata No. 3, Op. 32 (1965)

- I. Moderato andante
- II. Allegro
- III. Allegro leggiero
- IV. Lento

Sonata No. 4, Op. 53 (1972)

- I. Allegro commodo
- II. Tranquillo, rubato
- III. Allegro molto

Sonata No. 5, Op. 56 (1973)

- I. Allegro leggiero dolce
- II. Allegro doppio
- III. Intermezzo – Tranquillo maestoso

Sonata No. 6, Op. 64 (1975)

- I. Allegro maestoso
- II. Presto
- III. Moderato con moto

Sonata No. 7 for piano (with bells), Op. 85 (1982)

- I. Andante

	<p>II. Lento</p> <p>III. Allegro</p> <p>Sonata No. 8, Op. 99 (1986)</p> <p>I. Allegro energico</p> <p>II. Andantino</p> <p>III. Allegro molto</p> <p>Sonata No. 9, Op. 114 (1992)</p> <p>I. Notturmo: Adagio</p> <p>II. Pastoral: Andantino (con moto)</p> <p>III. Barcarole: Allegro molto</p> <p>Sonata No. 10, Op. 4 “<i>Eureka! A scientific research sonata for piano</i>” (1957) revised as Op. 124 (1997)</p> <p>I. Hypothesis: Con moto</p> <p>II. Affirmation: Allegro imponente</p> <p>III. Thought: Andante</p> <p>IV. Proof: Allegro giocoso</p> <p>V. Doubt: Allegro inquieto</p> <p>VI. Negation: Con moto</p> <p>Sonata No. 11, Op. 151 (2009)</p> <p>I. Sphere: Sostenuto tranquillo</p>
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	<p>II. Quirks: Allegro</p> <p>III. Fading: Larghetto</p>
<p>Yury Markin (1942-2022)</p>	<p>Jazz Sonata No. 1 in G major (1997)</p> <p>I. Allegro vivace</p> <p>II. Andantino</p> <p>III. Rondo: Allegretto</p> <p>Jazz Sonata No. 2 in C major (1997)</p> <p>I. Largetto</p> <p>II. Adagio</p> <p>III. Allegro</p> <p>Jazz Sonata No. 3 in F minor (1997)</p> <p>Jazz Sonata No. 4 in E minor (1997)</p> <p>I. –</p> <p>II. Andantino</p> <p>III. Molto vivace</p> <p>Jazz Sonata No. 5 in B-flat major (1997)</p>
<p>Gennady Banshchikov (1943-)</p>	<p>Sonata No. 1 (1968)</p> <p>Sonata No. 2 (1973)</p> <p>I. Agitato</p>

	<p>II. Moderato assai</p> <p>III. Presto</p> <p>Sonata No. 3 (1973-74)</p> <p>I. ♩ = 52</p> <p>II. ♩ = 144</p> <p>Sonata No. 4 (1988)</p> <p>I. ♩ = 66</p> <p>II. ♩ = 100</p> <p>III. ♩ = 78</p> <p>Sonata No. 5 (1998)</p> <p>I. Toccata</p> <p>II. Lamento</p>
<p>Kirill Volkov (1943-)</p>	<p>Sonata No. 1 (1963 rev. 1976)</p> <p>I. Moderato</p> <p>II. Allegretto</p> <p>III. Lento</p> <p>IV. Moderato</p> <p>Sonata No. 3 (1971)</p> <p>I. Vivo</p>

	<p>II. Interlude: Moderato</p> <p>III. Presto</p> <p>Sonata No. 4⁷</p> <p>I. Vivo</p> <p>II. Lento</p> <p>III. Allegro</p> <p>Sonata No. 5 “<i>Russian North</i>” (2010)</p> <p>I. Presto</p> <p>II. Prestissimo</p> <p>III. Lento</p> <p>Note: Unable to find Sonata No. 2</p>
Tatyana Chudova (1944-2021)	Sonata (1996)

⁷ Unable to find the date of composition.

Appendix B – Sonata No. 2’s literary quotations

Original German text (Henrich Heine)	Inscribed Russian text (author unknown)	English translation (Ezust, n.d.)
Herz, mein Herz, sei nicht beklommen, und ertrage dein Geschick, neuer Frühling gibt zurück, was der Winter dir genommen.	Сердце, сердце, будь как было, Не склоняйся пред судьбой, Всё назад придёт с весной, Что зимой ты схоронило.	Heart, my heart, don't be oppressed, and bear your fate: a new Spring will give back what Winter has taken from you.

Text by Archilochus (Russian translation by Vikenty Veresaev)	English translation (Pevzner, 2013, p.91)
Стойкость могучую в дух нам вложил бессмертные боги	The immortal gods have embedded powerful courage into our spirit.

Appendix C – Translation of Alexandrov’s oral commentary to Sonata No. 8

‘The first movement... Bright, festive. It can be defined as a fair, a shuffle, a lubok, a village festival, a merry market, a motley crowd, a picture of a festivity, a round dance. This is an imaginary happy country or sunny town, which lives life to its fullest. Here one finds moments of action, and lovers’ whispers, and active life – all depicted with the means of Russian and Asian themes. The national content of this sunny country is not homogenous.

The second movement is a Chuvash song that conveys images of love and nature. A menacing exclamation pours into it, which seems to frighten the melody, and they fade into the background. When repeated, the theme of the song sounds *pp* against the background of heavy bass. This was written before the war.

The third movement was intended as a reflection of the war. But the war was ending by then, so the finale is a picture of a holiday, a celebration. There are several themes here: call, fanfare, then Russian, archaic and the middle is of a refined character. The theme of a Russian song varies after the second chord (as in Myaskovksy’s Eleventh Symphony). The second archaic theme is a calm procession. The middle – someone comes to the party who is different from everyone else present. He is more intelligent. There is a sophistication to it. Sophisticated modernity contrasting with the archaic primitivism of the second theme. The reprise begins as a transition, and at the same time it is a reprise (the same in the Ninth Sonata). Festive images win. The second theme of the first movement develops into a heroic theme, but at the beginning it was a dance theme. The

entire third movement, except the middle, is a mass action, the middle is individuality. A lot of it is driven by real life.' (Kokushkin, 1990a, pp. 133-134)

Appendix D – Translation of the epigraphs in Sonata No. 10

Sonata No. 10	Epigraph	English translation
First movement	<p>Узнаю тебя, жизнь, принимаю И приветствую звоном щита (Alexander Blok «О, весна! без конца и без краю...» ‘Oh, spring without an end and without a limit...’ 1907)</p>	<p>I discover you, life! I accept you, and welcome you with a clang of the shield! (Russia Beyond, 2018)</p>
Second movement	<p>Мне грустно и легко. Печаль моя светла (Alexander Pushkin, «На холмах Грузии лежит ночная мгла...» ‘On the hills of Georgia lies the night gloom...’ 1829)</p>	<p>I feel sadness and relief. My sorrow is light. (Pevzner, 2013, p.144)</p>
Third movement	<p>Russian translation of <i>Nur der verdient sich Freiheit wie das Leben der täglich sie erobern muss</i> (Goethe’s <i>Faust II</i>)</p>	<p>He, only, merits freedom and existence/ who wins them every day anew. (Atkins, 2014, line 11575)</p>

Appendix E – Excerpt of the lyrics of the chorus of Anatoly Novikov’s

‘Hymn of the Democratic Youth’

Everywhere the youth is singing freedom's song,

freedom's song, freedom's song.

We rejoice to show the world that we are strong,

we are strong, we are strong. (Novikov, 1947, translated by M. Wettlin)

Appendix F – Annotated discography of Alexandrov’s solo piano works in chronological order

Zak, Y., Iosiovich, L., Mihnovsky, I. and Feinberg, S. (1963) *Anatoly Alexandrov: Fortepiannye sonaty* [Piano sonatas] [LP]. Moscow: Mezhdunarodnaya Kniga. This compilation recording consists of Alexandrov’s Sonata No. 2 (performed by Yakov Zak), Sonata No. 11 (performed by Leonora Iosiovich), Sonata No. 10 (performed by Isaak Mihnovsky), and *Nocturne in A major*, Op. 3 No. 1 and *Waltz in A minor*, Op. 3 No. 2 (performed by Samuil Feinberg).

Bunin, Victor. (1967) *Anatoly Alexandrov: Sonatas and Pieces* [LP]. Melodiya. This recording comprises a selection of Alexandrov’s piano sonatas and miniatures – Piano Sonata No. 4 in C Major, Op. 19, *Little Suite No. 1*, Op. 33 No. 1 *Fairy Lullaby* and No. 4 *A Joke*, Piano Sonata No. 8 in B-Flat Major, Op. 50, *Four Miniature Pieces*, Op. 66 No. 2 *Watercolour*, and Piano Sonata No. 13 in F-Sharp Minor, Op. 90 ‘*Sonata-Skazka*’.

Alexandrov, A. (1970) *Anatoly Alexandrov: Pieces for Piano* [LP]. Moscow: Melodiya. This is the only recording Alexandrov made of his own solo piano pieces. It comprises recordings of a selection of his miniatures – *Four Pieces*, Op. 75 No. 4 *Ballade* and No. 2 *Melody*, *Romantic Episodes*, Op. 88 No. 3 and No. 6, *Pages from a Diary*, Book 2 Op. 95 No. 1 to 3, *Echoes of the Theatre*, Op. 60 No. 1 *Aria*, *Visions*, Op. 21, *Miniature Suite*, Op. 78 and *Elegy*, Op. 89 No. 1.

Bunin, Vladimir. (1972) *Mozart, Anatoly Alexandrov, Chopin, Scriabin* [LP]. Performed by Vladimir Bunin (piano). Moscow: Melodiya . This album features a recording of Alexandrov’s *Three Fugues*, Op. 100.

Bunin, Victor. (1976) *Schumann, Liszt, Anatoly Alexandrov, Scriabin* [LP]. Performed by Victor Bunin (piano). Moscow: Melodiya. Victor Bunin plays Alexandrov's Sonata No. 14, Op. 97 in this album.

Bunin, Victor. (1976) *Anatoly Alexandrov: Pages from a Diary Books 1 and 2*, Op. 94 and 95 [LP]. Moscow: Melodiya (C10-06959-60).

Bunin, Victor. (1982) *Anatoly Alexandrov, S. Razorenov* [LP]. Moscow: Melodiya. Victor Bunin plays Alexandrov's *Five Pieces*, Op. 110 in this album.

Feinberg, S. (1998) *Great Artists in Moscow Conservatoire: Bach, Chopin, An. Alexandrov, Feinberg* [CD]. Moscow: Moscow State Conservatoire. This album features Feinberg's recording of Alexandrov's *Nocturne in A major*, Op. 3 No. 1 and *Waltz in A minor*, Op. 3 No. 2 (recorded on September 8, 1952).

Martinov, Y. (1998) in *Rarities of Piano Music at 'Schloss vor Husum' from the 1997 Festival* [CD]. Denmark: Danacord. Track 15 is Alexandrov's Sonata No. 2 in D minor, Op. 12 (1918) performed by Yuri Martinov.

Milne, H. (2002) *Piano Music by Anatoly Alexandrov* [CD]. London: Hyperion Records Limited. This album features Alexandrov's Sonata No. 3 in F-sharp minor, Op. 18 (1920, rev. 1956 and 1967) and Sonata No. 4 in C, Op. 19 (1922, rev. 1954).

Lin, J. (2005) *Preludes to a Revolution: Russian Piano Preludes 1905-1922* [CD]. Germany: Hänssler Classic. Tracks 15 to 18 are Alexandrov's *Four Preludes*, Op. 10.

Bunin, Victor. (2012) *Sergey Taneyev, Anatoly Alexandrov: Teacher and Student* [CD]. Russia: Caro Mitis. Alexandrov's Piano Sonata No. 4 in C, Op. 19, *Five Pieces*, Op. 110, *Insights (Visions)*, Op. 111 are included in this album.

Powell, J. (2012) in *Rarities of Piano Music at 'Schloss vor Husum' from the 2011 Festival* [CD]. Denmark: Danacord. Track 7 is Alexandrov's *Nocturne*, Op. 3 No. 1, performed by Jonathan Powell.

Kaddour, F. (2014) *Anatoly Alexandrov: Préludes, Poème, Visions* [CD]. AR Ré-Sé. This album comprises a selection of miniatures by Alexandrov.

Noh, K. (2013) *Anatoly Alexandrov: Piano Music Volume One* [CD]. London: Toccata Classics. This album features Sonata No. 8 in B-flat, Op. 50 (1939–44) alongside other solo piano works by Alexandrov.

Noh, K. (2014) *Anatoly Alexandrov: Piano Music Volume Two* [CD]. London: Toccata Classics. This album includes four sonatas of Alexandrov's, namely Sonata No. 1 in F-Sharp Minor, Op. 4 '*Sonata-Skazka*', Sonata No. 2 in D minor, Op. 12 (1918), Sonata No. 4 in C, Op. 19 (1922, rev. 1954) and Sonata No. 6 in G, Op. 26 (1925).

Teo, C. (2020) in *Rarities of Piano Music at 'Schloss vor Husum' from the 2019 Festival* [CD]. Denmark: Danacord. Track 15 is the third movement of Alexandrov's Sonata No. 4 in C, Op. 19 (1922, rev. 1954), performed by Clarisse Teo.