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A Performance Guide for the Unaccompanied Cello Compositions by Mieczyslaw Weinberg

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A PERFORMANCE GUIDE FOR THE UNACCOMPANIED CELLO
COMPOSITIONS BY MIECZYŚLAW WEINBERG

By Elizabeth A. Grunin

A DOCTORAL DOCUMENT

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A PERFORMANCE GUIDE FOR THE UNACCOMPANIED CELLO
COMPOSITIONS BY MIECZYŚLAW WEINBERG.

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Adviser: Karen Becker

The purpose of this study is to discuss the influences, structure, characteristics, and techniques of performance, encountered in the solo works for cello, composed by Mieczysław Weinberg. To do this it is necessary to learn about the rich life experiences and the musical training Weinberg received: specifically, his Jewish heritage and the escape of the Nazis, his traditional training in composition, exposure to foreign cultures, the influences of his environment in post-World War II Soviet Union, and finally his close and personal friendship with Dmitri Shostakovich. This project analyzes the solo works to understand their construction and to observe external influences such as the works by Shostakovich, Bach and other classical composers, in addition to the folk songs of the different cultures including, Russian, Polish and, Jewish. Upon the conclusion of this analysis, it was discovered that Weinberg's musical structure was based heavily on the classical, traditional compositional styles of European composers. Harmonically, however, Weinberg was adventurous and daring, using non-traditional musical palettes. Ultimately, the end result of this project is to demonstrate that these unaccompanied cello works should become a significant part of standard cello repertoire.

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This document is dedicated to my family: Alexander, Jenny, Moona and Beam.

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Introduction

A colleague told me about Mieczysław Weinberg's work and life story and I was inspired by his strength of spirit when faced with loss of family and homeland. During the exploration of Weinberg's music, I discovered his works for unaccompanied cello. I was in awe of the haunting lyrical melodies, the relentless rhythms, the virtuosity demanded of the performer and I realized that these works must be known.

Weinberg's training, which was heavily based in the traditions of old masters, his connection to his heritage, and his assimilation of a new culture allow his compositions to connect two worlds: traditionalism and the 20th century. I strongly believe that these works are invaluable for students who have studied compositions by J.S. Bach and who hope to connect with modern classical music. Through the study of these works, a student can develop as a multi-faceted performer. In this document I intend to provide useful information that can be helpful in learning, understanding and performing these complex and beautiful works. Ultimately, my goal is to bring the due acknowledgement to Mieczysław Weinberg and his music.

Chapter 1: Warsaw and Minsk

Mieczysław Weinberg was born into a Jewish family in Warsaw, Poland on December 8th, 1919. His father, Shmoel Weinberg, was a violinist, conductor and composer at the Jewish Theater. Moses, a name used often by friends and family, demonstrated a capacity for music at an early age, and so Shmoel began teaching him the piano. When Moses was ten years old he made his debut at the Jewish theater, alongside his father. There he worked as an accompanist and a member of the klezmer band. This is an important detail because this atmosphere, the style of music performed in the theater, later would become a tremendous influence on the harmonic compositional language for Moses. At age twelve, he entered the Warsaw Conservatory and he graduated in 1939.

Weinberg hoped to become a concert pianist and planned to go to the United States to pursue this career. Unfortunately, 1939 was the year the German army occupied Poland and brought the destruction of World War II to Eastern Europe. Many Jews from Warsaw were fleeing Poland. At this point the door west was closed. Many ended up escaping to Belarus, which was Soviet territory. To save her children, Weinberg's mother sent him and his sister on foot to Minsk, Belarus. On the way there, Weinberg's sister lost her shoes and decided to return. Later he found out that the rest of the family was first interred at the Lodz Ghetto and then exterminated at the Travniki Concentration Camp. On his way to Minsk, Moses already experienced the atrocities of the Nazis. In an entry of his diary he wrote,



Figure 1.1 Shmoel Weinberg and his sisters.¹



Figure 1.2 Esther Weinberg, Mieczysław Weinberg's sister.²

¹ Tsodikova, Ada. "Tree of Life." *Hudozhnik*. June 2, 2009
http://zhurnal.lib.ru/c/codikowa_a/codikowa326-1.shtml

² Ibid.

We caught sight of a road in front of us, perhaps half a kilometer away. Two other Jews were walking along the road, their clothing revealed they were Jews. In that moment a motorcycle came along. A German got off and from the gesticulations we understood that he was asking for the way somewhere. They showed him precisely, this way, that way, right, left. He probably said “Danke Shon” sat down again, started the engine, and as the Jews resumed walking, to send them on their way he threw a hand-grenade which tore them to shreds. I could easily have died the same way they did. On the whole, dying was easy.³

These experiences greatly influenced his philosophy about his role as a composer. He felt that as a survivor it was his duty to carry on the memory of the victims of the Holocaust. Weinberg also believed that there was always hope amongst the desolation, and we will see that his music is a mixture of both of these elements. Weinberg was headed to Minsk, not only to get away from the Nazis, but also because Minsk, the capital of Belarus, was a metropolis with a conservatory. Arriving to the city as a refugee, Weinberg was issued a Soviet passport and was permitted to enroll into the composition department in the Minsk State Conservatory. There Weinberg studied in the studio of Vasily Zolotaryov.

³ Fanning, David. *Mieczyslaw Weinberg in Search of Freedom*. Wolke. 2010. Germany. 22



Figure 1.3 Zolotaryov sitting center. Weinberg standing on right.⁴

This relationship was important because Zolotaryov was Weinberg's first and only composition teacher. Vasily Zolotaryov was a student of Rimsky-Korsakov at the Saint Petersburg Conservatory of Music. From Rimsky-Korsakov, Zolotaryov passed on to Weinberg the appreciation for traditional compositional styles of both Russian and European masters such as J.S. Bach. Zolotaryov was also sympathetic to Weinberg's Jewish roots because he himself felt a strong connection to the musical traditions of the Jewish culture. In his *Rhapsodie hebraïque*, Zolotaryov included motives of Yiddish songs. He felt an affinity between Russian and Yiddish music and was interested in comingling these musical ideas. This fashion of melding different styles and cultures together later became a prevalent technique that Weinberg implemented in his own compositions.

Weinberg remained at the conservatory until 1941. On June 22, 1941 the German Army began its attack which marked the beginning of World War II in the Soviet Union. Due to health issues, Weinberg could not be drafted. Instead he was sent to Tashkent, Uzbekistan for evacuation. Tashkent was an evacuation destination for many theaters,

⁴ Fanning, David.

artists, composers and scientists. In fact, Shostakovich was on his way there at the same time, but did not reach Tashkent due to personal reasons. In Tashkent, Weinberg met his first wife, Natalia Vovsi-Mikhoels, the daughter of Solomon Mikhoels, a theater director. This connection would later result in an unfavorable event in Weinberg's life.

Chapter 2: Soviet Union and Shostakovich

While in Tashkent, Weinberg worked as a composer and accompanist for the local opera. He was also composing his own works. During this time he wrote a ballet, two operettas, a piano sonata and most importantly the first symphony and his first set of *Jewish Songs, Op. 13*, based on poems by Yiddish poet Levi Yitzchok.⁵

The *First Symphony* led Weinberg to his first indirect meeting with Shostakovich. Dmitri Shostakovich was also evacuated, though he did not go as far as Tashkent. He had heard from third parties about Weinberg's talent and was interested in acquainting himself with this new composer. A score of his first symphony was delivered to Shostakovich, who was so impressed with this composition that he invited Weinberg and his family to Moscow once it was safe to return.

In 1943 Weinberg moved to the capital of the Soviet Union under the patronage of Shostakovich. Here his career as a composer really began to take shape. At this time he became much more familiar and inspired by the harmonic and rhythmic languages in which Shostakovich functioned. It is important to understand that Weinberg never studied with Shostakovich. Rather, he was immersed in an atmosphere of creativity and individualism that was particular to Dmitri Shostakovich.

Though there was slightly more freedom from the party regulations in regards to the arts immediately after the war, by 1948 things were returning to the same standards that existed in the late 1930's. The Zhdanov Doctrine was passed in 1946 marking the beginning of the "Anti-Formalism" campaign. In essence, this decree permitted the

⁵ Fanning, David.

government to dictate to artists what and how to create. This new program was serving two purposes: firstly, it demanded a certain kind of art driven by propaganda. Secondly and informally, this campaign was aimed at Jewish artists and cultural leaders. This plan was Stalin's anti-semitic plan to get rid of the Jews, though many non-Jewish composers fell victim to these limitations including Shostakovich and Prokofiev. The demands were made that music of this time had to be of the people and had to illuminate and demonstrate the most positive and best aspects of the soviet life. Modern, abstract harmonies and forms were not accepted.

Most of Weinberg's serious works were not performed because they did not conform to the demands of the Communist Party. Weinberg was forced to compose more accessible music to accompany children's cartoons, films, and circus acts. These types of works garnered him financial stability and awards from the government. Sadly, even the film *The Cranes Were Flying*, which won top prize at Cannes and other prestigious festivals did not bring Weinberg the recognition he deserved, even amongst his compatriots.

At this time his marriage was causing him political troubles. Solomon Mikhoels was an advocate for Yiddish, Jewish culture and theater in the Soviet Union. In 1948 Solomon Mikhoels was accused of plotting the creation of an independent Jewish state in the Crimea. After his arrest and accusation, Mikhoels was murdered. His death was presented by the Soviet government as an accident; he was allegedly hit by a truck. However, later it was uncovered that his death was planned and instigated by Stalin's personal orders. Immediately after Mikhoels's death, Weinberg and the rest of the family were placed under surveillance.

The family was under house arrest – recalls the youngest daughter of Mikhoels, Nina Mikhoels. We were not permitted to work. The phones were disconnected. Officers were posted on every exit and entrance and floor of building and outside in the courtyard. We were allowed to leave only under supervision. I would spend as much time as possible reading adverts and newspapers posted outside on the walls in the winter to make them stand in the cold... When my sister's husband, Weinberg, was arrested I kept thinking that someone is crazy. We had just returned from a concert of Weinberg's symphony at the Tchaikovsky Music Hall with our friends Boris Tchaikovsky and Nikolai Peiko. The soloist was David Oistrakh. The concert was a tremendous success. It was two in the morning when they knocked on the door. My sister and I thought it was for us. Weinberg was sitting at the piano, improvising when they came in and commanded 'Arms up! Surrender your weapons!' and took Weinberg away.⁶

Weinberg was arrested in 1953. He was accused of writing music that undeserving of the Soviet peoples' approval. He was also charged with being in league with other Jewish leaders who were supposedly planning to carry on Mikhoels's mission of building a Jewish state in the Crimea. However, during this time period no accusation could have been too unreasonable. It was possible that someone may have simply been jealous of Weinberg's success.⁷ Weinberg's experience in jail was typical and terrifying as it was for most of the victims of that regime. "I was in a solitary cell, where I could only sit, not lie down. At night, a very strong floodlight was occasionally turned on so that it was impossible to sleep. There was really not much joy..."⁸ The only thing that saved him was Stalin's death on March 5th, 1953. Weinberg was released about a month and a half after Stalin's death. The speediness of his return home may have been the

⁶ Gorfinkle, Ada. *Moses Weinberg*. From an interview of Nina Mikhoels with Israely Journalist Sophia Mejeritser. http://world.lib.ru/g/gorfinkelx_a/gorfinkelx22332.shtml 2012

⁷ Fanning, David. 86

⁸ Fanning, David. 87

result of a letter that Shostakovich wrote to Beria (KGB chief) as an attempt to rescue Weinberg.⁹

The “Thaw” that followed Stalin’s death and Khrushchev’s rise to power seemed to be a breath of fresh air for the music world in the Soviet Union. This new, more liberal direction opened the way for Modernist composers like Edison Denisov, Sofiya Gubaidulina, and Alfred Schnittke, who were breaking away from the traditions of Shostakovich.¹⁰ Weinberg, while closer to them in age, never felt such a persuasion.

His friendship with Shostakovich deepened with time. Indeed, Shostakovich considered Weinberg to be his closest friend and respected him deeply. In fact, Shostakovich dedicated his *String Quartet No. 10* to Weinberg, having felt inspired to write it to catch-up with Weinberg. By this time, Weinberg had already composed his tenth quartet while Shostakovich only had nine. Their whole families were friends, often celebrating birthdays and holidays together. They viewed each other as equals and would often share and discuss their compositions with each other.

Though many people think and have written that I was a student of Shostakovich’s, 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 he took steps to evoke sympathy towards my music...I considered myself to be a happy man, because I could show my works for the finest composer of the 20th century.¹¹

The late 1950’s became a new productive time period for Weinberg. He was writing prolifically in all genres. In 1957, he wrote the music for the film *The Cranes are*

⁹ Fanning, David. 87

¹⁰Fanning, David. 89

¹¹Fanning, David. 120

Flying which ended up winning the Palm d'Or at the Cannes a year later.¹² In 1960, he wrote the *24 Preludes* and *Sonata No.1 for Solo Cello*. Weinberg never stopped writing his music despite the fact that it was almost never performed. The latter half of the 20th century Weinberg lived out in anonymity. His last months were spent bed-ridden, depressed and in pain. While having escaped physical death from the Nazis, Weinberg could not escape from anonymity as an artist, despite his awards. These awards did not matter to him anyway: what was most important to him was his work. He lived to write music, music that no one listened to or performed. Mieczysław Weinberg died in his home on February 26th, 1996.¹³

¹² Fanning, David. 101

¹³ Anderson, Martin. *Mieczysław Weinberg*.

<http://www.classical.net/music/comp.lst/acc/vainberg.php> 1996

Chapter 3: *24 Preludes for Solo Cello*

Surviving World War II and the Holocaust, assimilating a new culture, meeting new friends and colleagues greatly influenced Weinberg's compositional style. This becomes clear upon experiencing his music. He combined his traditional training which he received at the conservatory in Minsk with his new experiences; specifically the contrapuntal writing of J.S. Bach, the lyricism of European romantic composers, rhythmic and motivic inspirations from Shostakovich, Russian folk songs, and the sound of his childhood: the Klezmer band. All of these components are attractive to both the listener and the performer.

Weinberg's music, though rooted in the traditions of Bach and often neo-classical in form, also exhibited more daring and avant-garde characteristics such as extended use of pizzicato and harmonics, large registral leaps, drastic dynamic changes, and repetitive rhythmic motives. Also, Weinberg moved away from traditional manipulations of harmony. Though he did not write atonal music very often, his use of keys was loose. For example few of the preludes have key signatures. Those that do rarely stay in a given key because the harmonic language is chromatic. Another aspect to consider is the influence of folk music from different cultures experienced by Weinberg.

Weinberg explored a wide range of genres for his compositions. He wrote over 20 symphonies, over 17 string quartets, multiple operas, choral and vocal works, concertos, and a variety of solo works for accompanied and unaccompanied string and wind instruments. These include a cello concerto, a fantasia for cello and orchestra, 2 sonatas for cello and piano, 24 preludes for solo cello and 4 sonatas for solo cello. The *24 Preludes* were composed in 1960. They definitely showcase the unique characteristics of

Weinberg's style such as extended performance techniques, dramatic dynamic markings, and large registral leaps. They were inspired by Shostakovich's *24 Preludes and Fugues for the Piano* written in 1950, which in turn were modeled after Bach's *24 Preludes and Fugues for the Well-Tempered Klavier*. Unlike Bach's compositions which feature a prelude and fugue for every key, Weinberg's preludes focus single-mindedly on musical characters. Each prelude is unique and unrelated to the previous one. He created them by using a variation of different techniques, as demonstrated below.

Prelude No. 1

This prelude opens in what seems to be C major for the first five measures. By m. 7 the E-flat changes orientation. The opening is comprised of large octave leaps ranging from the lowest open C to the higher C on the A string. There is a fortissimo marking the opening and no other dynamic markings until the second to last measures where there is a crescendo. The main theme is comprised of an eight bar sentence and an equally balanced, eight bar period. However, m. 17 denotes the breakdown of this pattern, creating a much more improvisational sensation. This section is without a distinct melodic direction.

Violoncello

The image shows the opening theme of Prelude No. 1 for Violoncello. It consists of five staves of music. The first two staves are in bass clef, and the last three are in treble clef. The music features a mix of quarter notes and subdivisions, with various fingering and bowing markings.

Figure 3.1 Opening theme of Prelude No. 1¹⁴

The alternation between the quarter note patterns and the subdivisions occurs two more times through the duration of the prelude. These quick runs and passages bear a resemblance to the passages in J.S. Bach's *Prelude* from the *Second Suite in D Minor*.

The prelude ends on a low C-sharp removing the possibility of this being C major. For this prelude it is necessary to have a strong knowledge of the fingerboard in the thumb position due to the large leaps. It is also important to make a clear distinction in the rhythmic subdivisions because these rhythmic variations facilitate the improvisatory aspects of this prelude. Weinberg was very clear about notating his dynamics, so following the instructions closely is vital. Though there may be some room to allow for an ease of the fortissimo marking, for the most part the sound must remain strong.

¹⁴ Weinberg, Mieczysław. *24 Preludes For Violoncello Solo*. Musikverlag Hans Sikorski. Hamburg. 3

Prelude No. 2

This prelude demonstrates a dance-like character. It is in common time with a brisk tempo marked at $\text{♩}=184$ for the quarter note. It has a very strict and balanced organization of four and eight bar phrases. No key signature is marked, though this prelude is not atonal. The theme is constructed of repetitive rhythmic motives. While the opening theme moves stepwise, it is later marked by arpeggiated registral leaps. The dynamics change rapidly and instantly, without any crescendos or decrescendos.

Prelude No. 3

This prelude is also a dance movement, though it is much different in style than the second prelude. It features the use of multiple extended techniques: *col legno*, left-hand pizzicato, and with such dramatic registral leaps that it is notated on the grand staff.

The image shows an excerpt from a musical score for Prelude No. 3, written for grand staff (treble and bass clefs). The first system consists of four measures. The top staff (treble clef) begins with a triplet of eighth notes marked 'col legno' above it. The bottom staff (bass clef) starts with a piano dynamic 'p' and includes a left-hand pizzicato marking 'pizz.' with a plus sign above the first measure. The fourth measure of the first system features a large interval leap in the bass clef, marked with a Roman numeral 'IV' below the staff. The second system also consists of four measures. The top staff begins with a first finger marking '1' above the first measure. The bottom staff continues with complex rhythmic patterns and accidentals.

Figure 3.2 Excerpt from Prelude No. 3¹⁵

¹⁵ Weinberg, Mieczysław. 5

The theme is comprised of two four-measure phrases. In general this whole prelude is quite balanced. It is interesting to observe that the theme is distributed between two opposite ranges. It requires agility and accuracy from the performer. The dynamic range of this prelude is quite narrow, with the loudest dynamic being a *mezzo-forte* in m. 24. For the most part, the maintained dynamic is *piano* with a few swells.

Prelude No. 4

The character for this prelude is certainly improvisatory. Though Weinberg indicates triple meter, the repeating rhythmic pattern of sixteenth notes and tied eighth notes allows for the feeling of freedom.



Figure 3.3 Opening of Prelude No. 4¹⁶

There does not seem to be an easily discernable theme at the start. The staggering rhythmic motives keep breaking the line. Nevertheless it is clear that the phrase is eight measures long. Though the prelude begins with a robust *forte*, it gradually grows less and less in strength. By m. 41 the same motive that was *forte* at the opening is now *pianissimo*.

¹⁶ Weinberg, Mieczysław. 6

Prelude No. 5

This prelude demonstrates Weinberg's talent and love for quoting favored musical themes in his work. This prelude is based on main theme from Robert Schumann's *Cello Concerto*, Op.129.



Figure 3.4 Main theme of first movement of Schumann's Cello Concerto.¹⁷

The prelude begins with a motif of a minor sixth leap which is repeated multiple times. Then come the first four measures of the theme, which is transposed down an octave from the original and is in triple meter. Schumann's theme is interrupted by more minor sixth leaps after which the remainder of the concerto theme is heard.



Figure 3.5 Opening theme of Prelude No. 5¹⁸

¹⁷ Schumann, Robert. *Cello Concerto* Op. 129

¹⁸ Weinberg, Mieczysław. 7

Then the first four measures of the theme are repeated again. In this instance, the theme is played in the same octave as the original from the concerto. However, it is transposed down by a half step. It is followed by a thirty-second note fragment, creating a staggering, stammering effect. The theme is repeated one final time, two octaves lower and transposed up a half step from the original. The final five measures of the prelude are a fragmentation of the theme and the thirty-second note motive.

Prelude 6

The opening motive of this prelude resembles an eastern European folk song. It is basic in its rhythmic make up. The antecedent is four measures long. What is peculiar about it is that it is performed solely using harmonics and a *piano* dynamic marking. The consequent is made of blocked chords with grace notes, which have the characteristic of a Russian Orthodox chorale. The final time the “folk-song” motif is presented it is in a lower octave and is marked *fortissimo*. The remaining motive that closes the prelude uses completely new material that appears for the first time in the prelude. It is presented in a double stave and includes left hand pizzicato. This left hand pizzicato is used on fingered and open notes.

Prelude 7

Prelude 7 opens with ascending, fluttering sixteenth-note fragments that climb up into the higher octaves. Though the motives are chromatic and the key signature is not marked, the mode does seem to stay major. This prelude seems to have found its

inspiration in the piece *The Flight of the Bumble Bee* from the opera *The Tale of Tsar Saltan* by Rimsky-Korsakoff.

Flight of the Bumble-Bee N. Rimsky-Korsakoff

Vivace ♩ = 180

The image shows a musical score for the piece 'Flight of the Bumble-Bee' by Nikolai Rimsky-Korsakoff. The score is for a woodwind section, including Flutes, Oboes, Cor Anglais, Clarinet in A, and Bassoons. The Flute part features a rapid, repeating sixteenth-note motif. The other instruments provide harmonic support with sustained notes and dynamic markings like 'f' and 'dim.'

Figure 3.6 *Flight of the Bumble Bee* excerpt from score of opera *The Tale of Tsar Saltan*.¹⁹

It is interesting to notice that in the *Flight* the repeating note motive, between the running sixteenth notes, is quite fast. Weinberg took this same idea and made the repeated note motive much slower. Another interesting alteration is the fact that this entire prelude is played *con sordino*. This prelude demands much virtuosity and lightness of sound from the performer.

Prelude 8

The prelude is a mixture of both folk and classical elements. The opening theme is a quote from the Russian folk song *Kamarinskaya*. This is a tremendously popular folk song used by many composers, including Glinka and Tchaikovsky.

¹⁹ Rimsky-Korsakov, Nikolai. *Flight of the Bumblebee* from *The Tale of Tsar Saltan*. Edited by Alan Chen. April 4, 2011. [http://imslp.org/wiki/The_Tale_of_Tsar_Saltan_\(opera\)_\(Rimsky-Korsakov,_Nikolay\)](http://imslp.org/wiki/The_Tale_of_Tsar_Saltan_(opera)_(Rimsky-Korsakov,_Nikolay))

КАМАРИНСКАЯ
Русская народная песня

Обработка В. Лебедева

Allegro (Быстро)

Figure 3.7 *Kamarinskaya* folk song.²⁰

Figure 3.8 Opening theme of Prelude 8²¹

The folk tune theme is presented through chords allowing for a faux-polyphonic texture.

This seems to be inspired by Stravinsky's presentation of the folk tune in the ballet

Petrushka.

²⁰http://www.guitguid.com/files/downloads/4_0213/%D0%9A%D0%B0%D0%BC%D0%B0%D1%80%D0%B8%D0%BD%D1%81%D0%BA%D0%B0%D1%8F.pdf

²¹ Weinberg, Mieczysław. 11

The image shows a musical score excerpt from Stravinsky's *Petrushka*. It consists of five staves: V. I. (Violin I), V. II. (Violin II), Viole. (Viola), tutti Celli. (Cello), and C. B. (Double Bass). The V. I. staff features a continuous sextuplet of eighth notes. The V. II. staff has a melody marked *mf* (détaché). The Viola, Cello, and Double Bass staves provide harmonic support with chords and double stops. A rehearsal mark '3' is located at the beginning of the C. B. staff.

Figure 3.9 Excerpt from Stravinsky's *Petrushka*²²

The form of this prelude appears to be ternary where the first and last parts being the presentation of the folk tune while the second part appears to be stuck in a plateau, without any real harmonic movement. This part is played *sul tasto*, without vibrato and is *pianississimo*. The plateau is interrupted by a brief ascending surge. However, the repeating double-stop pattern returns. The second part ends abruptly and the folk tune is heard again. This prelude requires strength in the left hand for the execution of the chords that dominate this movement.

Prelude 9

The prelude opens with aggressive sextuplet octaves. There is no melody until m. 9. This prelude features many leaps between octaves and, just as with the previous prelude, involves heavy chordal writing for the majority of the piece. There are hardly any dynamic variations. The opening is *fortissimo* and this does not change until the very end where there is a big crescendo in the final measure.

²² Stravinsky, Igor. *Petrushka*. Paris. 1911.
[http://imslp.org/wiki/Petrushka_\(Stravinsky,_Igor\)](http://imslp.org/wiki/Petrushka_(Stravinsky,_Igor))

In this prelude Weinberg also chose to quote another popular song. This song is called “Little Fried Chicken” and it is considered to be a part of the city folklore with its origins dating to around 1918 Russia.



Figure 3.10 Beginning theme of song *Little Fried Chicken*²³

This song was quite common and known to most every person in Russia, and later in the Soviet Union. The song was a metaphor for someone who did not fit into the new Soviet regime that took power in 1917: the “Little Fried Chicken” did not have a form of identification and was not either a Bolshevik or an aristocrat. There are many verses to this song which eventually portray the “Little Fried Chicken” being arrested and sent to prison.²⁴

Weinberg used this melody as the main theme of this prelude. It is quite distorted and grotesque.



Figure 3.11 Excerpt from Prelude 9 demonstrating quotation of the *Fried Little Chicken Song*²⁵

It is only heard one time and when it appears later in the prelude, it breaks down into big quarter note chords. The final seconds of the prelude are similar to the opening. There

²³ https://ru.wikipedia.org/wiki/Цыплёнок_жареный

²⁴ Nekliudov, Sergei. *Цыплёнок жареный*. Шансонье, № 9(12), October, 2006. <http://www.shansonprofi.ru/archiv/notes/paper199>

²⁵ Weinberg, Mieczysław. 11

seems to be an improvisatory element to this prelude where the repeated sextuplets are concerned. Once again, though the meter is prescribed, the alternations between the vigorous sextuplet passages and the more melodic passage give an impression of improvisation. This is especially so at the end where the rhythms go through a rapid change.

Prelude 10

This prelude is most easily characterized as a gigue. Even though it is in a 5/8 meter, it has a very strong feeling of one beat per bar, which is created by the unrelenting rhythm of the accented note at the start of each measure.

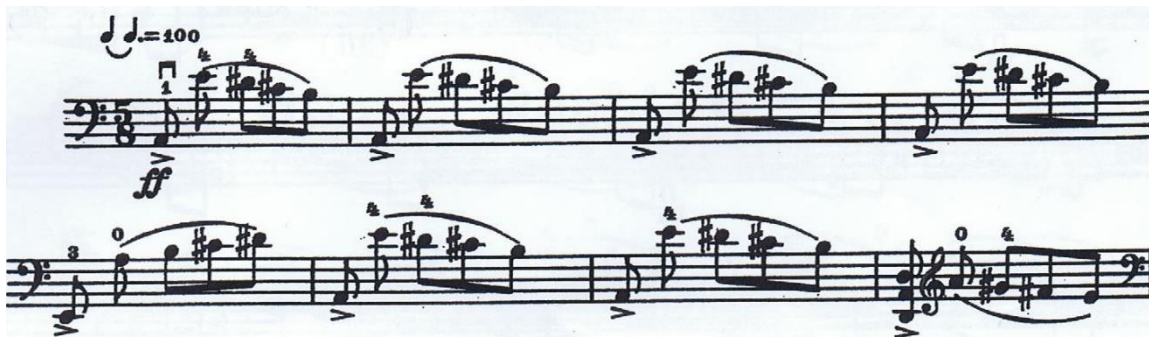


Figure 3.12 Opening theme of Prelude 10.²⁶

This single-measure motive becomes the whole basis for the movement. In this prelude it is easy to see the influences of J.S. Bach, as this prelude seems to be similar in character to the gigue from the D Minor Suite. In fact there is a direct quote of the two opening pitches of Bach's gigue in the middle of this prelude.

²⁶ Weinberg, Mieczysław. *24 Preludes*. 13



Figure 3.13 Quote from J.S. Bach's *Gigue* from *Suite in D Minor* in found in Prelude 10.²⁷



Figure 3.14 Opening of *Gigue* from J.S. Bach's *Second Suite in D Minor*.²⁸

Also, just as Bach's gigue goes on long rambling passages lacking the strong downbeat, so are such passages found in this prelude.



Figure 3.15 Excerpt from Prelude 10.²⁹

This work is certainly a testament to the inspiration that Weinberg drew from the masters.

²⁷ Ibid., 15

²⁸ Bach, Johann, Sebastian. *Six Suites for Cello*. Edited by Hugo Becker. C.F. Peters. Leipzig. July 10, 2010 http://imslp.nl/imglnks/usimg/8/84/IMSLP70852-PMLP04291-Bach_-_Cello_Suite_No2_in_Dm__Becker_Peters_.pdf

²⁹ Weinberg, Mieczysław. *24 Preludes*. 15

Prelude 11

This prelude is quite a contrast to No. 10. It is in a slow, largo tempo and in the lower register of the instrument. At first, the double-stop melody resembles the modal, chant-like polyphony of the middle ages. However, this melodic material is interrupted by higher-pitched tremolos that do not progress the harmonic or melodic movement of the piece. They seem to be mostly ornamental and resemble the trilled, decorative notes, which J.S. Bach incorporated into his sarabande movements of the cello suites. The prelude is divided into five sections; three melodic and two ornamental. Though there are four measures which contain crescendo swells, the overall dynamic of this prelude is *pianississimo*.

Prelude 12

Unlike the previous prelude, Prelude 12 utilizes the upper register of the instrument and is monophonic. The melody in this prelude is conjunct and seemingly diatonic, though its length is irregular and different each time it is presented. The first time it is seven measures long. In its second and third appearances, it is eight measures long. However, when it returns for the fourth and final time it is thirteen measures long. There are very clear indications of cadence in this prelude, though there is not one centered or final key area. There is a strong sense of central pitch, though which one it is hard to pinpoint. There certainly seems to persist a minor mode flavor in the opening of this prelude, however the end does appear to be major. The final time the melody appears it fragments after two measures, disassembling into leaping quarter notes.

Prelude 13

In this prelude, Weinberg explores the sounds of pizzicato on the cello. He pairs pizzicato with quick, sixteenth-note passages, vigorous, *forte* chords, glissandos and harmonics. The prelude begins with a lively, menacing, four measure melody that is presented twice as an extension. It is then interrupted by a two measures of unyielding, bombastic chords, followed by *subito piano glissandos*. This is repeated one more time before the melody returns. This prelude demands a loose, relaxed pizzicato hand and the use of two-finger pizzicato to execute the faster sixteenth-note passages. Overall, this prelude is very useful in developing strong *pizzicato* skills. It is possible to see a connection between these *pizzicato* techniques and those implemented by Shostakovich and Prokofiev in their concertos for cello.

Prelude 14

This prelude is composed solely of harmonics. It appears to begin and end in B-flat major, though there is no specified key signature. There is no particular melody either. The harmonic pattern first appears as two measures of repeated sixteenth-notes, then two measures of arpeggiated, slurred motives, occurring four more times with some added measures of repeated notes in the final presentation. It cycles through six key areas, B-flat, D, A, D-minor, C, and E before coming back to B-flat at the end. The last measures of the prelude consist of fragmented parts of the two different motives. The prelude resembles an etude or an exercise, experimenting with harmonics in the different registers of the instrument.

voice is constantly interrupted by the other, stating pieces of the subject and adding new material. The subject is not presented in its entirety again. The final measures of the prelude feature fragments of the counter-subject, which has not been heard since the exposition.

Prelude 16

This prelude lacks a continuous melodic line: it begins with aggressive *fortissimo*, repetitive pizzicato for four measures. Then a two-measure motive is presented that has the potential for a melody. However, it is interrupted by a passage of highly chromatic sixteenth notes. A pattern emerges only in m. 20 when the same sequence of motives repeats itself. This thematic block appears a total of four times. The final portion of the prelude carries an improvisatory character. Several new motivic ideas, which have not been heard before, are introduced: for example, a triplet quarter note passage which works strongly against the established duple meter. It is followed by an ascending eighth-note pattern, also heard for the first time. However, the final idea of the movement is constructed of the same sixteenth-note passage that was a part of the main thematic block, climbing into the highest range of the instrument, reaching a G-sharp. Though the movement begins and ends with the same pitch, the final sounding of the G-sharp leaves an unstable, unsettled tonal atmosphere.

Prelude 17

Everything about this prelude is neurotic and unpredictable. There is no key signature though it is not atonal. It presents two contrasting themes, whose only

commonality is that they both only use quarter notes as the main rhythmic unit. It appears that the first theme is constructed out of repeating motivic fragments rather than phrases. There are no cadences to indicate the end of a fragment; instead, the new fragment simply begins. Though the meter is 8/4, the motives do not follow this pattern. The motive in m. 1 begins with a G that is repeated nine times. This offsets the rest of the thematic material. This motive begins again in m.3, however after the repeated pitch, which is F now, the motive descends. When the motive restarts in m. 4 the repeated pitch, now A-flat, is heard ten times. The prelude continues with this unstructured presentation of the theme. This creates an improvisatory sensation, strengthened by the addition of seemingly random trills that appear haphazardly over randomized pitches of the motives.

The second theme is introduced in a significantly slower tempo, in m. 21. This theme is polyphonic and has hardly any repetitive pitches. It leaps registers from chord to chord.

Prelude No. 18

Weinberg quotes a Russian romance called *Don't Rush the Horses*, a song that has been widely popular in Russia since its creation in 1915. Ironically, the music was composed by Jewish composer, Jacob Feldman.³¹ This song was not chosen at random because it reflects Weinberg's personal loss of family, homeland, and culture and also depicts the bleak desolation of being unappreciated.

³¹*Don't Rush the Horses*.

https://ru.wikipedia.org/wiki/%D0%AF%D0%BC%D1%89%D0%B8%D0%BA,%D0%BD%D0%B5_%D0%B3%D0%BE%D0%BD%D0%B8_%D0%BB%D0%BE%D1%88%D0%B0%D0%B4%D0%B5%D0%B9

Coachman do not whip up the horses,
I have no more a place to hasten to,
I have nobody to love any more,
Coachman, do not whip up the horses.

How I crave among the gloomy plains
To forget faithlessness and love,
But memory – my malicious lord –
Evokes the past all over again.³²

Музыкальный фрагмент, представляющий хорус русской народной песни. Он состоит из трех стaves нотной записи в ключе G-мажор. Первый staff содержит аккорды B7, Em, Am6 и Em. Второй staff содержит аккорды B7, Em и Am6. Третий staff содержит аккорды Em, B7 и Em. Под нотами указаны русские слова: 'боль - ше лю - бить, ям - щик, не го - ни ло - ша - дей! Как ям - щик, не го - ни ло - ша - дей!'. Над нотами присутствуют пометки: 'Для повторения' и 'Для окончания'.

Figure 3.17 Chorus from Russian folk song *Don't Rush the Horses*³³

Weinberg takes the chorus from this song and uses it as a basis for his prelude.

This prelude is written in the style of a J.S. Bach *sarabande* movement. As a typical dance movement it is in a binary form. What is particularly noticeable is that this is the first prelude to indicate repeat markings between the two parts. In part A, the quote is presented two times, using the same exact pitches except on the second chord. In part B, the chorus of the song is altered dramatically: this it ascends in a consecutive fashion. It also appears to be in a major mode while the other three presentations of the quotation are in a minor mode. It is heard one more time, this time transposed up a fourth, yet moving

³² Translation of from <http://www.lkharitonov.com/video/romance/coachman/>

³³ Kuliev, B. B. and Takoon, F. I. *Golden Collection of Russian Romance*. For Voice and Piano or Guitar. M. Modern Music. 2003. Accessed September, 2015. <http://apesni.org/romans/feldman/jamnegoni.htm>

the same way as the original presentation. For most of this prelude the texture is heavily polyphonic, rich with harmony created by chordal writing.

Prelude 19

This is a highly virtuosic work demanding great agility and rhythmic stability. It begins with seemingly unpredictable, rhythmic motives. They build in rapidity and intensity until they turn into running ascending and descending scalar runs. These passages turn into double-stop octave runs, followed by run of sixths, fourths and seconds. This motivic block occurs one more time before the fabric of these fast passages begins to disintegrate. Once again the feeling of unpredictability and improvisation returns, when the runs are interrupted by sporadic rests. The theme continues to deconstruct until all that is left of it are single eighth notes. The final measures of the movement contain double-stop chords that appear at the end of each of the bigger, scalar passages. This entire prelude is performed at a strong, present dynamic, seemingly all in one breath.

Prelude 20

Though this prelude is highly chromatic, it seems to gather inspiration from the Prelude from J.S. Bach's *Suite in G Major*. Similar to Bach's prelude, it features arpeggiated and scalar running, sixteenth-note passages. The harmony changes occur measure by measure, using a pedal tone. It is important to notice that this prelude ends with an *attacca*. The final two measures of this prelude begin the quotation of the *Cello Concerto No.1* by Dmitri Shostakovich, which is present in the following piece. The

appearance of the beginning theme of the concerto is a direct quote except that is written enharmonically, in a higher register.



Figure 3.18 Two final measures of *Prelude 20*.³⁴

Prelude No. 21

This prelude continues with the quotations from *Cello concerto No. 1* and also incorporates fragments from the cello sonata by Dmitri Shostakovich. The opening of the prelude is a direct harmonic quote of the two first measures of the opening theme of the cello concerto's first movement. The major difference is the rhythmic presentation. Weinberg wrote the theme in 2/4 while the concerto is in cut time. He also only uses the first two measures of the theme in the opening of the prelude. The rest of the concerto theme is not heard right away.

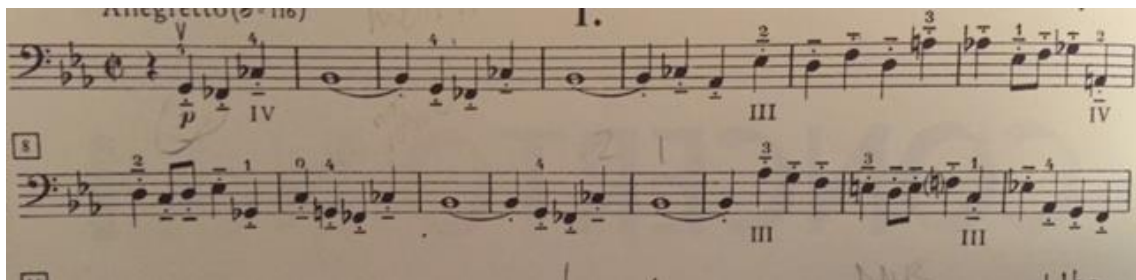


Figure 3.19 Opening theme of first movement. Dmitri Shostakovich. *Cello Concerto No. 1*³⁵

³⁴ Weinberg, Mieczysław. *24 Preludes*. 31

³⁵ Shostakovich, Dmitri. *Cello Concerto No. 1 in E Minor*, Op. 107. Musikverlag Hans Sikorski. Hamburg. 1960



Figure 3.20 Opening theme of *Prelude 21*. Mieczysław Weinberg.³⁶

This theme is presented three times before it transitions to a quotation of a theme from Shostakovich's cello sonata. As demonstrated in Figure 3.13, the quotation of this excerpt is exact only for the first two measures. The next part of the motive shows a descending sixteenth-note passage.

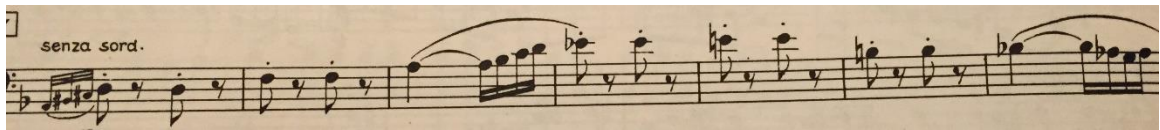


Figure 3.21 Theme from first movement. D. Shostakovich. *Sonata for Cello and Piano* Op. 40³⁷



Figure 3.22 Second theme from *Prelude 21*. Mieczysław Weinberg.³⁸

This motive is interrupted by one small repetition of the theme from the concerto and then back to the sonata theme, which peters out into three measures of eighth notes that smoothly transition back into the concerto theme. This time, the whole theme from

³⁶ Weinberg, Mieczysław. *24 Preludes*. 31

³⁷ Shostakovich, Dmitri. *Sonata for Cello and Piano in D Minor* Op. 40. International Music Company. New York. 1926

³⁸ Weinberg, Mieczysław. *24 Preludes*. 31

Figure 3.10 is heard, though, unlike in the cello concerto, there is a change of register to the octave above the present one. This morphs into another quote from the cello sonata.

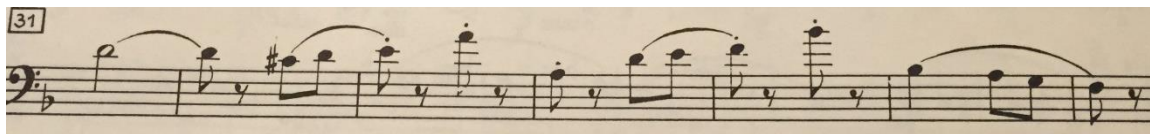


Figure 3.23 Second theme from first movement. Dmitri Shostakovich. *Sonata for Cello and Piano* Op. 40³⁹

Figure 3.24 Third theme from *Prelude 21*.⁴⁰

The remainder of the prelude is constructed from the repetition of each of these quotations. A climax is reached using the theme from the cello concerto. However, the final five measures of the prelude are a completely new quote from the sonata.

Figure 3.25 Third theme from fourth movement of the Shostakovich cello sonata.⁴¹

³⁹ Shostakovich, Dmitri. *Sonata for Cello and Piano in D Minor* Op. 40

⁴⁰ Weinberg, Mieczysław. *24 Preludes*. 31

⁴¹ Shostakovich, Dmitri. *Sonata for Cello and Piano in D Minor* Op. 40



Figure 3.26 Final measures of *Prelude 21*.⁴²

Prelude 22

This prelude exhibits the characteristics of a folk dance tune and improvised song. It has modal tendencies exhibited by Hungarian music that uses a modified harmonic minor scale. The main theme is presented two times at the beginning, both times being three measures long. The third time it is heard, it features an extra measure inserted into the middle of the theme. It is followed by quick improvisatory-like passages. This pattern of alternating dance and song motives occurs three times. The entire prelude is accompanied by a continuous D drone in the form of quarter notes.

Prelude 23

This prelude stands out as the most modern and progressive of all twenty-four. It is atonal, using a twelve-tone row outlined in red in figure 3.18. The row is presented the first time in its entirety and is interrupted by a quick arpeggiated section. It is presented a second time as eighth notes. After a group of repeated D-flats, the row is played in retrograde. This is the last time the row is heard in a specific order. Another quote from Shostakovich's cello concerto is found in the second to last line of the prelude, outlined in green. It is not an exact quote as the first two pitches are transposed down a fifth and it is in a much slower tempo. This prelude exhibits no meter, though there are metronome markings. Despite the tempo indications, it still presents many opportunities for free and

⁴² Weinberg, Mieczysław. *24 Preludes*. 31

unobstructed playing. Weinberg takes an opportunity to experiment with extended techniques of glissando, pizzicato and ricochet. He even employs extended score indications as shown in the section outlined in green. This highly unusual prelude is connected to the final, twenty-fourth prelude by an *attacca* at the end of the movement.

23.

Twelve Tone Row

♩ = 63
senza sord.

Twelve-Tone Row *pizz.*

ricochet. arco gliss. fff sul pont. ricochet. sul tasto

♩ = 63

fff dim. ppp ff dim. ppp sf dim. ppp f dim. ppp pp

♩ = 116 *pizz.*

fff molto marcatisissimo *attacca*

Figure 3.27 Twelve-tone row outlined in red. Quotation of opening theme from Shostakovich cello concerto outlined in green.⁴³

⁴³ Weinberg, Mieczysław. *24 Preludes*. 35

Prelude 24

The final prelude is presented in the form of a minuet. It is in a triple meter, and is in a binary form. Just as with the eighteenth prelude, there are repeat signs indicating the form. This prelude is in direct contrast with its partner that came before. One major difference is that this prelude is tonal, with the key area focusing around C minor. It is lyrical, with a meandering through-composed melody. The phrase does not seem to end until it reaches the double bar because the cadence perpetually feels out of reach. Part B opens with the same motive except that it is transposed down a tritone and is ascending in contour. This phrase is also extended by two measures. The second entry of the theme in Part B looks exactly the same as the very initial presentation, though it only stays that way for three measures. By the fourth measure the melody makes a movement in the opposite direction upward rather than down. It remains in that higher register until the theme begins to break apart into the slurred sixteenth and eighth-note ties. There is a final glissando in the second ending and the final note is a low open C.

Chapter 4: Sonata No. 1, Op. 72

Sonata No. 1 for Cello Solo was composed in 1960 and was the first of four composed by Weinberg. This work carries significant historical standing, as it was the first substantial work for solo cello since World War II in Europe. It stands next to Max Reger's *Three Suites for Solo Cello* composed in 1923, Zoltan Kodaly's *Sonata for Solo Cello Op. 4* composed in 1914 and Johann Sebastian Bach *Six Suites for Cello Solo*. In fact it predates Benjamin Britten's *Cello Suite No. 1 Op. 72* by five years. This sonata was dedicated to Mstislav Rostropovich, as he was the champion for promoting new, avant-garde music in the Soviet Union.

This work consists of three movements. The first one, Adagio, resembles a prelude from one of Bach's suites. It is set in D minor and in a duple meter. It is pensive and interpretive and is composed in an expanded ternary form. Part A begins with a pianissimo theme in the lowest register of the instrument.

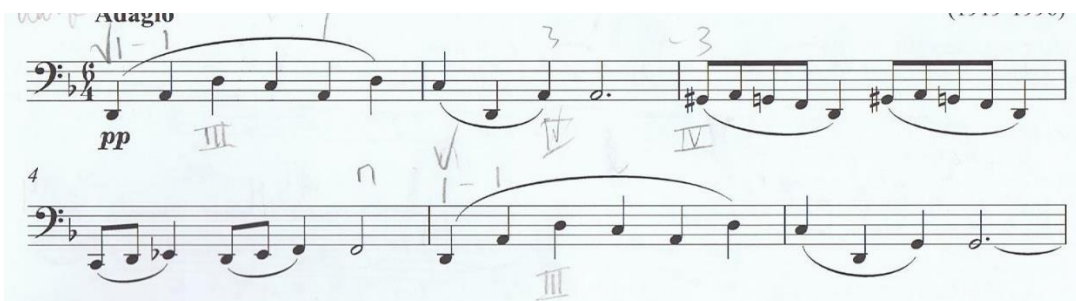


Figure 4.1 Theme A of first movement.⁴⁴

⁴⁴Weinberg, Mieczysław. *Sonatas for Cello Solo*. Peermusic Classical GmbH. Hamburg. 2005. 3

It gradually begins to grow both in dynamics and register and transitions gently into Theme B, which is marked by more rapid triplet and eighth note passages, climbing to a high B-flat before dropping all the way down to the open C on a *fortissimo*.

Figure 4.2 Closing of Theme B and return of Theme A.⁴⁵

It is interesting to note that the climax of the movement occurs in the lowest register of the instrument. Such registral changes are characteristic of Weinberg's music. The climax is also the return of Part A, though it is not quite in D minor. The D minor returns with a true restatement of the theme close to the end of the movement. However, this seems more like a coda rather than the actual return of the A theme since it fragments to create the ending of the movement. This movement certainly carries undertones of the Jewish folk music, an idiom with which Weinberg was very comfortable. Similar lamenting, mournful overextended melodies, can be found in the song *Nayyor Lid* by Yiddish poet Shmoel Galkin, from *Jewish Songs*, Op. 17.

Movement II is an Allegretto in a triple meter. It is played *con sordino* to create a light, cheerful effect. It is possible to liken this movement to a minuet because of its meter and dance-like character. This movement is difficult to box into any specific form,

⁴⁵ Weinberg, Mieczyslaw. *Sonatas for Cello Solo*. 4

however it seems that a rondo form would be most appropriate. The refrain begins the movement in what appears to be D major. The episode B begins with chromatic eighth note passages creating a wave-like sensation.

Handwritten musical score for Episode B of the second movement, measures 37-48. The score is in bass clef and features chromatic eighth-note passages. It includes dynamic markings 'dim.' and 'pp', and various fingering and articulation annotations such as '1 4', '2 1', '3 2 x 4', and 'I II III'.

Figure 4.3 Episode B of second movement.⁴⁶

The refrain returns again in an exact restatement of itself. Episode C resembles Episode B in its contour and character but is presented using a different set of pitches than B did and is shorter by 22 measures.

Handwritten musical score for Episode C of the second movement, measures 114-124. The score is in bass clef and features chromatic eighth-note passages. It includes dynamic markings 'ppp' and various fingering and articulation annotations such as '3 2 3 2 1', '2 4-4 3 2', and 'I II III'.

Figure 4.4 Episode C of second movement.⁴⁷

⁴⁶ Weinberg, Mieczysław. *Sonatas for Cello Solo*. 6

⁴⁷ *Ibid.* 7

Finally we hear the return of the refrain once more, though this time it is much shorter and broken down into motivic fragments to finish off the movement.

The final movement, *Allegro*, is fast and angry and is in C minor and duple meter. It begins and ends with big, aggressive C minor chords. The melody is constructed of two slurred sixteenth notes, repeated motives, interspersed by repeated eighth notes and interrupted periodically by chords. The rhythmic motives are definitely an influence of Shostakovich because he, too, often wrote melodies based on small motives.

Weinberg also incorporates complex chordal passages that create a polyphonic, contrapuntal texture. Similar chordal writing can be found in Shostakovich's *Cello Concerto No. 1 in E Minor*.

The image shows a musical score excerpt from the third movement of Weinberg's *Sonatas for Cello Solo*. It consists of three staves of music. The first staff (measures 152-158) is in bass clef and features a complex chordal texture with many accidentals and slurs. The second staff (measures 159-164) is in treble clef and continues the complex texture. The third staff (measures 165-168) is in bass clef and shows a more melodic line with some rests. The key signature is C minor (three flats) and the time signature is 2/4.

Figure 4.5 Excerpt from third movement.⁴⁸

Big registral leaps are prevalent once more. This and the extended use of pizzicato are certainly a part of Weinberg's idiom. Dynamic directions, though sparse, are drastic. Long passages of fortissimo are juxtaposed with long passages marked *spiccato pianississimo*. This movement is in a deformed ternary form. Section A begins in C

⁴⁸ Weinberg, Mieczyslaw. *Sonatas for Cello Solo*. 10

Minor. Section B is the aforementioned *pianississimo* section. It begins in what appears to be A minor and then modulates back to C minor. After the *fortissimo* chordal passage, section A returns with the big C minor chords. Though the thematic ideas remain similar, there are additions of new motives. Variations of old motives can be heard before ending the movement once again with C minor chords. A quote from the first movement of Shostakovich's *Cello Concerto in E Minor* is heard in the final measures of this movement.

The image shows a musical score for the final measures of a movement. The first system, starting at measure 211, is in a bass clef and contains a melodic line with eighth and sixteenth notes. A red box highlights a specific motif in the final measure of this system. The second system, starting at measure 215, is in a treble clef and features a melodic line with a red box highlighting a motif in the first measure. The score concludes with a double bar line and repeat dots.

Figure 4.6 Final measures of the third movement quoting first movement of Shostakovich's *Cello Concerto in E Minor* (see Figure 3.18)⁴⁹

⁴⁹ Weinberg, Mieczysław. *Sonatas for Cello Solo*.

Chapter 5: Sonata No. 2 Op. 86

The second sonata was composed in 1965 with revisions made in 1977. It consists of four movements: Andante, Allegro, Adagio and Allegretto. This piece was dedicated to Valentin Alexandrovitch Berlinskij, the cellist of the Borodin String Quartet.⁵⁰



Figure 5.1 Valentin Berlinskij as cellist of the Borodin String Quartet.⁵¹

The Borodin String Quartet premiered most of Shostakovich's string quartets. They were very close with Dmitri Shostakovich and were also good friends with Mieczysław Weinberg.

⁵⁰ Potter, Tully. *Borodin String Quartet*. http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/44211?q=Valentin+Berlinsky&search=quick&pos=1&_start=1#firsthit

⁵¹ <http://www.telegraph.co.uk/news/obituaries/3903080/Valentin-Berlinsky.html>

The first movement, *Moderato sostenuto*, is in C Minor and in 9/8. It is comprised of two interchanges of two contrasting themes. The first one exhibits many similarities found in some examples of Jewish liturgy.

8

19. VATOREM

Vă - to - rem kir - eim kar - ni ba - lô - si besh - men raă - non
 va - ta - beit ei - ni bėshu - - roi bă - ko - mim o -
 lai m'rei - im tish

Figure 5.2 Example of Jewish liturgy.⁵²

As in Figure 5.2, the opening theme represented in Figure 5.3 features repetitive pitches imitating speech patterns. Though the key signature indicates C minor, the G-flat, which appears in mm. 7, 8, 11, and 12, destabilizes the existing melody. The phrasing of this theme follows traditional expectations of four measures groups. However, there are no traditional harmonic cadences marking the end of these phrases. The phrase is indicated by the ending and restart of previously heard melodic material. This chant-like theme is presented three times before it breaks down. Remnants of this theme appear throughout the rest of the movement. The fragment in m. 14 returns in the third movement of this sonata.

⁵² Alman, Samuel. *A Volume of Recitative sung by late Solomon Rozumni: World Renowned Oberkantor of Odessa*. London. 1930.
<http://www.chazzanut.com/rozumni/roz-001.html>

The musical score consists of five staves of music. The first staff begins with a dynamic marking of *f*. The second staff is marked with the number 5. The third staff is marked with the number 9. The fourth staff is marked with the number 13 and includes the dynamic marking *sempre f*. The fifth staff is marked with the number 17 and has a 'T' written below it. The music is written in a treble clef with a key signature of two flats and a 3/8 time signature.

Figure 5.3 Opening theme of the first movement.⁵³

There is a clear break between the chant and the following section beginning in m. 22. Though the movement does not change meter, the emphasis of the beats creates a triple meter effect. This new theme is marked by constantly moving, repetitive eighth notes and it is twelve measures long. It seems that the motive from the first movement of Shostakovich's *Cello Concerto No. 1 in E Minor* haunted Weinberg, because he hides it within the tapestry of this undulating line, shown in Figure 5. 4. It is obscured by the extra, repeating pitches around it and it has been transposed. This second theme begins with a monophonic texture, however as it escalates, a counter-melody begins to emerge in m. 26.

⁵³ Weinberg, Miczieslaw. *Sonatas for Solo Violoncello*. Peerless Classical GmbH International. Hamburg. 2005

Figure 5.4 Second theme of Movement I. Shostakovich *Cello Concerto No. 1* motive circled in red.⁵⁴

Without any transition, the chant-theme returns in m. 34. This time however, it is much more present and at times even polyphonic. It features many more double-stops and is much more chromatic than its counterpart. This return of the chant climbs into a higher register. Similar to the previous section, there is a noticeable break between the first and second themes. Once again, the second theme is based on the motive from the concerto, but this time it is significantly shorter, being only seven measures. The movement ends with an *attacca*.

The second movement is an Allegretto that appears to be a type of extended and deviated minuet and trio. The minuet is in a rounded-binary form. It is in a triple meter, without an indicated key area, though in a major mode. Part A is symmetrical and balanced, constructed of two eight-measure phrases with strongly defined cadences. Each of these phrases is a sentence. The cadence of the first phrase ends in C major, while the second phrase cadence is in E minor. Part B begins in m. 17 and demonstrates balanced, equal phrases. The opening of this part appears to be in G major because of the four measures of G major chords. However, the cadence in m. 24 lands on a G-sharp. The following phrase uses motivic materials from the previous phrase, and cadences in m. 32

⁵⁴ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

on an A-natural. The theme from Part A returns in m. 40. This time it is extended by one measure and has some contrasting movement in the center of the melody. It cadences on in C major.

The trio begins in m. 57 in the key of C major. Once again, as in the minuet, the phrases are balanced and symmetrical. Each one appears to be a period using material from its predecessor as the antecedent and new material for the consequent. While the cadence for the first measure is easy to distinguish, the cadences that follow become much more elusive. For example in m. 70 the cadence is simply marked by rests.

The image shows a musical score for the "Trio" section of the second movement, spanning measures 66 to 86. The score is written in C major and 3/4 time. It features a variety of articulations and dynamics. Measure 66 shows a cadence on a rest marked *p*. Measure 70 has "large registral leaps" indicated. Measures 72-73 show "pizz." and "arco" markings. Measure 79 has "pizz.", "arco", "dim.", and "pp" markings. Measure 86 has "tr" markings and "motivic fragments" indicated.

Figure 5.5 "Trio" section of second movement.⁵⁵

As the movement progresses, the melody jumps registers and interrupts itself with fragmented motives. The trio ends with staggered two eighth-note motives marked *pianississimo* and in m.143 there is a da capo. After the return of the minuet, a coda appears using thematic material from the trio, ending on an authentic cadence in C major.

⁵⁵ Weinberg, Mieczyslaw. *Sonatas for Solo Violoncello*.

Movement three, Adagio, is peculiar because it has three contrasting sections which are clearly separated. Each one has a unique character. The first section resembles a haunting, reminiscing lullaby. Marked *con sordino*, it is comprised of two themes: the first theme begins with a short motive that is repeated in m. 2. From this point the theme develops without any clear cadences.

The image shows a musical score for the first section of movement three. It consists of four staves of music. The first staff starts with a bass clef, a common time signature, and the marking 'con sordino' above the staff and 'pp' below. The music begins with a short motive that is repeated. The second staff starts at measure 6 and introduces a new theme with a 'p' dynamic and sextuplets. The third staff continues the second theme, also featuring sextuplets. The fourth staff starts at measure 15 and returns to the first theme, marked 'mp' and 'cresc.'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 5.6 First section of movement three.⁵⁶

It appears to be through-composed with very little repeated material until m. 8. Yet, even at this point there is no cadence. In fact, even when the new theme is introduced in m. 14, there is no real perceivable cadential material, except for a half note that is held in the middle of the measure. The second theme is identified by the repeated sixteenth-note sextuplets. There is a pensive, improvisational quality to this theme. It is not rushed or forced to move forward in any way. Measure 23 marks the return of the first theme, which is only seven measures this time. The transition back to the second theme is smooth and fluid. As the themes are interchanged, they grow shorter and shorter. This

⁵⁶ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

lullaby section of the movement ends with a harmonic A above C6.

The second section is polyphonic and significantly shorter than the first. The dynamic level escalates quickly. This part has a much more demanding and present character than the first section. Even though this section is in common time, there is a feeling of three created by the recurring quarter-note figures that form the main motive of this section. This tendency gives this section the impression of a sarabande. It ends on a D major chord.

Figure 5.7 Second section of movement three.⁵⁷

The mute comes off for the third section. It opens with a fortissimo dynamic and remains so for the rest of the movement. This section exhibits the return of the sixteenth-note sextuplet theme from the first movement. The final three measures recall a brief motive of the chant that was heard at the very opening of the first movement.

⁵⁷ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.



Figure 5.8 End of the third movement. ⁵⁸

The final movement of this sonata, a Presto, appears to follow a rondo form. However, Weinberg deviated significantly from the traditional understanding of this form. A rondo form consists of either a five or seven parts, with the refrain being the only part that returns. In this movement there are nine different parts, some of which are repeated multiple times throughout the movement. Others appear only once; none of them are unifying or central.

Presto

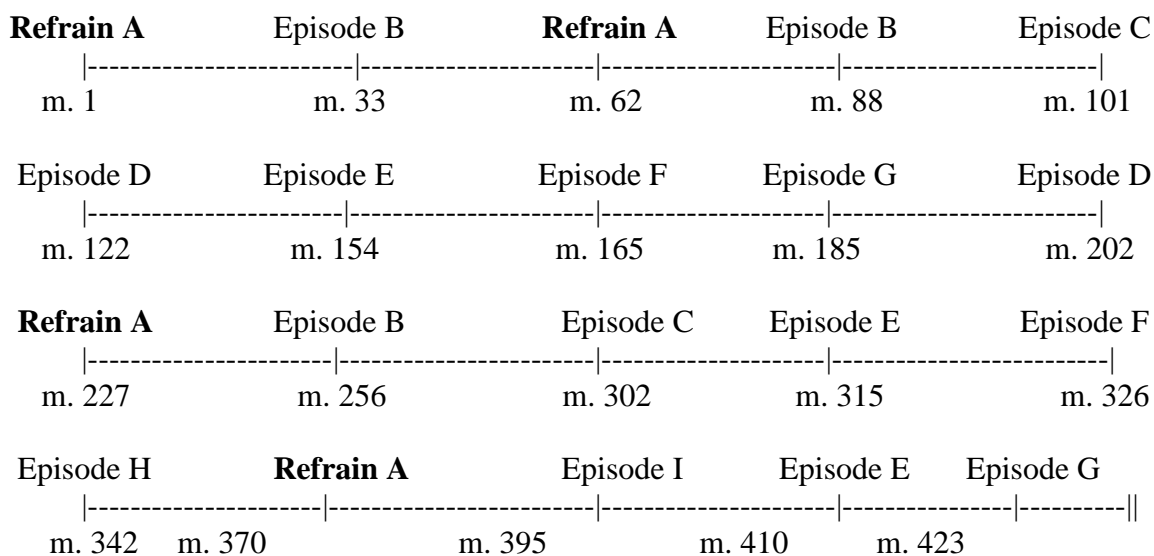


Figure 5.9 Diagram of fourth movement.

⁵⁸ Ibid.

The most repeated part is theme A, which is thirty-two measures long.

Figure 5.10 Theme A from 4th movement.⁵⁹

Every time Theme A is presented, a small change occurs. For example, the second time it is heard is in m. 62 right after Theme B is played for the first time. This second presentation seems almost identical, except for the second part of the refrain when the C octave chord returns in m. 5 of Figure 5.9. This time, instead of the C octaves, there is a minor sixth chord with C in the bass and an A-flat at the top, followed by a minor seventh with a C in the bass and a B natural at the top. The melodic motive that resembles the one in m. 9 of Figure 5.9 also returns, this time transposed up by a whole-step. This version of the refrain is twenty-seven measures long. The third time the refrain is presented is in m. 227, after Theme B is heard again, and themes C, D, E, F, G, and D again, are cycled through. In this version there are many similarities to the original theme, except that the C octave chords include the fifth and certain parts are transposed up an octave. The second part of the refrain begins on the same pitch as it did in the first presentation, but this time it moves downward. This time it is thirty measures long.

⁵⁹ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

The final time it is heard is towards the end of the movement in m. 370. It is preceded by themes B, C, E, F, and H. As can be expected, the repeated themes are all slightly altered. This last version of the refrain is an octave higher than the original and is introduced with a minor seventh and a C octave. It is the shortest, being only twenty-six measures long. As this theme occurs the most, it can be viewed as the refrain of this deviated rondo form.

Theme B is heard three times during the movement. It begins with a quote of the opening motive of *Prelude No. 1* (Figure 3.1). Unlike theme A, theme B is different every time it returns.

The image shows a musical score for two staves. The first staff is in bass clef and starts at measure 27. It contains a complex rhythmic pattern with slurs and accents. The second staff is in treble clef and starts at measure 36. It contains a triplet of eighth notes. The music is marked 'più ff'. A red 'B Theme B' label is placed above the first staff.

⁴⁷**Figure 5.11** Theme B quoting *Prelude No. 1* opening motive.⁶⁰

The first time Theme B appears as a monophonic line beginning with G octaves, and the second time it is polyphonic with the octaves obscured by chords. It is also only twelve measures long. The third time it is presented monophonically, this time beginning on an F. It is interesting to notice that themes H and I are heard only once during the movement. They are not related to each other nor to any of the other themes.

⁶⁰ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

Chapter 6: Sonata No. 3, Op. 106

The third solo cello sonata was composed in 1971. It is made up of four movements: Allegro, Allegretto, Lento, and Presto. It is interesting to notice that while the preludes and the other two sonatas feature only selected movements with definite tonalities, in this work, each movement is written in a specific key. However, as it has become Weinberg's trademark, the home keys are often disguised by heavy chromaticism. The other peculiarity of this sonata is that the forms of each movement are particularly ambiguous. Only the second movement features a more recognizable rounded binary, yet even in this movement the form is significantly altered. This deliberate form ambiguity begins with the first movement.

It appears that Weinberg wrote the first movement in a heavily modified sonata form. It is an allegro, in D minor.

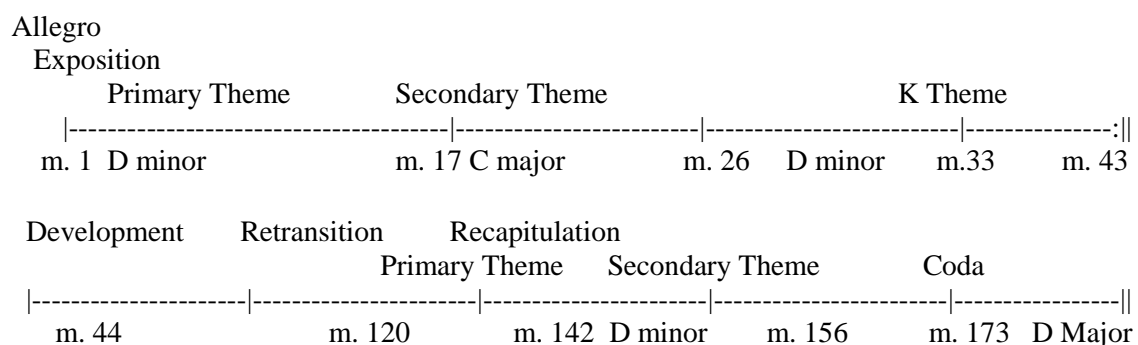


Figure 6.1 Diagram for movement 1.

The exposition is forty-three measures long. As expected in a traditional sonata form, there are two contrasting themes. In fact, the primary theme is indeed in D minor. It consists of two four-measure phrases, each ending with a convincing cadence, though these cadences are not diatonic. This sequence is followed by a five-measure phrase,

though the cadence in m. 13 is not quite as emphatic as the other two previous ones. The primary theme ends with a four-measure phrase, with a cadence on the dominant, not the traditional expected harmony for such a cadence. It is possible to argue that this primary theme is one big sentence, with presentations beginning in mm 1-4 and 5-8 and a continuation from mm 9-17.

The image shows a musical score excerpt in bass clef with a key signature of one flat (B-flat) and a common time signature. The score is divided into six systems of music. The first system (measures 1-4) is marked with a 'P' in a box and labeled 'Primary Theme in D Minor'. The second system (measures 5-8) continues the primary theme. The third system (measures 9-12) continues the primary theme. The fourth system (measures 13-17) concludes the primary theme with a cadence on the dominant (F major chord), marked with a 'V' and a 'S' in a box. The fifth system (measures 18-22) begins the 'Secondary Theme in C Major', marked with a 'S' in a box. The sixth system (measures 23-26) continues the secondary theme, with a handwritten 'D minor' annotation under the notes. Performance markings include 'simile' and 'D minor' written below the staff.

Figure 6.2 Excerpt from exposition of first movement.⁶¹

The secondary theme begins immediately in m. 18. This sonata-form movement appears to lack a transition. It is also noticeable that this secondary theme is not in the dominant or the mediant, but rather in the key of the sub-tonic, which happens to be C major. However, only the first two phrases of the secondary theme are in C major. The third phrase returns to D minor. Once again, it is possible to say that the secondary theme, like the first theme, is presented in the form of an over-sized sentence: the first

⁶¹ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

two phrases being the presentations and the third one the continuation. The closing theme appears in m. 33. It is chromatic and features motives of both the primary and secondary themes.

Figure 6.3 Closing theme of exposition.⁶²

The exposition is repeated and the development begins with the second ending in m. 44. Traditionally, it is expected that the exposition must end with a strong cadence, yet the closing theme flows smoothly into the development without any cadential material. However, the development does seem to conform to traditional expectations. It is quite chromatic, moving away from the D minor key area. It introduces new themes and also presents versions of the secondary theme. A significant part of the development is dominated by what appears to be a massively expanded closing theme. There appears to be a transitional theme between the expanded closing theme and a randomly returned secondary theme before the recapitulation. It is possible to say that this transitory material is in A major, however changes quickly as the recapitulation approaches.

The recapitulation, beginning in m. 142, is foreshadowed two measures before by the same motive that was heard in the closing theme of the exposition. Though the

⁶² Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

contour of the primary theme remains the same and it is still presented in D minor, there are small alterations in the recapitulation, specifically to the individual intervals within the theme. A big difference is that there are multiple meter changes; from 4/4 to $\frac{3}{4}$ to 5/4. The final measure of the primary theme in the recapitulation is in 3/2, this time only fourteen measures in length. Unlike in the exposition, the secondary theme is presented in D major and extended by one measure. There is no closing theme as there was in the exposition; however, there is what appears to be a coda comprised of motives from the development. The movement ends with a Picardy third prepared by the dominant.

The second movement is very much a gigue in nature. Though it is in 3/8, there is a prominent downbeat in every measure that creates a feeling of two. In fact the opening theme of this movement seems to have been inspired the gigue from J.S. Bach's *Gigue* from *Cello Suite No. 1 in G major*.



Figure 6.4 Theme A of Part I of the second movement of the sonata.⁶³

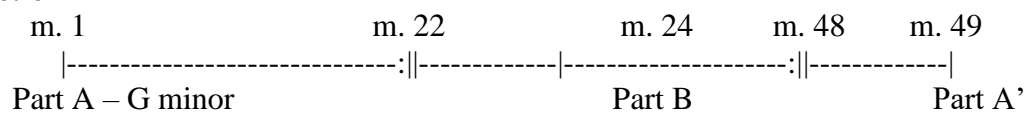
⁶³ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*



Figure 6.5 *Gigue* from J.S. Bach's G Major Suite.⁶⁴

This movement is in G minor, and though it does move away from this key, it returns to the tonic in the end. A big deviation from traditional form expectations is that it appears that this movement is in a nesting binary form. Section I is a simple binary ending in m. 48. However, with the repeat of Part B it turns into a rounded binary because of the second ending featuring the return of Part A, as demonstrated in Figure 6.5.

Section I



Section II

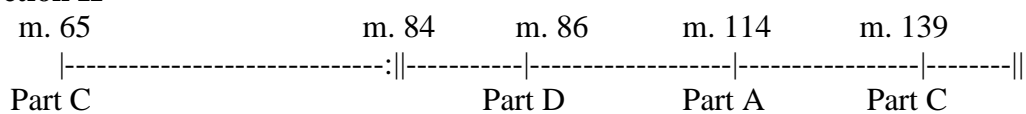


Figure 6.6 Diagram of nesting binary form for Movement 2.

Part A appears to be all one phrase due to the fact that there is no real cadential area until m. 22. This phrase is made up of motives that are repeated without any specific pattern. Part B also has no cadences until m. 48, though this part is divided into two

⁶⁴ Bach, Johann, Sebastian. *Six Suites for Solo Cello*.

phrases. The second phrase begins in m. 38; it is distinguishable because it looks exactly like the beginning of Part B.

Section II is a simple binary, though Part D does not repeat. It goes directly into the recapitulation of Part A from Section I. When Part A returns it is slightly more polyphonic and further away from the home key area. The final eleven measures of the movement recall the motive from Part C of Section II. G minor is established in the last four measures of the movement, however the final commitment to the key is only solidified in the last measure and a half. This movement is quite challenging due to its fast tempo and chromatic passages. There is no time for contemplation as the sections flow quickly from one to another.

Movement III is a Lento in triple meter and has a key signature of four flats. This movement does not follow a particular form, it appears to be more an exploration of multiple themes that are repeated and varied. They are monophonic and phrases tend to follow period structures with four measure antecedents and consequents. It is interesting to observe that no one theme dominates the landscape of the movement. Theme A is presented in its entirety and then only fragments of this theme return mixed with previously heard motives. Many of the motives feature large leaps. It is worth noticing that this feature is an important aspect of Weinberg's compositional language.

It is difficult to determine where this movement is supposed to be in A-flat major or F minor. The mode is quite ambiguous and there is heavy chromaticism throughout the movement. Even the end of the movement leaves the audience guessing. There is an outline of what could be the F minor triad, five measure from the end; however, the triad does not resolve on an F. Instead it ends on C thus avoiding closure. It is possible that

such ambiguity is supposed to leave an open connection to the following movement as this movement ends with an *attacca*. However, the final fourth movement has no connection to either A-flat major or F minor.

The last movement of this sonata is a Presto in compound meter and in D minor. It appears that Weinberg does favor the Rondo form for final movements. However, as can be expected, this Rondo greatly deviates from the norm, though at first it does not appear so. The movement features only four parts. The refrain can be characterized as harried and frenzied, opening with an arpeggiated D minor triad, which firmly roots it in D minor.

Figure 6.7 Refrain from Movement IV.⁶⁵

It is heard a total four times, the first three all in D minor. The final fourth time it is played in an ambiguous tonal area. It is followed by episode B, which, in turn, is superseded by the refrain. Only after this interchange do the deviations begin to occur; instead of hearing a new episode, episode B is presented again, followed by C. Before the refrain is heard again, episode D is also introduced for the first and final time. The third

⁶⁵ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

repetition of the refrain is interrupted briefly by a motive from episode B only to return for the fourth time in the last part of the movement. This last presentation of the refrain dominates the movement. It escalates into mad, virtuosic, arpeggiated, sixteenth-note passages.

Figure 6.8 Final presentation of refrain in movement IV.⁶⁶

These relentless passages push the movement to the end. They begin to break apart until all that is left is the motive with which the movement begins. As with the first movement, this movement finishes in D major.

⁶⁶ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*

Chapter 7: Sonata No. 4, Op. 140bis

Sonata No. 4 Op. 140bis was composed in 1985, though Weinberg did edit the first movement in 1986 making significant changes to the second theme. This sonata, like the second one, was dedicated to Valentin Aleksandrovitch Berlinskij in honor of his 60th birthday. This work is shorter than the previous three sonatas and has three movements: Andante, Adagio, and Allegro.

The first movement is in quadruple meter and has no specified key signature. It is quite lyrical in character. Though this is a first movement, it seems to follow an altered rondo form. Though the harmony is quite chromatic, the most frequent and dominating tonal area is C minor: a tonality often favored by Weinberg in many of his works which have been explored in this document.

The refrain is made up of two four-measure phrases. These phrases are neither a sentence nor a period because they are quite similar in contour. No part of them can be classified as a continuation or consequent. However, the first phrase begins in C minor with a half cadence in m. 4. The second phrase is also four measures long, though this time the first two-measure motive is transposed up two whole-steps, though the integrity of the contour similar to the first phrase is intact. This is the last time the theme is presented in this way.

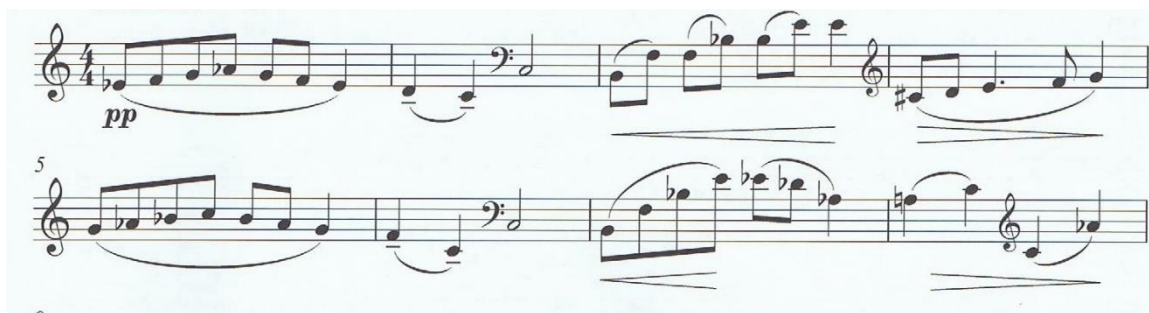


Figure 7.1 Refrain of Movement I⁶⁷

The refrain is heard five more times; each time it is significantly altered. For example, when A1 comes back in m. 17 it is transposed up a major third. A2 comes back in m. 35, though only for three measures. An interesting interchange occurs when the refrain comes back as A3 in m. 57 and then is followed by episode E. While episodes B, C, and D remain quite similar to the refrain in character, being monophonic and lyrical, episode E is radically different. It is preceded by an unmistakable cadence in C minor in m. 64. Episode E, which is polyphonic, features dissonant chords and is marked *forte*. This is the first time such a dynamic is indicated in this movement. It is interesting to notice that a motive of the refrain returns in m. 69, however m. 70 sees the restatement of Episode E. A4 finally comes back in m. 73 and continues to m. 83.

Measure 91 sees the return of thematic material that resembles episode E. It is dominated heavily by dissonant chords and has similar rhythmic figures, though it appears to be more emphatic. It is interrupted by a version of episode C for four measures. Episode E2 comes back in m. 101 and proceeds to finish the movement.

⁶⁷ Weinberg, Mieczyslaw. *Sonatas for Solo Violoncello*.



Figure 7.2 Episode E2 at the end of the first movement.⁶⁸

This last section is the most climactic of the entire movement. The dissonant chords become much more frequent and intense. The pinnacle of this passage occurs in mm. 111-112 where a motive from the refrain is heard for the last time. This is the most powerful point of the movement, culminating in a dramatic leap into a high register and marked *fortissimo*. As it has become typical for Weinberg's compositional language, there are many large leaps between registers.

The second movement is marked *adagio* with the $\text{♩} = 63$, which allows for a flowing tempo. The movement tends to have a gentle, light character much akin to a lullaby, even though it is in a triple meter. This movement does not seem to follow any specific form; instead, it appears to be through-composed, though there is a repeating theme which often returns in fragments and variations. This movement is firmly rooted in a major mode and remains there for the first forty-five measures. This is a somewhat unusual occurrence observed in Weinberg's music discussed in this document to this point. In fact there is a strong feeling of G major in the first theme. This is challenged by the appearance of a D-sharp sporadically throughout the first theme and its variation,

⁶⁸ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

though it is difficult to deny the presence of G as the home key area in the first ten measures.



Figure 7.3 Theme A of second movement, featuring G major as home key area.⁶⁹

Measures 12 - 38 present a meandering, conjunct, melodic line, built of chromatic, motivic fragments. It is interesting to observe that there are hardly any large registral changes in this section. For the most part it is played in the upper octaves, in thumb position. Though it is possible to identify this area to be in a major mode, the harmony is in such constant flux that pinpointing a specific tonal area is not possible.

⁶⁹Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

15
 20 **Harmonic Shift**
 25 **Harmonic Shift**
 32
 37 **G Major**

pp *cresc.* *mp* *pp* *cresc.* *mf* *pp* *cresc.* *mp* *dim.* *pp*

Figure 7.4 Mm. 15-37 of second movement.⁷⁰

By m. 37 the harmony finally seems to return to G major, at least temporarily. Measure 45 brings a drastic change to the character of the movement. A dissonant *forte* chord appears and the tonal center seems to shift to G minor, before moving on again. These consequent measures float around in ambiguity. The next cadence-like area occurs in m. 54, where the harmony lands on what can be described as B minor. Once again, this is only a temporary stop before another tumultuous passage leads back to G major in m. 63, though G major is never firmly established again. G major is heard in m. 73 where the main motive from the first theme returns for the last time. Though there is no *ritardando* indicated, it happens naturally because the return of the motive is presented in

⁷⁰ Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

quarter-note triplets rather than eighth notes as it was before. This G major motive is overtaken by heavy chromatic chords.

The most ambiguous and confused moment of the movement occurs in mm. 78-80. These chords are incredibly contrasted to the rest of the movement, being in such a low register, being so dissonant and played in such a strong dynamic. It is interesting to notice that mm. 75-78 have a small yet perceptible motivic connection to the opening of the first movement of the same *Cello Concert No. 1 in E minor* by Shostakovich. The last two measures of the movement appear to return to end in G major.



Figure 7.5 Final measures of the movement.⁷¹

The final movement of the sonata, Allegro, is marked triple meter and is in a minor mode. It appears to be in a rondo form, though it also holds similar characteristics of a gigue due to the fact that the refrain has a strong feeling of one. It appears that this movement is the only one that comes close to conforming to traditional form expectations as demonstrated in the following diagram.

⁷¹Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

Allegro

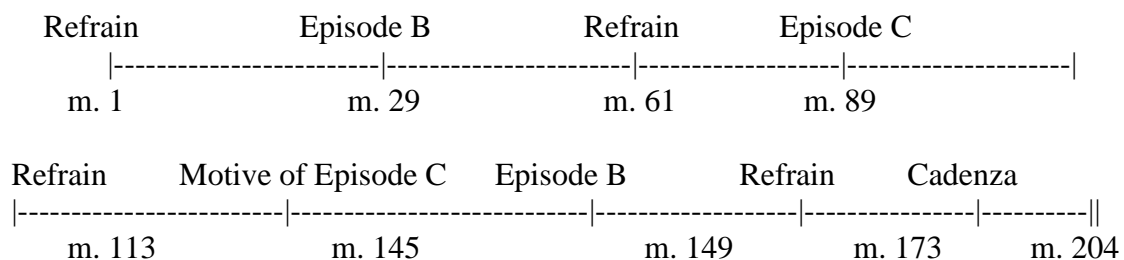


Figure 7.6 Diagram of final movement.

The refrain is twenty-eight measures long and establishes C minor as a home key, so much so that the cadence in m. 28 lands on a C. When the refrain returns in m. 61 it is identical to its first presentation except for the final phrase, which is transposed down a second rather than a seventh. Once again there is a strong feeling of C minor. This is the last time there is tonal stability in this movement. The refrain returns in m. 113 and then again in m. 173 for the last time. Though the integrity of the melodic contour remains, the tonality is ambiguous and constantly in flux.

Figure 7.7 Cadenza from third movement.⁷²

One element that does alter the rondo form is the cadenza-like section that ends the movement. It begins in m. 204, following the final presentation of the refrain. Weinberg creates a smooth transition into m. 204 by slowing down the rhythmic motion. There also appears to be a cadential element D-flat dotted-half note in m. 203 before the cadenza begins. There is a change in tempo in m. 210 and from this point on to the end of the movement there are opportunities to be quite free with the tempo due to the *ritenuto*. The tempo changes once more in m. 216, creating an improvisational feeling to the end of the movement. This final part is constructed of motivic fragments of the refrain and

⁷²Weinberg, Mieczysław. *Sonatas for Solo Violoncello*.

episodes B and C. Measure 232 introduces the first motive of the refrain for the last time and, though it is quite chromatic, the final cadence ends in C minor.

Afterword

Mieczysław Weinberg deserves to be remembered as a talented composer and survivor of the Holocaust and of the persecutions of a totalitarian state. His refusal to conform his musical language to the demands of a tyrannical rule is admirable and inspirational. Weinberg's acceptance of a new culture and a firm grasp of ancient tradition gave him a unique perspective.

Weinberg has left a wealth of compositions for musicians of the twenty-first century. Though living in the shadow of Dmitri Shostakovich, Weinberg developed his own voice as a composer. He was tireless and inspired, composing even when his work was unappreciated. It is time to bring his music to the foreground, particularly the pieces for unaccompanied cello, discussed in this document.

The *24 Preludes* and the *Four Sonatas for Solo Cello* belong in the pantheon with such works as the *Six Suites for Solo Cello* by J.S. Bach, *3 Suites for Solo Cello* Op. 131c by Max Reger, *Sonata for Solo Cello* Op. 8 by Zoltan Kodaly, and Benjamin Britten's *Cello Suites* Op. 72, 80 and 87. They are worthy of becoming a part of the standard repertoire for advanced students. These works are technically demanding, theoretically complex, and require interpretive maturity. They bridge the gap between traditional forms and modern harmony and are valuable as a historic and cultural perspective upon a turbulent time in history. These works are a testament to creativity, ingenuity and beauty.

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