Senior Recital: MUKHAMMADYOR TULAGANOV, Viola

D.D. Shostakovich

Sonata for viola and piano op.147

I. Moderato
II. Allegretto
III. Adagio

Max Bruch

Double Concerto in E minor, Op.88 (1911)

I. Andante con moto
II. Allegro moderato
III. Allegro molto

Piano: Yuliana Rumiantseva
Violin: Alexander Korniev
The Sonata for Viola and Piano, Op. 147, is the last piece by Dmitri Shostakovich. Finished in July 1975, weeks previously his passing, it is committed to Fyodor Druzhinin, violist in the Beethoven Quartet. The viola sonata got its official debut in October 1975 with the performing powers of violist Fyodor Druzhinin and musician Mikhail Muntyan. Showing up toward the finish of the arranger's compositional yield, the Sonata for Viola and Piano viably speaks to the dreary, mortality-fixated late style structure of Shostakovich.

The work unfurls in three developments, following a generally direct rhythm plan of moderate quick moderate. The principal development, Andante, starts with a meager pizzicato figure in the viola, joined by a similarly stark piano line, trailed by a hazardous and tweaking center area, and shutting with a recognition of the development's opening. The second development, Allegretto, is described by sharp differentiating of dry, pointed figures with smooth, associated sections; the essential material of the development was acquired specifically from Shostakovich's incomplete musical show The Gamblers (1942), conceeding the development a vocal and emotional quality.

The last development of the sonata conveys a considerable part of the work's passionate weight. Shostakovich gave the Adagio development an informal subtitle: Adagio in the memory of an extraordinary author or Adagio in the memory of Beethoven. The most unequivocal association with Beethoven is Shostakovich's citation of Beethoven's Piano Sonata No. 14 in C-sharp minor, Op. 27, No. 2 (1801). All through the development, looks of the Beethoven sonata show up (generally as the popular cadenced example of the Moonlight sonata), compared with the return of topics and intentions exhibited before inside the viola sonata. This technique for citation and suggestion is a trademark highlight of Shostakovich's late-style period (1969–1975). The finale of Mendelssohn's initial Viola Sonata (1824) likewise cites from the 'Moonlight' Sonata, demonstrating Shostakovich may have contemplated this work in planning for his own.
Shostakovich's Sonata for Viola and Piano speaks to moderately little development in his compositional style. The sonata basically exists as a prime model of his late-style period in its grim surface, utilization of previous material, and elegiac quality.

Max Bruch

Double Concerto in E minor, Op.88 (1911)

The Double Concerto for viola and clarinet was explicitly composed for his child Max Felix Bruch, a talented clarinetist who was infrequently contrasted with Richard Mühlfeld. Debuted in 1912, the work was portrayed as "safe, feeble, unexciting, most importantly excessively limited, and its impact is unimaginative." We can likely better comprehend this blistering survey on the off chance that we remember that Stravinsky's Sacre du Printemps debuted just 2 years after the fact! Scored in three developments, virtuosity all through serves the expressive characteristics of the music, and the moderate symphonic and metrical movement grants the music with a feeling of beautiful excellence. The Double Concerto was first distributed in 1942—22 years after the author's demise—yet it took the disclosure of the first signature score in 1991 for the work to be authoritatively included into the gathered works.