

Matvei Pavlov-Azancheev

Матвей Павлов-Азанчеев

(1888-1963)

Volume I

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Introduction by Oleg Timofeyev

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INTRODUCTION

This publication is dedicated to the most inspired period in Matvei Pavlov-Azancheev's long and challenging musical career, the period between 1928 and 1935. All 30 compositions come from a single manuscript album that the composer dedicated and presented to his student Alexander Maximov. This was a fateful musical offering, because in 1945 Pavlov was thrown into one of Stalin's "correctional colonies" and all of his possessions, including all the sheet music, were confiscated and/or destroyed. Since this album was not in his possession at the time, it survived. The present two volumes will give a contemporary guitarist a chance to explore a rather daring slice of Russian guitar culture. At times more traditional, at times evoking modernist and constructivist aesthetics, Pavlov-Azancheev's music will sound fresh and energetic in today's concerts – so let it be performed, studied, and recorded.

THE COMPOSER AND HIS TIME

Matvei Stepanovich Pavlov was born on March 10, 1888 in Kursk Region, Russia. He was still rather young when his family partially moved to Batumi (Georgia), while his father continued working as a quality controller at a bicycle factory in Moscow until 1907. According to one of his letters, Matvei was already giving guitar lessons in 1901 at the age of 13, when he was a pupil at Batumi high school. His time at the Moscow Conservatory is documented by the published proceedings of the Imperial Musical Society as 1904-7. He studied cello with Alfred von Glen and composition with Mikhail Ippolitov-Ivanov. It is not clear where he spent the next seven years, but we do have documents showing Pavlov's return to the Conservatory, as well as his graduation papers of 1916.

In 1916 Pavlov was drafted into World War I. Thanks to a petition from his mentor Ippolitov-Ivanov he was promoted to the position of military band director. Pavlov continued to work as a military conductor from 1919 to 1922, but now for the Red Army (in Tashkent, Ashkhabad, and Samarkand). Undoubtedly, the solid, crisp sound of a perfectly trained military band had a lasting impression on him, since many of his surviving compositions offer a great range of marches, from triumphant to funeral ones.

During the years 1924-33 Pavlov conducted an outdoors orchestra in Vladikavkaz. This job was extremely labor-intensive: in addition to conducting, Pavlov was solely responsible for the music library and had to arrange or at least to copy by hand an enormous amount of music literature as the orchestra needed to have 500 pieces in its active repertoire.

Despite the insane amount of work with the orchestra, in the late 1920s Pavlov regularly performed as a guitar soloist. From that time on and until his arrest in 1945, he used the hyphenated name, "Pavlov-Azancheev," possibly following in the footsteps of his favorite composition teacher: Ippolitov-Ivanov was born as Mikhail Ivanov, and added his mother's maiden name "Ippolitov" only later.

Pavlov's historical significance as a guitarist owes a lot to the epoch he was living in and to the kind of guitar he played. Usually referred to as the *Russian seven-string guitar*, the instrument tuned D G B d g b d' experienced its heyday during the first half of the 19th century. Toward the end of the century it became closer to a folk instrument, often seen in the hands of squires, peasants, various clerks, and, of course, the Roma ("Gypsies").

The decline of high-brow Russian guitar playing was followed by a short revival around the turn of the 20th century, and thus the time when Matvei (not yet decorated with a hyphenated name) became interested in the instrument.

From the October Revolution (1917) onwards, the guitar acquired all the wrong connotations: it was identified as the instrument of White Army officers, the bourgeoisie, and the Gypsies. The epoch was better suited for loud brass music and street parades than genteel intimate indoor gatherings with a guitar. The year 1926 brought a sudden change of heart: the triumphant USSR tour of the Spanish virtuoso Andres Segovia suddenly convinced the critics and music lovers that the guitar was a serious instrument of its own right. However, the unfortunate nuance was that only the Spanish six-string guitar benefited from this new adjustment in status.

Perhaps this is why in Pavlov-Azancheev's public performances of the time we notice a self-conscious opposition to the Spanish guitar. Judging from the surviving posters, his concert program often included more than 35 pieces (!), combining his own works with well-known classics. For example, on January 29, 1929, in the Vladikavkaz Ingush Club, he offered a program in two large parts with an intermission. The first portion included solo pieces by Francisco Tárrega, Mauro Giuliani, Felix Mendelssohn, Franz Schubert, Johann Sebastian Bach, Luigi Boccherini, Dionisio Aguado, Sigismund Thalberg, Frédéric Chopin, Mikhail Vysotsky, and Pavlov-Azancheev – 20 pieces altogether. After the intermission, Pavlov played fourteen more pieces, accompanying a violinist, and then three more pieces on the Hawaiian guitar. While the concert program is low on Russian music, additional text on the poster reads: "Included in the first half are pieces by Spanish

No. 1 - VENETIAN SERENADE

Венецианская серенада

MATVEI PAVLOV-AZANGHEEV

(1888-1963)

Tempo di Valse - Lento

Musical notation for the first staff, measures 1-2. The key signature is one flat (B-flat), and the time signature is 3/4. The first measure starts with a forte (*f*) dynamic and a piano (*p*) hairpin. The notation includes a circled triplet of eighth notes in the first measure and a circled triplet of eighth notes in the second measure. Fingering numbers 1, 2, 3, 4, and 6 are indicated below the notes.

Musical notation for the second staff, measures 3-4. The key signature is one flat, and the time signature is 3/4. The first measure starts with a pianissimo (*pp*) dynamic and a piano (*p*) hairpin. The notation includes a circled triplet of eighth notes in the first measure and a circled triplet of eighth notes in the second measure. Fingering numbers 1, 2, 3, 4, and 6 are indicated below the notes.

Musical notation for the third staff, measures 5-6. The key signature is one flat, and the time signature is 3/4. The first measure starts with a piano (*p*) dynamic and a piano (*p*) hairpin. The notation includes a circled triplet of eighth notes in the first measure and a circled triplet of eighth notes in the second measure. Fingering numbers 1, 2, 3, 4, and 6 are indicated below the notes.

Musical notation for the fourth staff, measures 7-8. The key signature is one flat, and the time signature is 3/4. The first measure starts with a piano (*p*) dynamic and a piano (*p*) hairpin. The notation includes a circled triplet of eighth notes in the first measure and a circled triplet of eighth notes in the second measure. Fingering numbers 1, 2, 3, 4, and 6 are indicated below the notes.

Musical notation for the fifth staff, measures 9-10. The key signature is one flat, and the time signature is 3/4. The first measure starts with a piano (*p*) dynamic and a piano (*p*) hairpin. The notation includes a circled triplet of eighth notes in the first measure and a circled triplet of eighth notes in the second measure. Fingering numbers 1, 2, 3, 4, and 6 are indicated below the notes.

Musical notation for the sixth staff, measures 11-12. The key signature changes to two sharps (D major) at the start of the second measure. The first measure starts with a forte (*f*) dynamic and a piano (*p*) hairpin. The notation includes a circled triplet of eighth notes in the first measure and a circled triplet of eighth notes in the second measure. Fingering numbers 1, 2, 3, 4, and 6 are indicated below the notes. The second measure is marked with *arm. VII* and *ritenuto*. The dynamic changes to piano (*p*) at the end of the second measure.

No. 3 - MINUET IN 18TH-CENTURY STYLE

«Менуэт» в стиле 18го века

MATVEI PAVLOV-AZANGHEEV
(1888-1963)

Andantino gracioso. Quasi allegretto.

8^{va}

p *arm. VII* *arm. V* *arm. VII* *arm. VII* *arm. V* *f*

5

8

rit.

11

VIII *arm. VII* *arm. V* *a tempo* *f*

14

17

No. 5 - THE ZULU PROCESSION

Шествие зулусов

MATVEI PAVLOV-AZANGHEEV

(1888-1963)

Tempo Marciale

8va-----| loco
p ② ⑤
arm. arm.
V VII

8va-----| loco
① ④
arm. arm.
V VII

arm. arm.
V VII

7 (8)-----| loco
① ④
arm. arm.
V XII

13
f pp

17

21
③

26
③