

Donald Maurice

Donald was until retiring in 2020 Professor of Music at Victoria University of Wellington. He has performed internationally for four decades as a solo violist and chamber musician and has given world premieres and New Zealand premieres of many works. He has presented at twenty International Viola Congresses.

He was awarded the Silver Alto Clef by the International Viola Society in 2000, was made an Honorary Life Member of the American Viola Society in 2007, and in 2009 he gave the William Primrose Memorial Concert in Utah. He has performed for New Zealand diplomatic missions in Washington DC, New York, Ottawa, Berlin, Bangkok, Kuala Lumpur and Warsaw. In 2014 he was made a Member of the New Zealand Order of Merit.

Donald has books published on Béla Bartók and Alfred Hill. "Bartók's Viola Concerto - The Remarkable Story of his Swansong" (Oxford) is recognized as an authoritative text.

The award-winning CD of his live 2008 performance of Boris Pigovat's "Holocaust Requiem" has received high acclaim in Europe and North America. He gave the German premiere of this work in Wuerzburg in 2011.

He is producer of *Lacrimosa*, a documentary film about the composer and the Requiem.

Donald's solo and chamber music discography spans 18 CDs on Naxos, Tantara, Acte Prealable, Atoll, and Kiwi Pacific. He is featured playing viola d'amore on a documentary film made in Poland about the baroque composer Christoph Graupner. His most recent viola d'amore CD with Archi d'Amore Zelanda (Atoll) features trios by New Zealand composers David Hamilton and Michael Williams.

In 2018 Donald founded Sinfonia for Hope, an orchestra of professional musicians who donate their time once a year to raise funds for humanitarian causes.

Bill McCarthy

Bill McCarthy's experience as a television presenter ranges across news bulletins and sports — plus a great many shows showcasing his long time love for both classical music and boats. Lesser known is that he has also worked extensively behind the scenes, as both a programme maker and in management.

Bluff-born and raised mostly in Dunedin, Bill McCarthy left school keen to get a job involving classical music. The obvious options were the local record shop, or radio. McCarthy won a cadetship to join state radio in Dunedin, starting on 13 January 1961.

Keen to read sports results, he auditioned to go on air, and within a year was presenting sports on local television. So began an extended period doing radio in the morning, and television at night. In the late 60s, a year at a local TV station near Sydney proved a concentrated learning experience. "You were expected to do something of everything from sweeping the studio floor to reading the news".

Back in NZ, McCarthy didn't begin working fulltime in television until 1973. The year before, he'd been chosen to commentate New Zealand's first full live telecast of a test match, when the All Blacks faced the Wallabies.

By 1974 McCarthy was getting rave reviews from the *NZ Herald* (and others) for his "calm and always good humoured anchoring" of the Christchurch Commonwealth Games. With no such thing as paired presenters in those days, McCarthy worked 14 hour days. He won a Feltex Award for his presenting, plus another award voted for by the public. Later, while commentating on a 1976 tour by the All Blacks, South African journalists mistook him for legendary radio broadcaster Winston McCarthy. The arrival of a second television channel in early 1975 saw a growing emphasis on camera talent, to help each channel stand out from the competition. McCarthy accepted "a fairly glamorous offer I couldn't refuse" to become a Television One newsreader, after hearing sports coverage was about to be severely cut back. On 1 April 1975 he began a five year stint as one of TV One's key newsreaders on the primetime 6.30 news, alternating week on week with [Dougal Stevenson](#).

McCarthy had been chosen to bring a more relaxed style to news reading, at a time when Kiwi news bulletins still followed the sombre style of [Philip Sherry](#) and the late [Bill Toft](#). An article published the second week McCarthy went on air argued he had "a significant say in how the news script is written for final presentation", which had ruffled feathers for Television One journalists.

McCarthy was warned by Controller of Programmes Bill Munro it would take three years before he was accepted as a newsreader. Mail attacking his performance arrived within days. It took McCarthy a while to adjust to the more sombre style expected in news. Three years later, a poll saw him voted second most popular TV personality in the country, behind [Selwyn Toogood](#). In this period he was called into

his bosses office to be told quietly that he had won another Feltex award, but that it was being given to someone else, since the new second channel had won virtually nothing that year.

Rostered to read the news the week that the 1979 Mt Erebus disaster occurred, McCarthy ended up staying up overnight, providing news updates. After two hours sleep he returned to work. In those less media saturated times “we were the source ... We knew a tremendous number of people were listening very intently to everything we had to say, so we had to be very, very careful about the wording of everything.”

In the mid 70s, a short interview McCarthy did with concert pianist Rae de Lisle stretched to two hours, thanks to technical problems. The couple went on to marry. In 1980 the primetime news was relocated to Auckland. McCarthy was not asked to head north, and Dougal Stevenson chose not to relocate. McCarthy returned to “a fairly menial job” at the sports desk, hosting 70-minute midweek show *Sporting Life*. He then chose to go “back to television kindergarten” — completing a production course in producing, then becoming a trainee in the Entertainment Department. One of his first shows was as producer and presenter of ratings-topping revamp of [Top Town](#). The long time classical music fan also spent time in the so-called Serious Music department, programming and presenting 130 episodes of music programme *Opus*, and producing 37 live concerts featuring the NZ Symphony Orchestra.

He also produced and directed three editions of the *Mobil Song Quest*, and performances from the NZ Festival of the Arts. In 1982, inspired by a longrunning BBC show, he launched a young musicians competition which ran biannually, playing primetime on Sundays.

In 1986 McCarthy moved into management: first as deputy head of sports, then filling in as head after [Malcolm Kemp](#) gave notice in May 1987. McCarthy was officially made head of sport the following November. It was a testing time to be in the job: TV3’s arrival was imminent. He is proudest in this period for completing testing negotiations for the rights to NZ rugby and Australian league. In 1989 he warned a journalist that thanks to increasing competition, the days were over where TVNZ Sport covered minor sports that didn’t rate.

As *Herald* legend [Barry Shaw](#) wrote, McCarthy never ducked a fight, and had “a forthright attitude (that) endeared him to even his fiercest critics”. A rare executive to front up over questions from sports fans, he once expressed his amazement that someone had put the blame on TVNZ for showing Eric Rush punching a player during a sevens game. TVNZ, he argued, provided sports coverage which “for the resources we have, surpasses anything else in the world, and often all we get is criticised”.

During this period McCarthy launched a number of programmes, including quiz show *A Question of Sport*. He was proud of the “coup” of getting cameras into the All Black

changing rooms, just before a match in Japan, and for sneaking netball coverage into primetime while TVNZ head of programming Harold Anderson was off overseas. “(Anderson) took it rather well, and one of those tests outrated the NZ/Australia League test that year”.

In May 1989 McCarthy resigned from TVNZ and began a public relations job with [Ian Fraser](#)-led company Consultus. But broadcasting runs deep. Nine months later he began the next stage of his career, after setting up company McCarthy Communications. The company has gone on to make corporate videos, religious programmes and *The Boat Show*, which McCarthy sold to TVNZ, then presented for a decade. Boats have been an interest since childhood (time on Peter Blake’s round the world boat Ceramco remains a treasured memory; McCarthy is also the author of book *Blokes and Boats*).

In 2004 McCarthy began four years running cable channel The Arts Channel; he would go on to front art shows for the channel, and make and present a series of shows for international viewers, after the launch of America’s Nautical Channel. McCarthy has continued to show his diversity across varied cable channels, helming and often shooting shows involving classical music, fishing, and religion — plus the occasional sports-related gig.

Biography of Boris Pigovat by Xi Liu

Boris Pigovat's career has been very diverse and complex. However, the trajectory of his professional path has remained unchanged, and he continues to follow his vocation with enviable perseverance. His devotion to music has been generously rewarded: his favourite works are heard in many countries of the world and he continuously spreads his positive energy to his students. Many musicians can only dream of such self-realisation in these unstable times. To date, Boris Pigovat is the composer of two oratorios, two symphonies, the "Holocaust Requiem" for viola and symphony orchestra, six symphonic poems for symphonic orchestra and eight for large wind orchestra, works for string orchestra and many chamber-instrumental ensembles. On his website he has written the soulful and unambiguous words: "My dream is to create until the last moment of my life..."

The following information is based on the interviews I conducted in Israel in October 2019, and the interview published in Russian by Elena Nikolaeva in 2009.

The early years – Odessa (1953–1968)

Boris Pigovat was born on 26 October 1953 in Odessa, Ukraine, formerly part of the USSR. The second child of a textile engineer, he had no special perceivable traits to suggest that he would become a composer, neither in the family, nor in the environment around him. Pigovat and his family lived in a factory village on the outskirts of Odessa. His father, Zelik Pigovat, worked in a cloth factory and his mother, Dvosya Kaplansky, was a doctor there in the first-aid post. Neither of them was engaged in music. His elder sister, Tamara Pigovat, played the piano, which was a typical situation in Odessa at that time.

Zelik Pigovat graduated from an institute as a textile-processing engineer in fabric manufacturing, and he worked at the cloth factory in Odessa before the Soviet-Finnish War (1939). When this war began in 1939, Zelik Pigovat was drafted into the army, where he remained for ten years until 1949. He ascended through the ranks from a soldier to a junior officer, and he finished his service with the rank of major. After he was demobilised from the army, his father returned to work at the cloth factory in Odessa. His work roles alternated as a foreman, a shift supervisor, a workshop superintendent and eventually a production superintendent. Dvosya Kaplansky studied medicine and after graduating from medical school she worked as a doctor. His parents met in Orenburg in 1949, and they were married soon afterwards. They came to Odessa, where his mother worked as a doctor.

Boris Pigovat's grandparents (Chaim Pigovat and Basya Chaya Pigovat) and his aunt (Hannah Pigovat, the younger sister of his father) were victims among the tens of thousands of Jewish people executed during the German occupation of Kiev from 1941 to 1943. Chaim and Basya Chaya lived in Novograd-Volynsk, a city in Ukraine, not far from Kiev. In 1941 they all lived in Kiev, and they died on the first day (29

September 1941) of the Babi Yar executions in Kiev. The parents of Pigovat's mother (Yudel Kaplansky and Leah Kaplansky) were descendants of Polish Jews, and they lived and died in Orenburg (SW Russia).

None of Pigovat's grandparents had any musical education. His grandfathers were working men and his grandmothers were housewives. Chaim Pigovat, the composer's paternal grandfather, was a cantor in a synagogue, singing and conducting religious services there. Leah Kaplansky was very keen on Ukrainian opera and sang with pleasure what she heard. When Boris Pigovat started playing the piano, he accompanied her. Leah Kaplansky really loved music, though she could not read music.

Boris's enthusiasm for music was apparently inherited. The only professional musician among the relatives was his mother's younger brother, Mikhail Kaplansky, who was well known in the professional circles of the Urals and Siberia as the artistic director of the Chelyabinsk Choral Chapel-Metallurg. As such, he pursued a different career from his family. He was very interested in music and he played the accordion. He studied as a conductor and worked all his life as a choral conductor. Therefore, Boris might have gained some musical impressions or influences since he was a child. Boris's mother had told him: "When you were about four years old, you started waving your arms, and said that you wanted to be a conductor like your uncle."

Zelik Pigovat (Boris's father) went on vacation to visit relatives in Orenburg and met Dvosya Kaplansky (Boris's mother) there in 1949. After that, they worked in Odessa, Ukraine, where Boris was born. Odessa is famous for its musical traditions and excellent performing schools, with its famous violin school named after Peter Solomonovich Stolyarsky,¹ where David Oistrakh, Boris Holstein, Nathan Milstein, Samuel Furer and Mikhail Fichtenholtz studied. They were all Stolyarsky's students, and Stolyarsky himself was a student of Leopold Auer – the famous violinist of the Tsarist era. There were also good local schools, both vocal and piano. While he studied at the schools, Pigovat did not have a special relationship with these traditions, since he was not a hereditary Odessa citizen. His parents worked in Odessa, but they were not born there.

Boris Pigovat already wanted to conduct when he was four or five years old, as he had already listened to a lot of classical music. As a child, he was taken to the local music school for children, like his elder sister, Tamara, to enter the piano class. Boris was always attracted to the music he heard his sister play on the piano. The school's teacher said that he had good ears for learning the violin, so he studied the violin at the same time, though what he truly loved was playing the piano. He always wanted to play the piano and had a craving for this instrument. He was determined to be a

¹https://web.archive.org/web/20080517051008/http://www.moria.farlep.net/ru/almanah_02/02_11.htm 15 December 2020.

young violinist, and also dreamed of becoming a pianist. Everyone knew that it was harder to study the violin than the piano, so there were few students coming to study the violin in this school.

Sometimes he did not like playing violin since he was required to do daily practice exercises focusing on the accuracy and the quality of sound. He often locked himself in the kitchen at home and stood in front of the music stand and drew the bow on the strings. At that time, they had to study at home constantly, but Boris was not interested in unattractive daily practising. Instead he placed a book on the music stand and pretended to be playing the violin. He read books on anything that interested him but nothing about playing a violin. As neither his mother nor father had a music education, they did not know what he was playing. The most important thing was that their child should practise, but what he was playing did not concern them. As a result, he could read books that he liked, and everyone was happy.

These seven years of "violin suffering" gave him the feeling of the instrument that helped him a lot in terms of composing. Now when he writes for strings he can always imagine how to play a particular chord or passage and try to make the part comfortable for the performers. He can understand the best way to write for the violin. It is also easier for him to write for the viola, because they are related instruments. When he writes for this instrument, he can hear it in his head and imagine how to create the music. Certainly, it happens that he sometimes writes uncomfortable passages, but he is always open to make changes and listen to the performers.

The early years of studying piano were one of the most essential components in Boris Pigovat's composing life. Normally, he does not perform in concerts, and he plays the piano only for writing creative works. He needs this instrument in order to compose so that he can hear musical ideas, melodic images, or melodic formulas that are in his head. Sometimes he likes to sit down at the piano and improvise when there is a mood to write but no musical materials appear. The sound of this instrument somehow guides him, and suddenly the musical materials appear. The composer said in the interview in Israel:

I have an instrument that gives me the opportunity to listen to the sound of any instrument of the orchestra. The sound of piano gives me a certain impetus for creativity. I play the piano, improvise in my boring mood, and suddenly I feel that somehow it has gone. That is, the creative process has begun. Then it begins the "black"—hard work of the composer. But the piano gives me an initial impulse.

During Boris's school years he met many outstanding educationists in different stages of studies. In the first place, he studied with a good piano teacher in the music school, Olga Alexandrovna Chichkina. He also studied with other piano teachers, but only she gave him a comprehensive understanding of the piano.

V.D. Stakhovsky, the headmaster of the children's music school where Boris studied, was another Odessa resident who was able to play violin a little. He was and is a man of irrepressible energy (even now he still directs the choir) and an enthusiast who was trying to find new ways of delivering children's music education. He set up a special music theory group, which included Boris. They studied intensively. At solfeggio lessons, they sang choruses by Bach, fragments of Mozart's "Requiem", and many other great musical works. Most importantly, Stakhovsky invited a teacher of harmony from the conservatory who gave lessons in composition. One such guest was Igor Mitrokhin from the Odessa Conservatory, a harmony teacher who taught composition in this children's music school, and students wrote some small pieces, variations and so on. Boris started composing for the first time and his work "Spring" for violin and piano won Second Prize in the Ukrainian-wide competition of children's musical creativity.

While Boris Pigovat was studying at the music school, he especially loved the music of Rachmaninoff. He was interested in everything about Rachmaninoff. Friends even laughed at him a little, because he hung a huge poster of Rachmaninoff on the wall at his home with his biography and photographs.

In the musical life in the 1960s of Ukraine, as a schoolboy Boris had a subscription for the Odessa Philharmonic. He heard Rachmaninoff's Second Concerto and the Scheherazade of Rimsky-Korsakov. These were vivid impressions for the young Boris as a student of age 13 or 14.

Moscow-Gnessin Music College (1968–1973)

After seven years of study at the children's music school, Pigovat began study at the Gnessin Music College. Studying at Gnessin Music College was a beautiful time for Boris Pigovat. The teaching staff in the composition department was remarkable. Theoretical subjects were led by Associate Professors of the Conservatory and Gnessin Institute – B.K. Alekseev (harmony and solfeggio), V.H. Kholopova (analysis of musical works) and A.G. Chugaev (polyphony). Instrumental studies and individual classes were conducted by the postgraduate student of the Conservatory – A.S. Sokolov, the future professor of the Moscow Conservatory and Minister of Russian Culture. Pigovat studied basic composition under the guidance of O.K. Eyges – a composer and pianist, a vivid representative of the old Moscow intelligentsia. Unfortunately, these courses stopped for no apparent reason from the third year and he had to study by himself.

Pigovat's piano teacher at the Gnessin Music College, Alla Andreevna Kollegayeva, whom he greatly admired, was a student of Samuil Feinberg. She was a bright woman and possessed an artistic nature and as well as music she was fond of poetry and painting. When he played a new composition he always got a response from her

of absolute sincerity and benevolence, but extremely strict from the point of view of artistic taste. She did not show any mercy if it was necessary to say the work was bad. Because of an accident she had had to interrupt her career as a piano soloist and became involved in teaching. It is worthwhile to note that the knowledge and basic skills Pigovat obtained at Gnessin Music College were so comprehensive that they made him feel very comfortable while studying at the Gnessin Institute and subsequently were enormously helpful in his teaching positions.

In general, Moscow of the 1970s was a golden time in terms of concert and artistic life. There were so many opportunities for musicians to hear great performances with wonderful soloists and ensembles coming from all over the world. Pigovat was able to listen to many wonderful performers' interpretations. Excellent orchestras from New York, London, Paris and Amsterdam came to Moscow. Moscow's vast artistic offerings made a strong impact on Boris Pigovat, then a teenager from the city of Odessa. Everything that happened to Pigovat was fresh and interesting and he tried to obtain the best of what musical impressions could be absorbed in Moscow. In his first year in Moscow, on one occasion he bought a series of subscription tickets for concerts at the Big Concert Hall of the Moscow Conservatory. The players were all Lenin award winners –including Sviatoslav Richter, Emil Gilels, David Oistrakh, Mstislav Rostropovich and Leonid Kogan. Pigovat was very excited and looked forward to this greatly because normally he could only hear their music from recordings. He recalled this story in the interview:

I accidentally got into the performance of the Vienna Opera "Tristan and Isolde", which was an incredible event. I remember that when I came to the Big Theatre I squeezed through the crowd of free riders without any hope and just stood there. Suddenly the door opened with the words "Give me this plump boy" and the usherette dragged me into the foyer of the theatre where I got a six-ruble ticket, a ticket at one of the first rows of the stalls (that was very expensive for those times the scholarship was 20 rubles). Apparently, one of the authorities did not come and the reservation was vacant.

As for social life, Pigovat was not a "social activist". He did not aspire to be an organiser or the centre of the company (in Russian, "company" is a group of people connected by friendships, common interests or often spending time together). Pigovat was somehow always a bit of an individual. He had a few friends, but they were very good friends. It was a circle of communication that Pigovat always appreciated. Under the Communist Party of the Soviet Union, one was obliged to take an active part in social life. One had to participate in demonstrations and take part in some social events in order to continue to study, but Pigovat did not aspire to be an "activist" at that time.

Concerning Pigovat's compositions of this period, from a rather large list there were two compositions for piano which he considered to be his first works. They are the

suite "The Little Prince" and "Sonata-Ballad". Both opuses were published by the Czech *Supraphon* in 1980 and the *Music* in Moscow in 1981, respectively. He considers "The Little Prince", based on the book by A. de Saint-Exupery, to be his first composition before he received professional training, because he wrote it when he was seventeen years old and it was published after ten years. This work was partly influenced by Scriabin, because it was written during his obsession with Scriabin's works.

In his interview with Elena Nikolaeva, Pigovat commented "I am grateful to fate that I was lucky enough to communicate with such wonderful and so extraordinary teachers."² Certainly, nobody doubted his compositional prospects when he was at the institute and those teachers were also the people who guided him to enlightenment and the fountain of creation.

Moscow-Gnessin Institute-Academia of Music (1973–1978)

The approach to learning composition in Moscow encompassed a range of general requirements. For example, in the first year at the institute (conservatory), students are required to write in small forms. In the second year, they should be able to write in sonata form. In the third year, they are required to write a work for a chamber ensemble. In the final year, it is necessary to write an orchestral composition.

However, in reality, everything depends on the teachers. Some teachers think that the more works students write, the better the results. Students will gain writing experience and everything they write will be good. It normally happens that the student is talented, and this talent will show itself in the end. They will write many works and obtain a strong compositional technique, and nothing will limit them. Other teachers said that students should acquire mastery of different techniques and different styles and they must be able to write in the classical style, also they must be able to be familiar with the newest trends, or the newest techniques and be able to work in any of these styles.

Pigovat's main composition teacher was Nikolai Ivanovich Peiko. He was a student of Nikolai Myaskovsky who was a representative of the Russian composers' school. There were people who simply did not accept Nikolai Ivanovich's character and his demands, thinking he was too demanding, but he was always honest with himself in terms of what a piece of music should be. He did not hesitate to tell it as it was. Therefore, he had many friends and many enemies. Pigovat felt lucky and always satisfied in terms of his aesthetics of musical style. What he said to Pigovat was completely suitable for him. Nikolai Ivanovich insisted that music comes from the heart, but is not invented from the head. He always said: "The origin of music is a

² Elena Nikolaeva, There is no coincidence in our lives. Translation by Xi Liu.

sacrament, and no one knows how this happens. It must come from the heart of the composer, and it must go to the heart of the listener.”³

Boris Pigovat studied composition with Peiko from 1973 to 1978 and then, after a five-year break, followed with three more years of correspondence-postgraduate study (as an assistant-intern). It is said that that Professor Peiko was extraordinarily strict and that it was difficult to study from him. Pigovat asked Peiko if he would agree to be his composition teacher after passing the entrance examinations of the institute. From the very beginning Pigovat had to accommodate the very special form of the professor's guidance: he brought a piano piece to the first lesson and only the first five bars from it were retained and he said: "Now you can start working."⁴ This continued in different versions throughout the first year. Nikolai Ivanovich taught him to find those “true grains” from the huge number of “musical ideas” and then seek the most natural way for their development. This would create works that “captured” listeners and performers, and be interesting to play and listen to. It would also create works in which there are no “extra notes” to interfere with the whole work. In order to be built with drama, it is very important to be able to build a form.

Pigovat did exceedingly well in his studies and work and always maintained an attitude of high seriousness. However, life cannot be always serious, and an awkward coincidence happened during his first year of training with Nikolai Ivanovich, which brought some colour to his life. For several months Pigovat wrote a cycle of duets for violin and cello. After the exam, he got an excellent score for these works. Only a few days later, Professor Peiko cautiously enquired of him if he had heard a quintet by Dmitri Shostakovich. Although Boris Pigovat was a fanatical admirer of Shostakovich’s symphonic music, he did not know that work at that time.

Nikolai Ivanovich played an entry from the Intermezzo from the Quintet and Pigovat realised with horror that the theme of one of the duets was literally "borrowed" from there - also in D minor, the same cello pizzicato and a very similar phrase in the violin part, which were in the same register as Shostakovich’s. Pigovat suddenly felt his cheeks burning! This could happen to any composer, but for Pigovat this would have been an unforgettable experience. Nikolai Ivanovich did not say anything, because, apparently, he felt that the similarity was by chance and the music which Pigovat wrote turned out to be absolutely marvelous, so it was not worth giving a blow to his gifted student. Seeing Pigovat’s embarrassment, Peiko began to calm him and showed examples of involuntary borrowings in the work of great composers. He was an influential teacher of Boris Pigovat at the Gnessin institute – serious but not excessively rigid.

³ Boris Pigovat – Interview with Xi Liu on 13 September 2019.

⁴ Elena Nikolaeva, There is no coincidence in our lives. Translation by Xi Liu.

The constant influence and guidance by this teacher also influenced the composer in other aspects. One important point that Pigovat learned from his teacher was that when considering the whole section sometimes it is necessary to get rid of some of the parts for the sake of the form of the composition, since it is vital to learn how to find the most appropriate form for the embodiment of the musical idea. It is required to study and select carefully from various parts of one work or different works. "Squeeze out the water," said Nikolai Ivanovich with expressive hands, in order to compare this process with the production of cottage cheese.

Certainly, the fruits via such a process of "squeezing" normally emerge after the completion of the work or even after repeated performances. For example, Nikolai Ivanovich suggested that Pigovat should remove the second (slow) movement from a four-part string quartet as it interfered with the overall orientation of the whole content from the beginning to the end. Like a "surgical operation" to Pigovat, this happened after the quartet had been performed inside the Gnessins Institute, at concerts in other places and even at the All-Union Festival of Young Composers! Nevertheless, it was a painful operation but quite necessary, because he agreed that this would impact on the perception of the integrity of the work. Pigovat trusted him unconditionally, because after a year of studying with Peiko he realised that he was right. Without the removed part, which Pigovat was so pleased with, the whole work turned out better. This is one of the most important lessons that Pigovat learned from him –sometimes it is necessary to reject good material in order to get the best overall outcome.

Nikolai Ivanovich had a great impact on Pigovat and was an ideal teacher for him. It was an enjoyable process for a music student who loved his teacher's music and strictly obeyed his guidance. From the beginning of the third year of study at Gnessin Institute, the instructions of Nikolai Ivanovich began to be more general, but they always accurately characterised the essence of the problem. For example: "You are already stuck with a tragedy on the first page!"⁵ Peiko exclaimed, and in other words his works were suffering from excessive emotion at that time. Pigovat was left with a feeling of tremendous creative resonance and a coincidence of the main artistic criteria that he had experienced during all the years of study with Nikolai Ivanovich. Even after all the reactions Pigovat felt, he remains calm about his teacher's harsh process of teaching and convinced by all his suggestions, and has proven his respect and adoration for this ideal teacher.

Nikolai Ivanovich was known for the profound depth of his knowledge, not only related to music but also in other relevant aspects, especially including literature and history. His students studied at his home and when a problem arose he immediately took out notes and showed how other composers coped with this situation. They listened to a lot of music, then Peiko made specific analyses of these works and they

⁵ Elena Nikolaeva, There is no coincidence in our lives. Translation by Xi Liu.

often sat up late with scores of operas. The professor tried to widen their horizons of knowledge as far as possible. Although he acquainted them with works that he himself actually did not like, he considered the practicality of these works for their students. Many precious collections of unique documents were kept in his house, which could be only obtained by special permission in public libraries. Since Pigovat was very keen on everything concerning Shostakovich, Peiko gave him a large amount of material related to the campaign against formalism, comprising the full transcript of the First All-Union Congress of Composers. Pigovat's heart was shaken strongly and his eyes were opened to many things and produced a genuine revolution in consciousness after reading these materials, which made a great contribution to some of his subsequent compositions.

Some important points he learned from the class of Nikolai Ivanovich Peiko can be summarised as follows: Never compromise with yourself; it is worthwhile making the effort in your spare time to seek the best; and be able to give up what was written if it has a negative effect on the perfection of the whole. What is more essential is to be yourself and it is not worthy to go another way in order to adjust to fashion trends. Sometimes this can seem even more important than anything else to Pigovat.

Another important teacher who had an influence on Pigovat's composition was Heinrich Ilyich Litinsky. Certainly, the teachers of Boris Pigovat's professor were conceivably also outstanding and world-renowned. Peiko was a student of Myaskovsky at the Moscow Conservatory, who was a Russian and Soviet composer and referred to as the "Father of the Soviet Symphony". Myaskovsky was awarded the Stalin Prize five times, more than any other composer. Before that, Peiko had studied with Heinrich Ilyich Litinsky. It was said that half of the composers of the USSR had studied with Litinsky, and the other half had studied with his former students.

Litinsky was the recognised patriarch of the Soviet composition school, and his nickname among the student-composers (and not only students) was the Great Henry. Pigovat studied polyphony with him, and Litinsky seemed to view polyphony as an essential part of composition. He never made any distinction between students from his composer classes and others. Litinsky was born in 1902, and he was over seventy years old when Pigovat studied with him. He was a man with an amazing soul, and people would feel good when he smiled. He was a wonderfully warm person, and had a powerful aura. When Pigovat thought of the name of Heinrich Ilyich, a smile appeared involuntarily on his face:

This man radiated so much light. He had a special and caring attitude towards his students. He shared his positive energy with us so generously that sometimes I wanted to come and sit in his class – and that is all. His departure (as I said) was an appropriate ending for his whole life: he finished a new work, put a full stop,

and the next morning he did not wake up. This man passed away from life with dignity. It was not a disease, nothing. A death to be envied.⁶

In polyphony lessons, Litinsky kept to the old teaching method of "from master to student" that was "do as I do". He showed his students what to do and how to do it. Only when students finished exercises following in his footsteps would he explain in detail what just happened and why. Litinsky preferred to "go straight to the point" in his class of polyphony, which Pigovat perceived was absolutely correct. Therefore, Pigovat always believed that he had two teachers of composition: Nikolai Ivanovich Peiko and Henrich Ilich Litinsky.

Concerning the role of polyphony in Pigovat's music, Litinsky described it as if the breathing of voices should be harmonious and natural in their development. "When a composer does not know what to do in development, he writes fugue or fugato", as Henry Ilyich explained the conscious introduction of polyphonic techniques and forms. Therefore, the main point that Pigovat obtained from Litinsky was to avoid stereotypical solutions. For example, in the class he suggested that, if one is writing the final piece for the exam in polyphony, it could be a prelude and a fugue for an orchestra. He also asked them to write a quartet, but only in polyphonic forms –such as a fugue, an invention, or a passacaglia. They wrote their own music by using these forms.

Pigovat's inspiration of orchestration and instrumentation was from Yuri Alexandrovich Fortunatov. When Pigovat regularly commuted to the Ivanovo Art Center for a seminar for young composers in the early 1980s, he first came to know the composer Fortunatov, a teacher of instrumentation and score reading at the Moscow Conservatory. They met with each other seven or eight times and each time lasted for about one month. Each time was a fairly long period of daily meetings, contact and discussions about orchestration and Pigovat tried to show his new works to Fortunatov. Fortunatov knew everything about the orchestra in general, and was described as the "poet of orchestration".

Many composers studied instrumentation with him both at the Moscow Conservatory and outside it. He taught students to understand the "soul" of instruments and to find orchestral ideas as the basis for compositions. The point of view of Fortunatov was to love every instrument of the orchestra and to seek their most expressive features, then successfully to use them to be able to abandon standard solutions. His proposed options for instrumentation seemed paradoxical, but they were designed to maximise the expressiveness of music. It often happened that the recommended version surprisingly highlighted the hidden strengths of the musical material created by a young composer. For example, once Yuri Alexandrovich advised Pigovat to add a solo trumpet to a group of high cellos; suddenly, as a result,

⁶ Elena Nikolaeva, There is no coincidence in our lives. Translation by Xi Liu.

the lamentation-tinged character of the melody became the "dominant". He suggested how to make the harp sound like a prolonged pedal sound of a piano and at the same time give its timbre some kind of "unearthly" tinge. It turns out that this requires a four-sound quiet pedal of tremolo marimba. During the performance, Pigovat could hear that the theme received completely different expressiveness, different brightness and emotionality.

His advice about orchestration was priceless for Pigovat and he once asked Yuri Alexandrovich for advice about a quartet for trombones. Pigovat knew enough about the possibilities of this instrument, but he was convinced that this master would tell him something completely new and unexpected. The master said: "forget that you are writing for trombones, but writing a work for a cello quartet instead, then give it to trombones."⁷ That is it! Paradoxical advice, is not it? However, he opened up to Pigovat such resources, of which he had not thought. To this day, Pigovat still tries to do everything when he is working on an orchestral piece as if he continues to consult Yuri Alexandrovich.

In principle, Pigovat is not a fan of, and avoids, politics. As for religion, as a Jew, he is certainly a believer, but he is not orthodox. If Pigovat had to answer the question about his attitude to religion, he would say that God created us and rules us, but we continue to live on our own, which is our choice. He has his own beliefs but respects the alternative views of others.

Tajikistan (1978–1990)

In 1978, Boris Pigovat graduated from the Gnessin Institute and went to work in Tajikistan. During the same time from 1983 to 1986, he still came to Moscow as what the composers in the former Soviet Union collectively called an "assistant-internship". The assistant-internship for performers and composers is actually "the third degree"— a PhD degree. To become a doctor at that time, the composer only had to write works and pass all the exams without writing a dissertation (a musicological exegesis). The performers would play concerts and the musicologists would write a musicological essay. In Moscow, Pigovat received the composer and theoretical education, and became a qualified composer.

In 1973, Boris Pigovat and his future wife studied on the same course in Moscow. They were married during their studies in the summer of 1975. Pigovat studied in the composition department, and his wife studied in the theoretical-musicology department. Zoya, his wife, came from Tajikistan, so when they graduated from Moscow they moved to Dushanbe (the capital of Tajikistan) and were assigned to work there. In the Soviet Union at the time, a system existed in which students could study at a college or a university without paying tuition fees, but they were obliged

⁷ Elena Nikolaeva, *There is no coincidence in our lives*. Translation by Xi Liu.

to work for at least three years in the place where the state had supported them. All graduates were assigned to different places of work. Pigovat and his wife were assigned to Dushanbe from 1978 to 1990.

Even though Tajikistan was in the USSR, Pigovat experienced a strong cultural shock since it was totally another country, with different people, customs and norms of behaviour. It was a completely different life to Pigovat, with a much slower pace, especially compared with Moscow, and with a different mentality. For Pigovat, as a composer, the most important things that he learned from living for twelve years in Tajikistan were the principles of working with non-European musical materials. This invaluable experience was due to one person –Nabijon Abdullayev, the conductor of the orchestra of Tajik folk instruments. He was obsessed with the idea of making Shashmakom (a special unison musical artform) accessible to a wider public, both for being closer to European music and art and to add new colours of this art for the traditional listener.

Abdullayev wanted this unison music to be enriched by elements of European musical culture such as harmony, counterpoint and orchestral texture, but without losing its "specialness". He needed a composer who had professional experience of European background and would try to imbue it with the expressiveness of the Shashmakom, who could feel its charm and depth, then try to strengthen all of its expressive components with the help of multi-voiced and differentiated expressions. The melody was not simply to be processed, but should maximise its impact on the listener. All means of the musical language, counterpoints, harmonic structures and rhythmic figures were designed to fit organically into the general musical structure dictated by the melodic line. According to Abdullayev, the goal of the composer's work within this genre should not be self-expression, but rather to help this music not only to increase the impact on the traditional audience, but also to pave the way to the perception and the heart of new listeners.

This music made Pigovat plunge into a brand-new world and he began to feel and pursue its melodic development. It led him into a state of ecstatic enthusiasm, as well as receiving countless admirers of this art.

Pigovat had processed several Shashmakom, such as Sinakhurush, Bebochcha and Munojot. They were then recorded on the CD "THEY" in Uzbekistan, with solos by Barnolskhakova.⁸ When he saw tears in the eyes of the sound producer after recording "Munojot", where the "Auge" is accompanied by the especially impressive sounding orchestra, Pigovat realised that he was competent for this task. This experience led Pigovat to another interpretation of world music by integrating a non-western music culture into his own. Undoubtedly, this was beneficial for him in some subsequent works, especially the symphonic poem "The Wind of Yemen",

⁸ Barno Iskhakova (1927–2001) was a famous Bukharian Jewish musician from Tajikistan.

which he composed in Israel. No doubt, before the acquaintance and cooperation with Nabijon Abdullayev, Pigovat could not understand Shashmakom though he had already been living in Tajikistan for almost seven years.

Emigration to Israel and the formation of musical style from 1990

The year of 1990 was a major turning point for Pigovat as he was moving to another country again, Israel. This land was fascinating to him and it seemed to give him some special inspiration, which imperceptibly made him take a stylistic and qualitative leap. At first, he absolutely did not feel or understand it, and wondered if perhaps that is the wonder about why God exists and how God loves us. “Looking back on the eighteen years that I have lived in Israel, I can see a clear line of everything I created between before 1990 and after – as if they were works of two different composers,” said Pigovat with conviction.⁹ In general, if Russia brought him up, gave him excellent education and the best teachers, then Israel provided him the opportunity of maximum self-realisation.

Boris Pigovat moved to Israel for several reasons. When he and his wife lived in Tajikistan the Soviet Union collapsed. Nationalistic tendencies began to grow, and Russians began to leave Tajikistan. Pigovat and his wife had left before the civil war took place.¹⁰ Pigovat remembered that his father had told him when he was a child: “There will be the slightest opportunity leaving for Israel, and you must be with your people.” At that time, it seemed very far away for the young Boris to understand where he was and where Israel was. However, his wife’s parents and ancestors adhered to Jewish traditions more than Pigovat’s family. In Zoya’s family, it was a tradition to talk about moving to Israel, and her relatives already lived there. Her uncle walked from Uzbekistan, through Iran and Turkey, to Israel in 1932. He was then a child but when he arrived in Israel he was an adult. So, in her family, there were ties and they often talked about Israel.

Before starting the story about the Pigovat’s Israeli journey, there is an interesting experience about the original meaning of his name that should be mentioned. When Pigovat arrived in Israel he lived first on a kibbutz, and there met a woman who was a native Pole. She told Boris that his surname “Pigovat” is a surname from the Polish word “Piegowaty”. In English, it means “freckle” on the face. It was a funny story to Pigovat because he had not known about it until then. This might mean that one of his ancestors had freckles on the face. That is how Boris found out the original meaning of his surname.

Life is accompanied with complicated moments and easy ones, and this can somehow depend on the type of decisions we choose. The moment when Pigovat

⁹ Elena Nikolaeva, There is no coincidence in our lives. Translation by Xi Liu.

¹⁰ <https://www.c-r.org/accord/tajikistan/tajik-civil-war-causes-and-dynamics> (25 September 2020).

landed in Tel Aviv, he received Israeli citizenship. In Israel, a Jew who emigrates to Israel becomes a citizen automatically and immediately.

However, getting used to the new reality was quite complicated. Israel is a country of immigrants, and any wave of new arrivals goes through the following process. At first, there is a very complex process of “finding” oneself in a new country or in a new situation. A person needs to decide what is more important for them: either finding a job in their specialty in order to keep their old profession, or forgetting about previous occupation and only considering that they should give a good future to their family and work in any job.

In any case, everyone has the same situation; that is, to take any possible work at the very beginning. Pigovat and his wife went to work on a kibbutz. His wife worked as a carer for the elderly in a kibbutz nursing home. Zoya is also a musician with higher education. Boris worked in a shoe factory, and he moulded equestrian boots. He learned how to cast boots in a popular workshop. It was almost two years before he slowly began to work in his specialty, teaching music lessons. The state made a special programme for employing composers who are either winners of competitions or who have a higher academic degree. Boris Pigovat had both—as a winner of a competition in Budapest and as an assistant-intern who graduated from the Gnessin Institute. Therefore, he was sent to work in Kiryat Bialik in the north of Israel. The Ministry of Education sent him there as a part of an experimental programme.

In this system, the Ministry paid his full salary in the first year, in the second year the ministry paid two thirds of the salary and the director of the conservatory (music school) paid one third, and in the third year the ministry paid one third and the school paid two thirds. After the three years, Pigovat was offered a full-time job, which meant the programme had worked. He has worked there since 1993. Life was difficult for them, but both Boris and Zoya strove to stay in their professions. They knew that this was only a temporary process, and those were temporary jobs on the kibbutz. “It will be difficult, but it must be overcome. We did it! Quietly, little by little, and everything worked out,” as Pigovat said in one of his interviews.

An interesting but quite important thing happened during that time. Pigovat began to compose while he was still working at the shoe factory. He began to write the “Holocaust Requiem” on a kibbutz. Although he had already started working as a musician, his earnings were very small, so he decided to return to the kibbutz and work there again. In the summer of 1994, after the work shift, there was a room with a piano, and right there Boris Pigovat wrote “Dies Irae”. Pigovat commented “So in principle, everything was fine, everything was aligned, and everything worked out. But at first it was difficult, yes, I agree.”

In Israel, there is a saying that you can only plan before lunch time. Due to the constant high level alert of conflict, life is always intense and stressful. People never know what will happen in a few hours, so they are used to it and take it calmly. If a day is a calm day, this is very good. In the sense of creativity, Pigovat is very pleased with his life in Israel and he feels like he is living “in his place” and doing what he loves. Since emigrating he began to write differently. A special energy affected his creativity, and his compositional style suddenly changed. There was a sharp breakthrough in his musical styles, and he was not even aware of it at that time.

He began to compose “Holocaust Requiem” in 1994, four years after his arrival in Israel at the end of 1990. He finished it in January 1995. Boris told me modestly that this is a work he was afraid to approach for many years. He wanted to write such a work dedicated to the Holocaust, but he thought this theme was too big for him. If he did not have adequate composing powers to write it, then he would not manage to create such a work. It was only after several years in Israel that he realised that he could achieve this. As a composer, he really only revealed himself in Israel. His personality makes him feel guilty about complaining. It is such a wonderful thing that he finds happiness in his life.

My works have been performed in thirty seven countries, and different works in different places. When I was in the Soviet Union, I could not dream about such thing. That is, the composer’s career has “gone”, but most importantly, the creativity has become different. Such works as Requiem, or as, for example, a work that I wrote for the Israel Philharmonic Orchestra, a work for the Pittsburgh Symphony Orchestra – I would never have written in the Soviet Union. I was a different composer there.¹¹

Many major works have been composed since he moved to Israel. Pigovat has also continuously pursued a distinctive style of contemporary music, although the definition of “modern” music varies greatly due to different cultural perceptions all over the world and changing times.

Does the so-called new music, with criteria established by a group of musicians who are authoritative and dominant in the music world, and express that music written by contemporaries, correspond to some standards of aesthetic, stylistic and complicated techniques? This is still debated within organisations such as the International Society for Contemporary Music (ISCM), in which national sections are comprised of unions of composers from different countries. Pigovat proved the existence of this debate in the ISCM festival "World Music Days 2000" in Luxembourg, where his Symphonic Poem for a brass band was performed. After the concert, one German composer approached the head of the Israeli delegation and said: "This is a good piece, but it does not correspond to the direction of the festival.

¹¹ Boris Pigovat - Interview with Xi Liu on 13 September 2019.

This is not the new music."¹² Pigovat perceived that the poem was selected for performance by the organising committee of the festival. Then the chairman of the League of Israel (quite a "leftist" composer) replied: "Maybe this is not the new music, but it is the modern music."

However, such a reaction was not new for Pigovat; it had been accompanying him since his school days. While still a student, Pigovat regularly went to concerts in the Composers' House and participated in all-union student conferences and festivals of young composers. He listened to a lot of "new" music and felt completely lost. Nowadays, stylistic pluralism is in fashion and often defined by the word postmodernism and almost no one will reproach you for being old-fashioned, but it is difficult to imagine such a postmodernist in the flowering age of modernism! At that time, it would have sounded wonderful to hear people say that one is ahead of one's time but not so nice to hear that one is retrograde, conformist and hopelessly behind one's time. Pigovat could still remember the words he read in the newspaper clipping on the wall of the Leningrad Conservatoire about his string quartet: "out of date". It was an unpleasant time for him and at that time he had not developed immunity from such criticism of the influence of romanticism (for example Rachmaninoff), which he would later develop.

Pigovat had tried to change his style, as they say, to keep pace with the times. He studied the scores from a book of Ctirad Kohoutek about the techniques of composition in the music of the twentieth century, but after he listened to all of them again and again it brought despair, gradually and finally. It does not mean that Pigovat did not like everything he heard. Pigovat really loved many works of Schnittke, although Pigovat never considered him as a modernist, and his Cello Concerto plunged him into a state of reverential horror and some kind of mystical delight at the same time, and he was totally obsessed by his talent. Back in the late 1960s he became interested in Penderecki's works; this ultimately led him to the writing of the work "Intonation Models in the Passion from Luke by Penderecki", which became the musicological part of his doctorate. However, in most cases, the new music Pigovat listened to in concerts or in audio recordings did not convince him in the least, because he could not find a proper emotional response.

All of these were not mine and there was nothing I could do about it. I had to break myself for the sake of the conjuncture and I didn't want to do that, but to be a "stranger" it was not an easy time for me. Like Nikolai Ivanovich Peiko said about my situation: "Imagine that you are walking and carrying a beautiful crystal cup on your head, and you are attacked by dogs. You can beat them off, but you will drop a cup, and it will break. You can save the cup, but then you will be bitten." Well, I made my choice.¹³

¹² Elena Nikolaeva, *There is no coincidence in our lives*. Translation by Xi Liu.

¹³ Elena Nikolaeva, *There is no coincidence in our lives*. Translation by Xi Liu.

Pigovat had his own understanding of the relationship between traditional music and modern music. Pigovat has now developed a kind of immunity against attacks on the "out-of-date" perception of his compositions. Certainly, he is very happy with composing a bright, beautiful theme. He loves pure harmonic portrayals and tries to find and convey a sense of beauty and peace, because the embodiment of beauty has always existed in music and it can ennoble the human soul. However, when there is a need of modern compositional techniques he does not hesitate to use any means from them.

The main thing for Pigovat is the emotional impact of music on listeners and performers. If he manages to make one empathise with his works, he will choose a kind of moral purification through emotional experience to achieve the goal. In addition, his "old-fashioned" works for some reason are very popular with performers, and this is a guarantee that the compositions will be played with full commitment, and that their energy will be passed on to listeners.

Music education in Israel

The system of music education in Israel is different from the system in the Soviet Union. There were three stages of the musical education system in the Soviet Union. In the first stage, children studied in a seven-year music school or a special ten-year music school. After seven years, children were able to go to the next stage of music school in order to get a secondary music education. Obtaining this secondary music education enabled one to teach in a children's music school. The third stage was the conservatory, or the pedagogical institute or institute of arts. This was a higher standard of musical education, and students usually studied there for five years to receive a higher education and an additional three years for a doctoral qualification. The system in Israel includes a lower layer and an upper layer. The lower layer of musical education is either in a music school which called "a conservatory". The music school covers ages up to eighteen years, or adults up to sixty years who want to study. This school offers some basics of performing in competitions. In addition, there is a comprehensive school in which one can choose another musical direction, such as the theory or history of music. In Russia, the conservatory is another situation, a higher educational institution like an academy. In Israel, the conservatory is just a music school that only provides the most elementary musical education.

Students who are talented can find a private teacher. Usually, these teachers are either from the academy or from good orchestras. Such a student prepares an audition for admission to the music academy. In Israel, the professional education at music schools is not at a high level. If students want to become professional musicians, they often study with private teachers. It is very rare that children who are simply studying with a teacher at a music school immediately enter the academy. They still need to receive special training from a very good teacher.

Pigovat's current situation

Pigovat's current positions are as conductor of a children's orchestra, as well as a major composer for this orchestra. Pigovat has opinions about how to balance teaching and writing music for children, and writing music for professionals. He does not write works "for children"; instead he approaches his children's orchestra as an adult orchestra. Pigovat writes difficult works for the children, but they do not know they are difficult. Some of these works have also been performed by professionals such as the Kosei Wind Orchestra from Japan and orchestras from the United States. These works are quite difficult, and "highest level of difficulty" has been marked on some scores. For example, "Nigun" for string orchestra, in its first version for his children's orchestra, was composed in seven days.

Following performances by several professional chamber orchestras in Israel, and some chamber orchestras of other countries, he made a version for viola solo for recordings made by Scott Slapin and Tatjana Mead Chamis. He also created a version for solo violin, which was performed in Hamburg. At the request of Inbal Megiddo, he wrote a version for solo cello. He wrote a new version for viola quartet at my request, which I premiered at the International Viola Congress in Poznan in 2019. At first, he rehearsed "Nigun" with his children's orchestra, though Pigovat never makes the distinction that this is a work for children. It is another matter when he writes for a professional orchestra, as these works can be more complicated and much larger in size.

Pigovat has been working with his children's chamber orchestra since 1993. This orchestra is also a "laboratory" for him or for the adjustments of compositions, as he checks every sound from this ensemble. That is, when he finds something is not correct, or he hears sounds he does not like, he can immediately find a better solution. The orchestra plays all kinds of music under his direction. He knows the capabilities of his children, and therefore can process works for this specific ensemble. For instance, currently there are no violas, so instead he chooses to substitute instruments, such as a clarinet, or adding third violins to replace violas.

In terms of repertoire, in 2018 his children's orchestra played the first movement of the concerto for bassoon and symphony orchestra by Carl Maria von Weber, movements from Mozart's Piano Concertos, and compositions by Bach and Haydn. At the same time, Pigovat arranged Liszt's Liebestraum with the piano part unchanged, added an orchestral accompaniment and performed it. Many so-called classi-pop music works, such as "Bemylove" (N. Brodsky) were read through by the orchestra. They also have played some Israeli music. He also arranged "Polka" by Schnittke for viola and orchestra, for Anna Serova, and Pigovat read through this work with this orchestra, which at that time had a good viola player, who was studying at the academy, and they played it with him. Pigovat writes and arranges many pieces for them.

Boris Pigovat teaches composition lessons at a school in the city of Petach Tikva. His teaching approaches are usually conducted as follows: he writes an accompaniment for students, which they have to complete by adding a melody. Alternatively, he gives a melody, and they have to produce an accompaniment. Sometimes Pigovat writes a few initial bars, as was the approach of his previous teacher Peiko, and they must finish the rest of this work. In parallel, he asks them to show him only the very beginning part of their works. Therefore, if the beginning part is worth continuing, they will slowly start working on it. Pigovat also teaches his students to study various works and analyse them. He teaches them to understand how a professional composer composed specific sections in different works.

Pigovat always rejects “imposing” styles on his students’ works. His main task is to excise all that is superfluous or does not correspond to the style of the musical material. Therefore, Pigovat mainly focuses on teaching students to understand what is suitable to add to the previous materials, and what does not fit.

Stages of composition

Two of Pigovat’s early musical preferences were Rachmaninoff and Scriabin. Pigovat had a very strong passion for Scriabin’s music when he was at the Gnessin School. He listened to many of his works, and wrote a work inspired by Scriabin's “Poem of Ecstasy”.

His composition style is currently influenced to some degree by Shostakovich, Mahler and Tchaikovsky. Influences by Shostakovich and Mahler’s works are both from dramatic expression in musical style, and in the instrumentation and the understanding of the orchestra. The influence from Tchaikovsky is mainly his concepts of symphonies. Pigovat focuses on the ability to build symphonic compositions and boost the musical energy and the musical tension from Tchaikovsky’s works.

It is difficult to clearly explain a “normal” composing process for composers due to an extremely wide range of circumstances. Nevertheless, after reading Tchaikovsky’s letter responding to a request to illustrate his order of composition, Pigovat felt a sympathetic response and gave his own precise characteristics of significant stages and aspects of the creative process.¹⁴ Understanding and exploring Pigovat’s method of composing enables one to further comprehend his intentions in those works and to achieve an interpretation close to those intentions. Pigovat lists six basic steps in his compositional process.¹⁵

1. Emergence of the general idea of the work

¹⁴ Elena Nikolaeva, *There is no coincidence in our lives*. Translation by Xi Liu.

¹⁵ *Ibid.*

2. "Immersion" into the emotional atmosphere of the work and then "warming up"—the emotional adjustment of the work.
3. "Workshopping" the original materials – they should correspond to the general idea and emotional atmosphere of the future work.
4. Formation of the basic composition plan, which may, however, often change radically.
5. Writing a new work.
6. "Revising" the written materials.

It is necessary to illustrate that the actual steps in a new composition do not always carefully follow those above. Some steps can happen in parallel or intertwined ways in their different phases.

Therefore, in Pigovat's mind the original idea is not about a musical idea, or specifically, it is not about the musical material itself, but it is concerning the mood, images and emotions of the composer and it cannot be separated from the musical genre the composer wants to embody. Composers are simply forming the "sensation" of the future work at the beginning stage or thinking about a premonition of its appearance and the material that will be considered later. In some cases, the initial idea of a composition is born as a result of a strong emotional shock.

For example, the idea of Pigovat's Piano Sonata (1988) emerged after he watched the film "Repentance" by T. Abuladze, which caused a genuine emotional shock. The piece "The Silent Music" (1997) was born after a series of terrible acts of terrorism in Israel.

Sometimes, the set of emotions may last a very long time before the initial plan is worked out. For example, his symphonic poem "Lest we forget" matured for about ten years, from 1999 to 2009.

In other cases, the idea of composition arises from the desire to portray images of literary or pictorial sources. Such examples include "The Scarlet Sail" for violin and piano (attributed to A. Green), "The Wandering Stars" for solo harp (attributed to Sholem Aleichem), "Spring" for piccolo and harp, "Birth of Venus" for violin and orchestra (attributed to paintings by Botticelli) and the first movement of the Viola Sonata "Botticelli's Magnificat".

Some writing ideas emerge when the composer wants to find a counterbalance with the creation of a previous work by switching to a different emotional atmosphere, because the previous emotion has dominated him for a long time. This happened when Pigovat had already completed "Lest we forget" and he felt choked in the terrible atmosphere of this work. He decided to write more cloudless and beautifully romantic music, so the symphonic poem "The Magic Garden" appeared.

Sometimes the idea of a new composition comes from nowhere. For example, when Pigovat is working on one work, suddenly, a musical idea may come into his mind that has nothing that relates to the current work. It is a mystery of the subconscious that he does not know where it comes from and why it arises. Pigovat pointed out that the new material can suddenly awaken the idea and images of another future work, although he admitted that such situations were unusual.

All the above examples are authentic experiences of Boris Pigovat, which inspired him to compose on his own initiative, compositions coming from his direct feelings and his inner need of creation.

The emergence of another group of his works are those written on request or which were custom-made. In this case, it is very important to him to find some highlights which will inspire the idea or the character of the work. Sometimes it can be the characteristic features of the performing style of a musician (for example, the extremely warm and rich sound of a viola player). Sometimes the composer has to deal with some unusual ensembles that make it necessary to first find a programme which will direct all the searches to a certain associative channel and determine the images and atmosphere of the composition, allowing him to adequately use the timbre of the instrumental ensemble.

Once Pigovat was asked to write a piece for flute, bassoon and harp, with the closest work of this genre being from the time of Debussy –a work for flute, viola and harp. First, he thought that it could be a love duet with flute and bassoon, against the background of the harp, which is such an ancient and colourful instrument. This was an association with the biblical "Song of Songs"; hence, that was how his piece "Shulamit" appeared.

In terms of the balance between commissions and works that Pigovat wants to write independently, he says that he writes what he wants. Sometimes even if people tell him in which direction the composition should go, or the character should be, he writes the way he needs to. Once he received a commission for a composition for the Pittsburgh Orchestra, and the conductor wanted it to be a work of a religious nature. Pigovat came up with the idea to take a quote from the Bible: "I call heaven and earth to witness against you today, that I have set before you life and death, blessing and curse. Therefore choose life, that you and your offspring may live." However, shortly afterwards the conductor conveyed the desire that he would like Pigovat to write the music based on Psalm 150. In response, Pigovat said that this is a good idea, but suggested that the theme would be "Therefore, Choose Life".

For custom-made works, in a number of cases, Pigovat primarily sought a programmatic idea which led him and prompted the search. He likes to write music with a programmatic background, although usually it is of a very general character, but it also happens that the musical material outgrows the chosen programme and

its development is in conflict with the scheme. At this moment, Pigovat becomes "on the side" of the musical material, and he transforms or completely abandons the programme.

Sometimes a performer makes a specifically thematic commission, and the most correct way for Pigovat is to accept this as his own idea from the very beginning. The idea of this work can seem as if it is the composer's decision, and not what is requested of him. Otherwise, the idea that one's design is being imposed on can spoil the whole picture for Pigovat.

The next phase of his writing process is "heating up". Usually, it occurs when the composer is going to write works which are not by inner motivation, but by requests or commissioned. Pigovat commented "Sometimes you have to adjust yourself ahead to the second level, otherwise you will not go far".

There are several parts from symphonies of great composers, which, for Pigovat, gives him a feeling of some special and creative additives existing in the music when listening. For instance, two examples can be mentioned: one is the Adagio from the Eighth Symphony by Bruckner and another is the first part (again Adagio) from Mahler's Tenth Symphony. In Pigovat's opinion, these works are so inspirational and perfect that they are literally bewitching with the power of majestic beauty, which makes his soul resonate and awakens the irresistible desire for an emotional response in any situation and state, and the need to compose. However, even if he feels this burst of creative energy, he usually does not hurry to start working. Another preliminary stage of preparation exists for Pigovat – immersing in a specific atmosphere of sound. He emphasises that this may not occur in all the works, although it happens quite often.

When Pigovat conceives a composition for any solo instrument, either with orchestra or without or for instrumental compositions, he begins to listen to a lot of music written for this instrument or ensemble. His goal is to learn how other composers use this instrument or ensemble. The main thing, however, is to "absorb" the timbre of the instrument and its specific features so that its sound becomes his inner essence. There should be a feeling as if the composer himself has played very well on this instrument for a long time and he can mentally recreate its sonority in every richness of sound at any time. When Pigovat writes for a specific artist, he will choose to listen to as many works of this musician's performances as possible in order to gain as exact knowledge of his or her performing style as possible and identify his or her speciality of sound.

Preliminary work also includes that the future work may require the composer to "call on someone else's territory," where he has never been before in terms of musical genre, musical style and intonation. When Pigovat was writing the "Concert

March" for brass band, he listened to many marches in order to learn the basic standard formulas either to consciously avoid them or to use them in the future.

When Pigovat was working on Part IV of "Fairy Tales" with the subtitle "From 1001 Nights", involving two months of listening to and interpreting much folk music of Islamic countries in which it is difficult to identify intonation, he gradually found an original way of absorbing the material. That is, to feel himself as a composer who constantly writes exactly this kind of music from the very beginning, then this musical style and awareness turns into a mode of instinct in the mind. In his opinion, this is not even a "change of masks", since the nature of the composer's ego has been split off. At the same time, he combines this with his former experience and skills of composition to build up a new sensation and consciousness of composition.

All these preliminary stages of "heating up" or adjustment to ideas slowly introduce him into a state of impatient anticipation of the next step. Then comes the next stage, which Pigovat calls "fishing" the material. It seems to him that this word most accurately reflects the essence of the process. After clearly understanding the emotional atmosphere of the future work, he then sits down in the front of the piano and starts to improvise – to search for "thematic grains" corresponding to the imaginative direction of the conceived work. "The situation is not pleasant," Pigovat said and he seems to feel what he needs, but he absolutely cannot imagine what it is really like. The period of the initial search can be very short, and the subsequent material literally appears from the initial search. However, if this initial search is delayed, the composer can get frustrated with the feeling of his own helplessness and inability to find the only possible and necessary material. Sometimes, it seems that the composer finally finds out what he needs and the next day he has to cross out all his work and start again.

Pigovat emphasises that it is very important not to compromise at this stage, since the fate of the whole work will depend on the grain just found. The most vital thing here is not to "falsify"; the material must fully correspond to the imaginative idea and the emotional mood of the future work. Any inaccuracy or any "slack" here will have a negative impact on the final result. Therefore, it is necessary to have special patience at this stage.

Although the following material often appears very soon after the beginning of "fishing", it is not always necessary that this will be the main theme of the work. The material may just sustain the process of composition to keep moving forward. It is like a magnet; once the composer finds out the material he needed, it will "pull" other topics.

The appropriate materials gradually accumulate and gather into different groups followed by a constructive plan of the composition. Pigovat usually redistributes all available materials and writes them into various blocks in accordance with the

intended plan, then all incoming ideas are added to the block which most suits them and sometimes in two or three blocks at once. After this, consistent fragments of music start to emerge in keeping with the sketchy plan, which may change in the process. Pigovat insists that he is not afraid to give up materials he really likes, because they may not "fit" into the overall picture. It is very important to trust his own instinctive, internal controller in terms of the creative direction. Pigovat needs to make sure the "brick" occupies a place in the "masonry", which means that in general one element of the musical material is just one of many intended parts for this musical "building". This process is not always consistent from the beginning of the work to the end. That is, the work is in pieces with a large number of sketches.

Pigovat stresses that the process of accumulating material and constructing a detailed composing plan usually go in parallel, and materials interact with one another, although the most general construction of the work is formed in his mind and the original idea of the composition is also being considered. In general, the creative plan is not unshakable; rather, it constantly varies and is accompanied by continuously refined details. It is vital to ensure that the structure is balanced, convincing and nothing can prevent the natural development of musical materials with the composer's inner flair and his many years of composing experience.

It often happens that he plans to do one section; however, as soon as he sits down at the piano his hands "give out" something completely different or rather are subconsciously "hooked" on some melodic, harmonic or textural formulas, which may be more suitable for another section. He gives up all his intentions for this and follows this material. Sometimes, Pigovat spends a few days and nothing happens, then it is necessary to "let it go" to switch to other materials and let the subconscious work flow freely, knowing the correct decision will come back at some point. Pigovat considers that one should not worry when something stalls. As his teacher Litinsky said to his students: "If you spent five hours in front of an empty sheet of music and did not write a single note, then you spent the day usefully."

In the process of all this long, scrupulous and somewhat painful work, a new state is gradually ripening: the composer is immersed in the material and he breathes it with the atmosphere and feels it as a part of himself. At some point, there comes a sense of a breakthrough, and the quality of the whole process changes. The sound of this material already existed in his head either of timbre, tonality, or all the attributes of the texture, but he needed time to write it down. Pigovat said that he had lost some very good themes several times just because he could not keep them in his memory, so now he does not go anywhere without music notepads.

He will not think about the details at this stage; the "fine-tuning" can be done afterwards. Now the main thing is to let the ideas flow flexibly in his mind. Suddenly, everything starts to speed up and he understands how best to solve this or that problem in the development of the material and in the construction of the form. He

works as if someone is doing the dictation and as if the material leads him and he just needs to be able to listen to it. This stage presents some sort of a feverish state, which Tchaikovsky named “somnambulistic”. Pigovat commented “it occurs that you jump up in the middle of the night in order to record a melodic or rhythmic formula which pulsates in your head, otherwise you will not be able to fall asleep”.¹⁶

When the state of creative burning ends, the next phase is followed by "debugging" and "cleaning". Checking and adjustment of all the details, adding or removing a contrapuntal line and changing the texture – those actions of composition are the main themes considered by Pigovat at this stage. Sometimes there is only one place needing to be changed, for example one chord in the whole section, and then his feeling of discomfort will disappear.

Pigovat had a difficult time when he was working on the symphonic poem "Lest we forget". This work exists in two versions: one is for symphonic orchestra and another is for symphonic wind band. In 1999, Pigovat went to Austria for the Mid-Europe Festival together with the Petach Tikva brass band, where they performed his Massada. An excursion to the Alps was organised after the concerts. They got to the castle "Eagle's Nest" – the Hitler's residence, where Pigovat was shocked by the realisation of the seemingly incompatible contrast between the idyllic beauty of nature and all the horror that is associated with the name of the former inhabitant of this residence. Hence, Pigovat had a general idea of the work after that visit in 1999, then he nurtured this music for almost ten years. As he said, “It was necessary to fully embody this incomparable beauty in music and show as how a worm starts to form inside of it and begins its underground destructive works, then gradually growing to the size of a monster and burying the world under itself.”

This work continues the line of “Holocaust Requiem”, but from a different perspective. Pigovat wanted to express the self-satisfied and narcissistic face of stupidity, fanaticism and inhuman cruelty. After the work, Pigovat decided that he needed a text that would be read before the performance in order to better communicate with the audience. The content of this text is:

It was like a dream. I stood on the mountain summit and looked down to valley in the Alps. The view was astonishing, green meadows surrounded by groves, little houses and sheep herds. The pure air of the mountain seemed to be heard like the most wonderful and lovely tune. Silence and serenity prevailed at this place. Suddenly I was shocked, because I recalled that the place where I stood named “Die Kehlsteinhaus” – The Eagle's Nest. It was the place [of] a monster who brought pain and death to millions of people. The monster defiled everything it touched and its stink poisoned the pure air. This evil destroyed the

¹⁶ Elena Nikolaeva, There is no coincidence in our lives. Translation by Xi Liu.

hopeful world and turned it into a valley of sadness, pain and tears. If we forget it, the monster will come back.¹⁷

The whole of his work “Lest we forget” is broken into two stages. The initial theme was conceived as beautiful romantic music in the spirit of Bruckner and Mahler. Having composed all this first idyllic section, Pigovat suddenly realised that it was somehow too sweet and luscious. It was necessary to remake it anew except for the first twelve bars of the second part; as a result it became much sterner and stylistically closer to the source, but how to translate the destruction of this image into music? Pigovat had been looking for a solution for a long time; finally, a picture appeared to him visibly:

...like one’s huge and cold-blooded heart inexorably beating that destroys the previous image. Thus, one part of the orchestra continues to naturally develop a romantic theme, while the other part turns into a ram, accompany [ied] with swinging of increasing amplitude, crushing everything around itself. Finally, the ram completely destroys the beautiful and serene world and the "aggressor" makes a triumphant roar like a prehistoric predator who defeated the victims.¹⁸

Having reached this moment, Pigovat stopped all works and again plunged into the "primary source" for a long time. This time he had to look for Nazi songs and marches on the internet instead of Mahler's divine lyrics, and those materials were usually accompanied by a documentary video. In order to be seem to be alive in Germany in the 1930–1940s, Pigovat overcame the feelings of disgust and fear and listened to and watched them all. Finally, he realised how to build the continuation of this symphonic poem. The second section of this composition was to be done as a musical documentary film with quotations and pictures of marching columns, torchlight processions with exclamations of "SiegHeil", with the flight of an armada of bombers and with burning cities. The listeners must perceive this sensation by their inner vision. So, he was already led by the material: the portrait of a smug and brazen monster with aspiration and the ability of swallowing the whole world. This is the image that Pigovat was striving to interpret – stupidity, cruelty, bloodthirstiness and, the most terrible, inevitability. “The main thing is that the listener will not remain indifferent after listening [to] this work, so that he or she will get the point and will perceive what I felt when I was working on this composition”.

Highlights of performances of compositions

The greatest moments Boris Pigovat considers in his musical career are, first, the premiere of “Holocaust Requiem” performed in Kiev in 2001, and the performance by Donald Maurice in New Zealand in 2008. It was a very significant event, and after

¹⁷ Ibid.

¹⁸ Boris Pigovat – Interview with Xi Liu on 13 September 2019.

that the commissions were completely unexpected. For instance, the Israel Philharmonic Orchestra called Pigovat and expressed that they wanted to order a new work. "Music of Sorrow and Hope" was performed at the festival "75 years of the Philharmonic Orchestra" with the conductor Zubin Mehta. A year later Mehta conducted this work in the Philharmonic series. Another bright moment in Pigovat's career is the performance of "Therefore, Choose Life" by the Pittsburgh Symphony Orchestra in 2017.

Xi (Lucy) Liu

Lucy started playing violin at five years old at the Central Conservatory of Music in China. From 2011, she began to study viola and completed her Master of Music degree at the Rachmanino Conservatory in Rostov, Russia where she studied with renowned pedagogue, Professor Lyubov Viktorovna Balisava.

Performing as viola soloist in the film *Lacrimosa* is the final part of her PhD student at Victoria University of Wellington, studying with Professor Donald Maurice. In September 2017, she was one of the winners of the String Concerto Competition of the NZSM after which she performed the Rolla concerto. Boris Pigovat has been the main figure of her thesis, and in 2019 she travelled to Israel to interview him at his home for this film.

Lucy plays in Orchestra Wellington and has also worked in orchestras in China and Russia including the Beijing Philharmonic Orchestra, the National Symphony Orchestra and the Rostov Philharmonic Orchestra. While in Russia, she established a string quartet, performing many contemporary works.

Martin Riseley

A native of New Zealand, Martin Riseley began violin studies at the age of six, and gave his first solo concert when he was ten. After several years of study with the English violinist Carl Pini, he entered the University of Canterbury School of Music as a pupil of Polish violinist Jan Tawroscewicz in 1986, with whom he performed in the Vivo String Quartet in 1987-88. The group received a special award from Lord Yehudi Menuhin at the 1988 Portsmouth String Quartet Competition, the same year that he won the Television New Zealand Young Musicians Competition and Australian Guarantee Corporation Young Achievers Award. Upon graduating with a Bachelor of Music degree he went to the Juilliard School in 1989 where he studied with Dorothy DeLay and Piotr Milewski. His other coaches there included Felix Galimir, Joel Smirnoff, Samuel Rhodes, Harvey Shapiro, and Paul Zukovsky. In 1991 he graduated from Juilliard with a Master of Music degree, and in 1996 with his Doctorate of Musical Arts degree.

He has performed with most leading New Zealand orchestras as well as several in Mexico, appearing on both national radio and television in both countries, and has also performed as soloist in Australia, Japan, and Great Britain. In Canada he has been Concertmaster of the Edmonton Symphony Orchestra since 1994, and has performed concertos under conductors such as Grzegorz Nowak, Enrique Batiz, Uri Mayer, Leif Segerstam, Enrique Barrios, Jorge Mester, Marco Parisotto and Raffi Armenian. His solo and chamber concerts have appeared on national CBC radio. He recently gave the North American premiere of the Violin Concerto by Gavin Bryars, and played the Chaconne from the "Red Violin" by John Corigliano at the ESO's summer festival. He also premiered a concerto written for him by the ESO's composer-in-residence, Allan Gilliland, in 2002.

He played with the National Arts Center Orchestra as both Guest Concertmaster and then Interim Associate Concertmaster for the 2002-2003 season, and also appeared in chamber music performances there with Pinchas Zukerman and Jon Kimura Parker. While in Ottawa he also appeared with Jamie Parker and Lawrence Vine at the Almonte Town Hall concert series for CBC radio. He was also Guest Concertmaster of the New Zealand Symphony Orchestra in August 2003.

He has also been Guest Concertmaster of the McGill Chamber Orchestra and the National Academy Orchestra of Canada. In 2007 he performed the Brahms B major Trio with William Eddins and Yo Yo Ma at the Annual Fundraising Gala of the Edmonton Symphony. He performed Beethoven's 'Ghost' Trio at the Kennedy Center in Washington as part of an Alberta Arts contingent in 2006. He has performed the complete Paganini Caprices throughout New Zealand, and recently surveyed the Solo Bach works alongside solo violin works by New Zealand composers. He is Patron of The Piano, an Arts facility and concert hall in Christchurch's Arts Precinct.

Since becoming Head of Strings at the New Zealand School of Music he has premiered John Corigliano's Red Violin Chaconne, and teamed up with Diedre Irons for regular recitals, including Chamber Music New Zealand. He has also made the first CD recordings of some important chamber works of Douglas Lilburn and 'Meditations on Michelangelo' by Jack Body on Naxos with the NZSO, which won the Vodafone Music Award for best classical CD in 2015. A premiere recording of violin works by David Farquhar was released on Rattle the same year. Since that year he has also been Concertmaster of the Christchurch Symphony Orchestra: he has also conducted that orchestra, as well as the Edmonton Symphony, Manawatu Chamber Orchestra, Academy Strings of Alberta, and the NZSM Orchestra. His piano trio, the Te Koki Trio, with Jian Liu and Inbal Megiddo, has performed throughout New Zealand and in Sydney, Singapore and Malaysia. Its debut CD was a finalist in the Vodafone Music Awards for best classical CD in 2017.

Dr. Dwight Pounds (b. 1935)

Dwight Pounds received his Ph.D. from Indiana University where he studied viola with William Primrose and Irvin Ilmer. He is a native of West Texas where he was one of the founding members of the Midland-Odessa Symphony and Chorale. He is Professor of Music (Emeritus) at Western Kentucky University in Bowling Green, having taught there for 33 years before retirement in 2003. While at Western he taught music appreciation for music majors and non-majors, including a section for honors students which he founded. His other course responsibilities included music theory, string techniques, and applied music.

He was principal violist in the orchestra and served on the founding board of the Bowling Green Western Symphony Orchestra. He retired with the rank of colonel following 30 years service with the U.S. Air Force and the Air Force Reserve, including 13 years with the Kentucky Air National Guard. He currently serves as Retrospectives Editor of the *Journal of the American Viola Society* (JAVS) and is a frequent contributor of articles, reviews and photographs.

Some thirty photographic images he has taken at viola congresses are on permanent exhibit at the Primrose International Viola Archive (PIVA). Subjects include William Primrose, Walter Trampler, Donald McInnes, David Dalton, Franz Zeyringer, Myron Rosenblum, Maurice Riley, Marcus Thompson and many more. His photographs and articles have also been published in *Strings*, *The Strand*, and *The American String Teacher*. One of his prize-winning photographs was part of Visions Kentucky 2003 at the Governor's Mansion, Frankfort, Kentucky, where he was an invited exhibitor.

He is author of *The American Viola Society: A History and Reference* and a pedagogical book, *Viola for Violinists: The Violin to Viola Conversion Kit*, which will soon appear in German edition. He has an academic minor in German Studies and served as interpreter for IVG Presidents Franz Zeyringer and Gunter Ojstersk during their visits to North American viola congresses, and has presented papers in the German language at Congress XVI in Kassel (1988) and Congress XXIV in Markneukirchen (1996). His recognitions from the American and International Viola Societies include the AVS Distinguished Service Citation (1985), Maurice W. Riley Award (1997), and the IVS Silver Viola Key (1997) which was presented by IVG President Gunter Ojstersk at Congress XXV in Austin, Texas, for international cooperation. Dr. Pounds has been active in American Viola Society leadership for 30 years and served two terms as the society's Vice President. He also served as the first Executive Secretary of the International Viola Society for North America. Dr. Pounds plays a 17.1" (435 mm) viola crafted by Nicholas Frisz.