



The same comments apply as they do to sonata no 7

Piano Sonata no 9 Op 29 c 1939                      9.06

This is a fine sonata, often brilliant but never excessive and always natural. The drama and excitement is as good as you will find anywhere.

Piano Sonata no 10 Op 30 '1940-44              11.46

This is very well-written, coherent and often impressive

Piano Sonata no 11 op 40 1952                      13.38

Again a logical and well-constructed piece with excellent contrasts and that original brand of non-showy virtuosity. It is more conservative than some of the sonatas but none the worse for that. There is a telling chorale like theme with variations and sometimes the music sounds disarmingly simple but it calls for a pianist with a cool head and super technique. There are pages of beauty and tunefulness.

Piano Sonata no 12 op 48 1962                      12.51

This, his last sonata, is thoughtful, mellow but perhaps a little cold.

There are three piano concertos but they are somewhat anaemic. The orchestration is acceptable. They are like the curate's egg, good in parts.

There are sets of piano preludes Op 8 and a set from 1923 ; the first piano suite Op 25 are etudes ; there is a children's album, two violin sonatas and transcriptions of Bach and the scherzo from Tchaikovsky's Symphony no 6 a real tour de force.

In 1922, Feinberg joined the teaching staff at the Moscow Conservatory, a post which he held to his death. He gave recitals throughout Russia with an emphasis on Russian music. In the late 1920s, he toured Europe. His approach to the classics was somewhat unusual and he played Bach, Beethoven, Chopin and Scriabin.

When his mentor, Zhilyayev was arrested in Stalin's reign of terror Feinberg felt that his progressive style of composition would also be subject to Stalin's irrational rules and he was concerned about his sixth and seventh sonatas and the first piano concerto, and so his later music became more conservative and he held back publication of his more progressive works, some of which tried to employ the serial technique.

In 1951, his heart condition declined but he kept on composing.

He died in Moscow on 22 October 1962. He was one of the finest Russian pianists of his time.

His piano sonatas should be taken up.

(861)