

## Preface to the reprint · Vorwort zum Nachdruck

Shortly after Sergei Prokofiev's death, the publishing house Edition Peters in Leipzig decided to produce a selection of Prokofiev's works from the state-owned Soviet music publishing house Muzgiz in Moscow as licensed editions for the socialist countries. The initiative was taken by the then chief editor Wilhelm Weismann, who entrusted the management to the editor Christoph Hellmundt. Hellmundt had personal contacts with David Oistrakh, Alfred Schnittke and many others, but not with Prokofiev himself.

The Prokofiev editions were published by Edition Peters from 1956 to around 1974 in new engravings. In 1974, the German Democratic Republic acceded to the 1952 Universal Copyright Convention, followed by the Soviet Union in 1975, so that from then on the Soviet editions were internationally protected. The existing editions remained part of the publisher's catalogue until German reunification in 1990, after which the rights were transferred in full to the publisher Sikorski.

Today these editions can contribute to the dissemination of Sergei Prokofiev's works once again and continue as part of the rich history of the Edition Peters' catalogue.

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After Prokofiev's move to the Soviet Union in May 1936, earlier stylistic characteristics of his Russian period returned to his compositions: robust power, unyielding rhythm and broad flow. The three so-called War Sonatas Nos. 6–8, whose movements and motifs are closely related to or derive from the same stock of ideas, were written within this framework. They were composed in the years 1939–44, while Prokofiev was evacuated from Moscow to Kazakhstan and the Caucasus. The reference to the siege of Leningrad was a prerequisite for the compositions' success with the musical public. However, they continue the tradition of Beethoven rather than conforming to the stylistic maxims of 'socialist realism' in force at the time.

The Sonata No. 7 continues the angularity of its predecessor, Sonata No. 6 Op. 82, in an intensified manner. In the first movement, the jagged blocks of sound are even sharper and more nervous, but also transparent and artful. A melancholy second movement changes the angular approach; according to Prokofiev's biographer Israel Nestiev, it is a 'sensation of an enraptured twilight [...], an unclear memory that temporarily pushes back a terrible truth of existence'. The middle movement is an impressionistic dance movement (slow waltz, see Sonata No. 6's 'valzer') with two faces. The most effective of all Prokofiev's sonata finales, in 7/8 time with its repetitive rhythm, then leads grandly, virtuosically and brilliantly to the final climax. The composer thus closes the stylistic bridge from his *Toccata* Op. 11 of 1912.

Der Verlag VEB Edition Peters in Leipzig beschloss kurz nach dem Tod Sergej Prokofjews, gemeinfreie Drucke aus dem staatlichen sowjetischen Musikverlag Muzgiz in Moskau als Lizenzausgaben für die sozialistischen Länder zu veröffentlichen. Die Initiative ergriff der damalige Cheflektor Wilhelm Weismann und übertrug die Leitung bald schon an den Lektor Christoph Hellmundt. Dieser hatte persönliche Kontakte zu David Oistrach, Alfred Schnittke und vielen anderen, jedoch nicht zu Prokofjew selbst.

So erschienen die Prokofjew-Ausgaben in der Edition Peters in den Jahren von 1956 bis etwa 1974 in neuen Leipziger Stichen. 1974 trat die Deutsche Demokratische Republik dem Welturheberrechtsabkommen von 1952 bei, die Sowjetunion folgte 1975, so dass ab diesem Zeitpunkt die sowjetischen Ausgaben international geschützt waren. Die existenten Ausgaben waren Teil des Verlagskataloges bis zur deutschen Wiedervereinigung 1990, danach gingen die Rechte vollständig an den Verlag Sikorski über.

Heute können diese Ausgaben erneut zur Verbreitung der Werke Sergej Prokofjews beitragen und ein Stück der reichen Geschichte des Peters-Katalogs weiterführen.

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Nach Prokofjews Übersiedlung in die Sowjetunion im Mai 1936 kehrten in seine Kompositionen frühere Stileigenarten seiner russischen Zeit zurück: robuste Kraft, unnachgiebiger Rhythmus und breites Fließen. In diesem Gefüge entstanden die drei sogenannten Kriegssonaten Nr. 6–8, deren Sätze und Motive eng verwandt sind bzw. aus demselben Ideenvorrat stammen. Sie entstanden in den Jahren 1939–1944, während Prokofjew aus Moskau nach Kasachstan und in den Kaukasus evakuiert wurde. Der Bezug zur Belagerung Leningrads war Voraussetzung für den Erfolg der Kompositionen in der Musiköffentlichkeit. Sie führen allerdings eher die Tradition Beethovens fort, als dass sie den seinerzeit geltenden stilistischen Maximen des „sozialistischen Realismus“ entsprechen.

Die Sonate Nr. 7 führt die Kantigkeit ihrer Vorgängerin, der Sonate Nr. 6 op. 82, gesteigert fort. Im ersten Satz klingen die schroffen Klangblöcke noch schärfer und nervöser, dafür durchhörbar und kunstvoll. Ein melancholischer Seitensatz verändert den kantigen Ansatz, nach Prokofjews Biograph Israel Nestjew ist es „Empfindung eines entrückten Dahindämmerns [...], unklare Erinnerung, die vorübergehend eine schreckliche Wahrheit des Daseins zurückdrängt“. Der Mittelsatz ist ein impressionistischer Tanzsatz (langsamer Walzer, siehe Sonate Nr. 6 „valzer“) mit zwei Gesichtern. Der effektivste aller Sonaten-Finalsätze Prokofjews im 7/8-Takt führt mit seinem repetitiven Rhythmus großartig, virtuos und brillant mit Zug zum Schluss in die konsequente Klimax. Der Komponist schließt damit die stilistische Brücke von seiner *Toccata* op. 11 von 1912.

278

*mp*

secco

*f*

Musical score for measures 278-282. The right hand features a rhythmic pattern of eighth notes with slurs and accents, marked *mp*. The left hand plays a steady eighth-note accompaniment, marked *f*. Measure 282 includes a dynamic change to *f* and a fermata over the final chord.

283

*f*

Musical score for measures 283-287. The right hand has a melodic line with slurs and accents, marked *f*. The left hand continues with eighth-note accompaniment, also marked *f*. Measure 287 features a fermata over the final chord.

288

Musical score for measures 288-293. The right hand has a melodic line with slurs and accents. The left hand continues with eighth-note accompaniment.

294

*f*

*f* *mf*

Musical score for measures 294-299. The right hand has a melodic line with slurs and accents, marked *f*. The left hand continues with eighth-note accompaniment, marked *f* and *mf*. Measure 299 features a fermata over the final chord.

300

*p*

*mf* *p*

*Ped.*

Musical score for measures 300-304. The right hand has a melodic line with slurs and accents, marked *p*. The left hand continues with eighth-note accompaniment, marked *p*. Measure 304 features a fermata over the final chord. A *Ped.* (pedal) marking is present at the bottom.

157

Musical score for measures 157-160. The system consists of two staves, treble and bass clef. The key signature has one flat (B-flat). Measure 157 features a complex chordal texture with many accidentals. A dotted line with a 'v' above it connects a note in the treble staff to a note in the bass staff. Measure 158 continues with similar complex textures. Measure 159 shows a transition with a key signature change to two flats (B-flat and E-flat). Measure 160 ends with a final chord.

161

Musical score for measures 161-164. The system consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 161 features a complex chordal texture with many accidentals. A dotted line with a 'v' above it connects a note in the treble staff to a note in the bass staff. Measure 162 continues with similar complex textures. Measure 163 shows a transition with a key signature change to three flats (B-flat, E-flat, and A-flat). Measure 164 ends with a final chord.

165

Musical score for measures 165-168. The system consists of two staves, treble and bass clef. The key signature has three flats (B-flat, E-flat, and A-flat). Measure 165 features a complex chordal texture with many accidentals. A dotted line with a 'v' above it connects a note in the treble staff to a note in the bass staff. Measure 166 continues with similar complex textures. Measure 167 shows a transition with a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat). Measure 168 ends with a final chord.

169

Musical score for measures 169-172. The system consists of two staves, treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, and D-flat). Measure 169 features a complex chordal texture with many accidentals. A dotted line with a 'v' above it connects a note in the treble staff to a note in the bass staff. Measure 170 continues with similar complex textures. Measure 171 shows a transition with a key signature change to five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). Measure 172 ends with a final chord. The instruction *ff détaché* is written above the bass staff in measure 171.

173

Musical score for measures 173-176. The system consists of two staves, treble and bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, and G-flat). Measure 173 features a complex chordal texture with many accidentals. A dotted line with a 'v' above it connects a note in the treble staff to a note in the bass staff. Measure 174 continues with similar complex textures. Measure 175 shows a transition with a key signature change to six flats (B-flat, E-flat, A-flat, D-flat, G-flat, and C-flat). Measure 176 ends with a final chord. The instruction *ff* is written above the bass staff in measure 175.