

## Vsevolod Zaderatzky and his opera “La viuda valenciana”

A composer – either an innovator or not – yet could be equally esteemed and equally loved. Take for example A.Schoenberg and A.Zemlinsky. The innovation also can be at a different level (compare, for example, Brahms and Webern). Nevertheless the attitude to a composer is not defined by the element of innovation, but by something more important – *originality*. I have in view that *original* not in the sense of *strange* and *unusual*, but in the basic meaning of the term – *real* and *authentic*.

Generally it seems that to be an original is not too difficult – just be what you are. However the more experienced in these materials people understand: in order that the originality fully realizes itself we need a school, education and the link to tradition.

Vsevolod Zaderatzky was a student of Sergey Taneyev – the most authoritative teacher in Russia, author of the famous work on counterpoint which is well-made by him in an algebraic spirit. And the professional culture – that is what distinguishes Zaderatzky from his colleagues. And his dramatic life, his destiny of victim of totalitarianism is a good example how an artist must reveal himself and work not thanks, but contrary to the circumstances.

The opera by Vsevolod Zaderatzky is a celebration of love. It is a carnival filled of humor, erotic and joy, as if the composer aimed to compensate the deficiency of such things in his own life.

We cannot but sympathize with him. I could not but share grief with him, and share with him joy of creation. Orchestrating this really original music, I was doing actually only that.

Leonid Hoffman