This chapter chronicles Prokofiev's relocation to Moscow in the spring of 1936, his reaction to the denunciation of Shostakovich in Pravda; the composition of the ballet Romeo and Juliet and the Cantata for the Twentieth Anniversary of October; the censorship of those two works, and Prokofiev's service as a cultural representative for the Soviet regime during his last two trips abroad. The chapter addresses his collaborations with the director Sergey Radlov (who conceived a happy ending for Romeo and Juliet) and Nataliya Sats (who commissioned Peter and the Wolf for the Moscow Children's Theater), his fraught relationship with the Chairman of the Committee on Arts Affairs Platon Kerzhentsev, and his speeches at the Union of Soviet Composers. The description of his last trip to the United States corrects inaccuracies in the historical record concerning his interest in Hollywood film composition. Prokofiev was monitored throughout the trip by Soviet officials working for the VOKS organization and the Embassies in London and Washington.
lichnosti (the “cult of personality”) surrounding Stalin, and, according to John Rockwell, are “full of stirring music that should not be repressed for reasons of misguided puritanism.” The chapter also debates the abstract musical worth of musical pieces such as the Zdravitsa and the October Cantata, and the moral indifference entitled to artists and art-lovers. Performers would be far more likely to think twice before performing Holst's setting than they would Stravinsky's, because these settings have a distinctive anti-Semitic tone.