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VOLUME SEVEN

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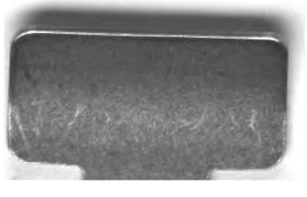

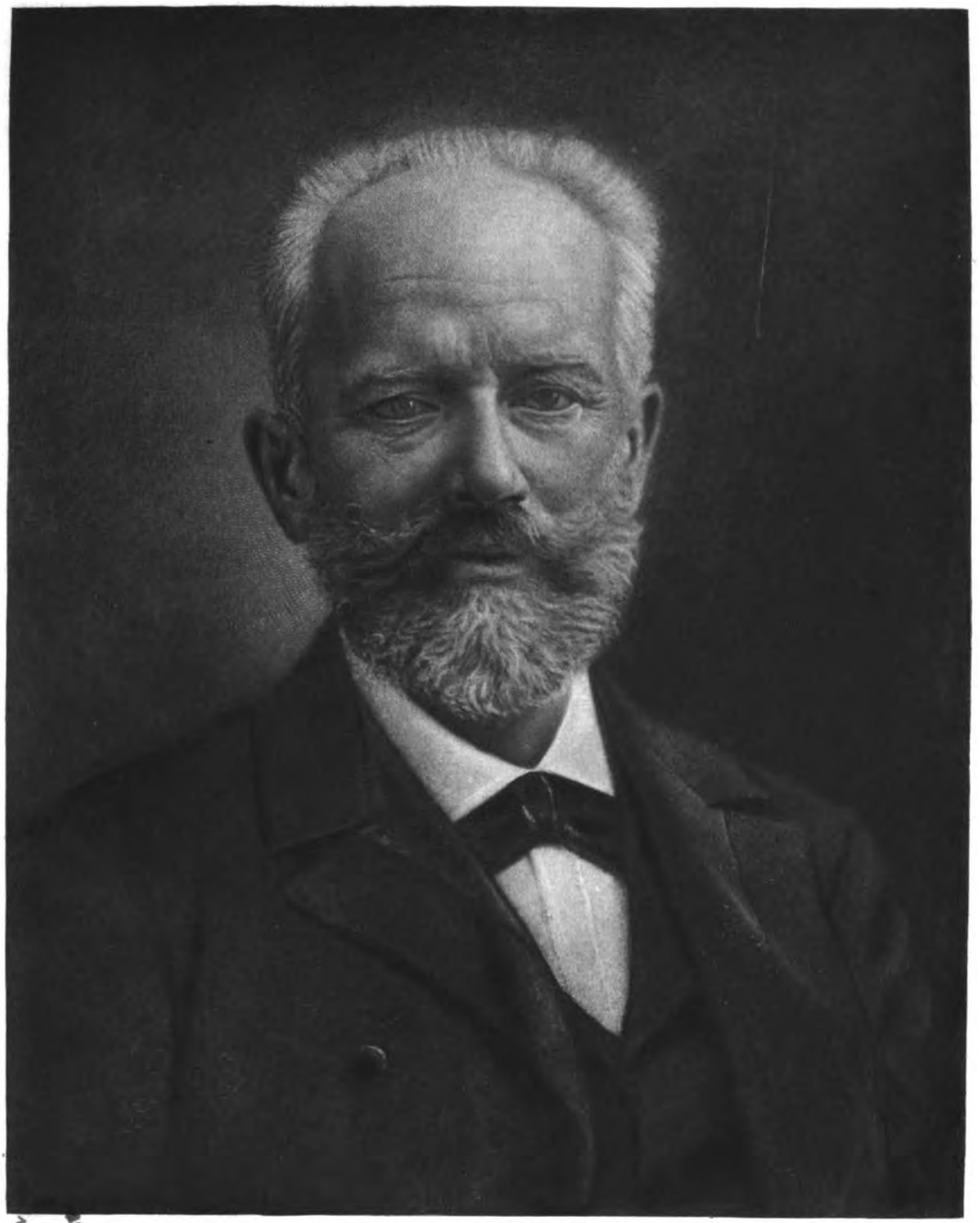

TCHAIKOVSKI.

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IN TWENTY VOLUMES
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Volume VII

TEXT

MUSIC

LAMAS OF EASTERN SIBERIA.

The instruments are those used in the Buddhist temple service.

A HISTORICAL SKETCH OF MUSIC IN RUSSIA[1]

BY

CÉSAR CUI

César Cui was born in 1835, at Vilna, Russia, of a French father and a Lithuanian mother. He studied at the Engineers' Academy, where he is now professor emeritus with the rank of lieutenant-general. Among his pupils in the fortification class was the present Emperor of Russia. He has written on military topics and has produced much musical criticism. He is the author of "Music in Russia," "The Nibelungen Ring," and "Russian Romances." As a composer he has written six operas: "The Prisoner of the Caucasus," "The Mandarin's Son" (comic), "William Ratcliff," "Angelo," "The Filibuster" (words by Richepin; brutally handled in Paris), and "The Saracen"; also eighteen *a capella* choruses, one hundred and sixty melodies, four orchestral suites, two scherzos, a tarantelle, and a marche solennelle, all for orchestra; considerable violin music, etc. Cui is correspondent of the Institut de France, fellow of the Royal Academy of Belgium, president of the St. Petersburg section of the Imperial Russian Musical Society, and commander of the Legion of Honor.

MUSIC, as we know it now, with its broad melodies, its harmonic wealth, its dazzling instrumental color, its intense expression, is the youngest of the arts. The beginning of its present position dates only from the end of the last century — from Beethoven. But Beethoven had predecessors who for several centuries previous had prepared the ground for its heavenly seed. In Russia, music as an art goes back only to 1836, and, thanks to the genius of Glinka, appeared of a sudden, armed cap-à-pie, without preparation of any sort. True it is that the soil was fertile, and that the musical genius of the Russian people had long before revealed itself in admirable folk-songs that attracted the attention of musicians

[1] In this volume we have adopted the transliteration of Russian names as introduced by Herman Rosenthal, manager of the Slavonian Department of the New York Public Library.—THE EDITORS.

like Beethoven. I refer, in this instance, to the Russian themes in the quartets.

In Russia, as everywhere else, vocal music preceded instrumental music. Since the first half of the eighteenth century (1735) an opera-house has been in existence in St. Petersburg; but the first opera was Italian. Twenty years later a troupe of Russian singers was organized and music was written to Russian words. Catherine II herself wrote the texts of five operas. The composers, however, were foreigners, and the efforts of a few native composers, even of the most gifted, such as Verstarski, were so colorless and unskilled that scarcely any vestiges of the scores have come down to us.

Michael Glinka (1804–1857) gave serious study to the piano; as for theory, he busied himself with it, sometimes in St. Petersburg and sometimes when abroad, but never took a complete and systematic course. His natural gifts supplied the deficiency. He determined to write an opera, and in "Life for the Czar," represented in 1836, at once created a masterpiece. In respect to form, Glinka was no innovator. He confined himself to the forms then in use, and divided his opera into independent and symmetrical numbers. But his art broadened them, gave them an artistic stamp, and presented in this shape ideas of rare originality and loveliness. It must be added that Glinka was possessed of an innate dramatic instinct, which in many of the touching scenes of his operas impelled him, almost against his inclination, to overstep the limits of stereotyped forms, and made him follow the text and give great importance to melodic recitative and to declamation. Moreover, the music of "Life for the Czar" is essentially national and inspired by the spirit and sentiment of the national songs that Glinka had assimilated from childhood while on his parents' estates. In this regard "Life for the Czar" is an opera as completely national as is "Der Freischütz," and this may prevent it from acquiring popularity outside of Russia. Its music, withal, is more varied than that of "Der Freischütz," for Glinka devotes to the Polish element, strongly characterized, one whole act and several scenes.

In 1842 he completed and had performed another opera, "Russlan and Ludmila," founded on a story in verse by Pushkin, a Russian poet who has furnished inspiration to many musicians. The subject has neither the unity nor the dramatic quality of "Life for the Czar"; it is a fairy-tale, with interesting but ill-connected scenes. The variety of these scenes, however, was admirably suited to the supple talent of Glinka. As an opera "Russlan" lacks the scenic interest of "Life for the Czar"; but its music is superior to that of the earlier effort. In it one finds Russian nationality, but that of the most remote ages, before the period of its conversion to Christianity; splendid oriental tone-color; broad and impassive forms (the introduction to Act I); marvelous thematic development; a scale in whole tones, superbly harmonized; and, from one end to the

other, extraordinary melodic inspiration. Glinka reveals himself in "Russlan" especially as one of the greatest musicians and composers of any age. He composed only these two operas. When first given they

A RUSSIAN MUZHIK.

were but moderately successful, this being the case with "Russlan" in particular. Now both are objects of devotion to all Russians.

Glinka was completed, so to say, by Dargomyzhski (1813–1869). One was, above all, a musician; the other, a composer for the stage. Dargomyzhski lacks the broadly melodious inspiration of Glinka, but his brief

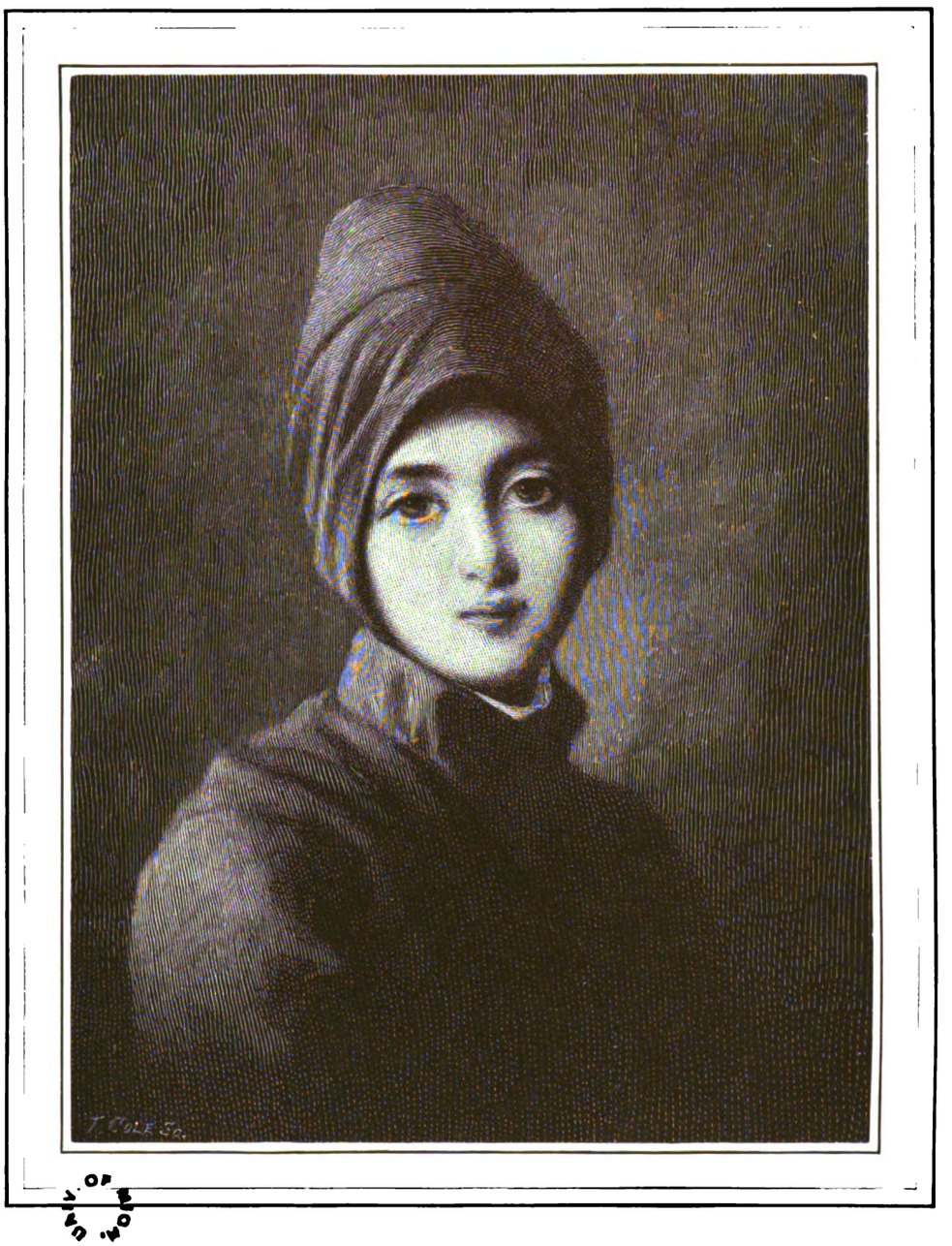
vocal phrases are often felicitous and always expressive; his harmonies have neither the beauty nor the elegance characteristic of Glinka's; but, if occasionally uneven, they are always absolutely personal and original; his musical forms have neither the classical splendor nor the architectural magnificence of Glinka's; but they are free, varied, and well fitted to the action of the drama. Add to this his superb declamation, the close connection between his measures and the text, and his great talent in the expression of the different shades of humor.

His first works — the opera of "Esmeralda," written to the French book of Victor Hugo, afterward translated into Russian; and the opera-ballet of "Bacchus" (the subject is Pushkin's) — present no remarkable characteristics. But the opera "Russalka" ("The Water-sprite" —the subject by Pushkin) marks a great step toward dramatic truthfulness. In this half-realistic, half-fanciful work the composer, without renouncing conservative forms and detached numbers, accords great development to melodious recitative, and herein discloses his admirable qualities as a composer for the stage: dramatic action, wealth of ideas, and truthfulness and variety of expression. These are the elements of the finest part of his opera. Toward the end of his career he wrote one opera more,—"The Stone Guest" ("Don Juan"), the book by Pushkin,— a work remarkable and original in the highest degree, but which had best be considered later. As for "Russalka," I would add that the composer was happier in dealing with reality than with the world of fancy, and that his music bears the impress of his nationality, but less deeply than does Glinka's.

Glinka and Dargomyzhski! Behold in them the two genuine and glorious ancestors of the long line of Russian composers constituting the "new school." The first demonstrated that operatic music could be quite as gorgeous as symphonic music; the second showed how the words should be faithfully treated and how the scenic development of the drama should be faithfully followed, step by step.

Among the contemporaries of Glinka and Dargomyzhski are to be mentioned Dütch and Syerov. Dütch (who died in 1863) left but one opera, "The Croatian Woman." Its music is scarcely original, and recalls occasionally Meyerbeer, Mendelssohn, and Liszt, but it has unquestionable value and is written with taste and elegance. It should hold an honorable place among many operas that are part of the current repertory. Unhappily, its book is deficient in interest, and its verses are simply wretched. This may be one of the causes of the unjust oblivion into which "The Croatian Woman" has fallen.

Syerov (1820–1871) began by acquiring notoriety as a musical critic. His career as a composer was begun late, and he wrote only three operas, "Judith," "Rognyeda," and "The Wicked Force," the latter a posthumous work. The choice of subjects is most felicitous, thanks to the



A RUSSIAN NUN.

FROM A PAINTING BY TH. TCHUMAKOV.
ENGRAVED BY T. COLE.

contrast between the Hebrews and the Assyrians in "Judith," between Christianity and idolatry in "Rognyeda." As for his third opera, the subject, taken from a drama by Ostrovski, is distinctly popular. As a musician Syerov's talent is of an inferior order. Melodic inventiveness, taste, finesse, elegance, poetry, dignity, are all considerably lacking; the composer, however, has the dramatic sense and an appreciation of effect; but, wanting in vigor, he is violent, brutal; he substitutes for artistic

A KIRGHIS FROM SOUTHWESTERN SIBERIA
PLAYING THE DOMBRA.

verity a vulgar realism, and inclines to gaudy instrumentation. Thus it happens that his operas are very uneven, including many coarsely trivial pages, unbearable and provoking for a man of taste, although they do attract the masses, after the fashion of the coarse prints of the nursery. Add to this that, in his music as in his criticisms, Syerov was completely wanting in conviction; or say, rather, he changed his convictions, in the airiest manner, every instant. He was an "opportunist," bound to attain success

GEORGIANS FROM THE CAUCASUS IN THE DANCE "LEKURI."

at any cost. His operas are quite deficient in personal style. In "Judith" he ostensibly imitates Wagner, without, however, sacrificing to the orchestra the independence of the vocal parts. In "Rognyeda" he reverts to the processes of ancient routine and endeavors to produce "spectacular" opera. In "The Wicked Force" he strives toward truth of expression in both the popular scenes and the illustration of personal passions. Far from equaling Glinka or Dargomyzhski, Syerov follows them from afar, but honorably, thanks to the choice of his subjects, which denotes a man of great intelligence, who is helped even by his defects, and who lacks neither boldness nor vigor. Upon the solid foundations of Glinka and Dargomyzhski there soon arose a superb monument,— a Russian school of opera, —through the simultaneous appearance of a group of Russian composers of great talent: Balakirev, Borodin, Mussorgski, Rimski-Korsakov, Tchaikovski.

Although Balakirev wrote no operas, he has exerted influence on the evolution of opera in Russia, and in the following manner. In 1856, when still a young man, I had the good fortune to meet him. Both of us were passionately fond of music, and we came together daily and spent long hours reading and discussing. Ere long our circle broadened: Borodin, professor of chemistry at the Academy of Medicine;

Mussorgski, an officer in the Préobrazhenski regiment; and Korsakov, an officer in the navy, joined us. We five constituted what was called the "new Russian school." Tchaikovski always held aloof, and dwelt chiefly in Moscow. Our meetings and discussions continued. Of the quintet, Balakirev was unquestionably the best musician, and a pianist and reader of the highest rank. He exerted great influence upon the musical development of each of us, without modifying, however, our individuality. Among the subjects of discussion that most frequently arose was the question of the rational forms of opera, and here are the general principles that were adopted by the "new school":

Commonplaces are as unbearable in the opera as in symphonic music.

The music must follow the dramatic situations, step by step, whence greater liberty and diversity of forms.

The book must be, as far as possible, a literary and poetic work, and must not be disfigured by the music. On the contrary, the music, closely bound to the text, constituting with it a unity, must draw from it a new and double force of expression, this exacting supple and irreproachable declamation.

The character of the personages must be brought forth in strong relief.

Many of these principles bear a great analogy to those of Wagner, but the processes employed are essentially unlike. The Russian musicians have avoided the wanderings—the intentional wanderings, perhaps—of the great German. They do not exaggerate the use of the leading motif; the principal musical ideas are intrusted, not to the orchestra, but to the characters that are on the stage, that act, speak the words, and hold the attention of the audience. These Russian musicians write vocal music, not symphonic music with voice obbligato, which prevents listening to the orchestra, just as the orchestra, in turn, prevents listening to the voice.

The simultaneous appearance of a group of composers of talent is not an isolated fact, but the marvelous thing is that the members of the group bear no resemblance to one another, as do, for example, the modern Italian composers, Mascagni, Leoncavallo, Puccini, Giordano, *et al.* Marvelous, too, is the diversity of their talent; its outcome is a repertory of extreme wealth, worth, and variety.

Borodin (1834–1887) wrote but one opera, "Prince Igor." He followed in the tracks of Glinka; his main thought was to compose good music, and in this he succeeded admirably. His opera bears a marked affinity to "Russlan"; its subject is equally epic and somewhat disjointed; it presents the same contrasting Russian and Oriental elements, and the same musical forms in detached numbers; its music is superb, and broadly and nobly melodious. Borodin's epic tableaux and his choruses are grandiose and his lyric scenes touching; his Orientalism is impressed by a most typical barbaric force, but it never oversteps the boundary lines set by taste and the esthetics; his Oriental dances are fiery and irre-

sistible; his whole work is informed with the local coloring of the two nationalities concerned, and thoroughly personal and original, especially in respect of the harmonies. Borodin inclined strongly to little dramatic passages, to the use of intervals of a second, to sudden changes of key, which often made him repeat himself. In "Igor" the comic element in the popular scenes is treated with much wit and verve. The composer died before quite completing his opera, and his friends Korsakov and Glazunov gave it the finishing touches. "Prince Igor" enjoys great popularity in Russia, and its popularity is well deserved.

Mussorgski (1839–1886) carried on the work of Dargomyzhski and endeavored to transform the opera into a musical drama. He left two works, founded on Russian history: "Boris Godunov," whereof the hero was the putative murderer of the czarewitch Dmitri, whose scepter he coveted; and "Khovanshchina," which name was borne by a religious sect crushed out by Peter the Great.

Mussorgski was an incomplete musician; his taste was not always irreproachable and his technic was imperfect. His music is uneven, angular; it includes strange, rough, bizarre, inexplicable harmonics; his harmony, in general, is thin, incomplete; the leading of the voices is awkwardly effected. The unevenness of his music, its singular, far-fetched characteristics, recall Berlioz in more ways than one. Where these defects do not exist, however, Mussorgski's work is admirable. He often resorts to melodious recitative, with phrases of great musical worth; his declamation is superb, and in his scores the music is so closely connected with the words that it is difficult to remember them when separated. His musical thoughts are deep, virile, and markedly national. His favorite personage, especially in "Khovanshchina," is the people which he loved with his whole heart; and to this love he owes his finest inspirations. His chorus is not the conventional group of the past, but the real people, the multitude, a living and impassioned being. His popular scenes, truthful, animated, highly colored, and impassioned, are a revelation in operatic music through the manner in which they are treated.

A COSSACK CHIEF.
Painted by Ílya Répin.

Of his two operas I prefer "Boris Godunov," perhaps because its details show greater finish. He died before completing "Khovanshchina," and once again Korsakov, an admirable comrade, came forward and undertook its instrumentation. In "Boris" there are two nationalities: the Russian and the Polish. The former is handled in the superior manner.

A MAID OF LITTLE RUSSIA.

PAINTED BY ÍLYA RÉPIN. ENGRAVED BY H. DAVIDSON.

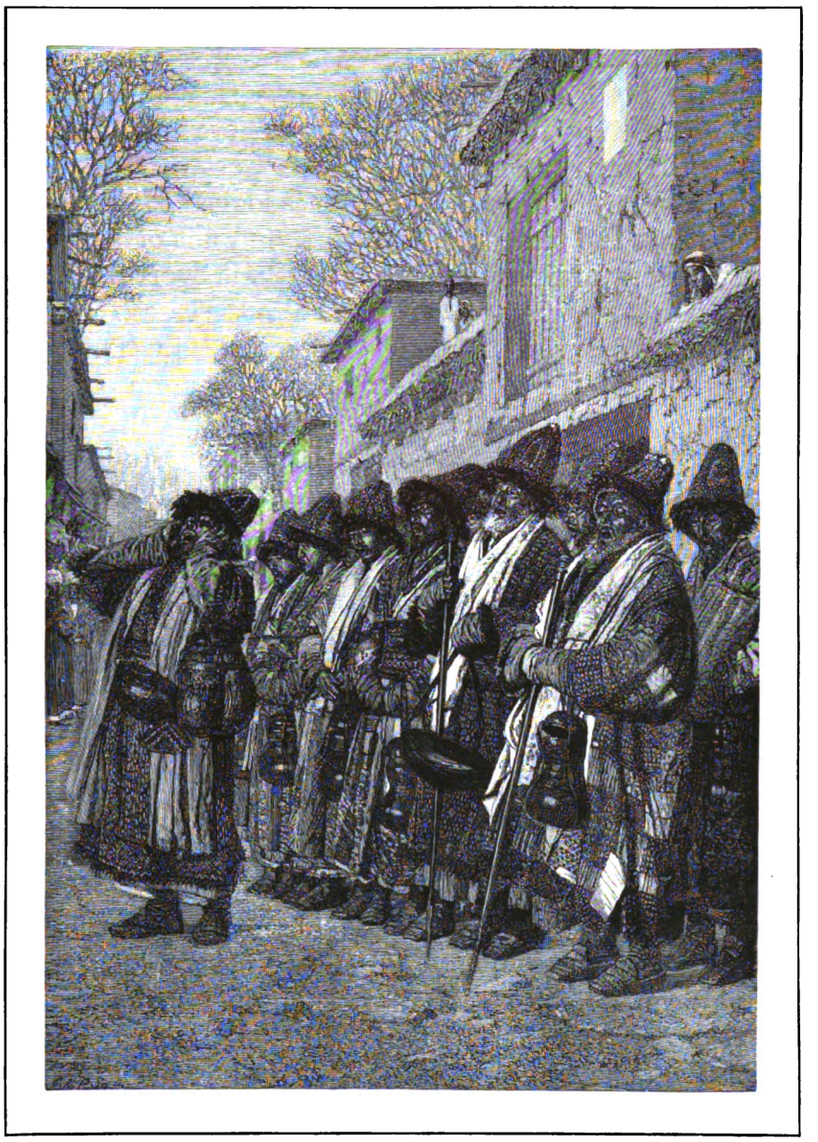
There are some humorous scenes in the opera in which Mussorgski reveals extraordinary and many-sided talent. There are dramatic scenes, genre pictures, and popular scenes that are absolute masterpieces: for example, the death of *Boris*, the scene in the wine-shop, and the popular uprising. The subject of the work is taken from Pushkin.

Rimski-Korsakov, born in 1844, is an untiring worker; he has already written eight grand operas: "Pskovityanka," on a historical subject in the reign of the czar Ivan the Terrible; "The May Night," with a sorceress for its heroine, on a comic subject, furnished by Gogol; "The Snow Maiden," on a fantastic story of Ostrovski, a celebrated playwright; "Mlada," a fantastic opera-ballet; "Christmas Night," on a subject analogous to that of "The May Night," and also supplied by Gogol; "Sadko," a fairy legend; "The Czar's Affianced," on a subject, founded on fact, of the days of the czar Ivan; and "The Czar Sattan," on a fantastic prehistoric tale by Pushkin. With these eight grand operas must be mentioned two short works: "The Boyarinya Sheloga," which serves as a prologue to "Pskovityanka," and "Mozart and Salieri," written to words by Pushkin.

It will be observed that in his grand operas Korsakov has six times dealt with fantastic and but twice with real subjects. This need cause no astonishment. Korsakov is a well-balanced man; he is thoroughly cognizant of the strong and weak sides of his remarkable talent, and acts accordingly. His talent is wanting in two respects only — somewhat important respects, it is true: he lacks imagination for broad, original, and firmly defined cantilenas; he also lacks warmth and passion; and as it is difficult, failing in these qualities, to succeed in a musical drama founded upon reality, he avoids subjects of that order. On the other hand, his rare qualities as an accomplished musician whose technic is flawless; his pretty little phrases, which he handles with matchless dexterity and skill; his exquisite taste; his harmonies, abounding in "finds"; his richly colored and withal simple and truthful instrumentation, practically almost unrivaled,— all these qualities make him most fit to deal with themes of fairyland. He is aware of this, as I have observed, and, acting as he does, is in the right. He is first and foremost a colorist and landscape-painter, and his landscapes are delightfully attractive. His music bears the imprint of his nationality. He sometimes uses folk-songs as themes. He inclines to the *lied* form, and in this form,— in opera somewhat exceptional,— in modeling upon popular songs, he often happens upon a felicitous and melodious inspiration which he lacks when he departs from this form. He excels in the leading of voices in choruses, in the amalgamation of themes, and in magnificent sonorities. Having written so much, it is not wonderful that he often repeats himself.

As to musical forms, he is not an unbending conservative, nor is he an innovator of firm conviction and uncompromising attitude, like

Mussorgski. One might fancy that he still seeks his path. After employing melodious recitative almost exclusively in "Mozart and Salieri," in "The Czar's Affianced," composed almost directly afterward, he harks



A CHORUS OF DERVISHES.
From a painting by Vereshchagin.

back to detached numbers and ensembles as much as possible and as far as the dramatic situation — to which he occasionally does violence — permits.

Korsakov's masterpieces are "The Snow Maiden" ("Snyegurotchka") and "Sadko" — the first-named through the refined, exquisite, and poetic

grace of its music, and the other through the admirable national coloring and the fairy music of its fantastic scenes.

One cannot close an account of the "new school" without mention of "The Stone Guest," by Dargomyzhski. When the "new school" budded Dargomyzhski was already aged. With quite youthful ardor, however, he took interest in its ideas, adopted them, and applied them in the most radical manner in his last opera, which death kept him from finishing. The honor of completing it fell to my lot. There was little to be done; Korsakov wrote the instrumentation.

As music may regard words as its ally, it is logical to choose a powerful ally — that is to say, the text of a true poet, and not of a professional librettist, whose verses ordinarily have no artistic worth. In his "Russalka" Dargomyzhski retained many of Pushkin's verses. In "The Stone Guest" he performed a veritable and unique feat in writing his whole score on the words of the poet, without a single omission. Korsakov afterward repeated this feat with "Mozart and Salieri," but he made some cuts, and, moreover, his opera is briefer than "The Stone Guest." Dargomyzhski understood perfectly the drawbacks resulting from the selection of a book not suited to music. In "The Stone Guest" there are neither choruses nor ensembles; it contains a long series of dialogues, some of which are tolerably prosaic. But he was irresistibly attracted by the extreme interest of the drama (in Pushkin's version, *Donna Anna* is the wife of the *Commander*), by the quick progress of the events, by the depth of the psychology, the sharp definition of the characters, the terseness of the exposition, and the incomparable beauty of the verses. The style of the opera, which is divided into three brief acts, is perfectly homogeneous; the work consists of melodious recitatives, which, when occasion offers, expand into ariosos. It is an admirable model of faultless declamation, and inspiration abides by the composer alike in the brief melodious phrases of the recitatives and in the broader phrases of the ariosos. The characteristics of the personages are ably delineated, the situations deftly managed, and the magnificence of measures of Pushkin's is enhanced by Dargomyzhski. For auditors that are able to listen simultaneously to words and music, and estimate their worth, the work is a matchless delight. "The Stone Guest" is not indeed a normal type of opera; it is an exception, but in its originality a pure masterpiece.

Tchaikovski (1843–1893), like Rubinstein, is prodigious because of the mass of work he has performed and the quantity of music of all descriptions he has written. He composed eight operas: "Opritchnik," on a historical subject of the period of Ivan the Terrible; "Vakula the Blacksmith," on a comic subject provided by Gogol (the same employed by Korsakov in his "Christmas Night"); "The Enchantress," "Joan of Arc," "Mazeppa" (on a subject of Pushkin), "Eugène Onéguine" (Pushkin), "The Queen of Spades" (Pushkin), and "Iolanthe," in one

A PEASANT FUNERAL IN RUSSIA.

FROM A PAINTING BY SOKOLOV, PHOTOGRAPHED BY VELTEN OF ST. PETERSBURG.

act. To this list must be added the works written for the playhouse: three ballets — "The Sleeping Beauty," "The Lake of the Swans," and "The Nut-Cracker"; and the incidental music to Ostrovski's "Snow Maiden." Tchaikovski did not belong to the "new school." Once — in "Vakula the Blacksmith" — he sought to approach it in respect to style. The effort was not successful; it was not renewed. He paid but slight attention to the words of his operas, but would change the form of the text, repeat certain lines and words, and cut and add as he thought fit, caring only for the music.

He was a man of great and unquestionable talent. He was a master of all the resources of his art, and possessed, furthermore, the true gift of

IN THE TRENCHES AT SHIPKA.

From a painting by Vereshchagin.

melody. His music has much sincerity, grace, and charm; but his talent is stamped by uniformity. In most of his works there are exceptions, but they are not numerous — a melancholy, effeminate, somewhat morbid lyricism is predominant. He reveals a marked partiality for minor keys; strength, virility, and vigor are wanting. La Comtesse de Mercy-Argenteau, who has written such judicious studies of music, describes Tchaikovski's, with infinite wit and justice, as "pearl-gray music"; nor must one forget his long-drawn passages, frequent repetition, and developments possessed only of technical interest. His music often bears the impress of the composer's nationality, though less marked, less authentic than that stamping the works of his colleagues Borodin, Korsakov, and Mussorgski. If Korsakov is considered as the Russian

Saint-Saëns, Tchaikovski must be viewed as the Russian Massenet. Two of his operas,—"The Queen of Spades" and "Onyegin" (the latter especially),—vigorously upheld by the management of the imperial theaters, by the talent of our best artists, and by Pushkin's extremely popular subjects, have been most successful and are permanent elements of the repertory.

Anton Rubinstein (1829–1894) enjoyed in Russia the greatest popularity, which he richly deserved, not only as a prodigious pianist and as a composer of talent, but as the musician who founded the Russian Musical Society and the Conservatory, and who worked hard for the development of

A COSSACK OF THE STEPPE.
Painted by Ílya Répin.

music in Russia, and also as a man of independent character and of broad and generous nature. He was as productive as Tchaikovski, if not more so. I append the long list of his operas, omitting mention of his first three, written to Russian, German, and French words, and of which scarcely a vestige remains. His operas are: "The Demon" (the subject furnished by Lermontov, another great and popular Russian poet); "The Maccabees," "The Merchant Kolashnikov" (the subject is Lermontov's, and the censors forbade its performance on the third night because of its theme, taken from the period of Ivan the Terrible, whose days, it will be observed, tempted many composers); "Goriusha," "The Children of the Plains," "Feramors" ("Lalla Rookh"), "Nero," "The Brigands," "The Parrot" (the latter two comic operas); "Moses" and "Christ (two sacred operas). The list further includes two oratorios ("The Tower of Babel" and "Paradise Lost") and a ballet ("The Vine").

As a composer Rubinstein does not disclose talent of the very highest order, but his personality is very marked. He was wanting in self-criticism; he wrote too quickly, and without going over, without analyzing the completed work. His music is extremely uneven: close to very pretty measures one happens upon wretched commonplaces. He had broad views, but did not always succeed in realizing them. He wished to do large work, and accomplished only long work; his ideal of beauty never rises to poetry. The music of his operas is inferior to Tchaikovski's efforts, but the operas are better suited to the stage and the style is broader. He often wished to write Russian music, but his performances are only more or less clever counterfeits. *Per contra*, he was always successful with Oriental music. Of all his operas, only "The Demon" enjoys enduring success, and this perhaps on account of the very popular subject of Lermontov; in this particular it rivals "Onyegin."

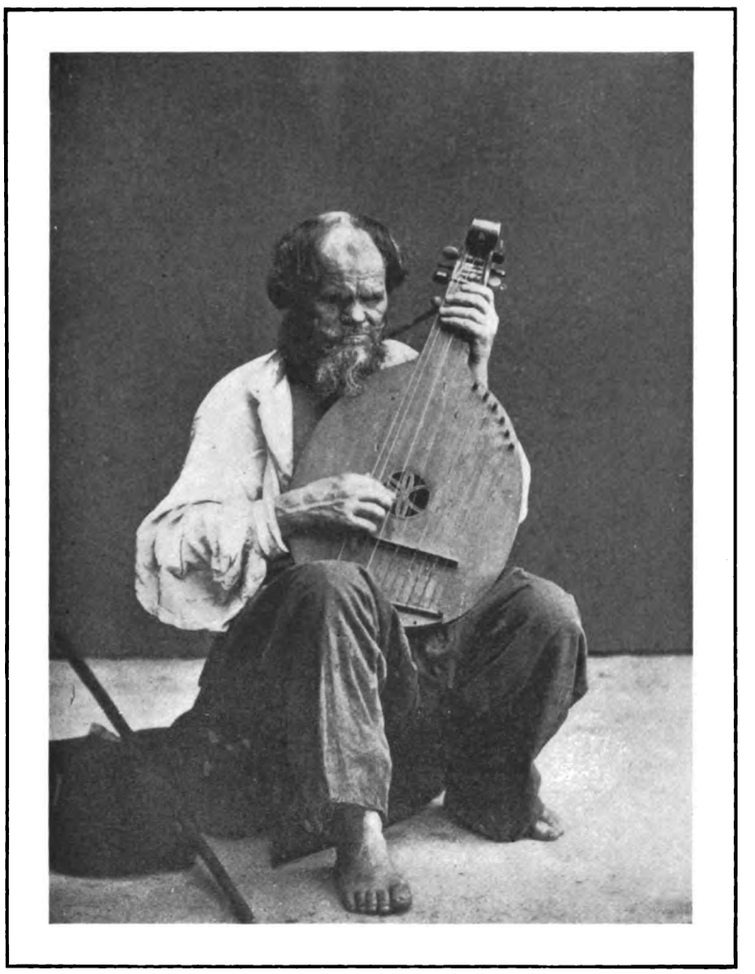
One must also cite as composers of operas, Napravnik (born 1837), the highly distinguished conductor of the Imperial Opera House in St. Petersburg, and author of three much-esteemed works, "Nizhegorodtzy," "Harold," and "Dobrovski" (the subject furnished by Pushkin); Serge Tanyeyev, composer of an interesting "Orestie"; Arenski (born 1861), "A Dream on the Volga," "Raphael," "Nal et Dawayanti"; Soloviev, "La Haine," founded on Sardou's drama, etc.

Before closing the chapter on vocal music, it were well to devote brief attention to the melodies,—*lieder*,—a refined, domestic, sympathetic, delicate type of music, in which Russian composers excel. Our composers of melodies are legion. The most remarkable are the composers of the operas already referred to; the name of Balakirev must be added to the list.

The progenitors of the style are once more Glinka and Dargomyzhski. Most of Glinka's melodies are written in the Italian vein, with rather primitive accompaniments and arpeggios. They are already grown somewhat obsolete; among them, however, are some admirable exceptions—"The Midnight Review," for example. Dargomyzhski has surpassed Glinka in his romances. His melodies are more varied, better in declamation, more closely bound to the words, and more original. Many of his numbers have preserved to this day all their freshness, whether in the lyric, the dramatic ("The Knight," a pure masterpiece), or the humorous vein.

Balakirev (born 1836) wrote only thirty melodies, but they were sufficient to aid the progress of this order of music by the introduction of accompaniments of great beauty, richness, and variety. Balakirev is a melodist like Glinka; he is possessed of the same lyricism, is equally sincere, and his modern character is more marked. Borodin, in his twelve romances, has said nothing new in respect to form. As in his operatic work, his only end has been to write good music, and this he attains. The music of his melodies is charming, expressive, varied, and

often harmonized in a very original manner ("The Sleeping Beauty," "The False Note"). Among the much more numerous romances composed by Korsakov, the best are the descriptive romances, very pretty landscapes painted with attractive musical colors, with rich accompaniments, and denoting infinite taste and refinement. In Tchaikovski's romances — there are upward of a hundred — one finds the same qualities



A COSSACK OF LITTLE RUSSIA PLAYING THE BANDÚR.

and the same defects that are observable in the composer's operas, though the defects are emphasized, for romances claim closer attention in respect to the combination of tones and words, a point that Tchaikovski treated with much negligence and even with some measure of contempt. Among the numberless melodies composed by Rubinstein,— upward of two hundred,— many are absolutely insignificant, the offspring of hasty and neglectful inspiration; some, however, are very pretty, especially when infused with Oriental color, as in the case of "Der Asra" and the

RUSSIAN GIRL IN ANCIENT RUSSIAN DRESS.

FROM A PAINTING BY MAKOVSKI.
ENGRAVED BY CLOSSON.

BY PERMISSION OF VELTEN, ST. PETERSBURG.

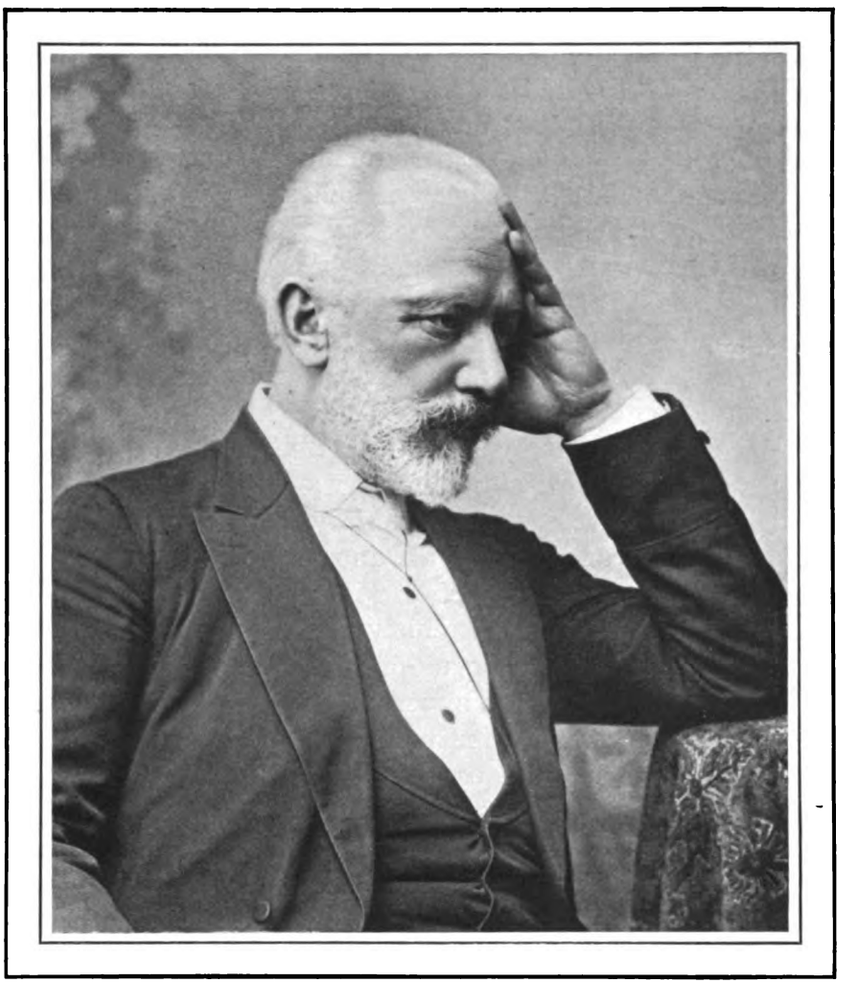
"Twelve Persian Melodies." The composer's style is always melodious; his accompaniments are simple and easy. Among other bold attempts, he essayed putting into music some of the fables of the famous Krylov, an experiment that scarcely proved successful.

The list of composers must further include the celebrated violoncellist Charles Davidov (1838–1889), whose melodies, albeit somewhat nervous, morbid, and strained, are distinguished by their sincerity and nobility; Napravnik, who has written sound and shapely melodies; and Arenski, whose unindividual romances are marked by elegance, taste, and yric sentiment.

But the most original, if not the most irreproachable composer of Russian romances is Mussorgski. He is original through the choice of his texts. He does not sing of love, the habitual theme of melodies, but of the people, with their profound misery; of the joys and sorrows of children in nursery scenes of extraordinary realism; of a whole series of deaths, differing from each other — a Dance of Death, as it were. He carries polemics and satire into music. He is original, too, through the form of his romances, written almost exclusively as melodious recitatives, with phrases that are short but brimful of inspiration, and with words and tones in close alliance, thanks to superb declamation. He is original, further, through the variety, the truth, and the depth of the sentiments he expresses. He astonishes one, especially by the wealth of his shading in comedy, in light pleasantry, almost in farce; in gaiety, good humor, irony, and even in tragic humor. The music of his melodies is by no means above reproach: it contains harsh measures and disagreeable exaggerations. But when happily inspired he produces a profound and durable impression. Until now he has not had the appreciation due his merit, and he is remote from popularity, a fact explained by the originality of his music and its difficult execution. Music of this order has flourished exceedingly in Russia, and our composers of romance can bear comparison with the highest exponents of the art — with the Saint-Saëns, the Massenets, the Faures, the Schuberts, the Schumanns, the Liszts, and the Griegs.

Turning to the consideration of symphonic music, we must again begin with Glinka and Dargomyzhski. Glinka left but little in this field, but that little is magnificent. It includes the incidental music to the drama "Prince Kholmski," a worthy counterpart of Beethoven's "Egmont" music; "La Jota Aragonesa" (sparkling variations, with a broad development), and the poetic "Night in Madrid" — the latter two compositions on Spanish themes. Then comes "Kamarinskaya," a fantasia on Russian themes, replete with finesse, elegance, and humor.

The three symphonic attempts of Dargomyzhski, "The Kazatchok," "Baba-Jaga" ("The Sorceress"), and "The Finland Woman," have a humorous character of a most original quality: it denotes neither great



TCHAIKOVSKI

From a photograph by Fedetzki, of Kharkov.

joy nor gentle gaiety; it suggests the bizarre, the grotesque, attempting caricature, without, however, losing sight of the dignity of the art.

The honor of having composed the first symphony, in the right sense of the word, written in Russia, belongs to Korsakov. He was very young when he performed the work. It lacks maturity, but it bears the unmistakable stamp of talent. Afterward Korsakov cultivated program music in preference to symphonic music, and wrote his two heartfelt Oriental symphonies, "Antar" and "Scheherazade"; his symphonic poem, "Sadko"; his "Dominical Overture," "The Fairy Tale," and the "Spanish Caprice." He excels in descriptive music of this sort, and his "Caprice" is a display of dazzling pyrotechnics. He has also written a beautiful piano-concerto, or rather a concerto for orchestra with piano obbligato.

Borodin left two completed symphonies and a third which included

two divisions only. These are perhaps the most beautiful symphonies written by a Russian composer. They are ingenious and full of vigor, energy, and originality, especially the second of the three, which presents, as it were, a series of grandiose epic-like pictures of Russian life. Borodin also wrote a symphonic sketch that can be described as absolutely charming: "On the Steppes of Central Asia."

Tchaikovski is much more remarkable in his instrumental than in his vocal music. In the former he enjoyed more freedom; his melodic ideas could take a higher flight and his prodigious technic have broader development. His symphonic work is of large proportions: he wrote six

RESIDENCE OF TCHAIKOVSKI AT KLIN.

symphonies, several suites, the symphonic poems "Romeo and Juliet," "The Tempest," "Francesca da Rimini," "1812," "Italian Capriccio," "Mozartiana," etc. His symphonies contain many beautiful pages, but it is especially in his symphonic poems that one finds beauties of the highest order and an intensity of feeling that produces an irresistible impression.

Rubinstein wrote no less than did Tchaikovski, but his instrumental achievement is of more slender worth. His six symphonies, including his interminable "Ocean Symphony," in seven parts, and his suites, are not of exciting interest. He succeeded better with his symphonic pictures: "Faust," "Ivan the Terrible," and "Don Quixote." The last, in particu-

lar, is informed with great humorous charm, which does not exclude a sincerely melancholy feeling. This may be viewed as Rubinstein's most symphonic work.

Balakirev has written several overtures on national Russian, Czech, and Spanish themes, which are worked out with extreme care and minuteness; a very poetic symphonic poem, "Thamara"; and, very recently, a symphony — a ripe and well-balanced effort.

Napravnik has composed several symphonies, among which may be mentioned "The Demon," a "program symphony," which contains pages of fine Oriental color; a series of interesting "national dances"; and music to a "Don Juan" written by the poet Tolstoi — not the celebrated philosopher and communist.

S. Tanyeyev has also produced a good deal in the line of symphony. All his works, in which technical knowledge is more conspicuous than inspiration, are commendable and very interesting in respect of technic.

SALON OF TCHAIKOVSKI AT KLIN.

And now we come to a composer of great talent, whose musical achievement, notwithstanding his comparative youth, is already great. Reference is made to Glazunov (born 1865). Until now, with the exception of a few melodies in no way remarkable, he has composed only instrumental music, oratorios, suites, six symphonies, and symphonic poems: "The Forest," "Spring," "The Sea," "The Kremlin," "Stenka Razin," "Aspeniana," etc. An admirable musician, an ingenious and novel humorist, he is possessed of technic of the very highest order, which enables him to handle and develop his material with rare dexterity. If he is deficient in any way, it is in respect to beauty of melodic inspiration, and also, to some

extent, in point of grace and finesse; he is a little too massive — too frequently so in the exposition of his ideas and in his instrumentation. In his first works there is too much harmonic research, a too evident tendency to be original at any cost, to proceed in a fashion unlike the ways of others, even at the risk of sacrificing the beautiful to the odd. But with maturing years, Glazunov has become more simple and natural, and his last two symphonies are beautiful. He has also written three ballets,— "Raymonte," "The Seasons," and "Love's Wiles," — the last two very short. All are charming, finished efforts; the music, though in no

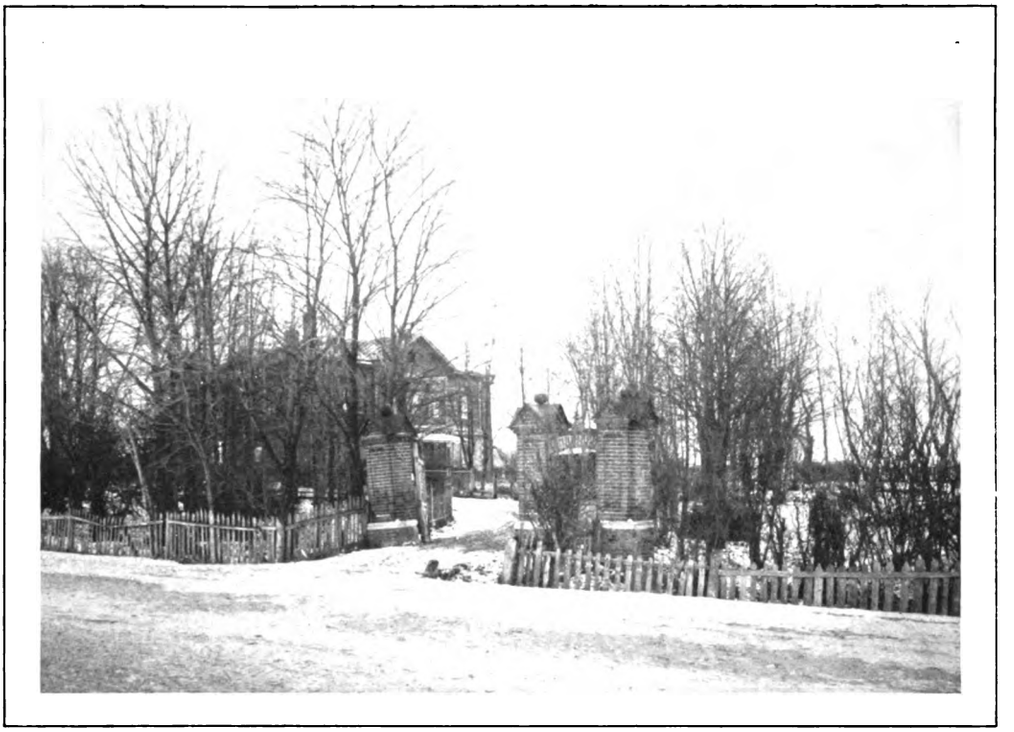
TCHAIKOVSKI'S BEDROOM AND WORKING-ROOM AT KLIN.

degree commonplace, is clear, easy to comprehend, and delightful to listen to. I must also mention the young composer Kalinnikov, who has already written two symphonies denoting the writer's talent and merit.

Chamber music — quintets, quartets, trios, sonatas, etc. — has been cultivated by Rubinstein, Tchaikovski, Napravnik, Tanyeyev, Borodin, Arenski, and Glazunov. The most noteworthy achievements in this line are Glazunov's "Novelettes," Borodin's two very winning quartets, Arenski's trio, almost all Tchaikovski's chamber music (especially a superb trio unfortunately so long that it is habitually cut), and some sonatas by Rubinstein.

In respect to music for solo instruments, Davidov only has enriched the cello repertory. Rubinstein and Tchaikovski have each written a concerto for violin, both somewhat thankless for the virtuosi, and not conspicuous in any way. Tchaikovski's "Melancholy Serenade," for violin, is far more attractive.

The piano has fared better. Glinka has written some graceful compo-



TCHAIKOVSKI'S HOUSE AT KLIN.

sitions ("Souvenir of a Mazurka"); Dargomyzhski, a "Slavonian Tarantella" "for three hands, to be played with persons who do not know how to play the piano," the third hand having one single note to play from beginning to end. Balakirev has written some transcriptions revealing a master-hand ("The Lark," a melody of Glinka's), some mazurkas, and an Oriental fantasy, "Islamey," with details of admirable finesse Tchaikovski composed two concertos (the one in B flat minor is very charming) and many separate numbers; Rubinstein, five concertos (the D minor is a superb work) and numberless separate pieces, among which all the barcaroles are to be mentioned as lovely. He was a pianist of genius, and worked well for his instrument.

Reference must further be made among composers of piano music to Korsakov, whose concerto has been mentioned above, and to Arenski, Shcherbatchov, Lyadov, and Skryabin, who have produced works of delightful elegance and daintiness; the last two named have been particularly felicitous. Skryabin is a very young man; born in 1872, he gives abundant promise.

The Russian composer who enjoys most popularity and whose compositions are best known is Tchaikovski. This is quite natural; he is a man of great talent, has written much, traveled much, and aided considerably the diffusion of his music. But the exclusive admiration preferred for

Tchaikovski is not just. First of all, if Tchaikovski has not been surpassed by other composers by sheer force of talent, he has been overtopped through the virility, the variety, and the originality of their works. Then, the strength of the Russian school resides not in Tchaikovski alone, but in a whole group of admirably and variously gifted composers. This entire group it is that has contributed to the swift and splendid budding of the Russian school; that has assigned it its place of honor among other schools of music; that, resting upon the past, permits a bright forecast of the future.

THE TCHAIKOVSKI MEDAL.

A STUDY OF TCHAIKOVSKI

BY

ERNEST NEWMAN

WE are probably too close in time to the new Russian music to pass anything like a final judgment upon its value, or even to estimate accurately the forces that have brought it into being. All we can do at present is to rejoice exceedingly over this intrusion of a new spirit into our Western conceptions of music, just at the time when the art, in some departments, was in danger of returning upon its own steps for lack of power to strike out into fresh territory. The peculiar thing is that while all the previous movements by which music has been lifted bodily from an old into a new path have been not so much national as individual outbursts, —Gluck and Wagner in opera, Beethoven in the symphony, Chopin and Schumann in personal piano music, Berlioz and Liszt in program music,—the Russian renaissance is clearly due not so much to any particular individual as to a general move in one direction by Russian musicians as a whole. There are minor differences of style and idea observable among them, but the general broad resemblances between them are more than sufficient to counterbalance these. And without falling into the facile error, now so prevalent, of lumping all Russians together and attributing to them certain characteristics supposed to be typical of that mysterious entity, "the Slav," we can roughly distinguish a physiognomy in the new music to which the generic description of "Russian" may safely be applied.

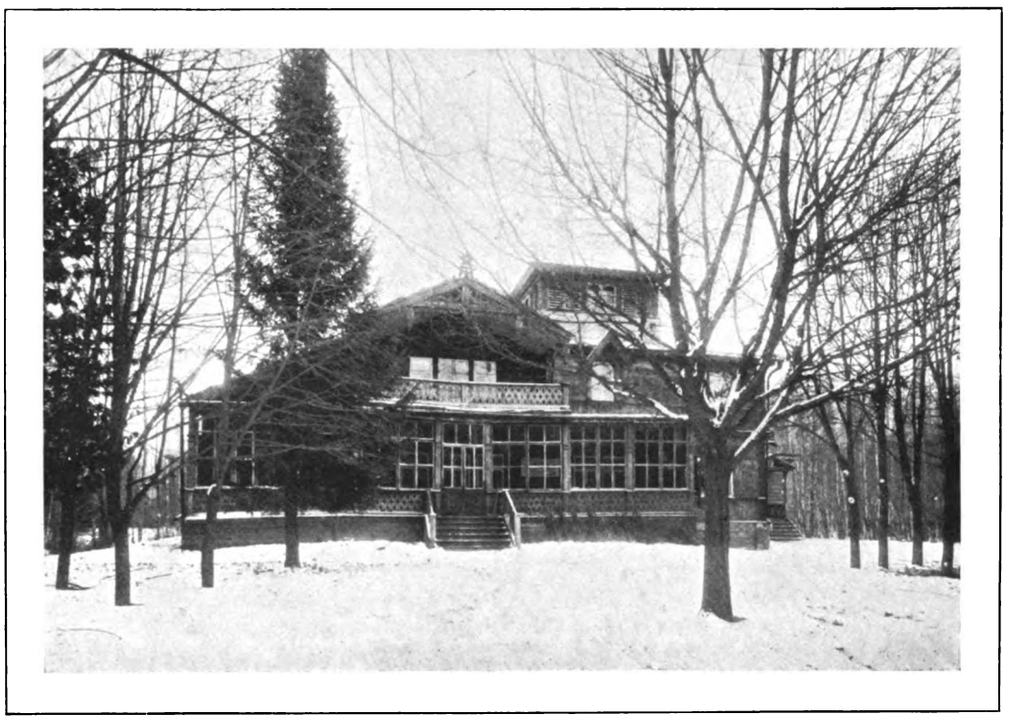
It is perhaps because we have this broad concept of a body of music exhibiting national characteristics that mark it off from Western art, that Tchaikovski has come to occupy the place he now holds. That Russians in general think him more Western, less "Russian," than other of their native composers in no way disturbs our vision of him as typically Russian; for the Russia we think of in connection with art is a product of the grafting of Western culture upon the native growths. Turgeniev and Tolstoi undoubtedly owe their force and range precisely to this crossing of cultures; and though Dostoyevski's genius is of a more naïve order, making its tremendous effect by sheer unconscious power of the intuitive imagination, he also appeals to us as being less "native" than the earlier and minor novelists and poets. In Tchaikovski the blend

HOUSE IN WHICH TCHAIKOVSKI LIVED AT FROLOVSKOE.

of East and West is the very essence of the man and of the artist. On the one side he seems to trace his descent from the most modern of our pessimists of the imagination, from the men, like Amiel, who find their will to act paralyzed, and who stand aghast at the spectacle of the insignificance of the mere individual in this complex world. On the other side there is the strong Oriental strain in Tchaikovski; one sees it in his turbulent rhythms, his love of gorgeous color for its own sake, and his occasional naïveté of design. The crossing of these two spirits has made the Tchaikovski we know. Not only are the fusion and interpenetration of them visible in almost all his works, but they can frequently be seen in separation, treading one upon the heels of the other. It is then that we get those disturbing transitions of feeling that always impress and sometimes perplex us in his music. A phrase of such profound melancholy that one could believe it to have come straight from the heart of the most refined and sensitive of modern Europeans is followed, almost without warning, by a swirl of primeval passion that takes us back at once a thousand years in ancestry; the speech of civilized cities seems to be swept away by a volcanic outburst of almost speechless wrath or anguish or despair.

A nature such as this was hardly likely to be amenable to all the classical canons of the art; and Tchaikovski necessarily diverged very widely from the forms, as from the moods, of the Western musical world. While men like Brahms, in the clutch of the old tradition, were vainly trying to find expression in a symphonic form that was clearly not suited to them, Tchaikovski and his fellow-Russians frankly embraced the poetic element in music, feeling that this gave them an opportunity for the utterance of their strongest emotions, which were bound to remain dumb within the limits of "absolute music." One has only to glance down a catalogue of the works of Russian composers to see how large a part the poetical or literary suggestion plays in their music. Almost unconsciously, they seem to have decided unanimously that the program form is the modern form *par excellence;* and as they have all been men of culture as well as good musicians, they have steered clear of some of the traps that threaten to make an

end of the earlier European programists. This unanimity of aim on their part is probably due on the one hand to the Western influence in them making for directness and reality of expression, and on the other hand to the fact that Russian music grew up in comparative freedom from the German tradition. Its devotees had gone to school to the great Teutons, but had not been crammed with dead lore. They were consequently free, both as regards their training and their public, to write very much as they pleased; and the program form being most suitable for what they had to say, they set to work on it without feeling any necessity to apologize for their existence, as a Western musician would have done. In Tchaikovski's music the appropriateness of the program form to his imagination is visible at almost every point. Not that he was unable to work within the limits of the older forms and still write fine music; only one feels that where he is successful here it is by dint of sheer musical skill and inventiveness, and that he worked more naturally, more continuously, when he was free to follow, in a pseudo-dramatic way, the lead of the poetic element. He began by writing absolute and program music at the same time and with seeming impartiality; but if we compare, say, his second symphony (Op. 17) with his "Fantaisie" on Shakspere's "Tempest" (Op. 18), we can see how much more congenial the form of the latter really is to him. In spite of the beauty and the brilliance of the fourth symphony (Op. 36), again, he seems to speak more directly, more poignantly, in the "Francesca da Rimini" (Op. 32). The great "Trio" (Op. 50), the "Manfred" symphony (Op. 58), and the "Hamlet" overture (Op. 67) are frankly programist in form; while between the two last-named works came the fifth symphony (Op. 64), in which Tchaikovski seems to be making a curious effort to blend the two forms, to inject the life-blood of the poetic or dramatic suggestion into the veins of the older form of symphony. In the "Pathétique" the dramatic idea is so palpably the very essence of the work that the least instructed hearer becomes conscious of it at once. This sixth symphony, I think, puts the final seal upon program music; and the triumph of the form is all the greater by reason of the fact that Tchaikovski gives



SUMMER HOME OF TCHAIKOVSKI AT MAIDANOWA.

us no clue to the "story." Working with no extraneous material, with nothing more than the ordinary forms and colors of orchestral music, he has succeeded in making one of the most poignant dramas of struggle, defeat, and despair that even literature can point to. And the "Pathétique" is really Russian, in the sense that Turgeniev's work is Russian, —in its exquisite sadness, its philosophical hopelessness of outlook, its amalgam of Oriental fatalism with an Occidental logic of expression. So that although Tchaikovski's compatriots may say of him, as their fathers said of Turgeniev, that he is not really Russian, and though the sudden spread of his fame, on the strength of the "Pathétique," has been rather prejudicial to the hearing of other and more "native" composers, the foreign student of Russian literature and music will probably, for a long time to come, look upon him as the symbol of the union of East and West in music, as Tolstoi and Turgeniev are the symbols of that union in fiction.

A VILLAGE DRAM-SHOP IN POLAND.

ANTON RUBINSTEIN

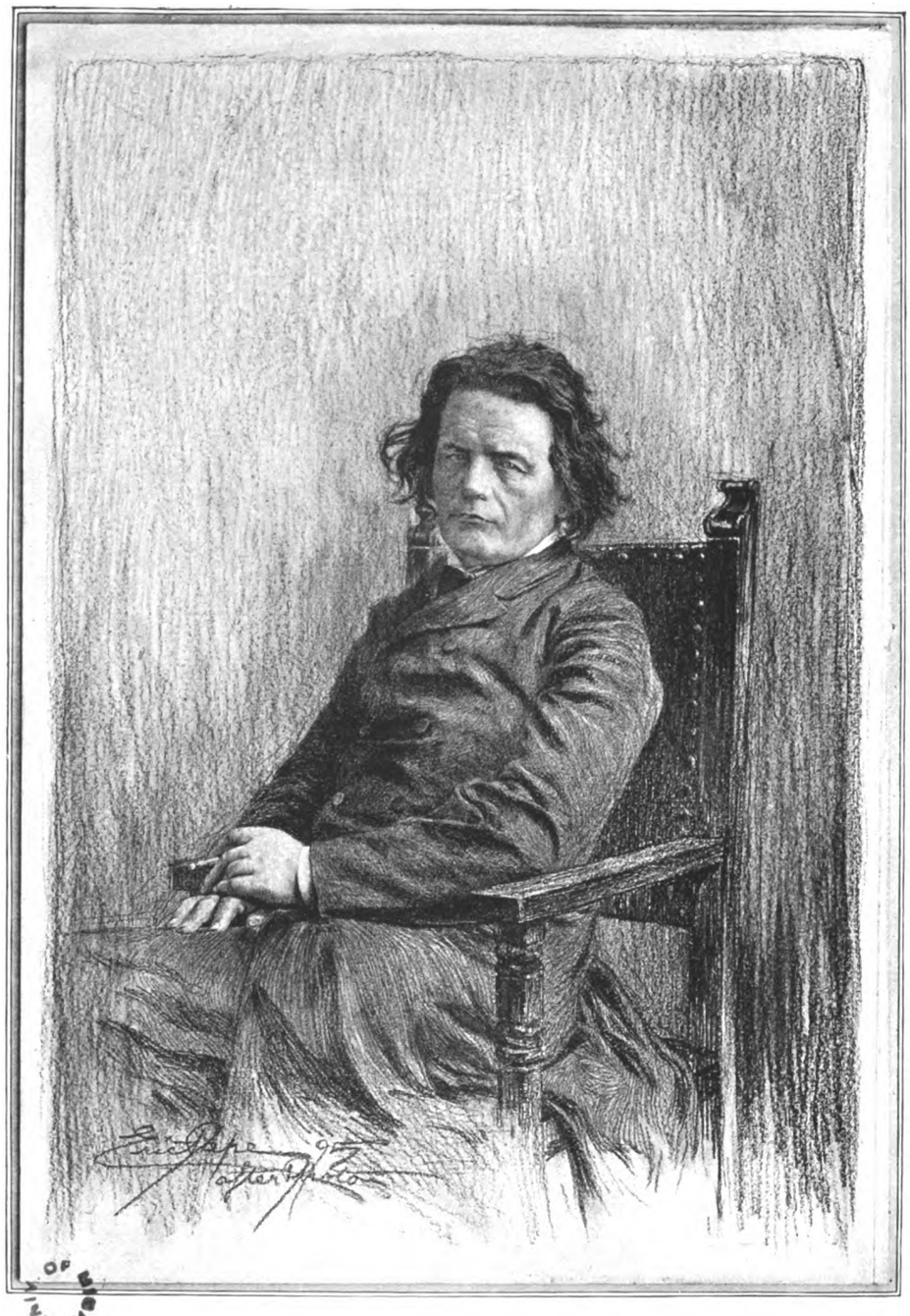
BY

HUGO RIEMANN

"Zwei Seelen wohnen, ach, in meiner Brust,
Die eine will sich von der anderen trennen."

GOETHE, "Faust."

THERE is a strain of the Faust-nature in this artist whom the world honors and loves under the name of Anton Rubinstein —an eternally unfulfilled longing, discontent with success, and striving after the unattainable. This Faust-like longing has engraved deep furrows in that iron face, surrounded by dark hair, which recalls to us, as hardly another does, the great Beethoven. "A second Beethoven!" How often may this comparison have sounded in his ears to stimulate his eagerness to the utmost in the never-ending pursuit of the highest artistic fame. "A second Beethoven!" The wild chase is now at an end; for six years has this great heart ceased to beat, and the mighty Conqueror of all earthly woes has given to him for his portion that peace which he sought and could not find. But he was not like Faust in that hour in which Faust, rapt in beautiful enchantment, said to his vision: "Stay, O moment, thou art so beautiful!" No, he remained to the end a real Faust, seeking, striving. Whoever has heard him entice from the instrument whose mighty master he was, soulful lamentations and sweet callings of passion, or pressing its voice into frightful threatenings



Anton Rubinstein

and consuming wrath, and recognized in him the irresistible impelling power of a demon, will be grieved the deeper to learn that this king among musicians, this mighty one in the kingdom of tone, did not end his days in sweet enjoyment of his artist's fame, but went out of the world with a torn heart, discontented with everything. Rubinstein's gloomy countenance, seldom lighted by a smile, was not a mask, but the natural expression of the attuning of his soul, and when he mourned or grieved at the piano, it was not merely artistic expression, but dead earnest. The published writings which sprang from the last years of his life—"Music and her Masters," "The Remembrances of Fifty Years," "A Basket of Thankofferings"—gave to posterity a glance into his darkened and embittered soul, and laid bare the inner discord which would not allow him the quiet enjoyment of life. The hardness and injustice of his judgment of his contemporaries are witnesses of his extreme artistic loneliness and friendlessness in the evening of his famous and deedful life. At odds with himself and the world, the gray-haired master stands before the wilting laurels that lie upon the ruins of his ideals, and disputes with those who, as he thinks, stand hindering in his way.

There was a time when this gloomy eye looked gaily and hopefully into the future, but this lies far back. Rubinstein was a musical wonder-child. He was born in a little village, Vikhvatinetz, in Bessarabia, on the 28th of November, 1829, the son of a merchant. His cradle was between the Ukraine and the Carpathians, and there sounded over him the melancholy folk-songs of the southern Slavs. His mother, well instructed in music, cultivated the musical instincts of the child in his tenderest age, and taught the little Anton singing and piano-playing. In 1835, on account of the unhappy change in their fortunes, the family moved to Moscow, where the father built a pencil-factory with the remainder of his means. Anton now became a pupil of the excellent piano-teacher Alexander Villoing, of French extraction, who undertook the education of this quick-developing talent. Before he had finished his twelfth year the boy appeared in a charity concert, and was hailed as a wonder. Now there is no more holding back. He must go out into the world, and certainly his mother has a sore heart when she sends him with his teacher to Paris, in 1840, where he is to receive the criticisms of the greatest authorities upon his talent. Liszt, Chopin, Kalkbrenner are enraptured. But Liszt earnestly advises that the child receive, first of all, a thorough grounding in theory. The boy shall take a long concert-tour through Holland, Germany, Sweden, and Norway, however, so that he may enjoy the nectar perfume of artistic celebrity before he binds himself down to new, earnest work in his home. In 1844 he embraces his father in parting, not thinking that he will never see him again. His mother, however, journeys to Berlin with him, taking his younger brother Nicolaus (born in 1835), who, meantime, has also shown striking musical gifts. There the boys were placed with a strict teacher of counterpoint, the learned Siegfried Dehn, who not long before had had, among his pupils in Russia, the celebrated Michael Glinka. Nicolaus was at the same time a pupil of Theodor Kullak. Anton, on the contrary, was already a finished piano-player. He needed no more teaching. A whole series of little compositions by Anton (piano-pieces and songs—Op. 1–10) was printed at that time. But, after finishing his studies with Dehn, Anton threw them to one side and commenced again with a new Opus 1.

Anton buried himself with earnest eagerness in the secrets of art-learning, and his manuscripts heaped themselves up on his desk. Then the hand of fate gripped hard into his life. In 1846 his father died, and it appeared that nothing was left of his former fortune. The mother hastened with little Nicolaus back to Moscow to settle the estate, but Anton journeyed quite alone farther into the world, determined more firmly to seek his own living. Dehn advised him to go to Vienna. There, living in a garret-chamber, he painfully earned his daily bread by giving lessons. The wonder-boy was now ranged among the youths upon whom the world made sterner demands, and a severe battle began. His experiences in concerts left him no doubt on that head, and his compositions only now and then found a purchaser. But he worked on with iron energy to make a wonder-man out of the wonder-boy, and truly

he succeeded well. When the revolution (1848) drove him out of Vienna he settled happily in St. Petersburg in 1849 after many adventures and only the loss of the trunk containing his MSS. He was already an expert master of the piano. He found protectors in the Princess Hélène and the Count Wielhorski, who gave him a joyful welcome. After he had made himself a recognized place as the kammervirtuoso to the princess, and had also brought out two Russian operas with success ("Dmitri Donskoi," 1852; "Fomka durachok," 1853), he entered upon a new and great concert trip, fully furnished with the necessary means (1854). This laid the foundation of his fame. A great number of compositions — symphonies, chamber music, piano pieces, and songs — quickly followed each other, and in 1858 he returned as a laurel-crowned conqueror to St. Petersburg, where he was named court pianist to the Czarina and imperial chapel-master. The founding of a concert institute of the first rank, the Imperial Russian Musical Society (1859), and also the St. Petersburg Conservatory (1862), which bloomed rapidly into success, opened to him a wider range of work. At the same time he raised the standard of music of his fatherland, which before had not been very great. In this his brother Nicolaus lent him a helping hand when he called into existence an Imperial Russian Musical Society in Moscow, and also, in 1864, a Conservatory.

In 1865 Anton married a well-to-do resident of St. Petersburg, Vyera Tchikonanov, and established for himself a comfortable home in his own villa at Peterhof. For a common mortal who did not carry a demon in his bosom this would have been the end of all his seeking and wandering. Not so Rubinstein. Now began to develop in him that puzzling impulse, that Faust-like longing, which never again allowed him quiet enjoyment and peaceful pleasure of life. In such a frame of mind a comfortable burgher-like existence was unbearable, and in the year 1867, to the wonderment of the world and the head-shakings of his nearest friends, he suddenly laid down the direction of the Conservatory and the music society, and hastened into the wide world, seeking the unknown. Was it the phantom of fame alone which left him no rest and enticed him away with magic power? At all events, it was not the phantom of the fame of a virtuoso only. As piano-player he stood undeniably in the first rank, and he carried his reputation (1872–73) to America. In comparison with his only remaining rival, Hans von Bülow (Tausig had died in 1871), he found the majority on his side. The striking naturalness of his playing, with its glowing and uplifting inspiration, always made more impression upon the great public than the careful, perfect, and correct art of Bülow; but Rubinstein was no longer satisfied with the fame of a virtuoso: he wished recognition also — full recognition — as a composer by God's grace, as one of the greatest in the kingdom of music. His virtuosity was for him more and more a means of reaching this higher point. The concert-hall and theater which everywhere welcomed the piano-player must now open for the composer. Already he himself began to belittle his mastership of the piano in looking forward to the crown of a creative artist, toward which he was longingly stretching out his hands. The slowness with which his works made their way in comparison with the fast-rolling wave of his fame as a player made him impatient, and more and more strengthened that inward haste which finally destroyed him. His quick temperament did not allow him quiet reflection. Had he but considered how long it was before the works of his exemplar Beethoven were widely known! This same haste and violence of temperament which made that long development of his fame unbearable showed themselves, alas! in the art of his production. If he had possessed the gift of working like Beethoven, he would certainly have overcome the chief obstacle which stood in his way as a successful composer.

The reason why Rubinstein's compositions do not hold their favor where they are once known has its foundation in the inequality of his composition, the want of thoroughly working over and slowly ripening his ideas. This has always been the instinctive judgment of his true artist friends. His works interested, but did not impress. They won a quick victory, but they could not hold their place. It also happened that his efforts for fame as a composer fell at a time when new tendencies, sharp and distinct, were developing; on one side was Wagner, with his astonishingly successful reform in dramatic

Anton Rubinstein

Schüler des Hrn. A. Villoing aus Moskau

Ihrem Doctor Aloys Fuchs zum Andenken
vom jungen Anton Rubinstein aus Moskau
Wien den 5 April 1842.

music, which, with its quick attainment of an entirely new style, made all other endeavors in the kingdom of stage composition colorless; on the other hand were Liszt and his school, with their program music, which offered entirely new standards for the worth or unworth of instrumental works. Receptive to every influence around him, Rubinstein felt that of Wagner and Liszt without enlisting under their banners. The result, wanting a thorough art of his own which with iron diligence and persistent energy would penetrate all obstacles, could be only an eclecticism which would bring him open friendship and encouragement neither from the side of the new school nor from those holding fast to the old classical traditions. The great success and real popularity of exceptional works, particularly the piano compositions and songs, and his B major trio and D major cello sonata, must indeed only have misled and deceived him as to the worth of his compositions, because he believed himself justified in demanding the

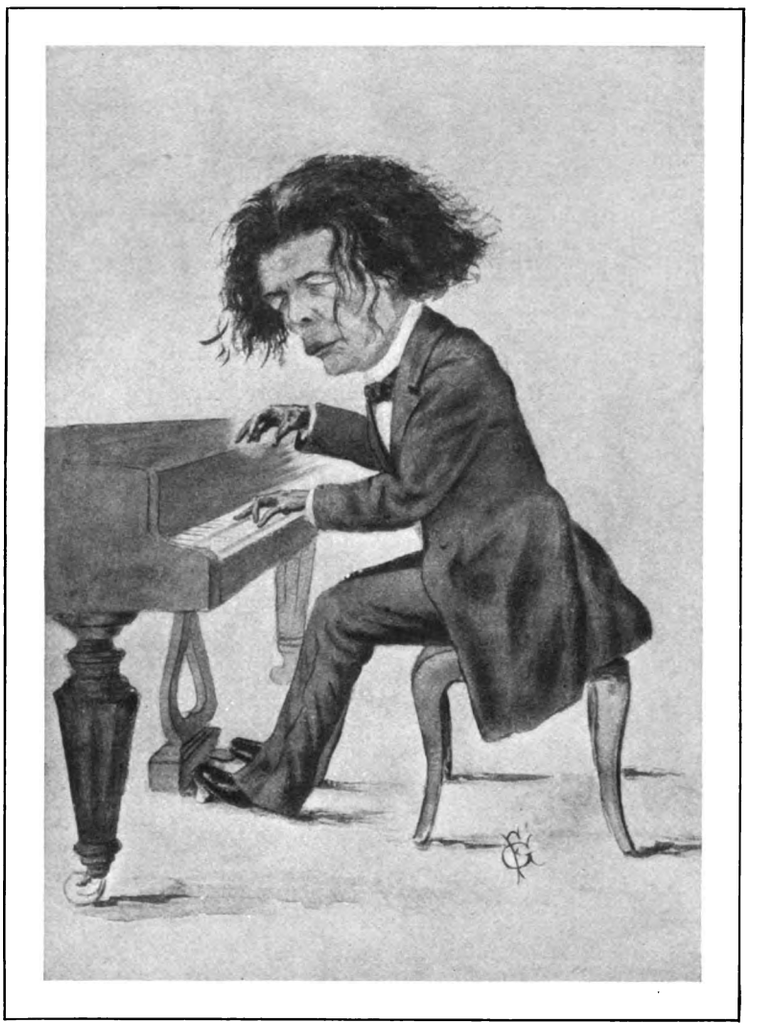
same and more for his greater works. His Ocean Symphony (Op. 42, C major), and the Dramatic Symphony (Opus 95, D minor), seemed for a time to justify and make good his claim. But this hope finally showed itself deceptive; the valley followed the height.

Following the example of his countrymen Borodin, Balakirev, and Rimski-Korsakov, he made successful excursions into the land of Russ-national composition (Fifth symphony in G minor, Op. 107; A minor symphony, Op. 111), but for all that, they did not quite recognize him as one of themselves. The Russ-national appears in his work only as something among a numerous crowd of different elements, without entirely permeating them. So he swung, without being clear himself, without conscious intention, between the national and the international, between the classic and the new German, while the number of his friends became ever fewer and his own embitterment ever greater. He sought many times, as director, to win an influence over the development of his fame in composition. In 1871–72 he undertook for a season the direction of the Vienna Music Society concerts. He also eagerly grasped again the directorship of the Conservatory in St. Petersburg (which Carl Davidov had suddenly laid down in 1887), and continued it till 1890. Moreover, he enjoyed as before the very highest estimation in St. Petersburg, whither he returned (to Peterhof) every summer.

He was there named an imperial "Staatsrat" and raised to the hereditary nobility. He received also the rare distinction of the Prussian Order of Merit. But all that did not suffice to give him the inner rest which he so imperatively needed for the real crowning of his life's work. Instead of that, he wandered hither and thither, staying now here and now there, and pulled every possible lever to bring his great stage-works before the public. His Russian operas came out collectively in St. Petersburg ("The Demon," 1875; "Kalashnikov, the Merchant of Moscow," 1880; "Gorzusha," 1889). The German operas, on the contrary, were separated and scattered over all Germany. First Liszt brought out, in 1854, in Weimar, "Die Sibirischen Jäger." Vienna brought out, in 1861, "Die Kinder der Haide"; Dresden, in 1863, "Feramors" ("Lalla Rookh"); Berlin, in 1875, "Die Maccabäer"; Hamburg, in 1879, "Nero" and, in 1883, two one-act operas, "Unter Räubern" and "Sulamith." Of all these only the lyric-romantic "Feramors" has attained to frequent representation, and this it owes principally to its beautiful ballet music. In vain did Rubinstein make frequent attempts to establish a religious-opera stage, for which he intended his religious operas (not his oratorios). With the exception of his last work in this style, "Moses," which was really produced with scenery in 1895, in the Stadt Theater of Bremen, these religious operas are only occasionally heard as oratorios in a concert-hall ("Das Verlorene Paradies," for example, in Weimar, in 1855, under Liszt; "Der Thurm von Babel" at the music festival in Düsseldorf in 1872, under Rubinstein's direction; and "Moses" for the first time in Prague in 1894).

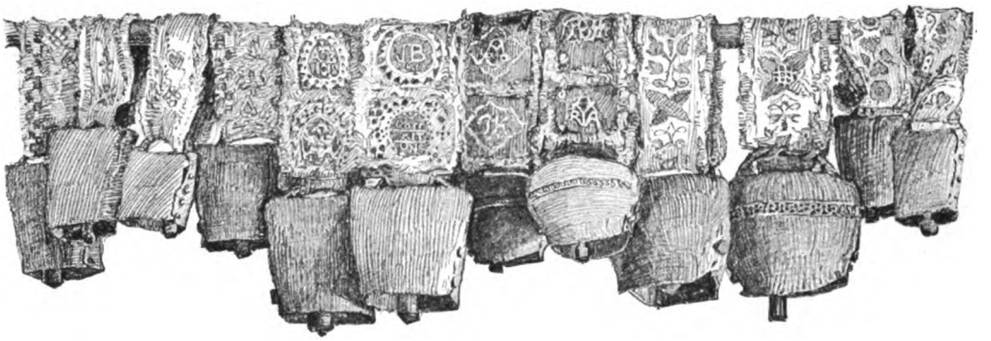
Rubinstein's death occurred unexpectedly, without previous illness, from heart failure, November 20, 1894, in his villa at Peterhof. Will posterity give him in richer measure that fame as a composer which his contemporaries vouchsafed so sparingly? Weighty doubts, alas, stand in the way of such a hope. Rubinstein is certainly one of the most remarkable manifestations of the artistic creative power of the nineteenth century. The strong, impulsive nature, which gave to the piano-player Rubinstein his peculiar place among his contemporaries, makes itself felt also in his compositions, which are rich in intense moments of passionate feeling. But he had in his method of expression too little individuality to make a real need of bringing out again his works, earlier heard, but now laid by. Rubinstein stands worst in the eyes of the program musician. He with whom the reproduction of a classical composition always took on the character of an improvisation, the inspiration of a moment, could write only music which was pure impressionism. His symphonic poems, or character pictures for the orchestra, "Faust," "Ivan IV," and "Don Quixote," are not free-born creations, but painful endeavors to mingle with others in the territory of picturesque music. The chamber music of Rubinstein is possible only when the piano is a co-worker. That fine flexibility which is brought out by string instruments

only was not his strong point in real chamber music. This demands from the composer a world-renouncing self-inwardness (or a power to reduce the works of every time into a microcosm of the time), of which Rubinstein was not capable. Not minutiæ, but painting with a full brush—creating life-size—was his not suffered loss in his capability of expression, his colors are still bright, while the once piercing glitter of some of his contemporaries is quite extinguished (Raff, Hiller). But there is danger in delay. Only so long as the consciousness of his personality and of the individuality of his virtuosity is yet



A CARTOON OF RUBINSTEIN.

affair. Even in German songs, where Rubinstein won his purest triumphs and where he will be the longest treasured, this will be found to be true. Excepting perhaps the "Asra," which inclined to the epic and is drawn gray in gray, Rubinstein worked in his songs also through the mighty throw, the elastic swing of melody rather than through careful, refined detail. Rubinstein as yet has living will it be possible to bring out the real value of the great mass of those compositions in which these qualities of his are mirrored. Later the picture will vanish and one will recognize in his works only reflections of the time, single features of other individualities, which, in spite of time, have remained living. Therefore, play Rubinstein before it is too late.



THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE

SYMPOSIUM ON TONE

Messrs. Philipp, Schwartz, Ruthardt, Pugno, Falcke, Scholtz, Jedlitzka, Falkenberg, Marmontel, Schmitt, Germer, and Miss Eissler and Miss Worcester, a pupil of Herr Teichmüller of Leipsic, present.

BOEKELMAN: *Which is the essential tone for beginners, vocal or instrumental?*

PUGNO: In teaching beginners I keep to a kind of sonority which you call instrumental — that is to say, mechanical; and, above all, equal. Later, when the pupil has a more powerful technic, I seek that beauty, roundness, and expression of timbre which you call vocal.

EISSLER: I try to obtain as much volume as possible without interfering with the quality.

SCHWARTZ: I would have beginners study in song style.

SCHOLTZ: Therefore beginners should use pressure force only; the stroke in octaves is the exception.

JEDLITZKA: At first the finger-joints should be considered; the wrist later.

RUTHARDT: Under no circumstances would I use pressure force, but, invariably, striking force.

PHILIPP: It is always necessary to require pupils to listen — to make the piano sing without hardness.

FALKENBERG: The tone to require from the pupil depends on his natural qualities or on his faults. The one with weak fingers should endeavor to acquire sonority; the one with fingers a little hard, softness.

BOEKELMAN: That is to say, Messrs. Pugno, Ruthardt, and Jedlitzka start from the point of view of mechanism, while Messrs. Schwartz and Philipp and Miss Eissler make their appeal to the esthetic feeling of the pupil from the beginning. The standpoint is radically different.

MARMONTEL: In working the scales from the point of view of mechanism, the student should work also from that of sonority. He should strive to draw all the sonority possible from the piano while preserving absolute equality of sound. He should also play the scales as piano as possible without permitting the thumbs to be heard, which is one great difficulty of the instrument. And he should work crescendo and diminuendo.

SCHMITT: I mingle in the finger exercises of scales and chords long notes and short ones, and have the long ones played in a singing manner, and the short ones like passages,— thereby always practising melody and passage style at the same time. As a preparation for the playing of sparkling passages I have the slow measures played staccato-piano with finger-staccato, but the fast measures legato. This method will be more fully stated in my "Studies of Touch" (Op. 70), to appear shortly.

BOEKELMAN: That is the intellectual standpoint. There is also a fourth point of view

THE REVEALED IMAGE (LITTLE RUSSIA).

PAINTED BY ÍLYA RÉPIN. ENGRAVED BY M. HAIDER.

RUSSIAN SOLDIERS DANCING.

which no one has advanced, and which might be called the physiological. Why not divide tone into that produced by the arm and hand in which all the muscles are contracted, and that produced by the arm and hand in which all the muscles above the joint in which the motion originates are relaxed, and only those beyond this point in a state of more or less contraction?

F. M. S.: The late Frederick Wieck made this distinction. He placed the greatest stress on the relaxation of the muscles of the wrist in the initial steps of piano study, and held that those notes which are produced with a relaxed wrist are more musical than those tapped out with contracted muscles. "Beginners," he said, "should be content with a feeble tone which is built up gradually."

BOEKELMAN: The conscious exercise of the will in relaxing the muscles is best and quickest obtained by Delsarte's system of relaxing exercises.

SCHMITT: There are two ways to play loudly: either one lifts the finger before the stroke to the utmost, so as to make it strike as quickly as possible, in which case the tendons and the finger behave like an arrow and a bowstring (the tighter the string is drawn the faster the arrow flies); or else one presses with the arm as strongly as possible.

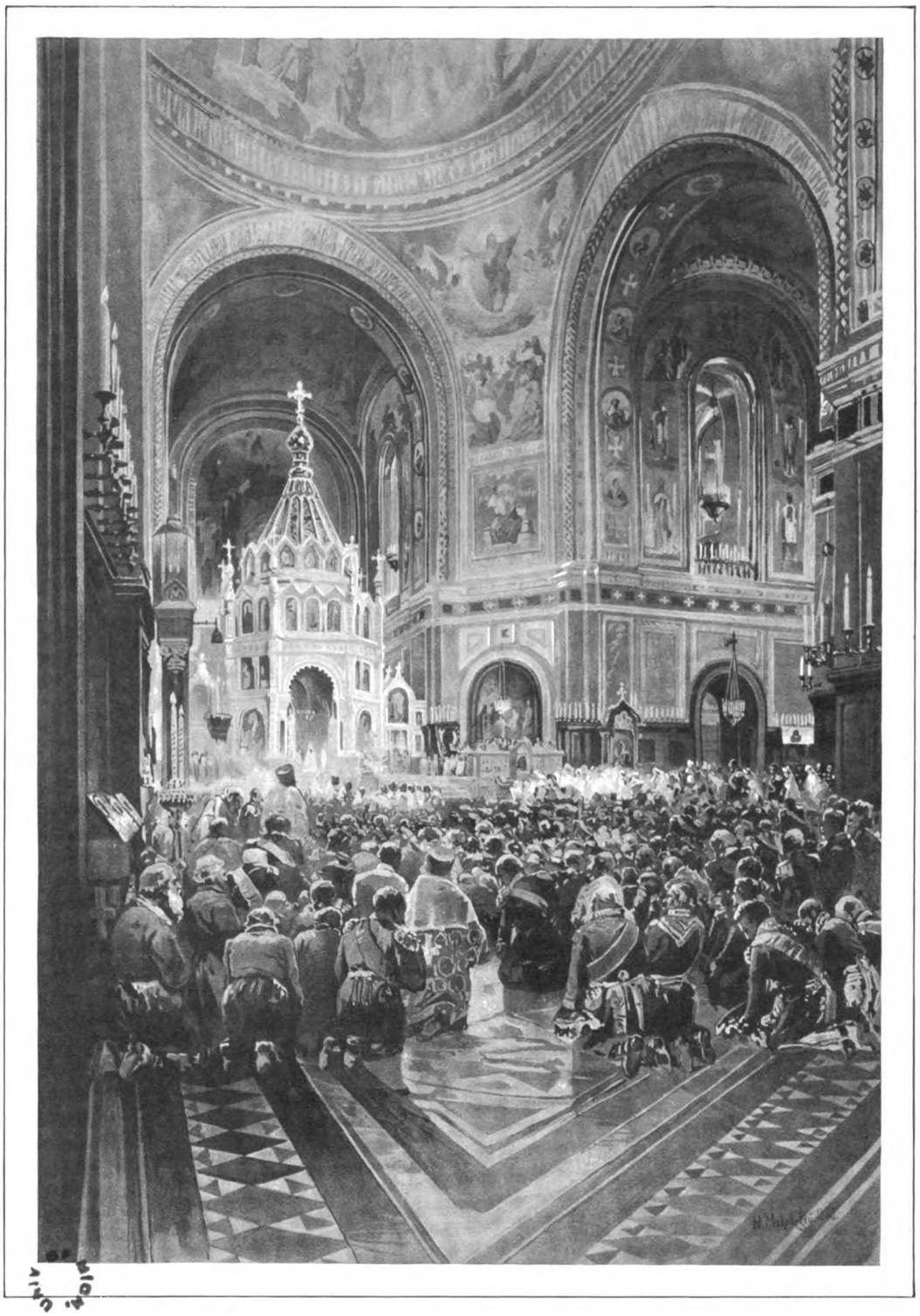
BOEKELMAN: Or one exerts great pressure from the flexor muscles of the hand and arm, combined with weight.

GERMER: Quality and quantity of tone are dependent on the condition of the muscles, and elastic springiness in the touch on the height to which the finger is raised; for force operates more powerfully on the point of impact the greater the height at which it initiates.

F. M. S.: And the velocity of the falling body.

GERMER: The joints of the knuckle apparatus in which the principal movement is generated should not participate in the tension of the joints of the fingers, but be kept perfectly loose. Should their tension be communicated to the hand or the arm, the result is stiffness and fatigue. There should gradually be developed in the player a feeling as if the finger-muscles were isolated and there were no connection between them and the hand.

F. M. S.: The muscles of the metacarpus between the bones — the deep muscles — participate in the stroke of the fingers. There is a muscle attached to the little finger al-



THE CONSECRATION OF A CZAR.

IN THE CATHEDRAL OF ST. SAVIOUR, MOSCOW.

most as large as the great palmar muscle which flexes the thumb. As soon as the pianist's hand becomes developed even the fingers themselves show good-sized muscles, all of which assist in tone production.

BOEKELMAN: Without a sympathetic contraction of the arm-muscles the greatest degree of power cannot be developed, for all the muscles of the arm participate in an energetic stroke.

F. M. S.: But that is not for beginners. The most delicate task in teaching is to awaken in the beginner a consciousness of the separate and individual operation of his several groups of muscles. To this end Mr. Germer's exercises, in which one finger supports the weight of the hand while the other fingers play, is the best starting-point for either tone or technic. As long as the biceps is obliged to support the weight of the fore-arm there will necessarily be a contraction of this muscle. When you place the weight of the hand on a supporting finger this muscle relaxes, and the cultivation of the finger not under the influence of the arm is possible.

GERMER: It is necessary to set the muscles of both the fore-arm and metacarpus in tension when tones of a cantabile character are to be produced. The preliminary conditions are (1) hand and fore-arm in rigid yet elastic tension; (2) the fore-arm must operate as a pressure power upon the key, the fingers curbing the forward motion of the hand upon the keys. I have elsewhere called attention to the necessity of eliminating the sound of the stroke of the hammer upon the string as a matter of primary importance in the production of the singing tone. The wrist may be raised and lowered alternately in pressure playing to prevent fatigue.

BOEKELMAN: If the fore-arm pushes forward, the muscles of the upper arm are involved and you get the punched out, emphatic tone which is so often heard in the delivery of melodies. The singing tone invented by Theodor Kullak does not use this forward motion of the fore-arm. The solid cushion of flesh upon the flat of which the nail-joint attacks the key prevents the wood-knock of the hammer. The metacarpus is not in rigid tension at all. The pressure is made by flexor muscles in combination with the weight of the fore-arm, which plays freely up and down; the upper-arm muscles yield to this motion, but do not initiate it. The tone is enormous and smooth as oil.

F. M. S.: The hardness of tone which is so painful in the old school of technic is usually the result of a condition of tension in which the flexor muscles and the extensors, which produce opposite motions, are both contracted at the same time. In a certain sense the art of piano technic is the ability to relax one's muscles after they have been contracted to produce any desired motion. Nine times out of ten the muscle with its cells distended to shorten it for the motion retains this congestion for an appreciable moment; and when the opposing muscle is also contracted the attack becomes harsh and the execution impeded.

WORCESTER: Teichmüller's theory is that tone results from the cultivation of the extensor muscles. Adolph Kullak suggested the same idea when he advised his readers to practise the scales in finger-staccato, whereby, he affirmed, a roundness and fullness of tone resulted not to be obtained in any other way. Teichmüller makes his pupils practise slowly and count twice to each note (one and, two and, etc.), but at the same time they are studying the swiftest possible finger action. Very often he has them place all the fingers on the notes at once, but not pressing the keys, and raise and strike each finger in its turn with the utmost rapidity, keeping the tempo of the exercise slow. This gives a great deal of tone and an equally great amount of execution at the same time.

F. M. S.: Tone may be reduced to a question of velocity *vs.* weight or pressure. You can put two and a quarter ounces of lead on a piano key regulated to the average resistance without effecting the escapement of the hammer; but a finger which does not weigh half an ounce, if projected with velocity, will produce a brilliant tone without effort. The greater the velocity of the attack, the larger will be the tone; the quicker the relaxation of the muscles which propel the finger, the purer the tone will be.

BOEKELMAN: Allow me to quote Thalberg's advice on this subject. Since the advent of the "Liszt" technic modern music has strayed far from "the art of singing applied to the piano." "This art," Thalberg writes, "is the same to whatever instrument

it is applied. Neither sacrifice nor concession should be made to the special mechanism. Interpretation is the bending of mechanism to the wishes of art. Since, literally speaking, the piano cannot give that which is most perfect in the beautiful art of singing,— the power of prolonging the tones,— this imperfection must be remedied by skill and art, and the illusion produced both of tones sustained and prolonged, and of swelled tones; . . . the first condition of obtaining breadth of execution, a fine tone-quality, and great variety in the production of tone is to free one's self from all rigidity. It is indispensable that the fore-arm, the wrists, and the fingers possess as much suppleness and as many diverse inflections as does the voice of a skilful singer. In large, dramatic, and noble songs it is necessary to sing from the chest, to demand much from the instrument, and to draw out all the tone that it can give without ever striking the keys, but by an attack very close and going deep into them, pressing them with vigor, energy, and warmth. In simple songs, sweet and graceful, the piano must, so to speak, be kneaded, squeezed with a boneless hand and velvet fingers. The keys in this case should be felt rather than struck."

BOEKELMAN: *Ought the degree of power in the tone to be regulated by the age and physical health of the pupil?*

PHILIPP, DELABORDE, RUTHARDT, SCHWARTZ: Certainly.

FALCKE: "Courage does not depend on the number of years," says Corneille.

PUGNO: The strength of a pupil of delicate physique will be more brittle than that of one of more robust constitution; but each should have the utmost degree of sonority short of brutality.

MARMONTEL: There is certainly a difference between the nervous and strident execution of Liszt and the vaporous breathings of Chopin. Each artist has the force and power which his physical condition gives him.

F. M. S.: Or his temperament.

KURDISTAN DANCERS.

BY PERMISSION.

OPEN-AIR BALL IN BURGUNDY.

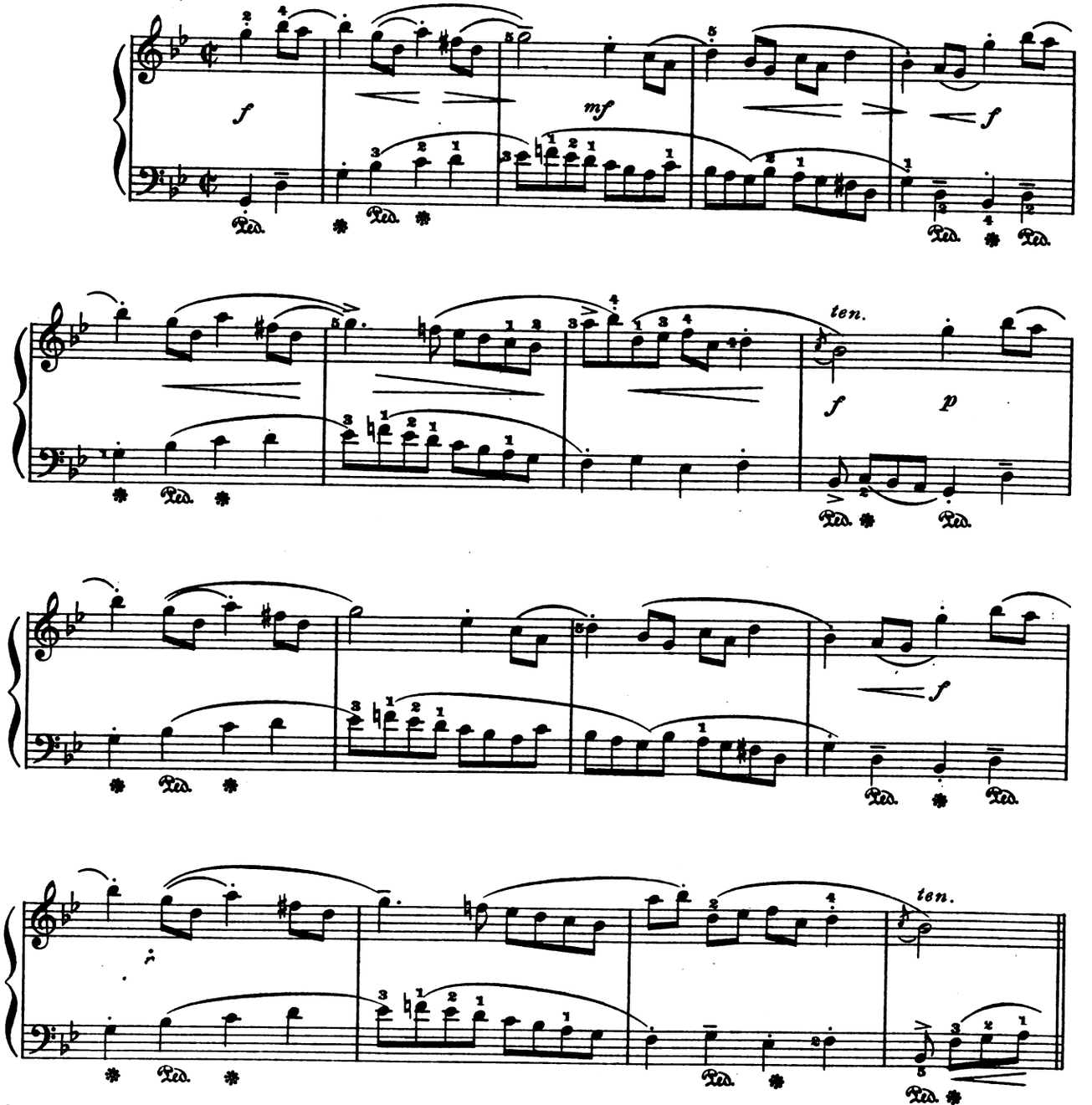
FROM THE PAINTING BY AIMÉ PERRET.

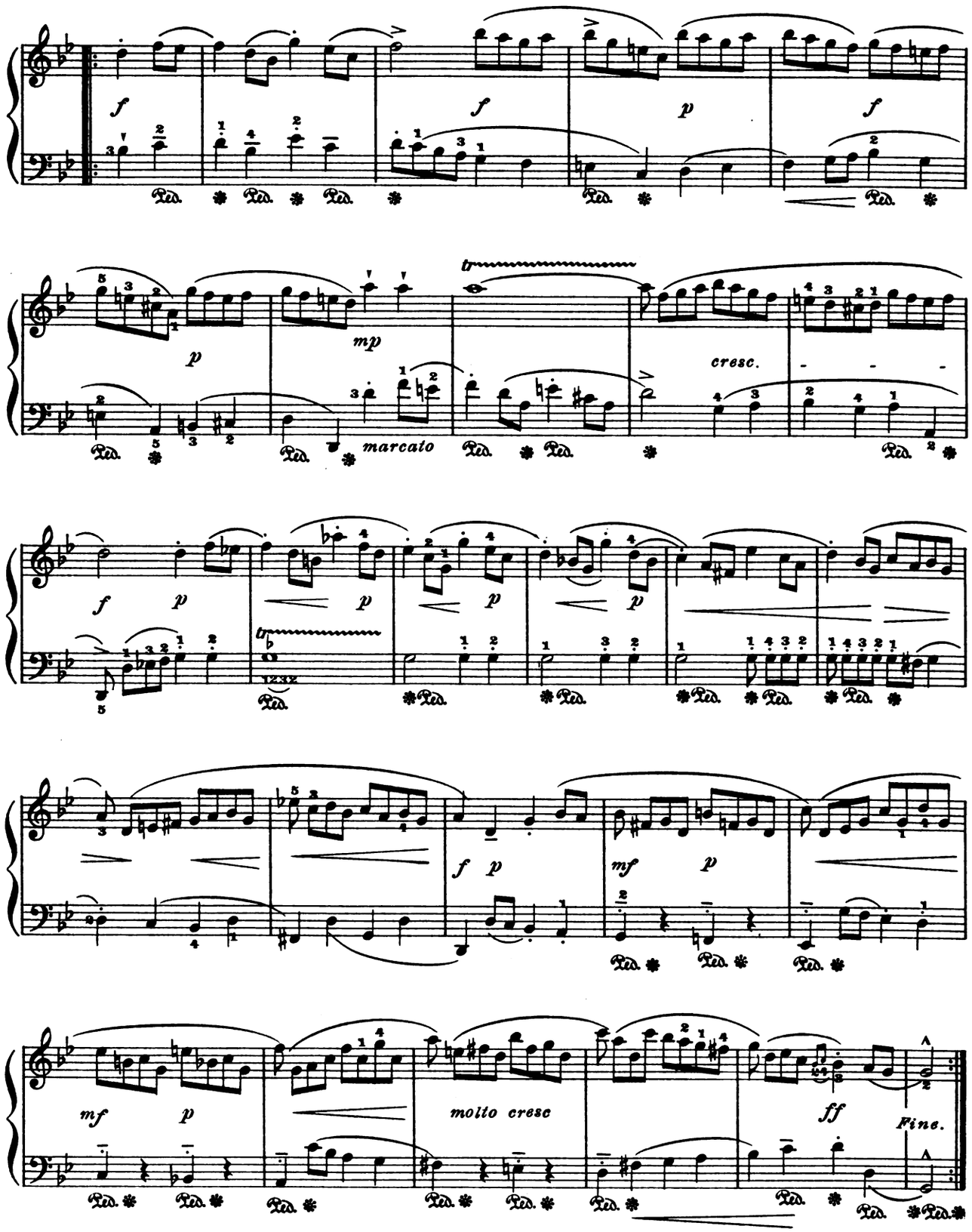
GAVOTTE

G MINOR

BACH

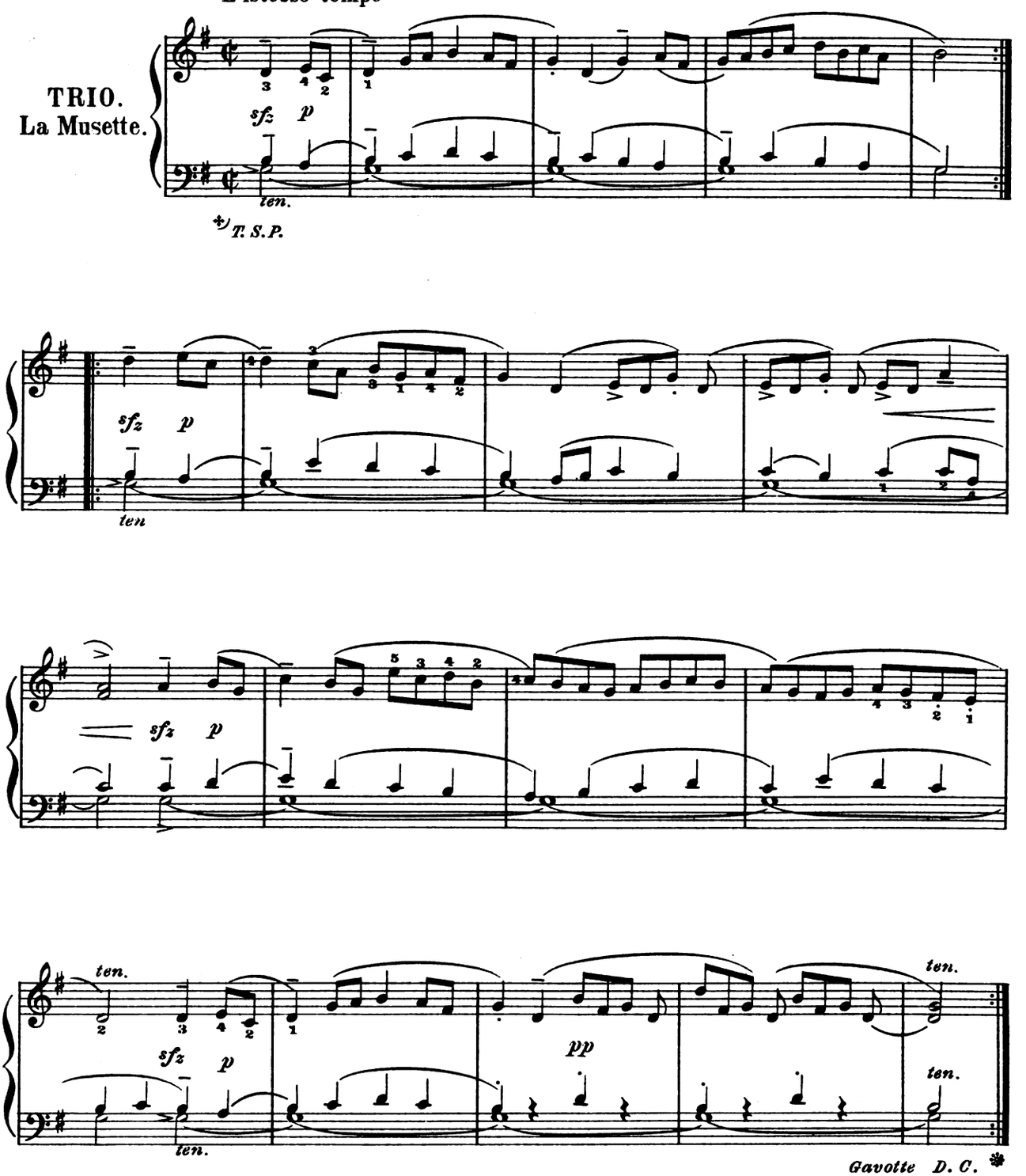
Allegro con spirito





L'istesso tempo

TRIO.
La Musette.

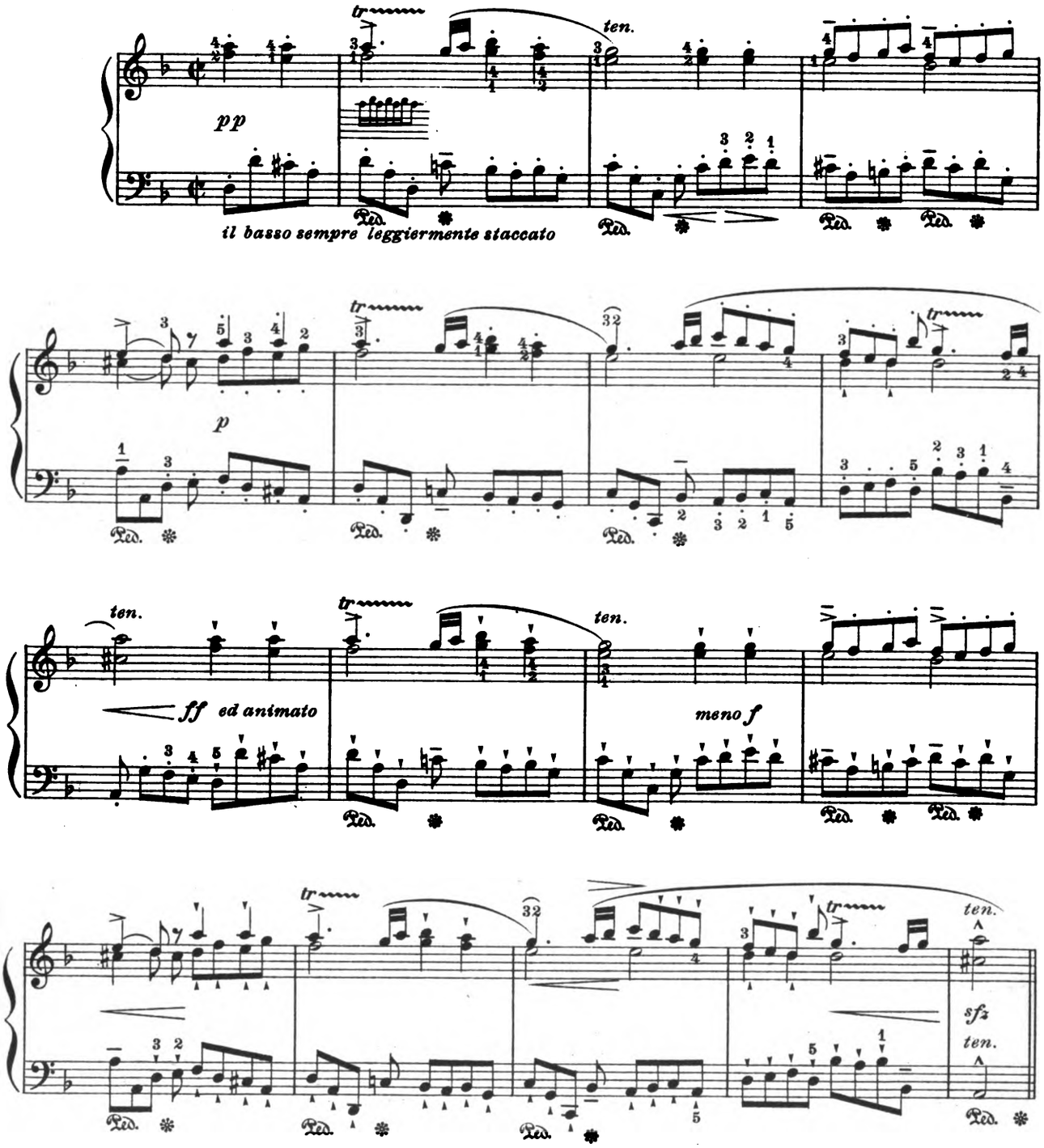


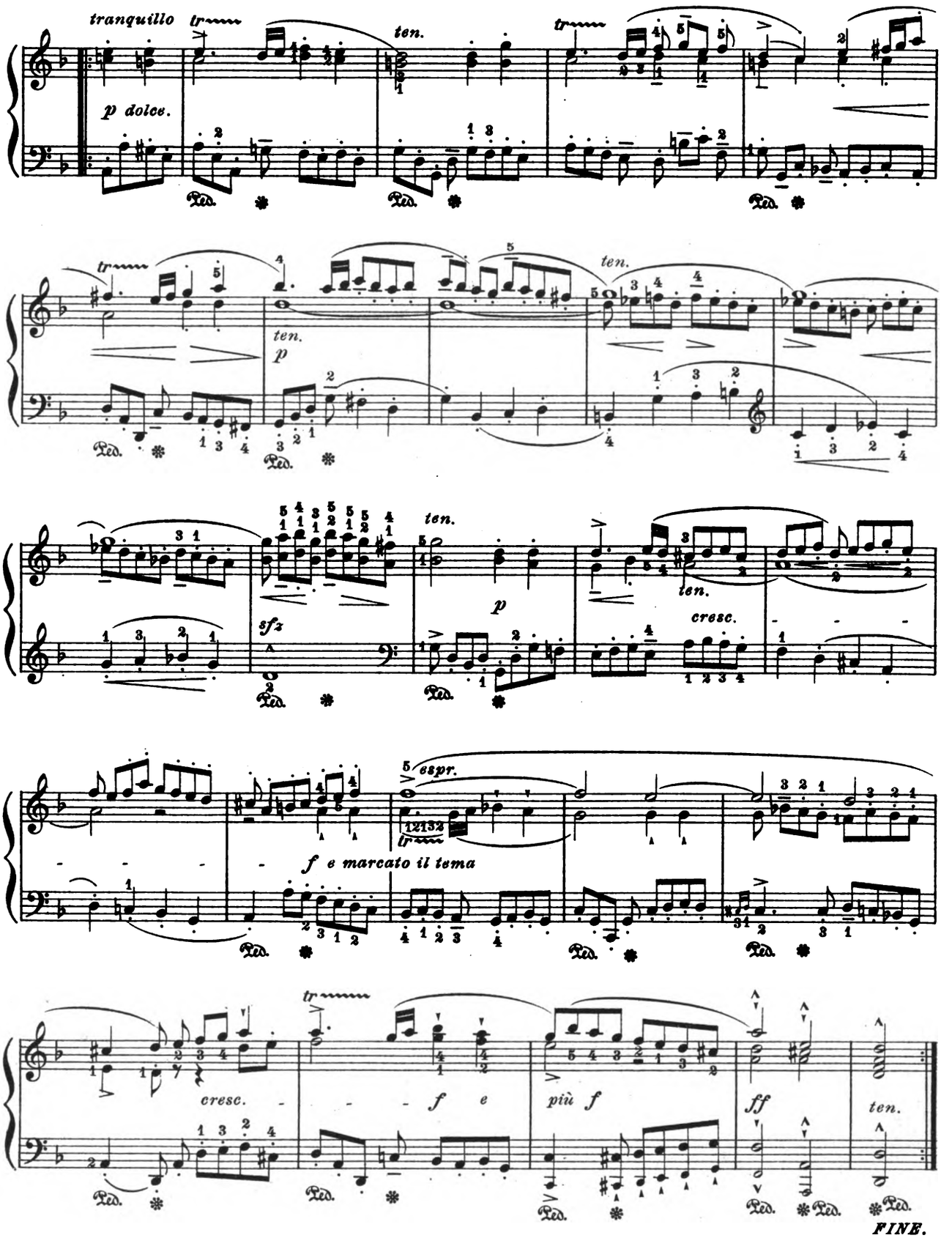
GAVOTTE

D MINOR

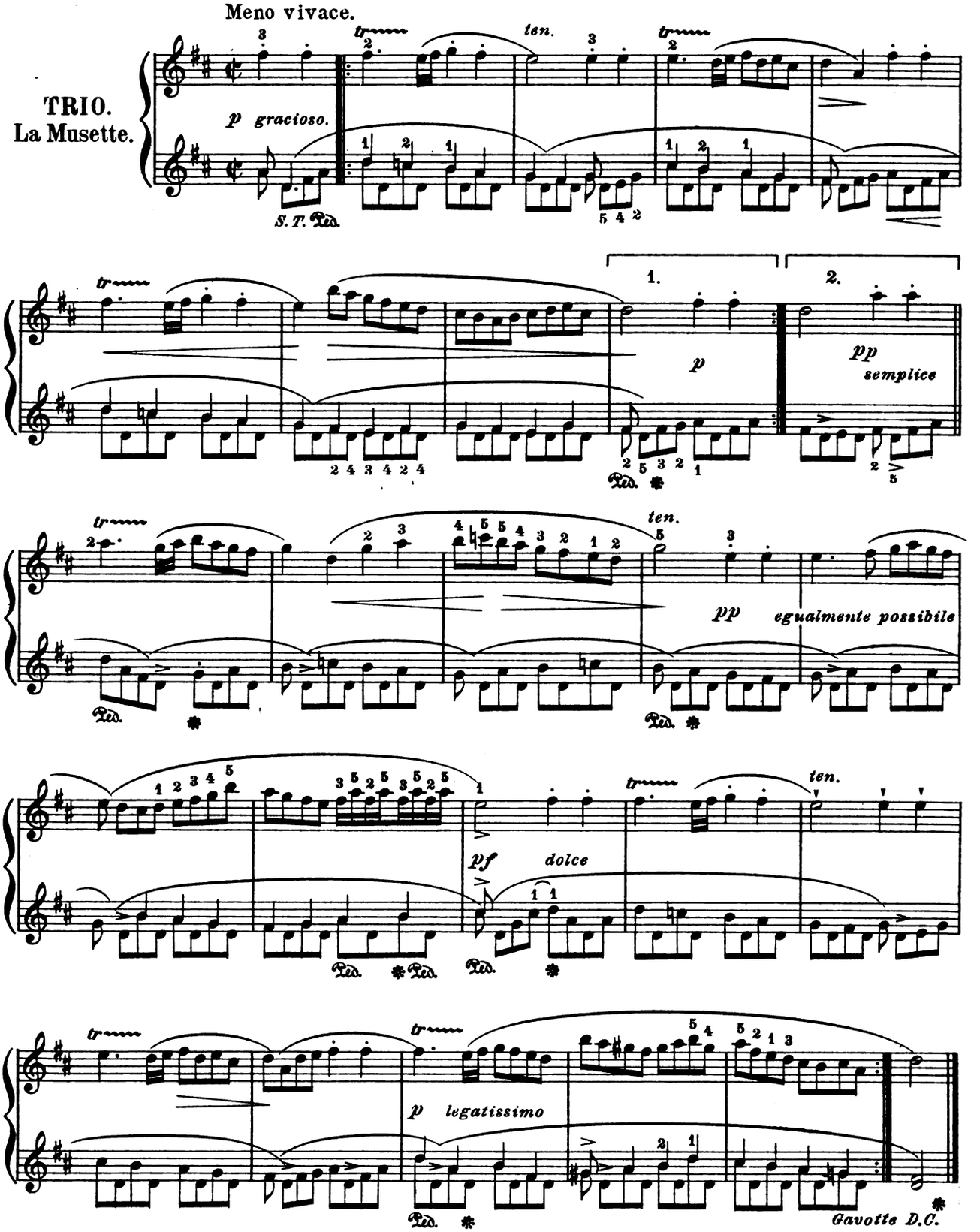
BACH

Allegro molto





MUSETTE



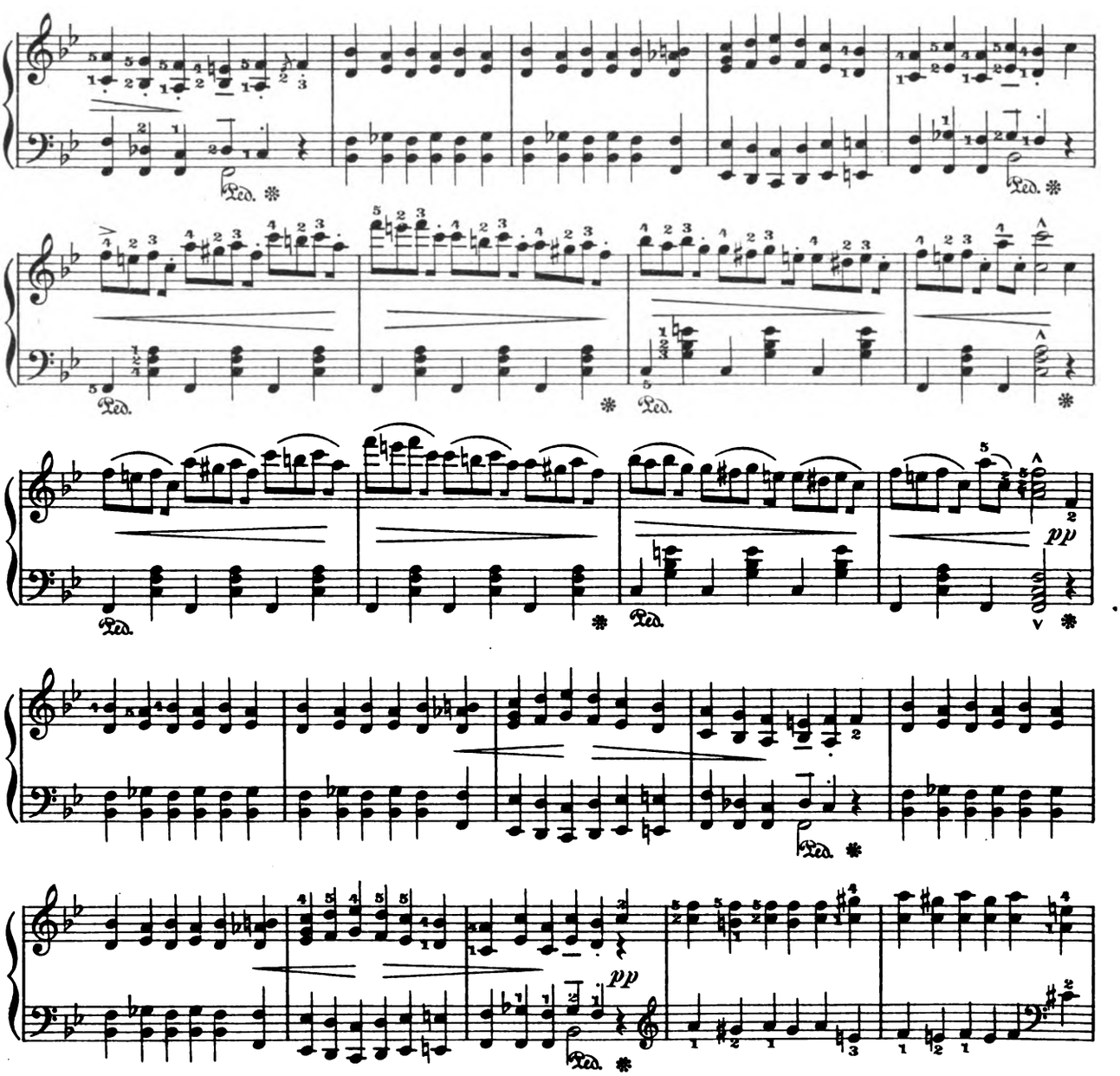
MOMENTO CAPRICCIOSO

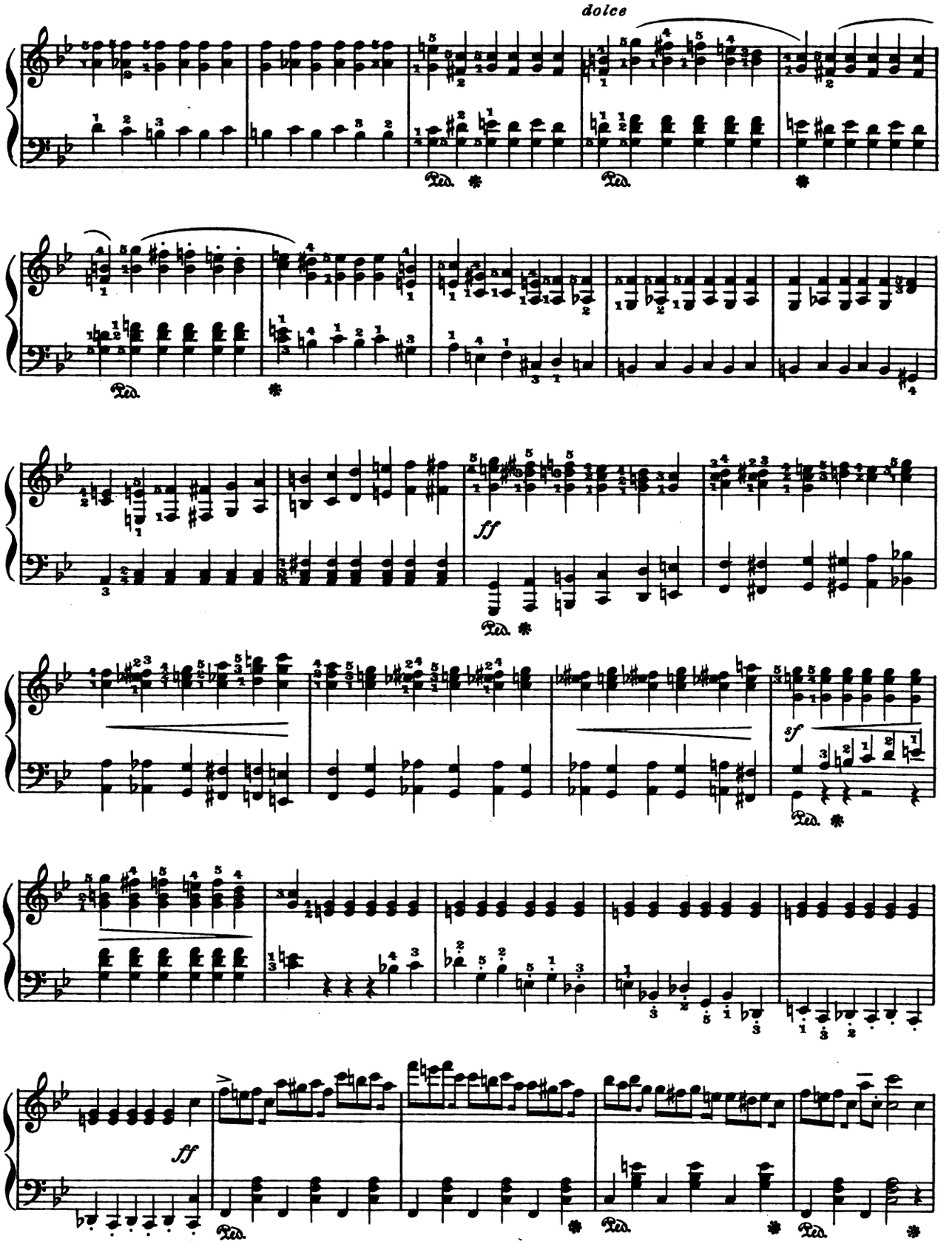
B MAJOR

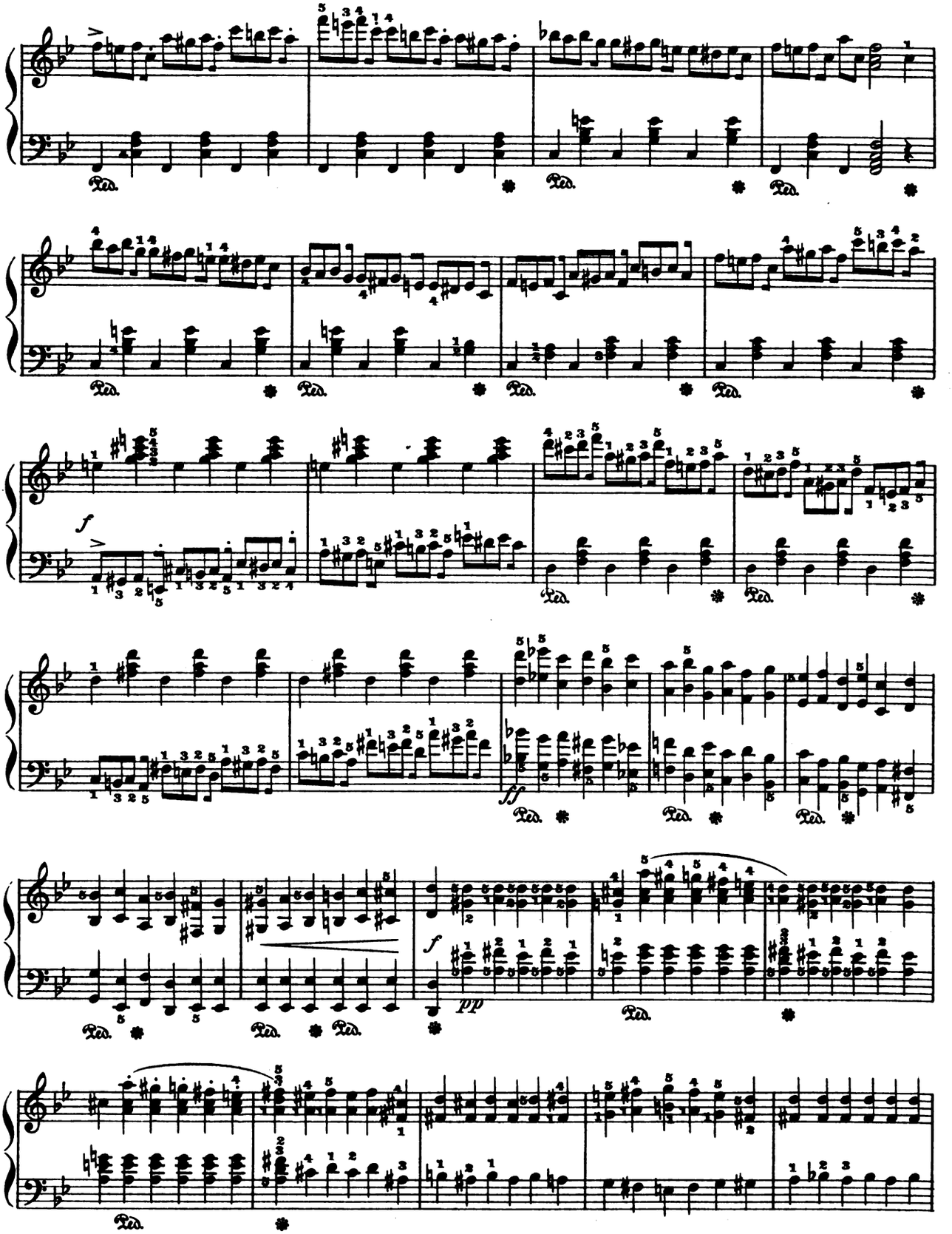
WEBER

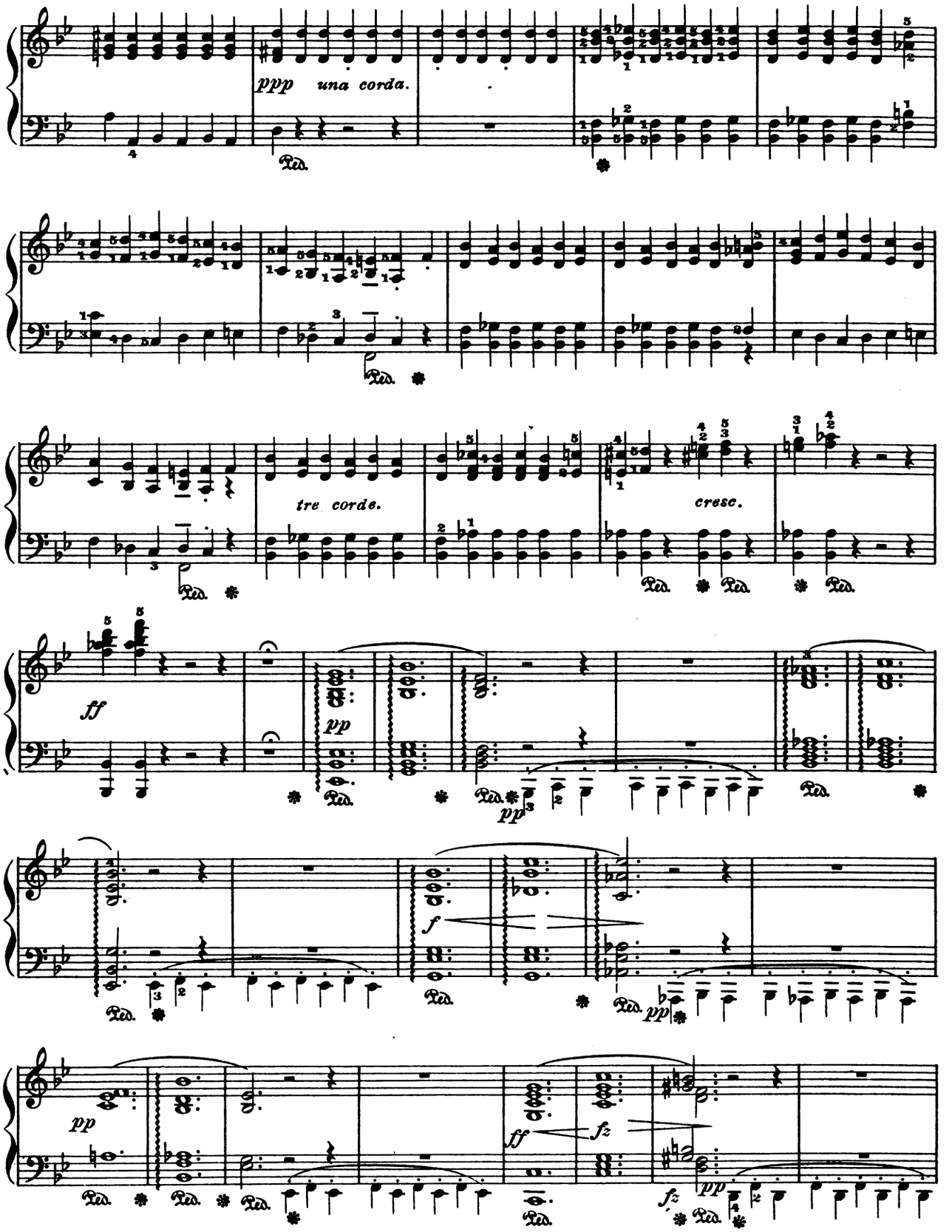
Prestissimo.

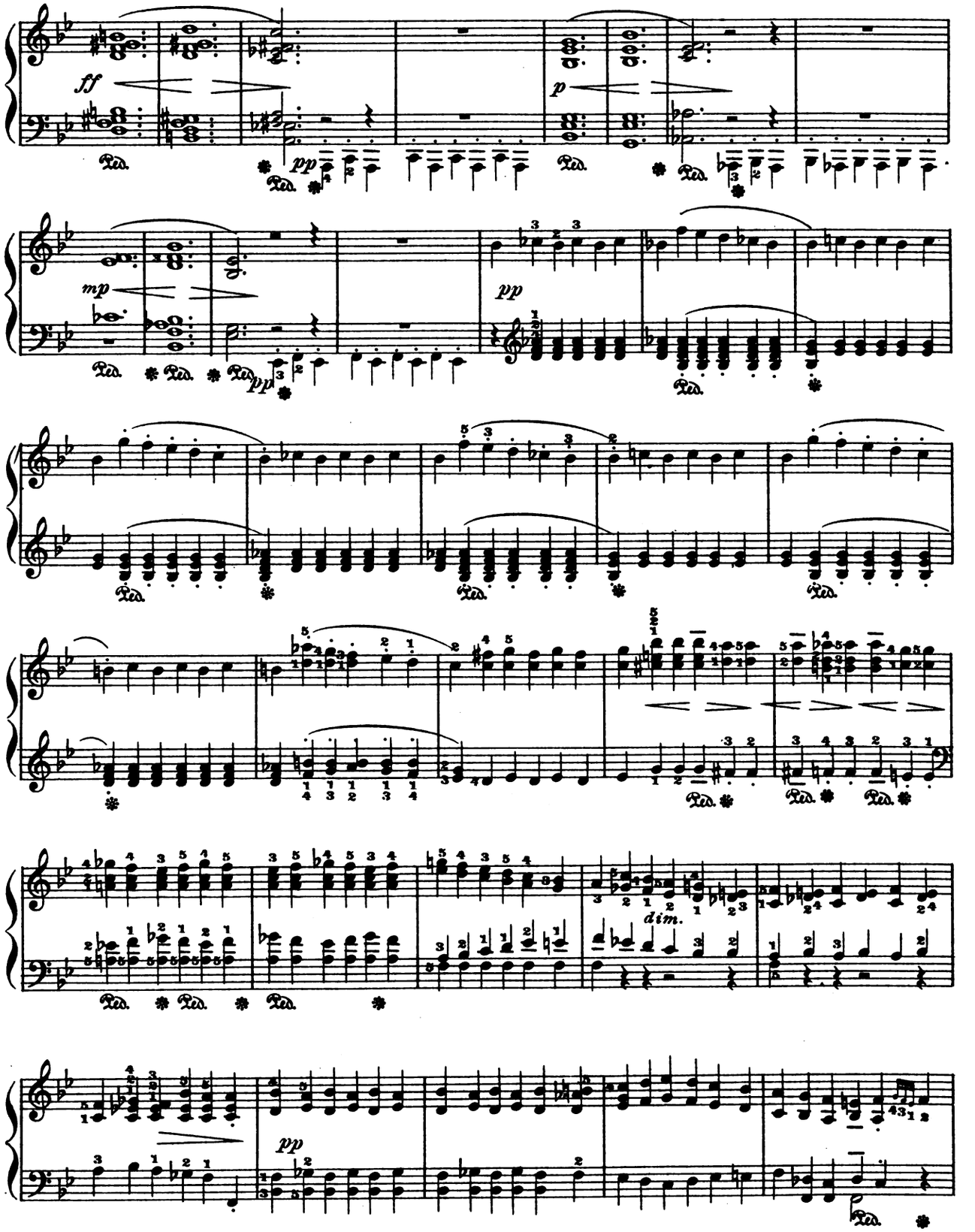
sempre pianissimo e leggiermente staccato

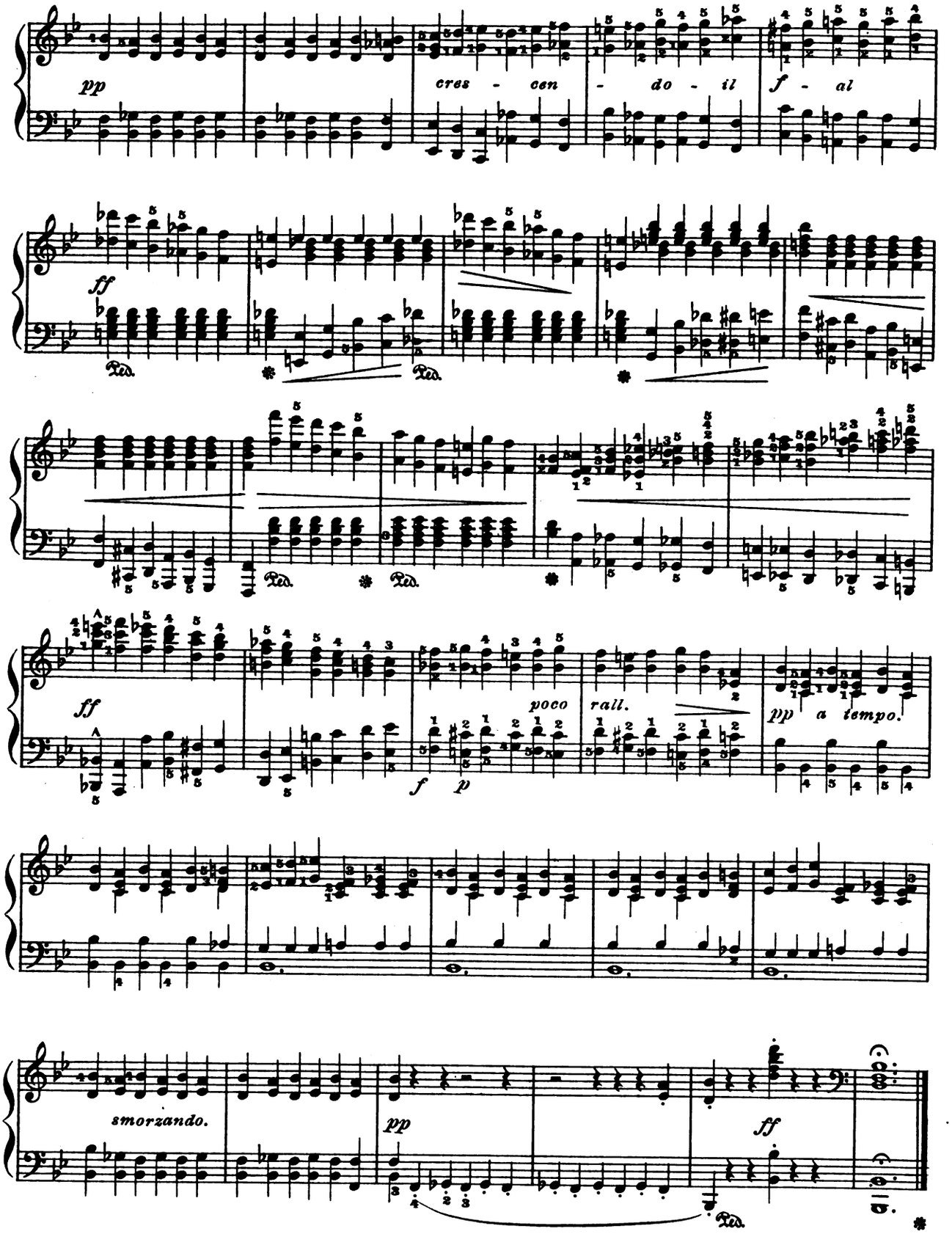












BY PERMISSION OF FRANZ HANFSTAENGL.

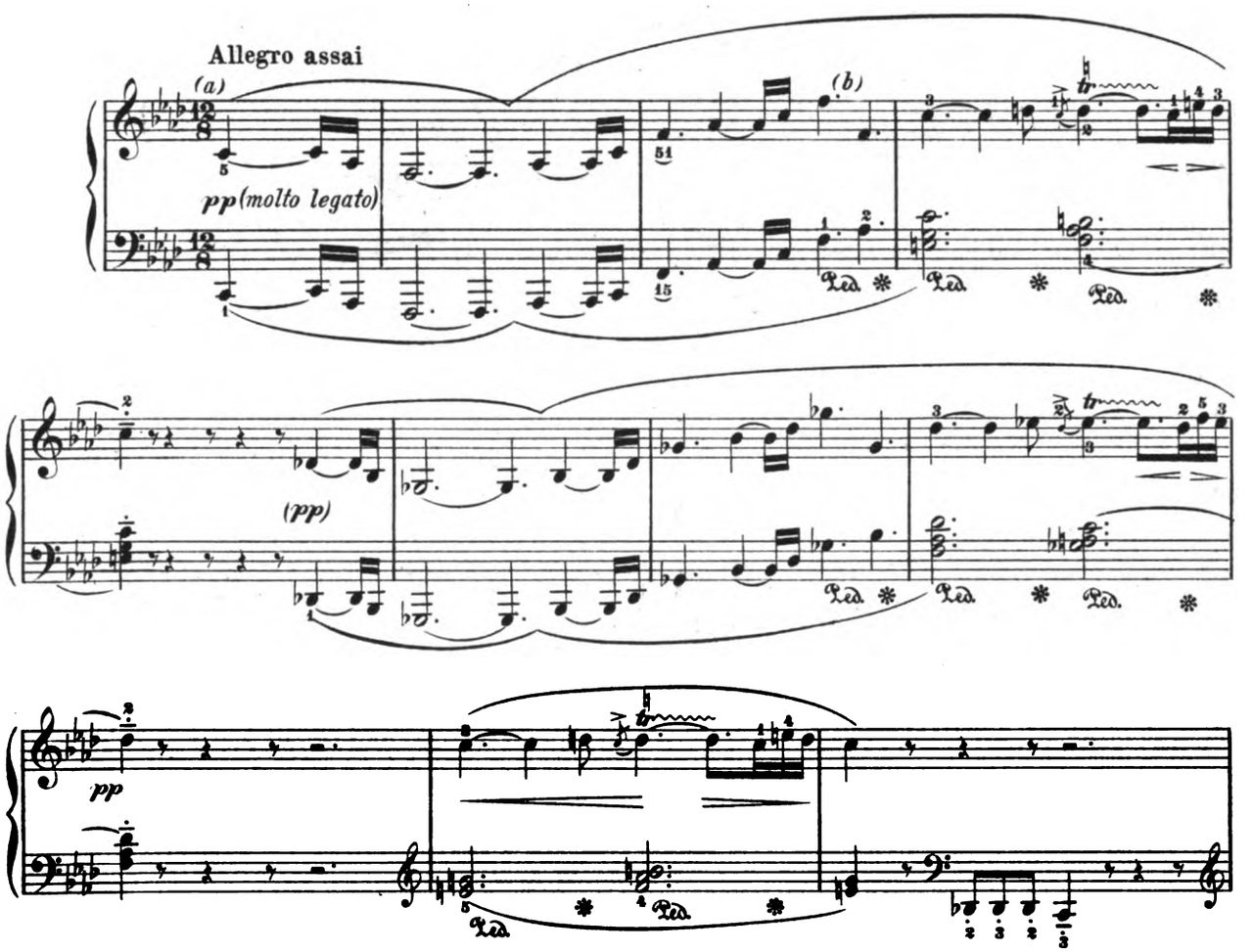
THE BREAKERS.

FROM THE PAINTING BY W. WUNDERWALD.

SONATA

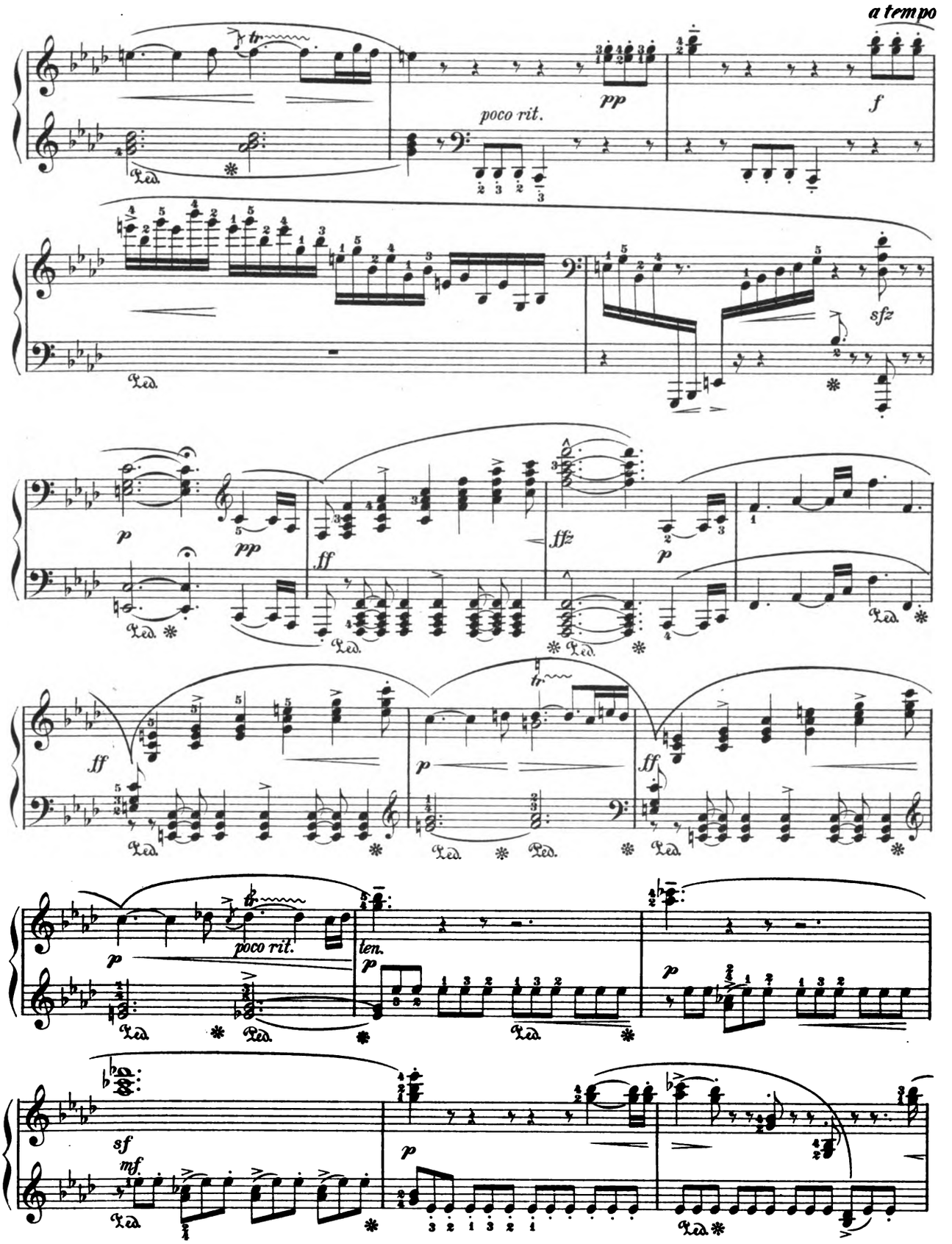
F MINOR

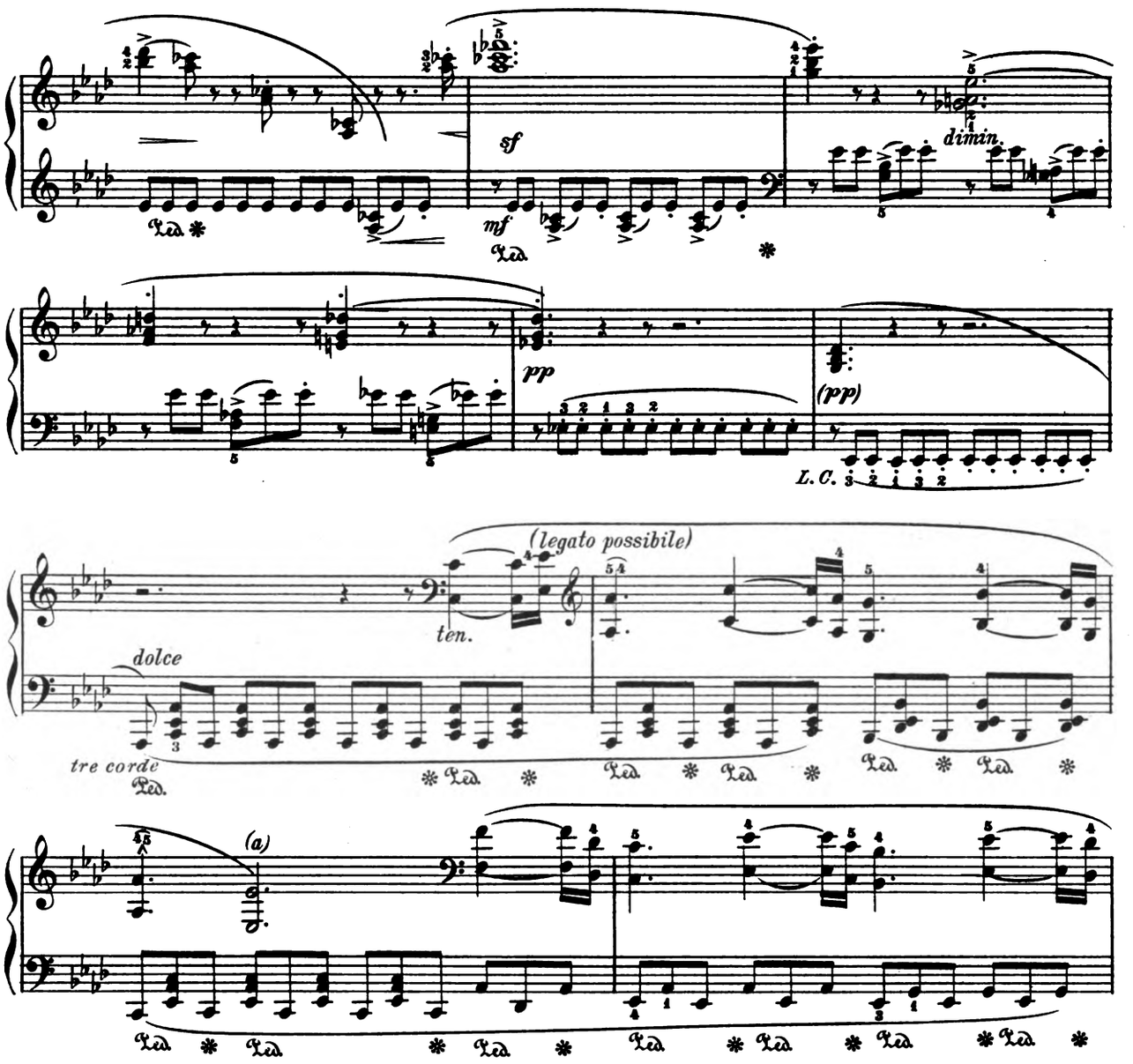
BEETHOVEN, Op. 57



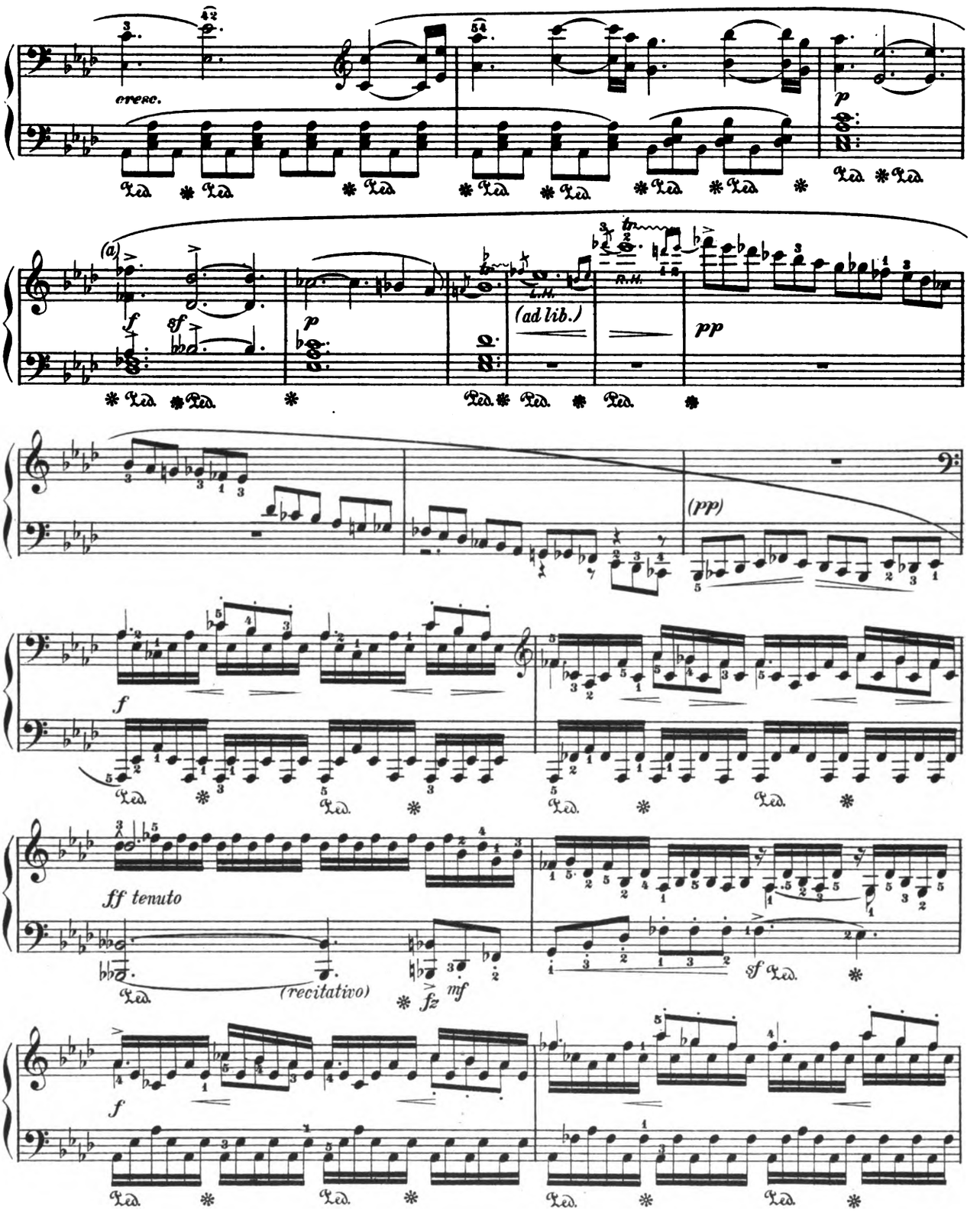
(a) The first three notes of the theme  seem to be an invocation wrung out by agony; as if Beethoven had exclaimed, "O my God!" and then gone on in the words of the Psalm, "From the depths have I cried unto thee, Lord, hear my call." The triplet figure  which presently enters, and which, when used elsewhere Beethoven is said to have explained as "Fate knocking at the door," supports the idea.

(b) Riemann closes his second phrase at this point, assigning the following note to the third member of the group of three. The musical thought is thereby saved from a sudden break, at the beginning of the next measure, into two unrelated fragments. The motif ends on the following C.

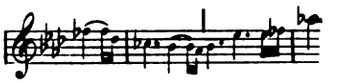


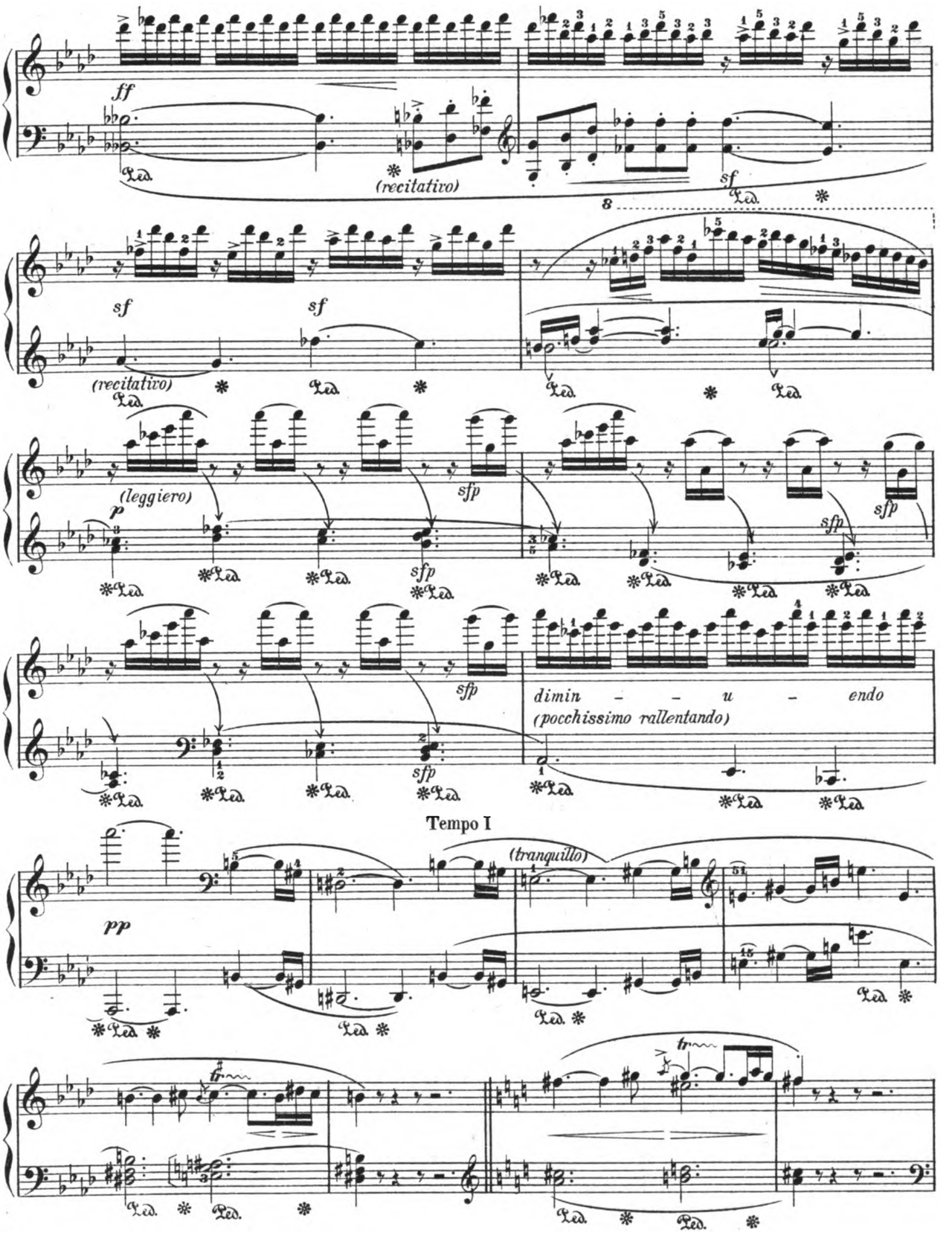


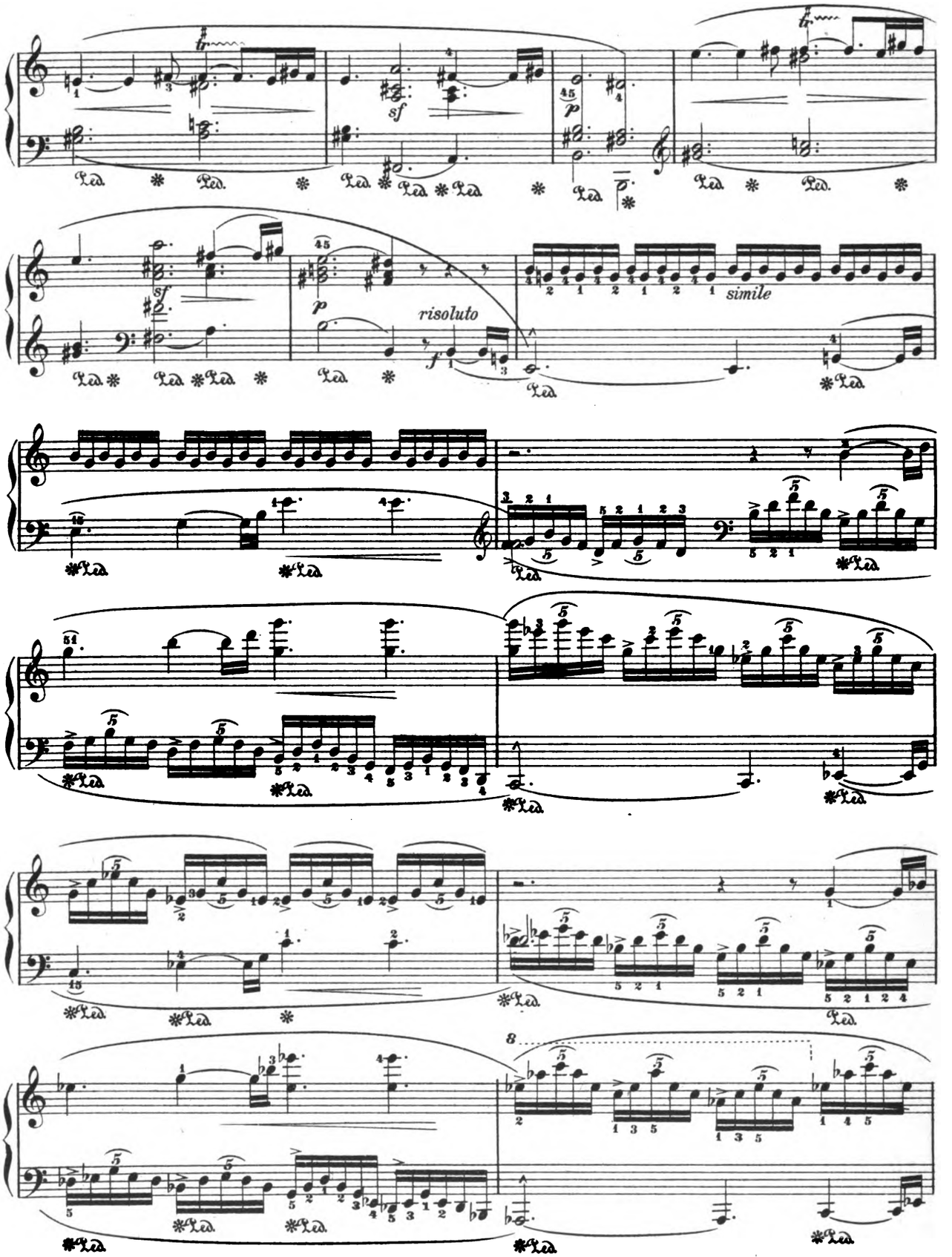
(a) Riemann, to whose fearless good sense every succeeding editor of Beethoven is under unceasing obligations, suggests that the following phrase may begin on the half note. This note is certainly syncopated. It may perhaps be considered as a tympanum beat. Compare the Wedding March in Lohengrin. If the theme is an inversion of the motif which begins the sonata, as Bülow suggests, then the half note belongs to the second phrase rather than the first. But the real question is, which is the nobler interpretation. The vulgarity with which this melody is often uttered in the concert hall becomes impossible when the half note is regarded as an initial rather than a final note. The phrasing of the bars must of course be affected by the reading adopted.

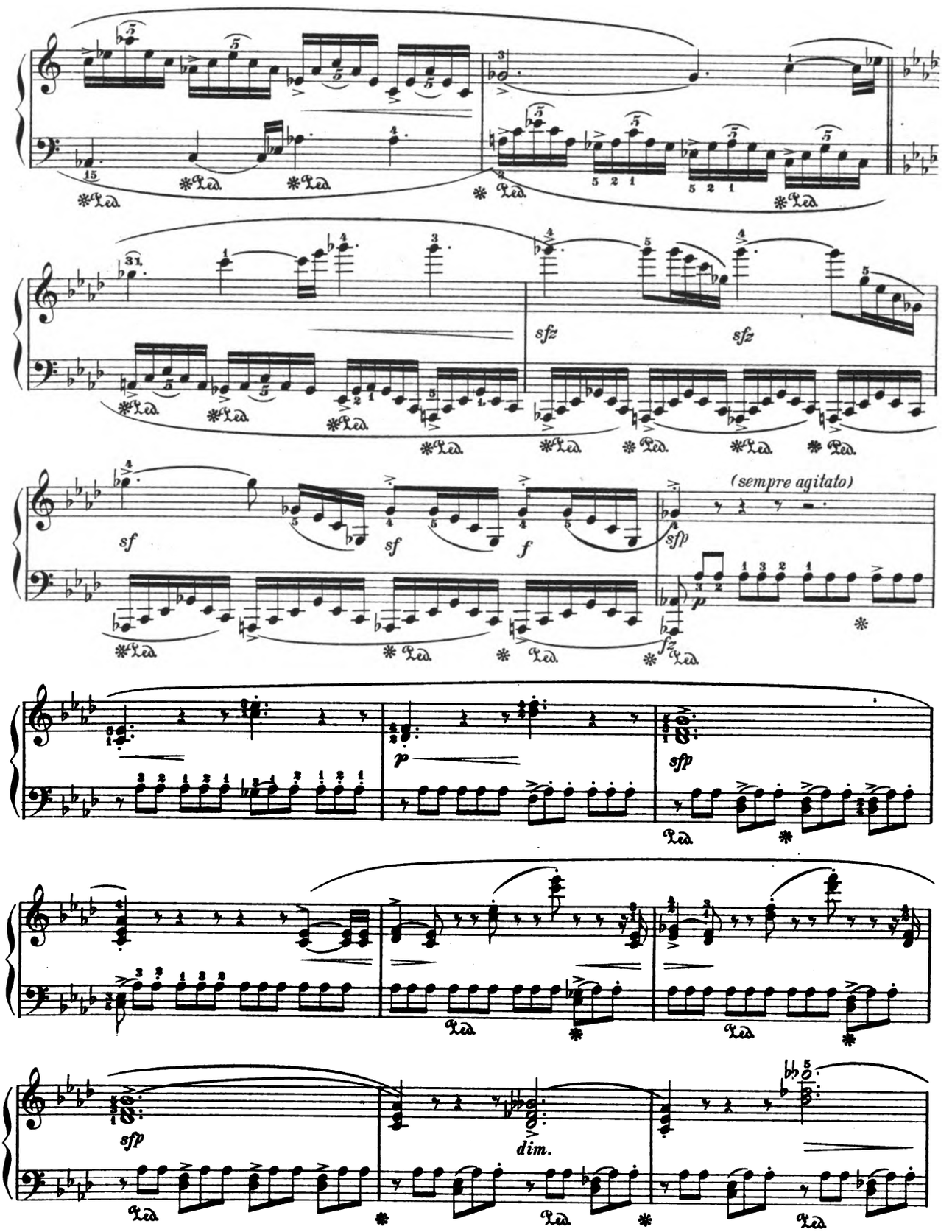


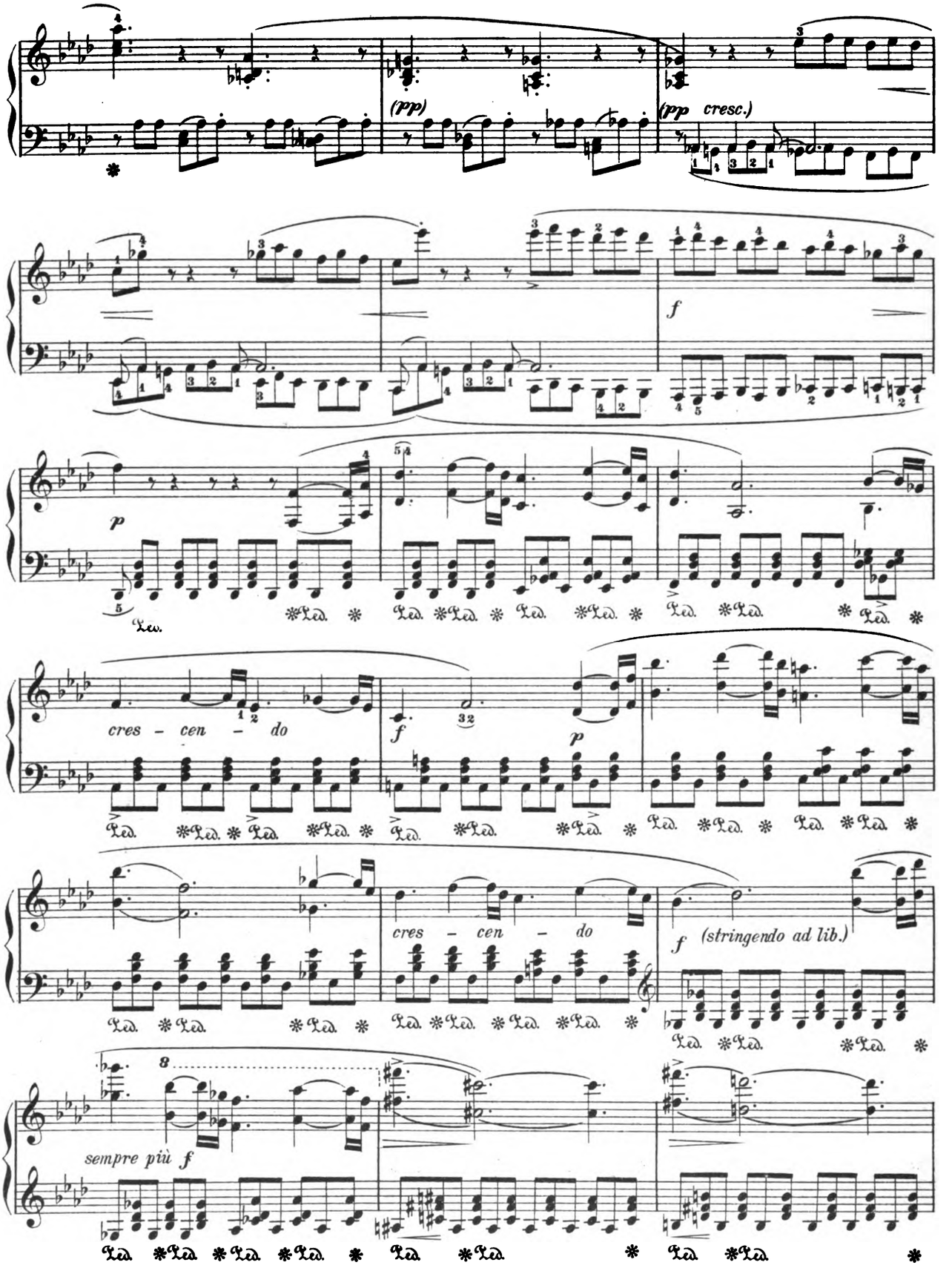
(a) Beethoven works out into a grand cadenza the natural close of the theme:

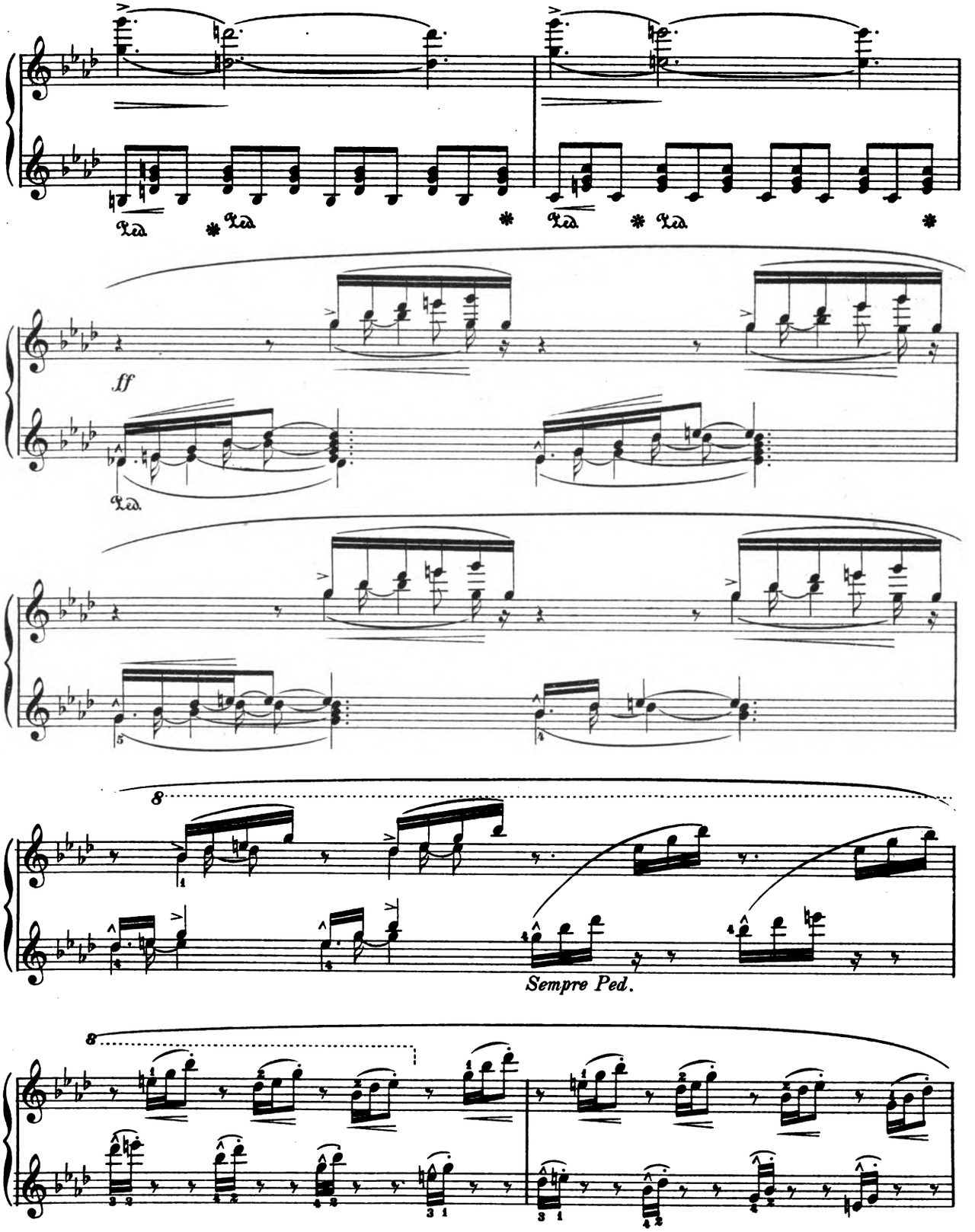


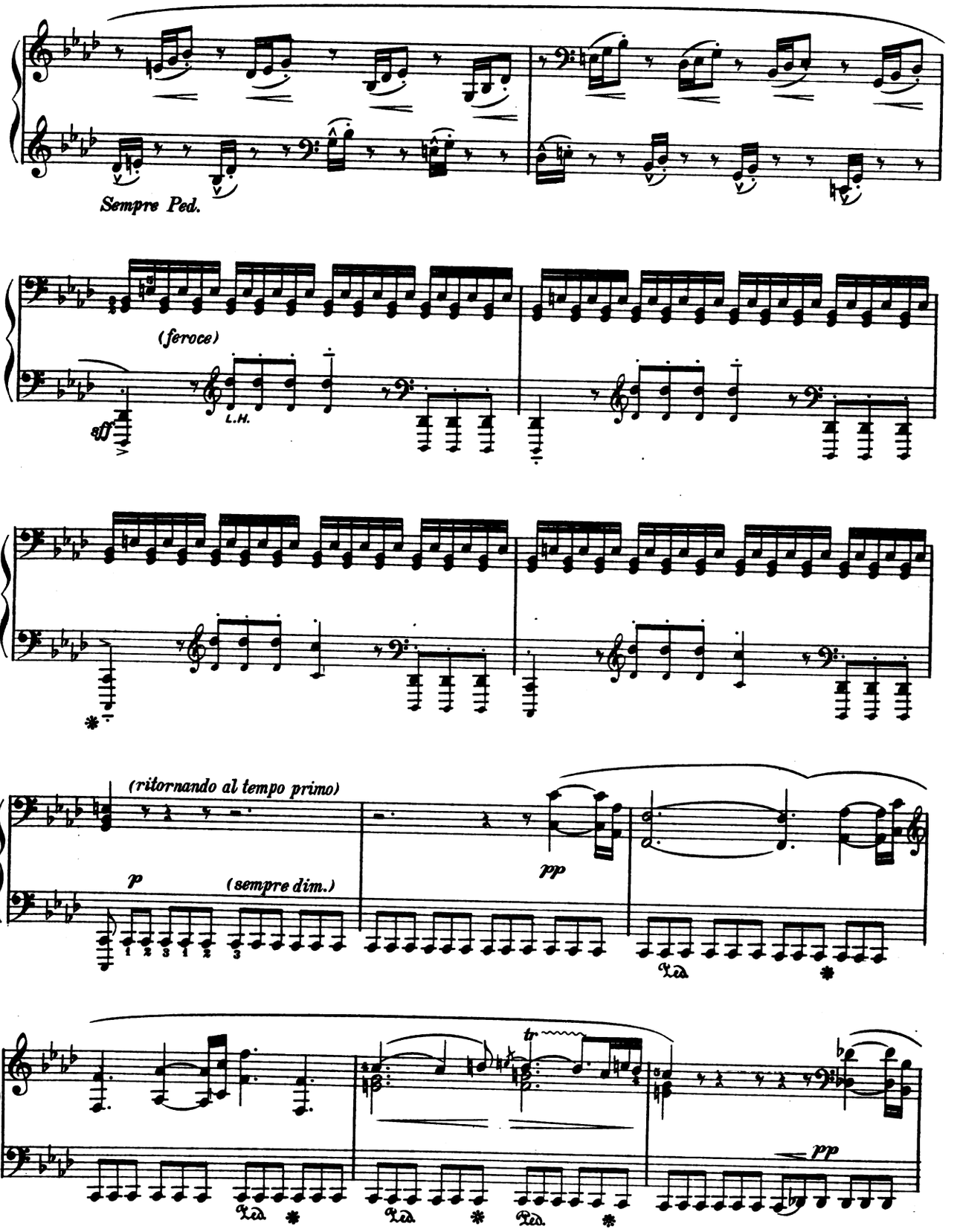


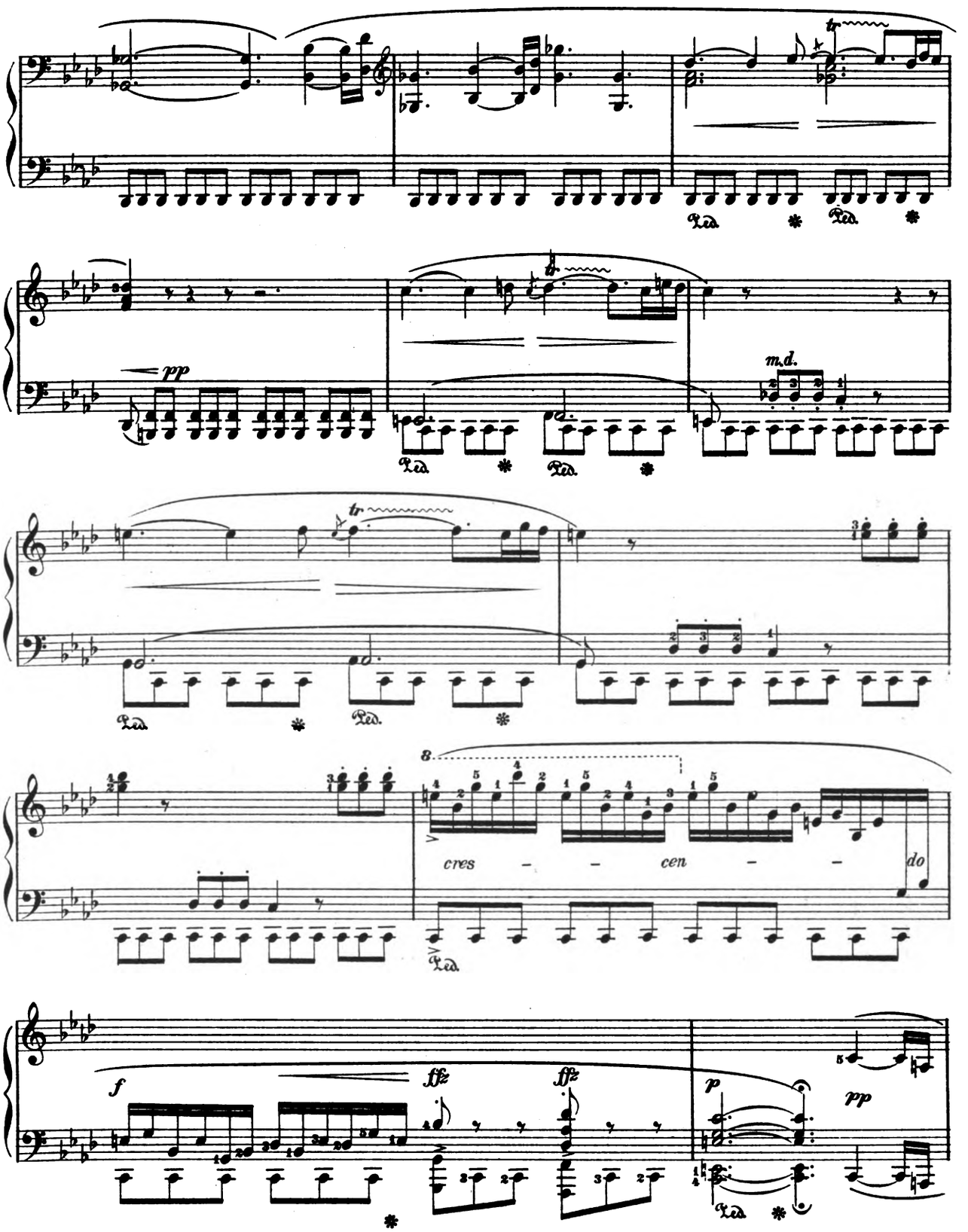


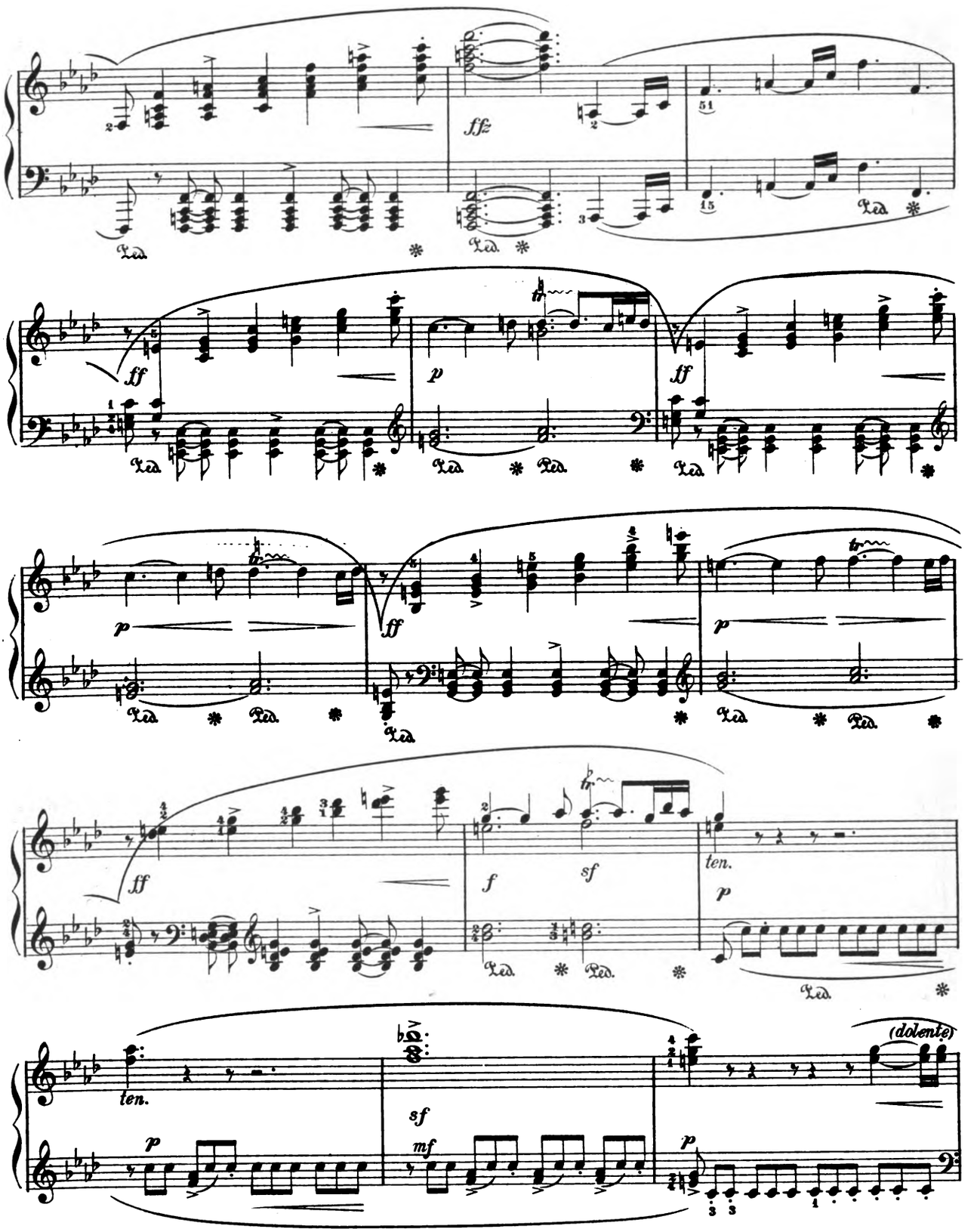


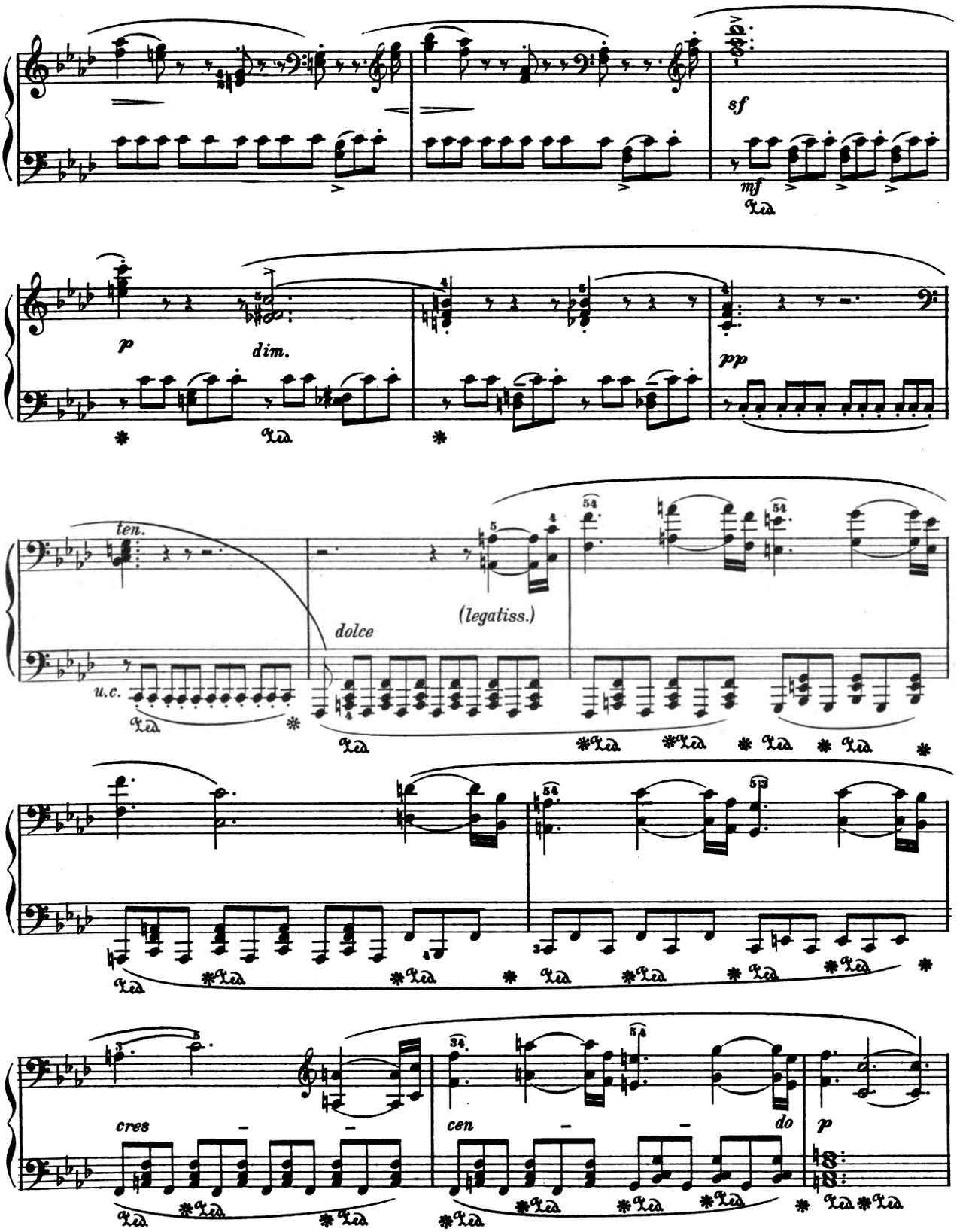


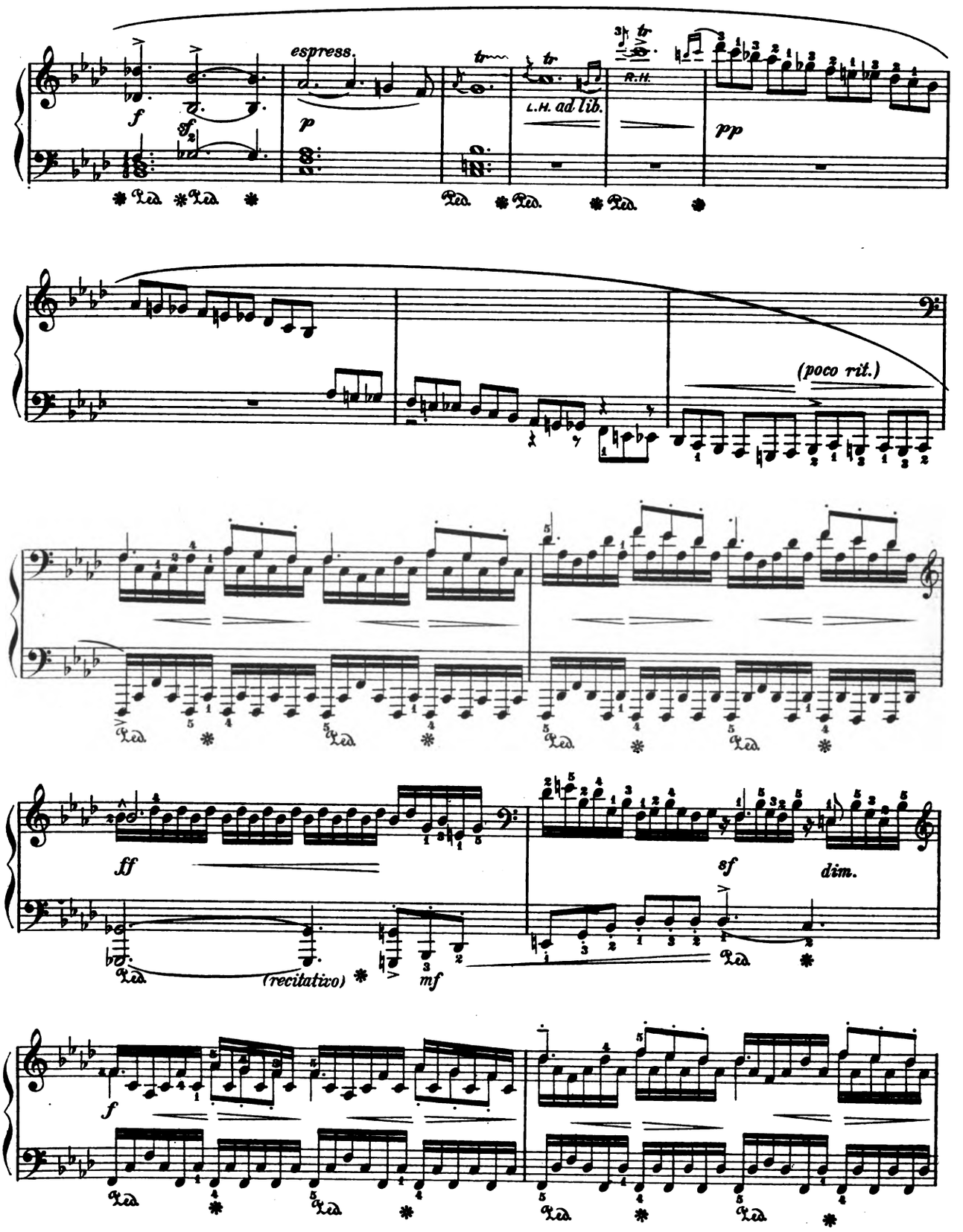


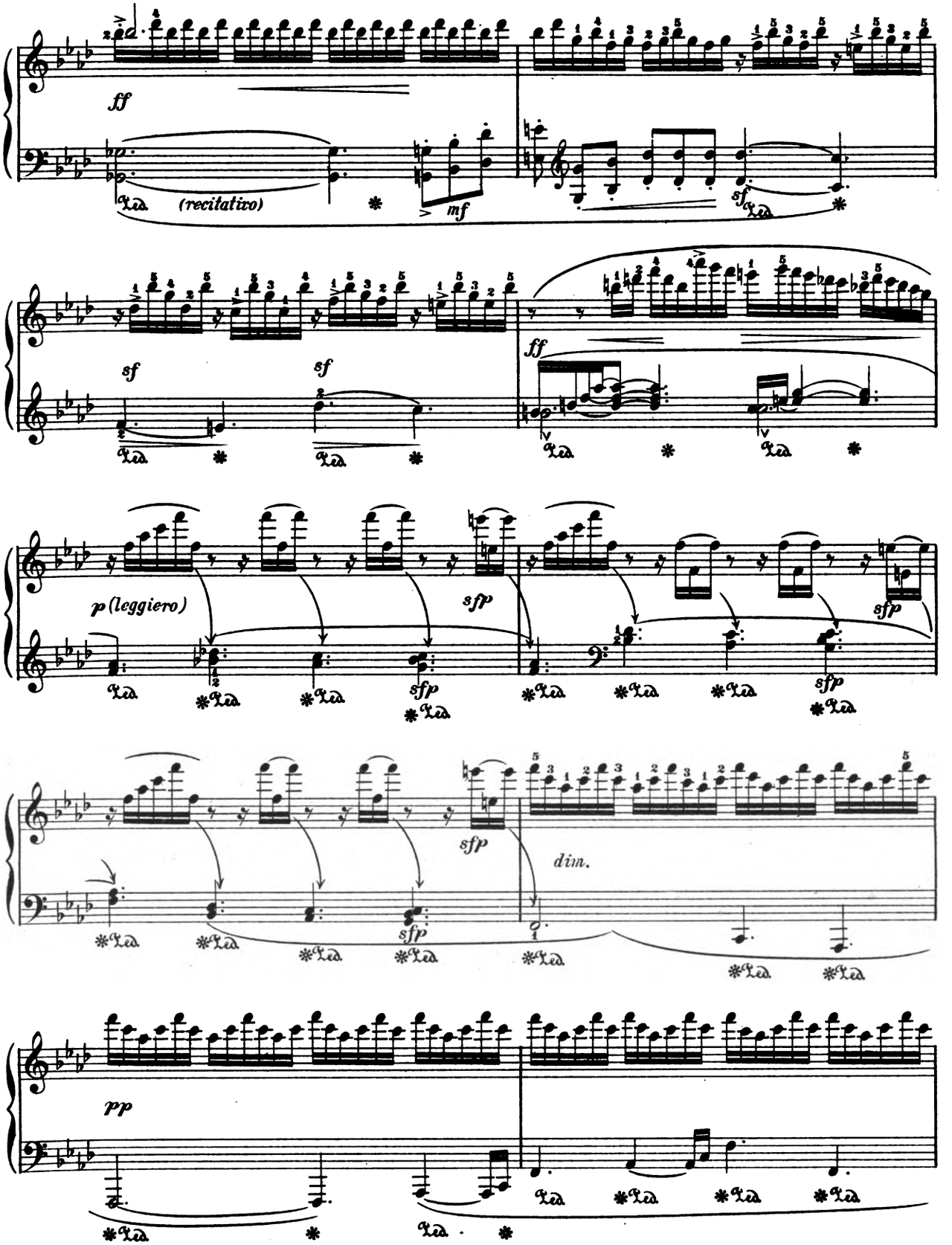


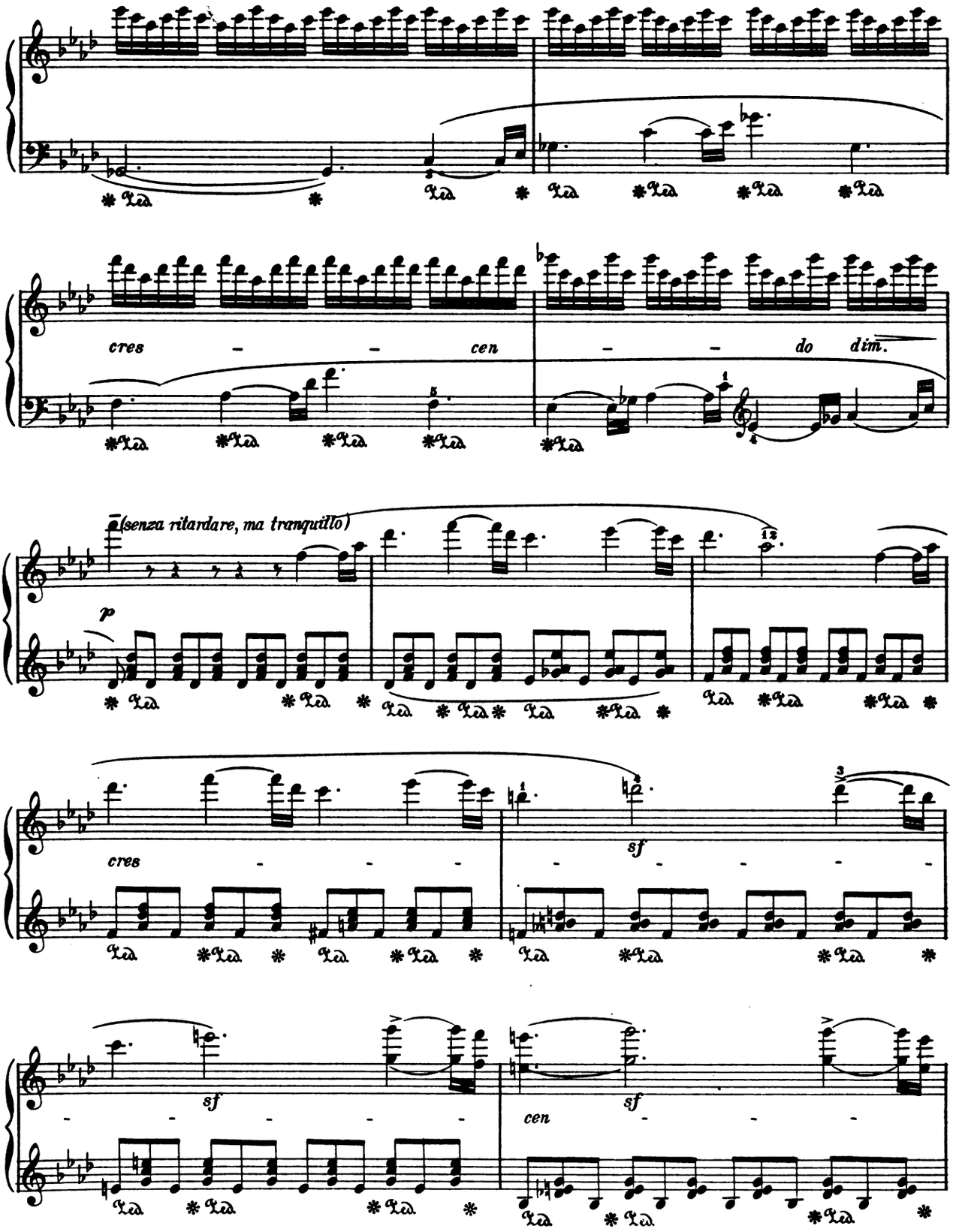


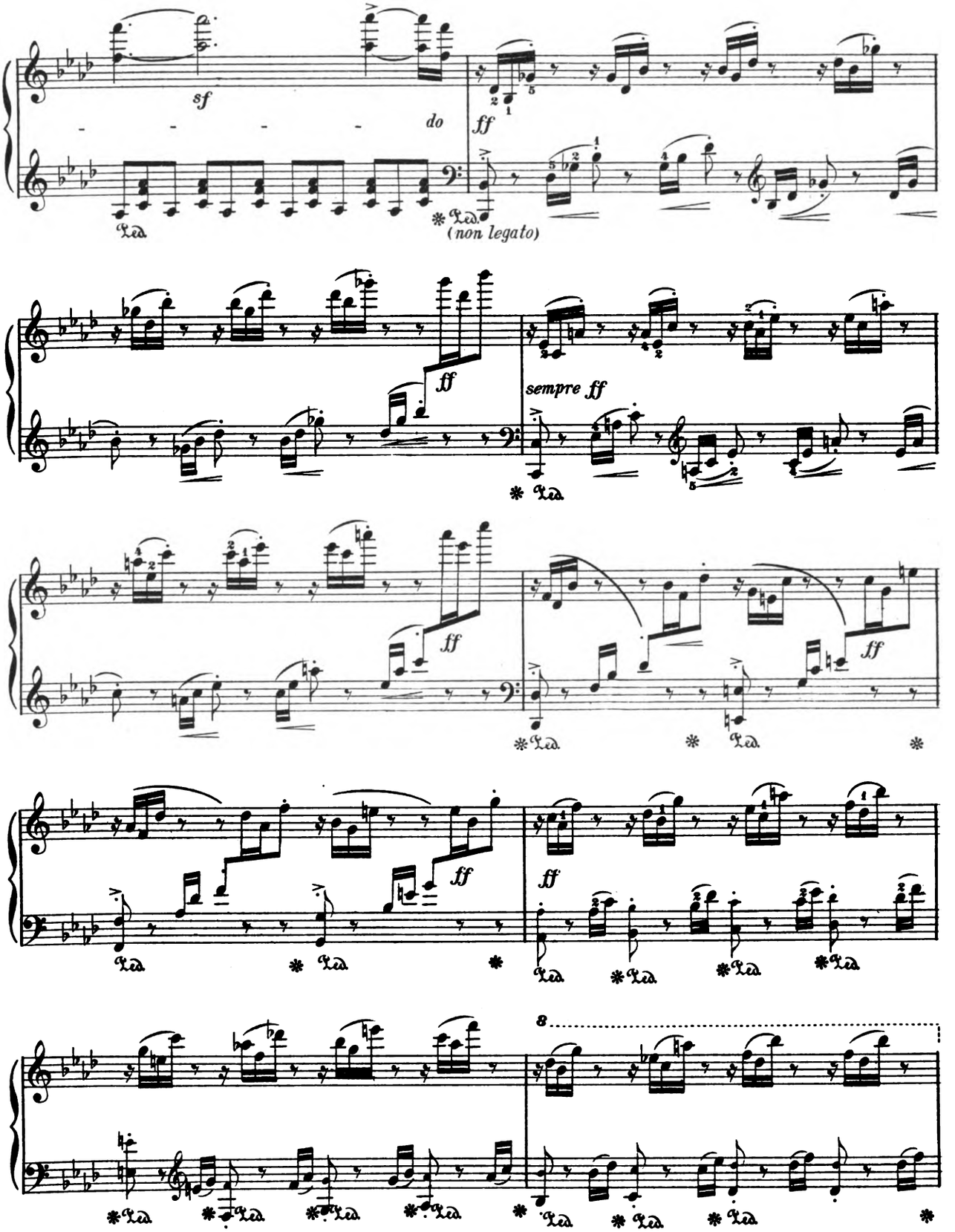


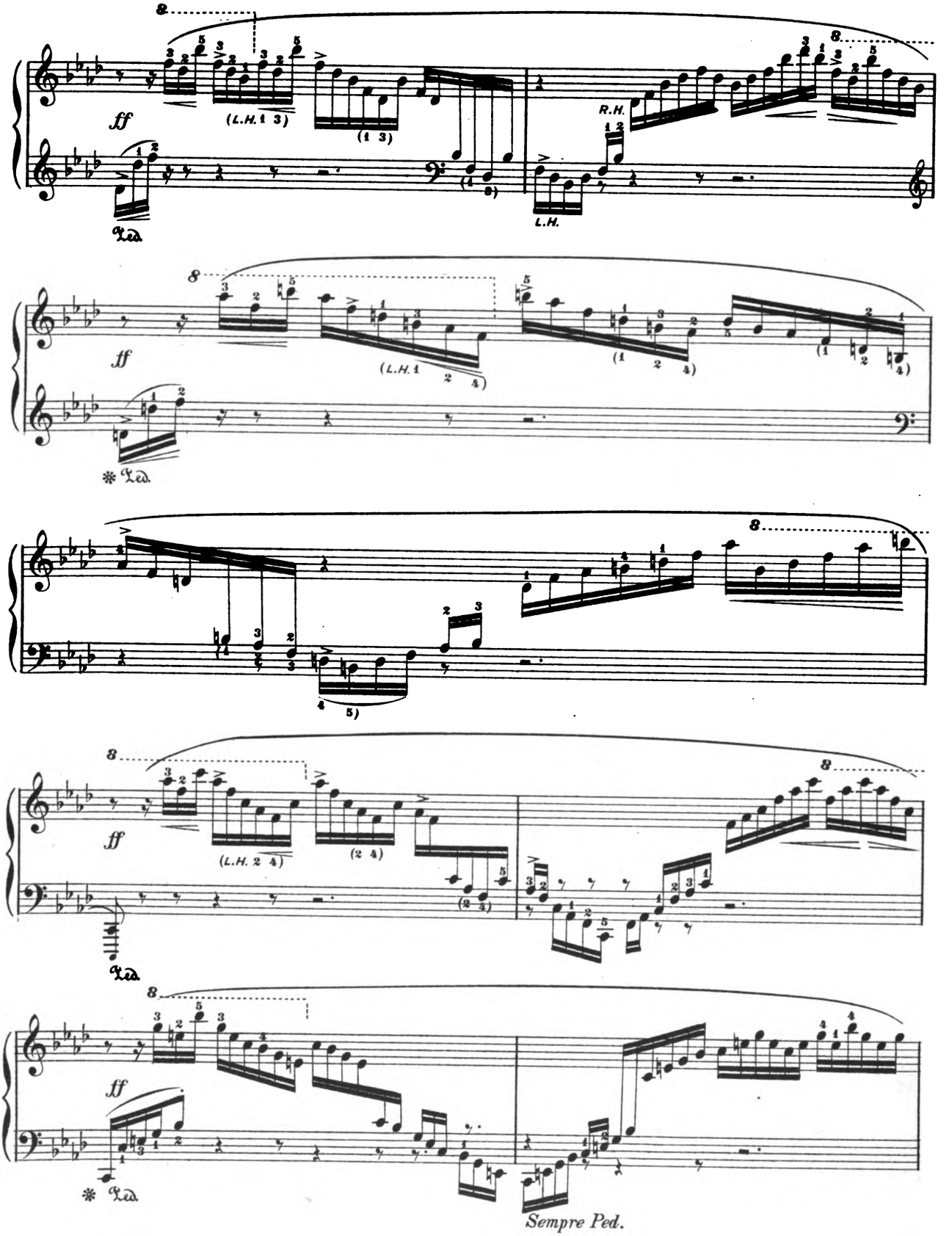


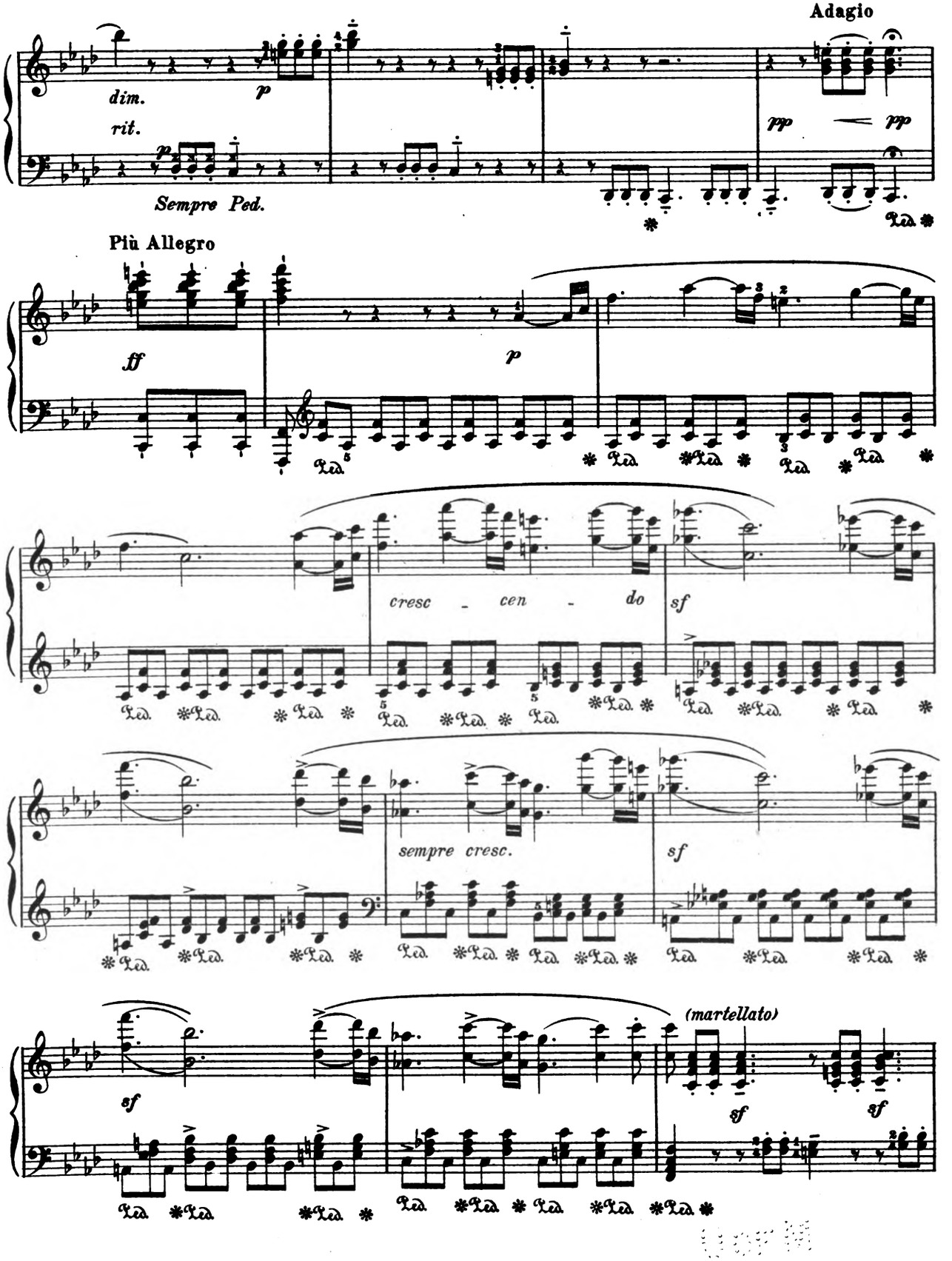


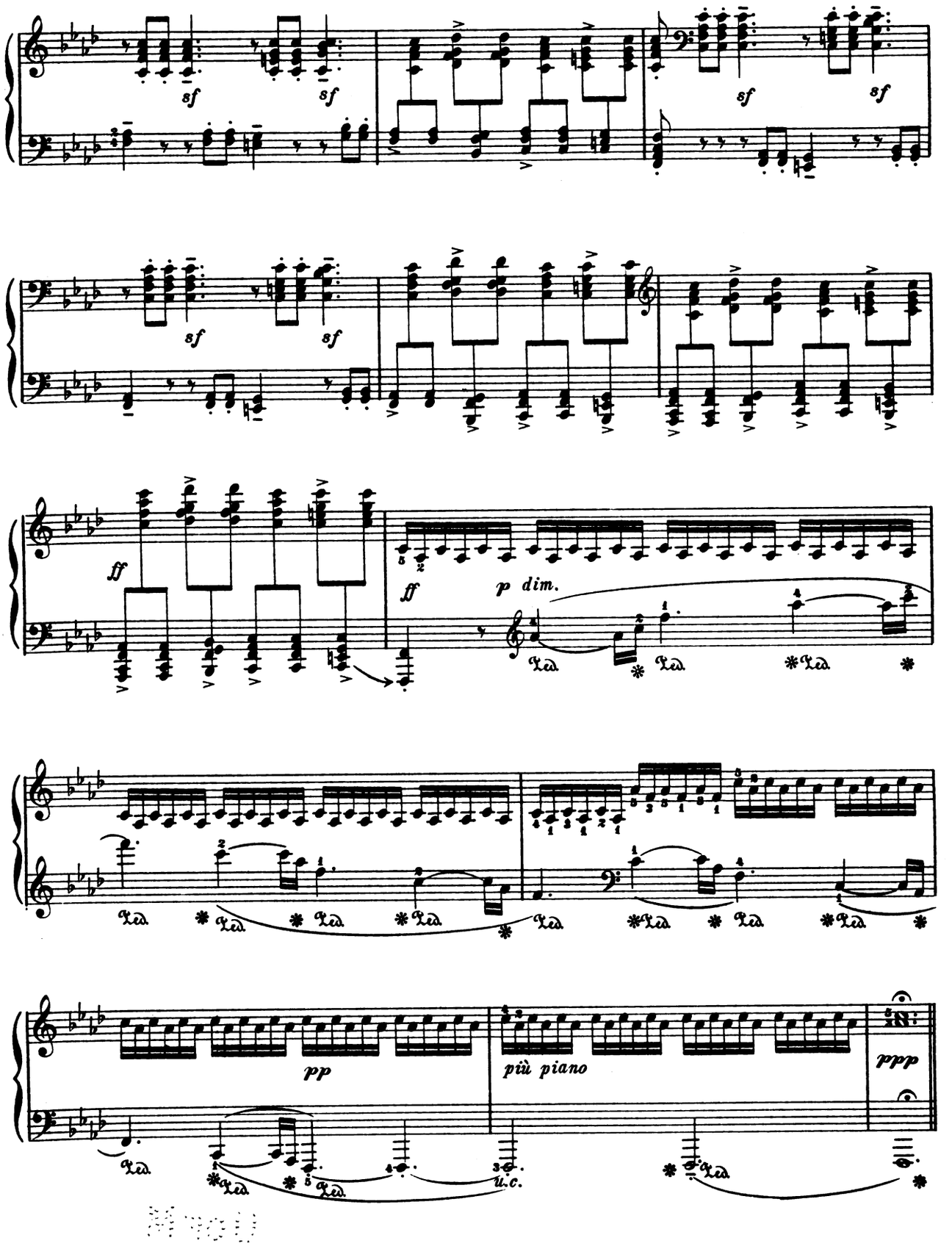


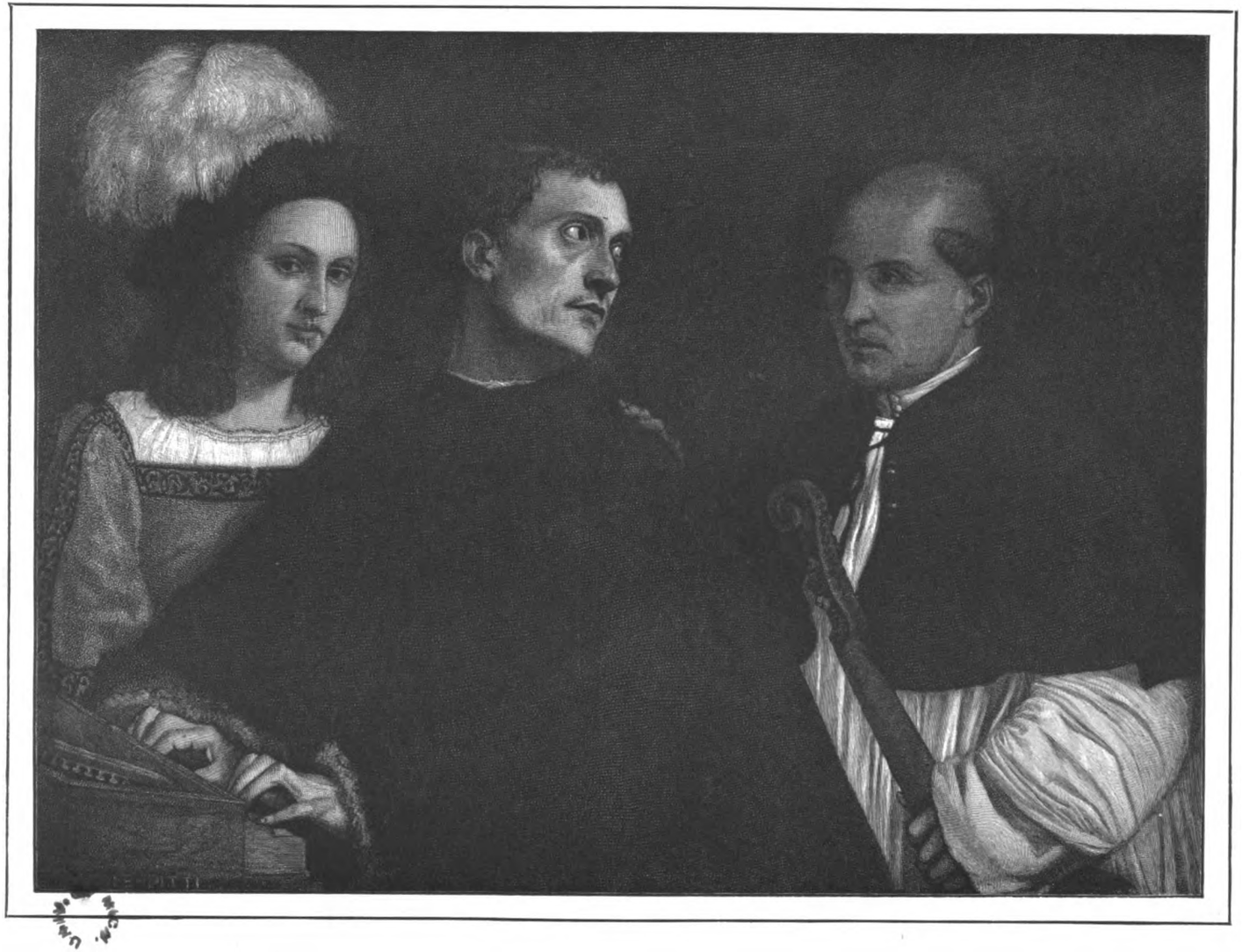






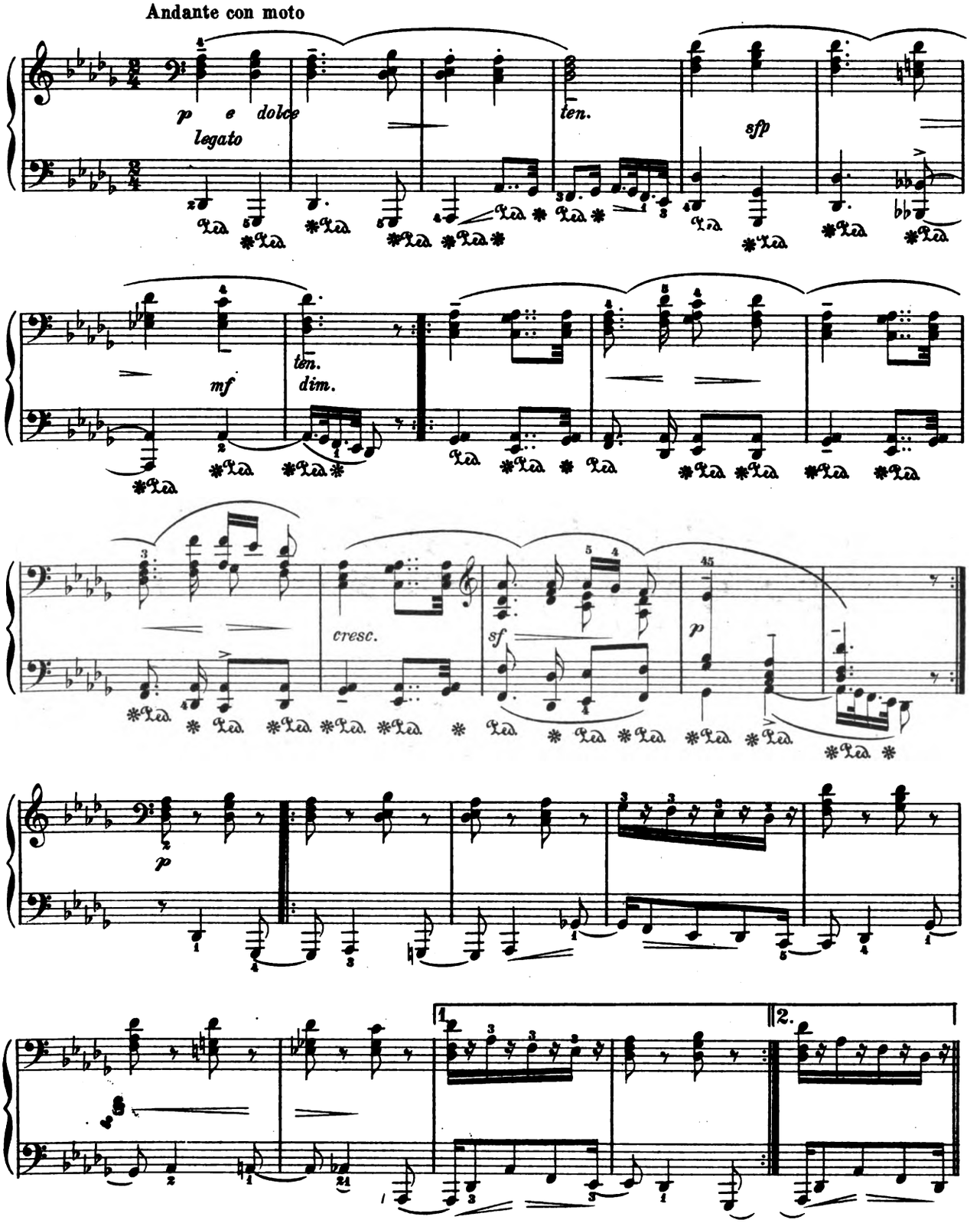


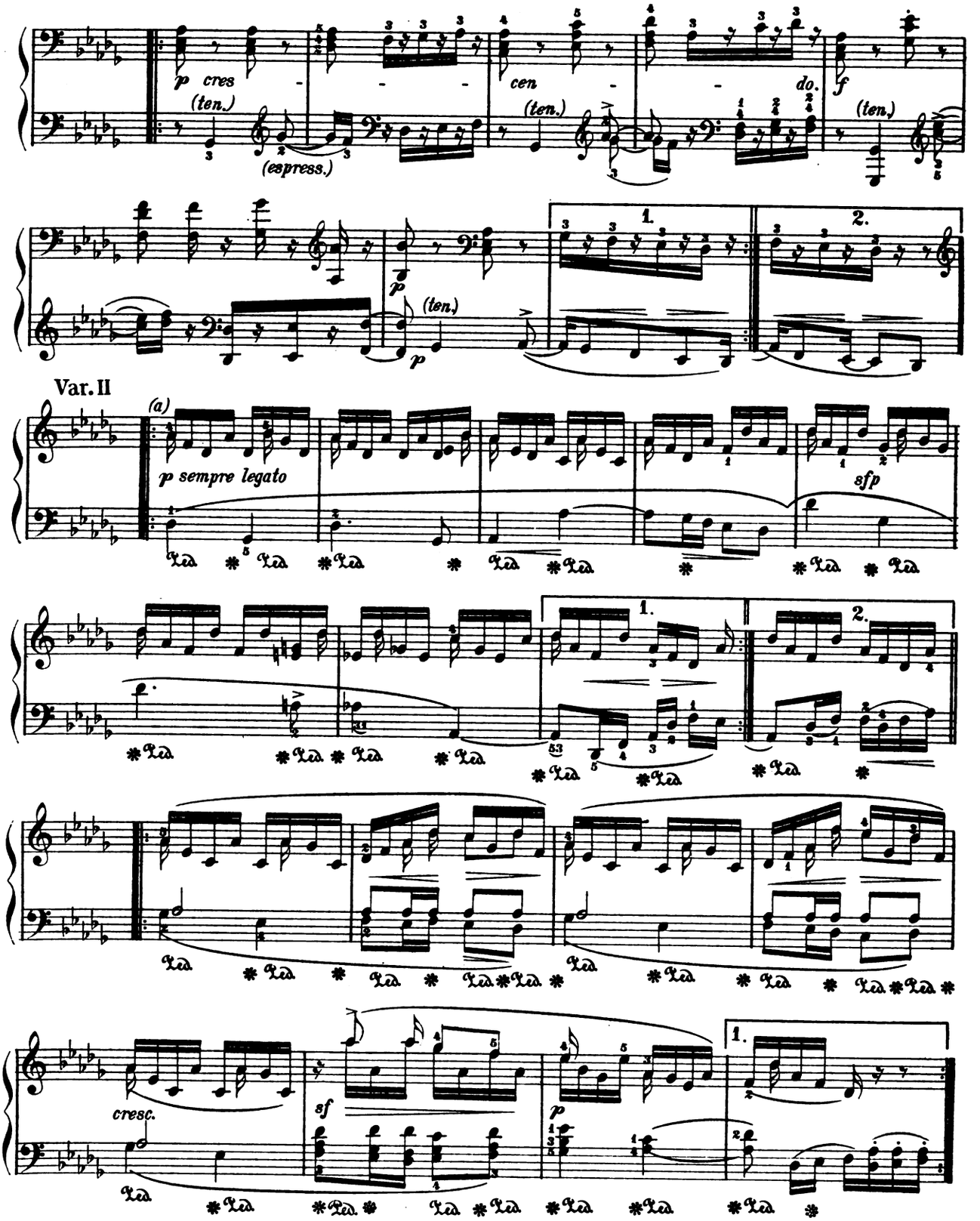


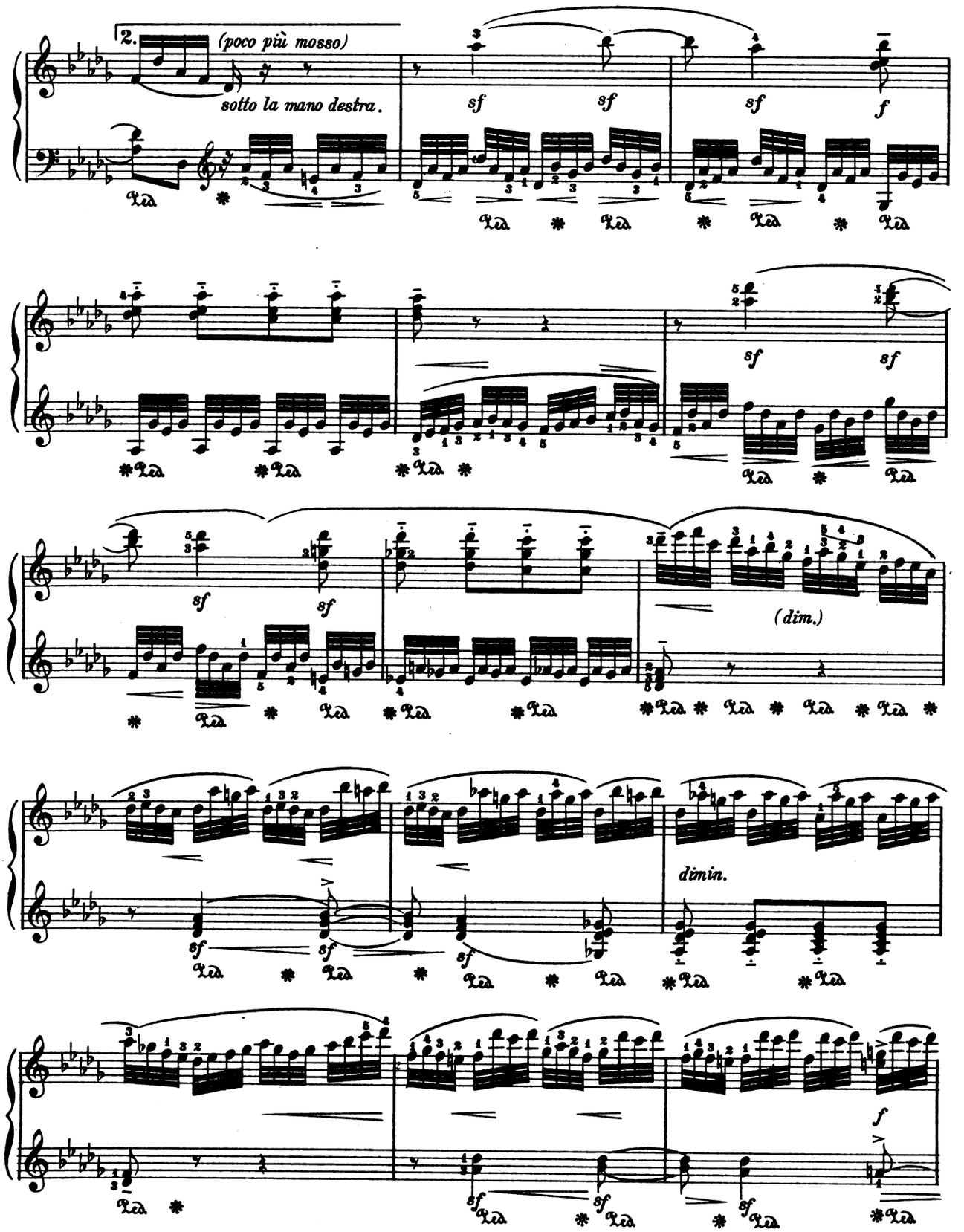


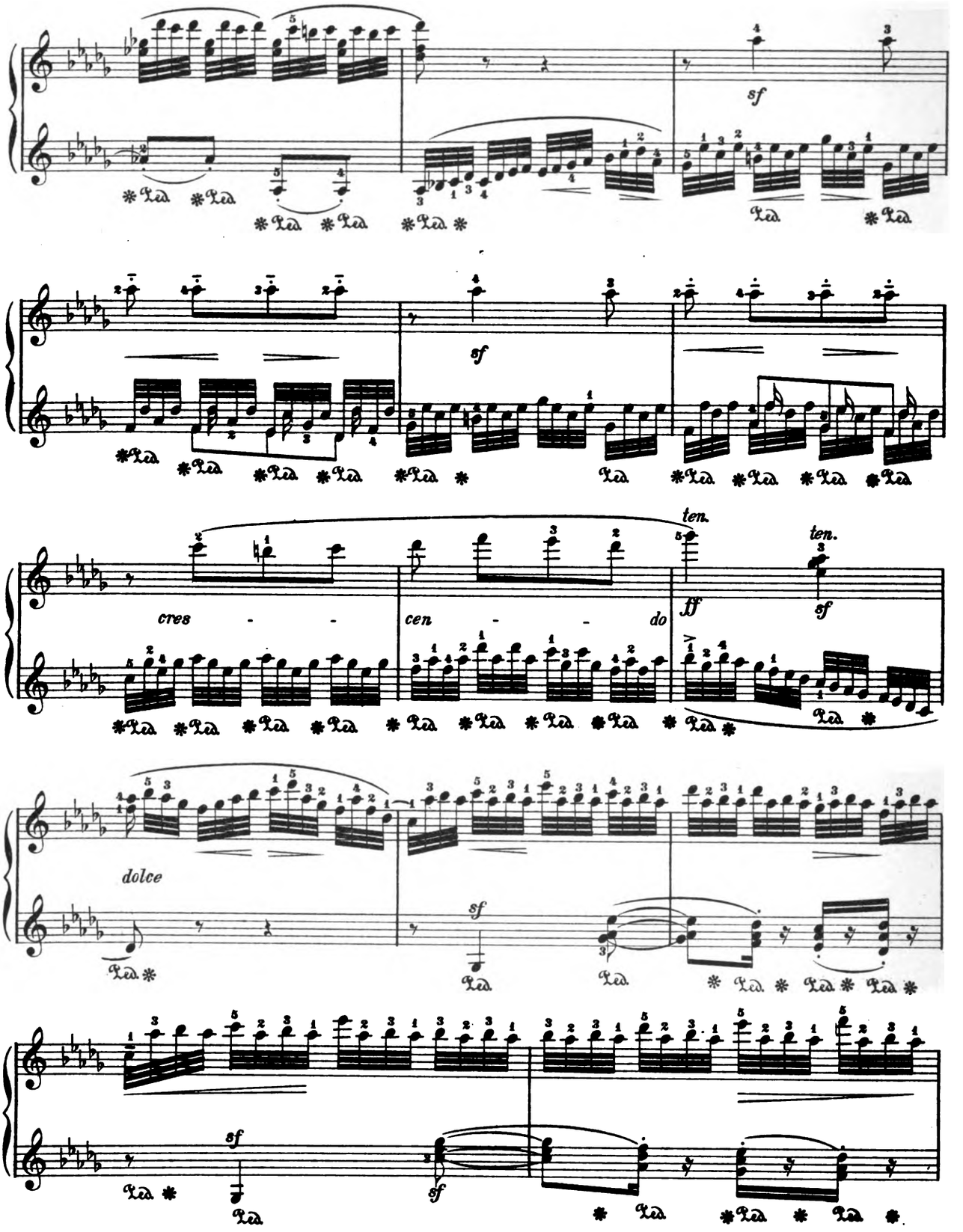
THE CONCERT.

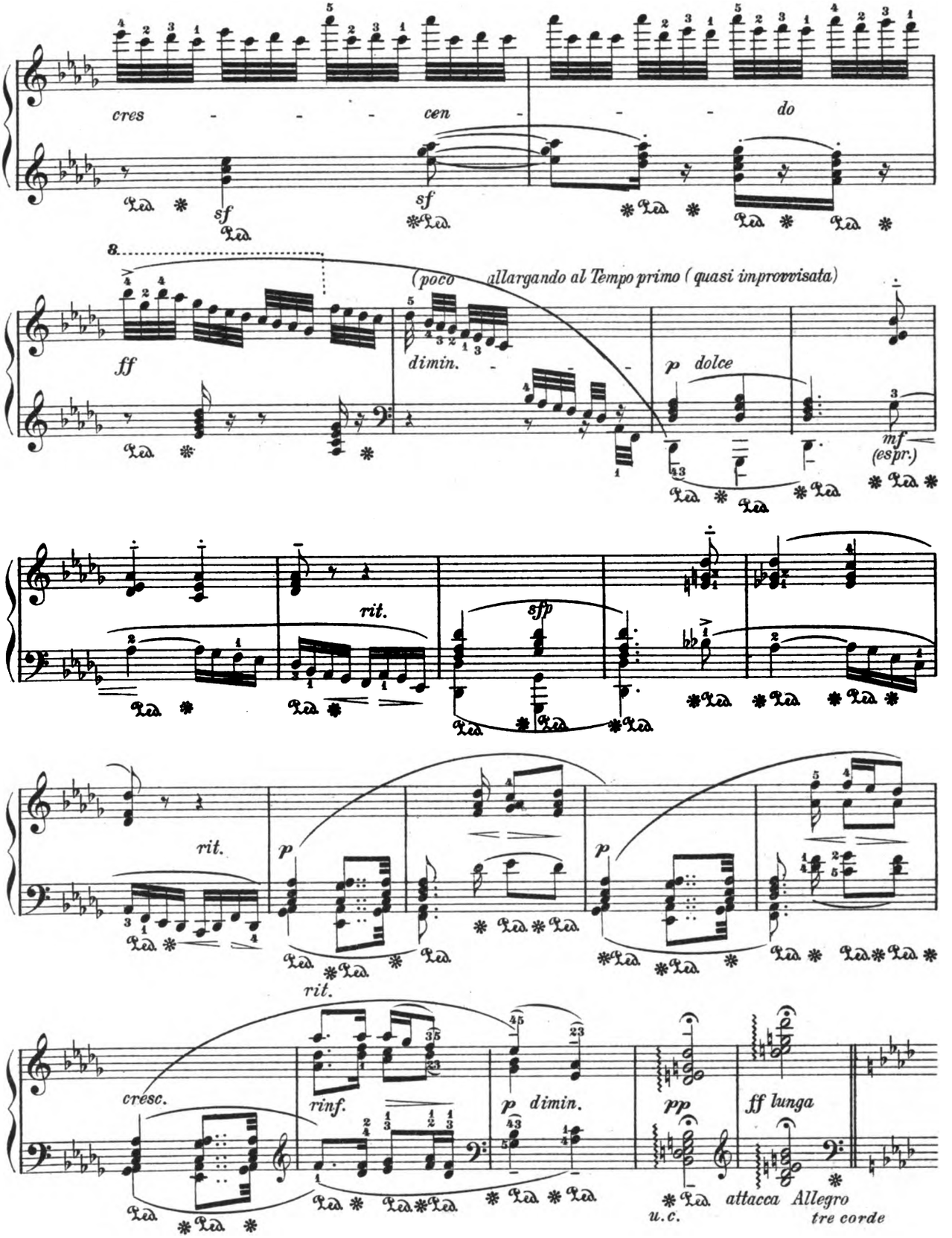
FROM THE PAINTING BY GIORGIONE.

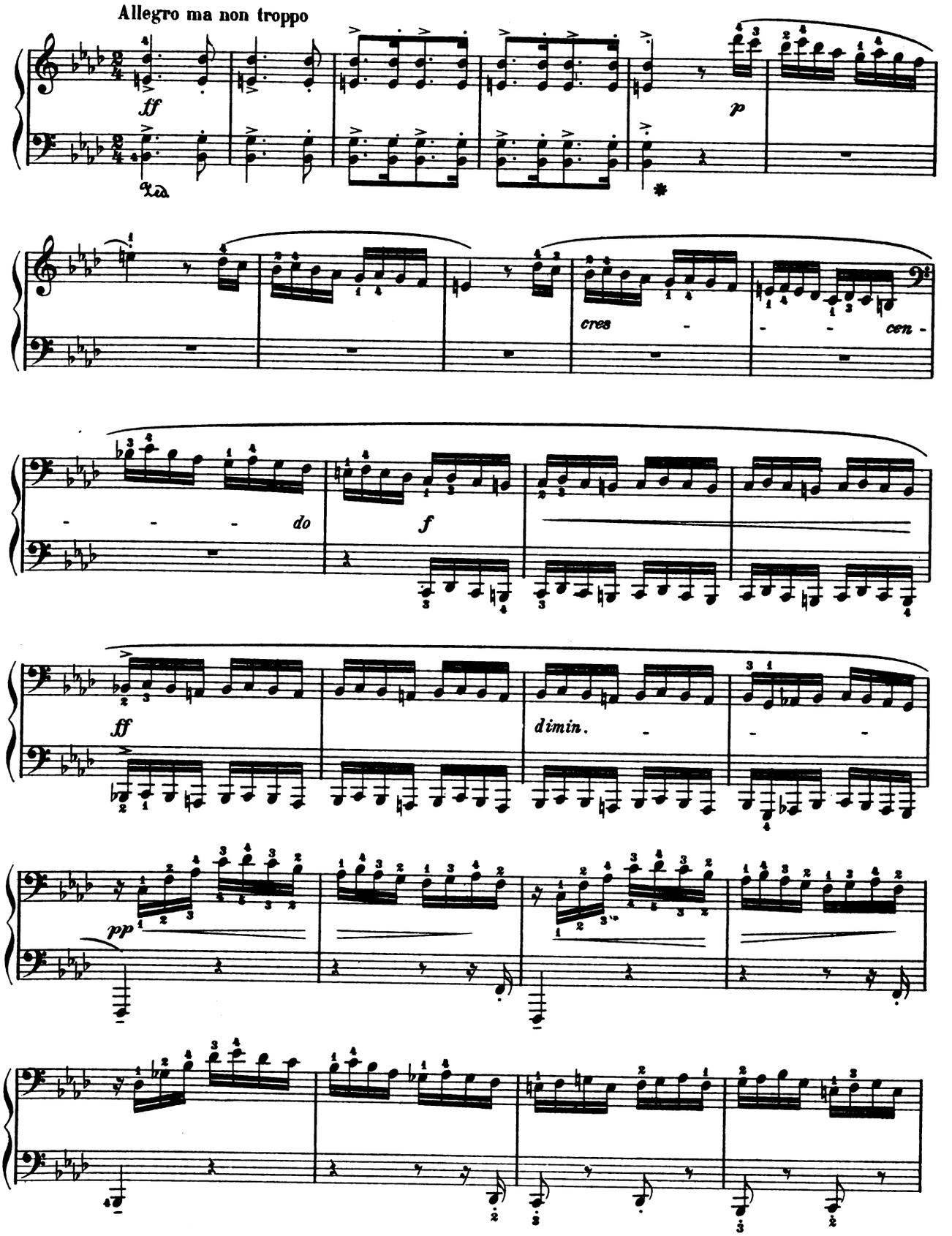


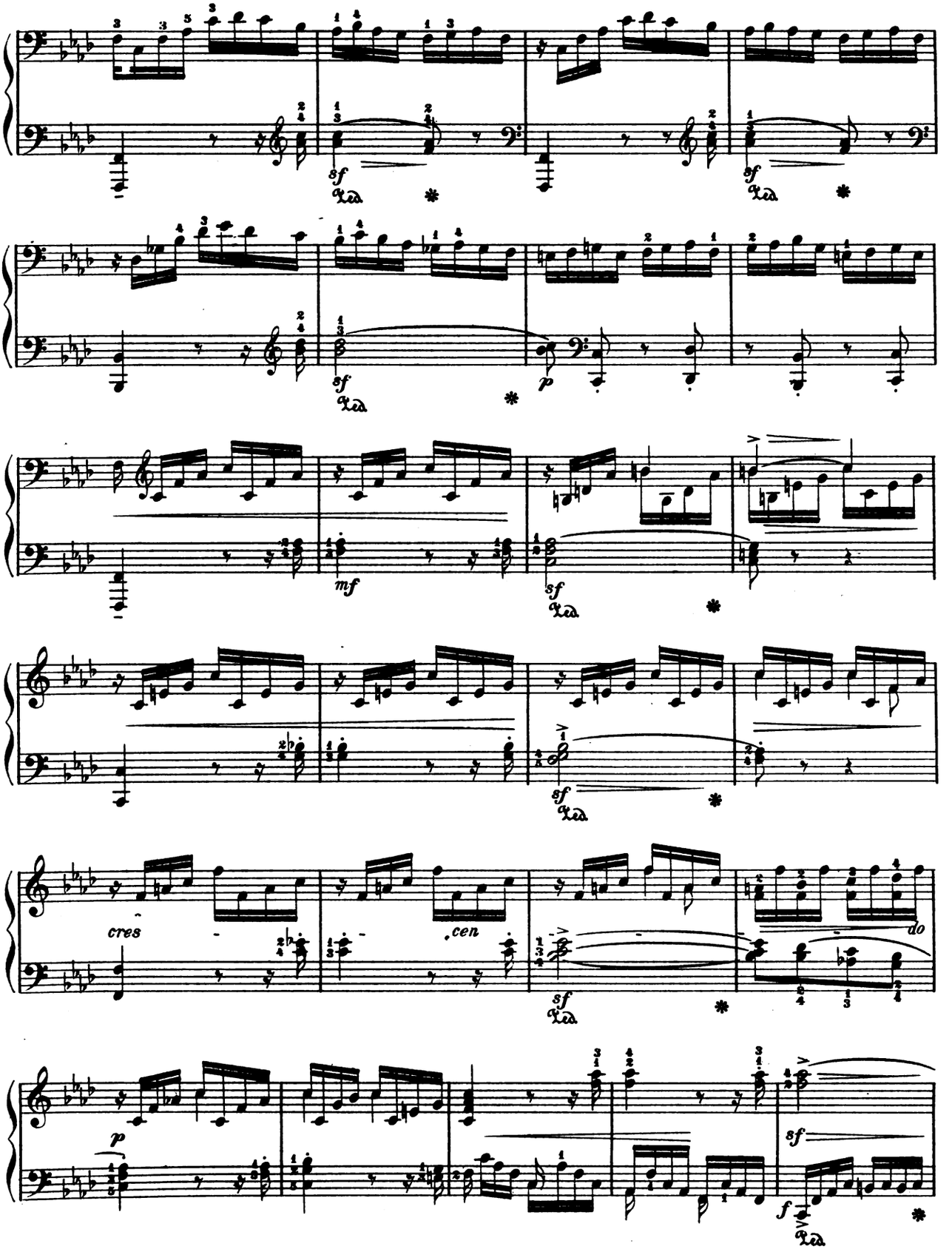


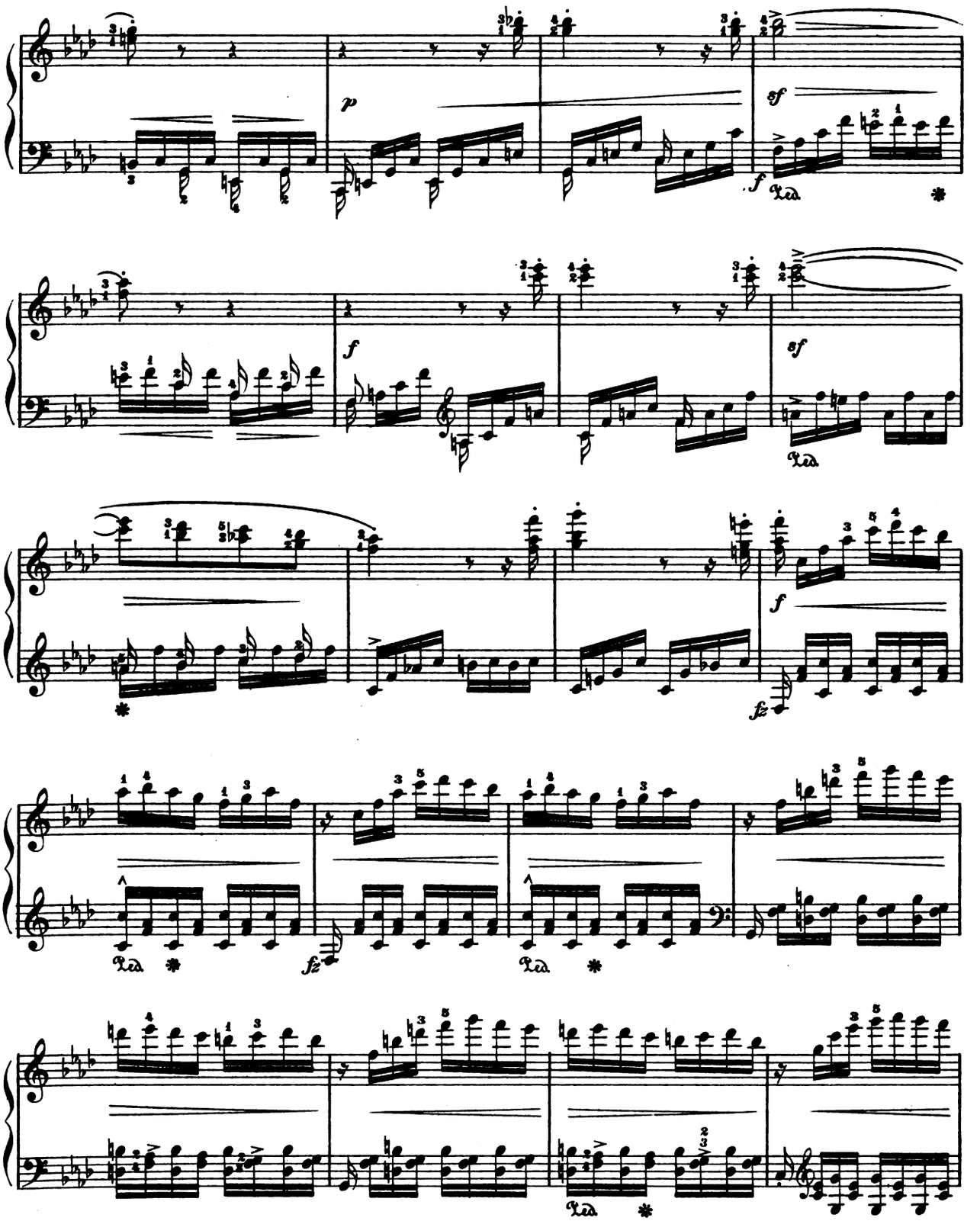


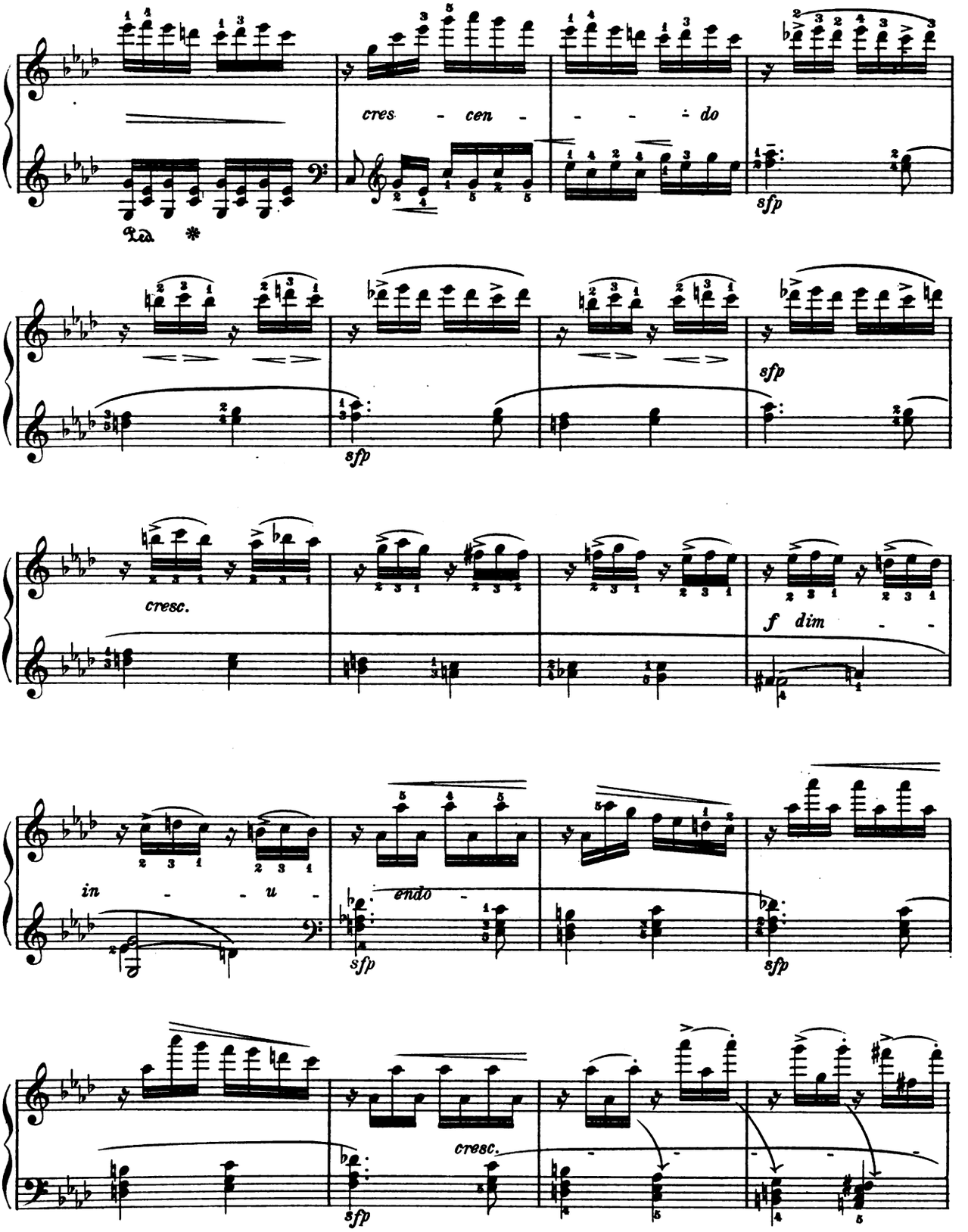


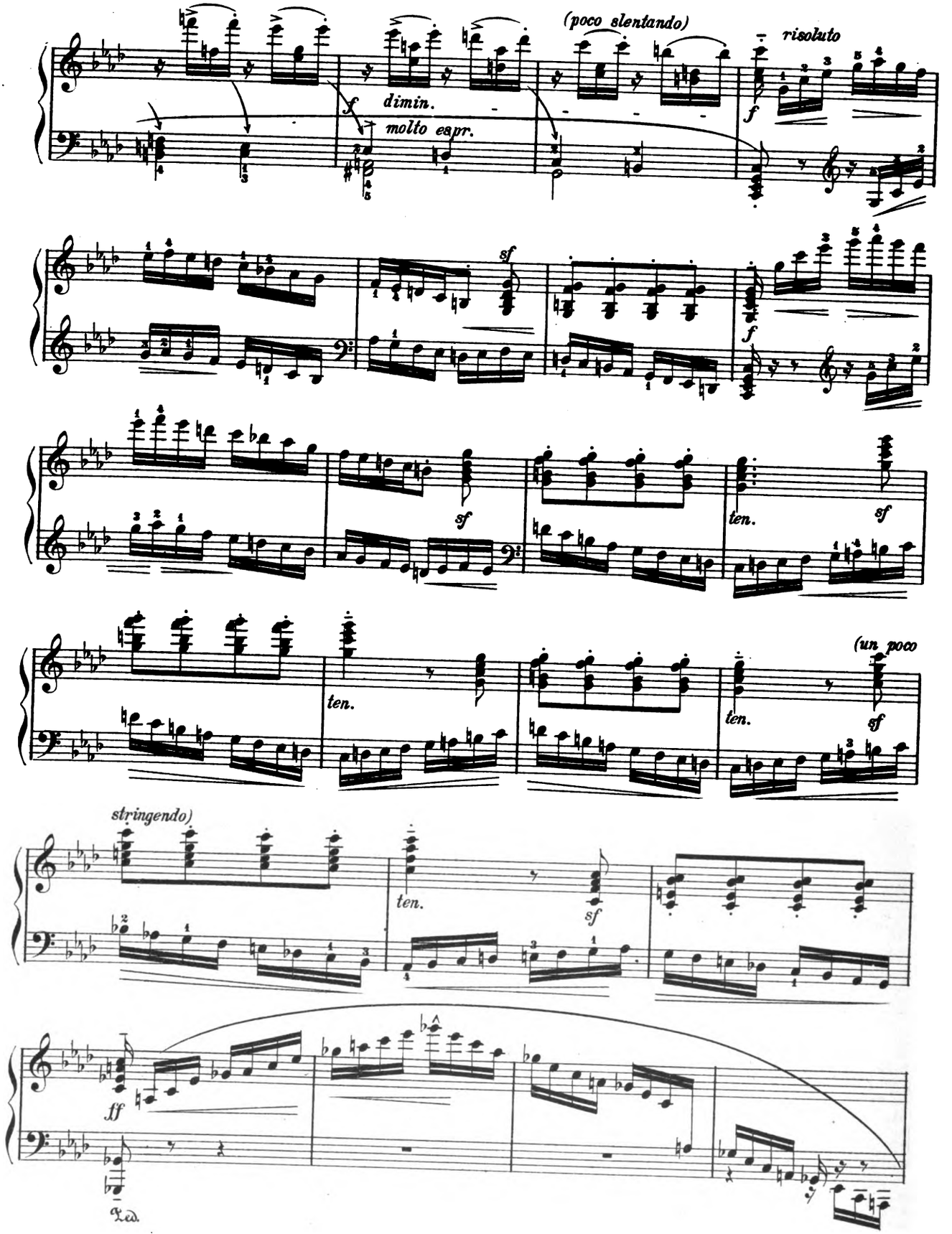


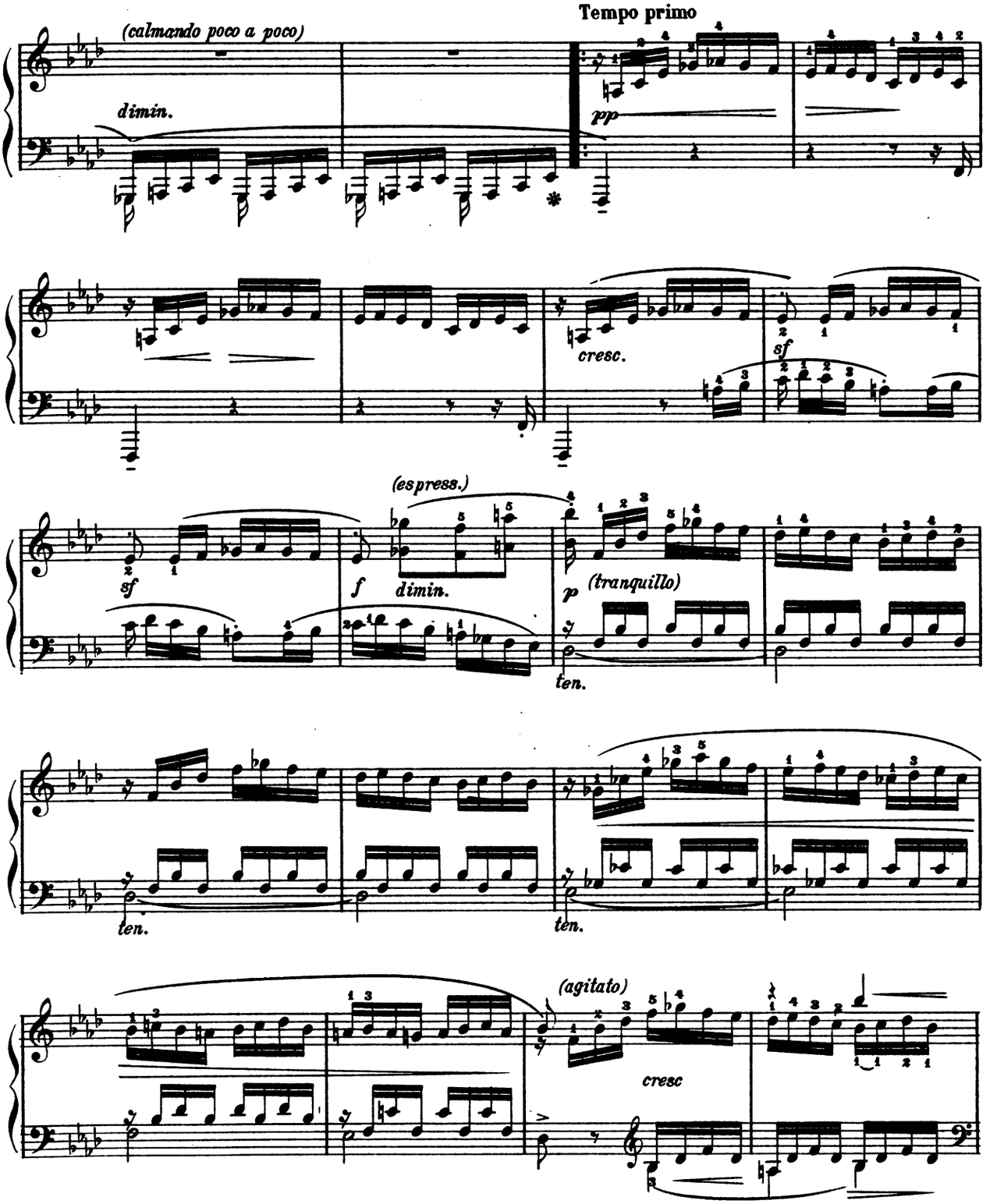


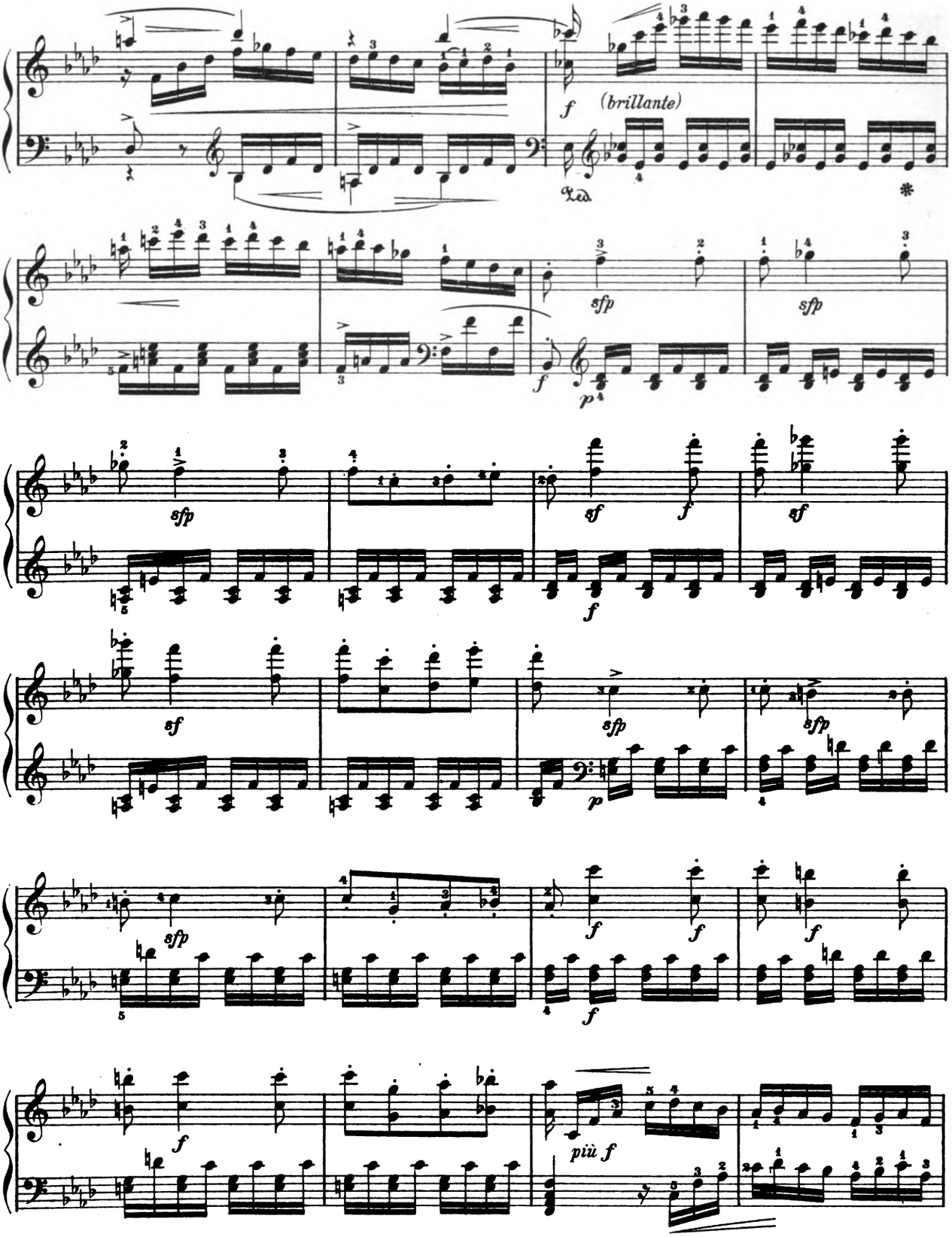


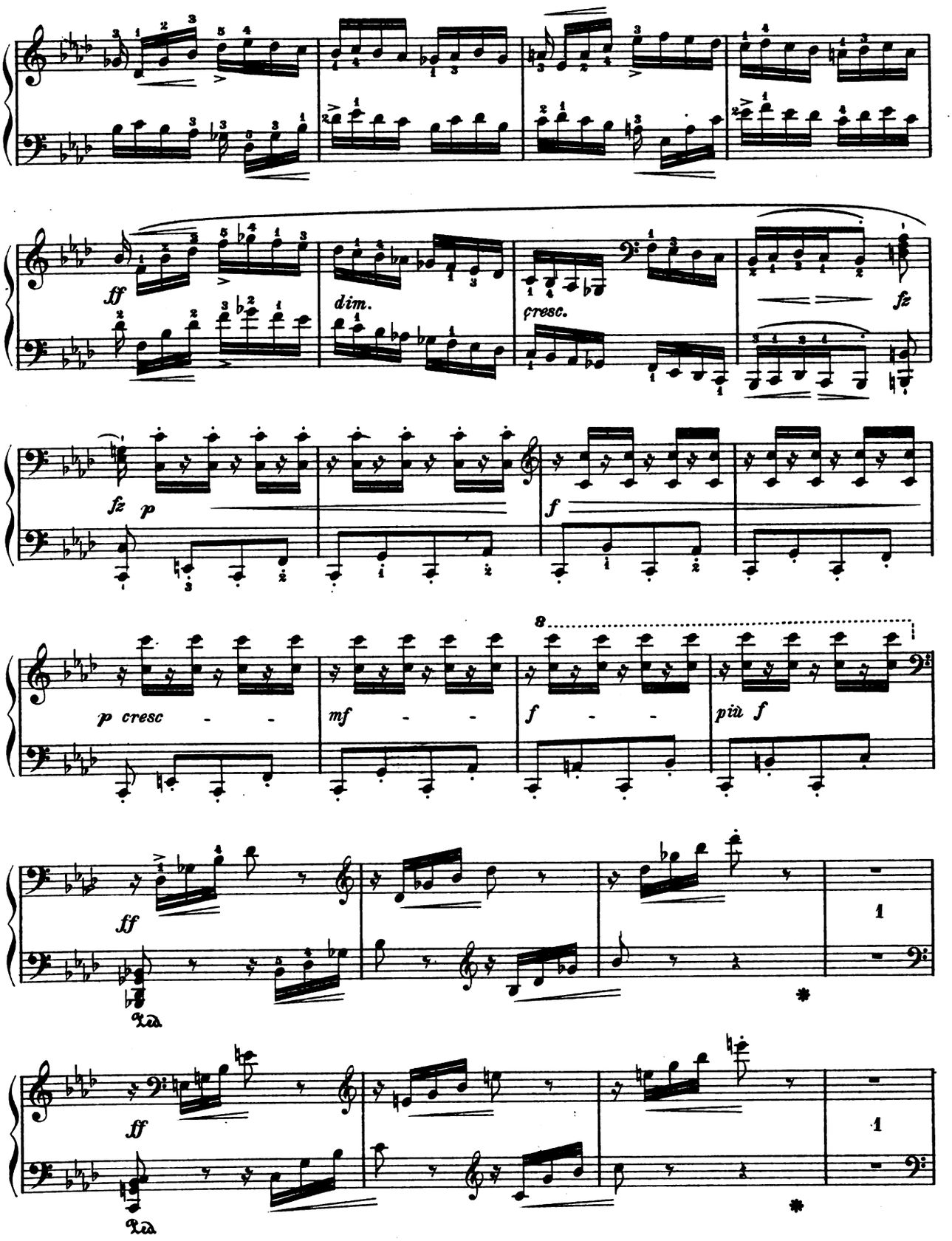


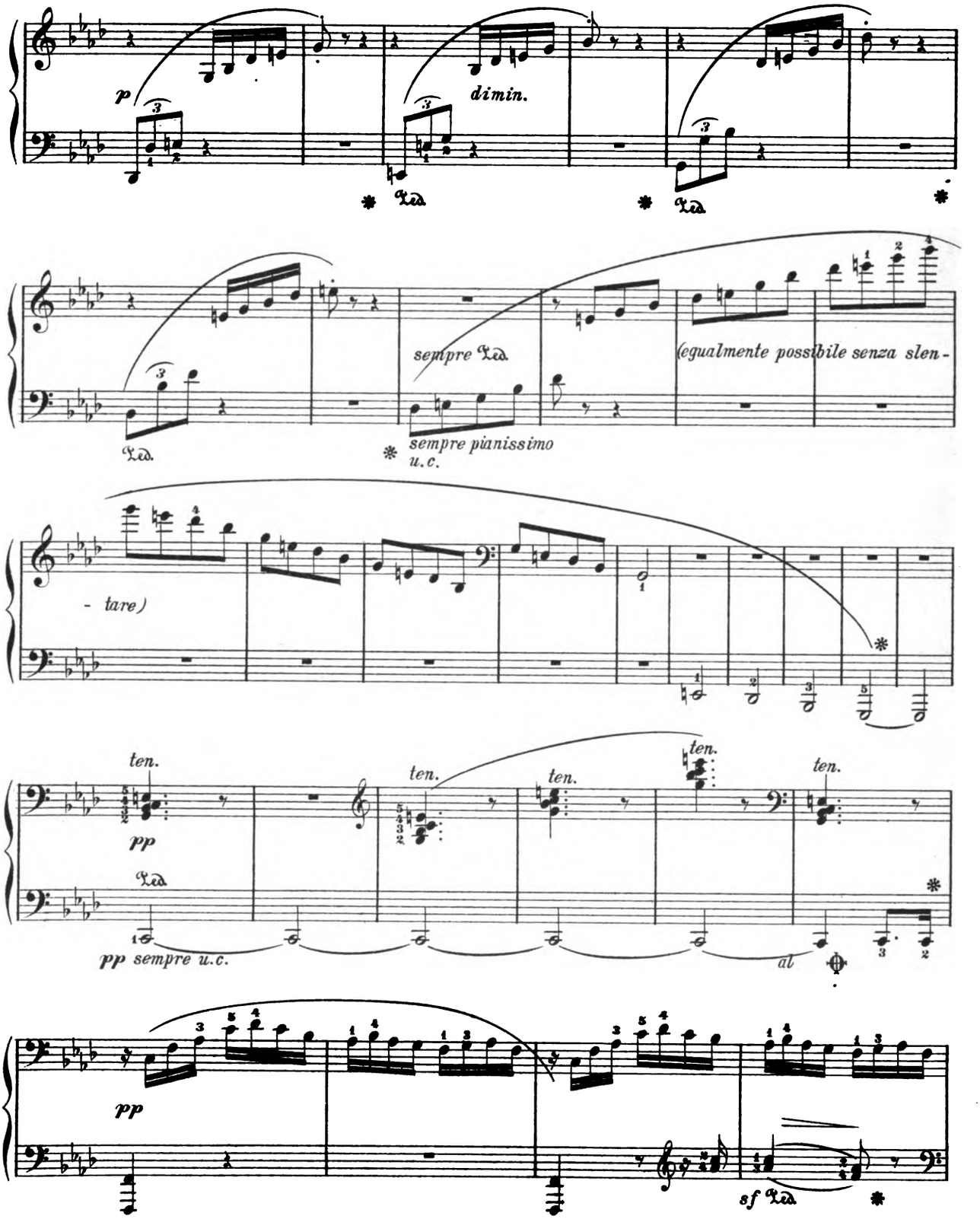


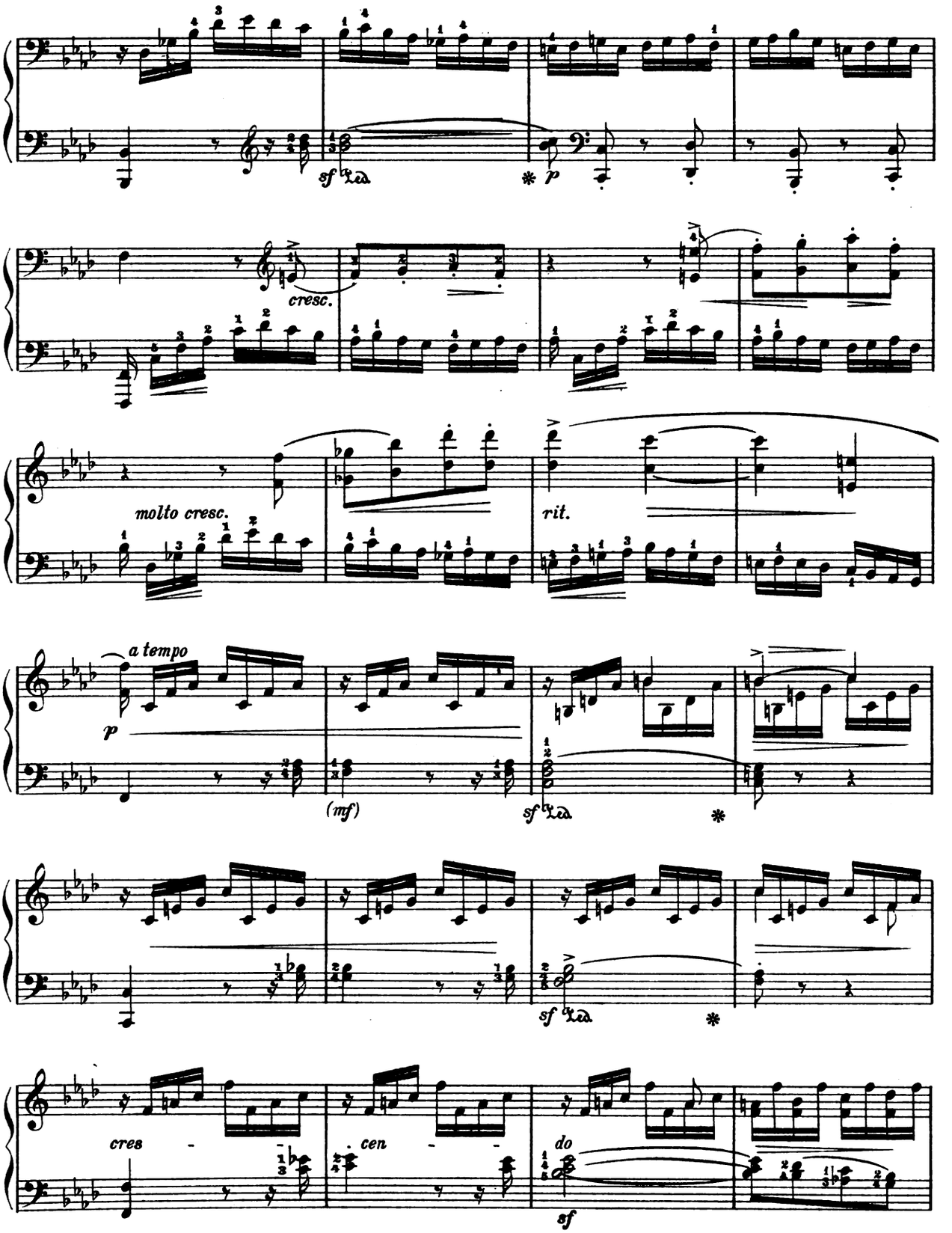


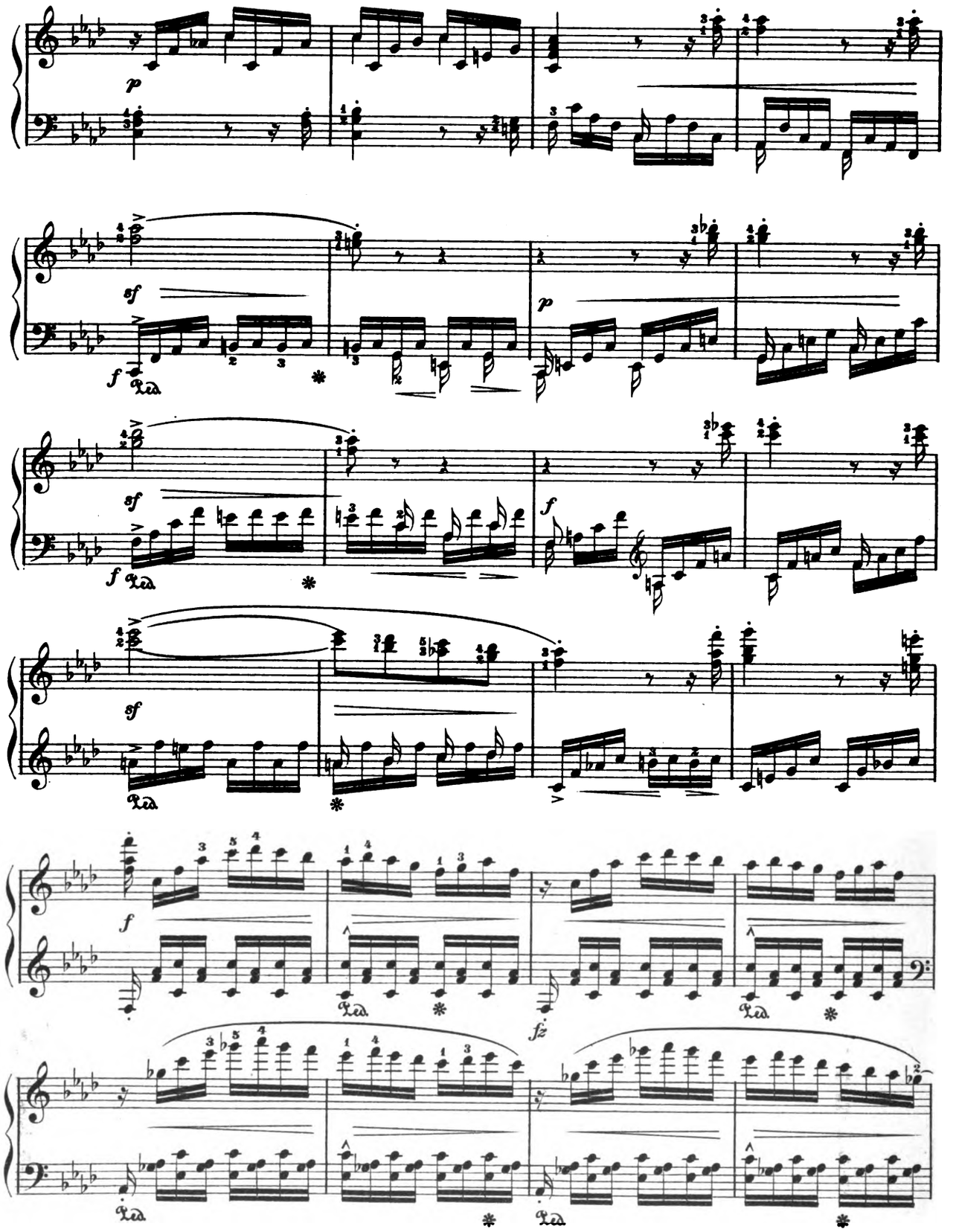


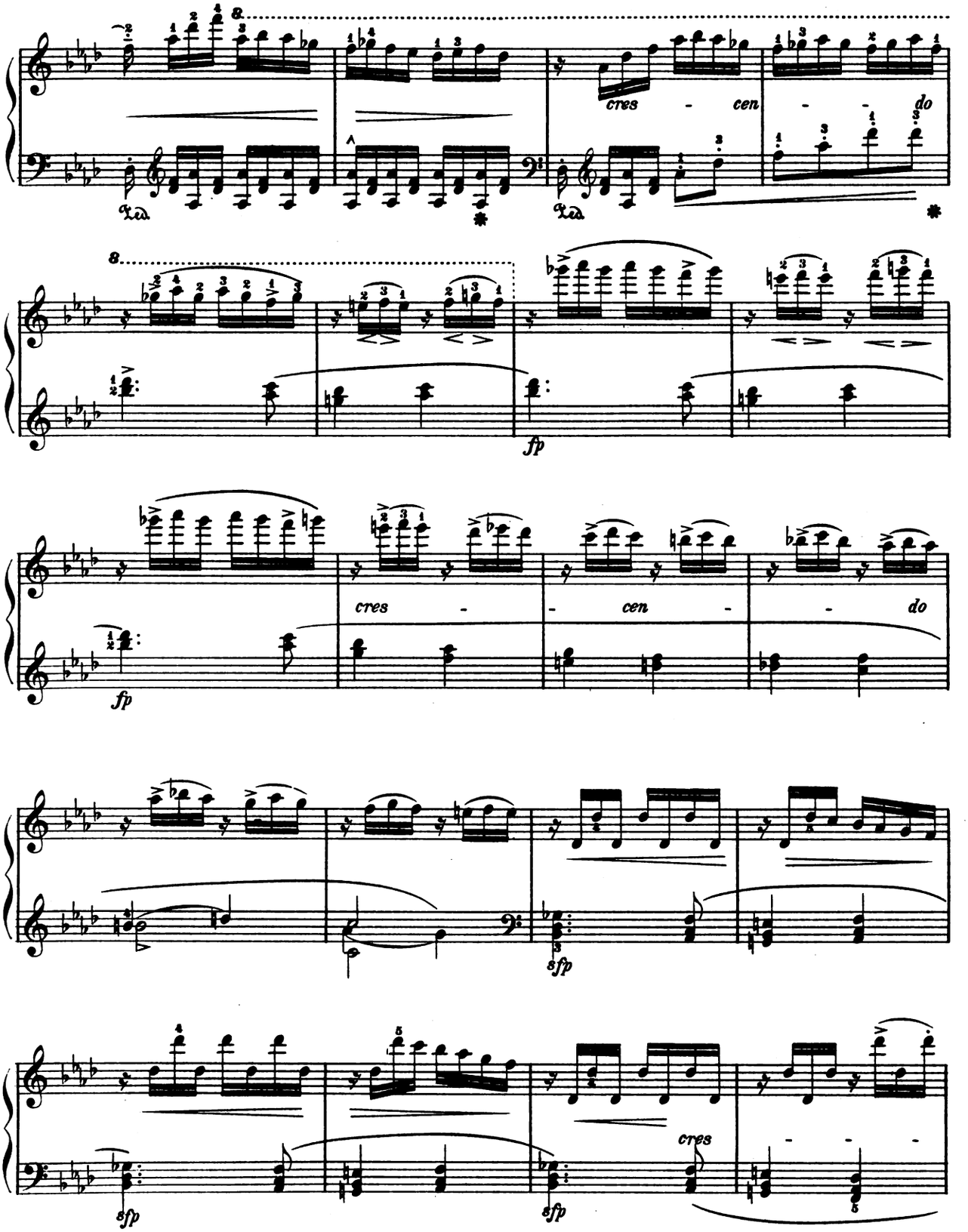


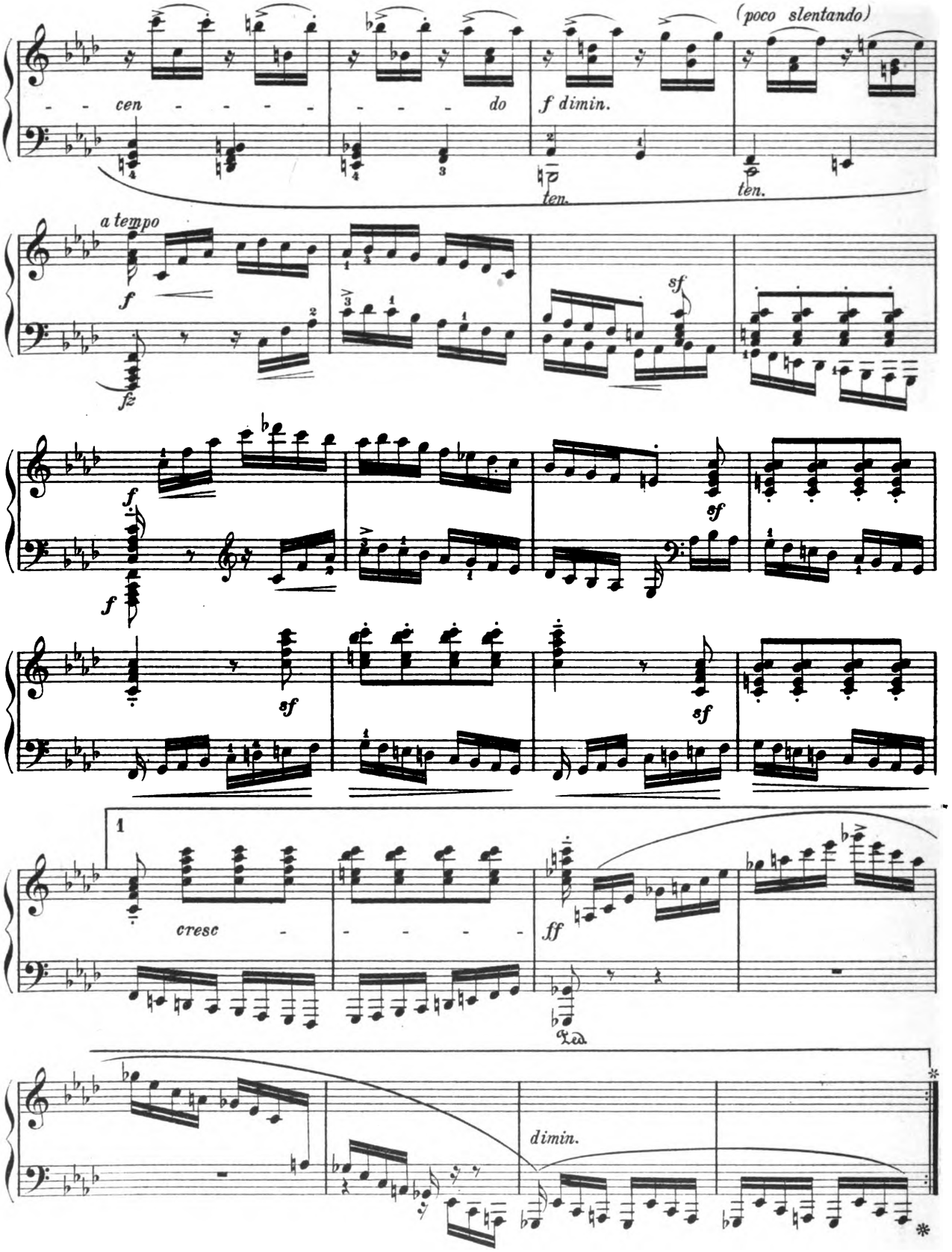


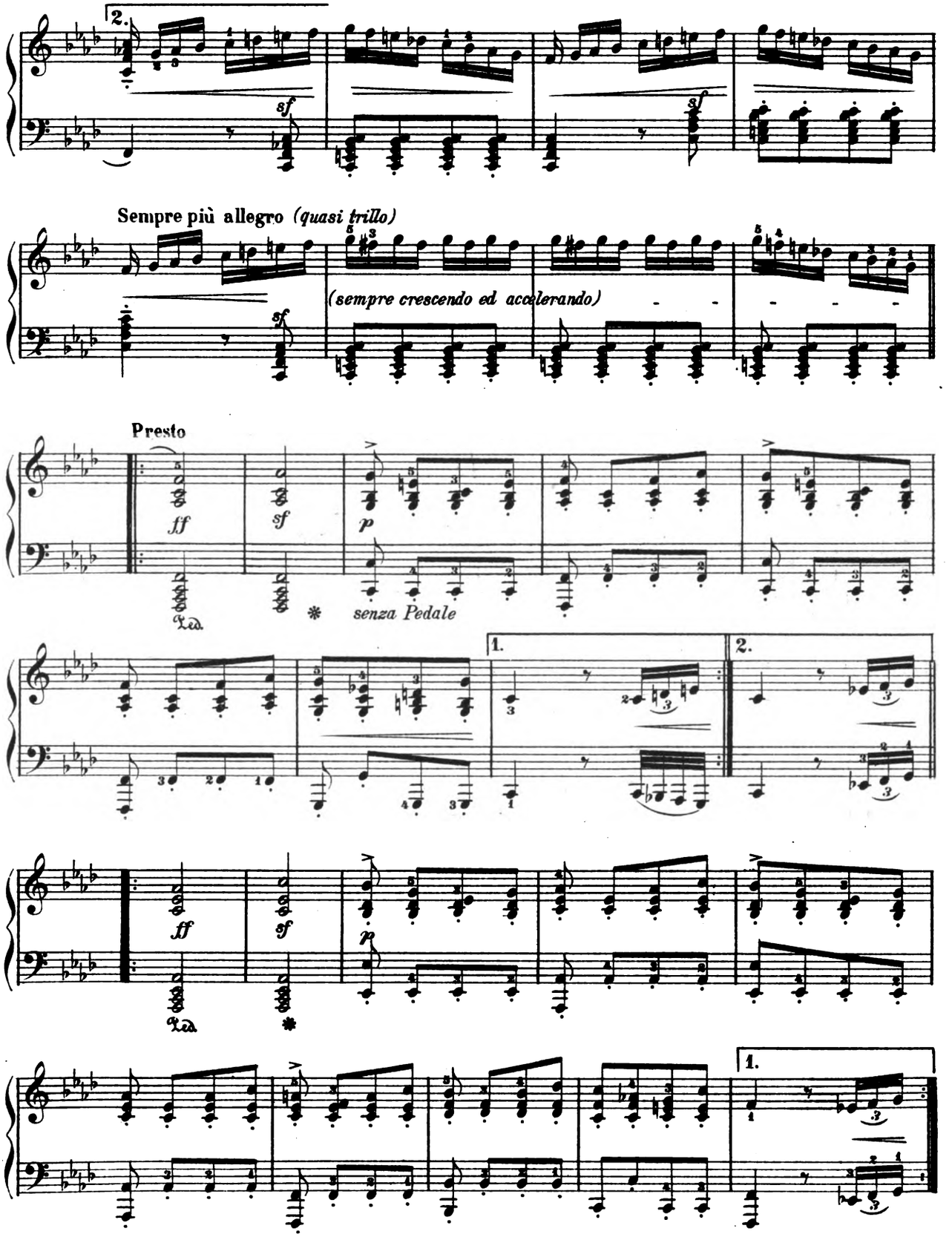


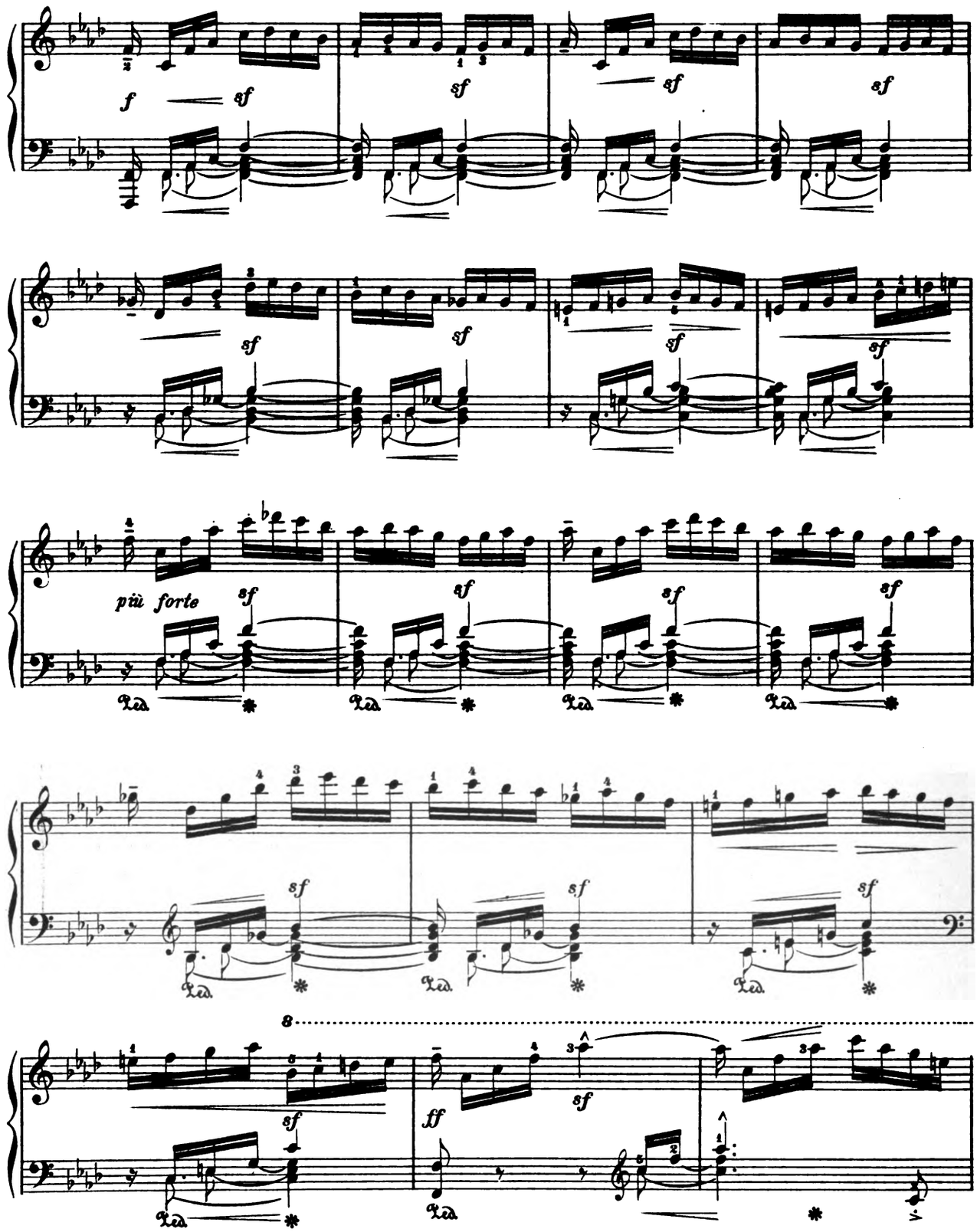


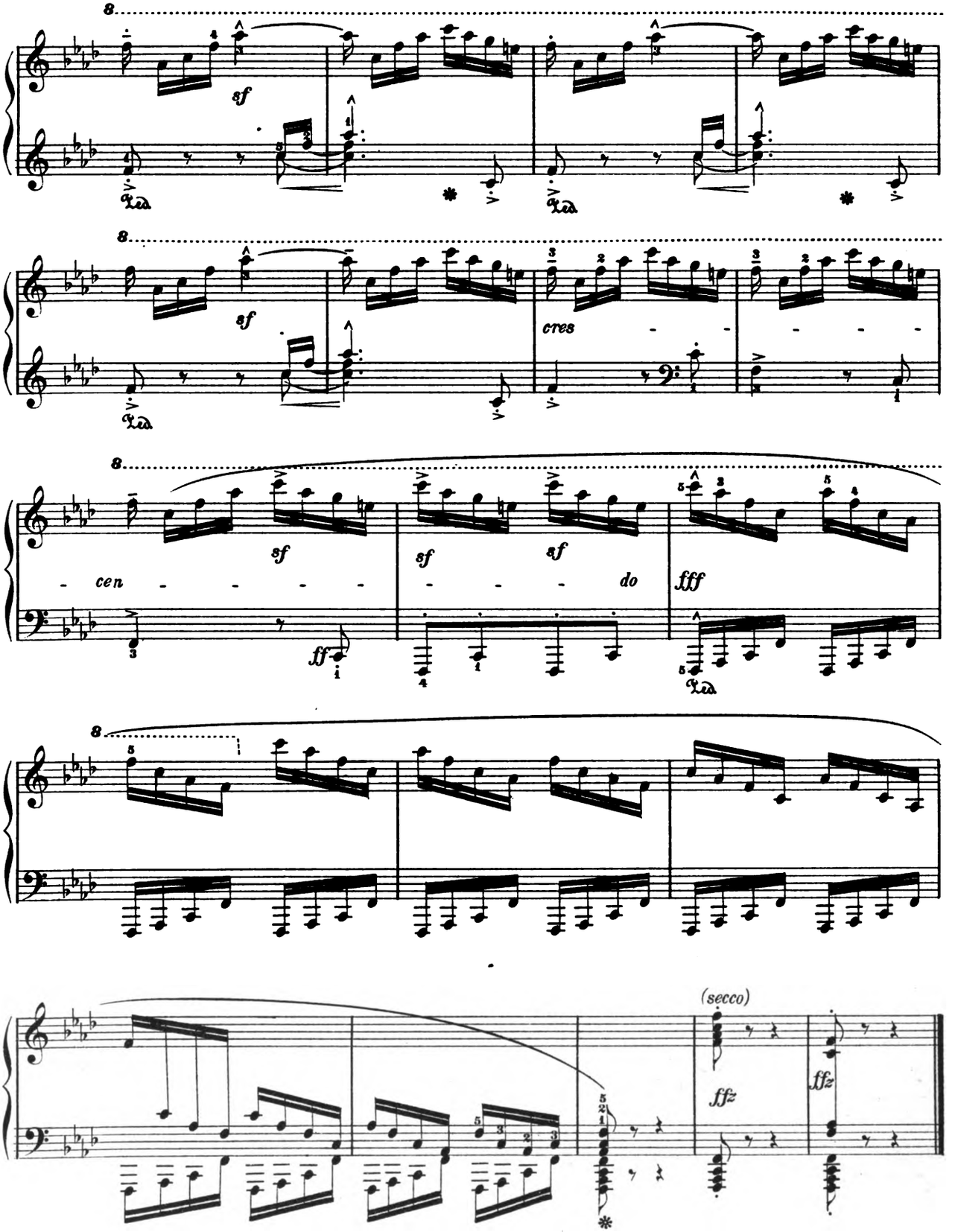










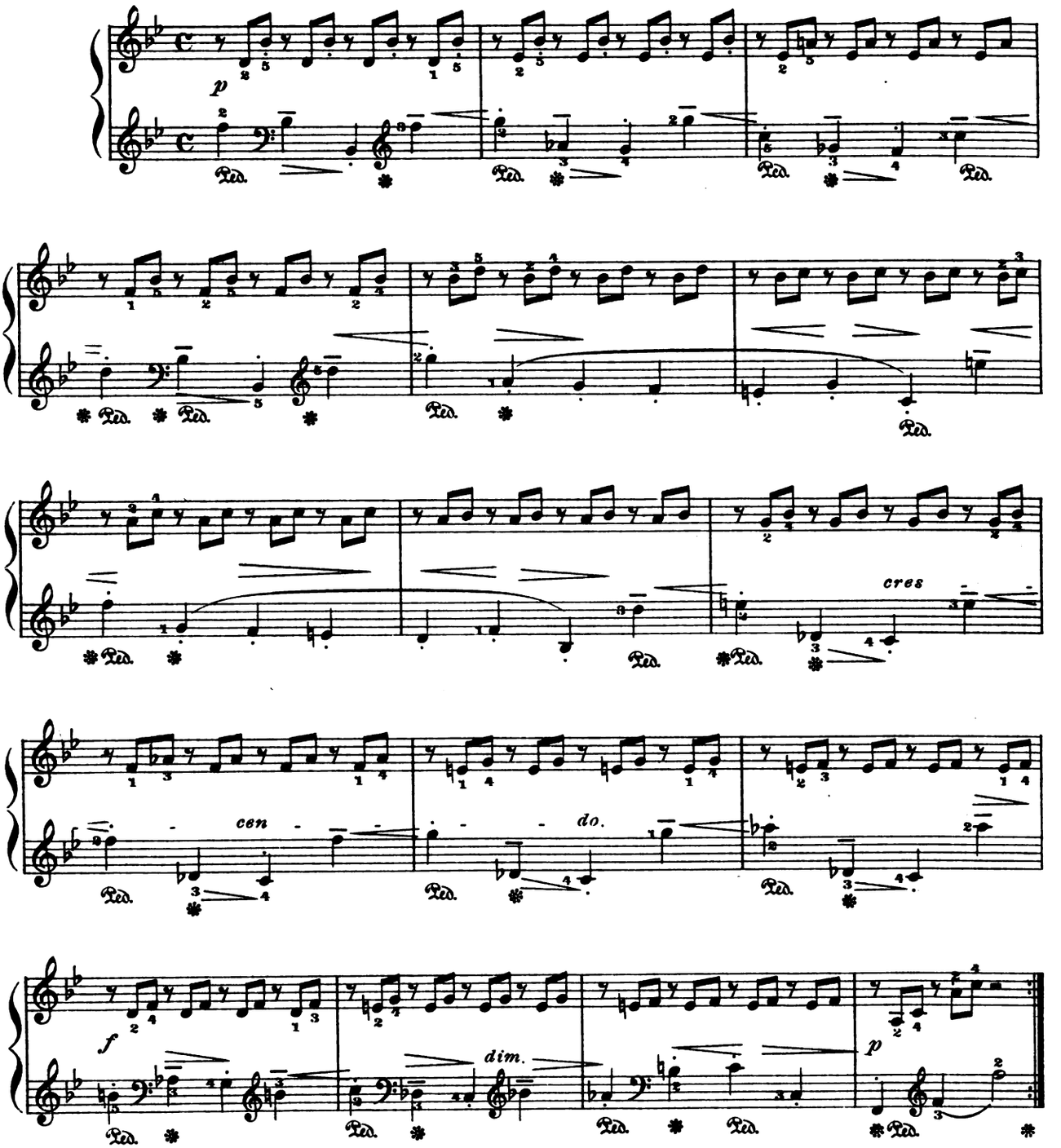


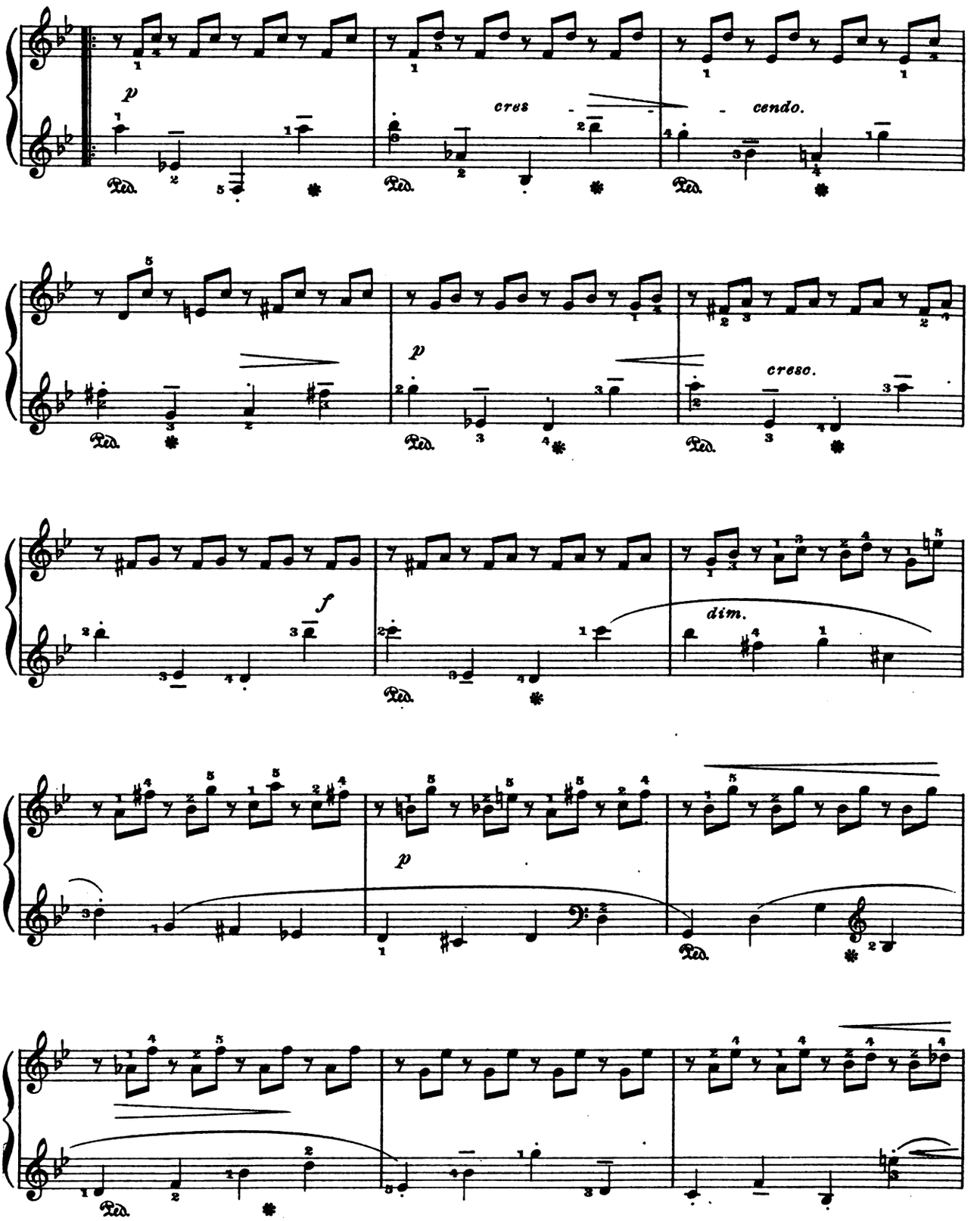
GIGUE

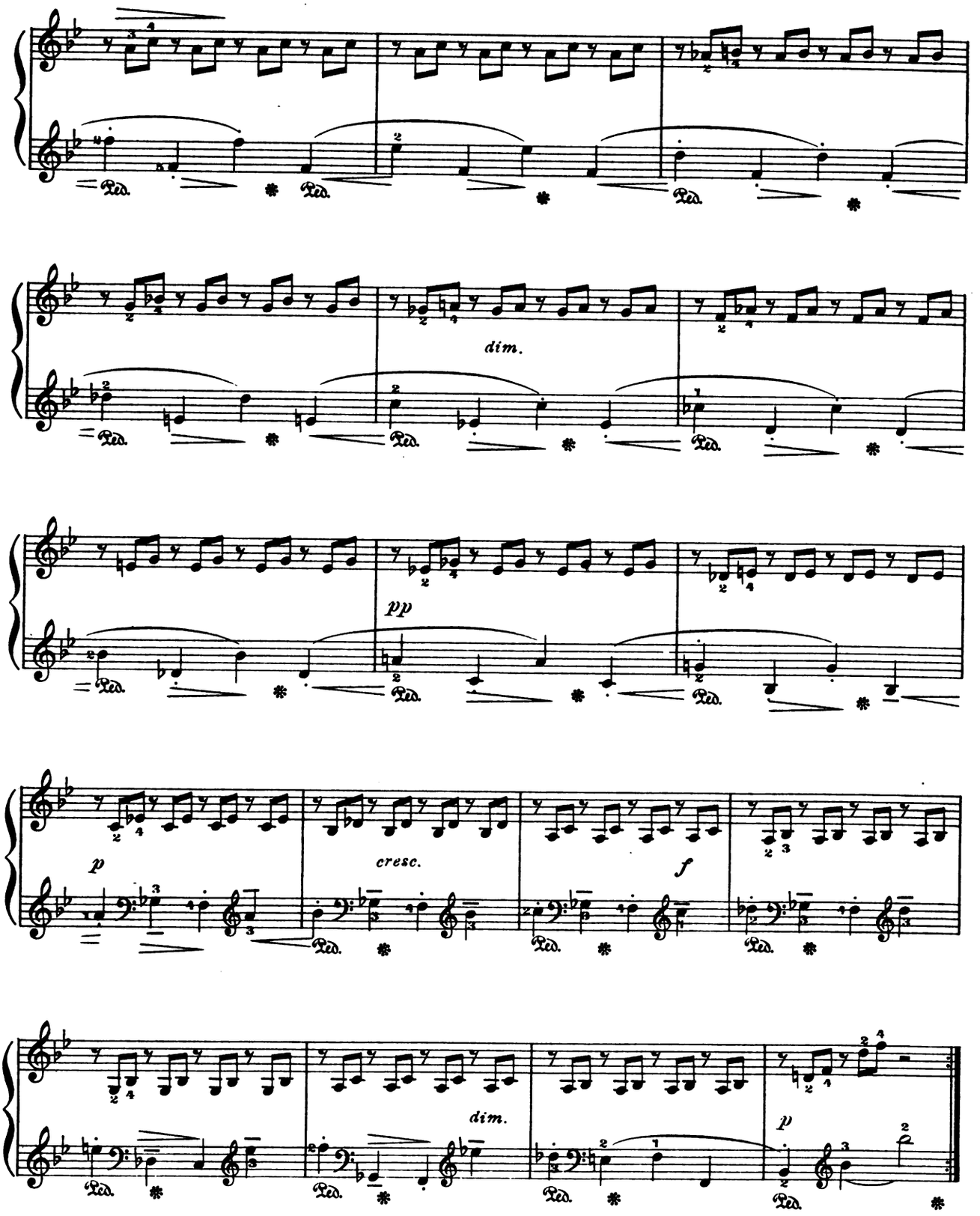
B MAJOR

BACH

Allegretto espress. e con moto







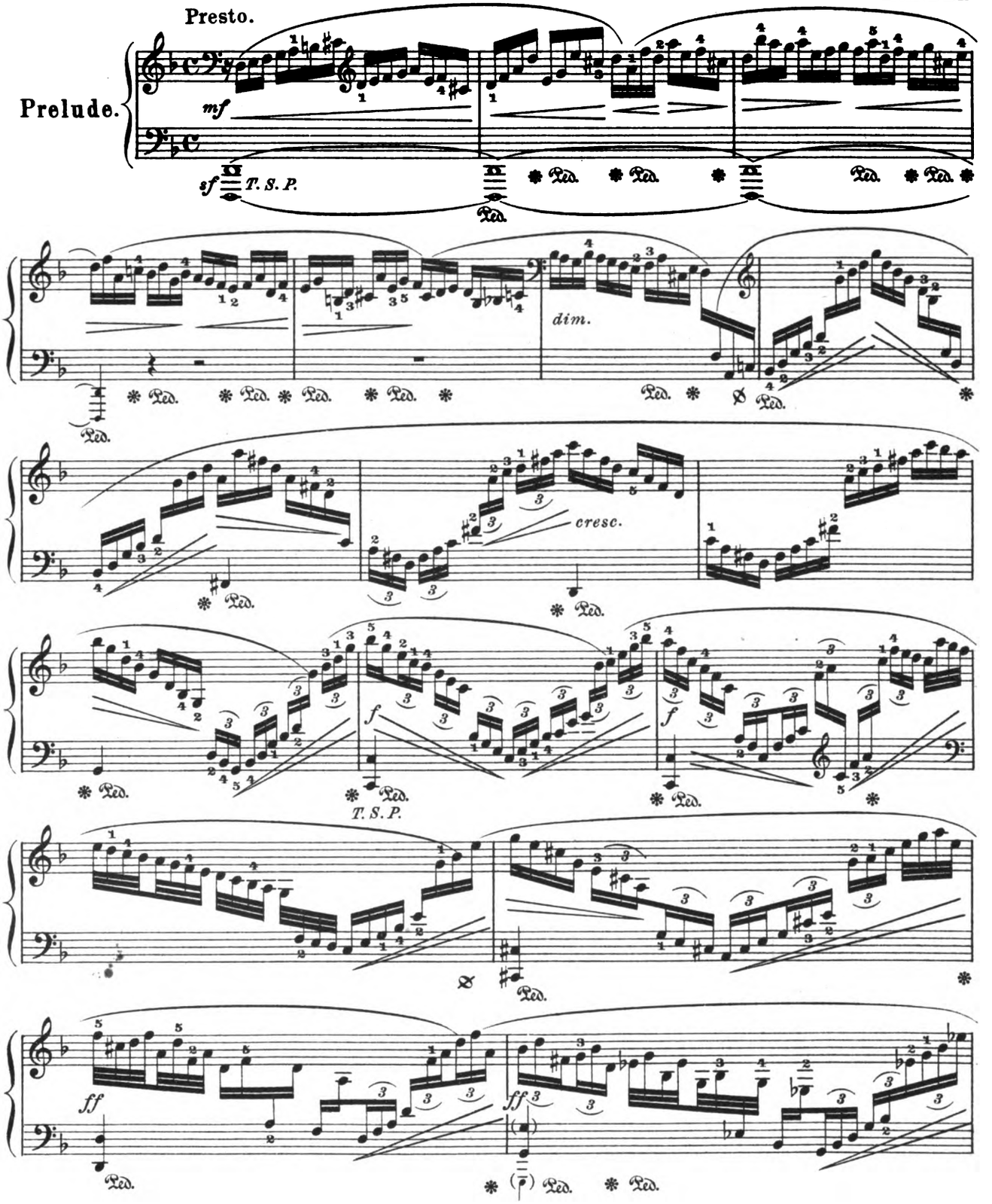
AMATEUR PLAYING 'CELLO.

FROM THE PAINTING BY C. M. ROSS.

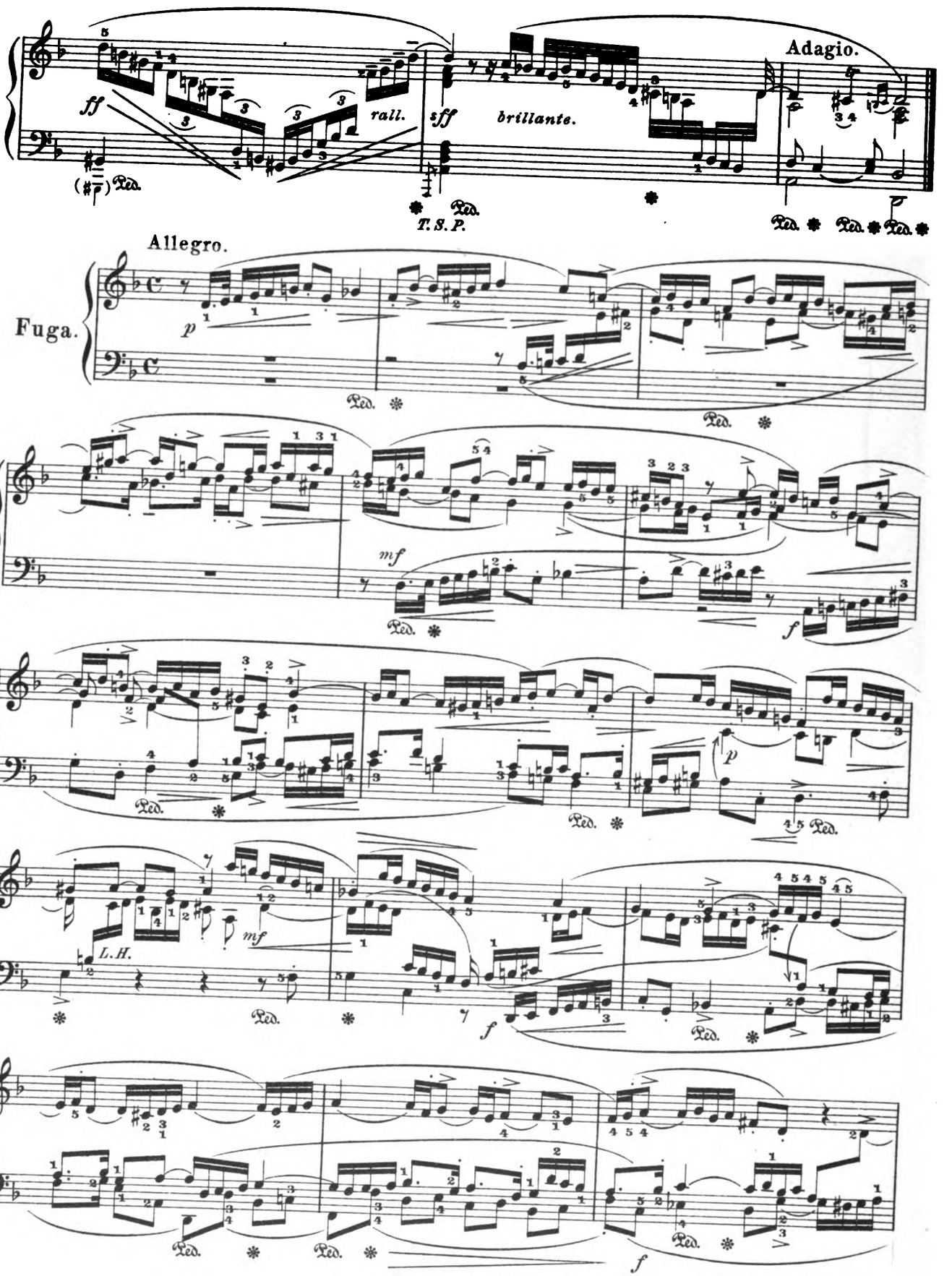
SUITE

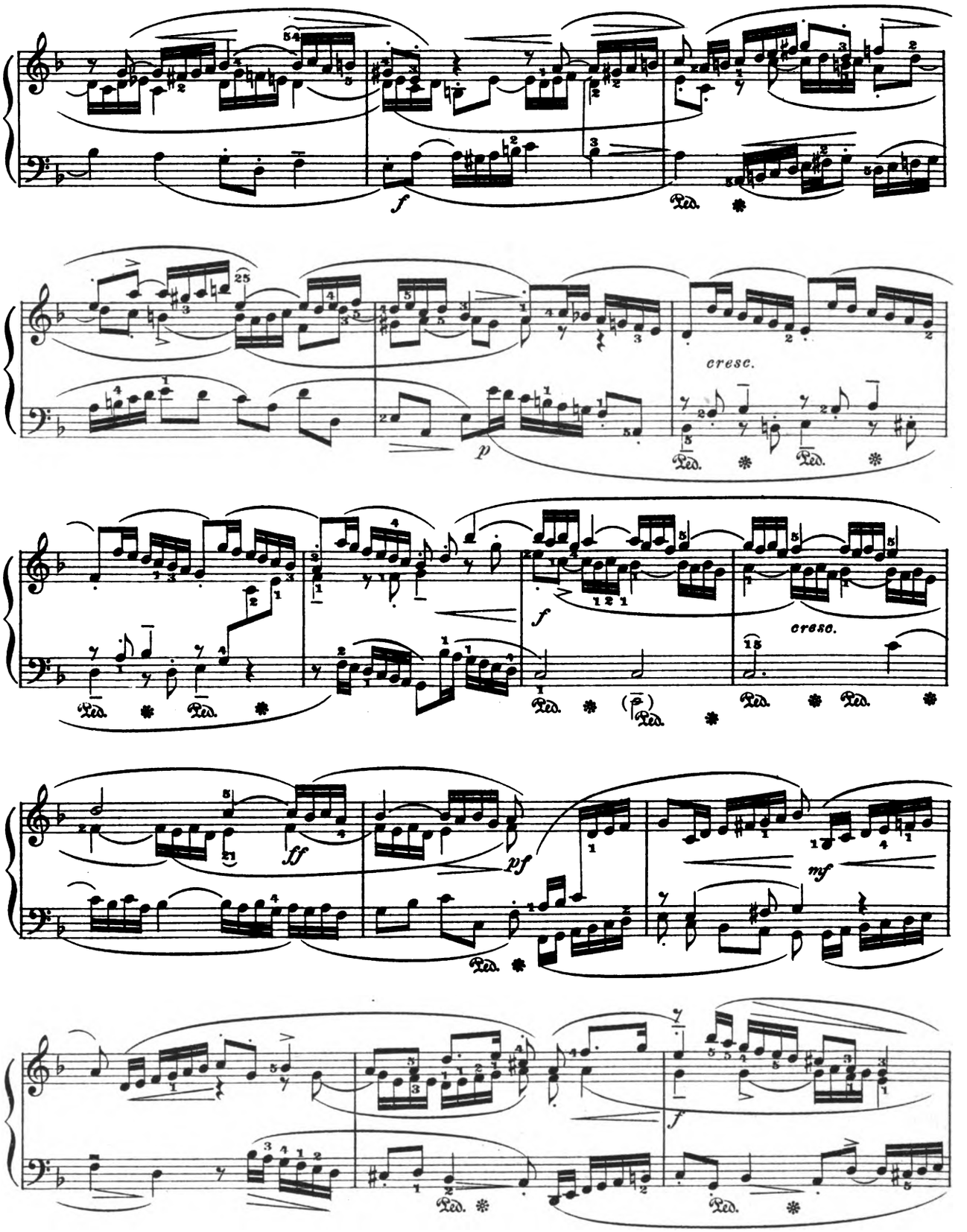
D MINOR

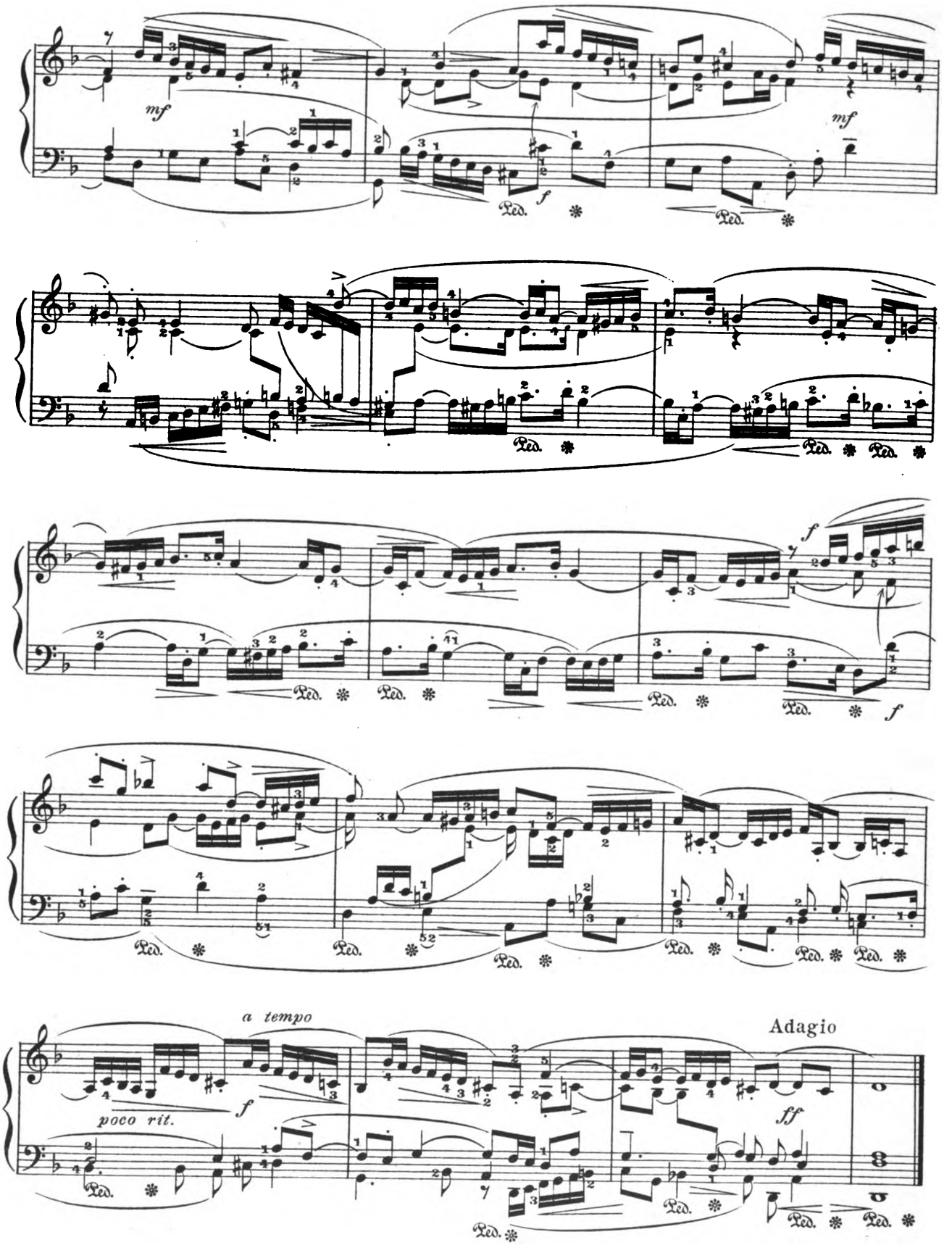
HANDEL



T. S. P. Tone Sustaining Pedal. ✻ *release from T. S. P.*

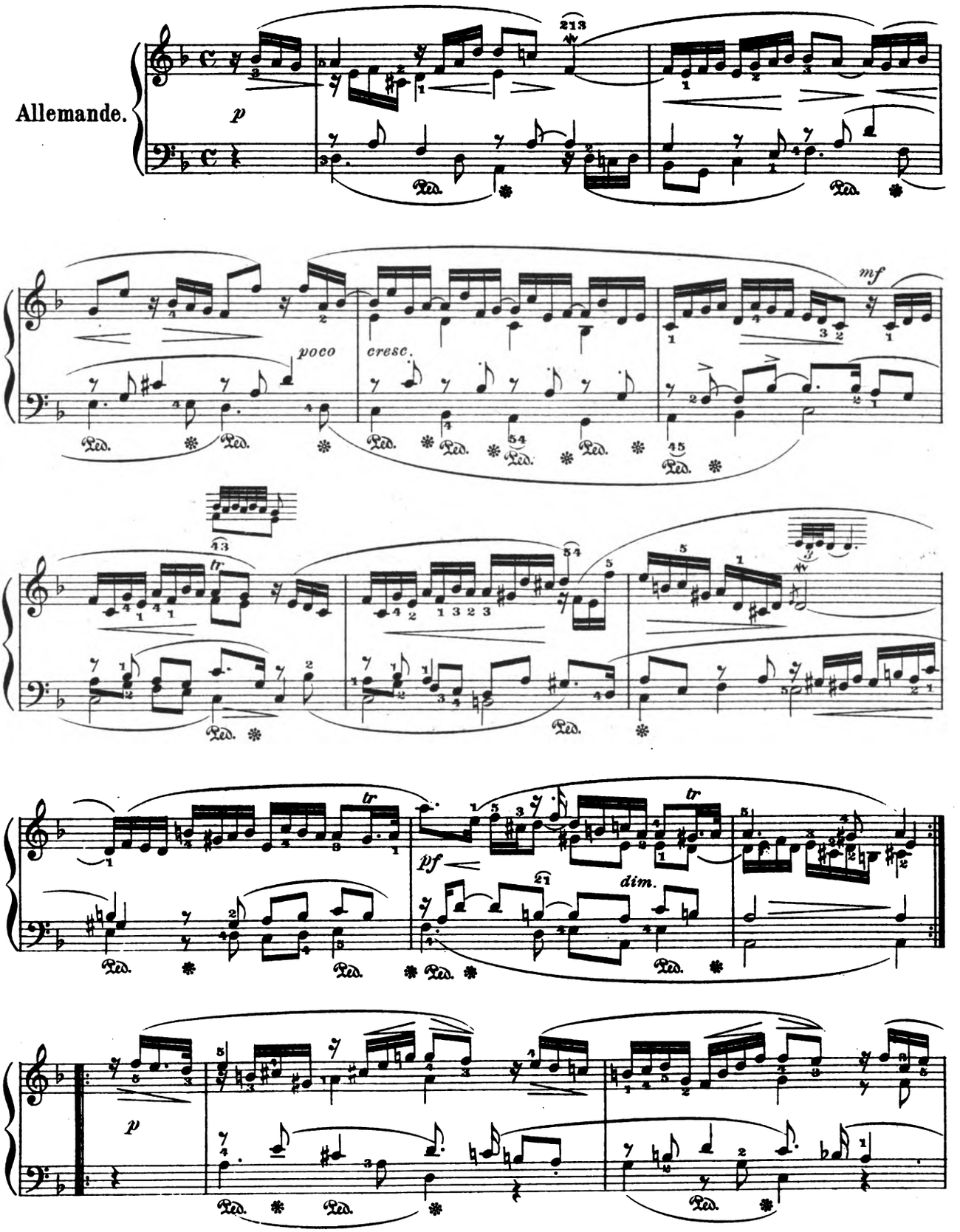


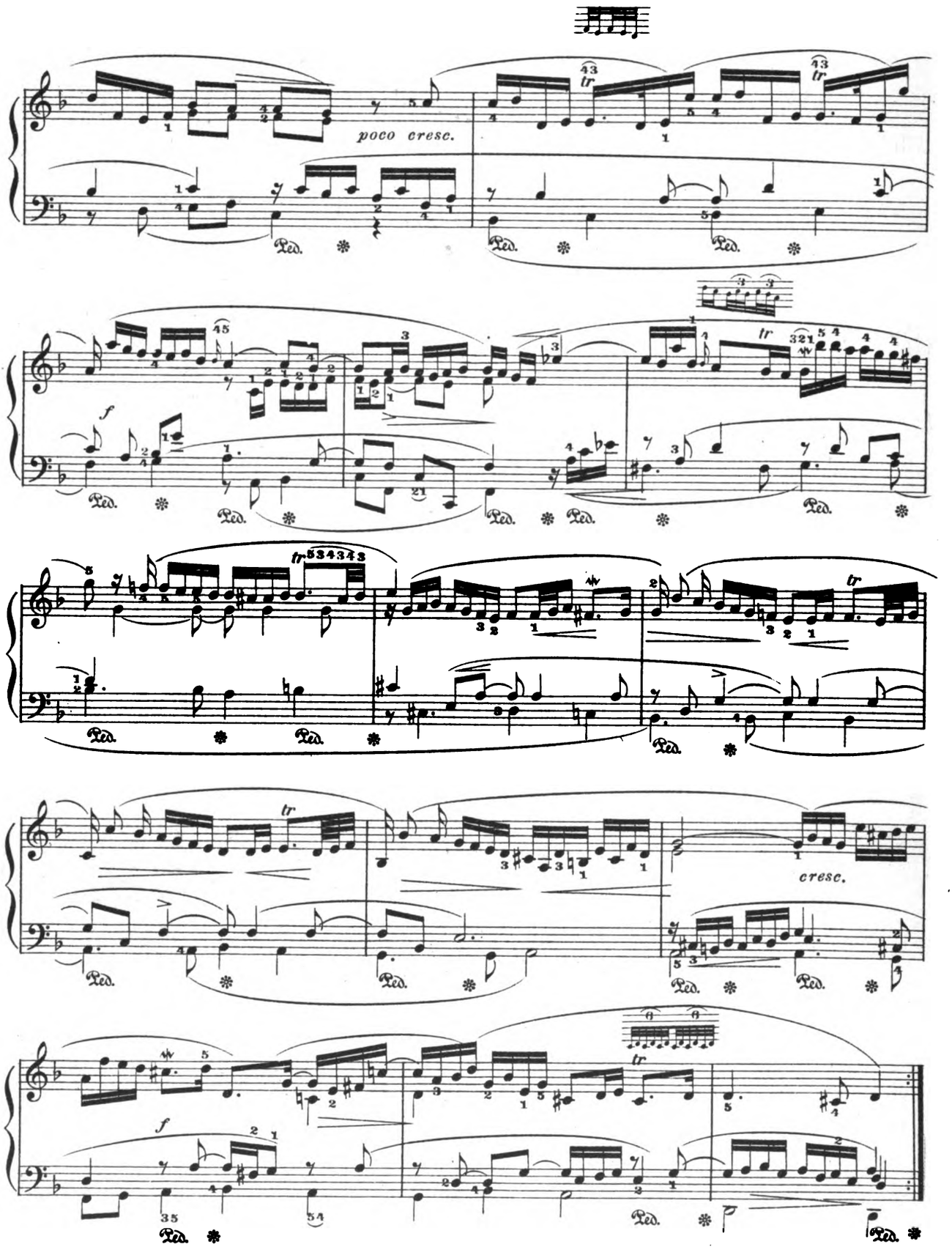


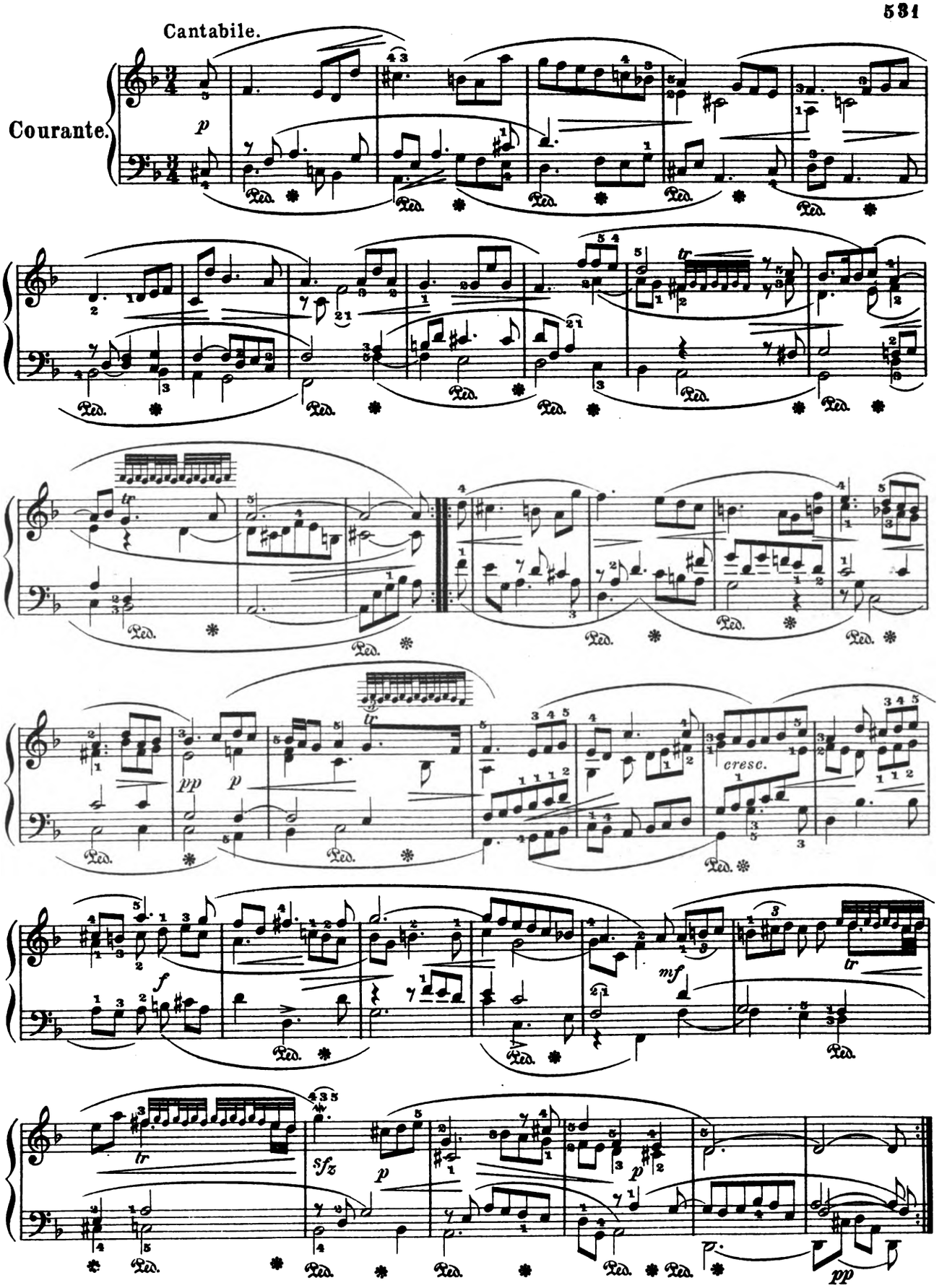


THE JESTER.

FROM THE PAINTING BY FRANZ HALS.

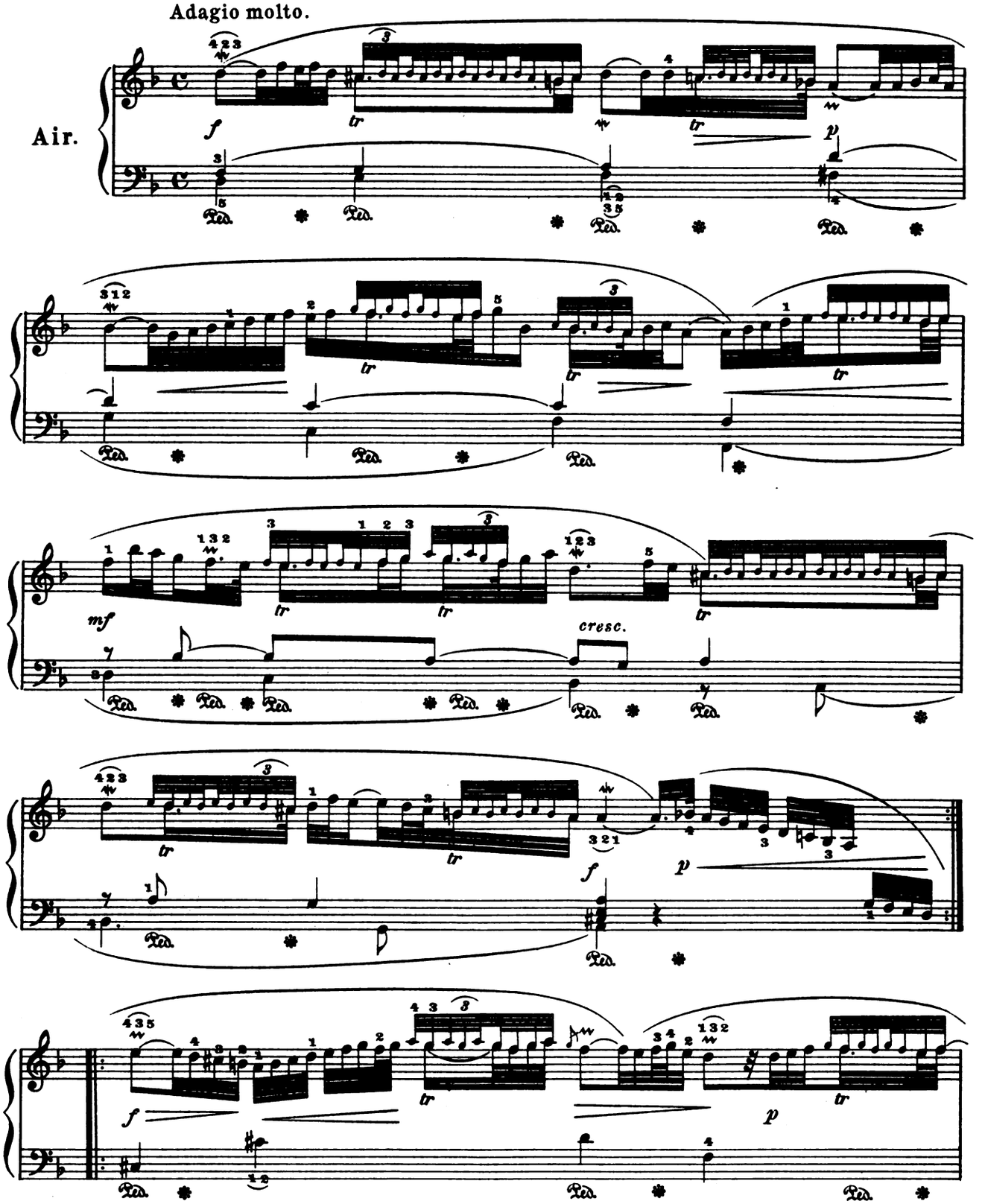




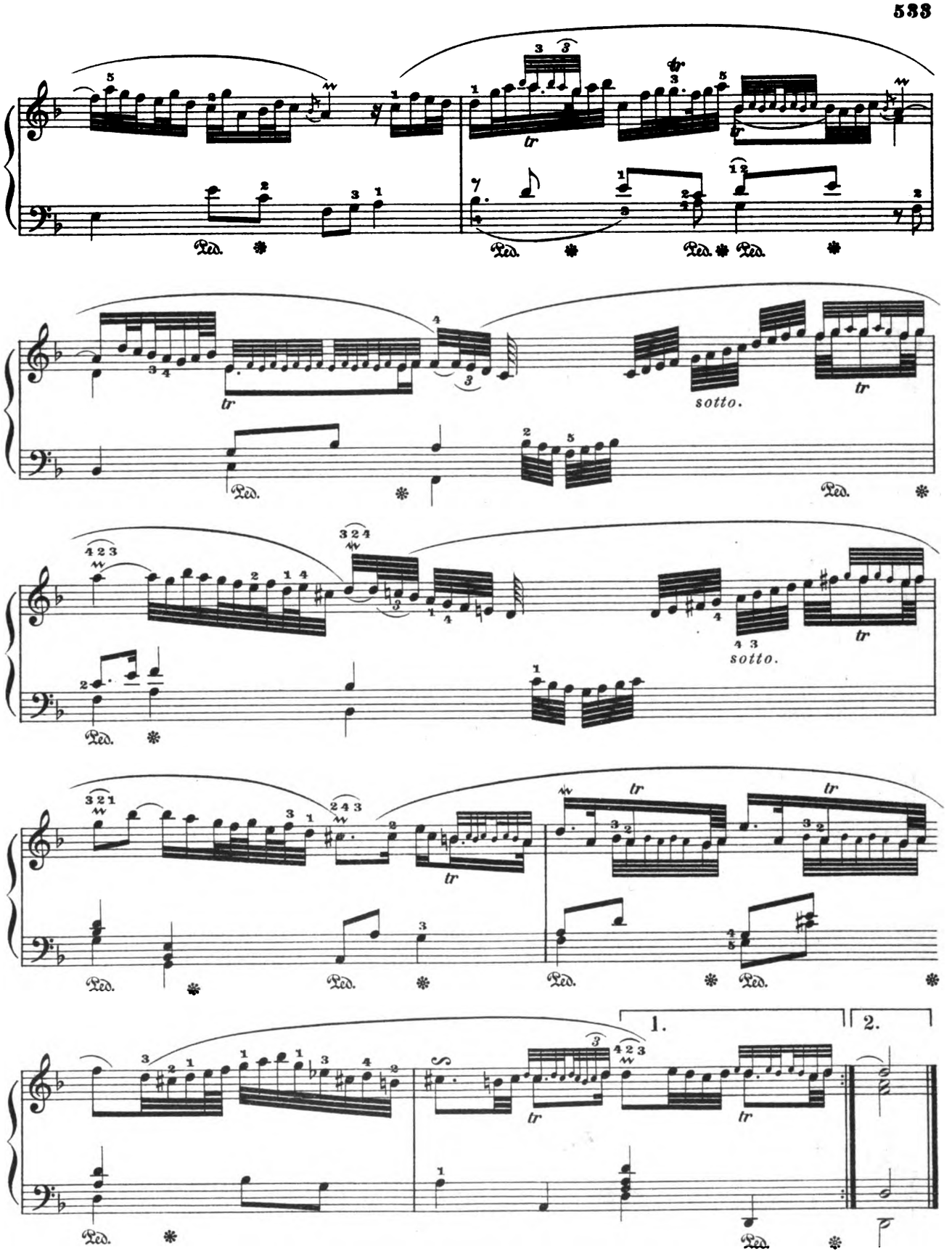


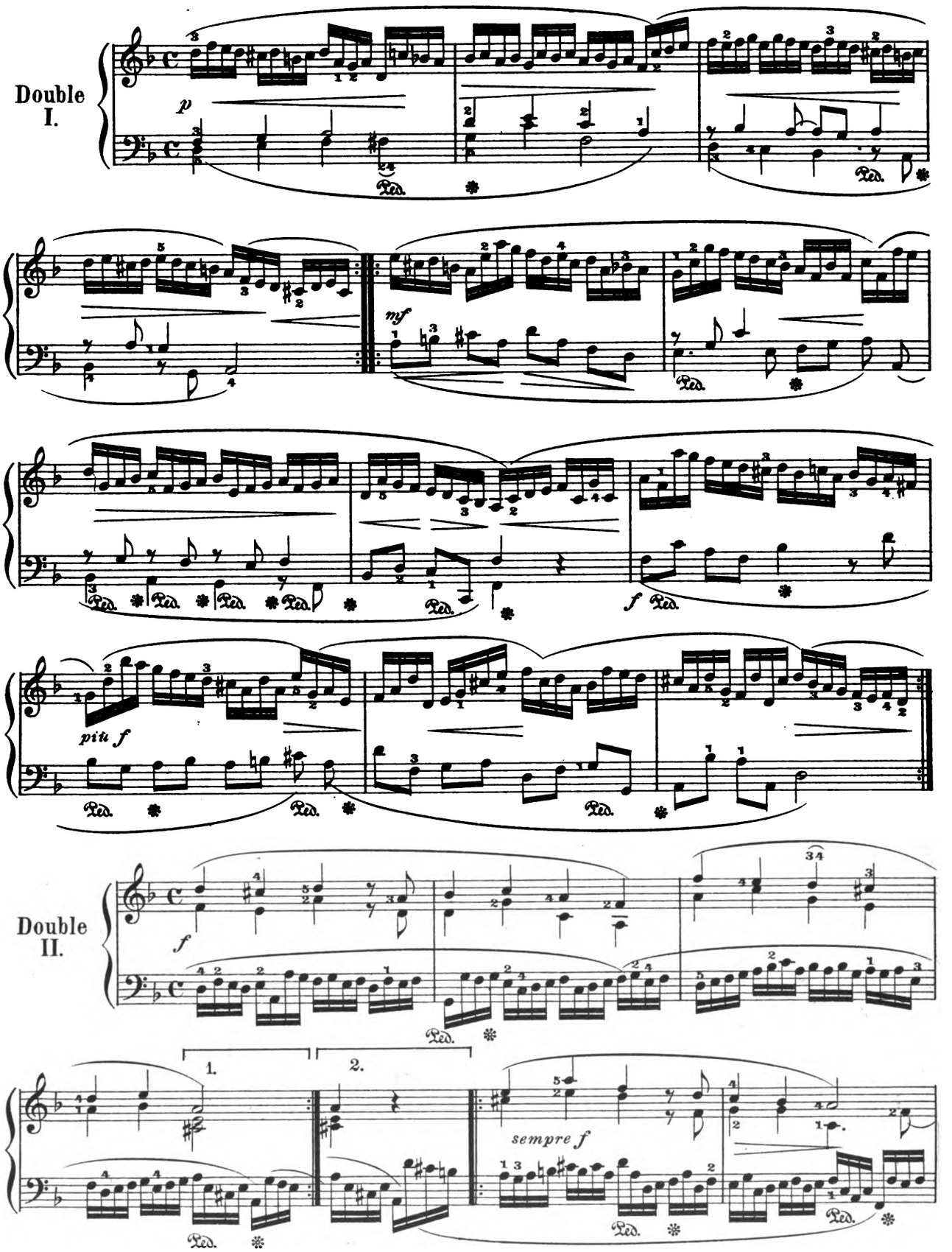
Adagio molto.

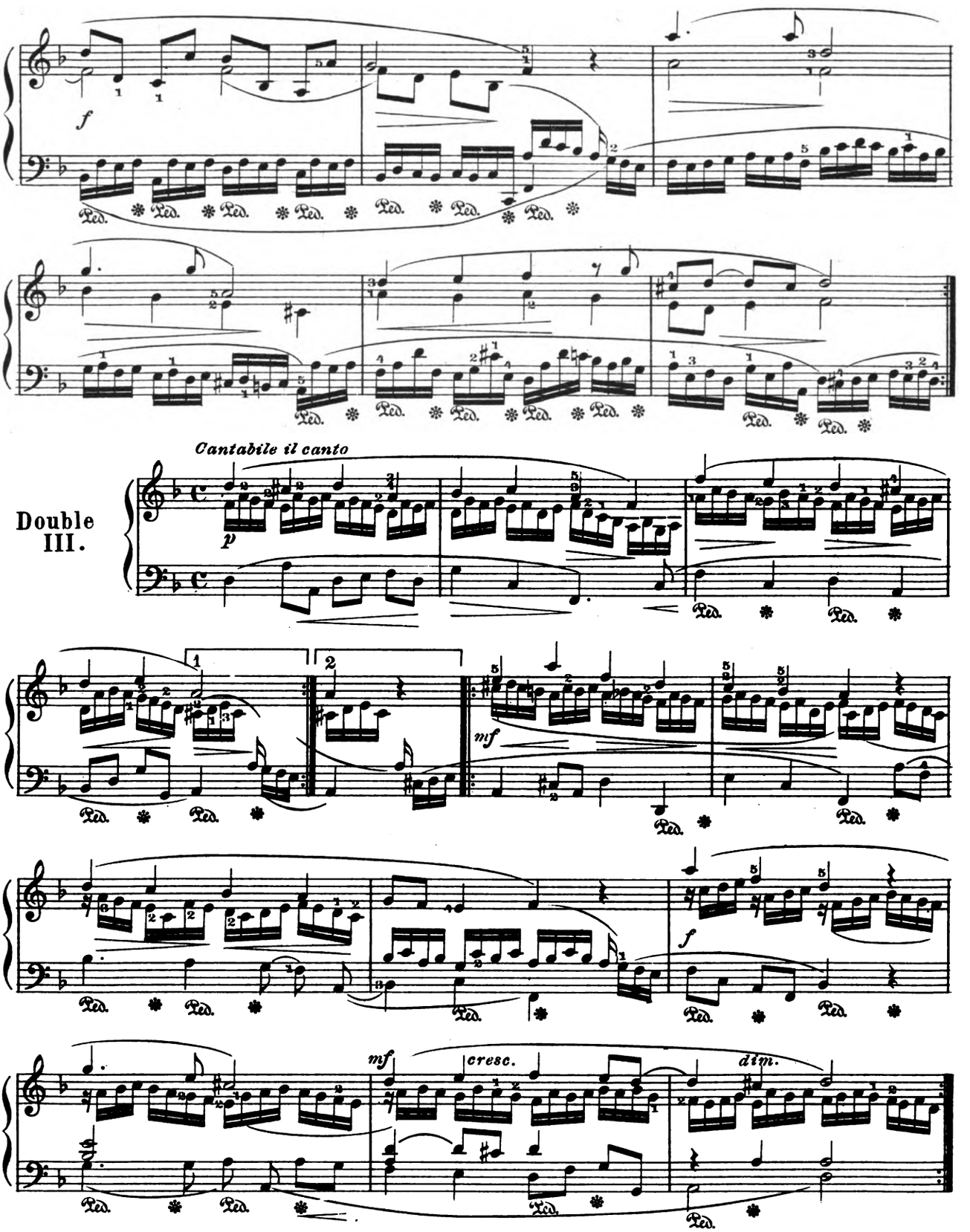
Air.

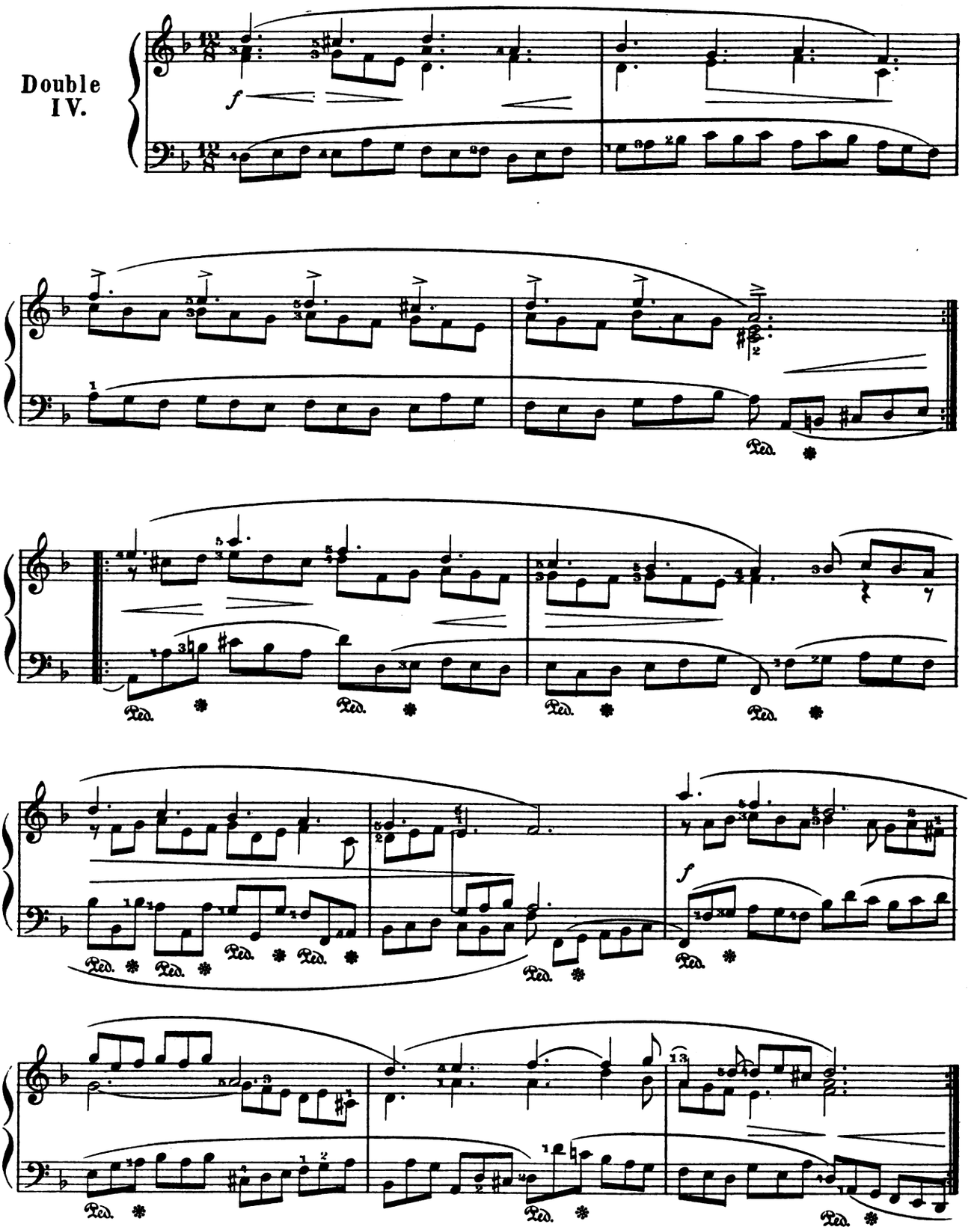


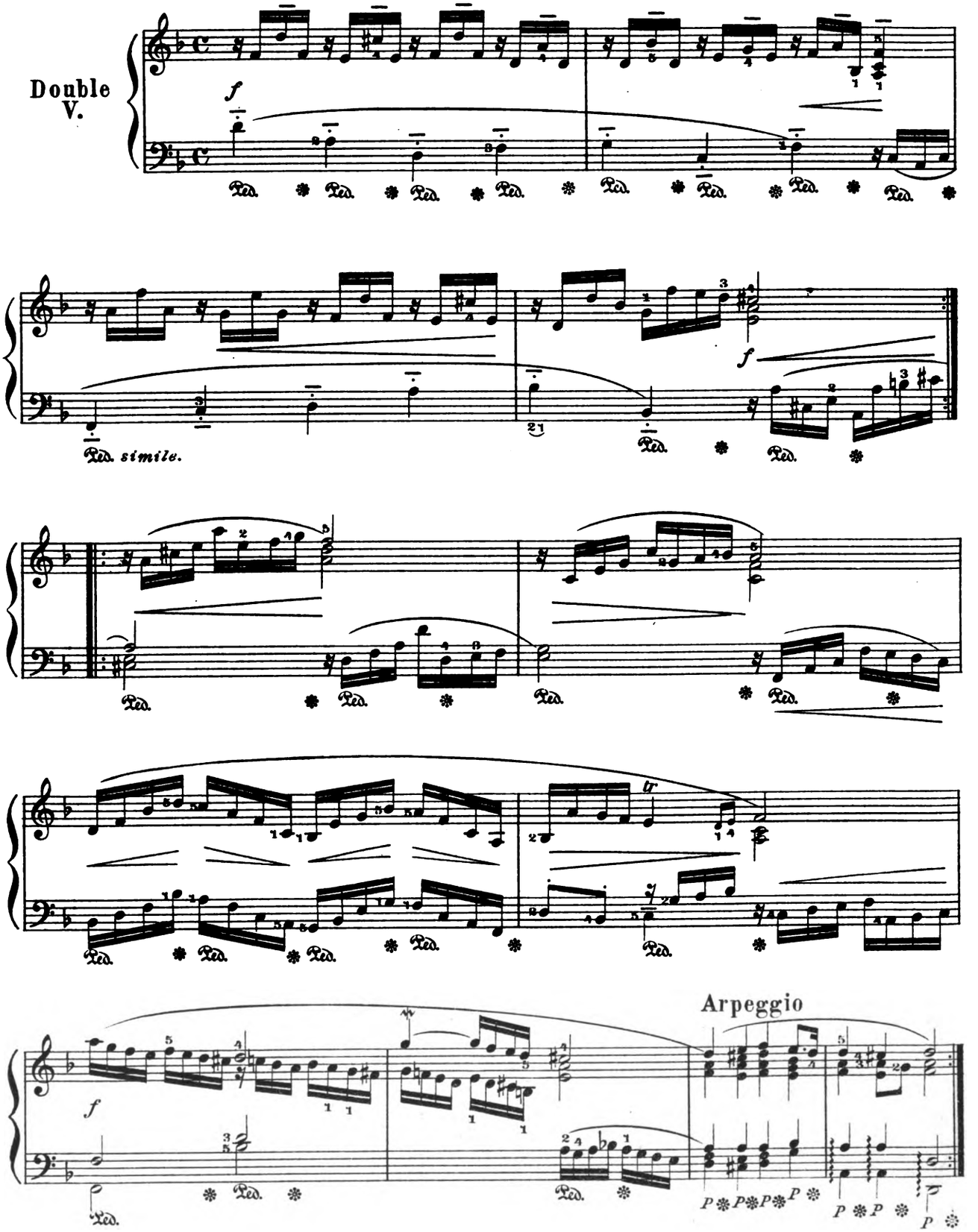
NOTE: To overcome the difficulties of these embellishments it is suggested that at first each beat be divided into four, making the sixteenth note the unit. When this rhythmycal feeling is attained, the eighth note may be taken as the unit, etc.

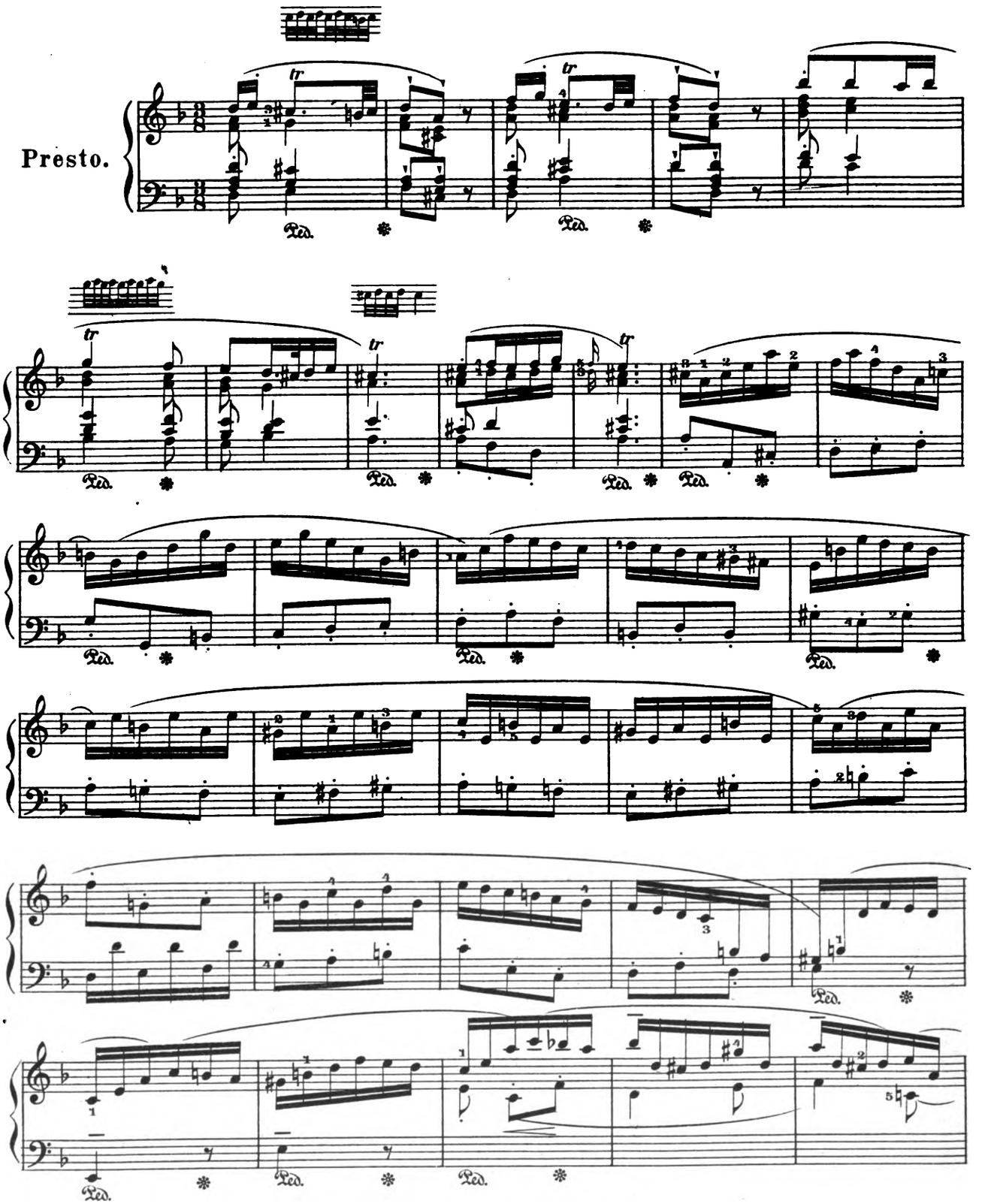


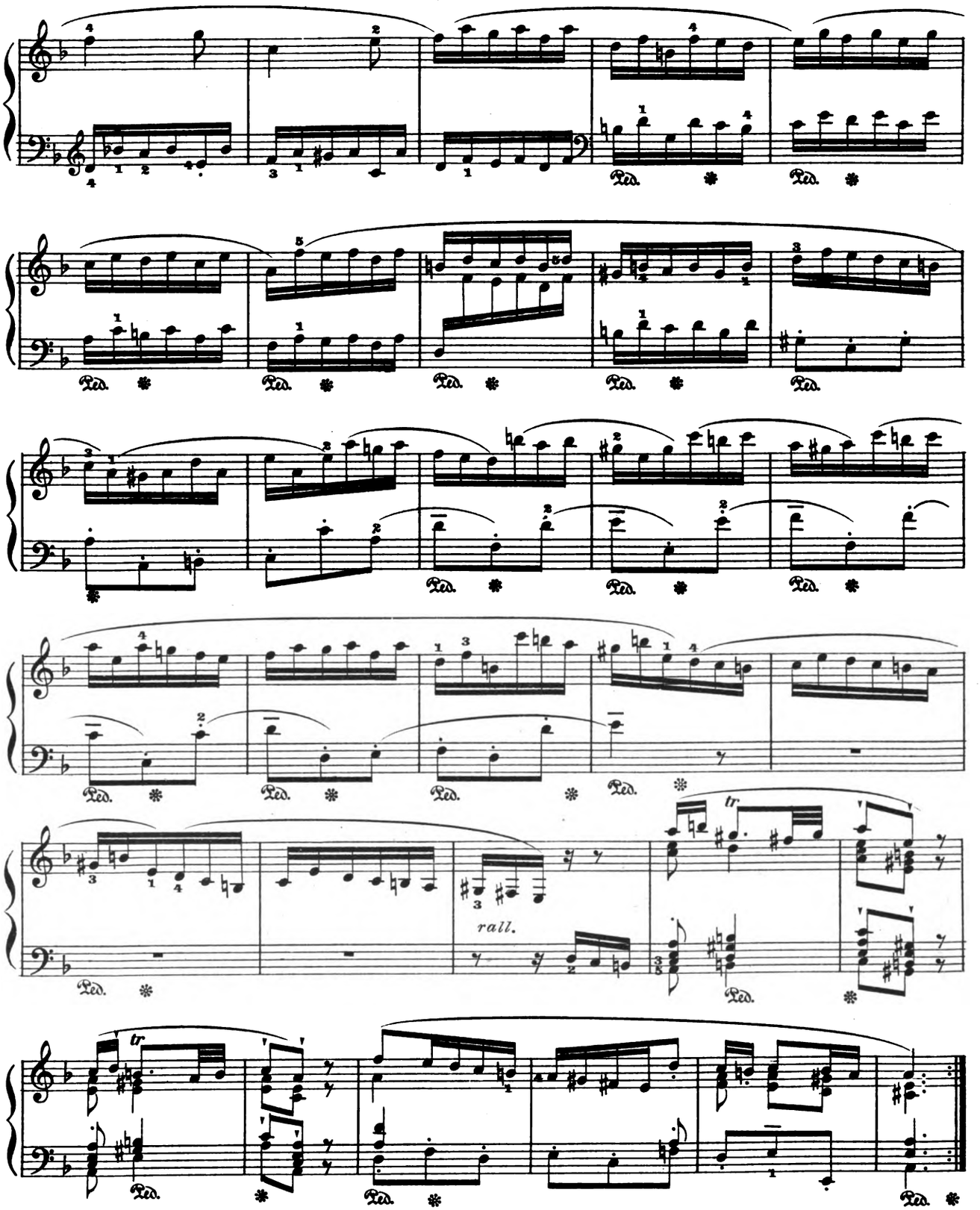


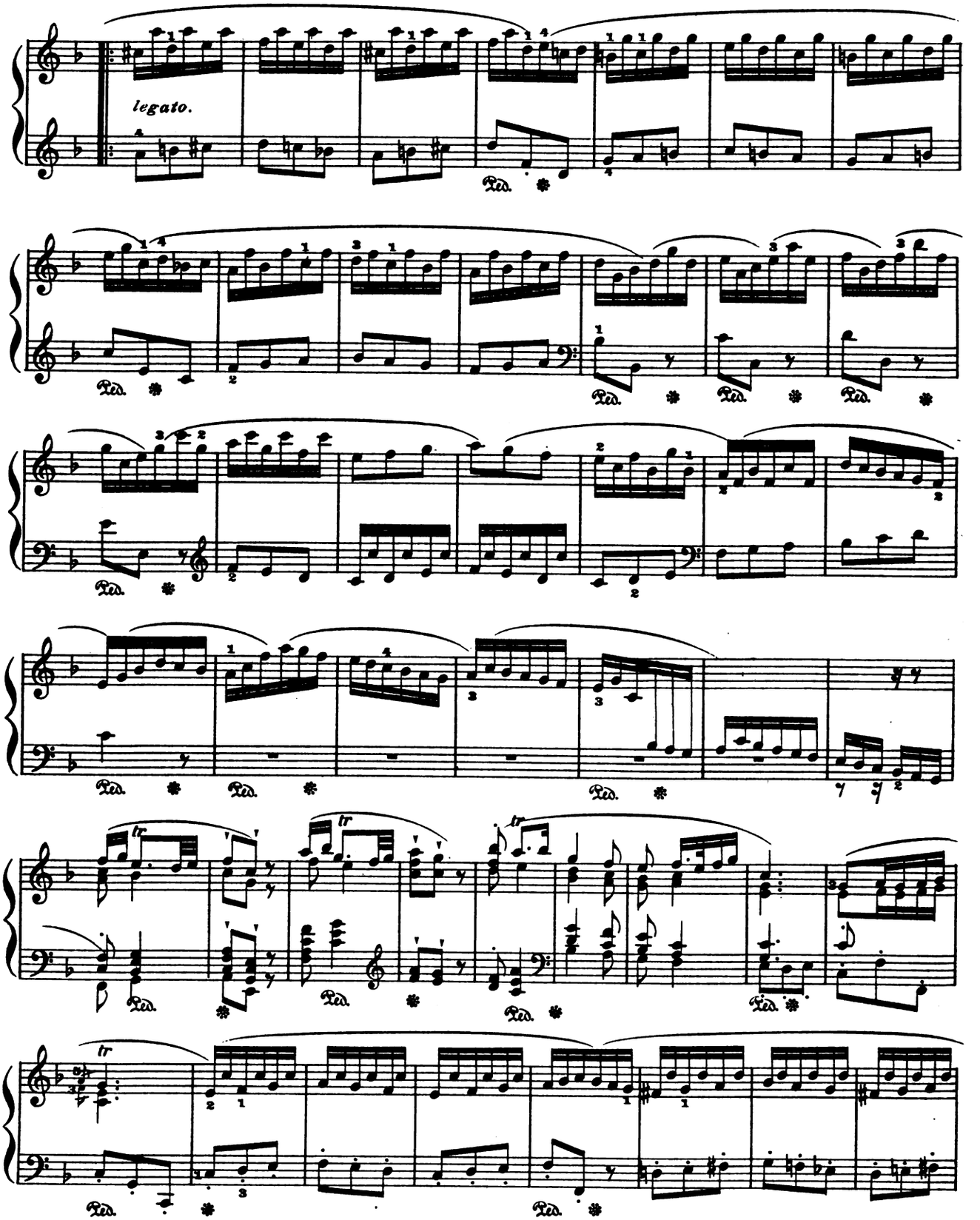


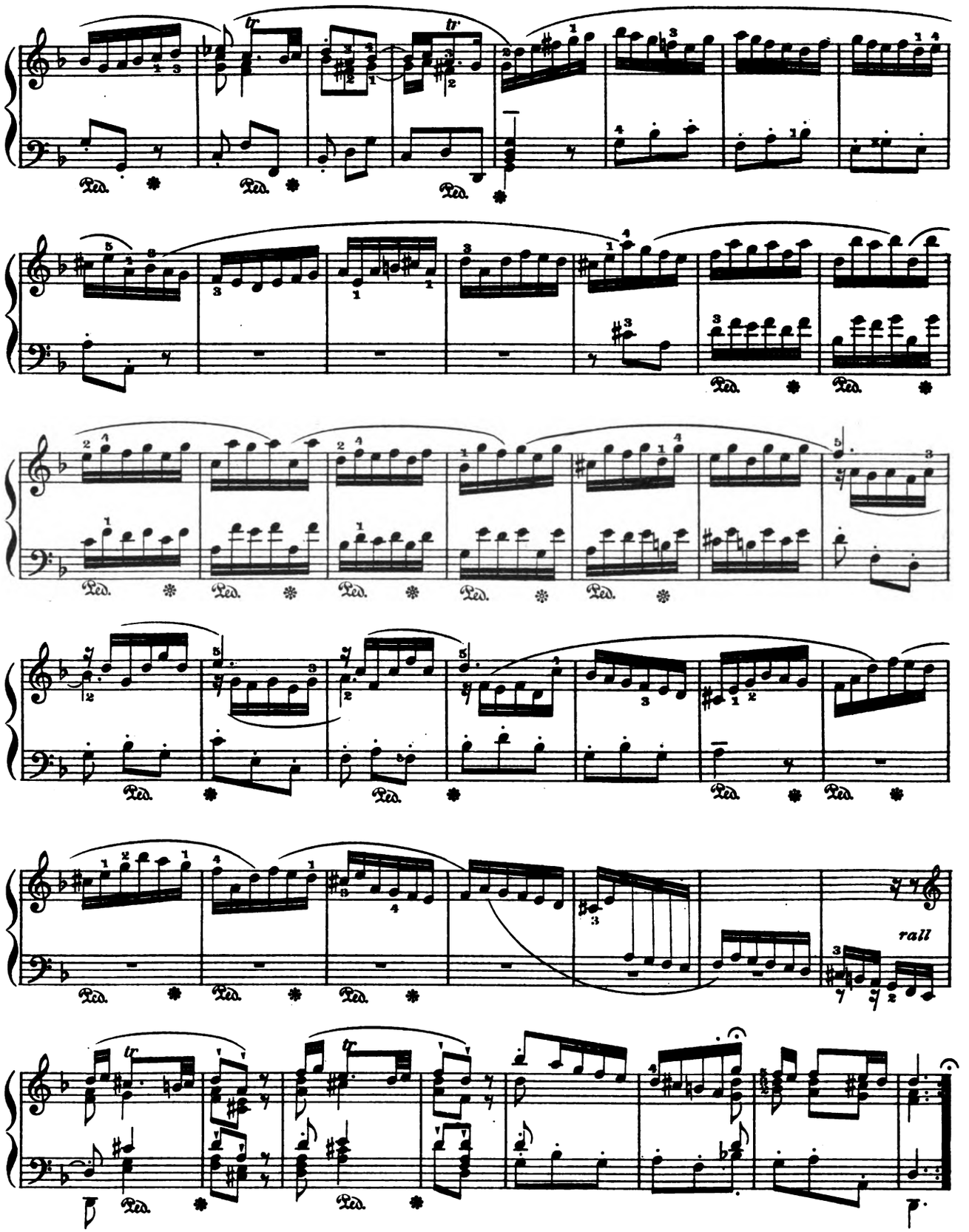










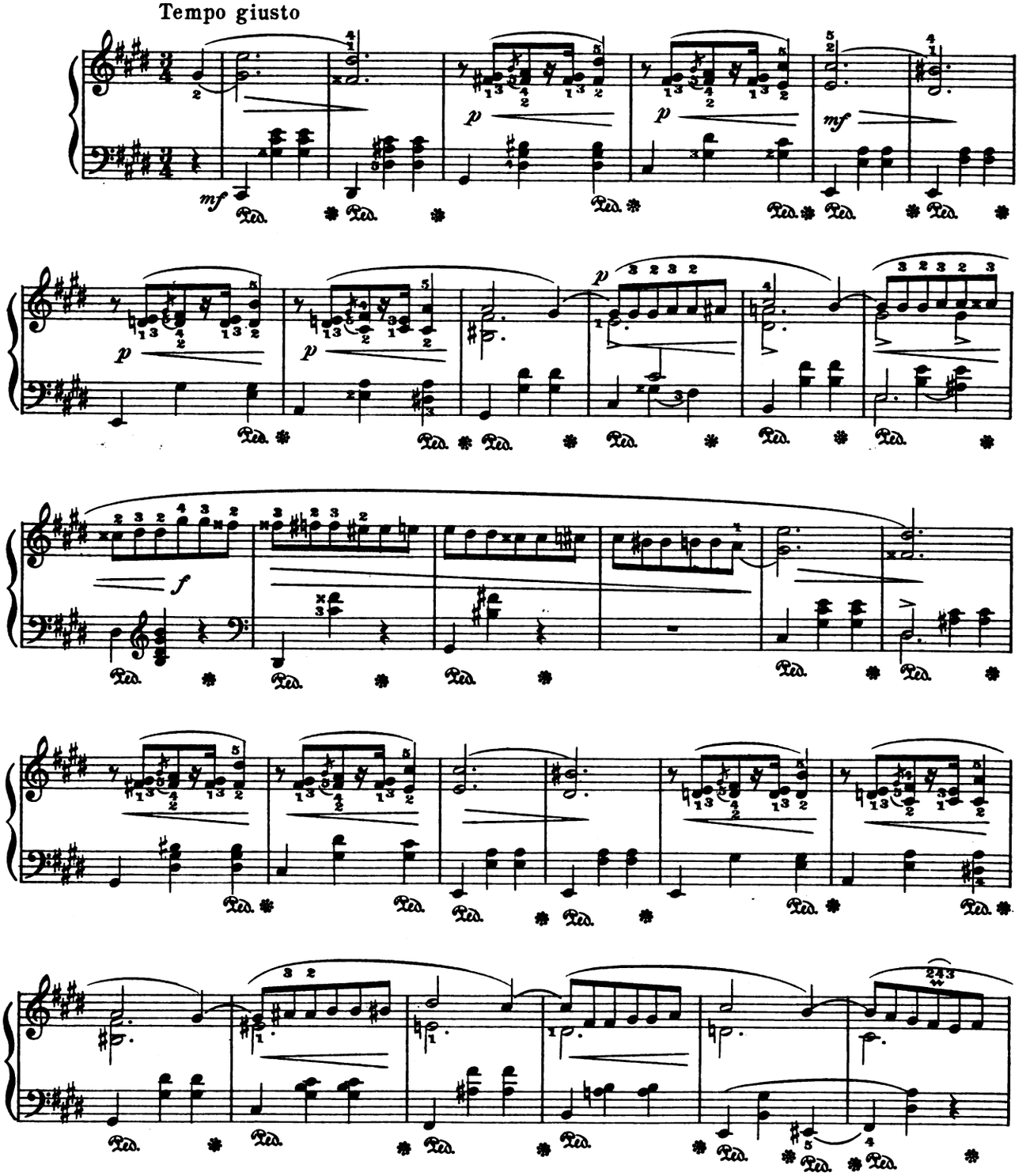


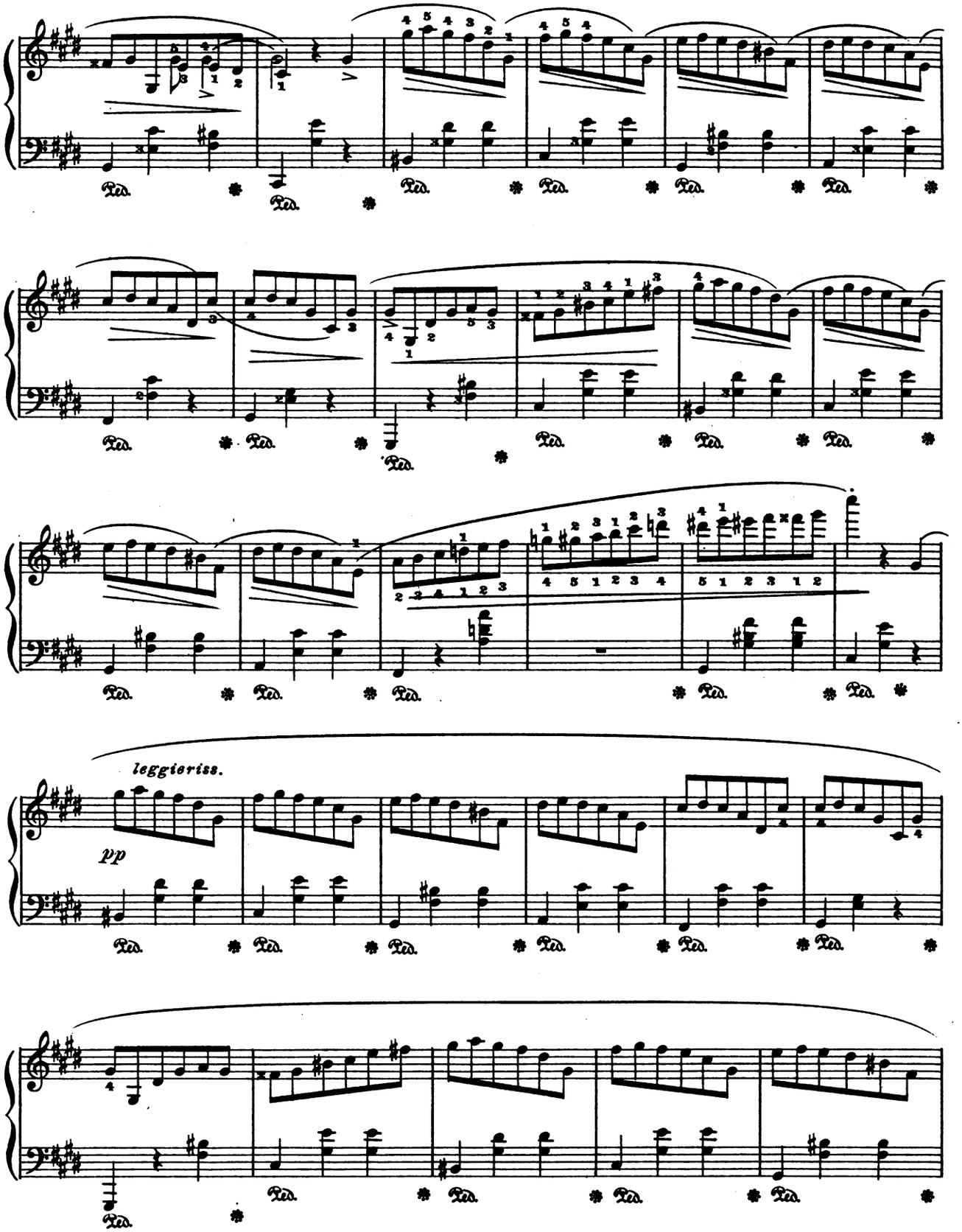
VALSE

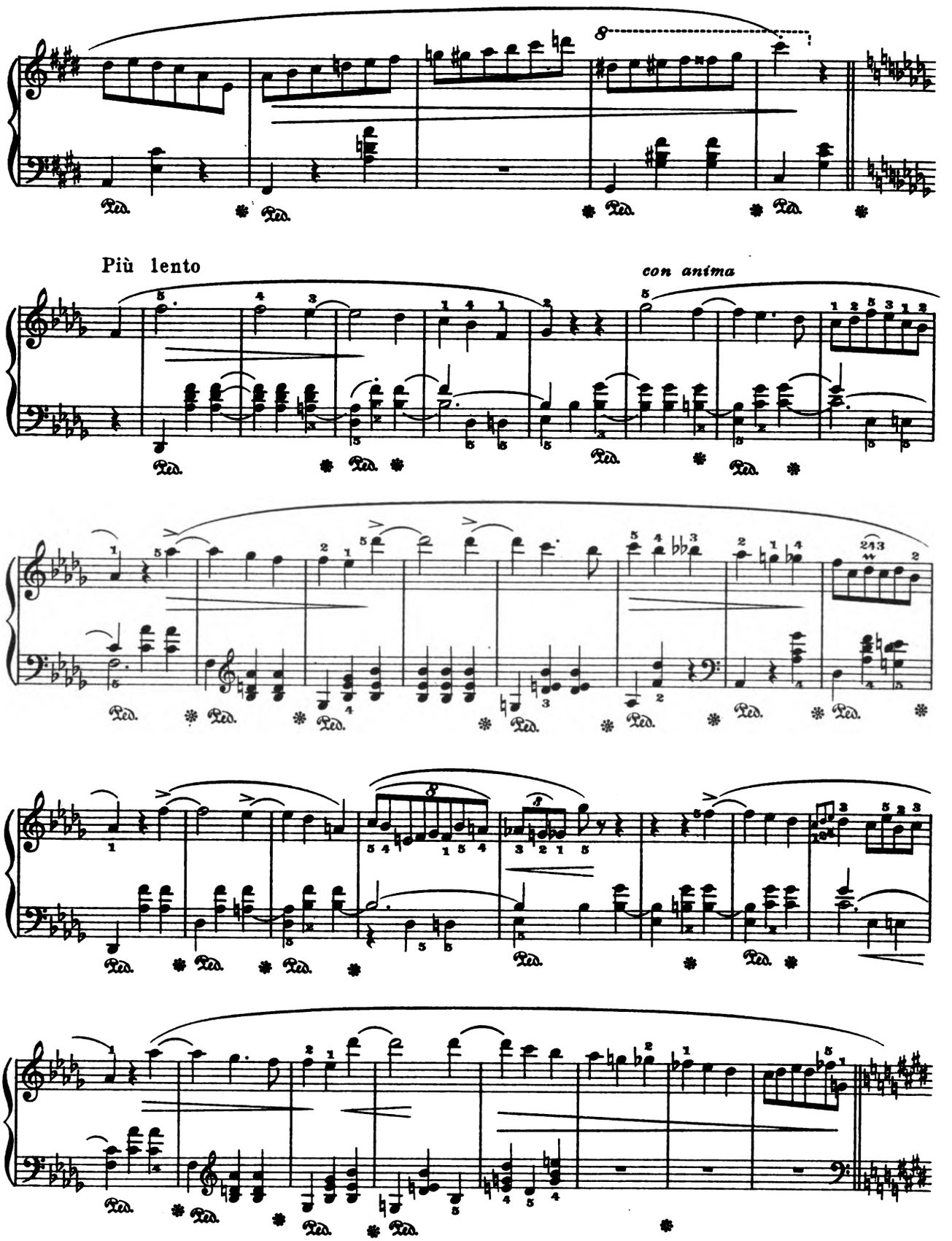
C SHARP MINOR

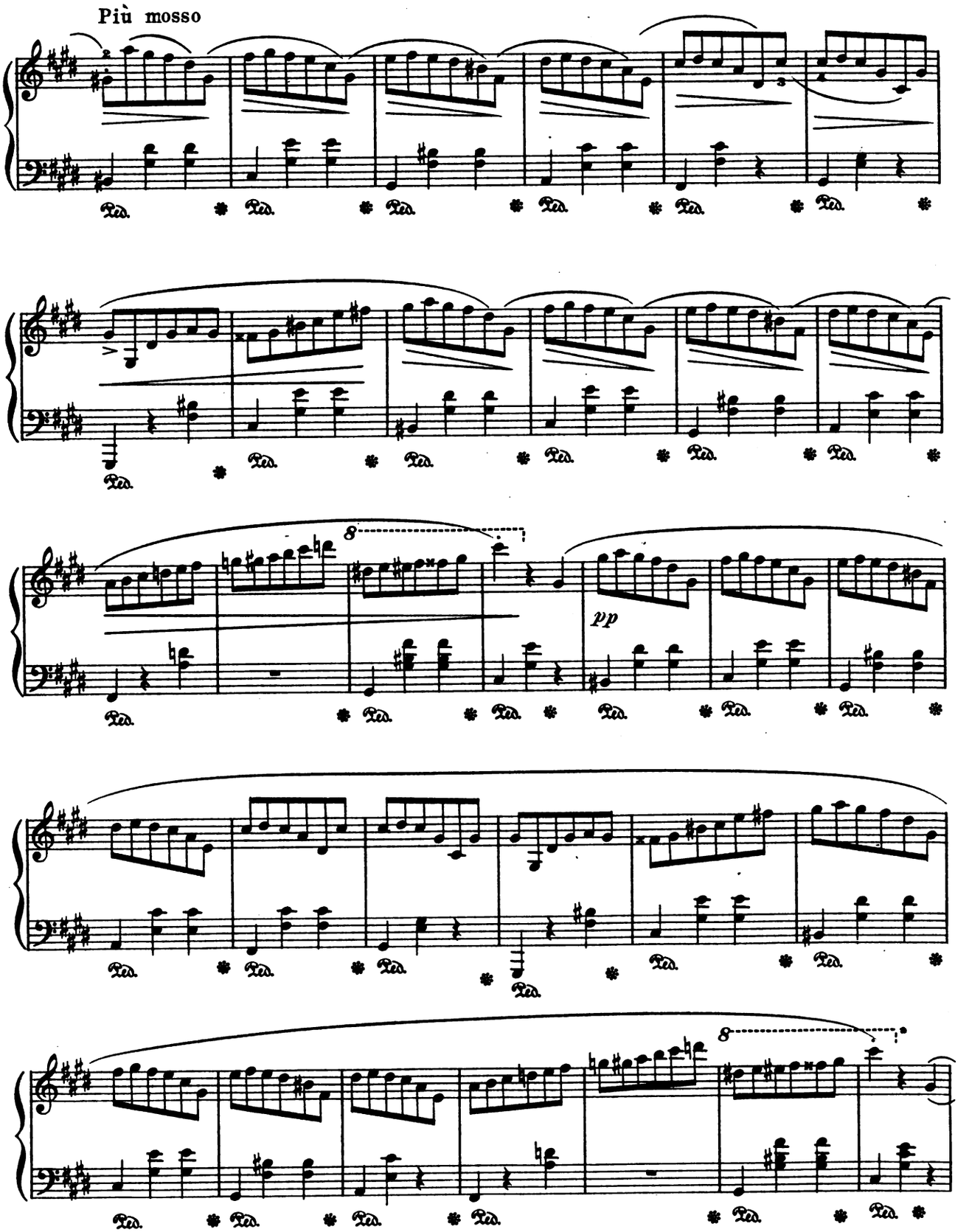
CHOPIN, Op. 64, No. 2

Tempo giusto









Tempo I