Russian Piano Music for Children Written from 1878 to 1917

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Abstract

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It is recognized today that children who receive music education benefit from practicing musical pieces designed for children's musical training. This realization first emerged closer to the eighteenth century. Before that time, children were viewed merely as undeveloped adults, so not much thought was given to children's special needs. In this work, I will discuss significant differences in psychology and technical abilities between children and adults and implications that these differences have on children's musical education. Equipped with a modern view of child development, I will take a closer look at several cycles written specifically for children, paying particular attention to Russian music.

Russian music for children emerged at the end of the nineteenth century, well after Schumman's *Album for the Young* was published. Pyotr Tchaikovsky was the first Russian composer who wrote artistic pieces exclusively for children, and Tchaikovsky's *Children's Album* is considered to be the first example of Russian music written for such an audience. Although the composer modeled his *Children's Album* after Schumann, Tchaikovsky developed many unique techniques that we will highlight in this thesis. Many of these techniques were widely used by Tchaikovsky's followers, so it is important to give these techniques a thorough examination.

In this thesis, I will examine works of some of Tchaikovsky's followers, who wrote children's music before the 1917 Soviet Revolution. I will appraise how their styles were influenced by Tchaikovsky, discussing their roles in the development of Russian children's music. Arensky, who was the first to follow Tchaikovsky's path, was famous for his piano four-hand cycles, which had many orchestral sonorities and effects. Gedike and Maykapar created a new genre in Russian music – children's concert pieces. Glière was the first to create poetical depictions of nature in children's piano literature. I will finish with an examination of Stravinsky's first two cycles written for children, the two four-hand suites written during his "Russian Period."

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Notes on Transliteration and Translation

Throughout the text the author used the Library of Congress transliteration system. Exceptions include well-known names of persons and places, where a strictly done transliteration would be a distraction. The footnotes and bibliography are done in accordance with the Library of Congress system.

All translations from Russian or Ukrainian were made by the author of this dissertation.

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Chapter 1

Evolution of Childhood and Emergence of Children's Music Education

The questions about what defines a "child" and "childhood" started to be of interest to researchers mainly in the twentieth century. Research on the meaning of childhood is quite difficult to characterize; even a precise definition of the term "child" is problematic in this research, because it is not clear who can be viewed as a child. The concept of childhood itself is also "very much a social invention, one reinvented in every society and age. It is the natural malleability of the young (or perhaps of the species) that enables children to make themselves into whatever is expected of them," as Karin Calvert stressed.[1] There are not enough sources on childhood and child development from previous centuries, forcing us to study this topic retrospectively now. Moreover, children's thoughts and feelings where not taken seriously for so many generations that information from the past to which we have access now is very fragmented, because we are reading records about children from an adult's point of view. Childhood historians not only interpret the past differently, but they also name their fields differently, and, therefore, search for different kinds of truths in their research, as Hugh Cunningham wrote.[2] The only aspect of childhood on which historians unanimously agree is that a crucial change in the history of childhood development occurred only about three hundred years ago, when, according to Roe-Min Kok, "the European child went from being regarded as a miniature adult, to a general social recognition of childhood as a

[1] Karin Calvert, *Children in the House: The Material Culture of Early Childhood, 1600-1900* (Boston: Northeastern University Press, 1992), 153.
[2] Hugh Cunningham, "Histories of Childhood," *American Historical Review 103,* no. 4 (1998): 1195.

phase of life with its own needs, limitations, and rituals."[3] Even when children started to be considered as independent personalities, the image of a child was a simplified caricature rather than a complex picture reflecting the rich emotional spectrum of children.

Over generations, not only the experience of being a child, but also the notion of when the childhood stops and adulthood begins changed dramatically. In modern European and American societies, childhood is separated from adulthood by a short period of time called adolescence. As Kingsley Davis stated, some cultures have "no adolescent status at all."[4] The tendency in the Western world to expand the length of childhood with the help of adolescence started only at the end of the nineteenth century, according to Cunningham.[5] At the same time, child labor started to be prohibited in many European regions, which again expanded a person's right to be a child for a longer period of time. In general, an age span of childhood varied quite dramatically through generations, which, according to Davis, fits well into a hypothesis that the more culturally complex the society is, the bigger is the gap between childhood and adulthood.[6] Presently, in many economically stable countries children finish their secondary education at the age of seventeen or eighteen, at which point they are still not considered to be adults in any sense.

The main shift in understanding of child psychology, and of the notion of

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[3] Roe-Min Kok, "Romantic Childhood, Bourgeois Commercialism and the Music of Robert Schumann" (PhD thesis, Harvard University, 2003), 4.
[4] Kingsley Davis, "Adolescence and the Social Structure," *Annals of the American Academy of Political and Social Science 236* (1944): 9.
[5] Cunningham, "Histories of Childhood," 1206.
[6] Davis, "Adolescence and the Social Structure," 10.

childhood in general, appeared in the eighteenth century. Prior to that, the dominant attitude toward children had been autocratic and, most often, violent. Before 1700, all but three discipline counselors advised parents to beat their children on a regular basis. Children did not have many toys, their clothes did not differ from that of adults, and much of their education was religious, as John Plumb stressed.[7] Education was given mostly to boys. Those girls who went to school spent most of their time learning how to knit, play music, and draw in order to be prepared for the role of a wife in higher society. It is interesting to observe that up to the beginning of the eighteenth century, children were mostly painted with their parents or other older relatives, and only after 1730 did children start to appear in paintings by themselves. As Plumb noted, in these new paintings, children are shown playing, reading, fishing, etc.[8] This example supports our previous assertion that before the beginning of the eighteenth century children were not seen as independent human beings.

In his pioneering book, *Some Thoughts Concerning Education* (1693), John Locke was the first to oppose corporal punishment, as well as punishment of very small children who do not understand reasoning and cannot make their own conclusions.[9] Locke not only came down against beating of children at school, but he also asked for a more diverse school curriculum. After Locke, children's education became increasingly social, rather than secular, because he insisted that education should properly prepare men for their social life. According to Plumb, morality was still the most dominant theme in the curriculum, but not a secular morality of "fighting with the devil," but rather a

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[7] John Plumb, "The New World of Children in Eighteenth-Century England," *Past and Present 67* (1975): 66.
[8] Plumb, "The New World of Children in Eighteenth-Century England," 67.
[9] John Locke, "Thoughts Concerning Education," in *The Educational Writing of John Locke*, ed. James L. Axtell (London: Cambridge University Press, 1968):152-153.

social morality.[10]

The appearance of Jean Jacques Rousseau's *Émile* in 1762 was one of those key moments after which the century's dominant philosophy took a new direction, and the whole humanistic movement in children's psychology was created. So-called "Enlightenment thought," the cultural movement of education and the knowledge to accompany it, had appeared. Rousseau opposed the popular notion that children were merely undeveloped adults who needed to be whipped in order to fight against the primal sin, with the common view that "the new borne babe is full of the stains and pollutions of sin which it inherits from our first parents though our loins," as Richard Allestree wrote in 1658.[11] By contrast, Rousseau believed that children are capable of doing anything and need guidance, not a whip, according to Lora Deahl.[12] His educational method was new and went against the prevailing church schooling system of that time, which is why *Émile* was one of the most censored and forbidden books in the eighteenth century. Rousseau's educational models were focusing on ideas of being ready for learning, having 'child-appropriate' educational materials, presenting new material sequentially, making sure that a child is treated as an independent individual, "appealing to a child's sense of play and fantasy, the cultivation of self-directed learning, and above all, education's central role in the development of a morally responsive citizenry," as Deahl stressed.[13] Rousseau's Enlightenment ideas, where childhood was recognized as a developmental stage, spread across Europe and led to a whole new industry with productions of

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[10] Plumb, "The New World of Children in Eighteenth-Century England," 69.
[11] Plumb, "The New World of Children in Eighteenth-Century England," 65.
[12] Lora Deahl, "Robert Schumann's *Album for the Young* and the Coming of Age of Nineteenth-Century Piano Pedagogy," *College Music Symposium* 41 (2001): 26.
[13] Deahl, "Robert Schumann's *Album for the Young*," 27.

children's clothes, furniture, and books. It was recognized that the market for children's goods was a good separate business niche and, as Plumb noted, "whatever the attitude of parents, children had become a trade, a field of commercial enterprise for the sharp-eyed entrepreneur."[14] In a way, children became luxury objects for their parents, who spent more and more money on their offspring's books, clothes, toys, education, etc. As Cunningham noted, children were viewed as tools to "preserve or enhance family fortunes" in many different ways.[15]

The education of children became highly valued in the middle and upper classes, and many private schools and academies started to appear around Europe. Inspired by Rousseau's ideas about education and childhood, the experimental schools of Johann Bernhard Basedow, Johann Pestalozzi, Friedrich Froebel, and Johann Hebart appeared, all associated with the Enlightenment's thinking about the identification of childhood as a separate stage of life, according to Deahl.[16] Johann Heinrich Pestalozzi, a Swiss educational reformer, stressed that instruction should proceed from the familiar to new, and that the performance of concrete arts should give children an opportunity to experience their personal emotional responses, as Dong Xu stated.[17] One of Pestalozzi's followers, Friedrich Froebel, the founder of the kindergarten institute, believed that play, accompanied by songs and music, was an essential part of children's education.[18] Johann Hebart invented a four-step teaching process that included a) breaking any object into the smallest teachable elements (*Klarheit*); b) relating those objects to each other (*Umgang*);

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[14] Plumb, "The New World of Children in Eighteenth-Century England," 90.
[15] Cunningham, "Histories of Childhood," 1205.
[16] Deahl, "Robert Schumann's *Album for the Young*," 27.
[17] Dong Xu, "Themes of Childhood: A Study of Robert Schumann's Piano Music for Children" (DMA diss., University of Cincinnati, 2006), 16.
[18] Xu, "Themes of Childhood," 17.

c) arranging the facts into a unity (*System*); d) testing the student on an application of the newly gained knowledge (*Methode*).[19] Hebart's system was later fully used by Friedrich Wieck (Robert Schumann's father-in-law) in his work with his students.

The German idea of writing *Hausmusik*, music designed to be played at home as part of one's musical education, fitted well into Rousseau's ideas, as well as into the Enlightenment movement in general. According to Beth Ann Heiser, *Hausmusik*'s main focus was on "self-education, self-cultivation, and civic humanism," together known as *Bildung*.[20] *Hausmusik* can also be linked to Romanticism in literature, because of the genres used in the latter, such as fairy tales or ballads that either have direct analogies in music or serve as basis for musical compositions. As Xu stressed, *Hausmusik* became the "focus of a musical and cultural movement in Germany in the 1840s and beyond", and the piano, because of its availability to the middle class, became the primary instrument in the household.[21] Both the Enlightenment and the Romantic movements helped composers to take children into consideration and to view them as important performers and target audiences.

These were the perfect circumstances that made it possible for Robert Schumann to create his *Album for the Young* (1848), the first example of music written specifically to be performed by children. The composer was the first to feel an urgent need to create pieces that his children and his students could interact with. Schumann was not happy with the choices of pieces which children were taught at times, and that is why he

[19] Deahl, "Robert Schumann's *Album for the Young*," 28.
[20] Beth Ann Hiser, "Genre and Gesture: Robert Schumann's Piano Music for and about Children" (PhD diss., University of Texas Austin, 2006), 10.
[21] Xu, "Themes of Childhood," 41.

composed music that his children could enjoy while learning. He created a new genre that later appealed to such famous composers as Debussy, Ravel, and Stravinsky.

How did Schumann know when to start teaching music to children? This question is still of interest to modern researchers. Is it when children first go to kindergarten or daycare, or should parents start music education of their child from the birth, or maybe even from conception? Apparently Schumann and his followers intuitively knew what the latest educational research shows: the earlier a child starts, the better, because, according to Bina Ann John, "musical intelligence is one of the earliest potentials children exhibit."[22] As a result, there are many music-teaching philosophies that have appeared since 1950 that pay attention to small children. However, as Olive McMahon noted, many music educators did not know much about early childhood in previous centuries, while specialists with the knowledge about small children lacked musical training.[23] Even today, there is no consensus on how to combine music education and child psychology within a coherent music-teaching philosophy.

The child's music perception starts with his consciousness. Antonio Damasio states that the consciousness of a child begins "as the feeling of what happens" through touch, sound, or vision. The author defined consciousness as "an organism's awareness of its own self and surroundings."[24] During the first years of life, the child's consciousness completely depends on the child's primary caregiver. Babies do not

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[22] Bina Ann John, "Music in Early Childhood and Consciousness: A Philosophical Analysis of Intersections" (PhD thesis, University of Toronto 2002), 1.
[23] Olive McMahon, "Reinforcing Cognitive Skills through Musical Experiences," *International Journal of Music Education 19* (1992): 14-19.
[24] Antonio Damasio, *The Feeling of What Happens* (New York: Harcourt Brace and Company, 1999), 26, 4.

separate themselves from their caretakers and, therefore, learn to imitate and perceive music along with their parents, as John stressed.[25] Infants progress through emotional milestones with the help of those in their immediate surroundings. As Stanley Greenspan wrote, babies go from making sense of their sensations to creating images and symbols for emotional thinking.[26] This emotional mapping will serve them throughout their lives and, therefore, is crucial. Around the age of two, children accept the fact that their caretakers are indeed independent and out of their control. Children learn how to be alone and this ability develops their imagination, a necessary part of musical consciousness, according to John.[27] Metchthild Papousek and Hanus Papousek stated that the most significant musical development occurs in children during their first nine years of life.[28] Moreover, Lyle Davidson, in a similar research, declared that children are able to produce music, as well as to respond to it, before they turn five.[29]

One of the theorists specializing in music education for small children, Howard Gardner, in his theory about multiple intelligences, made a suggestion that musical development is a definite part of the human intellect. He also suggested that musical development is a transition from the pleasure of music making to the "artistic use of musical symbols."[30] Gardner divided musical development into two phases: *presymbolic*, which occurs during the first year of life, and *symbolic*, taking place from ages two to

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[25] John, "Music in Early Childhood and Consciousness," 65-66, 69.
[26] Stanley Greenspan, *The Growth of the Mind and the Endangered Origins of Intelligence* (Reading, Massachusetts: Addison Welsey, 1997), 7.
[27] John, "Music in Early Childhood and Consciousness," 70.
[28] Metchthild Papousek and Hanus Papousek, "Musical Elements in [the] Infants' Vocalization: Their Significance for Communication, Cognition and Creativity," *Advances in Infancy Research, 1* (1981): 163-224.
[29] Lyle Davidson, "Tonal Structures of Children's Early Songs," *Music Perception 2*, no. 3 (1985): 361-373.
[30] John, "Music in Early Childhood and Consciousness," 16.

seven. Gardner states that by age seven children are ready to participate in the artistic process even though their minds are still limited. According to Gardner, by this age, a child's ability to learn and understand music is far ahead of his ability to produce music, which does not mean that children should only be discussing music, rather than performing it.[31] On the contrary, children should perform a great deal in order to balance their abilities.

Modern researchers claim that music can produce an emotional balance at a very early age of the child. John connected emotion with musical consciousness. She stated that producing music makes children aware of their personal feelings, forcing them to learn how to monitor their new experiences based on their emotions, all through musical consciousness. Thus, children who play a musical instrument develop a personal consciousness, emotional regulation, and even social perception.[32] Today, music is considered a powerful tool allowing children to convey their emotions in a non-intimidating manner. Because, according to William Benzon, music "is a medium through which individual brains are coupled together in shared activity," children learn to interact with other human beings in this unique way.[33] Singing in a choir, for example, provides an important experience of being an individual in a group. The more the child learns to read nonverbal forms of communication that music provides, the more he is likely to understand the fundamentals of human relationships, as David James Elliott stressed.[34]

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[31] Howard Gardner, *The Arts and Human Development (*New York: Basic Books, 1994), 196.
[32] John, "Music in Early Childhood and Consciousness," 71, 78.
[33] William Benzon, *Beethoven's Anvil (*New York: Basic Books, 2001), 23.
[34] David James Elliott, *Music Matters: A New philosophy of Music Education (*New York: Oxford University Press, 1995), 43-53, 129.

Because the very first nine years of a person's life are so crucial, it is very important that the child performs music that is written specifically for his needs and abilities. Even though a talented child can and do play many technically easy pieces from the adult's piano literature, it is also important that he masters his skills while playing something 'child-appropriate.' When music for children is composed, there are certain main characteristics that should be taken into consideration. First of all, technical limitations must be taken into account. Because children have small hands, there should be no consecutive octaves in children's music. The writing should stay within the span of an octave, and a division of chords and intervals between hands must be made if necessary. Counterpoint involving more than one hand position should be avoided as much as possible, as Kok stressed.[35] Secondly, the texture of music should be transparent, mostly homophonic, with short melodic phrases that untrained minds can easily catch and follow. Lastly, children prefer to have program titles to the music they play, because this way they can relate emotionally to the subject and use their imagination appropriately. At the same time, when there is no program title, there is more stimulation for one's imagination, and that is why not all composers used program titles in their children's pieces.

In order to fully enjoy the benefits of musical education, children should be taken seriously as music-makers. We should keep in mind that not all children are preparing to become professional musicians, but they live through the musical experiences that shape their emotional learning, as John noted.[36] That is why reducing music to its components, and teaching small children to play only these components, also known as exercises, is

[35] Kok, "Romantic Childhood," 115.
[36] John, "Music in Early Childhood and Consciousness," 132-138.

not going to teach them how to play music, because such exercises will not provide an emotional foundation for music making.

In *Album for the Young*, Schumann followed all of the rules described above. I suggest that these rules were inspired by the Schumann's album, because the rest of the children's composers had been following his path. The next composer who created a similar cycle was Pyotr Tchaikovsky with his *Children's Album* (1878). Even though this cycle is not as popular as Schumann's, *Children's Album* was the most important cycle in Russian children's piano literature. For many post-Soviet composers, Tchaikovsky's pieces served as archetypes. Tchaikovsky's album is important not only because it is the most significant cycle in Russian children's music, but also because it fills a half-century gap between Schumann's and Debussy's cycles written for children.[37] With this in mind, we will now take a closer look at some great composers of the past who wrote emotional children's music in pre-revolutionary Russia, from the second half of the nineteenth century to the beginning of the twentieth century.

[37] The *Children's Corner* was published in 1908.

Chapter 2

Tchaikovsky's *Children's Album* (1878) as a Turning Point in Russian Piano Literature for Children

During the first half of the nineteenth century, the situation with musical education in Russia was not very different from the rest of Europe. According to Lynn Sergeant, musical instruction was enjoyed only by the nobility and the middle class intelligentsia, with lessons taking place either at home or in secondary schools.[1] Generally, such lessons gave students some level of proficiency in piano, violin, or voice, but did not aim at providing a deep understanding of music. Music was an important part of aristocratic education, especially women's education, with musical studies focusing mainly on practicality rather than aesthetics. As Aleksandr Alekseev noted, teachers and performers in theaters and orchestras were most often foreigners or had received their education abroad.[2] Sargeant stated that in the middle of the nineteenth century, "gender, social status, and national origin divided musicians in Russia into discrete subsets: foreign artists, Russian artisans, and respectable dilettantes."[3] In late Imperial Russia, rigorous categories existed, where every individual was linked to his or her legal status, education, profession and nationality, as James Loeffler stressed.[4] The lack of social mobility was especially acute for the Jewish community, which was purposefully isolated

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[1] Lynn Sargeant, "Middle Class Culture: Music and Identity in Late Imperial Russia" (PhD diss., Indiana University, 2001), 44.
[2] Aleksandr Alekseev, *Istoriya Fortepiannogo Iskusstva* II (The History of Piano Art) (Moscow: Muzyka, 1967), 219.
[3] Sargeant, "Middle Class Culture," 72.
[4] James Loeffler, "The Most Musical Nation": Jews, Culture and Nationalism in the Late Russian Empire" (PhD thesis, Columbia University, 2006), 28.

in designated Jewish settlements. Moreover, Jewish people were not allowed to enter many professions. Music, however, was a legitimate career path for a Jewish person. Emergence of prominent Jewish musicians, such as Anton Rubinstein, created a paradoxical situation, in which a member of Russian elite and a Jewish "outcast" could be pursuing the same career path in music.

Even though the Western world mostly thinks about Russian music of this period in relation to Vladimir Stasov and Balakirev's circle (the so called *Mighty Handful*, *Moguchaya Kuchka*), which remained after the creation of many truly great Russian compositions, there was another force, which helped to develop Russian professional musicianship.[5] According to Sargeant, the Russian Music Society, called Russkoe Muzykal'noe Obschestvo (RMO), organized in the second half of the nineteenth century, aimed not only to make music a respectable profession, but also to popularize music created by Russian composers.[6] The main figure behind the RMO was Anton Rubinstein who, even though not very famous in the Western world now, played the most important role in creating the first Russian conservatory in St. Petersburg in 1861. According to Alekseev, composers from Balakirev's circle, with their tribune, Stasov, were against professional musical education. In their opinion, true talent would find its way, regardless of education. At the same time, Rubinstein was against dilettantism in music and stated that only professionals must perform on stage. Despite their numerous disagreements, the two groups had an overarching goal for which they fought together: the emergence of

[5] One of the most famous Russian critics of the nineteenth century who fought for Russian cultural liberation from the Europe's influence.
[6] Sargeant, "Middle Class Culture," 23.

true Russian musicians and composers, as Richard Taruskin noted.[7] That is why it is not unexpected that Tchaikovsky was close to Balakirev, or that Rimsky-Korsakov, the leading composer of the *Moguchaya Kuchka,* was asked to teach at a conservatory.

It is not surprising that **Pyotr Tchaikovsky** (1840–1893) was the first Russian composer to think about writing pieces specifically for children's education. Nobody from Balakirev's circle would have cared, because, as I have mentioned earlier, they were against professional music education in general. Those who were trained abroad taught children mostly by using Czerny or Moszkowski's etudes, and scarcely included easy classical literature in their curricula, as Aleksandr Alekseev stated.[8] Tchaikovsky, on the other hand, was among the first composers trained in the Russian conservatory system. He felt, therefore, a desperate need to provide appropriate Russian children's repertoire. The greatest concern was not only the lack of Russian repertoire, but also the terrible choice of musical pieces that were usually made, even at the level of conservatory students, according to Sargeant.[9] Observers in the conservatoires, appointed by the Main Directorate of Culture, decried "a continuing overemphasis on teaching pieces, and technically brilliant but aesthetically arid works."[10] In children's education, it was even more obvious that the fingers "have run ahead, with the head and heart hobbling after them," as Zoltan Kodaly put it.[11] Tchaikovsky, as Taruskin mentioned, was true to the

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[7] Richard Taruskin, *Defining Russia Musically* (Princeton: Princeton University Press, 1997), 123-124.

[8] Aleksandr Alekseev, *Russkaya Fortepiannaya Muzyka s Kontsa XIX po Nachalo XX Veka* (The Russian Piano Music from the End of the Nineteenth Century to the Beginning of the Twentieth Century) *(*Moscow: Nauka, 1969), 365-367.

[9] Sargeant, "Middle Class Culture," 48.

[10] Sargeant, "Middle Class Culture," 48.

[11] Zoltan Kodaly, *The Selected Writings of Zoltan Kodaly (*London: Boosey and Hawkes, 1974), 163.

ideals of the French Enlightenment movement, which explains why he, and not another Russian composer of that time, decided to write children's music.[12]

The *Children's Album,* Op. 39, is the first work by Tchaikovsky written for, or about, children. The Album was written in the same year – 1878 – as another of Tchaikovsky's cycle of twelve pieces, the *Children's Pieces,* Op. 40. Later in his life, the composer wrote the ballets *Nutcracker* and *Sleeping Beauty*, as well as another piano cycle of children's pieces, Op. 54. The first *Children's Album*, Op. 39, consists of twenty-four easy pieces, which are collected into several small cycles that show different parts of children's lives. The composer presents a micro-cycle about children and their toys, a Russian cycle, a cycle about traveling around the world, a fairytale cycle, a dance cycle, and some other pieces with similar ideas that are connected through the suite.

As Polina Weidman noted, Tchaikovsky was in love with the music of Robert Schumann who, in Tchaikovsky's opinion, was the most influential composer of the nineteenth century.[13] As Francis Maes' noted, Tchaikovsky himself was considered to be the last true romantic, and because the cultural development of Russia was behind Germany by about half a century, one could say that Tchaikovsky and Schumann lived and worked in similar cultural environments. [14] He also stressed that Russia in the second half of the nineteenth century was considered "the last eighteenth-century estate." Tchaikovsky was particularly fascinated by Schumann's idea of creating an *Album for the Young*. In Tchaikovsky's letter to his publisher, Peter Yurgenson, the composer wrote that he wanted "to write a decent amount of small easy pieces for children with appealing

[12] Taruskin, *Defining Russia Musically*, 253.
[13] Polina Weidman, "*Detskiy Al'bom*" (*Children's Album)*, http://www.tchaikov.ru/detsky.html (an article from the official Russian site about Pyotr Tchaikovsky).
[14] Francis Maes, *A History of Russian Music. From Kamarinskaya to Babi Yar (*Berkeley: University of California Press, 2002), 139.

titles, like those of Schumann."[15] Like Schumann, Tchaikovsky used "adult" musical language, not simple melodies with Alberti basses. In his children's music, there is a fair amount of polyphony, along with many technical challenges, as Alekseev wrote.[16] Album's autograph notes that the music is written in the manner of Schumann. As I will show later, there are many similarities in titles and techniques in both Tchaikovsky's and Schumann's albums, which reveal Tchaikovsky's excellent knowledge of Schumann's cycle.

According to Weidman, the *Children's Album* was dedicated to one of Tchaikovsky's nephews, Volodya Davydov, with whose family Tchaikovsky had spent the summer of 1878 and who was six by the time the cycle was written.[17] Tchaikovsky liked both of his Davydov nephews. However, Volodya was more mesmerized by the piano and music in general than his older brother. Just before the creation of the suite, Tchaikovsky had spent some time in Europe with his brother Modest and the brother's student, a deaf and mute boy named Kolya Kondrati. This boy had charmed the composer so much that he wrote about Kolya's reactions to different events in many of his letters and diaries. It is clear from the depictions of different sources that Tchaikovsky loved children and was always fascinated by the ways in which they reacted to their surroundings. Tchaikovsky believed that childhood is exceptionally important in everybody's life, and he was known to say that "those artistic delights that we have received in our youth are going to be remembered during the whole life, and will be of a

[15] Weidman, "*Detskiy Al'bom*."
[16] Alekseev, *Russkaya Fortepiannaya Muzyka*, 370.
[17] Weidman, "*Detskiy Al'bom*."

great importance in evaluating art even later in life."[18] The composer collected notes about children's responses to different situations and events. These records helped him to create pieces for and about children with dignity and sincerity, and without a sense of superiority.

It is not easy for us, modern Russian performers, to find our own ways of playing the *Children's Album*. We hear this music so much throughout our lives that it becomes too hard to make original choices in our own interpretations. However, the choices must be made from the start, because there are two different versions of the suite made by the composer himself. Here I am talking about the positioning of the pieces inside the suite, which create micro-cycles and, thereby, change the emotional current of the work. Some musicians feel very strongly about one of the two editions.[19] Others, like myself, find both editions appealing, and therefore are always debating which one we should play, which one is "more correct." The truth is, because both of the editions were made by Tchaikovsky himself, there is no correct or incorrect version, as Marina Smirnova noted.[20] The shifting of the pieces alters semantic accents of the suite, and provides different readings of the cycle as a whole. Smirnova also stressed that the two readings of the cycle can be viewed either as a long and hard day of a child, or as a symbolic representation of one's life as a journey.[21]

Traditionally, Russian editions follow the second version, the only version that is presently in circulation, not the facsimile. Schirmer's editor, Adolf Ruthard, prefers to

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[18] Weidman, "*Detskiy Al'bom*."

[19] Tchaikovsky did not change tempi and agogic markings.

[20] Marina Smirnova, "Chaikovskiy-Miniatyurist (na Osnove "Detskogo Al'boma")" (Tchaikovsky as a Miniaturist (Based on *Children's Album*)), *Chasopys* 4 (April, 2009): 112.

[21] Smirnova, "Chaikovskiy-Miniatyurist," 114.

print the pieces in the autograph's version and neglects the existence of the later rearrangement of titles.[22] As I have just mentioned, Tchaikovsky himself rearranged the book after he had already given it to the publisher. That is why it is not clear whether we should follow Tchaikovsky's first intention or the latter one. Here are both orders of the pieces, with the keys marked in brackets:[23]

Autograph	**First Edition**
1. "Morning Prayer" (G)	1. "Morning Prayer" (G)
2. "Winter Morning" (b)	2. "Winter Morning" (b)
3. "Mama" (G)	3. "The Little Horseman" (D)
4. "The Little Horseman" (D)	4. "Mama" (G)
5. "March of the Wooden Soldiers" (D)	5. "March of the Wooden Soldiers" (D)
6. "The New Doll" (Bb)	6. "The Sick Doll" (g)
7. "The Sick Doll" (g)	7. "The Doll's Burial" (c)
8. "The Doll's Burial" (c)	8. "Waltz" (Eb)
9. "Waltz" (Eb)	9. "The New Doll" (Bb)
10. "Polka" (Bb)	10. "Mazurka" (d)
11. "Mazurka" (d)	11. "Russian Song" (F)
12. "Russian Song" (F)	12. "Peasant Prelude" (Bb)
13. "Peasant Prelude" (Bb)	13. "Folk Song" (D)
14. "Folk Song" (D)	14. "Polka" (Bb)
15. "Italian Song" (D)	15. "Italian Song" (D)
16. "Old French Song" (g)	16. "Old French Song" (g)
17. "German Song" (Eb)	17. "German Song" (Eb)
18. "Neapolitan Song" (Eb)	18. "Neapolitan Song" (Eb)
19. "The Nurse's Tale" (C)	19. "The Nurse's Tale" (C)
20. "The Witch" (e)	20. "The Witch" (e)
21. "Sweet Dream" (C)	21. "Sweet Dream" (C)
22. "Song of the Lark" (G)	22. "Song of the Lark" (G)

[22] The handwritten facsimile of the *Children's Album* can be found in the Glinka Museum of National Culture in Moscow. It is still not published, to the author's knowledge.
[23] Here the translation is taken from the Schirmer's edition. Later on I will use my own translations, if they differ from the English version.

23. “In Church” (e)	23. “The Hurdy-Gurdy Man” (G)
24. “The Hurdy-Gurdy Man” (G)	24. “In Church” (e)

Table 2.1. Ordered lists of pieces in the autograph and first edition of the Tchaikovsky’s *Children’s Album*[24]

Many musicians think that the order in the autograph makes the micro-cycles stand out better, as well as build a more magnificent arc between the first and the last pieces of the cycle. However, all the differences between the autograph and the first edition can be justified by the composer’s design and artistic choices. Let me call attention to the pieces that have changed places.

The first change is the piece called “Mama.” It is number three in the autograph, as if the mother comes to comfort a scared child, but number four in the later edition, as if putting her in the middle of the “play cycle.” Next in the autograph, the “Mazurka” and the “Polka” go together, providing a clear cycle of dances, with the addition of the “Waltz,” while in the second version Tchaikovsky puts the “Polka” after the “Russian cycle.” Also the “doll’s cycle” is reversed. While the second version of this micro-cycle includes “The Sick Doll,” “The Doll’s Burial,” the “Waltz” and “The New Doll,” in the first version, “The New Doll” is moved to the beginning, thus turning the cycle upside down as a whole. The other change was in putting the “Waltz” into the “doll’s cycle,” as if a distraction of a child from grief, rather than keeping it in another cycle with the “Mazurka” and the “Polka.” The last change is in switching the places of the last two pieces, “In Church” and “The Hurdy-Gurdy Man,” which alters the whole meaning of the

[24] The order of the titles in the autograph is taken from the Smirnova’s article “Chaikovskiy-Miniatyurist,” 112.

Children's Album. With "In Church" last, the cycle sounds like the last thing that one would do at the end of one's day or one's life. "The Hurdy-Gurdy Man," when placed last, gives a sense of hope, or even resurrection. Such an ending resembles another famous cycle that also consists of twenty-four songs and ends with a song named "The Hurdy-Gurdy Man." Here I am talking about Schubert's *Winter Journey* cycle, which was written in 1823 and which Tchaikovsky certainly knew. Even though Tchaikovsky's music is much lighter and happier, comparisons to Schubert's cycle are inescapable.

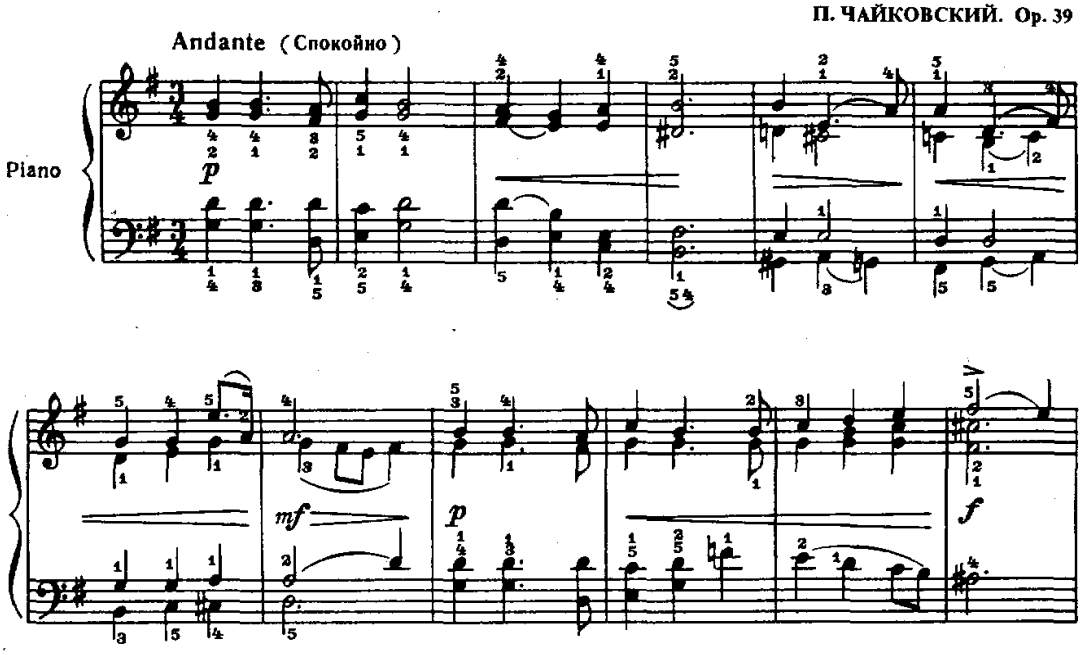
In this work, I will present the pieces from the *Children's Album* in the second version's order. I also would like to mention some changes in the translations of the pieces' names, which I will use later in this dissertation. I will use the literal translation of "Muzhik (a Peasant) Playing on an Accordion," instead of "Peasant Prelude," which can be seen in both English and French translations. The "Folk Song" is going to be renamed "Kamarinskaya." Even though technically a song, the genre is called *plyasovaya*. It is not meant to be sung, but rather to be played on instruments and danced to, as Taruskin stressed.[25] The last change in translation, different from both English and French, is the use of "Baba Yaga" instead of "The Witch." There are many witches in Russian culture, but only one called Baba Yaga, whose name has at least four different versions. Two of these include an old woman who brings bad luck and an old woman from the pine forests.

1. "Morning Prayer"

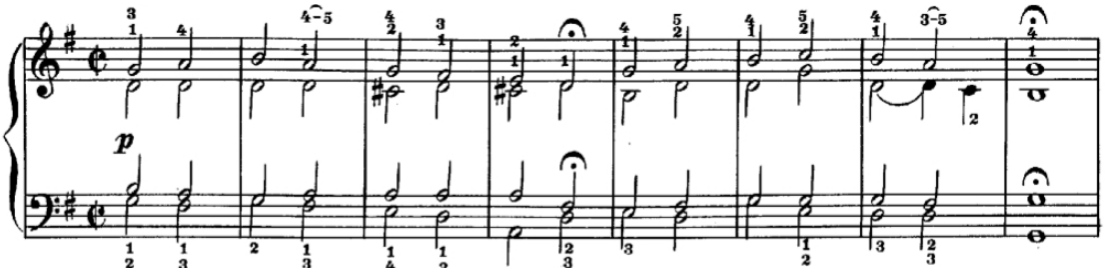
A slow pensive piece, written in G major, opens the whole suite, as well as a first micro-cycle. It is about a child waking up and his first actions in the morning. In this

[25] Taruskin, *Defining Russia Musically*, 117.

piece, one also sees a reminder of Schumann's "Chorale," also written in G major. The piece has a clean and translucent character. [Examples 2.1 and 2.2]



Example 2.1. Tchaikovsky, "Morning Prayer," mm. 1-12



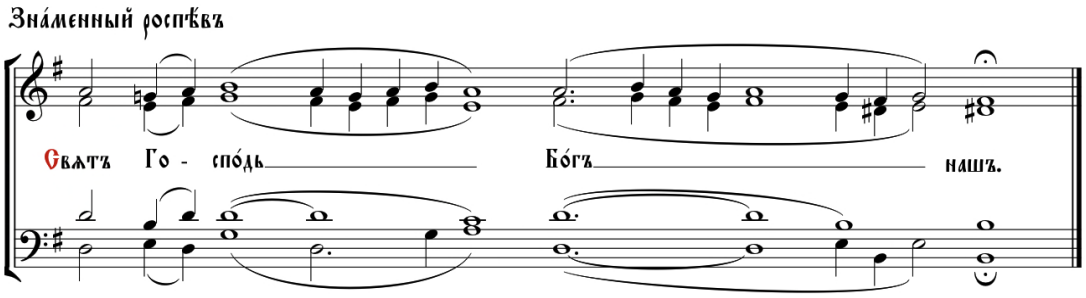
Example 2.2. Schumann, "Chorale," mm. 1-8

"Morning Prayer" is written as a traditional Orthodox Chorale, an a cappella section that appears in the middle of the church mass. The key, as well as some chords, relates the piece to the Sunday Morning Mass, the third *Glas* Mode (out of eight). This *Glas* is written in G major, for the most part, and has transparency and joy.[26] Such four-voice transparent writing came into the Russian Orthodox Church tradition from seventeenth-

[26] Russian Orthodox Church Chants, *Glases* (Modes) 1, 2, 3 and 6. In the *Collection of Orthodox Church Chants* http://oleksa-kr.ortox.ru/

century Kiev, and is called "*partesnoe penie*" (singing in parts), as Natalia Kozlova noted.[27] Its main characteristics were fullness of sound with picturesque dynamic contrasts. According to Kozlova, this happened because of the switch from the full choral sound to smaller ensemble singing.[28]

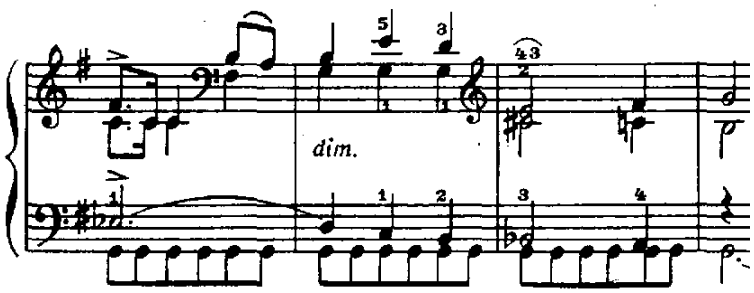
A devout Christian, Tchaikovsky was not only familiar with church music as a listener, but wrote it as well. He composed the piece following the traditional way of writing *Znamenny Chant*, an a capella chant that, as Alfred Swan noted, follows the words, not the music, with irregular downbeats and slower tempo.[29] [Example 2.3]



Example 2.3. Glas 3, *Praise our God*

The basso ostinato at the end of "Morning Prayer" resembles church bells that can be heard every morning. [Example 2.4] The ostinato is one of the reappearing motives in the cycle, emphasizing the passage of time, as Weidman and other musicologists suggested.[30]

[27] Natalia Kozlova, *Russkaya Muzykal'naya Literatura* (Ryssian Musical Literature) (Moscow: Muzyka, 2003), 6.
[28] Kozlova, *Russkaya Muzykal'naya Literatura,* 7-8.
[29] Alfred Swan, *Russian Music: Its Sources in Chant and Folk-Song* (John Baker LTD: 4, 5 & 6 Soho Square, London 1973), 36-37.
[30] Weidman, "*Detskiy Al'bom*."

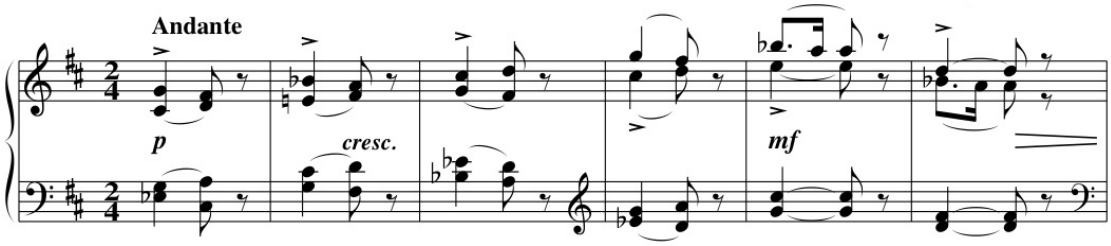


Example 2.4. Tchaikovsky, "Morning Prayer," mm. 19-21

2. "Winter Morning"

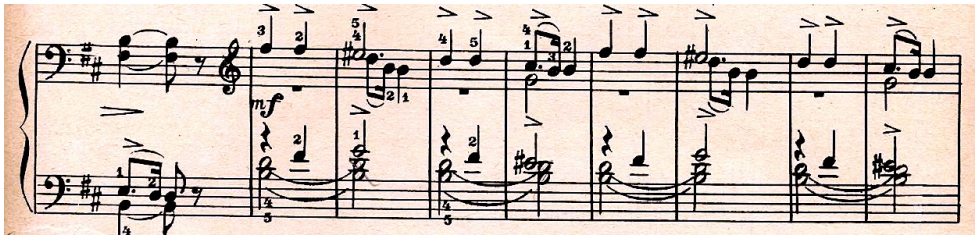
Some of the pieces of the *Children's Album* remind us of another Tchaikovsky piano suite about nature, *The Four Seasons*. The B minor "Winter Morning" is one of those pieces, where the music sounds dark and unsettled, as if depicting a terrifying winter storm. The tempo mark in the original and the first edition was *Allegro*. Most of the Russian editions use *Vivo*, while it is *Andante* in Schirmer. Depending on the tempo that one picks, the piece sounds either fast and terrifying, or sad and sobbing.

The pauses at the beginning of the piece sound agitated and evoke a person who is out of breath. [Example 2.5]

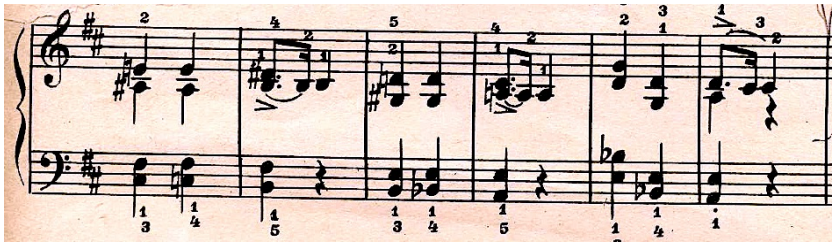


Example 2.5. Tchaikovsky, "Winter Morning," mm. 1-6

The B section and transition back to the A section are written with the help of polyphony in the middle voices. They are full of unstable, terrifying harmonies that sound erratic. [Examples 2.6 and 2.7]



Example 2.6. Tchaikovsky, "Winter Morning," mm. 16-24

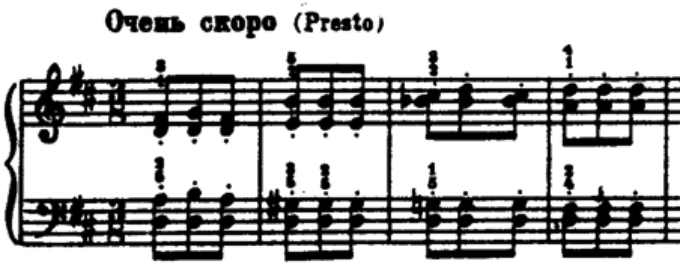


Example 2.7. Tchaikovsky, "Winter Morning," mm. 35-40

The name of the piece matches closely Schumann's "The Wintertime" from the *Album for the Young*.

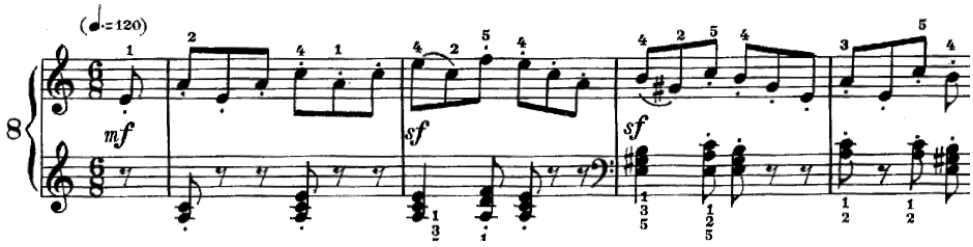
3. "The Little Horseman"

This piece is written in D major, the key center for the hero, the main character that is moving through the cycle. This is a small toccata, with a tempo marking of *Presto* in the first edition, and *Vivo* in Schirmer. [Example 2.8] It is one of the most virtuosic pieces of the cycle.



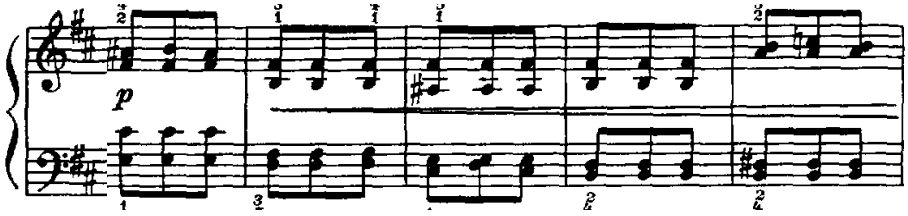
Example 2.8. Tchaikovsky, "The Little Horseman," mm. 1-4

Here, one can see another association with Schumann's *Album* – the reminiscence of the "The Wild Rider" is present not only in the title (another translation reads as "The Brave Horseman"), but also in the texture itself. [Example 2.9]



Example 2.9. Schumann, "The Wild Rider," mm. 1-4

"The Little Horseman" is written in simple ABA` form. The staccato pulse, representing the galloping of the horse, does not change throughout the piece, and the B section is very similar to the A sections. [Example 2.10]



Example 2.10. Tchaikovsky, "The Little Horseman," mm. 25-29

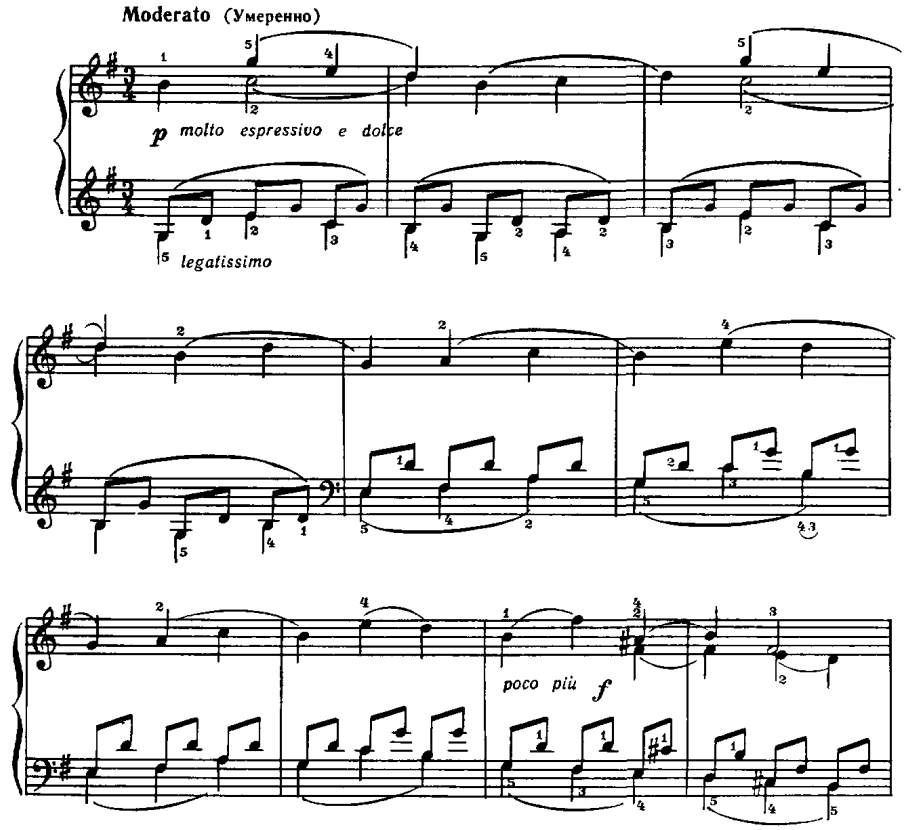
4. "Mama"

According to Smirnova, Tchaikovsky was one of the first composers to write a piece about a mother and how the child feels toward one of the most important people in his life. In general, composers before Tchaikovsky avoided the subject as being too personal and too hard to capture.[31]

The music of this piece is calm and song-like, in the same key as that of the "Morning Praying," G major. The waltz-like melody is continuous, with no breaks, and the texture

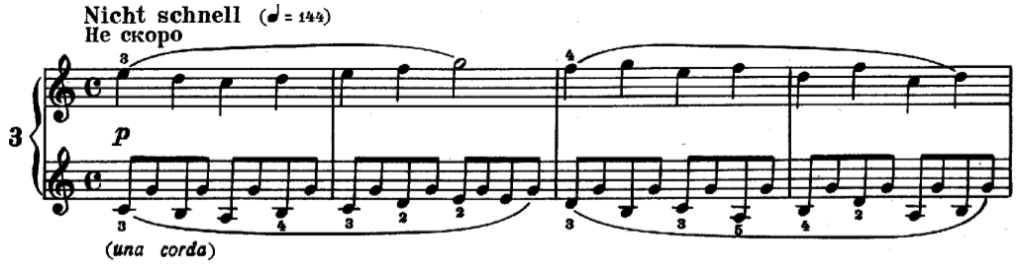
[31] Smirnova, "Chaikovskiy-Miniatyurist," 112.

is polyphonic. The two voices are always present in the left hand accompaniment, one of which is a melody sounding a tenth lower. [Example 2.11]

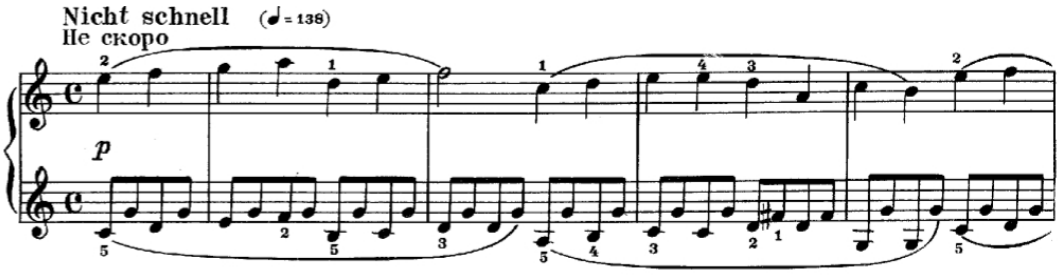


Example 2.11. Tchaikovsky, "Mama," mm. 1 – 10

The writing style of this children's piece is not uniquely Tchaikovsky's; it is similar to Schumann's "Humming Song" and "A Little Piece" from the *Album for the Young*. [Examples 2.12 and 2.13] This kind of writing gives students a great opportunity to learn how to play *legato*.



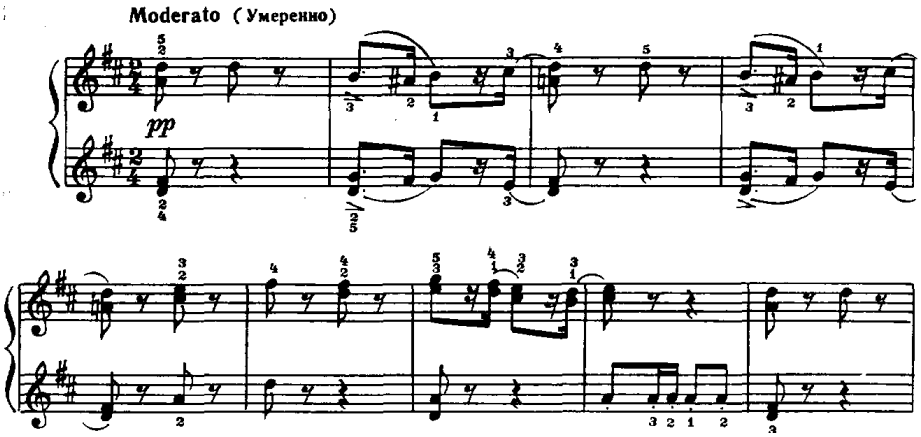
Example 2.12. Schumann, "Humming Song," mm. 1-4



Example 2.13. Schumann, "A Little Piece," mm. 1-4

5. "March of the Wooden Soldiers"

The March is again written in the cycle's hero tonality, D major. Tchaikovsky has created an image of woodiness and stiffness with the help of strict rhythmical figures. Here, I agree with Nadezhda Grodzenskaya, who suggested that the little drum that sounds at measure 8 intensifies the image of marching toys.[32] [Example 2.14] Technically, this piece is one of the easiest in the cycle, and second and third year students can usually play it quite easily, as Sergey Aizenshtadt noted.[33]



Example 2.14. Tchaikovsky, "March of the Wooden Soldiers," mm. 1 – 9

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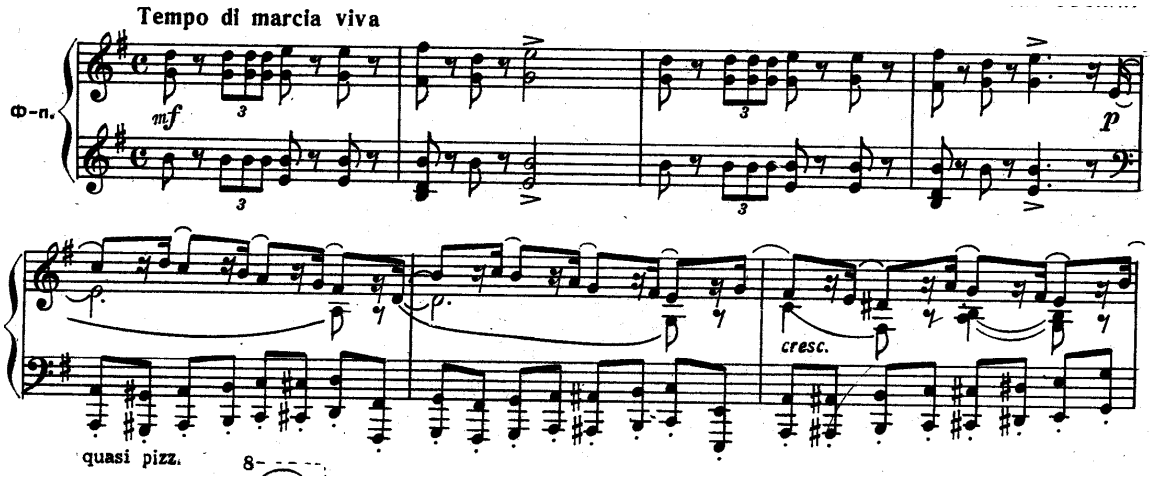
[32] Nadezhda Grodzenskaya, "*Detskiy Al'bom* P.I. Chaikovskogo na Urokah Muzyki v Nachal'nyh Klassah"(Learning Tchaikovsky's *Children's Album* with the First Graders), http://www.denysberezhnoy.com/berezhnaya/1class/tchaikovsky_detsky_album.html (an article from Russian web-site focusing on children's piano education).

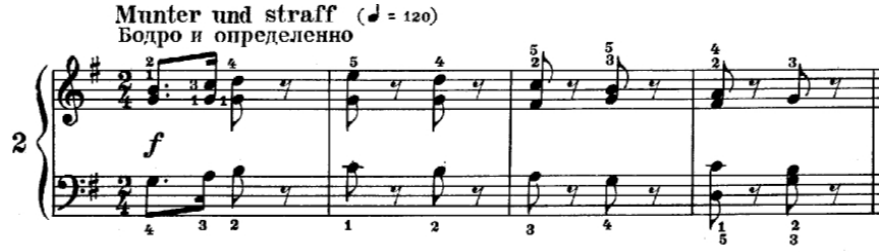
[33] Sergey Aizenshtadt, *Detskiy Al'bom P.I. Chaikovskogo* (Children's Album by P. I. Tchaikovsky) (Moscow: Klassika-XXI, 2003), 45.

The piece is considered to be a precursor of the "March" from the ballet, *Nutcracker*. [Example 2.15]



Example 2.15. Tchaikovsky, "March" from the *Nutcracker*, mm. 1 – 7

Tchaikovsky's "March of the Wooden Soldiers" is different from Schumann's "Soldier's March," even though there are some similarities in the pieces. Schumann's march is boyish and strict, while Tchaikovsky's is dance-like, and definitely reminds one of toys, when played properly. [Example 2.16]

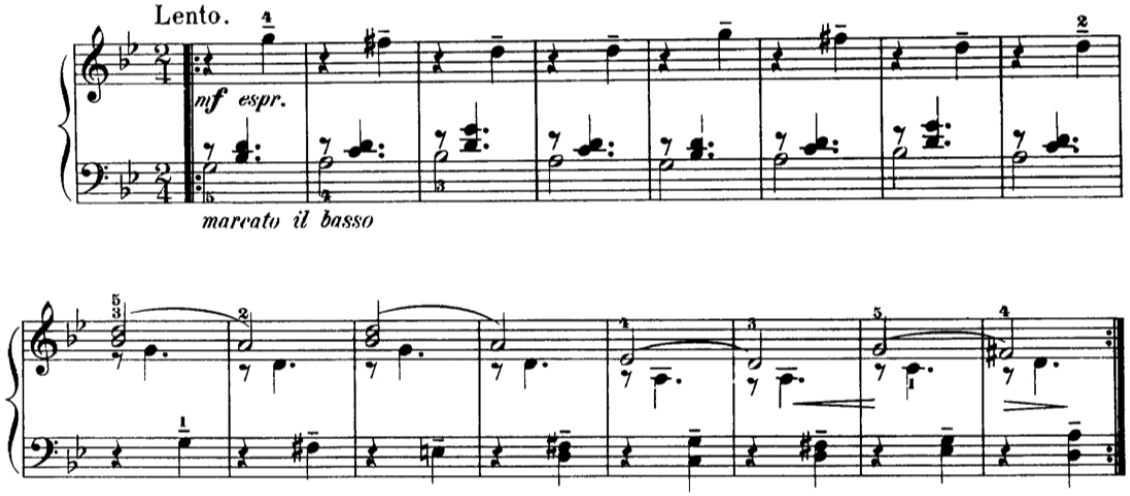


Example 2.16. Schumann, "Soldiers' March," mm. 1-4

6. "The Sick Doll"

This piece reveals the feelings of a person who is about to lose something, or someone, dear. Tchaikovsky did not try to make his music less tragic, even though the loss of a doll does not seem like something of importance from an adult point of view.

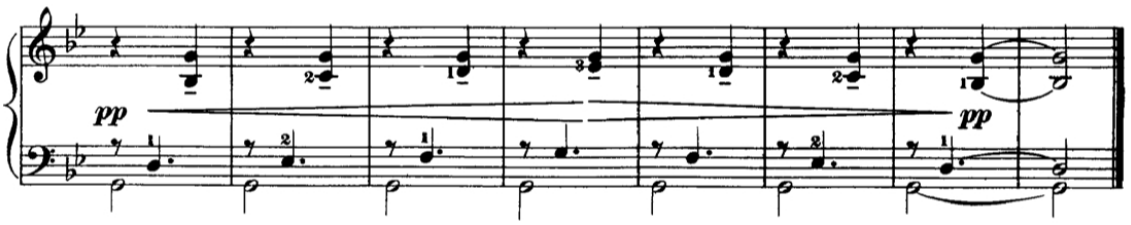
The “Sick Doll” is a sad and tragic piece written in G minor, with appoggiaturas representing cries and sighs. [Example 2.17]



Example 2.17. Tchaikovsky, “The Sick Doll,” mm. 1 – 16

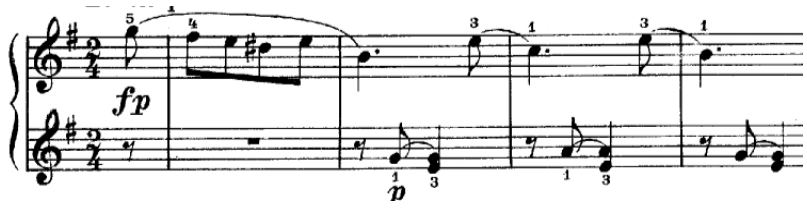
As in many other cases, I do not agree with the tempo marking *Lento* which we see in Schirmer scores, because the doll is still alive, even though it is dying. I prefer *Moderato* that can be found in the very first Russian edition. In the latter version’s tempo, it is much easier for a child to carry the melody over the pauses and bar lines. In the “Sick Doll,” children learn how to play several levels of music at the same time.

The basso ostinato at the end represents a bell that was usually rung when somebody had just died. It also brings back memories of the “Morning Prayer” and of time passing. [Example 2.18]



Example 2.18. Tchaikovsky, “The Sick Doll,” mm. 35 – 42

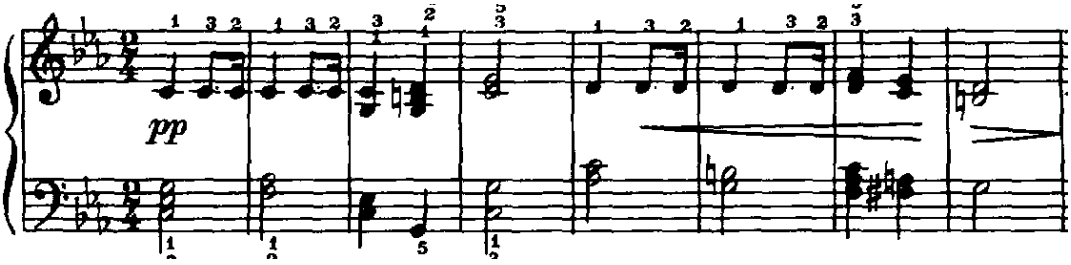
This piece about the first losses of a small person recalls Schumann's "The First Loss." [Example 2.19]



Example 2.19. Schumann, "The First Loss," mm. 1-4

7. "The Doll's Burial"

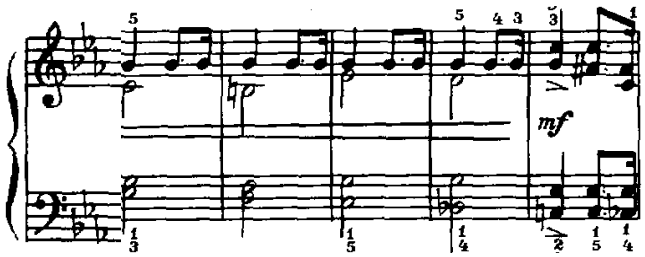
"The Doll's Burial" is written in classical Funeral March form without the traditional chorale-like middle section. It is in C minor, with a typical dotted rhythm that symbolizes a sad procession. [Example 2.20] Such rhythm is one of the main technical difficulties for children when playing this piece, because there is no place for agogic freedom.



Example 2.20. Tchaikovsky, "The Doll's Burial," mm. 1-8

The middle section is full of diminished chords that can be often heard in Funeral Marches, representing grief or mourning. Tchaikovsky does not make this piece sound easy for the small hero[34]. The composer prepares children for the adult world in all its difficult manifestations. [Example 2.21]

[34] Before the beginning of the 20th century a doll was a common toy for a boy.

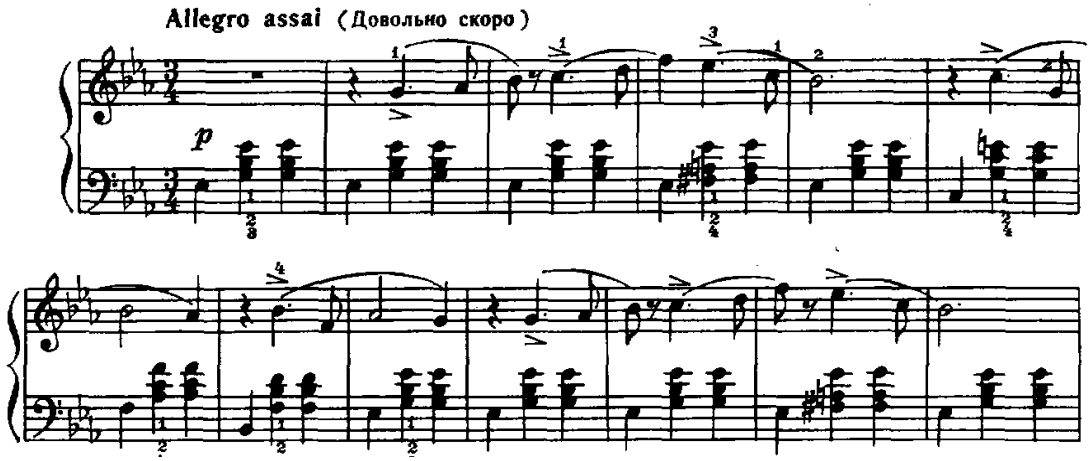


Example 2.21. Tchaikovsky, "The Doll's Burial," mm. 25-29

8. "Waltz"

In both versions of the suite, the E-flat major "Waltz" is the culmination of the first part of the cycle. This is a moment when the child is switching from the sad thoughts that occupied him before, to happier ones. The piece sounds as if the hero is awakening to a new life.

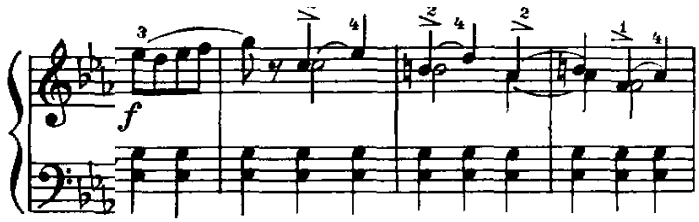
The first section of the "Waltz," one of Tchaikovsky's favorite genres, is lyrical and is a reminiscent of a typical ball dance. [Example 2.22]



Example 2.22. Tchaikovsky, "Waltz," mm. 1-13

The tempo marking in Schirmer is *Vivace*, which is slightly too fast for my taste; I prefer to play this waltz on the slower side of *Allegro assai*, as the composer intended it.

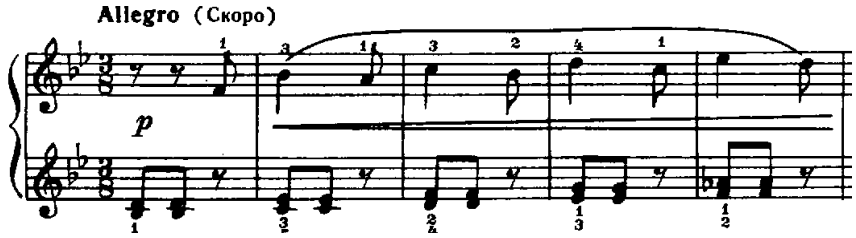
In the middle section, the "Waltz" has the characteristics of a *waltz-brilliante*. Again, I agree with a suggestion that repeated fifths of the base remind us once more that time is passing, as Studenovskaya noted.[35] [Example 2.23]



Example 2.23. Tchaikovsky, "Waltz," mm. 34-37

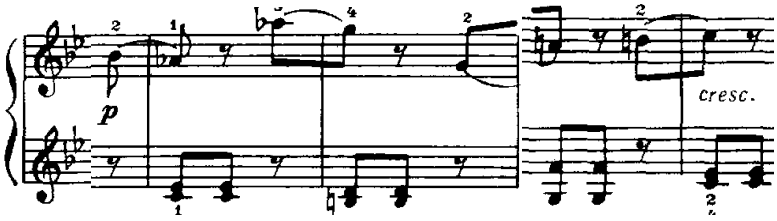
9. "The New Doll"

"The New Doll" is another waltz written in B-flat major. This is a happy and exciting piece, where the left hand's part recalls heart beating. [Example 2.24]



Example 2.24. Tchaikovsky, "The New Doll," mm. 1-5

In the middle section, the melody is written in a way that shows that the child is so thrilled that he is simply out of breath. [Example 2.25]



Example 2.25. Tchaikovsky, "The New Doll," mm. 18-21

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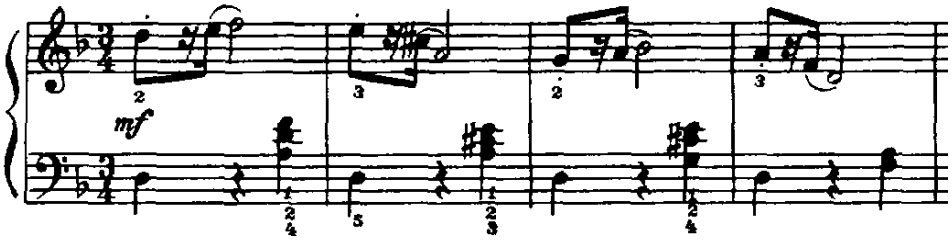
[35] Maria Studenovskaya, "Cveto-Tonal'nyj Plan *Detskogo Al'boma* Chaikovskogo" (The Color-Tonality Plan of *Children's Album* by Tchaikovsky), http://musicsteps.spb.ru/?p=2292 (an article from a Russian web-site focusing on early education)

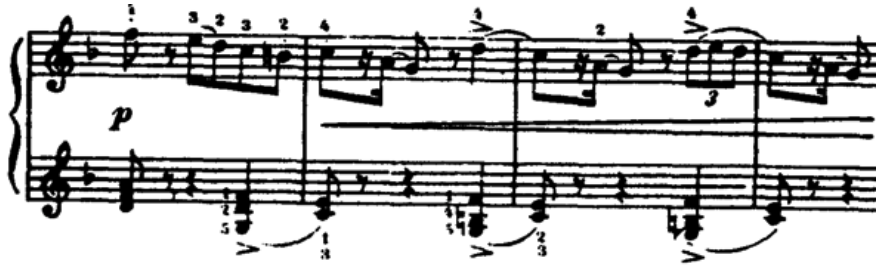
10. "Mazurka"

The D minor "Mazurka" is another great representative of ball dances, resembling Chopin's famous mazurkas. The first section is pensive and melancholic. [Example 2.26]



Example 2.26. Tchaikovsky, "Mazurka," mm. 1-4

The middle section is written more in the manner of a traditional mazurka, and therefore is meant to be more active and "masculine." [Example 2.27]



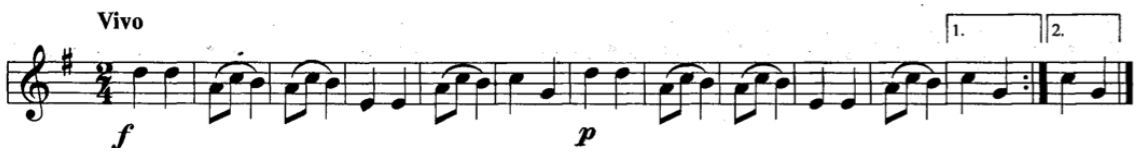
Example 2.27. Tchaikovsky, "Mazurka," mm. 19-22

11. "Russian Song"

The Russian micro-cycle starts with the "Russian Song," a piece based on a true *plyasoavaya* (dance) song, also seen in Tchaikovsky's and Rimsky-Korsakov albums of transcriptions. It is titled *Golova li ty, moya golovushka* ("Head, are you my Little Head"), as Alekseev noted.[36] [Example 2.28] Some researchers claim that this is not a *plyasovaya*, but rather a slow choral song, *protyazhnaya*, which would completely change the character of the piece. This confusion comes from similar lyrics of another folk song,

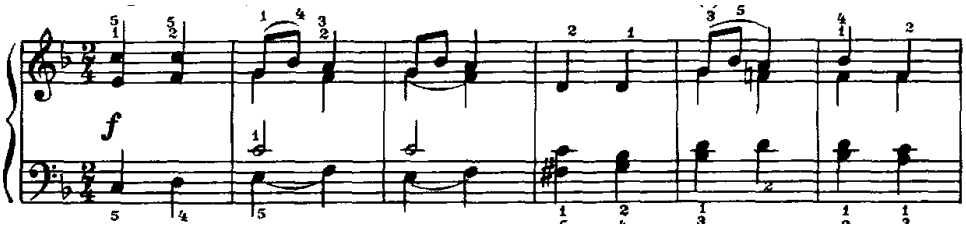
[36] Alekseev, *Russkaya Fortepiannaya Muzyka,* 368.

which is indeed the *protyazhnaya* song, the one arranged by Alyabiev. This second song is called *Golova li moya golovushka* ("Head, is this my Little Head"), without the word "ty" (you) in the middle. Importantly, these are two completely different songs and are not to be confused.



Example 2.28. Folk-song *Golova li ty, moya golovushka*

Tchaikovsky used a traditional form for Russian folk songs, a theme and variations. [Example 2.29]

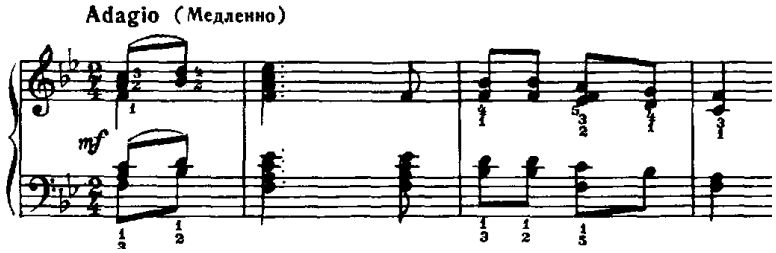


Example 2.29. Tchaikovsky, "Russian Song," mm. 1-6

12. "Muzhik (a Peasant) Playing on an Accordion"

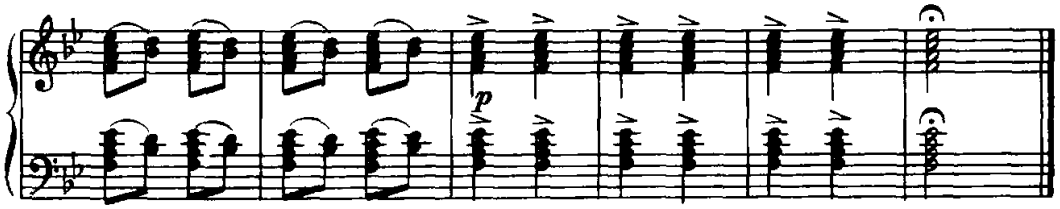
This piece is rarely played these days, because it is more of an episode rather than a real piece. This is also a theme and variations. Here, according to Aizenshtadt, Tchaikovsky is playing with traditional Russian intonations and harmonies, which sound like imitations of accordion playing.[37] [Example 2.30]

[37] Aizenshtadt, *Detskiy Al'bom*, 56.



Example 2.30. Tchaikovsky, "Muzhik Playing on an Accordion," the theme, mm. 1-3

Even though "Muzhik Playing on an Accordion" is written in B-flat major, the whole piece is played in the dominant without ever resolving to the tonic, giving the piece a sense of anticipation. [Example 2.31] The whole "Muzhik Playing on an Accordion" is built on parallel intervals, because as Swan states, "the peasant has no pedantic fear of parallels, whether they be fifths or octaves."[38]



Example 2.31. Tchaikovsky, "Muzhik Playing on an Accordion," the last six measures

The *piano* marking at the end emphasizes the episodic character of the piece, where the accordion player comes, passes by, and then leaves, as if we have just experienced a change of scene on stage. Now we are full of anticipation of something new to appear.

13. "Kamarinskaya"

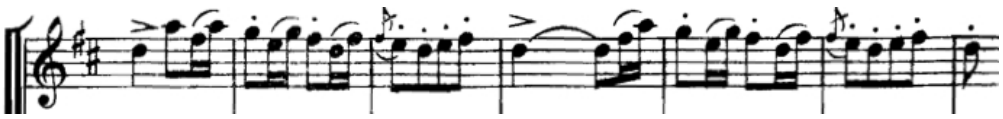
As Taruskin stated, "Kamarinskaya" is one of the most popular *plyasovaya* folk songs, so-called folk *naigryshi*, among Russian composers.[39] This is a young man's dance, with many hard movements and squats. The dance has a cheerful character and

[38] Swan, *Russian Music*, 26.
[39] Taruskin, *Defining Russia Musically*, 117.

ostinato melody that is repeated over and over until the dancers' exhausted, as Maes described it.[40]

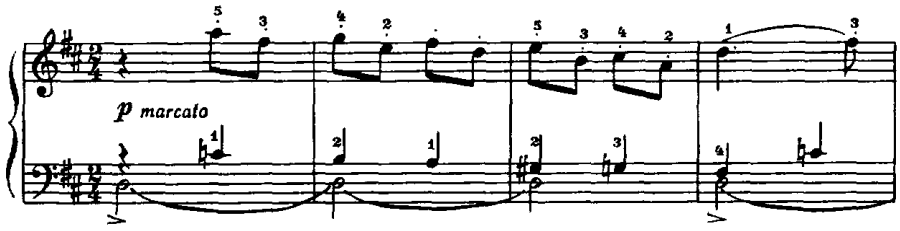
The main melody sounds similar to the famous Mikhail Glinka's second theme from the orchestral fantasy also named *Kamarinskaya*. Both of them are likely to be based on the same source. There is no definite record of the Tchaikovsky piece's original source, but it is a known fact that Glinka's second theme was based on a popular Russian *plyasovaya* folk tune, according to Maes.[41] [Example 2.32] Like Glinka, Tchaikovsky wrote his piece in the form of classical variations, with a theme and three small variations. This agrees well with the folk tradition, where the theme starts in a slow tempo, and with variation getting faster and faster as the dancers become more animated. "Kamarinskaya" is written in D major, the "main hero's tonality," and represents the second climax of the cycle. Here, the hero finally understands his place in the world and his ethnic identity.

The piece is very virtuosic, and is popular among young musicians because it can be performed on its own as a concert piece. It is not easy to play "Kamarinskaya" – even the slow theme – because three layers are present here. The low note represents the accordion's accompaniment, and the high voice pizzicatos represent the balalaika's *naigrysh*. The middle voice represents the dancers themselves. [Example 2.33]



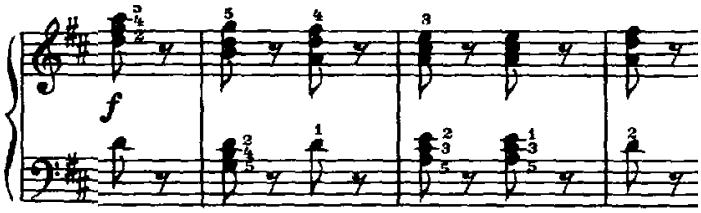
Example 2.32. Glinka, *Kamarinskaya*, 2nd theme

[40] Maes, *A History of Russian Music*, 28.
[41] Maes, *A History of Russian Music*, 28.



Example 2.33. Tchaikovsky, "Kamarinskaya," the theme, mm. 1-4

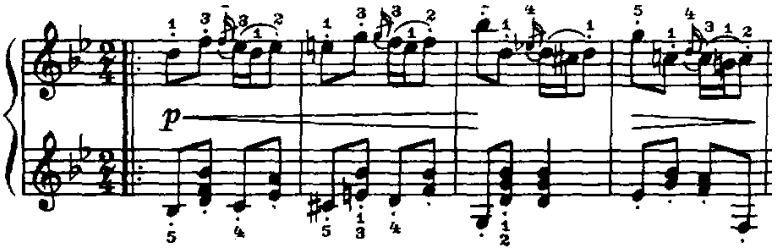
The climax is in the second variation. [Example 2.34] Each variation is traditionally played progressively faster, even though there is no such indication in the score.



Example 2.34. Tchaikovsky, "Kamarinskaya," mm. 26-28

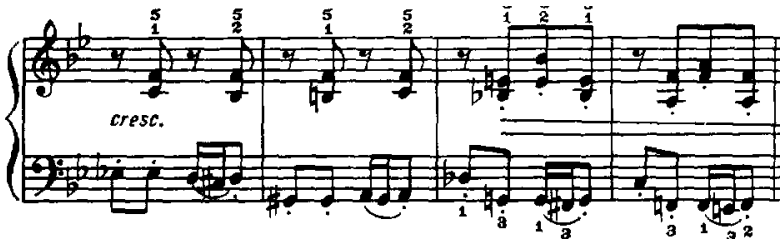
14. "Polka"

As Aizenshtadt noted, Tchaikovsky viewed the polka as a child's dance, which is why this is the most childish dance in the suite.[42] The piece is written in B-flat major. The "Polka" has a graceful and happy character in the outer sections, and clumsiness in the middle section. [Examples 2.35 and 2.36]



Example 2.35. Tchaikovsky, "Polka," mm. 1-4

[42] Aizenshtadt, *Detskiy Al'bom*, 58.

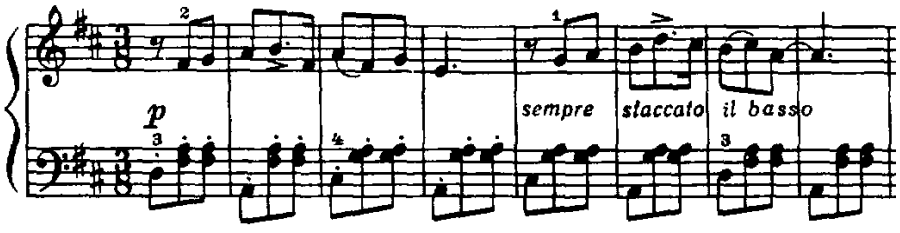


Example 2.36. Tchaikovsky, "Polka," mm. 13-16

15. "Italian Song"

The "Italian Song" opens a new micro-cycle about traveling, and is written in the hero's key of D major. "Grand Tour" in the youthful years was very common among Russian middle-class boys. It meant acquiring more knowledge about other cultures, as well as a better understanding of the self, as Studenovskaya noted.[43] All of the following pieces are written in previously introduced tonalities, as if connected to the memories of the hero.

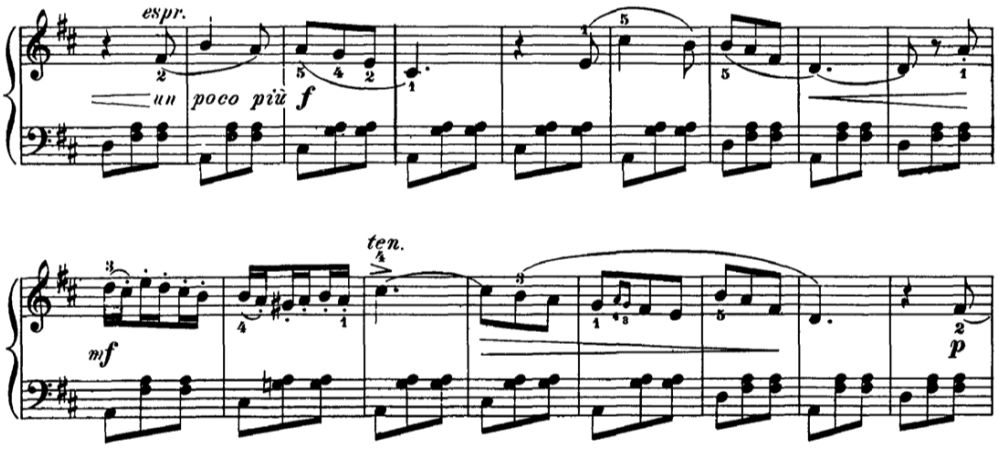
The piece is written in two-part form, and, according to Aizenshtadt, is based on a real folk song that Tchaikovsky had heard in Florence in December 1877.[44] The melody has the accent on the second beat, traditional in Italian music, with the accompaniment reminding us of plucking on a mandolin. [Example 2.37] The tempo marking in the first edition was *Moderato assai*, not *Vivo* as in Schirmer.



Example 2.37. Tchaikovsky, "Italian Song," mm. 1-8

[43] Studenovskaya,"Cveto-Tonal'nyj Plan."
[44] Aizenshtadt, *Detskiy Al'bom*, 59.

While in the first section, the main pianistic problem is in producing legato, the melody of the second section has its own difficulties, even though the sections are quite similar. The pianist still has to play legato. However, the melody begins to have short notes that are hard to play because of the staccati and the fast tempo. In addition, the pianist still has to keep in mind the vocal melodic line. [Example 2.38]



Example 2.38. Tchaikovsky, "Italian Song," mm. 17-33

This piece reminds us of Schumann's "Siciliano" and "The Italian Sailors' Song."

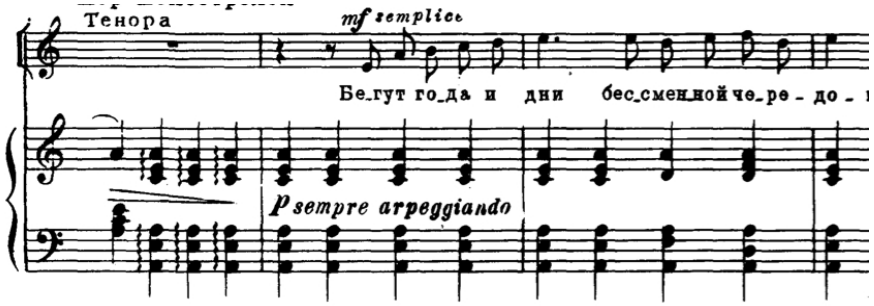
16. "Old French Song"

The melody of the piece is taken from the book of old French songs collected by Weckerlin. The lyrics of this song describe the reminiscences of youthful years that have gone away.[45] Tchaikovsky used this melody twice in his life, the shorter version in the *Children's Album*, and a fuller version in the *Maid of Orleans*, in the choir of minstrels from the second act. [Examples 2.39 and 2.40] Here I agree with Weidman, who stated

[45] The lyrics could be found in Aizenshtadt, *Detskiy Al'bom*, 63.

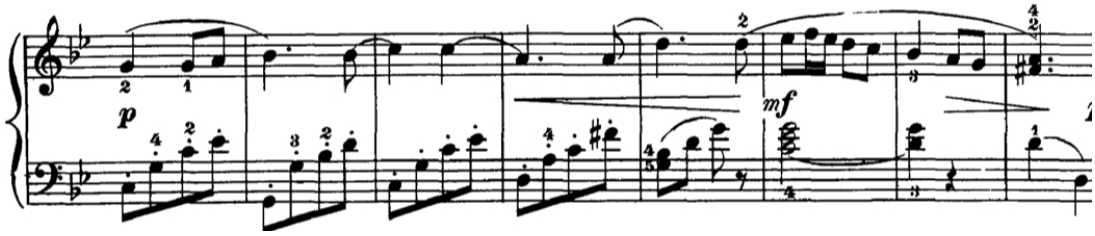
that the omission of one of the song's sections made the "Old French Song" easier for children to understand.[46]

Example 2.39. Tchaikovsky, "Old French Song," mm. 1-8



Example 2.40. Tchaikovsky, *The Maid of Orleans*, Choir of Minstrels, mm. 6-8

The piece has a repetitive base G. This recurring note, as I have mentioned earlier, represents time which passes, and therefore relates well to the lyrics of the folk song. In general, the writing is ascetic, with the melody in the right hand and a clear accompaniment in the left, either in long notes or short staccati. [Example 2.41]

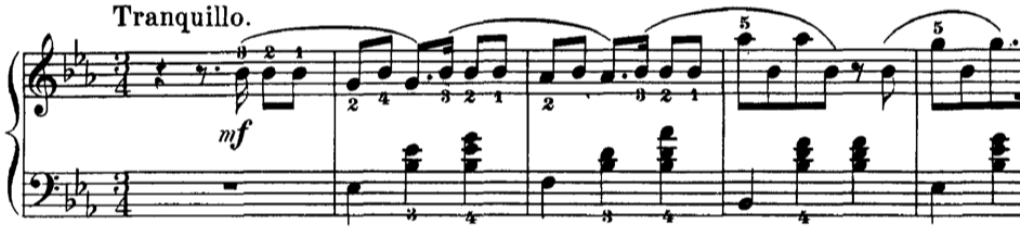


Example 2.41. Tchaikovsky, "Old French Song," mm. 17-24

17. "German Song"

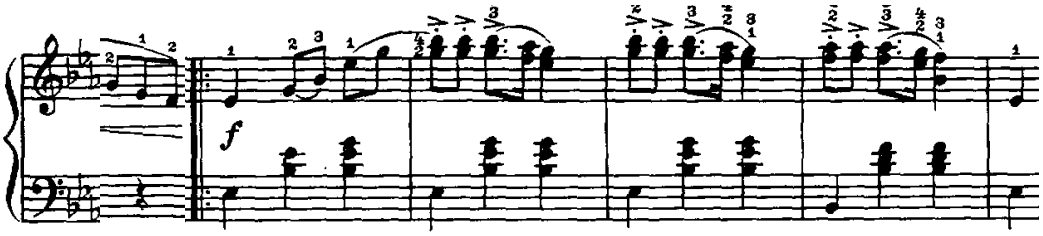
[46] Weidman, "*Detskiy Al'bom*."

The piece is written in E-flat major, the key of the "Waltz." In his book, Aizenshtadt made a suggestion that the melody of the piece is based on Tyrolian folk song traditions, the so-called Yodel songs. This assertion is supported in the first section, there the short jumping notes in the melody lead traditionally to the second beat.[47] [Example 2.42] The tempo marking in the first Russian edition was *Molto moderato*, instead of *Tranquillo* as in Schirmer.



Example 2.42. Tchaikovsky, "German Song," mm. 1-5

The middle section is more song-like and recalls the sound of a shepherd's horn. The melody goes up an octave, producing an image of wide open air and, possibly, mountains. [Example 2.43]



Example 2.43. Tchaikovsky, "German Song," mm. 10-14

Some sections of the song resemble Schumann's "The Hunter's Song" and "The Country Song" from the *Album for the Young*.

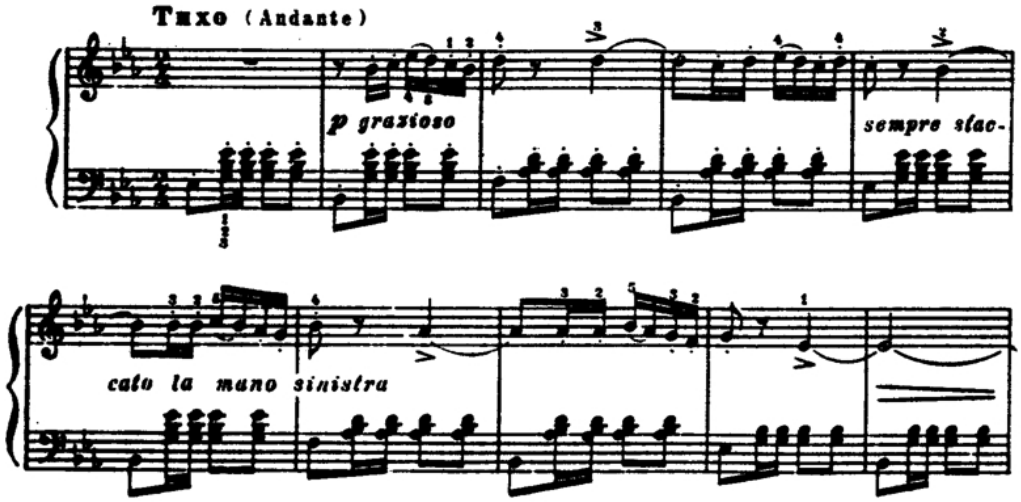
18. "Neapolitan Song"

[47] Aizenshtadt, *Detskiy Al'bom*, 63-64.

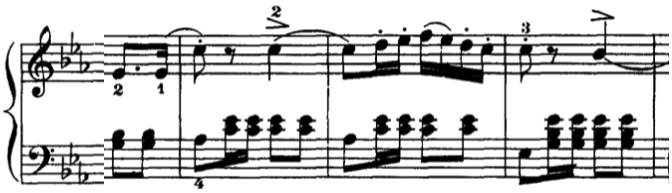
As in the case of the "Italian Song," Tchaikovsky used an original folk tune in the "Neapolitan Song," according to Aizenshtadt.[48] The same tune was used in the third act of *Swan's Lake*. There, it was called a "Neapolitan Dance," which, I agree with Grodzenskaya's suggestion, corresponds better to the music, even though Tchaikovsky heard the tune performed as a Serenade.[49]

The piece is written in E-flat major and is in binary form, where the first section is gracious and not too fast, the second fast and fiery. The first section consists of two parts that have similar musical language and remind us of the plucking of a mandolin.

[Examples 2.44 and 2.45]



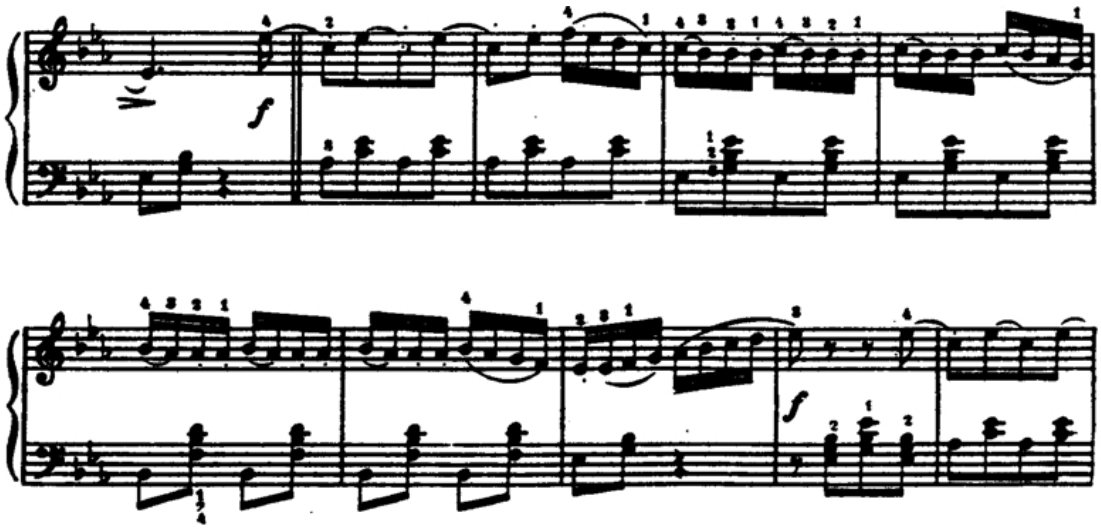
Example 2.44. Tchaikovsky, "Neapolitan Song," mm. 1-10



Example 2.45. Tchaikovsky, "Neapolitan Song," mm. 21-23

[48] Aizenshtadt, *Detskiy Al'bom*, 64.
[49] Grodzenskaya, "*Detskiy Al'bom*."

The second section is fast and technically very difficult, which is why the piece is recommended to be played by children who are in the sixth year of musical study, according to Aizenshtadt.[50] [Example 2.46]



Example 2.46. Tchaikovsky, "Neapolitan Song," mm. 21-23

19. "The Nurse's Tale"

"The Nurse's Tale" opens a second cycle about home, and probably represents the return home of the hero from his "Grand Tour." Here, I agree with Studenovskaya's suggestion that this cycle not only depicts the world of Russian fairy tales and a child's evening rituals, but also symbolizes the hero's return into the world of his childhood as an adult, with a transformed emotional intelligence.[51]

"The Nurse's Tale" is written in C major, but has many tritones which, with the general clumsiness of the melody, create a strange and slightly frightening world of Russian fairy tales. [Example 2.47]

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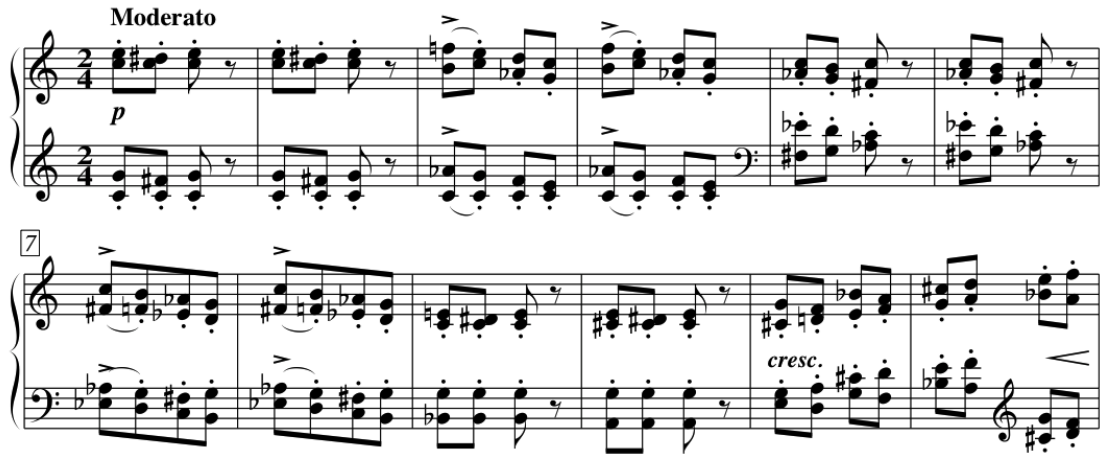
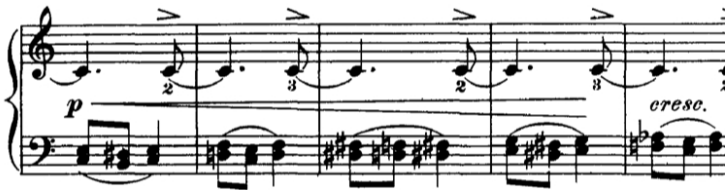
[50] Aizenshtadt, *Detskiy Al'bom*, 65.

[51] Studenovskaya, "Cveto-Tonal'nyj Plan."



Example 2.47. Tchaikovsky, "The Nurse's Tale," mm. 1-12

The base line of the middle section depicts children's horrors, usual guests of a child's imaginative world. [Example 2.48]



Example 2.48. Tchaikovsky, "The Nurse's Tale," mm. 25-29

"The Nurse's Tale," as Weidman stressed, naturally prepares the listener for the next piece, which depicts the main character of many fearsome Russian fairy tales, the oldest witch called Baba Yaga.[52]

20. "Baba Yaga"

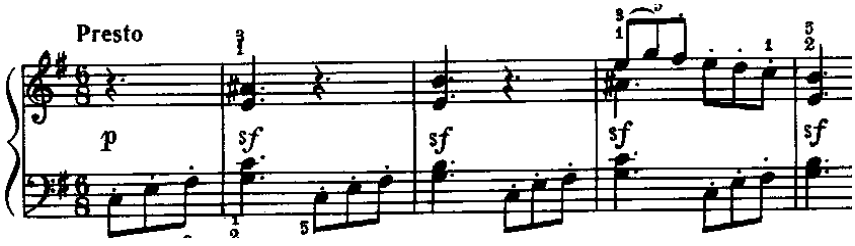
Baba Yaga is the archetypal witch of Slavic fairy tales. She flies in a mortar, uses a broomstick as an oar, kidnaps small children, kooks them in her oven, and lives in a hut with chicken legs. Every child is familiar with this personage, as she is the most recurring character in children's nightmares. Child psychologists believe that such characters are

[52] Weidman, "*Detskiy Al'bom*."

important for small children, because they form survival mechanisms in their young minds. Such frightening tales prepare children for a better understanding of the adult world around them and teach them to distinguish the good from the bad, as Studenovskaya noted.[53]

"Baba Yaga" is the only fantasy piece in the suite. As Gorodzenskaya wrote, Tchaikovsky did not like to write music about images not connected to this world.[54] However, his Baba Yaga is a great example of music depicting an imaginary personage and the feelings this personage evokes. According to Boris Asafiev, Tchaikovsky was a very disciplined composer, who did not wait for his muse to come and influence his writing. That is why, whenever the composer had to write in a genre that he did not know or did not like, he spent twice as much time on the piece, and wrote one of the best examples in the genre.[55]

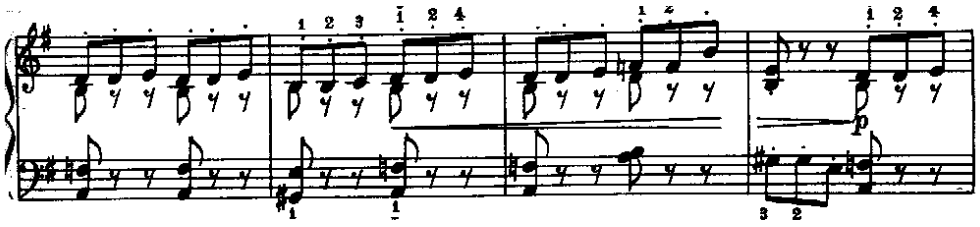
This is a chilling and technically challenging piece, written in E minor. The sforzandi at the beginning sound malicious, as if intended to frighten everyone around. [Example 2.49] The tempo is very fast, *Presto* in all Russian editions, and *Vivo* in Schirmer.



Example 2.49. Tchaikovsky, "Baba Yaga," mm. 1-4

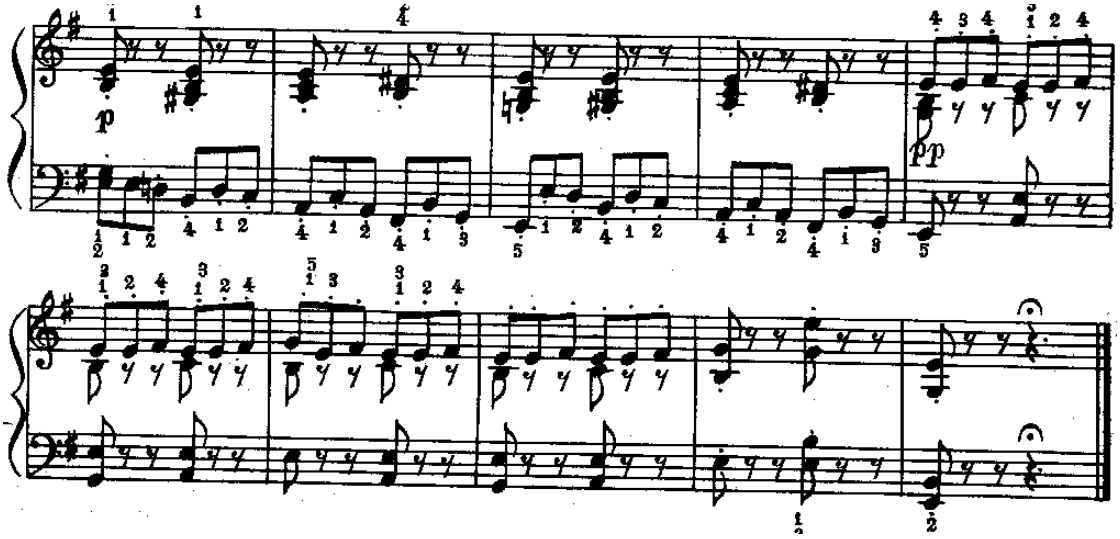
[53] Studenovskaya, "Cveto-Tonal'nyj Plan."
[54] Grodzenskaya, "*Detskiy Al'bom.*"
[55] Boris Asafiev, *O Muzyke Chaikovskogo* (About Tchaikovsky's Music) (St. Petersburg: Muzyka, 1972), 210-220.

The eighths notes of the middle section sound sinister, and remind us of flight. [Example 2.50]



Example 2.50. Tchaikovsky, "Baba Yaga," mm. 14-17

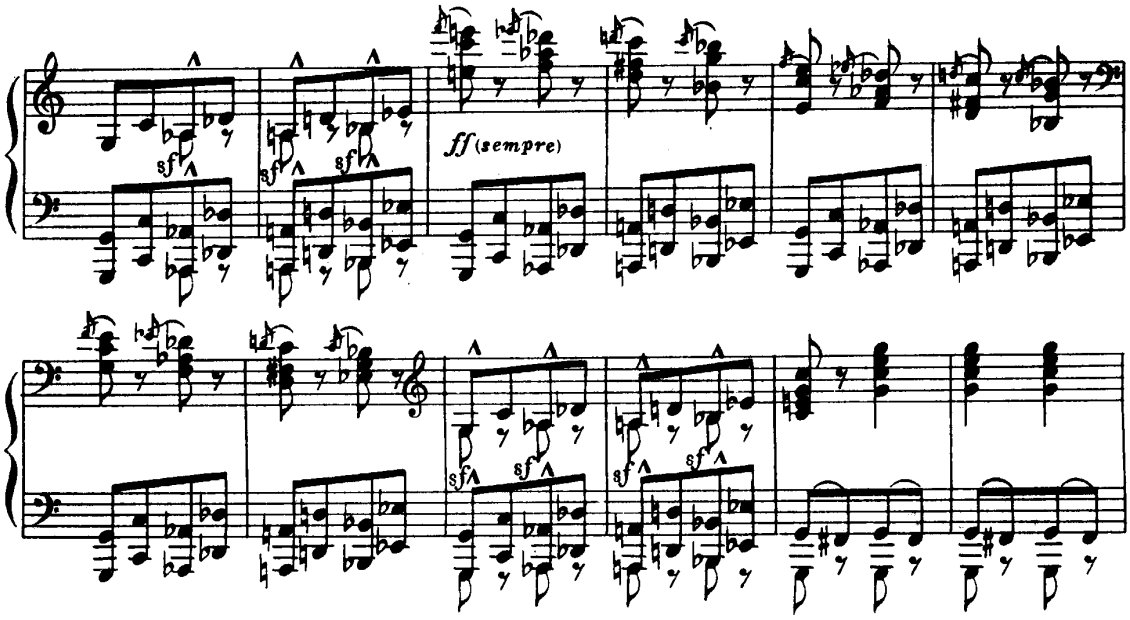
The final section is an octave higher, thus creating a picture of the witch flying higher and faster, with the wind whistling around her. The coda sounds softer and softer, the sound and image of Baba Yaga vanishing as she flies away. [Example 2.51]



Example 2.51. Tchaikovsky, "Baba Yaga," mm. 37-46

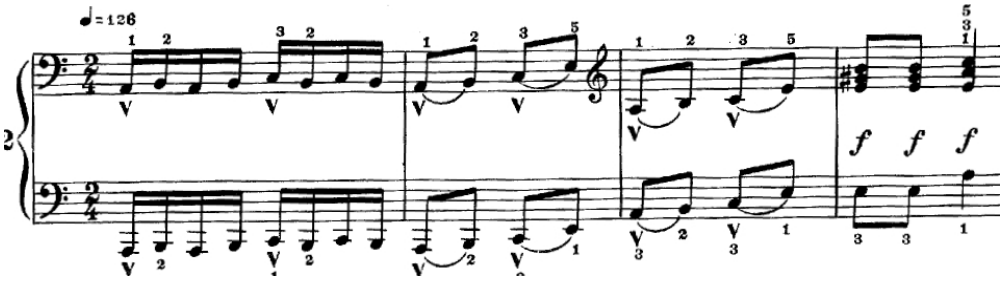
One cannot escape the references to Mussorgky's "The Hut of Fowls Legs" from the *Pictures at an Exhibition* (1874), where Baba Yaga is also presented as if sitting in her mortar and ready to fly. It is doubtful that Tchaikovsky was unaware of the piece or did not have it in mind while composing his own version. The melody of Mussorgsky's "Baba Yaga," even though different from the Tchaikovsky's, also has accents, sforzandi, short notes (grace notes), leaps, and perpetual quality, all of which representing flight and

fast abrupt movements. Even though Tchaikovsky's version of Baba Yaga sounds lighter than Mussorgsky's, it is definitely as angry and frightful as the earlier version. [Example 2.52]



Example 2.52. Mussorgsky, "The Hut of Fowls Legs," mm. 23-34

The music of "Baba Yaga" also reminds us of Schumann's piece about another imaginary character, "Servant Rupert," a companion of Saint Nicholas. This piece is also written in the minor key, has many accents, and represents movement in some sort of vehicle, probably a sleigh. [Example 2.53]

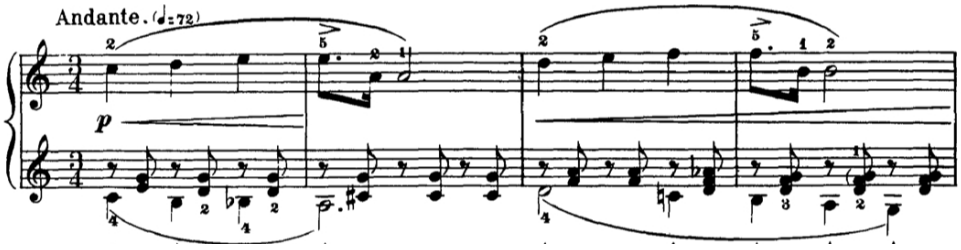


Example 2.53. Schumann, "Servant Rupert," mm. 1-4

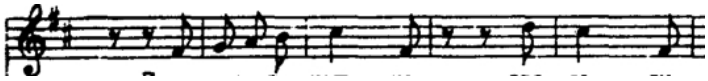
21. "Sweet Dream"

After the frightening story about Baba Yaga, our hero is now lulled into his own world of dreams. The music is written in the same C major key as the "Nurse's Tale," and is peaceful and sweet, sounding as a relief after all previous fears.

This is a little piano romance, written as a duet, with the help of a waltz meter. The melody of "Sweet Dream" reminds us of another Tchaikovsky romance, *Sred' Shumnogo Bala* ("Amidst the Din of the Ball"). [Examples 2.54 and 2.55]

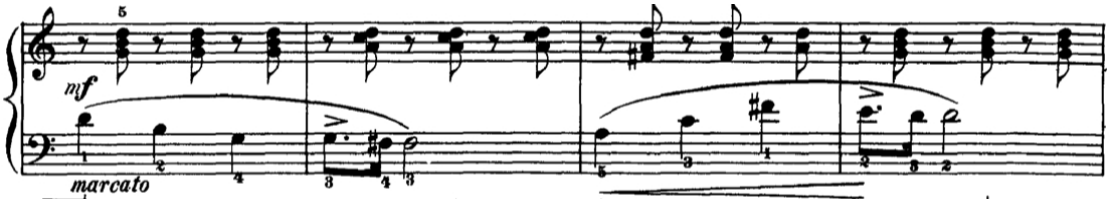


Example 2.54. Tchaikovsky, "Sweet Dream," mm. 1-4



Example 2.55. Tchaikovsky, *Sred' Shumnogo Bala*, mm. 8-12

The middle section highlights the lower voice, which now has the main melody. [Example 2.56]

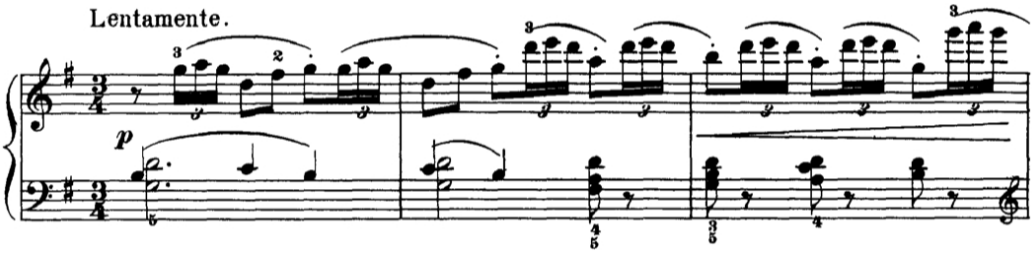


Example 2.56. Tchaikovsky, "Sweet Dream," mm. 17-20

22. "Song of the Lark"

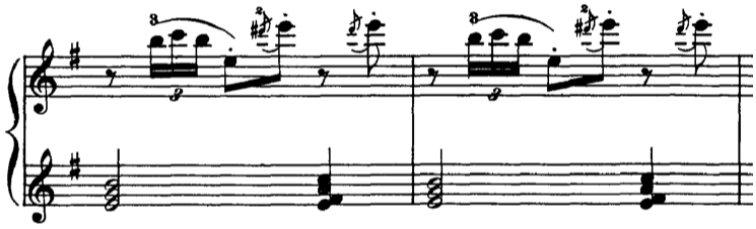
For children, this is merely a piece about nature and a small bird. According to Aizenshtadt, for the composer, the piece represented the catharsis of the hero, the symbol

of cleanness, flight and day-dreams. The piece sounds like an answer to the "Winter's Morning," because a lark is a symbol of Spring. This is the climax of the whole cycle.[56] The piece is full of birdsong, shown in the thrills in the right hand. It is written in G major, and has a lively and mellow character. [Example 2.57]



Example 2.57. Tchaikovsky, "Song of the Lark," mm. 1-3

Only in the middle section the character of the piece changes a little, and the waltz-like melody sounds more pensive and sad. [Example 2.58]



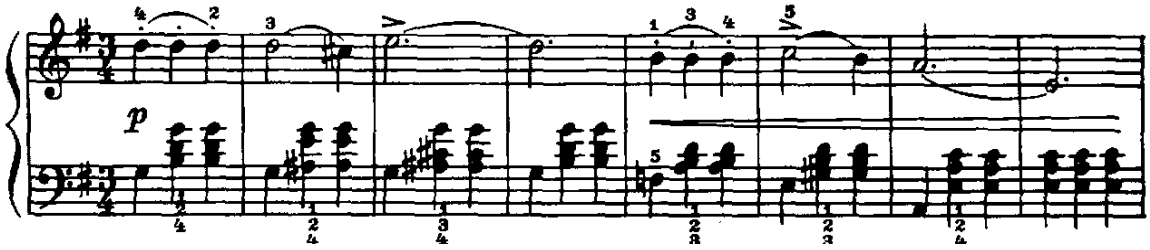
Example 2.58. Tchaikovsky, "Song of the Lark," mm. 9-10

23. "The Hurdy-Gurdy Man"

This G major piece represents a real song of a Hurdy-Gurdy man from Venice, where he would often appear with a little girl to sing near Tchaikovsky's hotel. The composer liked the man's song so much that he used it twice, once in the *Children's Album*, the other time in his *Twelve Pieces of Moderate Difficulty*, as Aizenshtadt noted.[57]

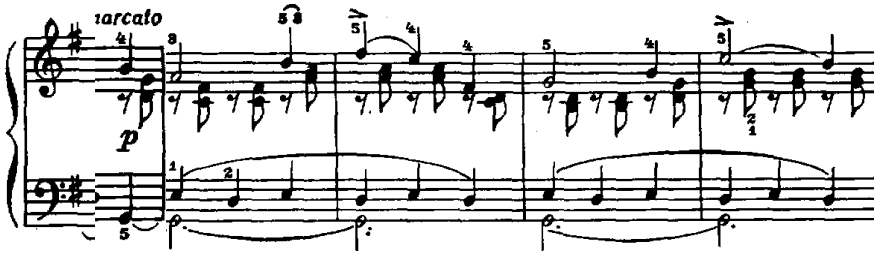
[56] Aizenshtadt, *Detskiy Al'bom,* 70.
[57] Aizenshtadt, *Detskiy Al'bom,* 72.

The accompaniment sounds like a monotonous waltz. However, this piece is not about a hurdy-gurdy, but about the singer himself, and the accompaniment should not interfere with the melody. [Example 2.59]



Example 2.59. Tchaikovsky, "The Hurdy-Gurdy Man," mm. 1-8

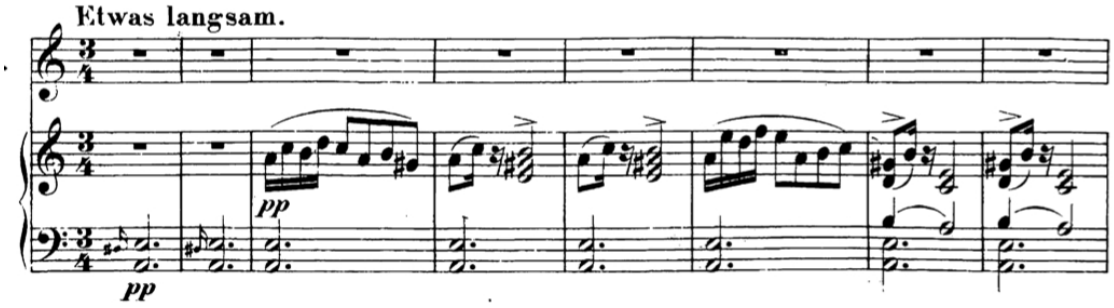
The second section of the piece has a repetitive G in the bass, which represents a hurdy-gurdy sound. The melody is sweet and peaceful. [Example 2.60]



Example 2.60. Tchaikovsky, "The Hurdy-Gurdy Man," mm. 17-20

As mentioned at the beginning, this piece, when played the last, inescapably makes us see parallels with Schubert's *Winter Jorney* song cycle. However, I agree with Aizenshtadt that the main difference between these two pieces is that Tchaikovsky wrote a piece, which depicts a person, not an instrument.[58] There is no monotony and otherworldly quality of sound in Tchaikovsky's music, the characteristics usually associated with a hurdy-gurdy sound. This is a happy piece about a singer who likes to sing his song and who happened to accompany himself with the help of a hurdy-gurdy, which is completely different from the sad and depressing song of Schubert's cycle. [Example 2.61]

[58] Aizenshtadt, *Detskiy Al'bom,* 72.



Example 2.61. Schubert, "The Hurdy-Gurdy Man," mm. 1-8

24. "In Church"

In the second composer's version, prayers are the first and the last pieces of the cycle. Like the "Morning Prayer," "In Church," also named "Chorale" in several Soviet editions, was written according to the rules of an Orthodox Church's Chorale. Because Tchaikovsky was a religious person, prayers were part of his life from the very beginning. He believed in God. As Balanchin stated, the composer believed that the people could be united through the church. Tchaikovsky also believed that the people could be united through their history and knowledge of their roots.[59]

"In Church" is based on a model of the sixth *Glas* Mode from the Mass. According to Weidman, the composer used a part from the Glas that has the words *Pomilui mya Bozhe* ("Have Mercy on Me, O God!").[60] Here, Tchaikovsky replicated a recognizable church meter: the rhythm of the music is derived from the rhythm of speech. Because of an uneven amount of accented syllables in the text, the chorale's meter is constantly changing. [Examples 2.62 and 2.63]

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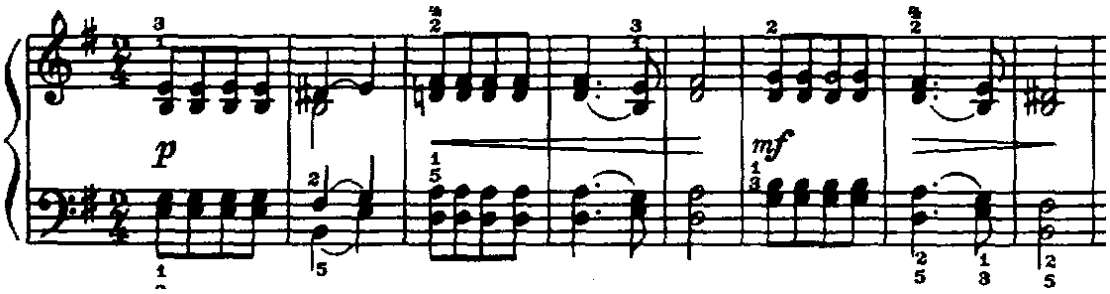
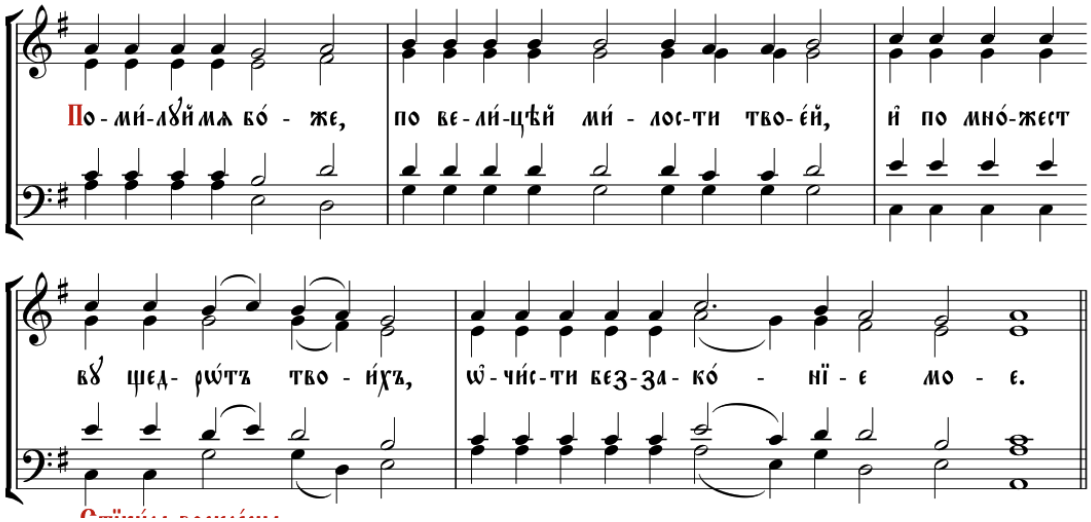
[59] Solomon Volkov, *Strasti po Chaikovskomu: Interv'yu s Dzhordzhem Balanchinym* (The Tchaikovsky Passions: Interviews with George Balanchin) *(*Moscow: Nezavisimaya Gazeta, 2001), 41-45.
[60] Weidman, "*Detskiy Al'bom*."

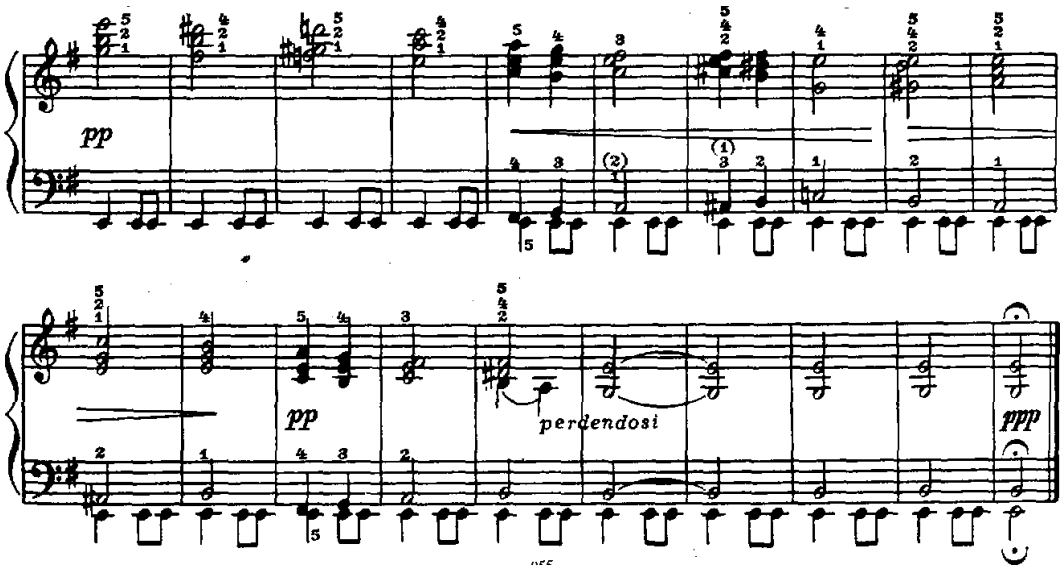


Example 2.62. Tchaikovsky, "In Church," mm. 1-8



Example 2.63. Glas #6, *Have Mercy on Me, O God!*

The second half of the piece represents the sound of bells, a favorite tool of many Russian composers. While the right hand sounds like a choir, the left hand sounds like a bell with a low sound. The bell represents the final say that time is always in motion and cannot be stopped. [Example 2.64]



Example 2.64. Tchaikovsky, "In Church," mm. 33-52

The piece is in E minor, the same key in which the sad "Mazurka" and angry "Baba Yaga" were written. This is the reason why many musicians prefer the first version that ends with the "Hardy-Gurdy Man," because it leaves hope and represents resurrection. "In Church," on the other hand, leaves no hope. Here again, I agree with Studenovskaya that this is clearly the end, either of a day, or of somebody's life.[61]

Today the suite is often played by adult piano performers, such as Yakov Flier, Mikhail Pletnev, Vladimir Nel'son or Pavel Egorov. The *Children's Album* is also very popular among other musicians, with transcriptions of all the pieces having been made not only for solo instruments, but also for chamber ensembles, orchestras, and choirs. The suite has been a source of inspiration for several poets and artists. All the "songs" from the *Children's Album* have at least one version of the lyrics, so that they can be sung either solo or in a choir.

[61] Studenovskaya,"Cveto-Tonal'nyj Plan."

The *Children's Album* is very important in Russian musical literature. Its influence can be seen even in the pieces of contemporary composers. As I am going to show later, all of the successive composers used Tchaikovsky, and Schumann naturally, as their example. As Alekseev stressed, the following compositions expanded Tchaikovsky's traditions of writing children's piano music, the circle of images and genres. Tchaikovsky successors' writing style became more diverse, with more colors and virtuosity.[62]

[62] Alekseev, *Russkaya Fortepiannaya Muzyka,* 370.

Chapter 3

Arensky, Gedike, Maykapar: the inventors of children's concert music

The 1880s and 1890s brought a new generation of talented young composers in Russia. Among the established and famous composers like Borodin, Balakirev, Rimsky-Korsakov, Tchaikovsky, such new names as Lyadov, Taneev, Glazunov, and Arensky started to shine. These young composers were the students of St. Petersburg and Moscow's conservatories, and they took the best from their famous teachers, Rimsky-Korsakov and Tchaikovsky. Later in their life, Taneev and Arensky taught Skryabin and Rachmaninoff, and that is generally how the Russian school of composition appeared, according to Natalia Kozlova.[1] In this chapter I will write about Arensky, and two less famous Russian-Soviet composers, Gedike and Maykapar.

Four-hand piano writing fit well into the *Hausmusik* idea that I have mentioned in the first chapter. Such writing gave to musicians of different levels a chance to play more advanced music with the help of its division between two pairs of hands. This writing style is especially exciting for children, whose physical abilities are still limited. From a pedagogical point of view, as Evgeniy Timakin stressed, four-hand playing is extremely helpful for children's development of ear-hand coordination, because of the need to

[1] Natalia Kozlova, *Russkaya Muzykal'naya Literatura* (Ryssian Musical Literature) (Moscow: Muzyka, 2003), 98.

match her own playing to the music of the other performer.[2] The first famous Russian example of children's piano duets in the nineteenth century was a suite *Six Children's Pieces*, Op. 34, written by Anton Arensky, at the beginning of the 1890s.

Anton Arensky (1861–1906), a student of Rimsky-Korsakov and a friend of Tchaikovsky, was a famous Russian composer, pianist, conductor, and teacher, who taught not only at the Moscow conservatory, but also at the Imperial Chapel in St. Petersburg. Apart from Op. 34 that I have just mentioned, the composer also wrote *Children's Suite* (Canons), Op. 65. He also wrote a set called *Twelve Pieces of Medium Length and Difficulty*, Op. 66, for solo piano, according to Marcella May Poppen.[3] All of the above cycles were written with children as the main performers in mind. In this thesis, I want to pay closer attention to the easiest and the earliest set, *Six Children's Pieces,* Op. 34.

Like Tchaikovsky's *Children's Album*, Arensky's *Six Children's Pieces* cycle was written specifically for children, and, therefore, was created with limited technical abilities in mind. However, following Arensky friend's traditions, this was not unnecessarily simplified music. The cycle consists of colorful pieces, written in different genres and with the help of different techniques and materials. As in Tchaikovsky's suite, all of the pieces have titles that describe well the meaning of the pieces, such as "Fairy Tail," "Cuckoo," "Tears," and "Crane." Nevertheless, *Six Children's Pieces* is a true cycle, when compared to Tchaikovsky's, in a sense that here all of the pieces are

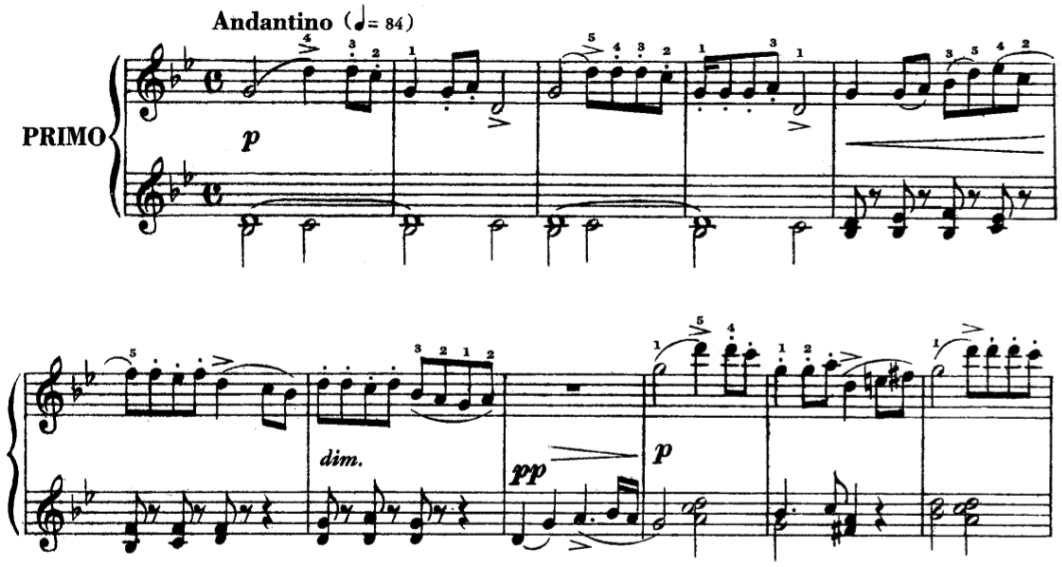
[2] Evgeniy Timakin, *Navyki Koordinacii v Razvitii Pianista* (The Development of Piano Coordination Skills) (Moscow: Soviet Composer, 1987), 39.
[3] Marcella May Poppen, "A Survey and Analysis of Selected Four-Hand One Keyboard, Piano Literature" (PhD diss., Indiana University, 1977), 57.

connected logically and tonally. Tchaikovsky used sonorities of different instruments in *Children's Album*. Arensky went further than Tchaikovsky and used many orchestral sonorities that were not heard in children's music before, as Aleksandr Alekseev stressed.[4] This cycle is one of the most symphonic piano duets written for children in Russian literature.

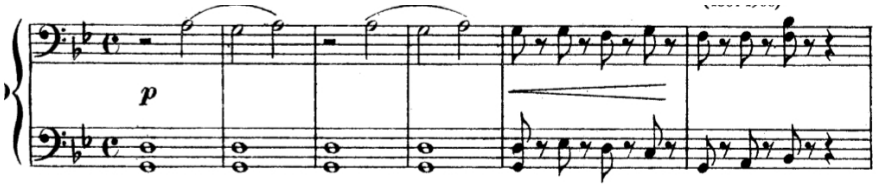
***Six Children's Pieces*, Op. 34**, consists of six pieces, named "Fairytale," "Cuckoo," "Tears," "Elegant Waltz" ("Waltz" in all translations), "Lullaby" ("Cradle Song" in translations), and "Crane."

"Fairytale" is in G minor. The melodic formulas that were used, especially in the Primo part, give the music a Russian national flavor. [Example 3.1] The second piano plays a role of an accompaniment at the beginning, and the repetition of a fifth in the left hand enhances the folk origins of the "Fairytale['s]" music. [Example 3.2]

[4] Aleksandr Alekseev, *Russkaya Fortepiannaya Muzyka s Kontsa XIX po Nachalo XX Veka* (The Russian Piano Music from the End of the Nineteenth Century to the Beginning of the Twentieth Century)(Moscow: Nauka, 1969), 372.



Example 3.1. Arensky, "Fairytale," Primo, mm. 1-11

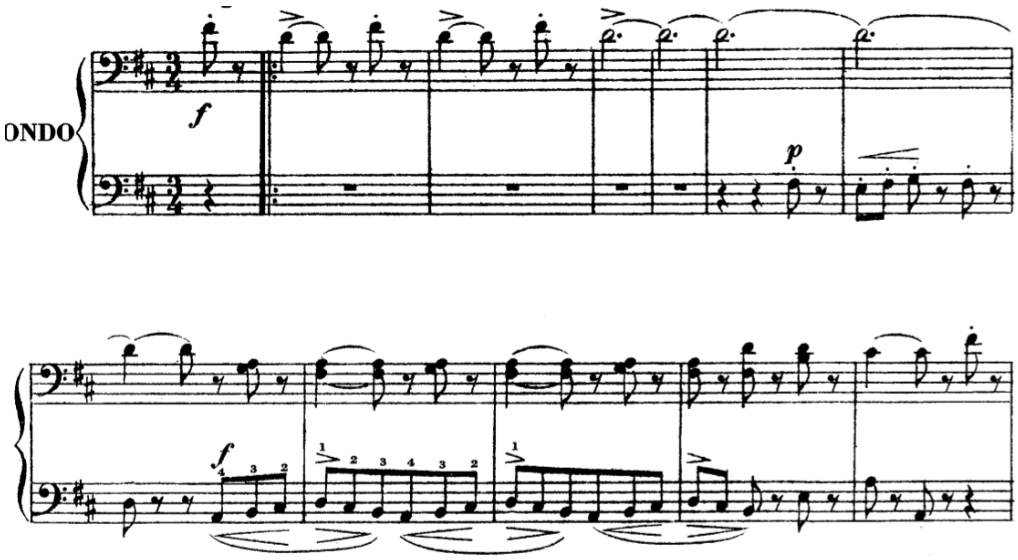


Example 3.2. Arensky, "Fairytale," Secondo, mm. 1-6

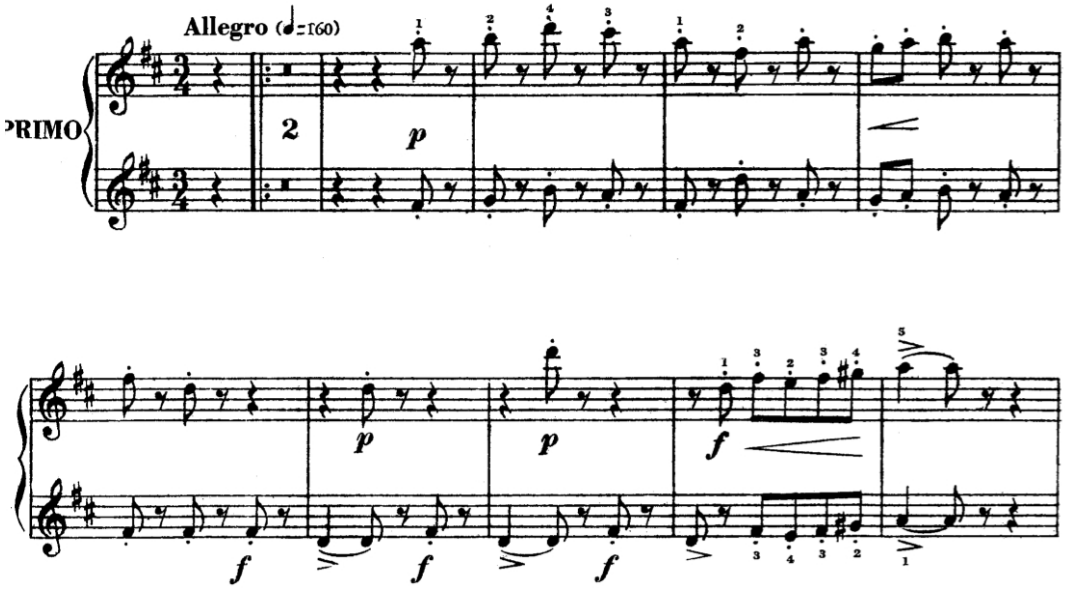
From a pedagogical point of view, because of the use of numerous orchestral sonorities and Russian folk intonations, the piece can be viewed as a good preparation for the young musician to the larger world of Russian symphonic music.

"Cuckoo" is a D major piece written in binary form, where one melodic formula, the two-note cuckoo motive, is repeated through the whole piece. Although this motive reappears in both parts, the two pianists never play these two notes together. [Examples 3.3 and 3.4] The dynamic marks change drastically every four to eight measures, which

teaches young pianists to properly differentiate *forte* and *piano*. The "Cuckoo" also helps them to learn how to play staccato and two-note slurs, as Poppen noted.[5]



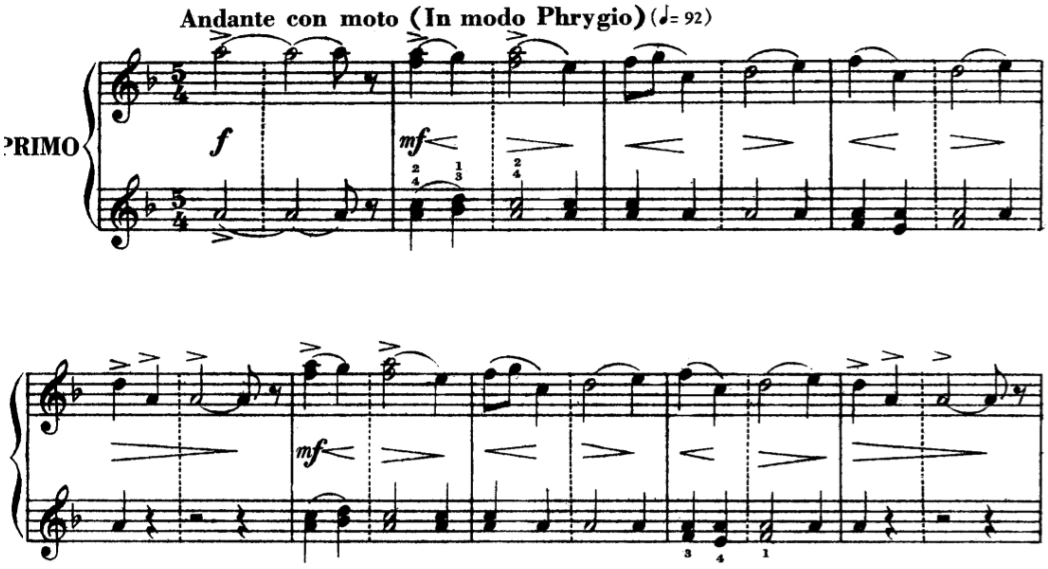
Example 3.3. Arensky, "Cuckoo," Secondo, mm. 1-11



Example 3.4. Arensky, "Cuckoo," Primo, mm. 1-11

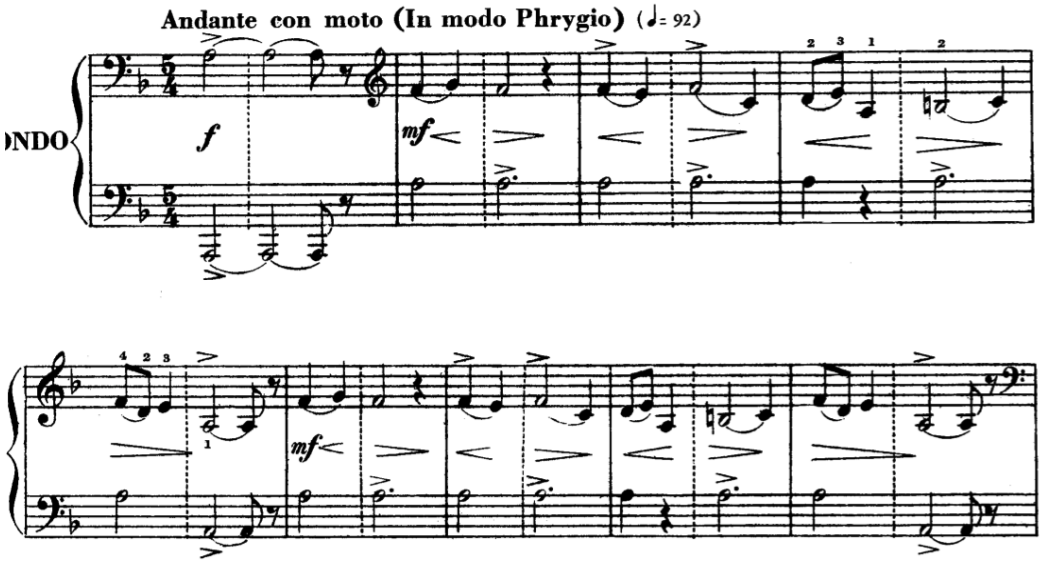
[5] Poppen, "A Survey and Analysis of Selected Four-Hand One Keyboard,"115-117.

The next piece, "Tears," is full of two-note slurs that traditionally represent sighs and cries. These sighs can be seen in both parts, but there are definitely more of them in the Primo part, while in the Secondo part, longer slurs, even over the bar, are present. The piece is in a *Phrygian* mode, which in minor is represented with a lowered second note of the scale. [Examples 3.5 and 3.6] This tradition of using ancient modes was often used in twentieth-century children's music written by Bartók and other composers. However, according to Alekseev, at the end of the nineteenth century, this was a real novelty. Such usage indicates the composer's wish to introduce children into a richer world of music, one with more than just minor and major.[6]



Example 3.5. Arensky, "Tears," Primo, mm. 1-18

[6] Alekseev, *Russkaya Fortepiannaya Muzyka*, 371.



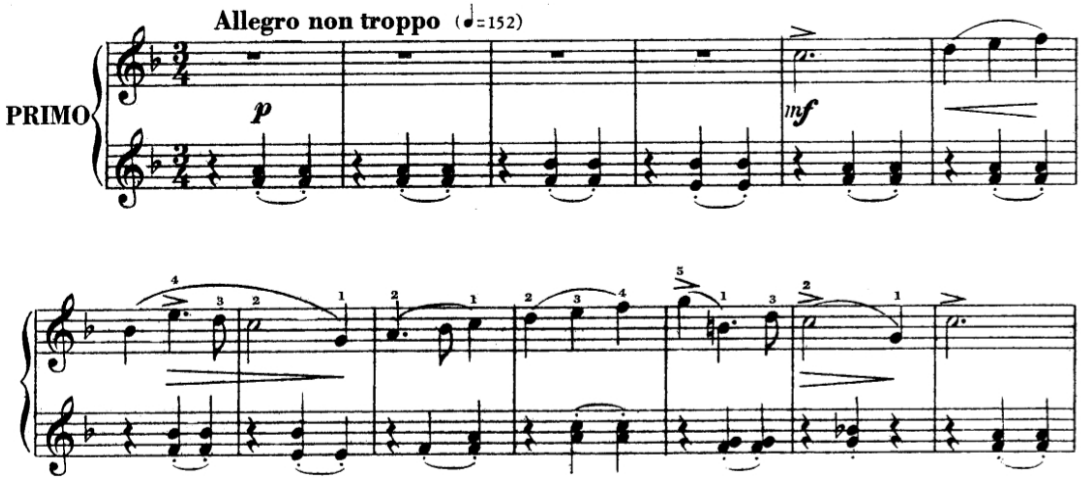
Example 3.6. Arensky, "Tears," Secondo, mm. 1-18

It is also worth mentioning that the piece is written in 5/4, which emphasizes the relation of the music to the folk traditions of singing with crying and sighing, so-called *prichety*, as Alekseev noted.[7] However, because this music is meant for children, every measure has an inside dashed bar line, which helps them learn to play complicated meters.

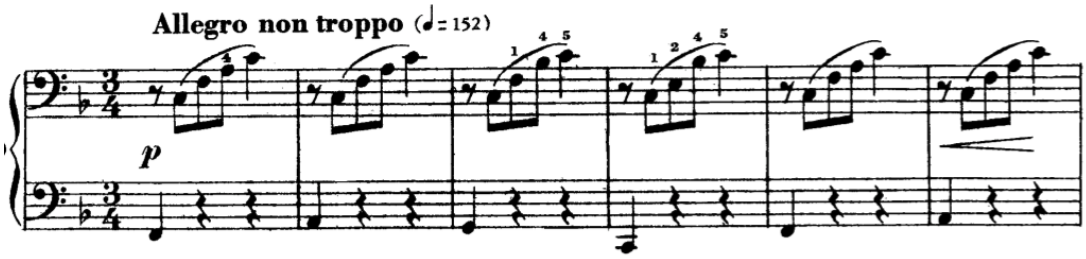
"Elegant Waltz" ("Waltz") is a lively F major piece that recreates a colorful ball scene. This is a traditional eighteenth-century character piece that stylistically and emotionally recalls the "Waltz" from the Tchaikovsky's *Children's Album*. Here, Arensky melodically developed both parts and used many expressive devices such as accents, *portato*, repeated notes, syncopas, etc. Such agogic nuances help children to develop the rhythmical freedom needed to play *rubato*. The texture is transparent, with

[7] Alekseev, *Russkaya Fortepiannaya Muzyka*, 371.

no more than three notes in both hands sounding simultaneously, as Poppen stressed.[8] [Examples 3.7 and 3.8]



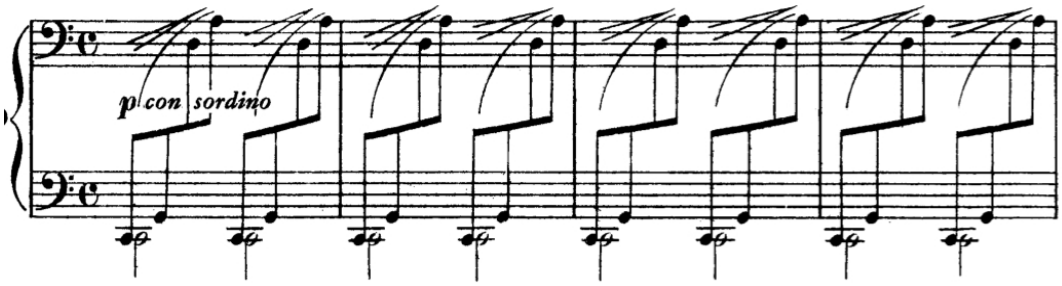
Example 3.7. Arensky, "Elegant Waltz," Primo, mm. 1-13



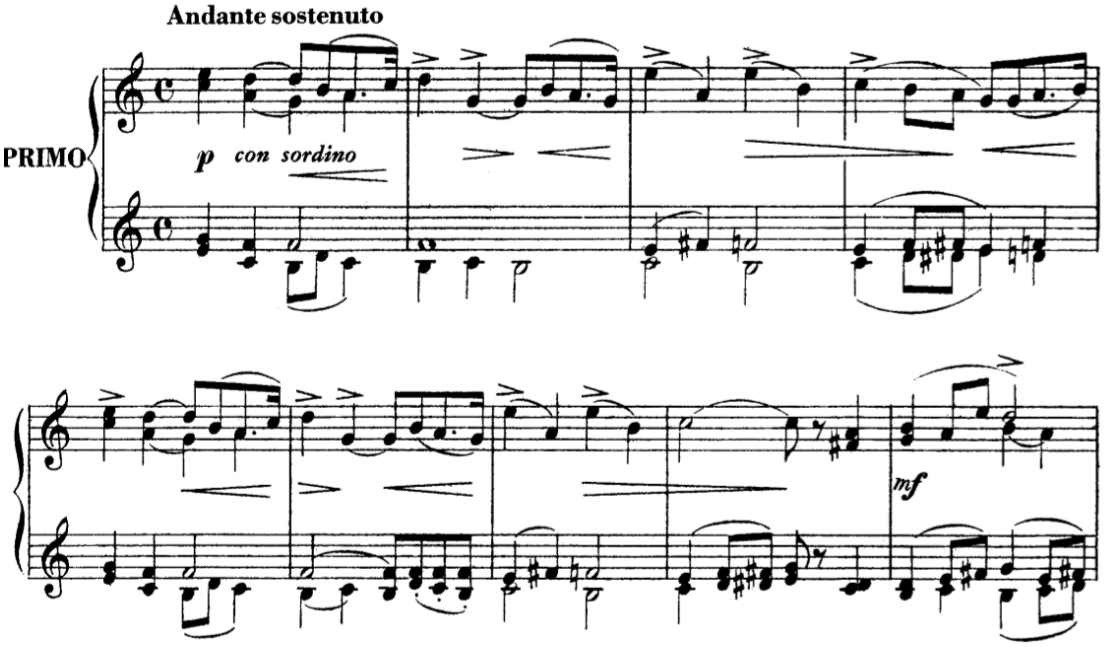
Example 3.8. Arensky, "Elegant Waltz," Secondo, mm. 1-6

"Lullaby" ("Cradle Song") is a short lyrical C major piece, where the Primo part plays the main melody and the Secondo has a continuous accompaniment, which never fully stops until the very end when the baby is asleep. [Examples 3.9 and 3.10] The melodic formulas of the theme in the Primo part – especially the tendency of the melody to go over the bar lines – evokes folk tunes that mothers used to sing to their babies.

[8] Poppen, "A Survey and Analysis of Selected Four-Hand One Keyboard," 115-117.



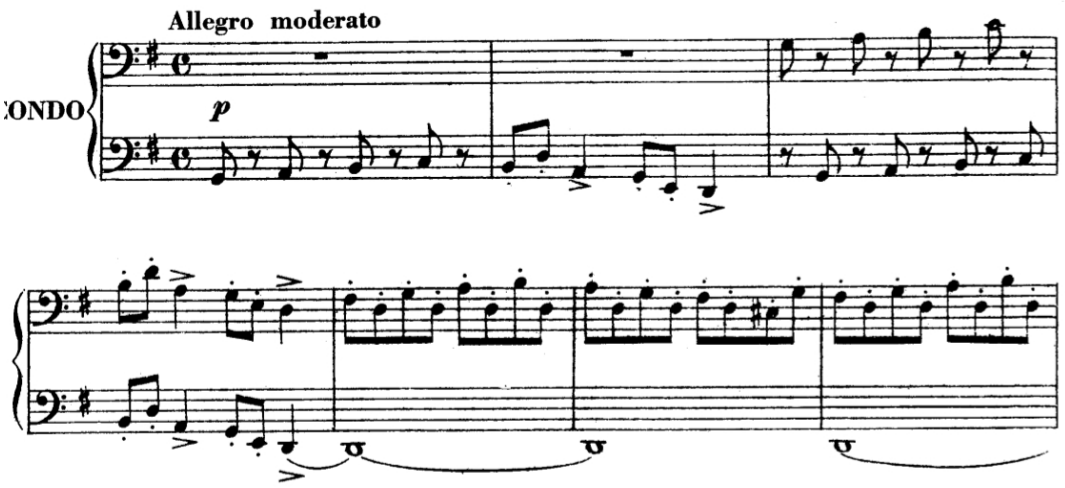
Example 3.9. Arensky, "Lullaby," Secondo, mm. 1-4



Example 3.10. Arensky, "Lullaby," Primo, mm. 1-9

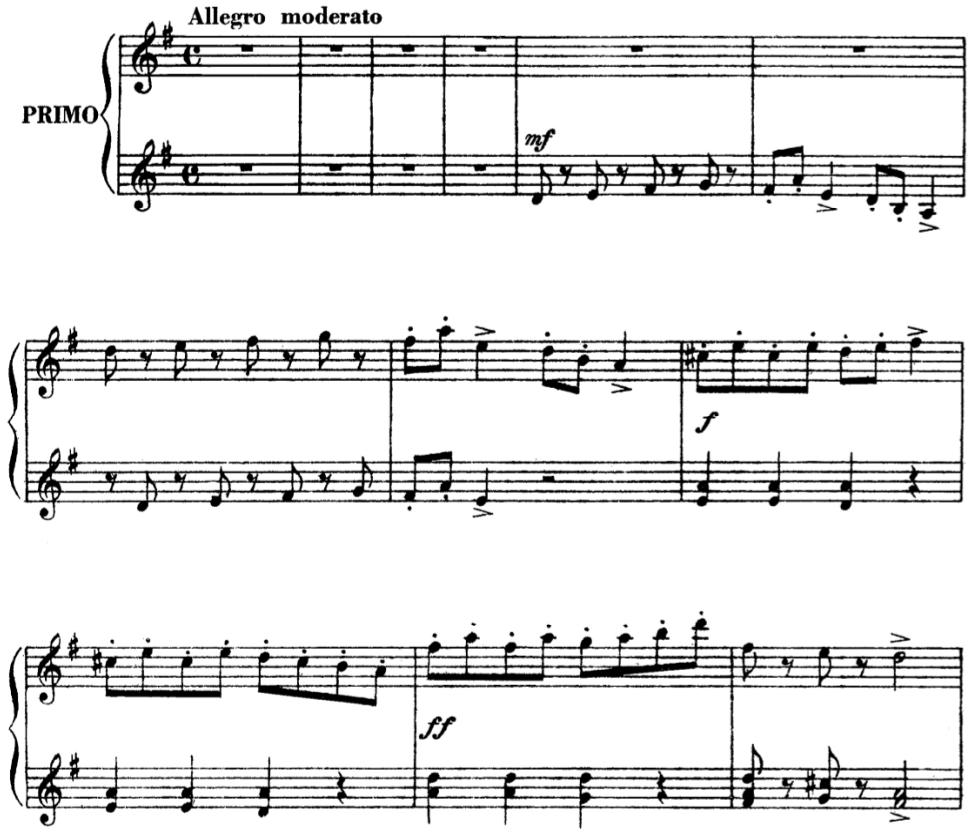
"Crane" is the last piece of the cycle, and it exemplifies an excellent fugue for children: simple and song-like. This is the first example of an interesting fugal piece for children based on folk-song material, according to Alekseev.[9] The D major fugue starts from the Secondo part. [Example 3.11]

[9] Alekseev, *Russkaya Fortepiannaya Muzyka*, 371-372.



Example 3.11. Arensky, "Crane," Secondo, mm. 1-7

The Primo part repeats the theme after four measures and provides a good closing of the "Exposition" part. [Example 3.12] The whole piece is lively and elegant, solidly closing the cycle.



Example 3.12. Arensky, "Crane," Primo, mm. 1-12

The cycle, as well as the composer himself, was mostly underestimated in the twentieth century. In his *Chronicles of my Musical Life*, Nikolay Rimsky-Korsakov wrote that Arensky made nice music, but that "he will be quickly forgotten."[10] This prediction held for decades, when hardly anybody played Arensky's music or gave it to their students. However, around the 1980s, there was renewed interest in the composer's creative work, and since then his music has become increasingly popular.

Aleksander Gedike (Goedicke) (1877–1957) is a famous pianist, organist, teacher, and composer who is still praised by Russian teachers for his children's pieces. A professor of the Moscow Conservatory who never received formal training in composition, Gedike was a very talented composer. Like Tchaikovsky, he fully understood the purpose of creating pedagogical pieces not only for the fingers, but also for the heads and ears. As a reviewer from the *Russian Musical Newspaper* wrote in 1903, Gedike's pieces can be "gladly recommended to any music teacher… the pieces are melodically rich; they are lacking the general dryness that can be usually heard, and which can make the music of beginning students sound more like metronomic banging on a keyboard."[11]

Gedike started to write children's music at the beginning of his composing career, and as early as his Op. 6 the main characteristics of his writing style were visible. According to Alekseev, the composer said "one of the main psychological aspects of

[10] Nikolay Rimsky-Korsakov, *Letopis' Moej Muzykal'noj Zhizni* (Chronicles of my Musical Life) (St. Petersburg: Tipografiya Glazunova, 1909), 358.
[11] Alekseev, *Russkaya Fortepiannaya Muzyka*, 375.

music is its sincerity," and it is obvious that Gedike was true to his own ideals.[12] Even his less successful pieces always have this sincere feeling, as well as clear sounds and images. The "Russianness" of Gedike's music is also quite obvious, even though he never discussed this aspect of his own works. This is not the artificial usage of folk motives that can often be seen in works of many Soviet composers, but rather a true deep feeling, one that Gedike absorbed from folk songs and music of the great Russian composers of the nineteenth century. As Alekseev wrote, in such details as intervals, harmonies, and themes for variations, one can see Gedike's fondness for Russian folklore.[13] Because the composer was an organist throughout his life, he was fond of old forms and genres, which is why many of his works are written in the neoclassical style. In general, Gedike's compositional style is the popular "new" Russian style of the beginning of the twentieth century: neoclassical forms, with many passionate romantic images and gestures, combined with various folk elements, which are present at all levels.

All of Gedike's children's pieces, either with or without titles, are written for pedagogical purposes, and especially with the goal of developing proper technical skills. The first set of compositions, *Twenty Small Pieces for the Beginners,* Op. 6, written at the end of the 1890s, can be viewed as an anthology of the most common ways of piano writing for children, used later by all Soviet composers, according to Alekseev.[14] All of these different styles of writing were always used for teaching purposes. For example, the problem of ear-hand coordination appears at the very beginning of one's piano lessons. Children have to learn how to play with both hands without interruption of a musical line.

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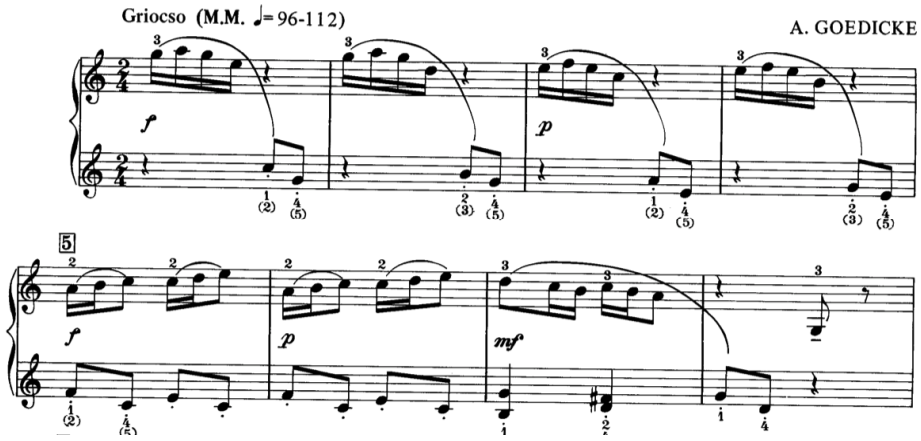
[12] Alekseev, *Russkaya Fortepiannaya Muzyka*, 375.
[13] Alekseev, *Russkaya Fortepiannaya Muzyka*, 373.
[14] Alekseev, *Russkaya Fortepiannaya Muzyka*, 373-375.

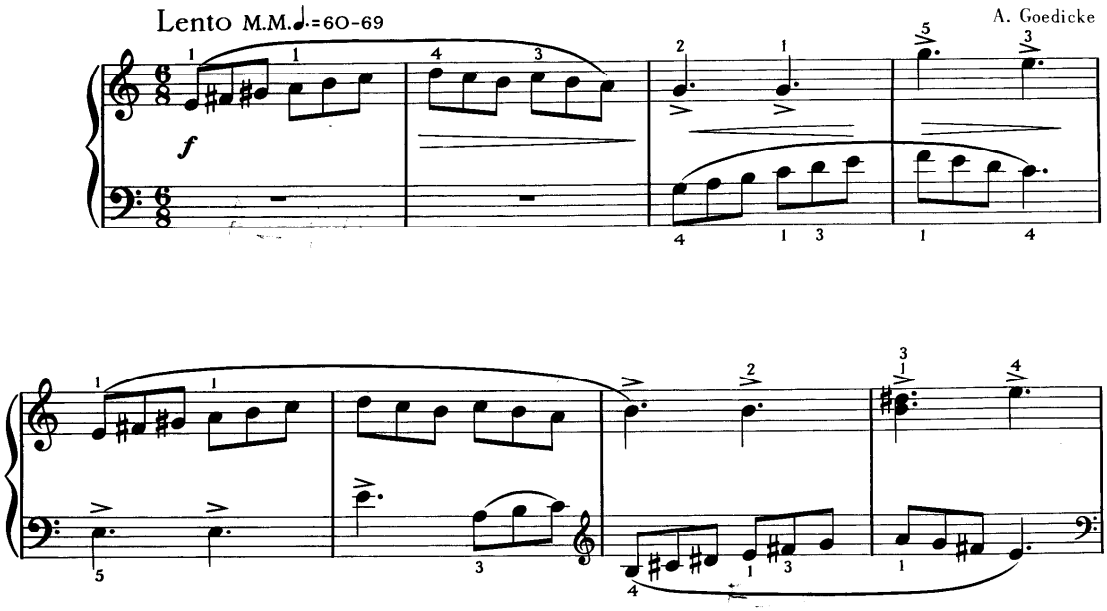
One of the Gedike's most famous etudes from Op. 6, *Squirrels,* exemplifies a writing style popular afterwards, where difficult melodic passages are divided between the hands. [Example 3.13] This kind of piano writing develops equal coordination skills in both hands, as well as improving the young performer's ability of "horizontal thinking," as Timakin called an ability to simultaneously hear lines in both hands.[15] The piece also provides an opportunity to perform at the beginning of one's piano studies, because *martellato* technique always sounds impressive from the stage.



Example 3.13. Gedike, *Squirrels,* Op.6, mm. 1-8

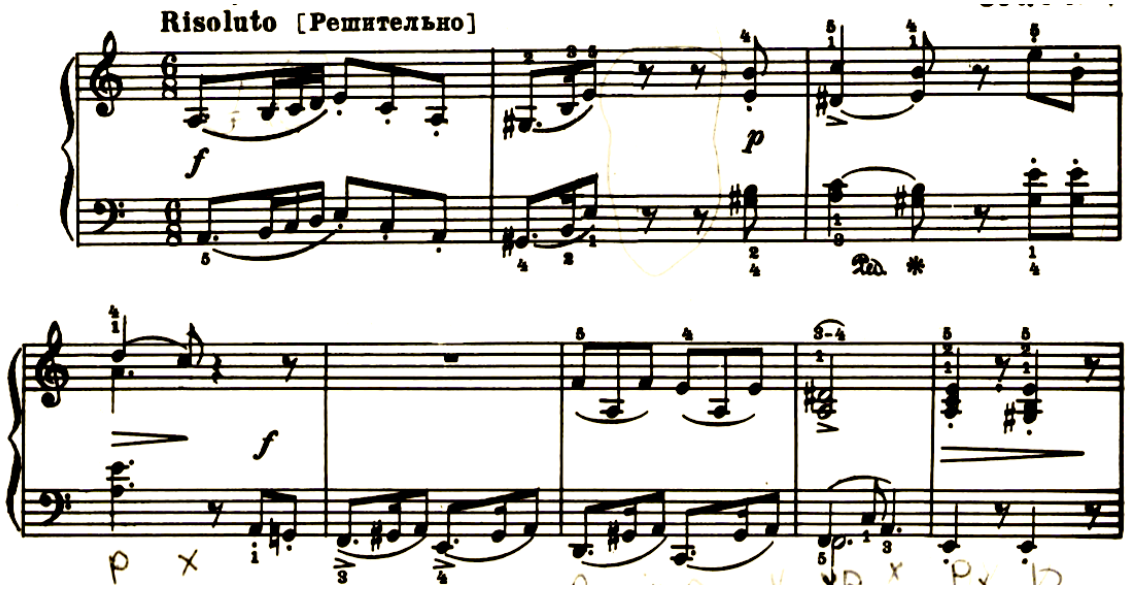
Gedike was, and still is, most famous among Russian teachers because of his etudes. In his etudes, the composer not only used *martellato* techniques to teach children how to control both hands, but also employed different methods to help them learn scales, harmonic figurations, broken intervals, and even the pedal. Such work as the *Etude in a minor,* Op. 6, gives students an opportunity to learn how to play scales with the correct fingering, as well as how to play legato and to listen to horizontal lines while playing with both hands simultaneously. [Example 3.14]

[15] Timakin, *Navyki Koordinacii v Razvitii Pianista*, 11.



Example 3.14. Gedike, *Etude in a minor,* Op. 6, mm. 1-8

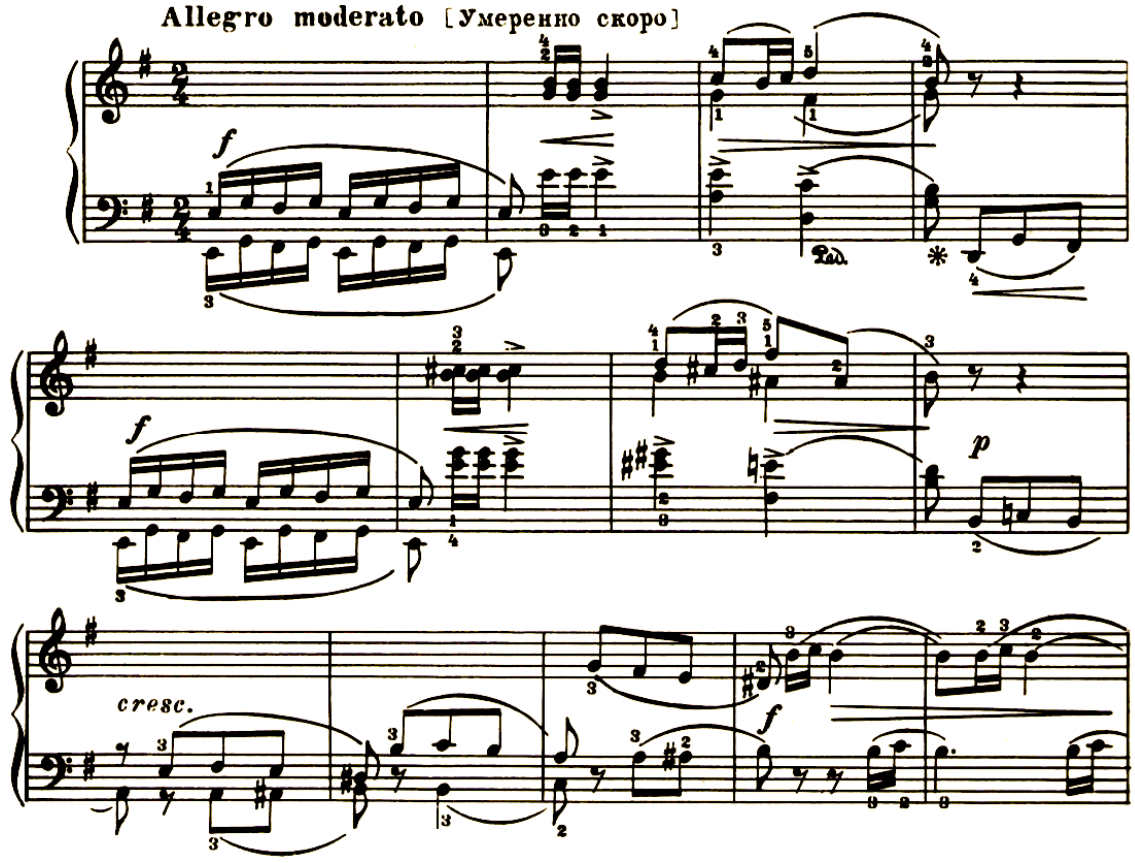
In Gedike's opinion, children must perform on stage as early as possible. Doing this gives them an opportunity to feel the momentum of playing on stage, of getting used to the feeling of stage anxiety and learning how to deal with it, and of tapping into their whole potential, which a young performer would not usually show otherwise. That is why the composer wrote many simple pieces, which can easily be called "concert pieces" because they sound marvelous from the stage. The *Small Piece #12,* Op. 6, is one such concert piece. This is an energetic piece that uses many registers of the piano, has various dynamics, and creates many technical challenges for a young performer to overcome. [Example 3.15]



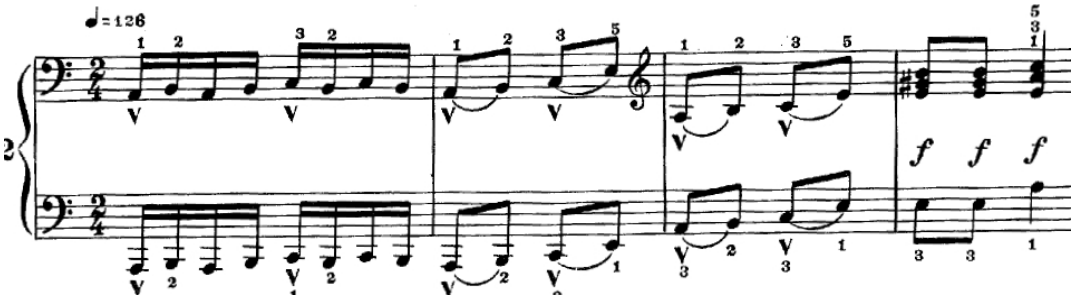
Example 3.15. Gedike, *Small Piece #12,* Op.6, mm. 1-8

This piece reminds listeners of works from Tchaikovsky and Schumann's *Albums*, many of which could also be called "concert pieces." The main difference is, of course, the lack of the title in Gedike's piece, which gives children more freedom to use their imagination.

Another such piece is *Small Piece #14*, Op. 6, which is not only fun to play but is also technically challenging. The piece contains various techniques that will be useful later on, such as the leaps from one register to another; melodic lines played by both hands, a technique that teaches children to listen vertically and horizontally at the same time; changing from short single notes in a melody to the chords and back. [Example 3.16] The way the piece is written is reminiscent of one of the most colorful and recognizable of Schumann's pieces, "Servant Rupert," from his *Album for the Young*. [Example 3.17] Therefore, not only did Tchaikovsky have many similarities with Schumann, but his successors also paid close attention to the *Album for the Young*.



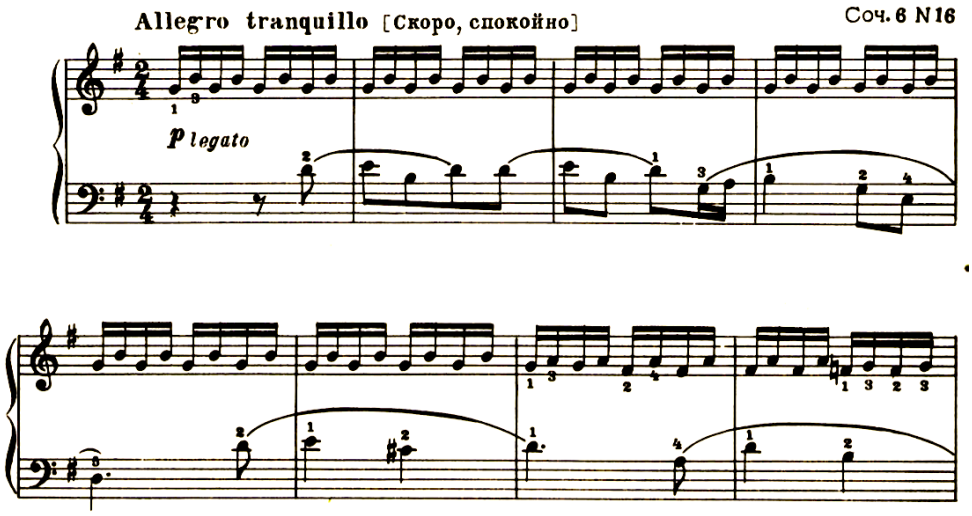
Example 3.16. Gedike, *Small Piece #14,* Op.6, mm. 1-13



Example 3.17. Schumann, "Servant Ruppert," mm. 1-4

As I have discussed earlier, Gedike emphasized equal development of both hands. One of the hardest tasks for small children is achieving legato in the left hand. To make this accomplishment more straightforward for a young performer, the composer put a simple accompaniment in the right hand, and then a rich melody in the left, which is easy

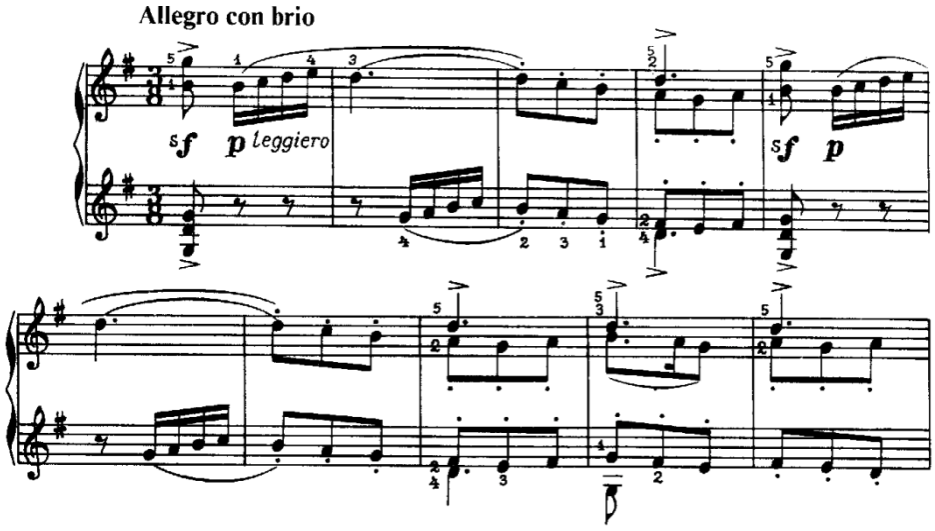
to detect with an untrained ear. A good example of such writing technique is in the *Small Piece #16,* Op. 6. Here, the writing style of the left hand has all of the necessary agogic marks, which indicate how the melody is moving and in what direction it is going. At the same time, the right hand repeats two notes G-H for six bars, which allows turning the whole attention to the left hand. [Example 3.18]



Example 3.18. Gedike, *Small Piece #16,* Op.6, mm. 1-8

The pieces from the album, *Ten Miniatures Written in the Form of Etudes (Medium Difficulty),* Op. 8, continue all of the compositional paths that I have just discussed. In Opus 8 the composer's neoclassical tendencies come into sight. Gedike wrote many polyphonic pedagogical pieces later in his life, but we can already see that some of polyphony's main characteristics start to appear. In his *Miniature in G major*, for example, Gedike always starts the same melodic line in the left hand after a short break, the way "imitation polyphony" is usually written. According to Timakin, with such

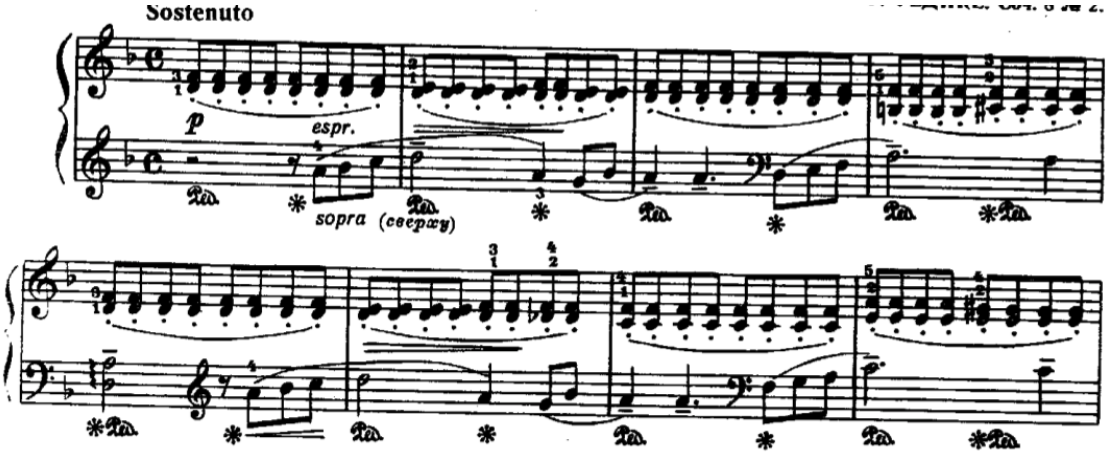
writing, a student has an opportunity to switch his or her attention to the left hand (lower voice) and then divide the attention between the two hands.[16] [Example 3.19]



Example 3.19. Gedike, *Miniature in G major,* Op.8, mm. 1-10

The techniques seen in this *Miniature* prepare a student for later performances of many polyphonic pieces of various composers.

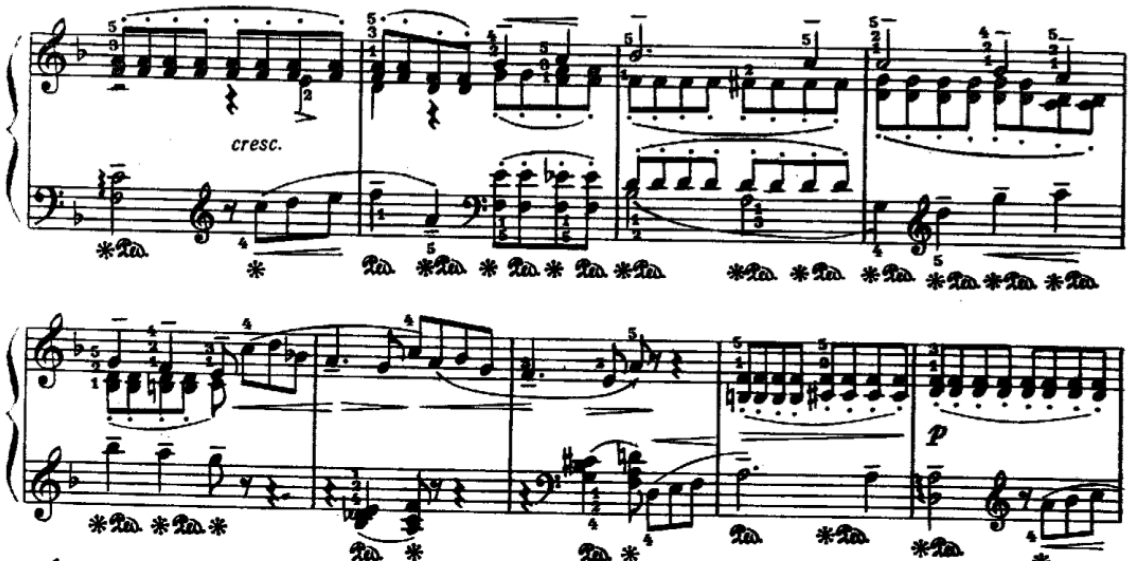
Gedike's most famous piece, *Miniature in D minor*, shows a traditional dialog between two "lovers": a violin and a cello, soprano and baritone. [Example 3.20]



Example 3.20. Gedike, *Miniature in D minor,* Op.8, mm. 1-8

[16] Timakin, *Navyki Koordinacii v Razvitii Pianista*, 8.

The melody at the both beginning and the end is played only by the left hand, while the right hand plays all the harmonies. In the middle section, the music becomes more excited, with polyphonic features arising. [Example 3.21] This kind of writing enhances the excitement of the music; it encourages students to play *rubato*, and to use emotions.



Example 3.21. Gedike, *Miniature in D minor,* Op.8, mm. 9-17

Gedike is sometimes compared to Nikolay Metner. As cousins, Gedike and Metner grew up together, and that is perhaps why we sometimes see an overlap of their compositional styles. Both liked *martellato* writing, crossing of hands, and the use of romantic harmonies and melodic formulas. It is unclear sometimes who inspired whom, but we can say for sure that Gedike influenced the development of Russian music for children at the beginning of the twentieth century, as well as many composers who wrote later on.

Samuel Maykapar (1867–1938) is another beloved children's composer in Russia and the Soviet Union. A graduate of the St. Petersburg's Conservatory, he started

to write music at the same time as Gedike. Like Gedike, Maykapar also taught at a conservatory and, like Gedike, he felt a strong need to create beautiful pedagogical pieces, even though he also never received professional compositional training. Despite this lack of training, Maykapar created true "concert pieces" in the nineteenth-century sense. Maykapar was a student of Teodor Leszetycki, a Polish pianist and composer, who passed his knowledge of the nature of concert performance to his student. Leszetycki explained to Maykapar the necessity of the musical language exaggeration on stage, the ways of getting the most color from the piano sound, the flashy characters, and the importance of program titles. Leszetycki also transferred his love of salon culture to Maykapar, which could later be seen in the latter's style and musical language, as Alekseev stated.[17]

Maykapar's interest in children's music started to show as early as in the Opus 4, in which Maykapar put "Children's Piece" in his cycle of *Eight Miniatures*. The composer wrote Opuses 6 and 8 specifically for children. *Little Novelettes*, Op. 8, written at the end of the nineteenth century, played a central role in the composer's destiny and became a turning point in Maykapar's career. According to Alekseev, the cycle was so highly praised by musicians and critics that the composer realized that such children's pieces were truly needed by his contemporaries.[18] After Op. 8, the composer decided to dedicate his creations mostly to young performers. Almost all of these works were created after the Soviet Revolution; however, some of them were completed before this disruptive event. In this thesis I will pay closer attention to Opus 8, an excellent example

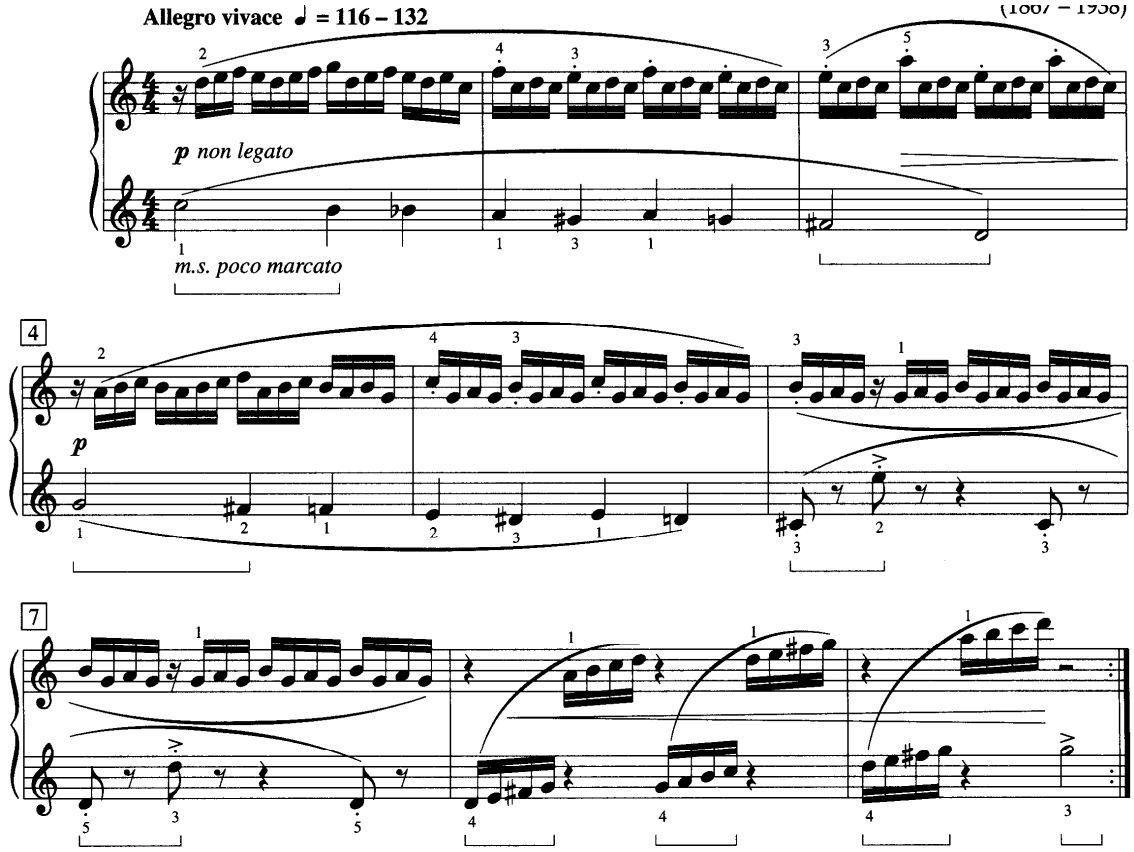
[17] Alekseev, *Russkaya Fortepiannaya Muzyka*, 376.
[18] Alekseev, *Russkaya Fortepiannaya Muzyka*, 375.

of Maykapar's pre-Revolutionary children's music and of the composer's style in general.

In contrast to Gedike, all the novelettes from the *Little Novelettes*, Op. 8, have program titles. These titles do not differ from the usual titles of "adult" concert music literature of those times: lullaby, melody, waltz, etc. Even here, however, such untraditional names as rusalka (mermaid), reed pipe or "in the smithy" can be noticed. Maykapar was able to create bright and colorful pieces with the help of musical tools that children's composers did not use before him. When one compares the *Little Novelettes* to Tchaikovsky, Gedike, and Arensky's pieces discussed earlier, it is easy for one to notice that Maykapar used tonalities much more freely. Maykapar did not limit himself to tonalities with a maximum of two accidentals in the key signature, rather, he used such tonalities as G-sharp minor, E-flat major, A major, F-sharp major, C-sharp minor, and E major. Usage of such unusual tonalities in children's piano literature was something that twentieth-century composers would do later on, but this technique was still a novelty at the beginning of the century. Maykapar also created bright colors with a variety of timbres that the different piano registers provide, as Alekseev stressed.[19] Even though the composer wrote all of his pieces for teaching purposes, exercises for students are less obvious here than in Gedike's music. The music of Maykapar is so colorful and playful that one can overlook the fact that it was designed to develop technical skills of young musicians. Let us pause and take a look at some of the best pieces from the *Little Novelettes,* Op. 8, in order to introduce the reader to Maykapar's compositional style.

[19] Alekseev, *Russkaya Fortepiannaya Muzyka*, 377.

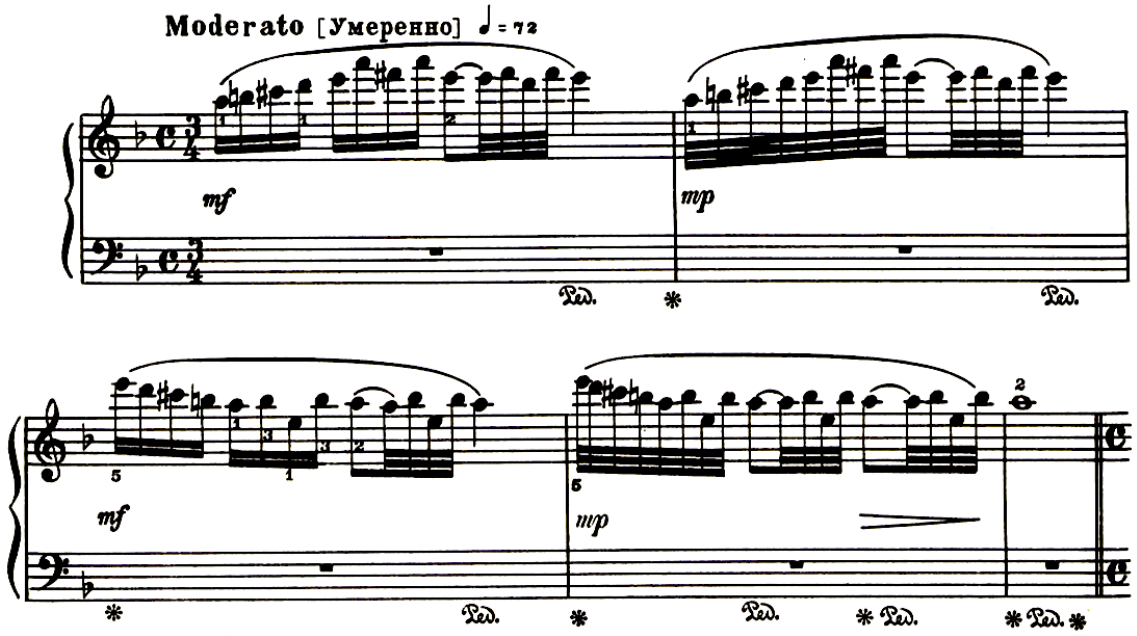
As I have just mentioned, in his music, Maykapar used many tonalities that were not traditional for children's music. However, even a key as simple as C major sounds very unconventional in his "Toccatina," Op. 8, because the composer liberally uses chromatic tones and coloristic effects, changing frequently from major to minor. [Example 3.22]



Example 3.22. Maykapar, "Toccatina," Op. 8, mm. 1-9

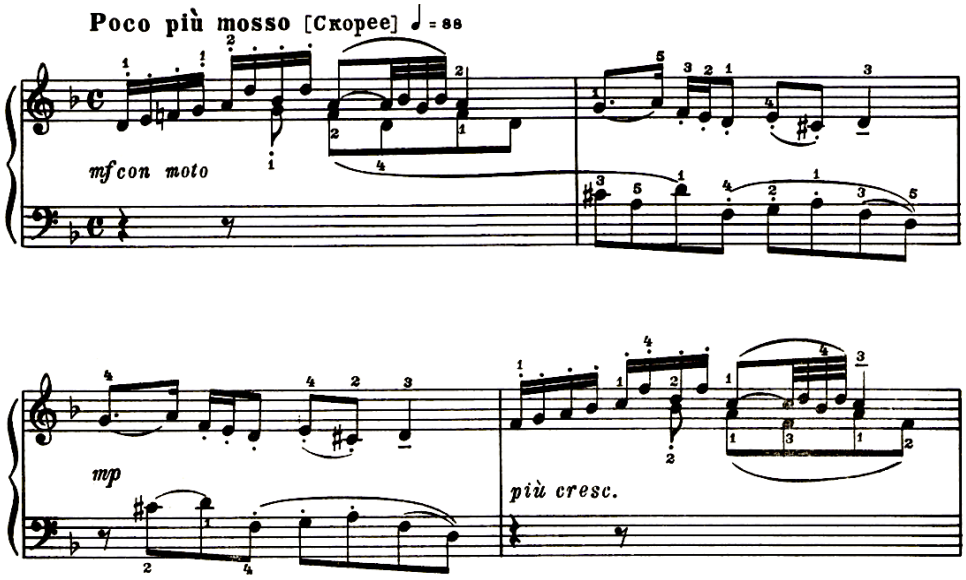
From a pedagogical perspective, "Toccatina" is a great piece for teaching how to play legato as well as how to play fast notes as if they were part of a melody, and not just passages.

Maykapar loved to use colors of different registers and timbres in order to bring more vividness into his music. Such colorfulness not only makes the pieces more interesting, but also prepares children for a richer musical world, particularly the world of orchestral music. "Reed Pipe" is a good example of the usage of Maykapar's colorful techniques. Here, the composer uses a contrasting change of registers that gives an impression of empty and wide spaces where the shepherd's tune can be heard. The piece begins with the reed pipe's *naigrysh* – an improvisation – which is usually played before the tune itself, indicating anticipation. The composer uses the upper register, depicting a shepherd somewhere in an open space, maybe in the mountains. [Example 3.23] Clever use of a pedal creates the sense of a faint sound, heard from far away in the crisp morning air.



Example 3.23. Maykapar, "Reed Pipe," Op. 8, mm. 1-5

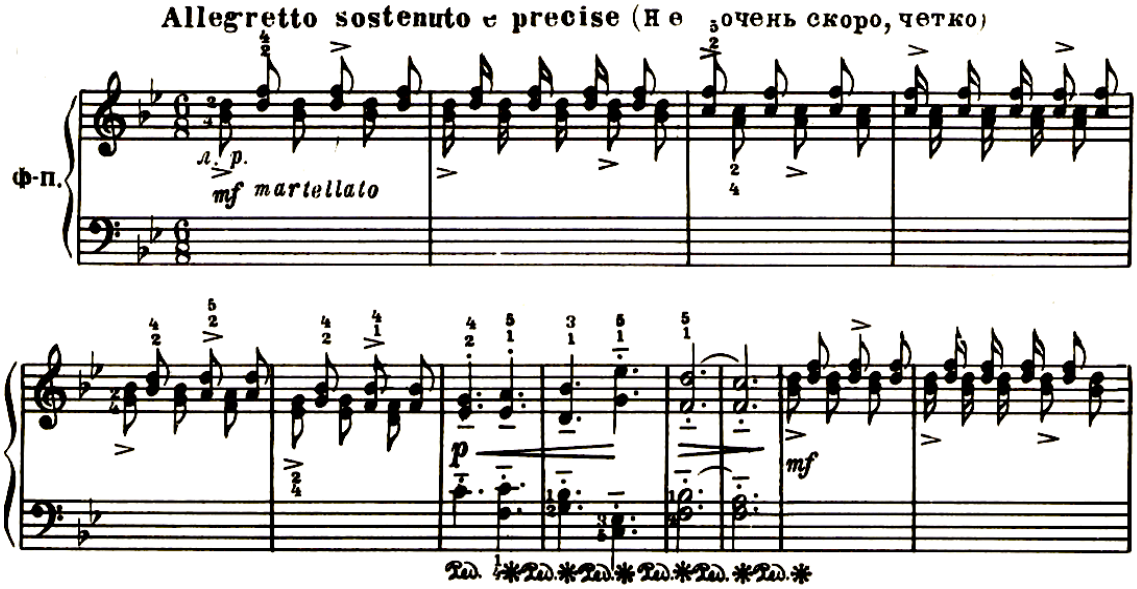
The improvisation is immediately followed by the tune itself, which is now placed in the middle register. [Example 3.24]



Example 3.24. Maykapar, "Reed Pipe," Op. 8, mm. 6-9

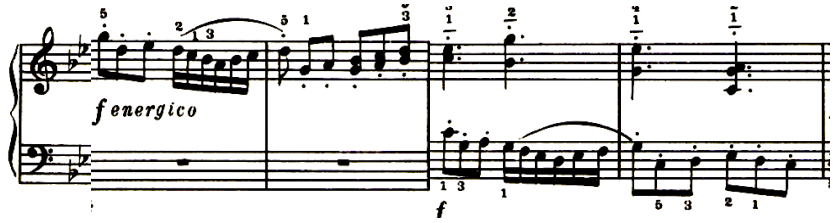
The main tune is played by the right hand while the left hand creates an accompaniment. It is easy to imagine that there are two pipe players, with one playing the melody and the other producing a supporting lower voice. Already, Maykapar introduces his devotion to polyphony, the usage of which can be seen throughout the whole set of *Novelettes*, preparing children to perform more complex polyphonic pieces later.

Like his contemporary Gedike, Maykapar was very fond of using the *martellato* technique in children's music. This technique helped the composer create the brightest and most virtuosic pieces for concert performances. The presence of *martellato* makes "In the Smithy" sound much more virtuosic than it actually is. With the help of this playing technique, Maykapar creates the sense of being among the smiths who are knocking about with their hammers. [Example 3.25]



Example 3.25. Maykapar, "In the Smithy," Op. 8, mm. 1-12

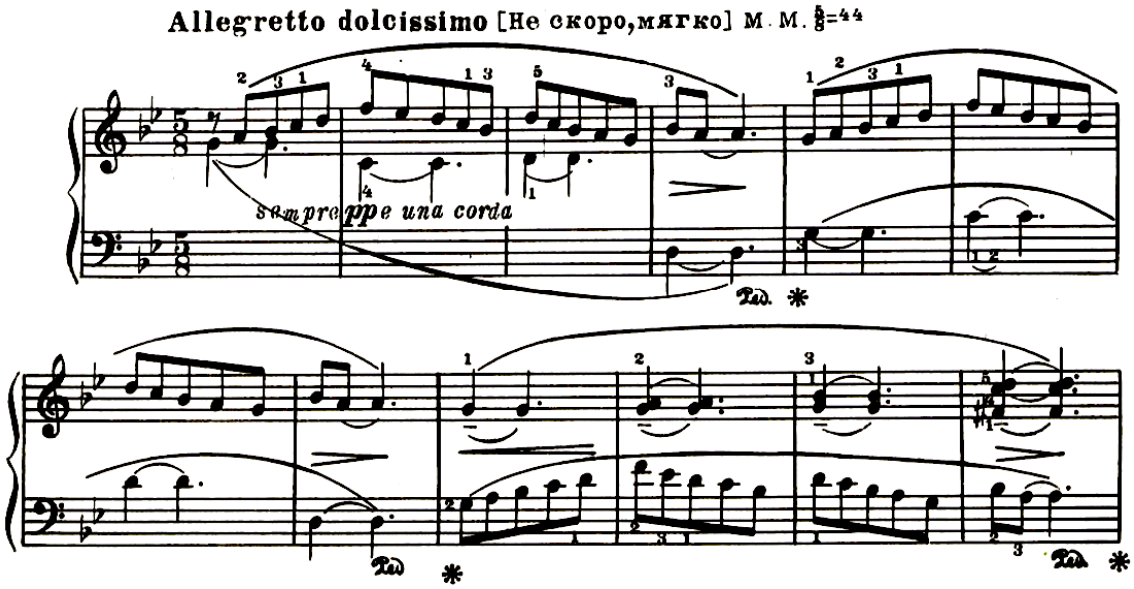
The energetic middle section of the piece sounds like a shouted conversation, a roll-call among the working smiths. The melody is first performed by the right hand, and then by the left. Such writing gives children an opportunity to concentrate their attention on one hand at a time, which is always simpler for beginners. [Example 3.26]



Example 3.26. Maykapar, "In the Smithy," Op. 8, mm. 21-24

Like Arensky in his piece "Tears," Maykapar also sometimes uses complex meters, which were not popular in children's music at the time. Maykapar usually writes music in compound meters when he wants to emphasize folk references in his pieces. In the novelette "Lullaby," the 5/8 meter refers to the Russian folk origins of the piece.

[Example 3.27] Even though this meter is not common for children's music, usually young performers master it quickly and play the piece with ease, according to Alekseev.[20]

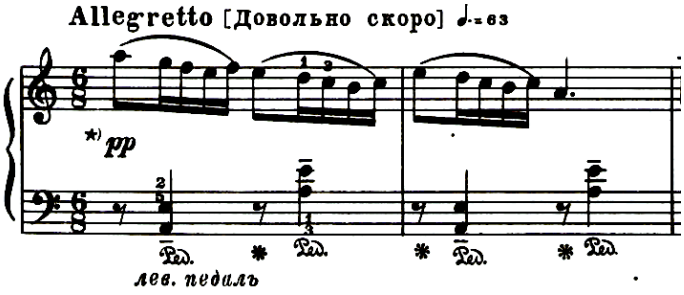


Example 3.27. Maykapar, "Lullaby," Op. 8, mm. 1-12

An easy accompaniment of this piece teaches children effortlessly how to play scales legato with both hands – a technique that beginners often have difficulty mastering.

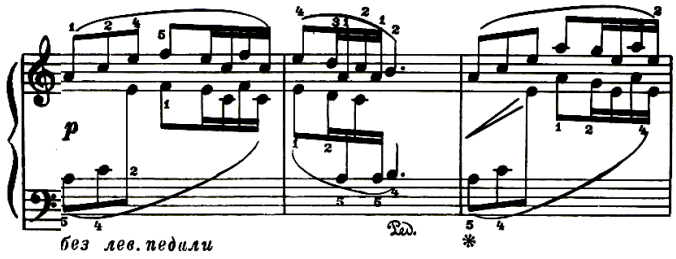
Maykapar was one of the very first children's composers to use pedaling for different coloristic effects. I have already mentioned his intelligent pedal markings in the "Reed Pipe." Another example of clever use of pedal is in the novelette "Little Fairytale." Here, the composer uses pedal markings to create a space between the melody and the accompaniment, as Alekeseev suggested.[21] [Example 3.28]

[20] Alekseev, *Russkaya Fortepiannaya Muzyka*, 378.
[21] Alekseev, *Russkaya Fortepiannaya Muzyka*, 378.



Example 3.28. Maykapar, "Little Fairytale," Op. 8, mm. 1-2

The introduction is also supposed to be played using soft pedal, another device not often seen in the children's music literature of the time. Following this introduction, the next section, where the melody is played in unison without the soft pedal, creates an effect where the sound appears to be coming towards you. [Example 3.29]

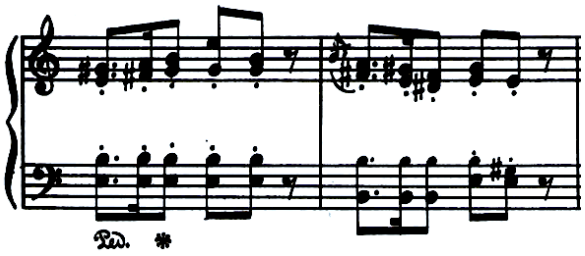


Example 3.29. Maykapar, "Little Fairytale," Op. 8, mm. 5-7

In this piece, Maykapar uses a method of so-called "vocalization" of melodic figures. According to Boris Milich, this is a technique where short notes, usually sixteenths, are written as part of the melody, thus giving students the challenge of not skipping any of them.[22] All of the notes should be heard, with children learning how to play legato not only while playing long notes, but also when short notes are written.

The techniques change constantly, and in the next section an opportunity to play staccato is presented. [Example 3.30]

[22] Boris Milich, *Vospitanie Uchenika Pianista* (Raising of a Piano Student) (Moscow: Kifara, 2001), 14.

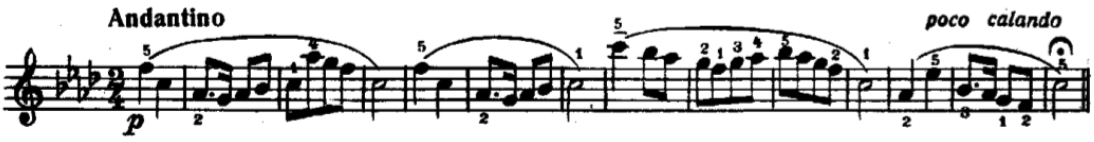


Example 3.30. Maykapar, "Little Fairytale," Op. 8, mm. 13-14

The piece is very colorful because of its constant changes in dynamics, characters, and techniques. It provides an opportunity to learn different techniques while enjoying the performance itself. However, a student may not even be aware that he is learning new techniques.

The last piece that I would like to mention in this chapter is one of Maykapar's best pieces – "Little Variations on a Russian Theme." This is one of those rare examples from children's piano literature where the lyrical character of the theme remains the same throughout the variations, as Alekseev stated.[23] The piece is lively, expressive, technically challenging, and true to the composer's ideals of what a real concert piece for children should sound like.

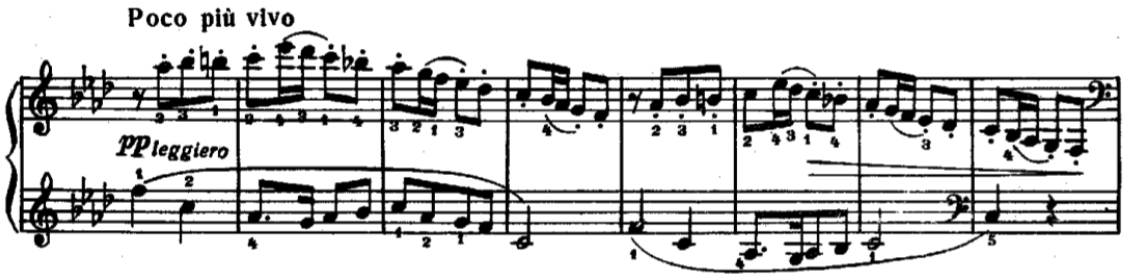
The theme itself is a quote from a Russian folk song named *Katerinushka*. [Example 3.31]



Example 3.31. Maykapar, "Little Variations on a Russian Theme," Op. 8, the theme

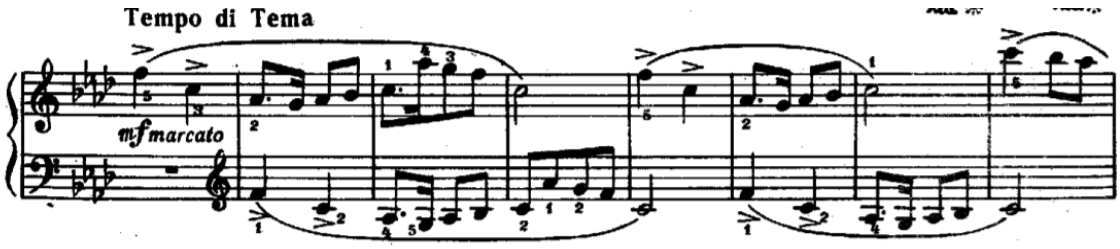
[23] Alekseev, *Russkaya Fortepiannaya Muzyka*, 378.

The first variation already challenges young performers, because there are different musical lines played by the right and the left hands. These lines are played simultaneously, but they have their own characters and articulations. [Example 2.32] As a result, children have to improve their hand-ear coordination in order to play this variation as Maykapar intended, according to Timakin.[24]



Example 3.32. Maykapar, "Little Variations on a Russian Theme," Op. 8, the first variation

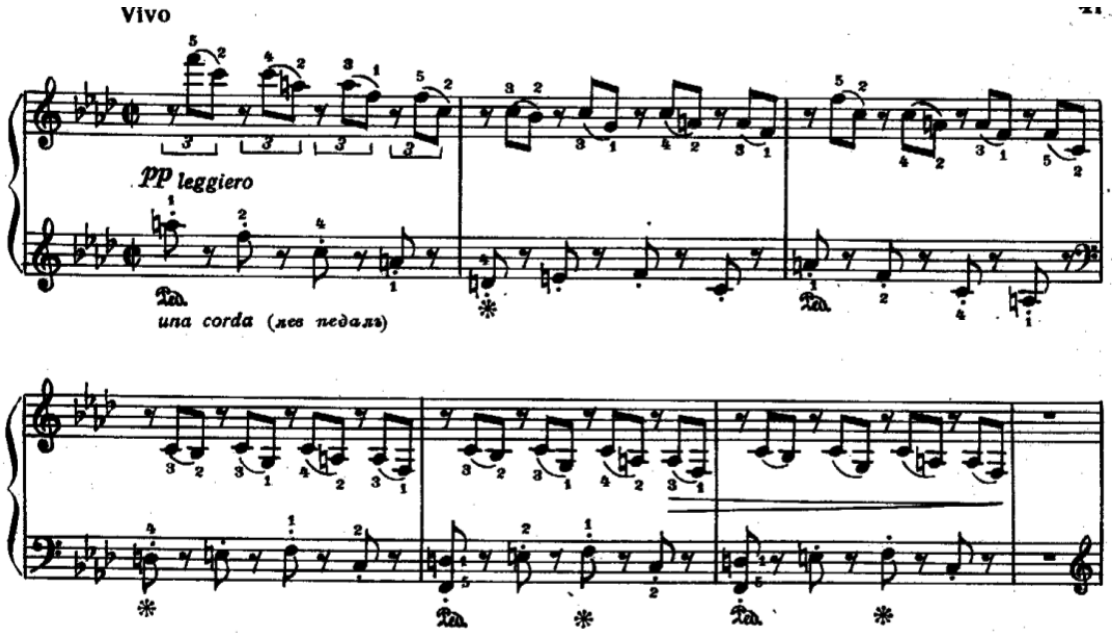
The whole piece is polyphonically rich, especially the second variation, written in the form of a canon. [Example 3.33] As I have mentioned earlier, Maykapar created a rich polyphonic texture not only to decorate his own music, but also to make sure that students were prepared to play complex polyphonic pieces, particularly those written by J.S. Bach.



Example 3.33. Maykapar, "Little Variations on a Russian Theme," Op. 8, the second variation

[24] Timakin, *Navyki Koordinacii v Razvitii Pianista*, 16.

The last virtuosic variation is written with the help of a favorite technique of Maykapar's, *martellato*. The music begins in the high register and gradually progresses downward through almost the whole keyboard. Maykapar may have preferred to go further and to write for the lowest and highest registers, but children's physical abilities are limited and such writing would have brought unnecessary difficulties. The pedaling is also worth mentioning. The use of pedal for the whole bar, and the presence of the soft pedal for coloration are quite remarkable. [Example 3.34]



Example 3.34. Maykapar, "Little Variations on a Russian Theme," Op. 8, the third variation

Maykapar's "Little Variations on a Russian Theme" is a great example of a true concert piece for children. It is bright, technically challenging, yet exciting to play and to listen to. As I see it, even though Gedike had also written many concert pieces for children, the true founder of the genre was Maykapar. Later on, the two composers had many interactions and influenced each other. But, as one can see, Maykapar's early pieces were already designed to be performed on a big stage.

While both Gedike and Maykapar (Arensky passed away before the Soviet Revolution) were successfully working after the establishment of the Soviet Union, works from that period are not within the scope of this dissertation. However, as I will show in the next chapter, some pre-revolution Russian composers could not fit into the new Soviet reality and either had to stop composing, or created their pieces in other countries.

Chapter 4

Glière, Stravinsky, and their special place in piano literature for children

As intimated in the previous chapter, some composers of children's music, such as Gedike and Maykapar, created successful pieces not only before the Soviet Revolution, but also after 1917. However, this was not always the case. Reinhold Glière, for example, could not create children's music within the new realities of *Soviet Socialist Realism* (realistic style in art, which glorifies the proletariat and its struggle).[1]

Reinhold Glière (1874/75–1956) was a successful conductor, teacher, and composer, who received various acknowledgements from the Soviet government. He wrote symphonic pieces, operas, ballets, and piano music. However, I find it interesting that all of his pieces for children were made well before the Soviet Revolution. I speculate that this happened because Glière's main characteristic for children's piano music was sincerity, and the composer did not want or could not create sincere music under the new circumstances, which had more rules and restrictions. Whatever the real reason, the composer wrote all of his children's pieces before 1910. There are three piano cycles: *Twelve Children's Pieces of Medium Difficulty,* Op. 31, written in 1907,

[1] The explanation of a term is taken from: David Crowley, "Stalinism and Modernist Craft in Poland," *Journal of Design History* 11, no.1 (1998): 71-83.

Twenty-four Character Pieces for the Youth, Op. 34, 1908, and *Eight Easy Pieces,* Op. 43, 1909, according to Aleksandr Alekseev.[2]

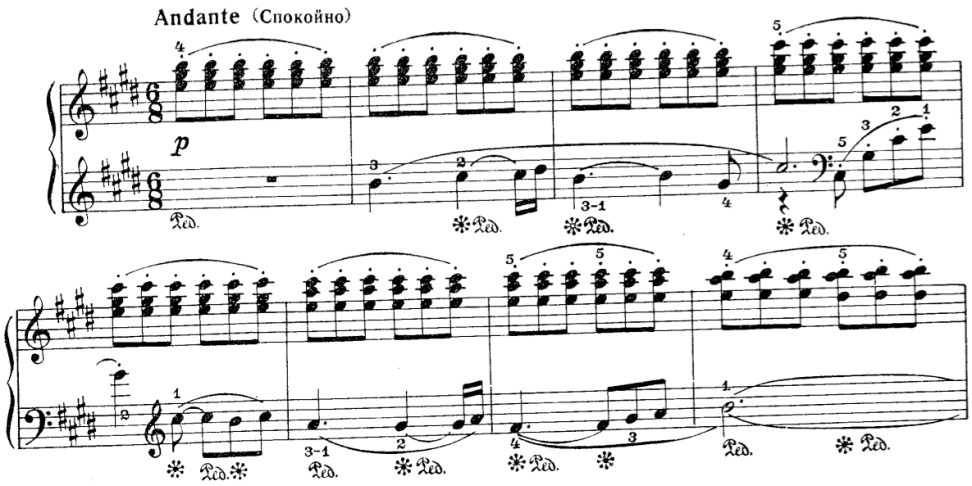
The emotional accessibility of Glière's piano music for children is especially seen in the circle of images that the composer used, as well as through the musical devices that he applied. He wrote extremely lyrical and emotional music. One could say that Glière's piano pieces for children are among the most expressive pieces in the children's literature of the beginning of the twentieth century. His music combines late romantic lyricism with impressionistic color. Glière used all of the coloristic abilities of the major-minor system to the fullest. As Alekseev stated, his music is rich in chromaticisms, alterations, and combinations of chords.[3]

Glière was one of the first children's composers who created a new genre in miniature – lyrical pictures of nature. Of course, some composers before Glière were interested in the topic: for example, Tchaikovsky had done this in his *Children's Album*. However, Glière was one of those who created poetically rich pieces about nature itself. Glière was interested in depicting the broadness of Russian fields (*In the Fields*), the pictures of nature waking up and falling asleep (*Morning*, *Evening*), and the brightness of little blue flowers (*Bluebells*). Glière's piano miniatures enriched children's music and prepared young performers for a broad layer of "adult" poetical piano literature. According to Alekseev, Glière's miniatures about nature are often compared to the

[2] Aleksandr Alekseev, *Russkaya Fortepiannaya Muzyka s Kontsa XIX po Nachalo XX Veka* (The Russian Piano Music from the End of the Nineteenth Century to the Beginning of the Twentieth Century) (Moscow: Nauka, 1969), 378.
[3] Alekseev, *Russkaya Fortepiannaya Muzyka,* 379.

paintings of the famous Russian artist Arkhip Kuindzhi, a landscape painter whose depicted nature was always beautiful and colorful.[4]

In the Fields, Op. 34, No.7 exemplifies Glière's lyrical miniatures about nature. The composer tries to depict a mood, an emotion that nature conveys. Glière creates a pervasive picture of natural beauty. This is not a simple depiction, but rather a full involvement in the process of perceiving beauty. [Example 4.1]



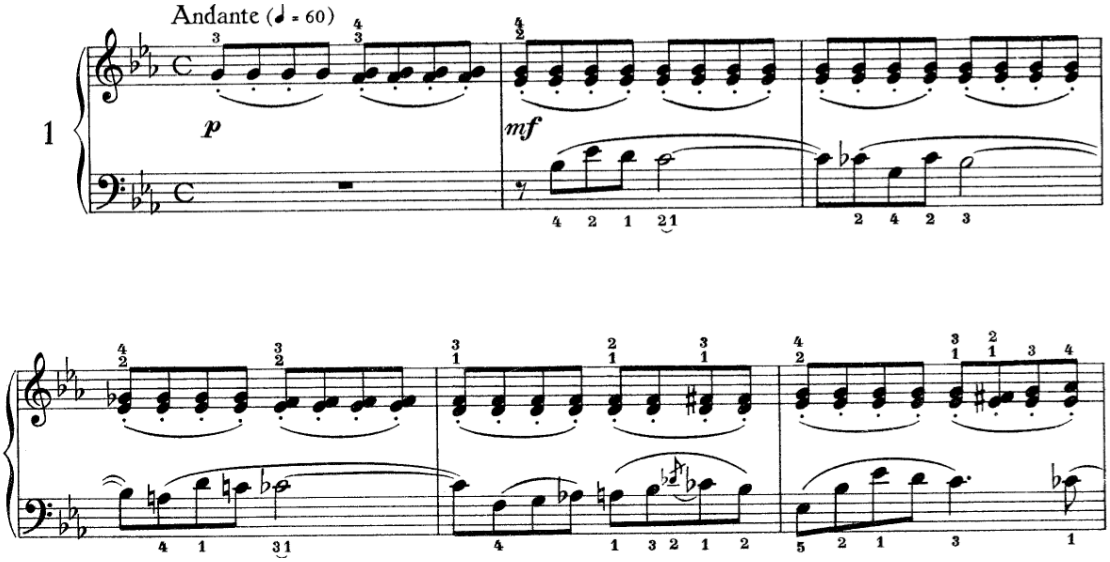
Example 4.1. Glière, *In the Fields,* Op. 34, No. 7, mm. 1-8

Here, Glière uses many traditional ways to show the broadness of the fields, such as the chords in one hand and the melody in the other, the space created with the help of different registers and the pedals. The melodic lines are broad and lyrical. The presence of a polyphonic influence in Glière's pieces is worth mentioning. In this piece, for example, there are motivic imitations that appear around the melodic cantilena. The development of voices inside the chordal harmonical structures is also noticeable. These voices create motives of their own, as Boris Milich stressed.[5]

[4] Alekseev, *Russkaya Fortepiannaya Muzyka,* 379.

[5] Boris Milich,*Vospitanie Uchenika Pianista* (Raising of a Piano Student) (Moscow: Kifara, 2001), 85.

A similar piece is the *Prelude in E-flat Major,* Op. 31, No. 7. Here again, while the right hand plays harmonies that become progressively chromatic, the left hand plays the melody, bringing life to the static accompaniment. The melody consists of a four-note motive, which reminds us a person's call. [Example 4.2] This short motive is developed through the piece, as Alekseev stressed.[6]



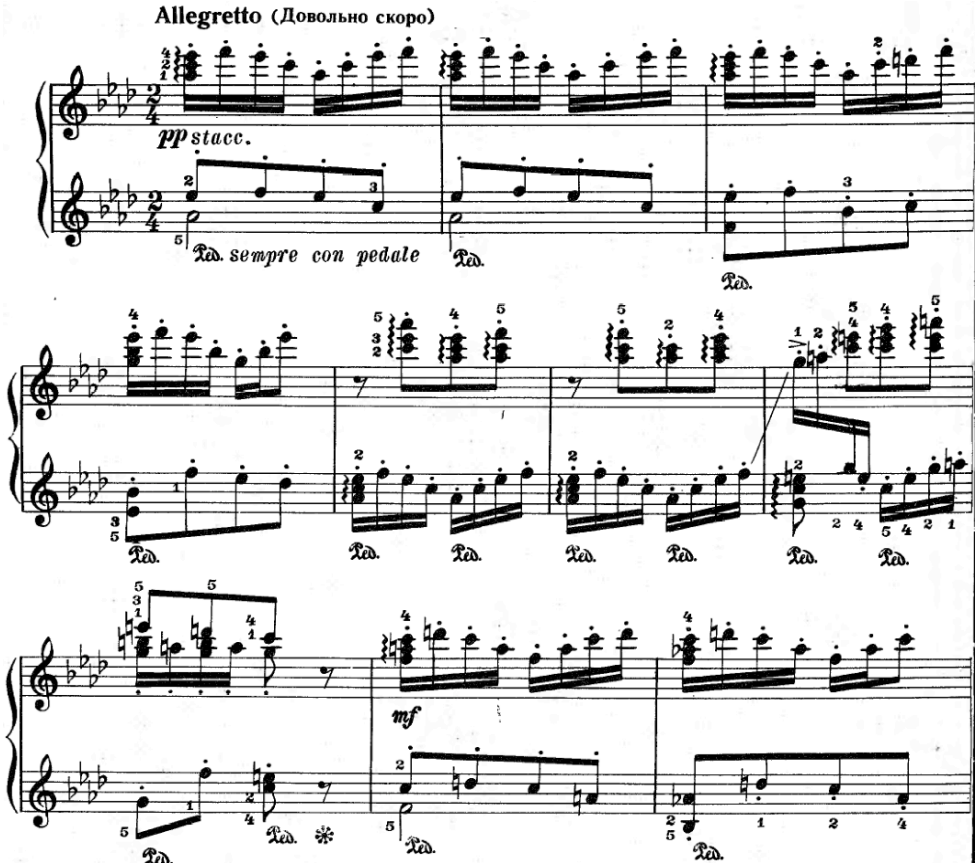
Example 4.2. Glière, *Prelude in E-flat Major,* Op. 31, No. 1, mm. 1-6

Both *In the Fields* and the *Prelude in E-flat Major* are difficult to play, even though the separation of the melody from the accompaniment is quite obvious. The main problem of course is in the right hand. The static accompaniment, with slight changes of harmonies every couple of beats, is challenging to play even for developed pianists. There should be no limps or jumps in the accompaniment, the chords should be free flowing and smooth. In this case, learning to play with alternating hands is a necessity. At the beginning, some educators suggest that one hand be performed by a teacher, while the other by the student. When performed like this, there are more opportunities to hear the music both

[6] Alekseev, *Russkaya Fortepiannaya Muzyka,* 381.

vertically (chords and harmonies of the both hands) and horizontally (separate lines played by each hand), as Milich noted.[7]

The Bluebells, Op. 34, No. 6, is another piece about nature. However, it is written with a completely different technique. The staccato playing in both hands, as well as the frequent interchange of the melody and the accompaniment between the two hands, create an atmosphere of small flowers that are "dinging" whenever the wind is approaching. [Example 4.3]



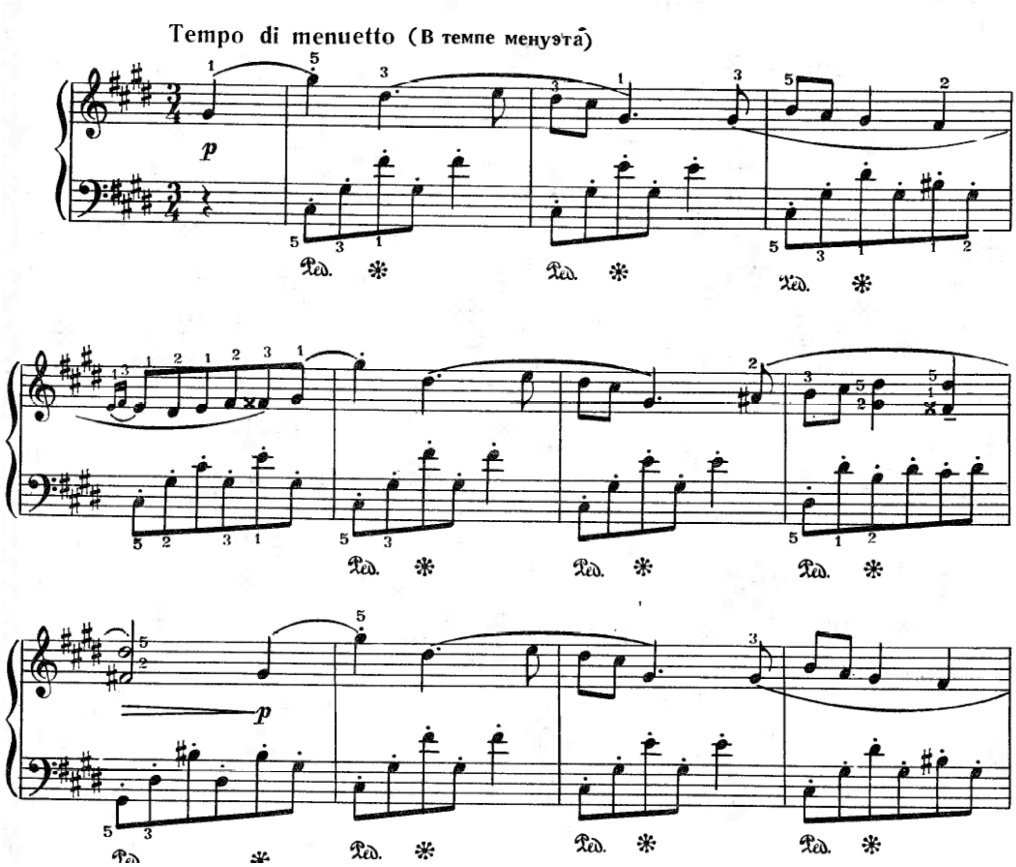
Example 4.3. Glière, *The Bluebells,* Op. 34, No. 6, mm. 1-10

The key of A-flat major is not very traditional. It has four flats, which can create some problems at the beginning of the learning process. However, I suggest that the main

[7] Milich, *Vospitanie Uchenika Pianista*, 69.

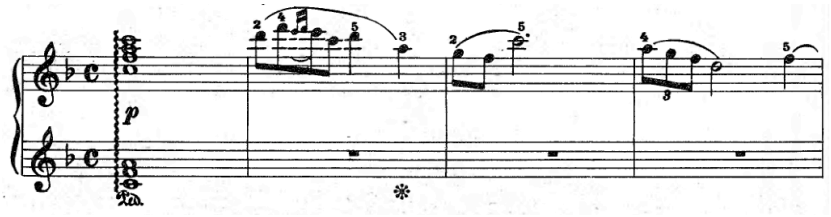
pedagogical aim of this piece is not in teaching how to play in keys with many sharps and flats. The main learning problem here is how to play staccato, as well as how to play all the notes as if there were no accompaniment, but only a melody.

Even though the composer is often associated with late romanticism, the features of neoclassical style are also present. Glière not only used polyphony in his writing when referring back to old times, but also old forms and, especially, old dances. For example, *Pastoral,* Op. 34, No. 22 is written as a minuet. Here, the composer uses the traditional writing of the melody in the right hand, and the accompaniment in the left. [Example 4.4] This is a lively piece written in the form of a classic minuet, which in a playful way prepares young students for performance of old dances, either by themselves or in suites.



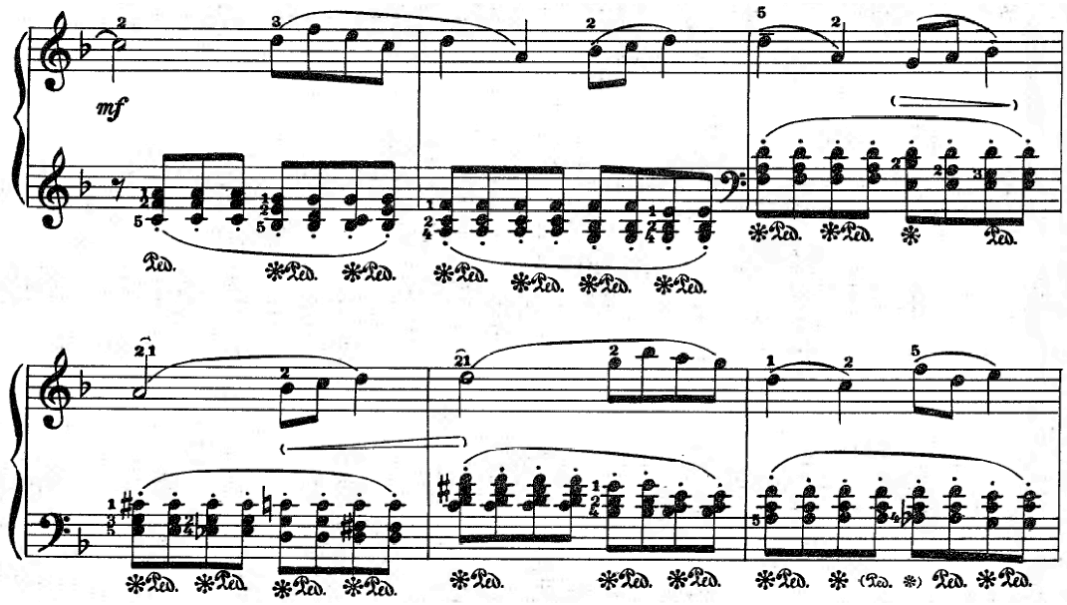
Example 4.4. Glière, *Pastoral,* Op. 34, No. 22, mm. 1-11

One of the best examples of Glière's lyrical miniatures about nature is the *Morning*, Op. 43, No. 4. The melody of the piece feels as though performed by two instruments, probably a violin and a cello, in the manner of a love duet. The piece starts with a four-measure introduction, which sounds as if a shepherd is heard playing from a distance, as Alekseev noted.[8] [Example 4.5]



Example 4.5. Glière, *Morning,* Op. 43, No. 4, mm. 1-4

Once again, we can see Glière's favorite form of an accompaniment: the pulsation of harmonies that become progressively chromatic as the piece proceeds. All of the voices in the chords have their own lines, which are heading toward their own culminations. This voicing creates certain difficulties in hearing the music's verticality. [Example 4.6]



Example 4.6. Glière, *Morning,* Op. 43, No. 4, mm. 5-10

[8] Alekseev, *Russkaya Fortepiannaya Muzyka,* 379-380.

After the climax, the trills of birds start to appear. The piece ends with the reappearance of a shepherd's playing, a final symbol of nature, awakened, as Alekseev put it.[9]

The melody of the piece is broad and song-like, and, according to Alekseev, is reminiscence of lyrical Russian peasants' songs.[10] One can say that this melody is very "Russian" in the sense that we usually imply when talking about music of Tchaikovsky or Rachmaninoff: the usual melodic line seems to be written with the help of big strokes. The intervals and harmonic resolutions may sound unconventional for an ear trained in German music. Such harmonizations can be also viewed as an influence of Mussorgsky and the rest of the *Moguchaya Kuchka*.[11] As Francis Maes wrote, in their harmonic language "the *Kuchka* developed two distinct idioms: the diatonic harmonization of folk song or folk-song imitations [avoidance of modulations and dominant chords as much as possible], on one hand, and chromatic or 'fantastic' harmony, on the other."[12] According to Marina Frolova-Walker, the "kuchkists" used tritones, parallel fifths, parallel seconds, and Balakirev's favorite tonalities of B minor and D-flat major, which were later used broadly in Russian music.[13] Glière used all of these harmonic traditions. He was especially fond of the music's melodic formulas from the Russian folk songs, such as diatonic sounds, parallel intervals, and an emphasis on secondary chords.

The *Kuchka's,* as well as Tchaikovsky's, influence on Glière can especially be seen through the genres that the composer used in children's pieces. Here, I am talking

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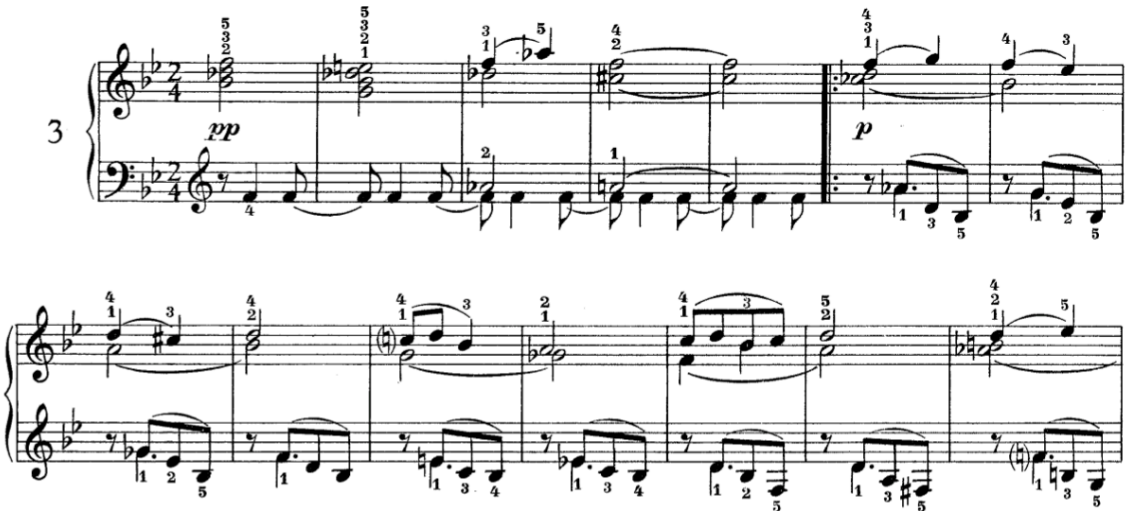
[9] Alekseev, *Russkaya Fortepiannaya Muzyka,* 380.
[10] Aleksandr Alekseev, *Istoriya Fortepiannogo Iskusstva* III (The History of Piano Art) (Moscow: Muzyka, 1982), 74.
[11] Balakirev's circle, usually translated as the *Mighty Handful*.
[12] Francis Maes, *A History of Russian Music: From Kamarinskaya to Babi Yar* (Berkeley: University of California Press, 2002), 83.
[13] Marina Frolova-Walker, *Russian Music and Nationalism: From Glinka to Stalin* (Yale University Press: New Haven and London, 2007), 162.

about his love of various song genres, especially of the romances. Glière preferred to show his fondness of vocal genres in his instrumental works. In his *Arietta*, *Romance*, and *Lullaby*, to name but a few, the composer demonstrated his devotion to late-romantic musical language and his desire to experiment with colors of the major-minor system.

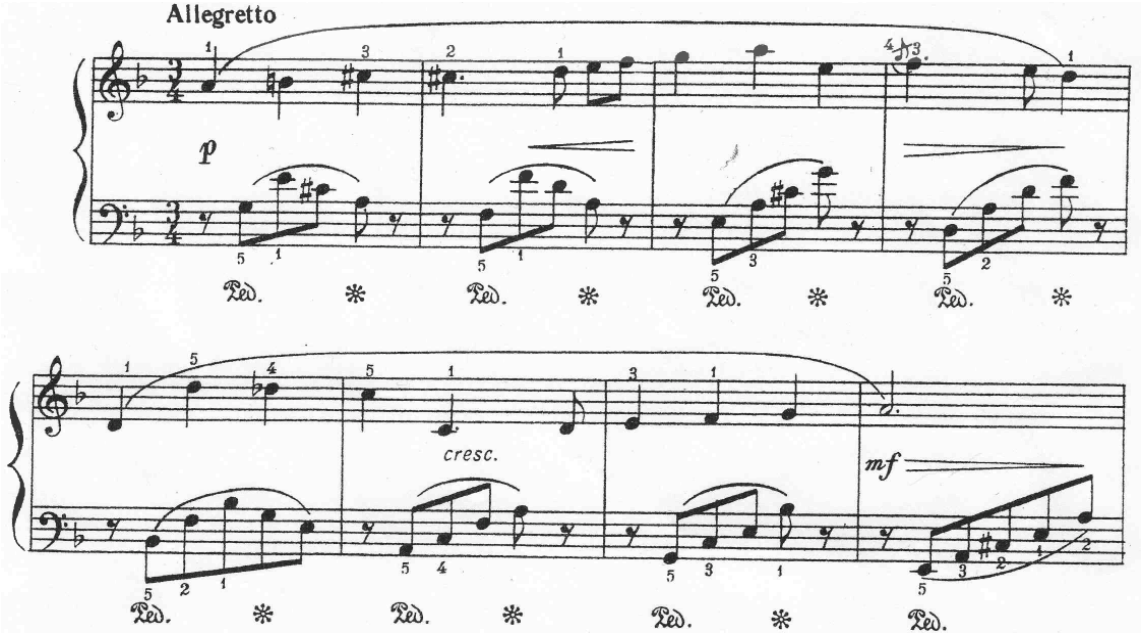
The *Lullaby*, Op. 31, No. 3, is a lovely piece. The left hand plays a fairly static accompaniment with the melody always in the right hand. Both hands have several voices written in, with one main voice and several supportive voices that create their own melodic lines. [Example 4.7] Such writing, once again, reminds us of folk and classical polyphonic traditions. It is also a reminder of Tchaikovsky's "Mama" from the *Children's Album*.



Example 4.7. Glière, *Lullaby,* Op. 31, No. 3, mm. 1-14

From a teaching perspective, this piece produces a great opportunity to learn how to play only chords in the left hand, in order to hear how the harmonies are working with the melody.

Another example of a piece with song traditions is the *Arietta*, Op. 43, No. 7. The miniature is written in the traditional way of song transcriptions: the melody is in the right hand and the accompaniment is in the left. [Example 4.8] The main difficulty of this piece, according to Milich, is playing the melodic line legato without losing the feeling of a wave that goes up to the culmination of a line, and then down again.[14]

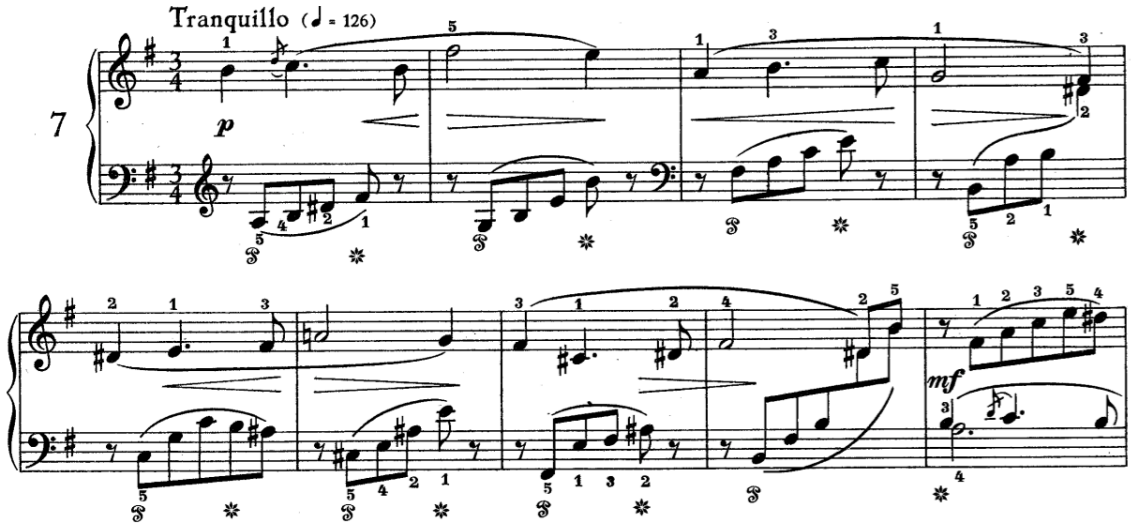


Example 4.8. Glière, *Arietta,* Op. 43, No. 7, mm. 1-8

The *Romance*, Op. 31, No. 7, is a true example of a piano piece written as if it were a song to be sung. The piece is in the form of a duet, one voice supporting or interrupting the other throughout the piece, as Evgeniy Timakin noted.[15] Even though the melody is written with two-bar slurs that represent breathing marks, it is worth trying to connect these musical waves into bigger lines for the sake of continuity. [Example 4.9]

[14] Milich, *Vospitanie Uchenika Pianista*, 167.

[15] Evgeniy Timakin, *Navyki Koordinacii v Razvitii Pianista* (The Development of Piano Coordination Skills) (Moscow: Soviet Composer, 1987), 32.

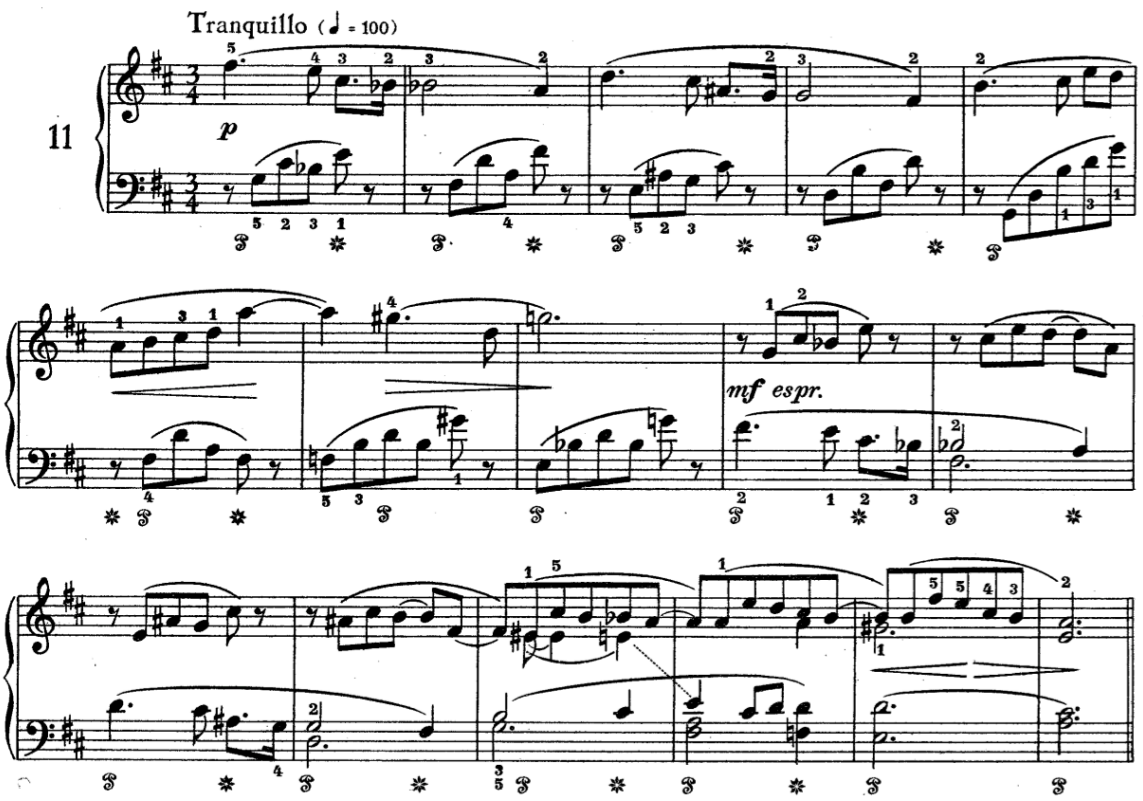


Example 4.9. Glière, *Romance,* Op. 31, No. 7, mm. 1-9

The composer himself wrote all of the pedal markings. On one hand, the pedal is written to support the harmonies. On the other hand, Glière's pedalization intensifies the melody and makes it more prominent, as Milich stressed.[16]

Glière liked to use much chromaticism in his music. The amount of alterations and agogic nuances that can be seen in the *A Page from an Album*, Op. 31, No. 11, makes the music very colorful and refined. It reminds us of Skryabin's early pieces, as Alekseev noted.[17] At the same time, the piece is written in the best tradition of late-romantic music, with the usual amount of expression and emotions. [Example 4.10]

[16] Milich, *Vospitanie Uchenika Pianista*, 167.
[17] Alekseev, *Russkaya Fortepiannaya Muzyka,* 381.

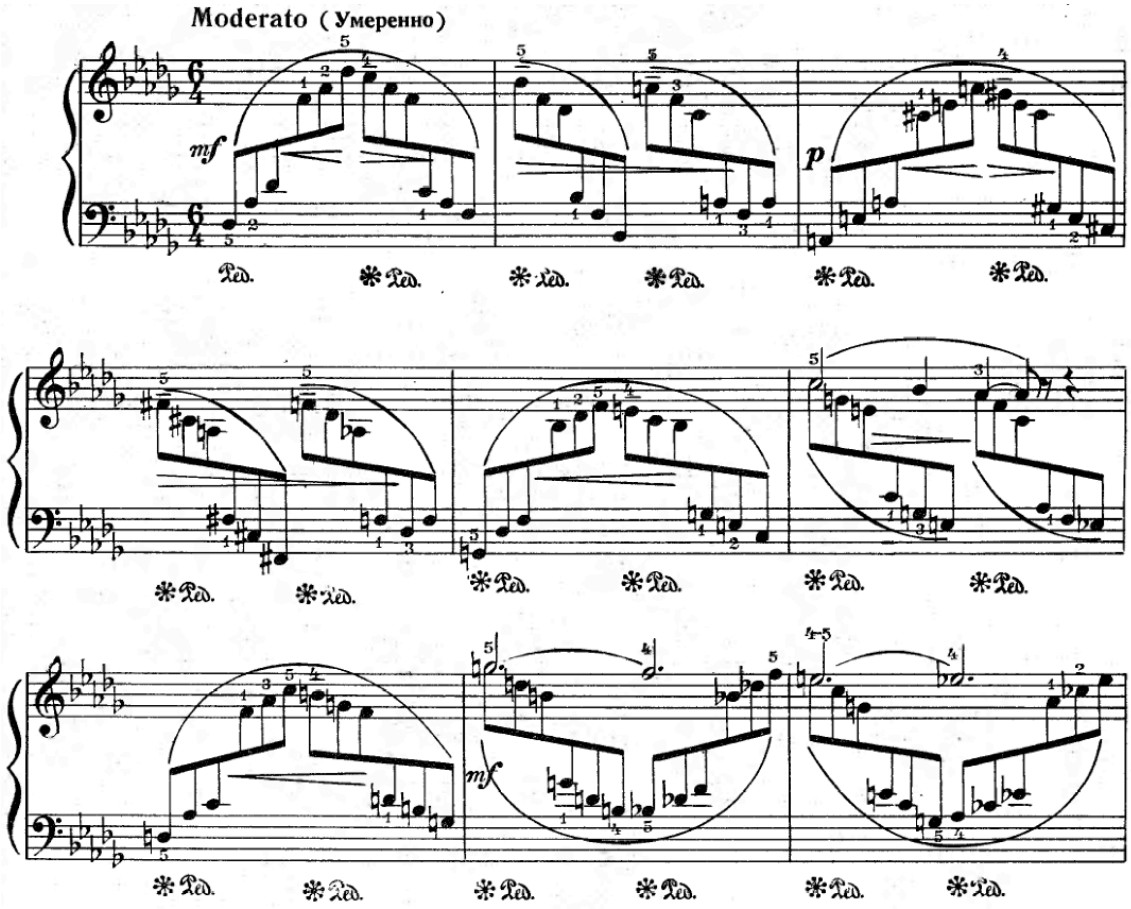


Example 4.10. Glière, *A Page from an Album,* Op. 31, No. 11, mm. 1-16

It is recommended that children from the fifth to the seventh years of musical studies play this piece, because of the technical difficulties that they will encounter. The piece is also difficult because of the romantic emotional intensity, which seems to go close to the extremes in the middle section.

I will finish this quick overview of Glière's pieces for children with his *Prelude in D-flat Major,* Op. 43 No.1, a very bright and colorful arabesque. This piece, with harmonies that constantly change as though made with the help of strokes, reminds us of the French impressionist paintings of the end of the nineteenth - beginning of the twentieth century, when artists used many small strokes in order to give the illusion of

light patches, according to Alekseev.[18] [Example 4.11] The *Prelude* can be linked to similar compositional techniques by Ravel and Debussy.



Example 4.11. Glière, *Prelude in D-flat Major,* Op. 43 No.1, mm. 1-9

The piano compositions of Glière can be compared to those of Anatoly Lyadov, when considering Glière's love of miniatures, Russian folk music, and the late romantic style. In general, I can say that Glière's piano miniatures for children are among his best compositions. His music often has static qualities that sound a little underwhelming when heard in larger compositions, as Alekseev stated.[19] However, this same static quality

[18] Alekseev, *Russkaya Fortepiannaya Muzyka,* 381.
[19] Alekseev, *Russkaya Fortepiannaya Muzyka,* 381.

brings to the miniatures enough meditative feeling to allow one to enjoy the music for its own sake.

I will finish this dissertation with the works of **Igor Stravinsky** (1882–1971), who, even though he lived and gained citizenship in France and America, composed music that could easily fit into many cultures, is still considered to be a dstintcly Russian composer.

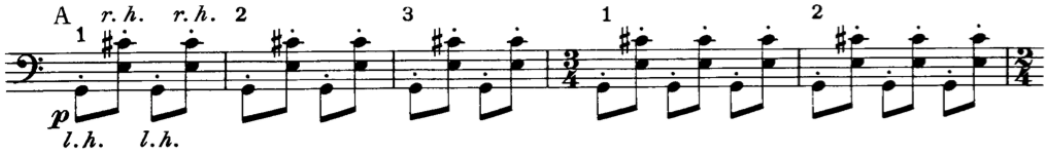
Stravinsky's "Russian Period" (1908–1919) ended later than his residence in Russia: he left the country for good in 1914, just before World War I started. During this period, while living in Switzerland, the composer wrote several collections of nostalgic children's pieces. The two piano-duo cycles, *Three Easy Pieces for Three Hands* (1914–15), and *Five Easy Pieces for Four Hands* (1916), were also part of these nostalgic compositions. The composer's son, Soulima, recollected that at this time Stravinsky was very close to his children, and he usually played piano duets, even with the youngest ones. The composer first performed both of the sets at home with his children, according to Charles Joseph.[20] That is why, even though the pieces are officially written on behalf of other people, the *Three Easy Pieces* were obviously written for children as main performers.

Three Easy Pieces (1914–15) is not as easy as it may seem at first glance. While the Secondo parts are extremely simple – they are written for people who can barely play piano – the Primo parts are more difficult, especially if one decides to sight-read them. Stravinsky intended these pieces to be played by Diaghilev, who was not advanced in his

[20] Charles Joseph, *Stravinsky Inside Out* (Yale University Press: New Haven and London, 2001), 75-76.

piano playing, as well as by his children. Therefore, he put all the 'necessary' notes into the Primo parts. As the composer wrote in the *Chronicles of my Life*, he created "several small four-hand pieces with one easy part for those amateurs who cannot play an advanced repertoire."[21]

The "March" is the first piece of the cycle written in C major. It was dedicated to the Italian composer Alfredo Casella, who was the first to hear the set. He enjoyed it tremendously, calling it "a piece of popcorn," according to Stravinsky.[22] As in all of the other pieces in the set, the Secondo part was written in a form of a note with a chord ostinato, the traditional waltz-like accompaniment. [Example 4.12]



Example 4.12. Stravinsky, "March," Secondo, mm. 7-11

The placement of bass notes and chords makes it easy to understand which hand plays what. There should be no confusion, even for five-year-olds.

The Primo section of the "March" begins with a fanfare entrance, while the Secondo is mute. According to Robert Craft, an old friend and biographer of Stravinsky, the inspiration of the March's introduction came from an *Irish Folk Tune*. As Joseph stated, the tune was taken from the *Anthology of Old Irish Folk Music and Songs*.[23] The composer almost quoted the tune note for note in his piece, not only in the fanfare section, but also in the melodic sections. [Example 4.13 and 4.14]

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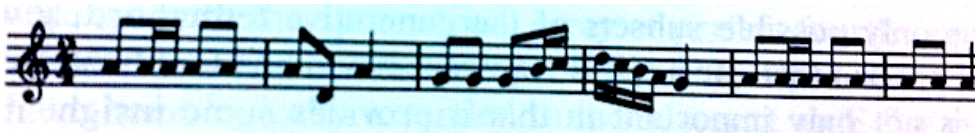
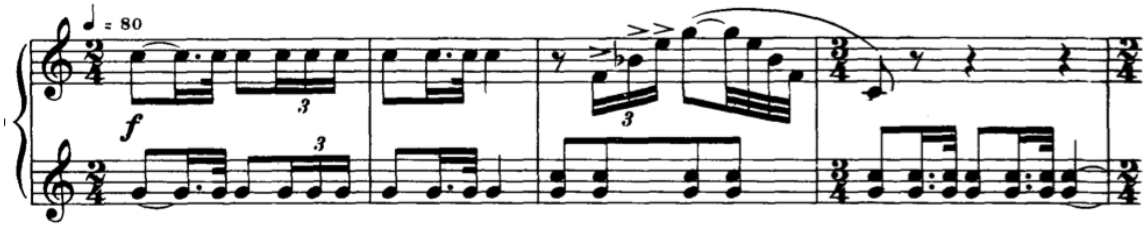
[21] Igor Stravinsky, *Hroniki Moey Zhizni* (The Chronicle of my Life) (Moscow: Compositor, 2005), 142.
[22] Igor Stravinsky, Robert Craft, *Dialogues and a Diary* (Doubleday: Garden City, NY, 1963), 41.
[23] Charles Joseph, *Stravinsky and the Piano* (UMI Research Press: Ann Arbor, Michigan, 1983), 68-69.

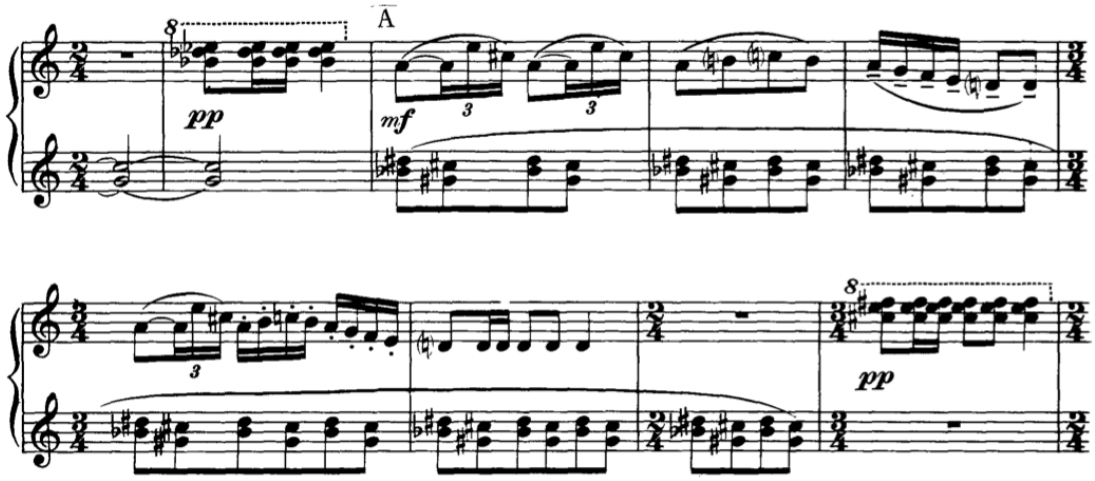


Example 4.13. ***Irish Folk Tune #486***



Example 4.14. Stravinsky, "March," Primo, mm. 1-4

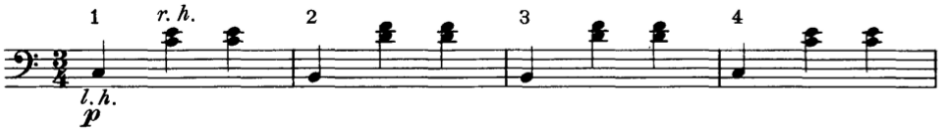
The melody starts in measure 7, and at this time, the Secondo part finally appears. Here again, the rhythmical and linear borrowings from the Irish tune shown above are obvious. The rhythmic pattern in measure 11 is identical to the first measure of the folk tune. [Example 4.15]



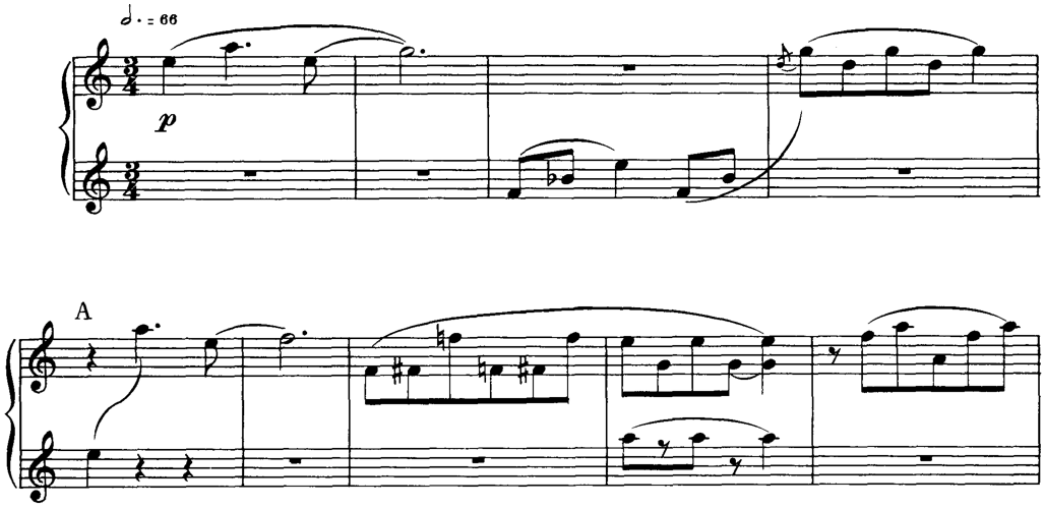
Example 4.15. Stravinsky, "March," Primo, mm. 7-13

The second piece of the set, the C major "Valse," is lyrical, with an evocative legato melody in the Primo part and a traditional waltz accompaniment in the Secondo.

[Examples 4.16 and 4.17] Out of the three pieces, the "Valse" was completed last. It was dedicated to Eric Satie.



Example 4.16. Stravinsky, "Valse," Secondo, mm. 1-4

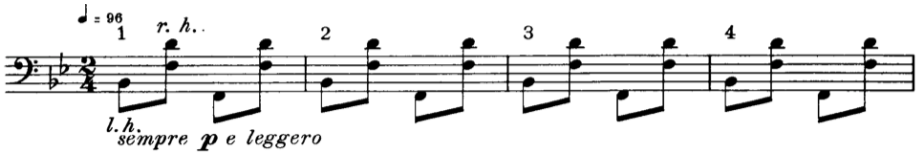


Example 4.17. Stravinsky, "Valse," Primo, mm. 1-9

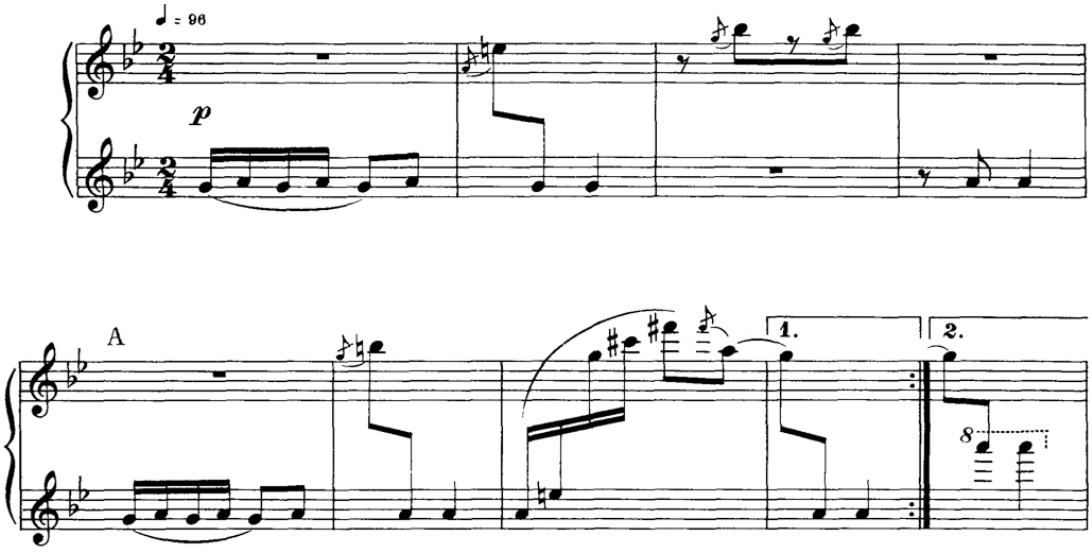
According to Joseph, this piece was originally intended to be performed as a solo.[24]

The B-flat major "Polka" was also written as a solo piece first and then as a duet. The "Polka" was written first, but it is the last piece to be played in the cycle. According to Stravinsky, this piece was first written "as a caricature of Diaghilev," who apparently, not only loved to dance, but also enjoyed playing four-hand pieces. The composer made one of the parts extremely simple on purpose: they "were designed not to embarrass the small range of Diaghilev's technique," as he said later.[25] [Examples 4.18 and 4.19]

[24] Joseph, *Stravinsky and the Piano*, 61.
[25] Stravinsky and Craft, *Dialogues and a Diary,* 40-41.



Example 4.18. Stravinsky, "Polka," Secondo, mm. 1-4



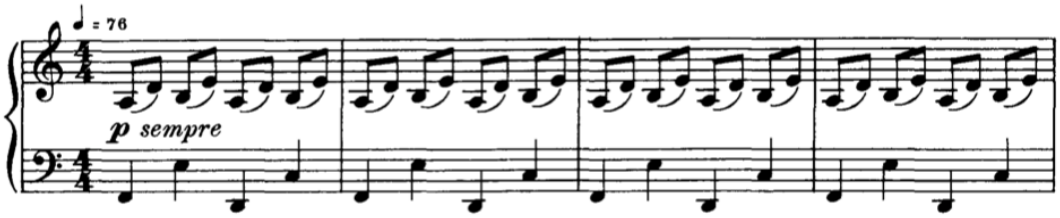
Example 4.19. Stravinsky, "Polka," Primo, mm. 1-9

Regardless of its simplicity, the Secondo part provides all the necessary harmonic and rhythmic support to the Primo part.

In ***Five Easy Pieces for Four Hands*** (1916), one can observe the opposite situation. Here, the Primo part is much easier than the Secondo one: an amateur – or even a child – can perform it with a more advanced piano player. While the Primo carries the melody, sometimes playing in octaves with both hands, the Secondo can be difficult at times. It occasionally has three stems, which makes the part difficult to sight-read. For these pieces, we know for sure that they were written with children in mind, because the composer mentioned that he created the pieces for his children's music lessons, as Joseph

stressed.[26] He also noted that even though this suite was dedicated to Mme Eugenie de Errazuriz, Stravinsky identified his two eldest children, Theodore and Mika, as his inspiration.[27]

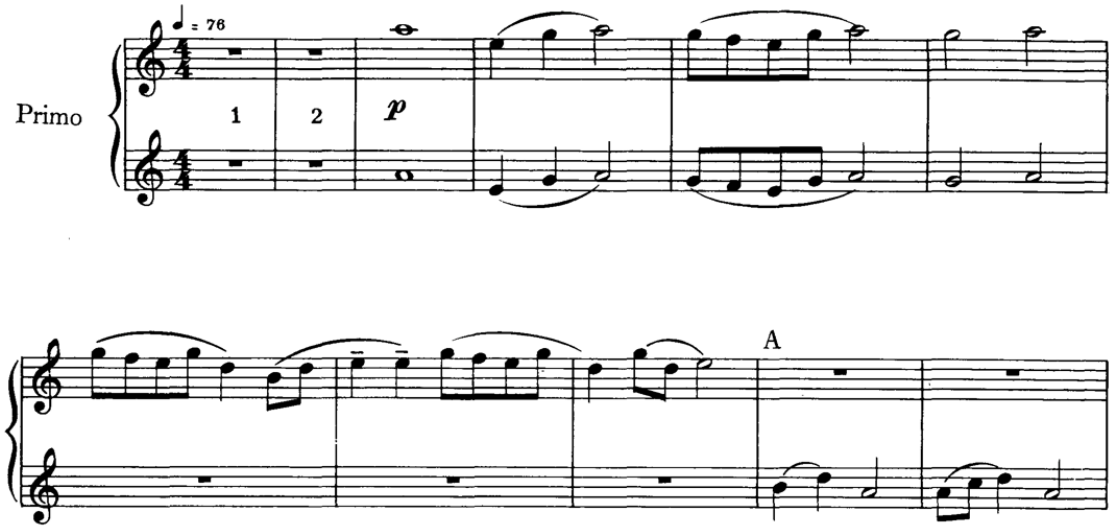
According to Stravinsky, "Andante," the first piece in the set, was not written first, "like most preludes."[28] The piece's Secondo part, especially the ostinato opening, already demonstrates the composer's search for new textures and sounds. As Joseph stated, the composer used untraditional textures for piano literature, which would become more prominent in his later creations.[29] [Example 4.20]



Example 4.20. Stravinsky, "Andante," Secondo, mm. 1-4

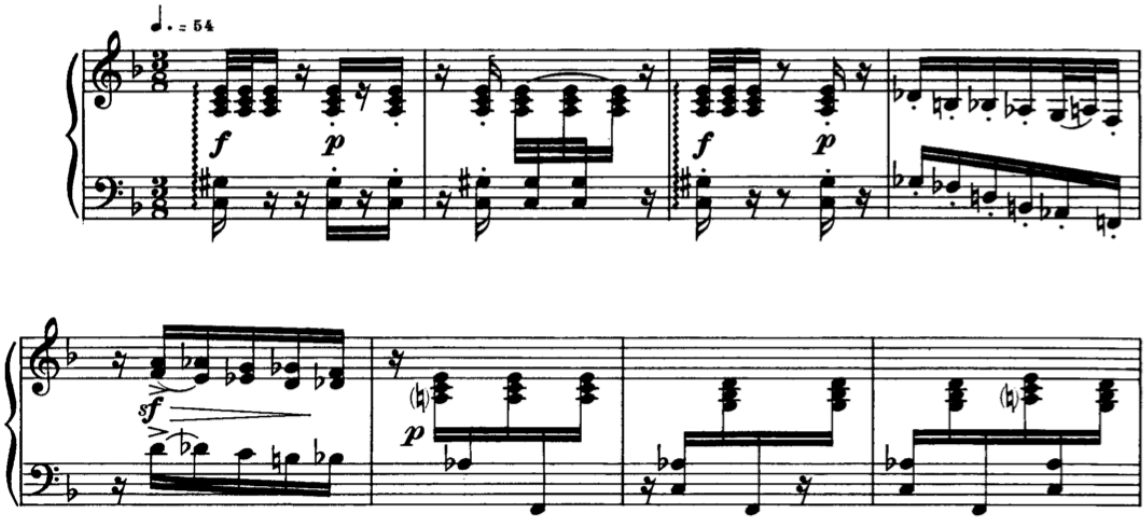
The Primo part, as mentioned, presents a melody doubled in octaves at the beginning and performed by separate hands later. The melody recalls Russian diatonic *protyazhnaya* folk songs. Measures 7 and 8 sound very familiar to all Russians. However, there are no direct quotes in this suite. [Example 4.21]

[26] Joseph, *Stravinsky Inside Out*, 75.
[27] Joseph, *Stravinsky and the Piano*, 63.
[28] Joseph, *Stravinsky and the Piano*, 65.
[29] Joseph, *Stravinsky and the Piano*, 65.



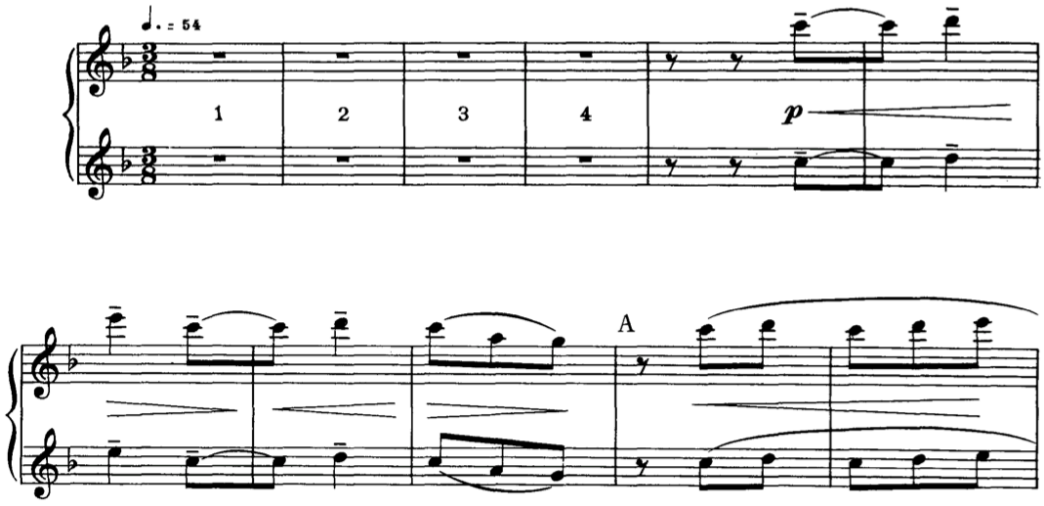
Example 4.21. Stravinsky, "Andante," Primo, mm. 1-11

The second piece, "Espanola," is considered to be one of the most stylized pieces of this set. It was inspired by the composer's travel to Spain. The opening of the Secondo part evokes a guitar accompaniment for flamenco dancers and singers. This part is definitely written for an advanced performer. [Example 4.22]



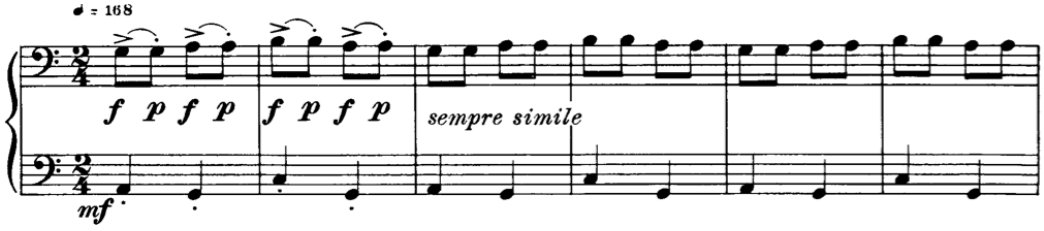
Example 4.22 Stravinsky, "Espanola," Secondo, mm. 1-8

The Primo part, once again, is a melody doubled in octaves. Even though it does not contain many notes, one can count aloud at the beginning in order to stabilize the rhythm. [Example 4.23]



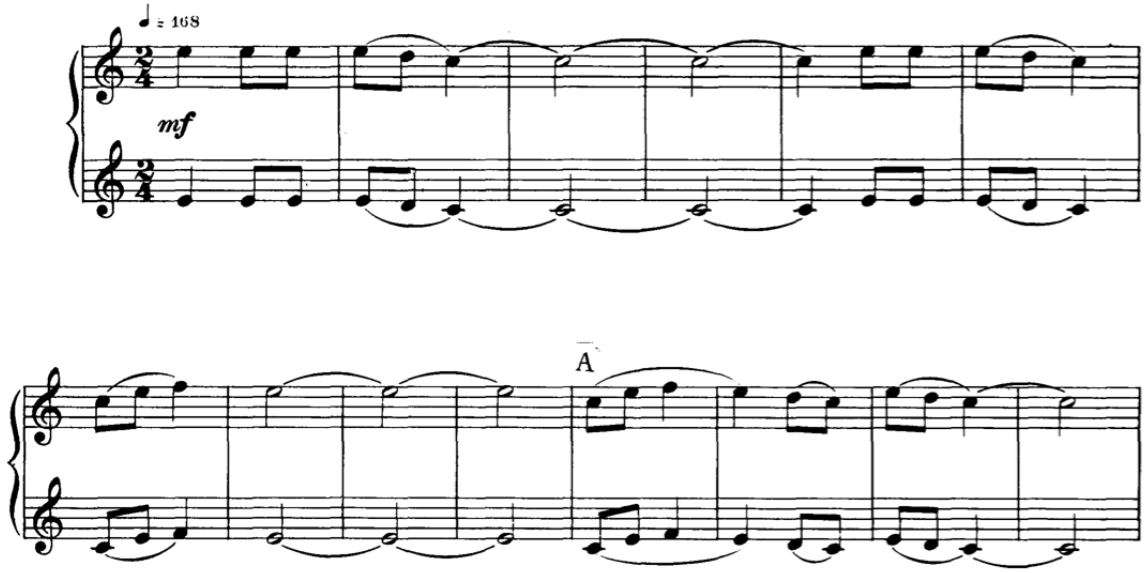
Example 4.23. Stravinsky, "Espanola," Primo, mm. 1-11

"Balalaika" is the third piece of the suite. It depicts a person playing the balalaika, a banjo-like instrument. The Secondo part represents a balalaika-like accompaniment, while the Primo part plays a folk-like melody. [Examples 4.24 and 4.25] According to Stravinsky, the melody was "not borrowed."[30] However, it is always unclear whether these words meant that he composed the melody by himself, or paraphrased an already existing folk tune.



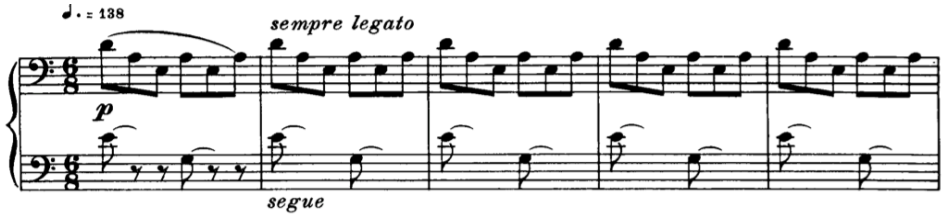
Example 4.24 Stravinsky, "Balalaika," Secondo, mm. 1-6

[30] Joseph, *Stravinsky and the Piano*, 65.

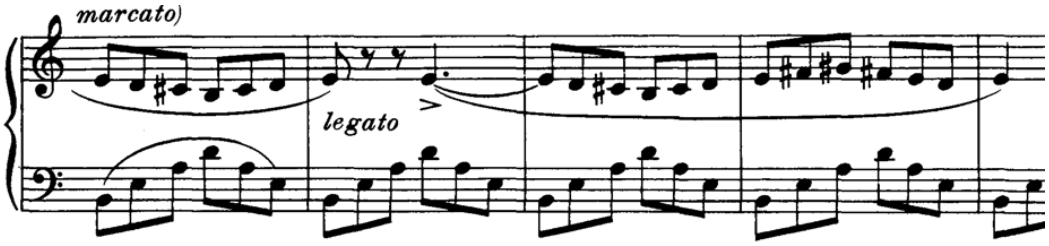


Example 4.25. Stravinsky, "Balalaika," Primo, mm. 1-14

"Napolitana" is another highly stylized piece, recalling the composer's travels to Florence and Rome. The main role here, as usual, is played by the Secondo part, even though the main melody is in the Primo. However, throughout the piece, the Secondo part has secondary melodical sections. During these moments, the Primo part is mute. [Examples 4.26 and 4.27]

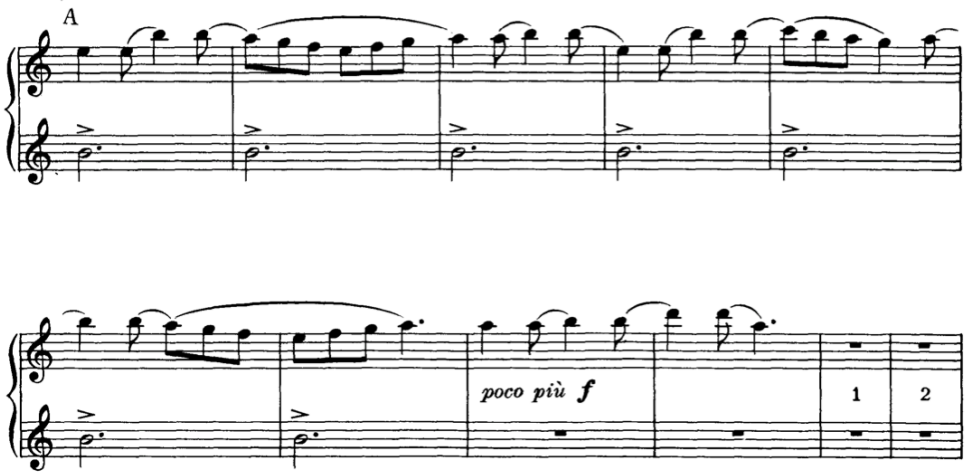


Example 4.26 Stravinsky, "Napolitana," Secondo, mm. 1-5



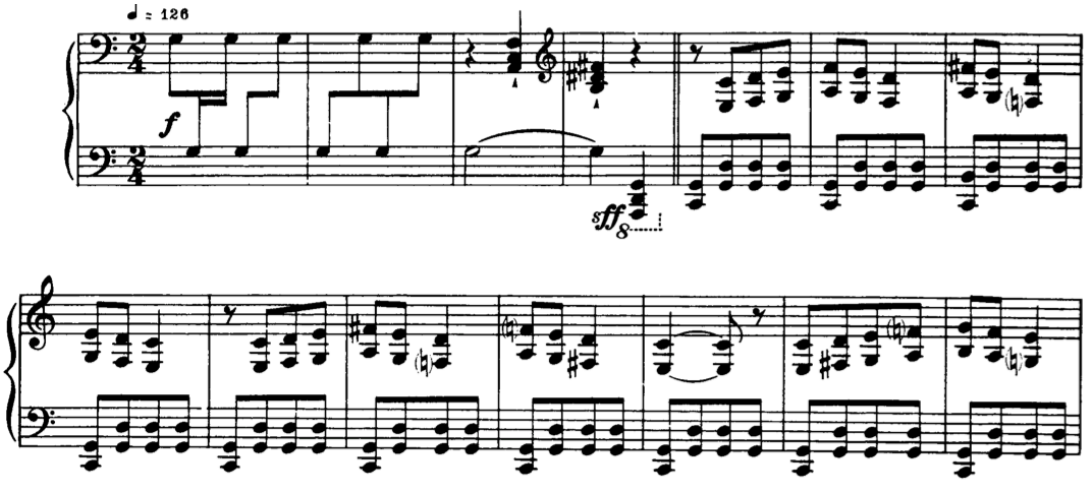
Example 4.27. Stravinsky, "Napolitana," Secondo, mm. 52-55

Here, the Primo part, for the first time, resembles an accompaniment: a single note with an accent in the left hand. The melody recalls Italian Tarantellas. [Example 4.28]

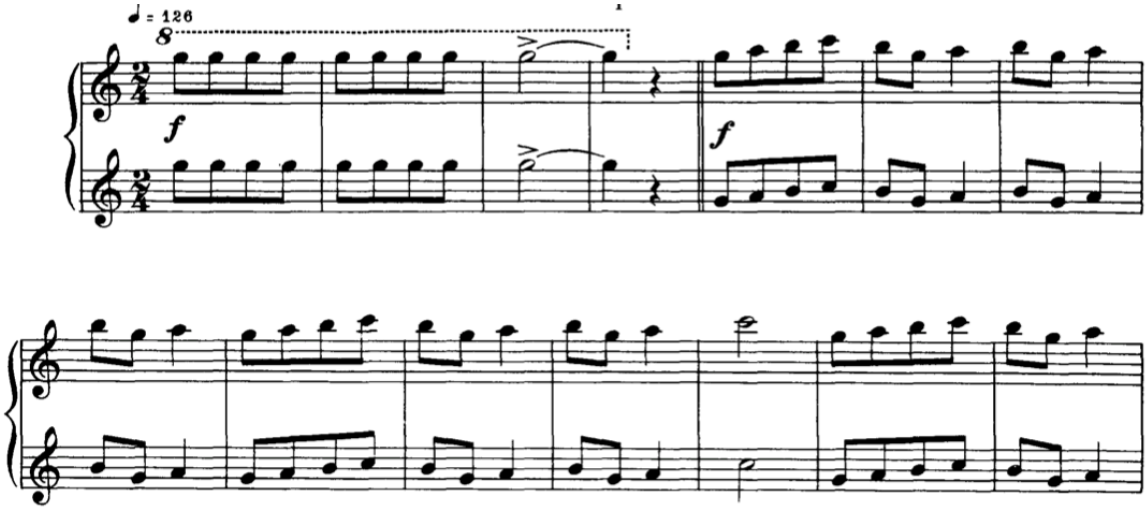


Example 4.28. Stravinsky, "Napolitana," Primo, mm. 16-26

The last piece of the suite, "Galop," was not the last one the composer wrote. However, it provides a great bravura finale. The "Galop" starts with fanfares in both parts, and the melody of the Primo is supported with the Secondo part's right hand. Both have identical rhythmic figurations. [Example 4.29 and 4.30]



Example 4.29. Stravinsky, "Galop," Secondo, mm. 1-14



Example 4.30. Stravinsky, "Galop," Primo, mm. 1-14

According to Stravinsky, he used *Cancan* for its melodic basis.[31]

The choice of the pieces in both cycles is somewhat standard for the nineteenth century. It invokes salon culture, which can be explained by the composer's nostalgic moods that I mentioned earlier. Stravinsky orchestrated both cycles later in his life and created two suites, four pieces each, for a small orchestra. The composer preferred the suites to be performed together, and this is how he usually put them in his programs.[32]

[31] Joseph, *Stravinsky and the Piano*, 65.
[32] Stravinsky, *Hroniki Moey Zhizni*, 154.

Conclusion

The psychological influence of music on children is still a very popular topic today. Even though many theories about childhood have been suggested during the last seventy years, there are still more gray areas than in any other music-related field. Until scholars reach a consensus in terms of when childhood starts and ends and what information about childhood can be reliable in the books of the past, we are not going to get a proper picture of what being a child actually means. However, as I described in the first chapter, many questions about childhood have been answered, such as those of the influence of music on a small child and the psychological difference between a child and an adult. This knowledge helps us in understanding why children need their own music and how their music must be different.

Many composers from the past understood the demand for special pieces for children, even though they were not familiar with the psychological aspects underlying this need. Rousseau's Enlightenment ideas about children's education, which were prominent among progressive European minds, were the key point for many composers of the eighteenth century. Starting from Schumann's *Album for the Young* in 1848, many well-known composers wrote music for children.

There are famous children's piano cycles by Debussy, Ravel, and Bartók, to name a few. However, most of these pieces were written in the twentieth century, thus creating a half-century gap between these sets and Schumann's cycle. It is in this gap that one can find less famous composers, or composers from other countries who are usually not well represented in classical children's piano literature. For example, Russian composers such as Tchaikovsky and Arensky can fill in this gap, because they wrote their children's

cycles at the end of the nineteenth century. Like Schumann, these composers also felt an urgent need for educational, yet beautiful pieces for children.

I have paid particular attention to Tchaikovsky's *Children's Album* (1878) because this suite was a turning point in Russian piano music for children. This is the suite on which every child, educated within the "Russian system," grew up. The so-called "Russian school of music" is a term describing an institutionalized music education for children, starting from the first grade. Within this system, every grade has a list of recommended pieces that all of the students must master, and all of the pieces from the Tchaikovsky's *Children's Album* are on these lists. These pieces are still ubiquitous in modern cultural lives of Russian speaking people, and their archetypical role cannot be underestimated. Tchaikovsky, followed by Arensky, created a unique style of children's music composition that is still one of the most prominent styles in the Russian compositional world.

I find the topic of Russian children's music quite appealing, because general audiences around the globe seem to neglect this kind of music. Even though some teachers and performers in the United States, for example, know about the albums of Tchaikovsky, Arensky, and Stravinsky, these compositions do not receive the amount of attention that they deserve. Even less attention, if any, is given to such composers as Gedike, Maykapar, and Glière. All of these composers wrote fine children's music that could enrich and diversify the repertoires of young performers from any country. That is why I think it is important to promote these composers and their pieces as much as possible. I also find it useful for young learners to perform these pieces in order to better understand the nature of many famous Russian compositions.

Even though I did not cover any pieces from the Soviet period, I would like to mention that there were many talented children's composers in the Soviet Union besides the famous Prokofiev and Shostakovich. These Soviet composers created a stable base for the institutionalized children's music education that was established after 1917. I also have not paid deserved attention to such composers as Lyadov, Rebikov, and Grechaninoff. All of these composers' pieces, as well as the Soviet works of Gedike and Maykapar, would require special attention from researchers and educators. Covering these pieces was not the purpose of this dissertation. However, I will return to this topic later, because without the Soviet period, my research seems unfinished. I also wish to overcome the lack of knowledge of Russian children's music by the general public, and the only way to do this is to popularize this music.

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