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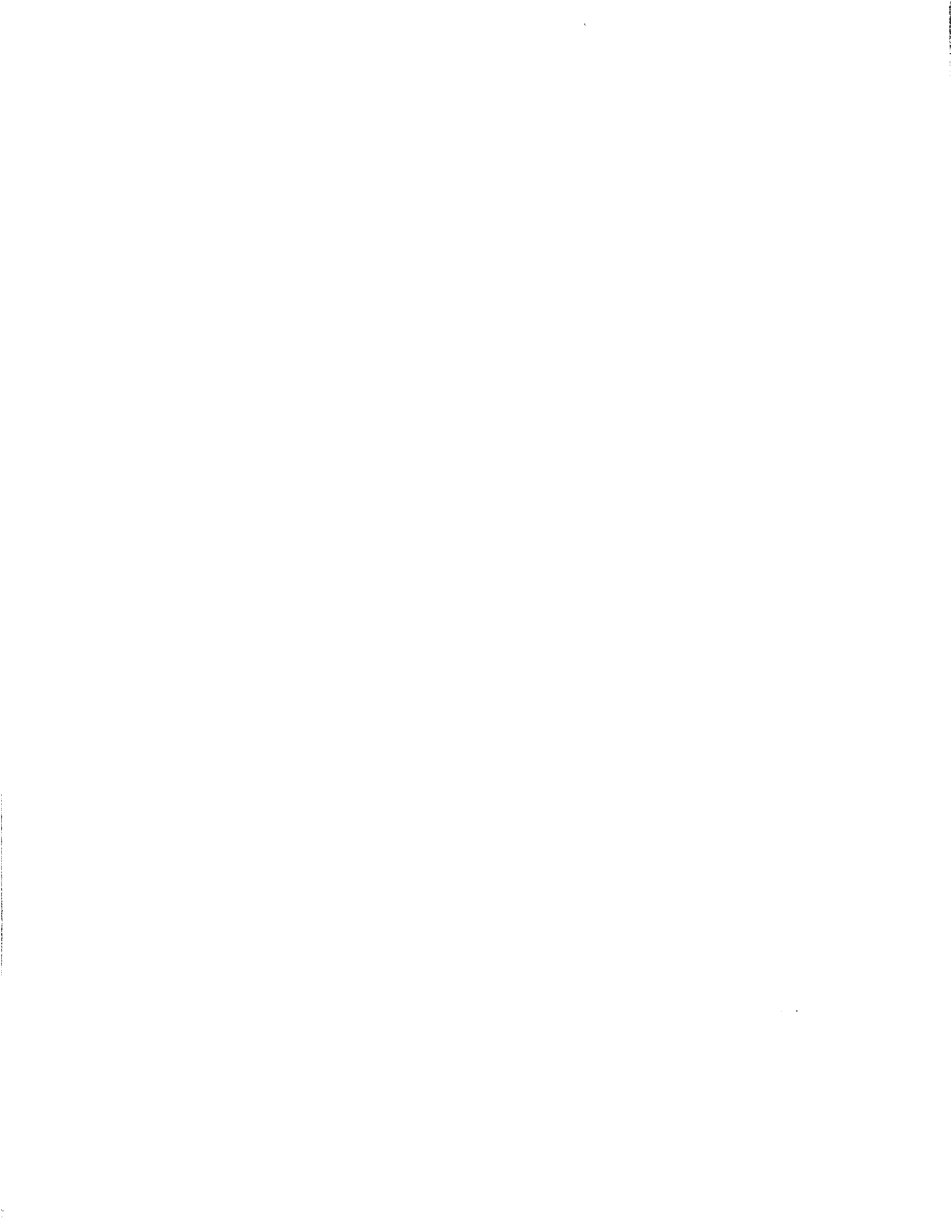
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THE ORIGINAL SOLO PIANO WORKS OF MILY BALAKIREV

University of Washington

D.M.A. 1983

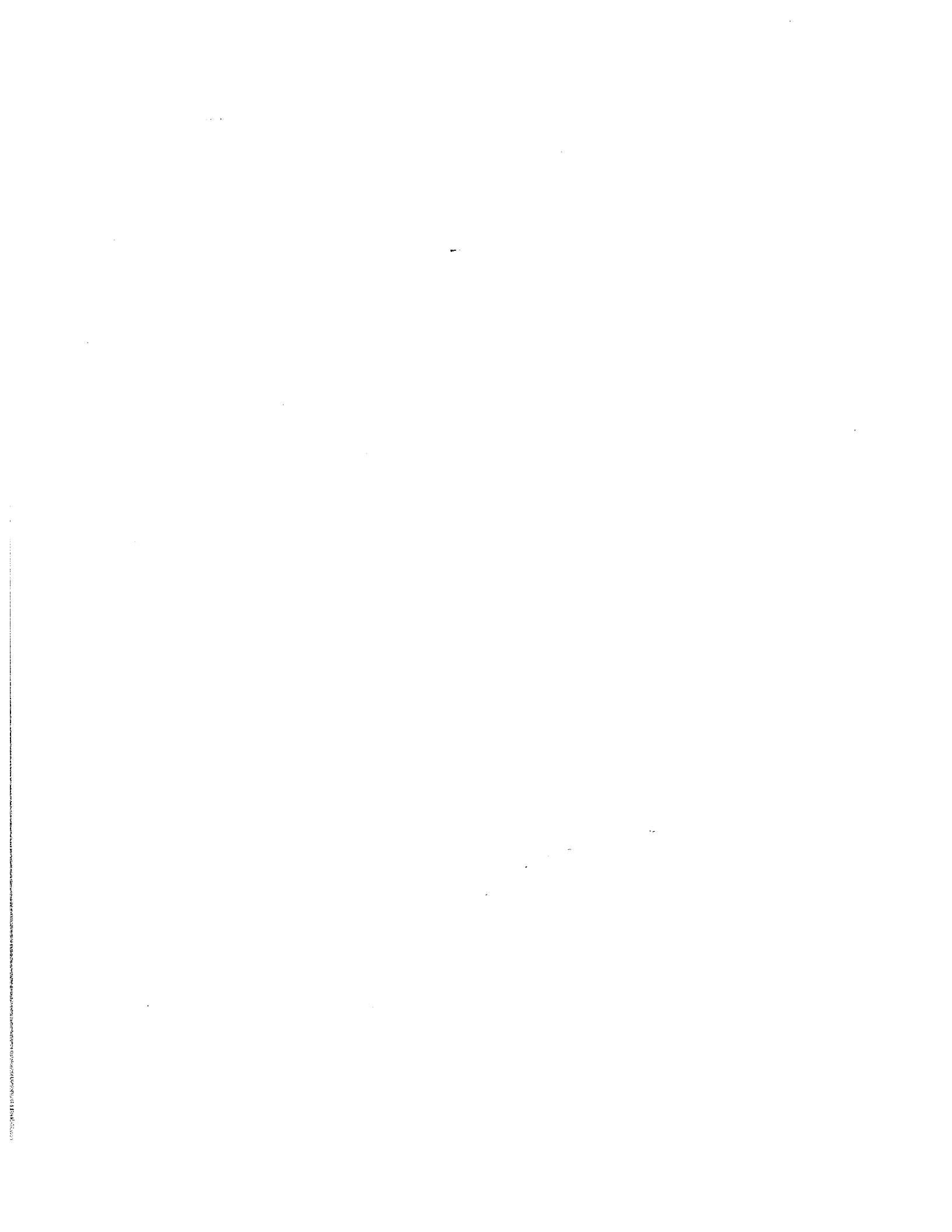
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The Original Solo Piano Works
of Mily Balakirev

by

Vera Breheda

A dissertation submitted in partial fulfillment
of the requirements for the degree of

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Doctoral Dissertation

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INTRODUCTION

Primarily known for his many-faceted activities as pianist, conductor, leader, educator and propagandist of Russian music, Mily Balakirev has become almost totally forgotten as a composer.

Balakirev's original piano works which comprise a large and important part of his creative output, have fallen, on the whole, into relative oblivion. Not only are most Western pianists unaware of these works, but, except for a couple of pieces, they are out of print. The last 1961 Soviet edition, compiled by K.S. Sorokin, is available in the United States only in a few university libraries.

Because of their significance as the first major set of piano works composed by a prominent nineteenth-century Russian musical figure, these pieces deserve to be rediscovered and re-examined so that their vital and progressive role in the history of Russian piano music may be properly established. Hopefully, a better understanding of their historical role, together with a fuller appreciation of their stylistic uniqueness, will encourage pianists to include them in concert performances.

CHAPTER ONE
SIGNIFICANCE IN RUSSIAN MUSICAL HISTORY

Mily Balakirev was a figure of great influence in the history of Russian music. As a composer, conductor, leader and educator, he had far-reaching effects on the development of Russian music. In fact, it is possible that no other nineteenth-century Russian musical figure so greatly influenced the lives of Russian musicians as did Balakirev.

Three eminent nineteenth-century Russian music critics—S.M. Liapunov, V.V. Stasov, and V. Karenin—have commented on Balakirev's contributions. Liapunov credited him with being a significant force, second only to Glinka in the history of Russian music.¹ Liapunov describes Balakirev as the first Russian composer of consequence to center his art not in vocal music, the established tradition, but in instrumental works. Balakirev's interest in instrumental music may have resulted from his life-long study of Western composers. The realization of this interest in symphonic composition may well have served as a catalyst for other Russian composers' ambitions in this area which resulted in such instrumental music as overtures, symphonies, and sonatas taking a more important place in Russian

¹S.M. Liapunov, "M.A. Balakirev," in Ezhegodnik Imperatorskikh Teatrov, No. VII (1910), p. 28.

concert halls.

Although Balakirev was strongly interested in composing orchestral music, he was also a pianist of the first rank.² Endowed with a prodigious technique, Balakirev was a superior sight reader and a splendid improviser.³ In addition to possessing a wide knowledge of all types of music, he had a remarkable memory which enabled him to recall at any moment every bar he had ever heard or read.⁴ He wrote over two hundred instrumental works for orchestra, piano and chamber ensemble, with the majority written for the piano.

V.V. Stasov claims that Russian music might have taken another direction had it not been for Balakirev's influence.⁵ V. Karenin goes even further, and claims that without Balakirev's guidance and leadership, such composers as Mussorgsky, Borodin, Rimsky-Korsakov and Cui would have been different and possibly lesser composers; they might even have failed to become composers at all.⁶ Fur-

²Rimsky-Korsakoff, My Musical Life (New York: Alfred A. Knopf, 1923), p. 25.

³Ibid., p. 25.

⁴Ibid., p. 25.

⁵V.V. Stasov, Selected Essays on Music (London: Barrie and Rockliff, 1968), p. 96.

⁶V. Karenin, "Obituary of Balakirev," in Russkaya Mysl (1910), p. 191.

ther, it is difficult to imagine what would have happened to Scriabin, Rachmaninov, Tschaikovsky and Stravinsky, who were all influenced by the composers mentioned above.

Other references from the writings of these nineteenth-century Russian music critics describe Balakirev as a leader of the new or national Russian school. This movement achieved momentum in the 1860s when Balakirev brought together a group of dilettante musicians—Mussorgsky, Rimsky-Korsakov, Borodin, and Cui—first called "Balakirev's Circle" and later known as the "Mighty Handful" or "Mighty Five." Their musical and political efforts were directed toward fighting for Russian music, a battle constantly opposed by the conservative and foreign elements in their community. The conservative elements disdained the idea of a Russian national school. They only valued the music of foreign composers, primarily those from Western Europe. As a leader of the New School, Balakirev was able to introduce Russian audiences to works of contemporary Russian composers, in addition to introducing the music of such Western composers as Berlioz, Liszt, and Schumann.

In their effort to create an all-Russian style of music, this group of amateur musicians eagerly sought the leadership and guidance of Balakirev, the only professional among them. Balakirev's knowledge, infectious courage and enthusiasm, along with his readiness to help, made him an important mentor to the young composers even though

his intolerance of opposing ideas often drove away those who at first eagerly sought his advice.

In spite of Balakirev's precarious interpersonal relationships, his prominence in the history of Russian music and his effect on Western Europe art music demonstrated his importance as a musician and composer.

However, despite his significance in the history of Russian music, his influence in the lives of important Russian composers, and his numerous piano compositions, it appears that few pianists today play Balakirev's works; at least they are seldom heard in piano recitals. Moreover, both his recordings and published compositions are limited in supply and often unavailable. Acknowledgement of Balakirev's piano compositions in college and university piano literature courses appears only occasionally and, at best, in a cursory manner. The scarcity of Balakirev's piano compositions in music libraries and institutions is somewhat puzzling in view of his established importance as a musician and composer.

The debt owed Balakirev for his work as mentor and educator of the "Mighty Five" has been far more generally acknowledged than the one owed him as a composer. In fact, this acknowledgement of his work with the "Five" may have had the effect of obscuring his importance as a composer. Enthusiasm for Balakirev's music may have been diminished to the extent that overriding interest and attention was

given to the other members of the Five. It could be that Balakirev's role as a mentor to the Five overshadowed his position as a composer.

Balakirev's position as a composer may also have been diminished by the generally condescending attitude that existed in nineteenth-century Russian society toward music in general and native Russian musicians in particular. Russia was not a promising area for a young Russian composer in the mid-nineteenth century. Until 1836, with the appearance of Glinka's first nationalistic opera, A Life for the Tsar, music presently classified as Russian concert music did not exist. Foreign music, along with foreign artists, composers and conductors, was imported into Russia by the aristocracy. Music native to Russia was not adequately appreciated or accepted even during the 1860s, when nationalistic attitudes began to surface.

The slow development of Russian music has often been credited to the feudal structure of the Russian state: The bulk of the population had very little influence in artistic development which was controlled entirely by the upper classes.⁷ The latter still preferred to speak French rather than Russian and dismissed Russian national music as belonging to the stables and barns of a peasant.⁸ Fur-

⁷Faubion Bowers, Scriabin (Palo Alto: Kadonsha International Ltd., 1969), p. 32.

⁸Ibid., p. 45.

ther, music was looked upon as a "proletarian" interest, not suitable as a means of livelihood for an aristocrat.⁹ Rimsky-Korsakov's father expressed his sentiment about music to his son when he said, "Music should be regarded merely as a pleasant pastime, preferable to cards or drinking."¹⁰

Amateurism and dilettantism therefore was common among nineteenth-century Russian composers.¹¹ As a result, any serious Russian composer who sought recognition through his work faced only hardship and frustration. This could have contributed to the neglect of Balakirev's music, since his music was played mostly in Russia. The music of other Russian composers, however, has managed to become known outside Russia so that their reputation became established in Europe as well as in Russia.

A social context can have a deleterious effect on a composer's creative capabilities, but sometimes personal problems are just as damaging. Balakirev's physical and psychological weaknesses were such that they may have helped undermine his success as a composer. Subject to severe headaches and fits of acute nervous depression, he would lapse into periods of indolence and complete indif-

⁹Ibid., p. 51.

¹⁰N.A. Rimsky-Korsakov, My Musical Life (New York: Alfred A. Knopf, 1923), p. 23.

¹¹Faubion Bowers, p. 53.

ference to music. As early as 1861, he contemplated suicide and the destruction of all his manuscripts. Ten years later, he passed through a spiritual crisis from which he, formerly an Agnostic, emerged as a bigoted, even superstitious Russian Orthodox Christian. At the same time he withdrew altogether from musical life for several years and returned to it only gradually. Apart from the completion of his symphonic work Tamara and a few minor pieces, he did not resume composition until 1898.

It wasn't until the last twelve years of his life that Balakirev was psychologically and emotionally able to completely devote himself to composition. During this period, he composed a large number of works for piano, among which was some of his finest and most mature writing. Recognition for Balakirev as a composer came at the end of his life along with his creative outburst of those years. After his death, in 1910, his compositions were seldom performed and eventually fell into oblivion.

It seems that Balakirev's serious work as a composer was too short-lived to have achieved for him widespread and lasting recognition. Perhaps it is for this reason that contemporary pianists lack awareness of Balakirev's compositions and a full appreciation of their merit. This, however, is beyond the scope of this paper.

It is also probable that the lack of popularity of Balakirev's piano music is due more to its musical and

technical weaknesses than to any external social or personal reasons. His piano style often tends to be very ornate and flowery, and it demands superb technical skill from a pianist. A musician with less than virtuoso facility would likely become discouraged with playing his music. Aside from the technical demands, the musical content sometimes appears shallow and quite rigid in design. It may lack a certain inventiveness in its treatment of ideas, due to the limited nature of the ideas. This is not necessarily true, however, of his total output.

Even though the popularity of Balakirev's music has suffered in the past for the reasons mentioned above, it appears to be an opportune time to reexamine his piano music. It is likely that the present day obscurity of Balakirev's piano music has resulted from its general inaccessibility. The larger part of his music is no longer in print, and the existing early Soviet editions are to be found in only a few American and Canadian university libraries. These volumes are often difficult to obtain or are non-circulating. Furthermore, some of the useful literature written on Balakirev's life and music is scattered in Soviet periodicals and books, often unprocurable.

Another factor which contributes to the obscurity of these works is the language problem. Since few Westerners are familiar with the Russian language, there appears to be an added complication for Westerners who ob-

tain this music. Often the table of contents, the explanatory remarks, and many of the expressive markings are in Russian, therefore difficult for Western musicians to work with.

So it would appear likely that making the music more accessible, familiarizing it in discussion, and translating important information for study could be expected to alleviate the problem of Balakirev's obscurity. By eliminating the present language barriers and presenting necessary information, Balakirev's music could be expected to become more accessible to a greater number of musicians and, thus, gain the recognition it merits.

Due to the large volume of Balakirev's works involving piano, this study will examine and discuss only his original solo piano pieces, which, except for a few compositions, appear to have remained largely neglected and forgotten.

In order to acquaint the reader with these works a general overview will be presented, after which a more detailed study of the stylistic features of his works will be given with emphasis placed on identifying Balakirev's stylistic strengths, weaknesses and uniqueness. Since there will be stylistic similarities in a number of his works, those works will be examined which are primarily representative of the individual features.

CHAPTER TWO

MILY BALAKIREV: HIS LIFE AND WORKS

Mily Alexeyevich Balakirev was born on January 2, 1837 in Nizhny-Novgorod. The son of a minor government official, he received his first music lessons on the piano from his mother. At the age of ten, Balakirev was taken to Moscow for several months to study with John Field's pupil, Alexander Dubuque, who taught him Field's principles of technique and fingering.

Along with his formal education at the Alexandrovsky Institute, Balakirev continued his musical education with a German musician, Karl Eisrich, whose duty, aside from teaching, was to arrange regular musical evenings at the house of a wealthy local landowner and patron of the arts, Alexander Ulibishev. The latter owned a large library, an important collection of orchestral scores and other music, and a private orchestra. Ulibishev took the young Balakirev into his home and for years treated him as a son. Balakirev had unlimited use of the library, where he spent hours studying scores of the great masters: Bach, Mozart, Beethoven, Mendelssohn and Hummel. At the age of fourteen, Balakirev became conductor of Ulibishev's orchestra, through which he became acquainted with the principles of orchestration. At the same time, the surrounding country provided Balakirev ample opportunity to discover the wealth of folksong, which awakened his love and admi-

ration of Russian art and music.

In 1855, Balakirev moved to St. Petersburg, where he shortly came under the influence of the famous composer Glinka. The latter was astounded by Balakirev's prowess as a pianist and was pleased by his recently composed piano work, Fantasy on Themes from "A Life for the Czar." The friendship with Glinka, over the next two years, proved to be a very valuable one. From Glinka, Balakirev acquired many musical and technical idioms along with a fervent nationalism. After Glinka's death in 1857, Balakirev began the task of editing and publishing the composer's works, an activity which he pursued throughout his life.

After studying mathematics for two years at the University of Kazan, Balakirev decided to make music his profession. In the meantime, he had established a noteworthy reputation as a pianist in local society. In February 1858, Balakirev was invited to appear as soloist in Beethoven's E Flat Emperor Concerto before the tsar and his family.

The early 1860s saw the rise of two music factions in St. Petersburg: One was the nationalist group known as "Balakirev's Circle" and the other was the St. Petersburg Conservatory, founded by Anton Rubinstein. While Balakirev's group represented the new, progressive spirit of Russian nationalism in music, Rubinstein's concerts supported only Western music, while totally spurning the

nationalist movement.

The St. Petersburg Conservatory, which had government patronage, was modelled on the conservatories of Western Europe. The founders' purpose was to create an academy devoted to higher music education (which did not exist anywhere in Russia) and to maintain standards of pedagogy on a par with those of music schools in Germany. Thus, the faculty consisted of only German-born and trained musicians, a condition that attested to the school's anti-nationalist stance.

As a countermove to the latter's conservatism, Balakirev, together with Lomakin who had been the teacher of Tschaikovsky at the School of Jurisprudence, organized the Free School of Music. It was free in two senses: Tuition was waived for anyone of talent, and evening classes were established to accommodate persons occupied in other jobs and professions. The teaching methods were to be based on Balakirev's freer style of instruction, which geared toward the development of individual creativity, rather than an imposition of traditional Western rules of harmony, counterpoint and performance practices.

An important aspect of the Free School was the series of progressive concerts which Balakirev organized and conducted. The programs were in accordance with Balakirev's creed; they presented both the standard classics and the music of the contemporary Western composers--Berlioz,

Liszt and Schumann. Most significant were the performances of Russian works by Glinka, Dargomyjsky, and the early works of Rimsky-Korsakov, Mussorgsky, Borodin, Cui and Balakirev himself.

These concerts enabled Balakirev to reach the poorer members of the public who had been denied the privilege of listening to orchestral music owing to the prohibitive prices of admission to the concerts of the more fashionable conservative Imperial Musical Society. The latter was an organization founded a decade before by Anton Rubinstein, which had the imperial patronage of the Grand Duchess, Helena Pavlovna.

Aside from the hostility aroused by Balakirev's fierce advocacy of musical nationalism, his own tactless and overbearing manner often intensified the animosity felt toward him, especially in the academic circles of the Conservatory and in the Russian Musical Society. However, despite all adversity, he succeeded Anton Rubinstein in 1867 as conductor of the Russian Musical Society symphony concerts, and, in 1868, he took over the directorship of the Free School, a position he had formerly shared with Lomakin.

Balakirev's interest in Oriental music was a result of his several summer trips in 1862 and 1863 to the Caucasus, where he became fascinated by the quasi-melodies and rhythms of the regional music. One of the first direct reflections of these Caucasian impressions was Bala-

kirev's setting of Pushkin's Gruzinskaya Pesnya (Georgian Song). Later, Balakirev was to use several Georgian and Caucasian melodies in his Oriental fantasy for piano, Islamey, and in his symphonic poem, Tamara. For a time, Balakirev contemplated an opera on the legend Zhar-ptitsa (The Firebird), but the project had to be abandoned for want of a suitable libretto.

Because of his despotic temperament and fiery advocacy of nationalism, Balakirev was forced to resign his conductorship of the Russian Musical Society's orchestra in May of 1869. After that Balakirev put all his energy into the Free School, in spite of its lack of funds or official support. A concert at Nizhny-Novgorod (Balakirev's birthplace), which promised to bring him considerable monetary reward, brought Balakirev a profit of only eleven rubles, an event which helped to escalate his financial and emotional decline.

Early in 1871, Balakirev passed through an emotional and spiritual crisis which led to a long period of creative inactivity. As a result, he became a recluse, avoiding his friends and colleagues. Having lost all interest in music, he took a job in the freight office of the Warsaw railway.

This strange withdrawal from the world lasted for more than five years. Then, under the influence of Ludmilla Shestakova, Glinka's sister, Balakirev gradually began

to revive and become involved again in musical activities. In 1882, he resumed directorship of the Free School of Music, from which he had formerly resigned. In 1883, Balakirev assumed a venerable post, the directorship of the Court Chapel, where he performed not only administrative duties but also did valuable work in making modern arrangements and transcriptions of the ancient liturgical chants.

His influence over the Five, however, began to lessen as the members reached musical maturity. Not able to tolerate its opposing opinions and ideas, Balakirev eventually alienated his former disciples. In compensation for the loss of old friends through estrangement or death, he gathered about him a new group of younger musicians of whom the most distinguished was the composer, Liapunov, his devoted disciple from 1884 onward.

It was only after his retirement from the Court Chapel in 1895 that Balakirev was finally able to pursue his own musical interests. In October 1894, Balakirev made his last public appearance as a pianist, playing Chopin's B^b Minor Sonata in Warsaw at the dedication of the Chopin Memorial at Zelazowa Wola, a project in which Balakirev had taken a leading part. Freed from administrative and financial worries, Balakirev resumed composition in 1896.

During this period, the majority of Balakirev's piano pieces appeared, along with various large orchestral

works, some new, some abandoned by the composer a quarter century before. His Symphony in C Major, started in 1866 and laid aside for thirty years, was completed in 1898. His Second Symphony in D Minor was composed between 1907 and 1908. In 1909, Balakirev added a second movement to his Piano Concerto No. 2 in E^b Major and revised the first movement, which he had started in 1861. Balakirev died on May 29, 1910, before he could finish the work. The finale of the E^b Concerto was later completed and orchestrated by S. Liapunov.

Apart from his own works, Balakirev arranged the works of other composers, such as Glinka, Berlioz, Chopin and Liszt. He also orchestrated four pieces of Chopin--preamble, mazurka, intermezzo and scherzo--which he published in the form of a suite. His songs comprise two sets of twenty lieder, a set of ten songs and two series of ten romances. There are five works for voice with orchestral accompaniment and a cantata for soprano solo, chorus and orchestra, composed for the unveiling of Glinka's monument at St. Petersburg in 1906.

After Balakirev's death in 1910, Cesar Cui, the only surviving member of the Five, paid homage to his former mentor by calling him "a musician of the first rank, familiar with all music, ancient as well as modern, and an

inexorable critic of his own works."¹

No eulogy, however, can be more appropriate than a record that he never betrayed the mission of furthering the cause of Russian nationalism, entrusted to him by Glinka. Prompted by his passionate belief in its sacrosanctity, he guarded and cared faithfully for this inheritance.

¹Arthur Pougin, A Short History of Russian Music (New York: Brentano's, 1915), p. 72.

CHAPTER THREE

THE ORIGINAL SOLO PIANO WORKS OF M.A. BALAKIREV:

GENERAL SURVEY

- A. First Period: 1854-1861
- B. Second Period: 1869-1886
- C. Third Period: 1898-1910

Balakirev's Piano Works: Background Information

Balakirev's total output of piano music numbers over 100 compositions. Thirty-eight of these are original solo pieces, five are original piano works based on borrowed themes, more than a dozen are piano transcriptions, and forty are piano duets, the majority of which are based on Russian folk songs. There are also four piano chamber works and two piano concertos, the first concerto being only one movement in length. Balakirev's original solo piano works consist of seven mazurkas, three nocturnes, three scherzi, seven waltzes, a large-scale sonata, an Oriental fantasy, and more than a dozen character pieces having various titles.

Based on Balakirev's few periods of intense creative activity, which were often followed by lengthy intervals of compositional stagnation, his thirty-eight original piano works can be divided into three periods: early, 1854-1861; middle, 1869-1886; and late, 1898-1910. Of the thirty-eight works, nine were written in the first

two periods, and the remaining twenty-nine were written in the last twelve years of Balakirev's life. Some of his pieces, though originally composed in his early years, were revised many years later. However, since the revisions were not, for the most part, stylistically significant, these compositions have been considered as part of the first period, as, for example, the First Nocturne in B^b Minor, written in 1856 and revised in 1898, and the Oriental Fantasy, Islamey, written in 1869 and revised in 1902.

During the first period (1854-1861), Balakirev produced only five works: Scherzo No. 1 in B Minor, Nocturne No. 1 in B^b Minor, Polka in F[#] Minor, Mazurka No. 1 in A^b Major and Mazurka No. 2 in C[#] Minor. These five early pieces are characterized by a certain salon-like style, an element which would appear to be a product of Balakirev's extensive improvisatory practices during his early years. It seems that Balakirev actually preferred improvising at the piano to the writing down of his musical ideas.¹

The salon element in his early compositions apparently did not please Balakirev, since it was this very element that he abhorred in the music of his opponents.² Nevertheless, it seems that he could not rid himself en-

¹Rimsky-Korsakoff, My Musical Life (New York: Alfred A. Knopf, 1923), p. 25.

²Y. Kremlyev, "Fortepiannaya Muzyka," in M.A. Balakirev, Isledovanniya i Stat'i (Leningrad: GMI, 1961), p. 216.

tirely of this element in his music, since one also hears this characteristic in some of Balakirev's late piano compositions, as for example, in some of his late mazurkas and waltzes.

The Scherzo No. 1 in B Minor was written in 1856 and published by Stellovsky in 1860, then later reissued by Gutheil. This scherzo was not intended to be added to his one-movement Piano Concerto in F[#] Minor (which was also written in 1856) as has been frequently assumed.³ It is possible that this work was confused with another uncompleted scherzo, which Balakirev had originally intended for his Octet Op. 3, written in 1855-56 for flute, oboe, horn, strings and pianoforte, and then written in a piano version at about this time. This scherzo, however, did not become part of the Octet or the Piano Concerto but, instead, became the basis for his Second Scherzo.

Balakirev was better pleased with his Nocturne No. 1 in G[#] Minor than he was with his First Scherzo.⁴ The nocturne was written in 1856 and later revised in B^b Minor in 1898. Full of beautifully lyrical lines, the piece seems to be imprinted with Chopin's influence. The opening (Example 1) reminds one of the beginning of Chopin's

³Edward Garden, Balakirev (New York: St. Martin's Press, 1967), pp. 34-35.

⁴Y. Kremlyev, p. 217.

Prelude No. 18 in F Minor (Example 2). These several measures appear to serve as an introduction to the nocturne-like section that follows. The opening motive also seems to contain the accompanying figuration for the nocturne melody in the entire piece.

Example 1. Nocturne No. 1, meas. 1-4.

Example 2. Chopin, Prelude No. 18, meas. 1-2.

The Polka in F[#] Minor, written in 1859, was the earliest Balakirev piano composition to appear in print. It was first published by Denotkin, later by Gutheil. Although based entirely on one melody, the Polka establishes

variety, partly through its alternating sections of major and minor tonalities. The piece is also preceded by an introduction.

Both the Mazurka No. 1 in A^b Major and the Mazurka No. 2 in C[#] Minor were written in 1861 and published by Stellovsky but were somewhat revised in a later Gutheil edition. Except for the change of key from B minor to C[#] minor in the second mazurka, other changes were very slight. The present Soviet edition by K.S. Sorokin (Moscow-Leningrad: Muzgiz, 1945-54) is based on the later Gutheil edition of the two mazurkas.

Balakirev's early works don't always contain the personal stylistic characteristics that can be found in some of his later works. During this first period, Balakirev as a composer appears to proceed through change and growth from inexperienced salon-like music-making to a more mature, individual and refined style. In spite of Balakirev's own negative feelings toward his earlier piano music,⁵ it nevertheless shows great promise and reveals an original, if rather untutored, mind at work.

Second Period: 1869-1886

Although he wrote few piano pieces during the years 1869-1886, it was during this period that Balakirev com-

⁵Y. Kremlyev, p. 219.

posed one of his finest and best known compositions, Islamey, an Oriental Fantasy. Islamey was finished in 1869 and published by Jurgenson in 1870. After it was revised in 1902, it was first published abroad by Ratter, then in Russia in 1909 by Jurgenson.

The piece is dedicated to Nikolai Rubinstein, who gave its premiere performance at a Free School concert in December 1869. In spite of the audience's initial bewilderment, the piece quickly gained popularity, especially outside of Russia. It is interesting to note that it was the only work of Balakirev, according to the publisher Jurgenson, which produced monetary gain for him.⁶

Balakirev was inspired to write a piano piece based on folk music which he had heard during a visit to the Caucasus in the 1860s. Balakirev used the actual Kabardian dance theme, "Islamey" (Example 3), as the main theme in his piece. The hand-crossing which Balakirev specifies for the execution of this theme seems to reproduce the percussive effect of some of the folk instruments Balakirev might have heard in the Caucasus.

The second theme (Example 4) is based on another dance theme, although it seems to have rhythmic and melodic similarities to the first. The added undulating accompaniment in the left hand, however, seems to produce a softer

⁶Edward Garden, p. 221.

Example 3. Islamey. Allegro agitato, meas. 1-8.

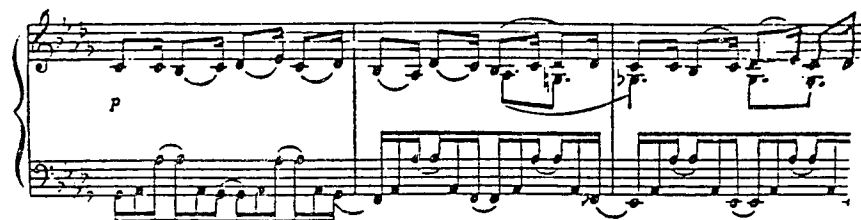
Скоро и с огнём

and calmer mood, which is in sharp contrast to the percussive quality of the first theme.

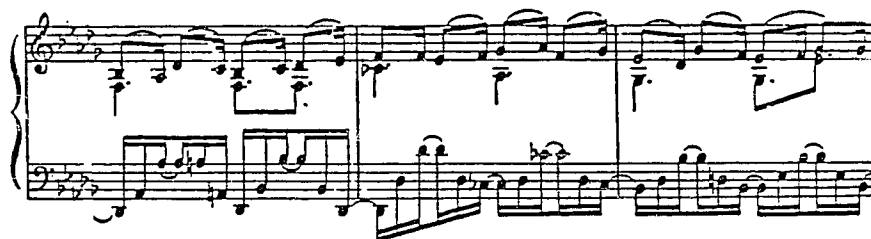
The origin of the third theme (Example 5) is Tatar.⁷ It was introduced to Balakirev by an Armenian actor whom Balakirev met at a musical evening in Tschaikovsky's house in Moscow in the summer of 1869. This theme, marked Andantino Espressivo, starts out very lyrical and melancholic, but gradually becomes more rhythmic as it gains momentum until, after a climactic buildup of electrifying virtuosity, it appears in a very animated and impassioned form (Example 6).

⁷V. Muzalevsky, M.A. Balakirev: Kritiko-Biograficheskiy Ocherk (Leningrad: GMI, 1938), p. 122.

⁸Ibid., p. 122.

Example 4. Islamey, second theme, meas. 45-52.

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From this basic material Balakirev creates a wealth of sound which produces glittering effects of exotic color, driving rhythms, and pianistic exhibitionism that is totally mesmerizing. However, for all its lavishness, Islamey appears to be more than a virtuoso piece. It reveals the special qualities of Balakirev's creativity, which resulted in this truly unique work.

Example 5. Islamey, Andantino Espressivo, meas. 92-99.

Aside from Islamey, Balakirev's only piano compositions in his second period were two short mazurkas and the Study-Idyll, Au Jardin, written in 1884. Dedicated to the German composer Henselt, the piece owes something to his style. Balakirev seems to have absorbed Henselt's style into much of his own piano music, as seen in Au Jardin, with the widely spaced arpeggios in the left hand and the long plaintive melody in the right hand (Example 7). In the middle section, marked Poco piu mosso, the theme, supported by a chordal accompaniment, is played in broken octaves (Example 8). The piece begins in D^b major, one of Balakirev's favorite keys, then modulates in the two middle sections

Example 6. Islamey (Allegro Vivo), tempo of a trepak,
meas. 242-257.

Живо, темп трепака

leggero

glissando

glissando

glissando

Example 7. Au Jardin, meas. 1-6.

Andantino quasi allegretto [Ветеропливно]

The musical score for Example 7 consists of two systems of piano accompaniment. The first system is marked with a piano dynamic 'p' and includes fingerings (1, 2, 3, 2, 1, 3, 1) for the right hand. The tempo is 'Andantino quasi allegretto' with the instruction '[Ветеропливно]'. The second system continues the melodic and harmonic development of the first system.

Example 8. Au Jardin, middle section, meas. 50-53.

Roso più mosso [Немного быстрее]

The musical score for Example 8 consists of two systems of piano accompaniment. The first system is marked with a piano dynamic 'p' and includes a large slur over the right-hand melody. The tempo is 'Roso più mosso' with the instruction '[Немного быстрее]'. The second system continues the melodic and harmonic development of the first system.

to E major and F[#] minor.

Balakirev did not hold the highest opinion of this piece.⁹ He attributed its weaknesses to his own unsettled state of mind, which was only exacerbated by the hectic lifestyle he led at that time. These conditions seem to have contributed to the depletion of his creative energies during the years that followed, to be revived again only in 1898.

Mazurkas No. 3 in B Minor and No. 4 in G^b Minor, both written in 1886, were published by Jurgenson that same year. The Third Mazurka, in addition, was later arranged as a piano duet. Both mazurkas were dedicated to young society ladies named Maria Volkonska and Maria Gurskalin. Aside from being structurally weak, the two mazurkas contain musical material that appears rather insignificant and overly repetitive.

Third Period: 1898-1910

The last twelve years of Balakirev's life (1898-1910) were his most prolific period for composing piano music. During this time, he revised two earlier pieces, composed a large-scale piano sonata, and wrote the majority of his shorter piano pieces: scherzi, nocturnes, waltzes, mazurkas and various character pieces. In fact, Balakirev com-

⁹Y. Kremlyev, p. 240.

posed more piano music during these twelve years than he did in the previous forty years of his musical life.

Although Balakirev's piano writing, from a technical standpoint, reaches maturity in his later works, his overall style seems to have changed very little. One sometimes finds in the later piano music the same tonal relationships, chord progressions and melodic devices used in his earlier compositions.

In spite of a lack of stylistic innovativeness in these later pieces, there seem to be some unique qualities of contemplativeness and equilibrium not found in the earlier works. Perhaps this is a reflection of Balakirev's own life at this time: a time when he was freed of all administrative duties and financial worries, since he had been granted a pension of three thousand rubles a year from the Imperial Court Chapel in St. Petersburg, where he had served as director since 1881.¹⁰ During this period of retirement, Balakirev was finally able to dedicate himself entirely to writing music. So, indeed, some of Balakirev's finest and most mature piano writing are to be found among the compositions of his last period.

The Nocturne No. 1 in B^b Minor (discussed earlier in the section on the first period) was originally written

¹⁰"M.A. Balakirev," in Grove's Dictionary of Music and Musicians (Fifth Edition, edited by Eric Blom, 1954), p. 365.

in 1856 in the key of G[#] minor but in 1898 was rewritten in the key of B^b minor, along with a number of other changes. Aside from the transposition of key, the other revisions were very minor and did not significantly alter the musical style or content.

One of Balakirev's finest compositions, the Scherzo No. 2 in B^b Minor, was composed in 1900. The work was published that year by Balakirev's new publisher, Julius Heinrich Zimmerman, whose edition of Balakirev's piano music came to be regarded as the most authentic rendition of Balakirev's music.¹¹

Balakirev borrowed his musical material for the Second Scherzo from some earlier compositions. One theme was taken from his incompletd scherzo of the Piano Octet, and his theme from the middle section (L'istesso tempo) (Example 9) was taken from the second theme, first movement of his early Sonata, Op. 5.¹²

In addition to borrowed themes, the scherzo has thematic material that bears resemblance to some of Balakirev's other works. For example, the first part of the scherzo calls attention to some similarities of its themes, especially its second theme in B^b minor (Example 10) to those

¹¹M.A. Balakirev, Vospominaniya i Pisma (Leningrad: GMI, 1962), p. 305.

¹²Garden, p. 36.

of Islamey's middle section (Example 11). Also, the idiom that employs the quick, percussive-like interchange of hands, so prevalent in Islamey, is also used in the Second Scherzo (Example 12).

Example 9. Scherzo No. 2, meas. 201-210.

Listesso tempo [Тот же темп]
♩ = ♩. precedente

cantabile espressivo

Exhilarated by the completion of the Second Scherzo, Balakirev very shortly afterwards wrote the Fifth Mazurka in D Major, which he finished in sixteen days during the summer of 1900.¹³ The music, though based on the early version of the second movement of the First Sonata, became more elaborate and expansive in its pianistic-technical aspects, bordering on a virtuosity almost similar to that

¹³Garden, p. 226.

of Islamey. Later, Balakirev included this scherzo as the second movement of the Third Sonata, completed in 1905.

Example 10. Scherzo No. 2, Second theme, meas. 78-85.

The image displays a musical score for the second theme of Scherzo No. 2, measures 78-85. The score is written for piano and consists of two systems of staves. The first system is a grand staff with a treble and bass clef, containing the main melodic line and accompaniment. The second system is a smaller grand staff, also with treble and bass clefs, which appears to be a simplified or alternative version of the first system. The tempo marking *p* *tranquillo* is visible in the upper right portion of the score.

Example 11. Islamey, Second theme, meas. 92-96.
Tranquillo

Example 12. Scherzo No. 2, meas. 120-123.

Two other pieces were written that same summer in Gatchina: the Valse di bravura and the Valse melancolique. The Valse di bravura in G Major was completed in less than three weeks on August 16. Although first dedicated to the famous pianist and pupil of Liszt, E. d'Albert, the dedication was later rescinded when the pianist failed to perform the piece as he had promised.¹⁴ The new edition was published by Zimmermann in 1901.

¹⁴Kremljev, p. 248.

Marked as "presto con fuoco," this waltz exhibits a virtuosity that seems atypical to the waltz genre. Instead, there's an agitato, impassioned quality that permeates the entire piece. The bravura sections, however, alternate with sections of lighter texture and playfulness, the contrast of which gives the piece a special charm and appeal.

The Valse melancholique No. 2 in F Minor, which was finished the following month on September 27, 1900 in St. Petersburg, seems to be, in spite of its title, nostalgic rather than deeply melancholic. A lack of strong emotional content, together with a salon-like quality, seems to prevail throughout the piece, especially in the first and last sections. The second subject, however, possesses a seriousness and reflectiveness of mood that is felt almost nowhere else in the piece.

The Valse-Impromptu No. 3, according to Y. Kremlyev, is musically and pianistically one of Balakirev's finest works.¹⁵ Pianistically, the piece presents few technical problems, due to its easily flowing lines and absence of virtuoso passages. On the whole, the piece is characterized by a constant fluctuation of tonality, texture, and tempo in an almost improvisatory manner.

The next four waltzes, Nos. 4-7, written between 1902

¹⁵Y. Kremlyev, "Fortepiannaya Muzýka," in M.A. Balakirev, Isledovanniya i Stat'i (Leningrad: GMI, 1961), p. 251.

and 1906, do not represent Balakirev at his best. Basically, they reflect, with some exceptions, a salon style characterized by a certain sentimentality. With inherent melodic and structural weaknesses, the waltzes seem to have few distinctive features.

Waltz No. 4 in B^b Major, completed on July 13, 1902, bears the title Valse de Concert. It is one of the longest of the seven waltzes and the contents hardly justify its length. The themes are distinguished by their feebleness and repetitiveness, and the musical content lacks expressiveness and direction.

Except for the charming, cadenza-like introduction (Example 13), the Waltz No. 5 in D^b Major, completed on February 14, 1903, is, compositionally, weak and ineffective. It suffers from an unorganized and exaggerated form in which the overabundant ideas and themes lack purpose or intent. Instead of a development or expansion of ideas, the music merely resorts to thematic repetition. In addition, the texture often appears thick and unwieldy, due to its excessive use of chords and octaves. In the quick, scherzo-like tempo, these passages become almost too cumbersome to play.

Waltz No. 6 in F[#] Minor (July 11, 1903) is structurally less disorganized, but still uneven in its musical quality. The first theme has a delicate, arabesque-like design supported by some interesting harmonizations (Ex-

Example 13. Waltz No. 5, Introduction, meas. 1-20.

Vivo agitato [Живо, возбуждённо] (14/II 1903 г.)

The musical score is presented in five systems, each consisting of two staves (treble and bass clefs). The tempo is marked 'Vivo agitato' and the mood is 'Живо, возбуждённо'. The score includes dynamic markings such as *f* and *p*. The notation features long, sweeping melodic lines with many accidentals, characteristic of the 'Vivo agitato' style. The key signature has one sharp (F#) and the time signature is 3/4. The first system starts with a forte (*f*) dynamic and a melodic line in the right hand. The second system begins with a piano (*p*) dynamic. The third system returns to a forte (*f*) dynamic. The fourth system starts with a piano (*p*) dynamic. The fifth system continues the melodic development with various dynamics and complex fingering.

ample 14). The second theme, piu animato, demonstrates an emotional intensity of a more passionate and tempestuous nature (Example 15). This theme later forms the basis of an excellent coda (Example 16), in which there are chords in the right hand, accompanied by arpeggio triplets in the left. The third theme (l'istesso tempo) can be described as formal and dry, with an unsatisfactory sounding, deceptive cadence at the end of the eight-bar phrase (Example 17).

Example 14. Waltz No. 6, First theme, meas. 1-12.

Andante [Неторопливо]

Example 15. Waltz No. 6, Second theme, meas. 33-38.

Più animato [Более воодушевлённо]

f *energico* *p*

Example 16. Waltz No. 6, Coda, meas. 226-233.

Coda **Poco agitato** [Несколько возбуждённо]

p *f*

Example 17. Waltz No. 6, Third theme, meas. 114-121.

L'istesso tempo [тог же темп]

The Waltz No. 7 in G[#] Minor (July 28, 1906) is another work that has more weaknesses than strengths. Though exciting at the outset, with its (presto-agitato) improvisatory-like introduction (Example 18), the piece, after this first page, seems to offer very little of any significance or interest. The two main themes in the work, Allegro con fuoco (Example 19), and Poco piu moderato (Example 20), which are nondescript, do little but repeat themselves many times with various accompaniments and textures. In addition to being incohesive, the musical contents lack substance and emotional intensity, which greatly lessens the attractiveness and effectiveness of the piece.

The Scherzo No. 3 in F[#] Minor, written in June 1901, was dedicated to V.V. Stasov, an eminent nineteenth-century music critic and staunch advocate of Russian national mu-

Example 18. Waltz No. 7, meas. 1-10.

Presto agitato [Очень быстро, возбуждённо]

Example 19. Waltz No. 7, First theme, meas. 28-35.

Allegro con fuoco [Скоро с огнём]

Example 20. Waltz No. 7, Second theme, meas. 159-166.

Poco più moderato [Немного более умеренно]

sic. This ~~work~~ appears to be successful in many respects. It has two well-defined themes, a clearly organized form, and a consistent harmonic growth.

After the first sentence of twenty-four bars is repeated a perfect fifth lower, the phrase ends in G^{\sharp} minor, while still leaving doubt as to the main key (Example 21). A clearer feeling of the home key (F^{\sharp} major) is established when the dominant seventh of F^{\sharp} major appears in the next eight bars (Example 22).

The middle section, in D major, starts with another version of the theme, but this time with a chromatic inner part over a short pedal, after which the theme is repeated over a moving bass (Example 23). Soon afterwards, a second subject (Example 24) bearing a resemblance to the piano accompaniment of Balakirev's quasi-Oriental Song of the Golden Fish (Example 25) appears.

After a repetition of the first theme in D^b major, a return to F^{\sharp} major brings some interesting variants of both themes (Examples 26 and 27). Thus a certain cyclic form is achieved through the reappearance and variation of both themes.

Balakirev wrote two more mazurkas after the Fifth Mazurka: Mazurka No. 6 in A^b Major, completed on September 13, 1902, and Mazurka No. 7 in E^b Minor, completed on August 24, 1906. The Sixth Mazurka, although ending on an A^b major chord, seems more often to be in F Minor, when-

Example 21. Scherzo No. 3, meas. 1-48.

Allegro non troppo [Не очень скоро]

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system includes mezzo-forte (*mf*) and piano (*p*) markings. The third system features piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth system is marked pianissimo (*pp*). The fifth system returns to piano (*p*). The notation includes various note values, rests, and phrasing slurs.

Example 21. Continued.

The image displays three systems of musical notation for a piano piece, continuing from Example 21. Each system consists of a grand staff with a treble and bass clef. The first system begins with a *mf* dynamic marking and features a series of chords and melodic lines, with some notes marked with a '7' indicating a seventh chord. The second system starts with a *p* dynamic marking, showing a more delicate texture with intricate chordal patterns. The third system concludes with a *pp* dynamic marking, featuring a prominent, sweeping melodic line in the treble clef and a supporting bass line. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Example 22. Scherzo No. 3, meas. 49-56.

Musical score for Example 22, Scherzo No. 3, measures 49-56. The score is written for piano and consists of two systems. The first system contains measures 49-54, and the second system contains measures 55-56. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and phrasing slurs.

Example 23. Scherzo No. 3, meas. 97-110.

Musical score for Example 23, Scherzo No. 3, measures 97-110. The score is written for piano and consists of two systems. The first system contains measures 97-102, and the second system contains measures 103-110. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and phrasing slurs. The instruction *con espressione* is written in the first system. The score concludes with a double bar line and a fermata over the final note.

Example 24. Scherzo No. 3, Second theme, meas. 129-132.

Musical score for Example 24, Scherzo No. 3, Second theme, measures 129-132. The score is in 3/4 time and features a piano accompaniment. The tempo marking is *a tempo*. The music consists of two staves: a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, with a piano accompaniment in the bass clef. The key signature is one sharp (F#).

Example 25. Song of the Golden Fish, meas. 8-11.

Musical score for Example 25, Song of the Golden Fish, measures 8-11. The score is in 3/4 time and features a vocal line and a piano accompaniment. The tempo marking is *p dolce*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#). The lyrics are: Ди . тя мо . е, ос . тань . ся.

Example 26. Scherzo No. 3, First theme, meas. 255-262.

Musical score for Example 26, Scherzo No. 3, First theme, measures 255-262. The score is in 3/4 time and features a piano accompaniment. The tempo marking is *sempre pp leggierissimo*. The music consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#).

Example 27. Scherzo No. 3, Second theme, meas. 307-314.

ever there are four flats in its key signature, than in the relative major, A^b Major.

The Sixth Mazurka's Oriental sounding themes, one in a Moderato Capriccioso tempo (Example 28) and the other in a Poco Piu Animato tempo (Example 29) are quite enchanting in their languishing melancholia. This is in sharp contrast to the brisk, 2/4 Krakowiak¹⁶ theme at the end of the mazurka (Example 30). Other than some thematic variation, the mazurka lacks any real thematic or harmonic

¹⁶The Krakowiak is a Polish dance in quick 2/4 time. It was in vogue in the earlier part of the nineteenth century and was executed by large groups, with shouting, improvised singing and striking of the heels.

development. The form, ABC, is loosely tied together by the three themes in the piece.

Example 28. Mazurka No. 6, First theme, meas. 1-8.

Moderato capriccioso (Умеренно, капризно) poco riten.

Example 29. Mazurka No. 6, Second theme, meas. 80-83.

Poco più animato (Немного воодушевленнее)

Example 30. Mazurka No. 6, meas. 193-204.

Tempo di krakowiak (Темп краковяк)

The Mazurka No. 7 in E^b Minor was written in 1906 and was dedicated to M.D. Calvocoressi, the eminent author of a number of books on Russian music. This piece seems to have similar compositional deficiencies to the previous mazurka, such as a reliance on thematic repetitiveness rather than on a strong development of ideas and a loosely knit form rather than a structurally cohesive one. Finally, the suddenness of the E^b major tonality in the eight-bar coda at the end seems disconcerting due to the lack of adequate harmonic preparation (Example 31).

Besides the early nocturne composed in 1856, Balakirev wrote two other noctunes between 1901 and 1902: Nocturne

Example 31. Mazurka No. 7, Coda, meas. 301-308.

No. 2 in B Minor and Nocturne No. 3 in D Minor, both of which are more successful and stronger works than the mazurkas or waltzes. The success of Nocturne No. 2, completed May 27, 1901, lies basically in the quality and treatment of its two themes. The first theme, andante espressivo (Example 32), is beautifully reminiscent of Glinka's song The Lark (Example 33), while the second theme, l'istesso tempo religioso (Example 34) is almost identical with the opening melody of Schubert's great C Major Symphony (Example 35).

Example 32. Nocturne No. 2, First theme, meas. 6-10.


Example 33. The Lark, transcribed for piano, on a theme
by Glinka, meas. 1-4.

Andante [Довольно скоро]



Example 34. Nocturne No. 2, Second theme, meas. 37-40.

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L'istesso tempo, religioso [Тот же темп, молитвенно]



Example 35. Schubert, Symphony No. 7, Op. posth., Opening theme, meas. 1-8.

Franz Schubert. Op. posth.
1797-1829

Andante

2 Flauti

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in C

2 Trombe in C

3 Tromboni
Alto
Tenore
Basso

Timpani in C-G

Each appearance of the themes receives unique and varied treatment. For example, a lovely harmonization of the first theme, over a pedal point (Example 36), occurs just before the entrance of the second theme. The second theme makes its fourth appearance toward the end of the piece in a mysteriously pianissimo setting over a triplet rumbling bass figure (Example 37).

Nocturne No. 3 in D Minor, completed on August 25, 1902, is perhaps one of Balakirev's most beautiful pieces with its soul stirring melodies and ravishing harmonies. The influence of Glinka and Chopin seems to be heard in the unrelenting lament-like quality of the first theme

Example 36. Nocturne No. 2, meas. 29-32.



Example 37. Nocturne No. 2, meas. 93-95.

(Example 38), while the second theme, Poco pui animato, more strongly bears Balakirev's imprint, not only in the inevitable augmented fifth of the third bar (Example 39), but also in the darker harmonic shades of the theme's reprise (Example 40).

Except for a large-scale sonata written in 1905, the remainder of Balakirev's piano works are short pieces with varying titles and tempos, often resembling character pieces. These remaining compositions will be divided into two groups,

Example 38. Nocturne No. 3, First theme, meas. 1-10.

Andante [Спокойно]

The musical score for Example 38, Nocturne No. 3, First theme, measures 1-10. It is written for piano in F major and 4/4 time. The tempo is marked 'Andante' with the Russian instruction '[Спокойно]'. The score consists of two systems of music. The first system shows the beginning of the piece with a melody in the right hand and a piano accompaniment in the left hand. The second system continues the melody and accompaniment.

Example 39. Nocturne No. 3, Second theme, meas. 37-42.

Росо animato [Воодушевлённое] *con passione*

The musical score for Example 39, Nocturne No. 3, Second theme, measures 37-42. It is written for piano in F major and 4/4 time. The tempo is marked '*Росо animato*' with the Russian instruction '[Воодушевлённое]' and the Italian instruction '*con passione*'. The score consists of two systems of music. The first system shows the beginning of the second theme with a melody in the right hand and a piano accompaniment in the left hand. The second system continues the melody and accompaniment.

Example 40. Nocturne No. 3, meas. 119-124.

Poco animato [Воодушевленное]

according to their speed: the slow, songful ones and the fast, brilliant pieces. The slower pieces--Dumka, Berceuse, Gondellied, and Reverie--which will be discussed first, were all written between 1900 and 1903 and contain some examples of Balakirev's most beautiful music.

The Dumka in E^b Major was completed June 20, 1900. A common musical genre among Slavic composers, the Dumka is a type of Slavic folk song of a narrative character that has sudden changes of mood, from melancholy to exuberance.¹⁷

¹⁷Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1944), p. 88.

Again, somewhat reminiscent of Balakirev's arrangement of Glinka's song, The Lark, with its duple meter and syncopated accompaniment (see Example 33), Balakirev's Dumka has two themes of contrasting key and mood. The first one, in E Minor (Example 41), is wistful and melancholic, while the second theme, in G^b Major (Example 42), is joyous and robust. After first being simply exposed,

Example 41. Dumka. First theme, meas. 9-24.

The musical score for Example 41, Dumka, First theme, measures 9-24, is presented in four systems. The first system includes dynamic markings *mf* and *pp*, and tempo markings *poco rit.* and *a tempo*. The score is written for piano, with a treble and bass clef. The key signature is E minor (one flat). The first system shows the initial melodic line in the right hand and a syncopated accompaniment in the left hand. The second system continues the melodic development with some chromaticism. The third system shows the melodic line moving towards the end of the phrase. The fourth system is a partial system showing the beginning of the next measure.

Example 42. Dumka, Second theme, meas. 25-28.



both themes on their reappearance are embellished with triplet sixteenths.

In 1901 Balakirev wrote the Berceuse in D^b Major, which may well be one of the most beautiful lullabies ever written for piano. The strong programmatic content of the music is, in the beginning, established by the following preface:

A mother tenderly sings a lullaby to her son. The child sleeps, but a bad dream frightens him and he awakens crying. The mother sings again and the child falls asleep, lulled by a sweet dream of golden butterflies fluttering around him to the tinkling of little silver bells.

Accordingly, the music follows the program in ternary form, starting with the beautiful Andantino lullaby melody (Example 43). The child's bad dream and sudden cry are depicted in the middle, adagio, misterioso section (Example 44). After the tears of the child subside in a cadenza of cascading arpeggios (Example 45), the third section begins with the lullaby theme again, but this time with

varied harmonies as the child falls asleep, lulled by a dream of golden butterflies fluttering about, and the tinkling of silver bells, as depicted by the pianissimo high notes over sustained chords in the middle register, and widely spaced arpeggios in the bass (Example 46).

Example 43. Berceuse, meas. 1-11.

КОЛЫБЕЛЬНАЯ ПЕСНЯ

Нежная мать поет, укачивая своего сына. Ребенок засыпает, но его напугал дурной сон, и он просыпается с плачем. Мать снова напевает ему песенку, и ребенок засыпает, убаюканный чудным сновиденьем: он видит золотых мотыльков, порхающих при звуках серебряных колокольчиков

(1871/11 1902 г.)

Andantino [Спокойно]

Ф-п. *con espressione* *pp*

Example 44. Berceuse, meas. 29-45.

Adagio, misterioso [Медленно, таинственно](Doppio movimento)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the upper voice and a supporting accompaniment in the lower voice. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). The tempo is Adagio, misterioso.

Second system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. The lower voice part features a complex, rhythmic accompaniment with many beamed notes. Dynamic markings include *p* (piano) and *f* (forte).

Third system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. The music features a melodic line in the upper voice and a supporting accompaniment in the lower voice. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). The tempo is Adagio, misterioso.

poco accelerando

Fourth system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. The lower voice part features a complex, rhythmic accompaniment with many beamed notes. Dynamic markings include *p* (piano) and *f* (forte).

Fifth system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs. The music features a melodic line in the upper voice and a supporting accompaniment in the lower voice. Dynamic markings include *pp* (pianissimo).

Example 45. Berceuse, Cadenza, meas. 45-53.

CADENZA
Vivo [Живо]

poco a poco rit.

ppp

Example 46. Berceuse, meas. 80-85.

At the time when the Gondellied (boat song) in A minor was being written in April 1901, Balakirev apparently was very interested in the French pianism of Gabriel Fauré.¹⁸ In light of the fact that Fauré wrote nineteen barcarolles (the French word for a Venetian boat song), it is most probable that Balakirev was inspired to write his own boat song or gondellied in the manner of Fauré. This becomes

¹⁸Y. Kremlyev, p. 248.

apparent in Balakirev's fluid pianistic lyricism and the lightness and transparency of his texture, features typical of Faure's barcarolles, especially his barcarolle in A Minor, Opus 26.

Throughout Balakirev's Gondellied, the gondolier's song is always clearly heard over the various underlying accompaniments. For example, the undulating, interrupted, two-note accompaniment (Example 47) seems to suggest the gentle rocking of the boat, and the constantly moving sixteenth notes (Example 48) seem to depict the rippling of water.

Example 47. Gondellied, meas. 12-19.

The Reverie in F Major, whose exact date is not known, but which is mentioned in letters of 1903,¹⁹ is one of

¹⁹Garden, p. 233.

Example 48. Gondellied, meas. 47-51.

Balakirev's most beautifully lyric and expressive pieces. Based entirely on one melody, it explores many different textures and coloristic effects, giving the piece flexibility as well as cohesion. The development culminates in a flashy cadenza *vivo agitato* (Example 49), while the recapitulation and coda exhibit some interesting and unique harmonic timbres.

In 1901, Balakirev also started composing a number of fast and brilliant pieces of various sorts. The first of these is the Tarantella in B Major, completed August 1, 1901, which consists of nineteen pages of allegro vivo eighth notes in 6/8 times, and demands, like many of Balakirev's fast-moving pieces, a prodigious technique. Chopin and Liszt again seem to be the influences at work here. The piece, however, in spite of its inner movement and

Example 49. Reverie, cadenza, meas. 57-66.

Vivo agitato [Живо, возбужденно]

Cadenza

poco a poco

poco rit.

a poco dimm.

riten. molto Tempo I [Темп I]

pp p

dynamism, seems to exhibit a certain static quality as a result of its lack of strong themes, expressive contrasts, and a goal-oriented development.

The exact date of Chant du Pêcheur (Song of the Fisherman) is also unknown, but it is mentioned in letters of

1903.²⁰ The Chant du Pêcheur, a moderately fast piece (allegretto), is an example of Balakirev's "water piece" in which the widely spaced arpeggiated left-hand figuration seems to imitate the undulating motion of waves or the rippling of water (Example 50). This water idiom first appeared in Balakirev's Song of the Golden Fish (1860) (Example 51), and later Balakirev used this figure in a number of his piano pieces, such as in Scherzo No. 3 (Example 52), Mazurka No. 4 (Example 53) and Valse melancholique (Example 54).

Example 50. Chant du Pêcheur, meas. 1-10.

Allegretto [Довольно подвижно]

The musical score consists of two systems of staves. The first system is labeled 'Allegretto [Довольно подвижно]' and begins with a piano (p) dynamic marking. The left hand plays a series of wide, arpeggiated chords that create a rippling effect. The right hand plays a melodic line with slurs, following the contour of the arpeggiated figures. The second system continues this pattern for five measures. The key signature has one flat (B-flat) and the time signature is 3/8.

²⁰Ibid.

Example 51. Song of the Golden Fish, for voice and piano,
meas. 7-11.

p dolce

Ды . тя мо . е, ос . тань . ся

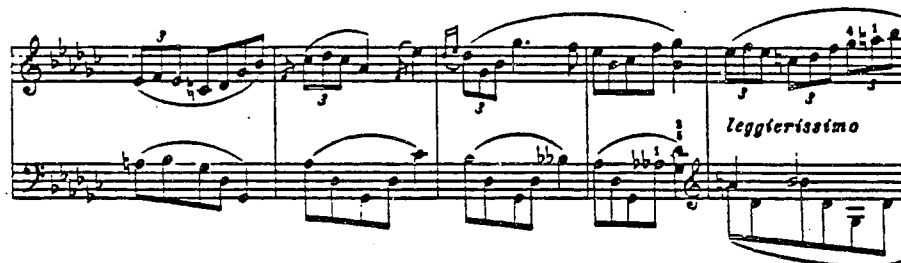
dolce

Example 52. Scherzo No. 3, meas. 129-135.

a tempo

p

Example 53. Mazurka No. 4, meas. 146-150.



Example 54. Valse melancholique, meas. 65-70.



The Capriccio in D Major, a piece which combines romantic lyricism with virtuosic brilliance, was completed on April 14, 1902 and published that same year by Zimmermann. Throughout the piece, the dominant characteristic is its volatile and uncertain harmonic and tonal structure. Besides going through ten changes of key signature, the Capriccio engages in an almost continuous kaleidoscope of chromatic modulations and shadings that resemble both a Russian and Eastern harmonic color. A good example of this chromaticism, together with the tonal ambiguity that it produces, is shown in the first theme, Agitato assai (Example 55), and in the third theme, L'istesso

tempo (Example 56).

Example 55. Capriccio, First theme, meas. 1-14.

(16/IV 1902 г.)

Agitato assai (Очень возбуждённо) $\text{♩} = 92$

The musical score is presented in three systems. The first system (measures 1-4) includes the instruction *f sempre* and a fermata over the first measure. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-14) features a more complex melodic line in the treble with slurs and a fermata over the final measure. The bass line provides a steady accompaniment throughout.

Example 56. Capriccio, Third theme, meas. 189-198.

Lo stesso tempo [Тот же темп]
cantabile

Y. Kremlyev felt that the Toccata in C[#] Minor (August 15, 1902) was extraordinarily Russian in its emotional content,²¹ undoubtedly meaning that this piece had a wide range of moods and emotions. Indeed, the breadth of emotion in this toccata ranges from unrestrained gaiety to poignant melancholia. As a result of the diverse moods, Balakirev, seemingly, was able to overcome any expression or stylistic inhibition which often plagued him in some of his early compositions.²²

The toccata starts out in a light and elegant manner

²¹Y. Kremlyev, p. 255.

²²Ibid., p. 255.

(Example 57) and gradually grows in intensity and dramaticism. Although the cantabile-like quality of the second theme (l'istesso tempo) (Example 58) provides relief from the airiness and buoyancy of the first theme, the staccato articulation, which prevails throughout the piece, seems to provide a coherence and continuity within the structure.

Example 57. Toccata, meas. 1-9.

Allegro ma non troppo [Не слишком скоро] $\text{♩} = 100$
staccato sempre

p

grazioso

Example 58. Toccata, Second theme, meas. 89-96.

L'istesso tempo [Тот же темп]

pp

staccato sempre

The Tyrolienne (Tyrolian dance) was composed soon after the toccata in November 1902 and appears to be one of Balakirev's successful light pieces in terms of musical content and overall structure. The first theme (Example 59) seems carefree and unrestrained in its design, while the transitional theme in D minor (Example 60), which follows, reflects a more sentimental mood. After the initial improvisatory-like presentation of the second subject in D major (Example 61), the music becomes developmental and employs triplet figurations for both themes in a number of interesting combinations and variations. With the combination of both thematic terseness and inventiveness that are employed in this piece, the Tyrolienne succeeds

in demonstrating structural unity and cohesion.

Example 59. Tyrolienne, First theme, meas. 1-12.

Moderato [Умеренно]

The musical score for Example 59 consists of two systems of piano accompaniment. The first system is marked 'Moderato [Умеренно]' and begins with a piano dynamic 'p'. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass clef part provides a steady accompaniment. The second system continues the piece, showing more complex melodic lines in the treble and a more active bass line. The music is written in a traditional piano style with clear phrasing and articulation.

Example 60. Tyrolienne, meas. 40-48.

The musical score for Example 60 continues the piano accompaniment from Example 59. It consists of two systems of music. The first system shows a more intricate melodic line in the treble clef, with frequent sixteenth-note passages and slurs. The bass clef part continues with a rhythmic accompaniment. The second system further develops the melodic and harmonic material, maintaining the moderate tempo and piano dynamic. The notation includes various articulations and phrasing marks to guide the performer.

Example 61. Tyrolienne, Second subject, Risoluto, meas.
83-89.

The musical score for Example 61, 'Tyrolienne', Second subject, 'Risoluto', measures 83-89, is presented in two systems. The first system features a treble clef with a melodic line and a bass clef with a supporting line. The tempo is marked 'Risoluto (Решительно)'. Dynamics include 'pp' and 'p'. The second system continues the piece with similar notation and dynamics.

The next three pieces, Humoresque, Phantasiestück, and Novelette, all written between 1903 and 1906, appear to be a group of Balakirev's less successful piano works. The Humoresque (March 19, 1903) does contain some promising material, especially in the middle section, marked l'istesso tempo, where the harmonic color often evokes certain Eastern sensibilities (Example 62). However, the lack of rhythmic and thematic variety, in this section as well as in the rest of the piece, seriously weakens and impoverishes the expressiveness of its musical ideas. Moreover, the humoresque aspect of this piece seems to be missing. Instead of a humoresque is a piece whose character, due to the rambling and monotony of its musical

ideas, appears vague and undefined.

Example 62. Humoresque, meas. 148-162.

Perhaps, the most serious shortcoming in the Phantasiestück (September 17, 1903) is its lack of fantasy and imaginativeness. The two themes, one in D^b Major (Example 63) and the other in A Major (Example 64) are very lovely in their lyricism and expressiveness. However, Balakirev does little but involve them in repetition, as he does, for example, in the vivo, con brio section, where the second theme is repeated, in sequence, in various keys, eight

times (See Example 64.) The interesting features, nonetheless, lie within the melodies themselves, as exhibited by certain Schumannesque elements, such as expressive melodic sighs and a syncopated accompaniment. (See Example 63.)

Example 63. Phantasiestück, meas. 1-17.

(7/11 1902 r.)

Andante [Неторопливо]

p cantabile

poco animando *a tempo*

Example 64. Phantasiestück, meas. 29-48.

Vivo, con brio [Живо, с жаром]

p leggiero

The Novelette (February 21, 1906) is another piece which does not quite seem to measure up to Balakirev's better works. The two themes, one in A major (Example 65)

and the other in F major (Example 66), are equally uninspiring and prosaic, rendering themselves poorly to development.

Example 65. Novelette, First theme, meas. 1-8.

Moderato con brio. M.M. $\text{♩} = 66$.

Example 66. Novelette, meas. 133-140.

L'istesso tempo.

dolce e cantabile
p

opment or growth. In addition, the course of development is severely curtailed by the excessive repetitiveness in the music.

La Fileuse (The Spinning Maiden), written during August 1906, is one of Balakirev's most evocative, programmatic pieces. The song of The Spinning Maiden is not gay or light but melancholic and despairing. This perhaps reflects her wretched fate of toil and drudgery.²³

The "spinning" seems to be evoked in the music by the perpetual motion of sixteenth notes, with each sixteenth being as important to the flow and expressiveness of the music as the melodies themselves. Above these interweaving lines is the plaintive song of the spinning maiden. The first theme appears in D^b (Example 67), and the second theme starts in G^b major but soon ends up in E^b minor (Example 68). Thus, in spite of the various lines interweaving and interlacing, the texture remains remarkably transparent and flexible, an attribute which clearly represents Balakirev at his best.

The Esquisses (September 25, 1909), Balakirev's last piece, is also called a Sonatina in three movements. The work, on the whole, is not very successful due to its extreme poverty of musical inventiveness and a lack of structural cohesiveness. The first movement (allegro moderato),

²³Kremlyev, p. 263.

though adhering to Sonata-Allegro form, offers little musical interest or originality. The second movement (l'istesso tempo) is somewhat laborious in its concept, and the third movement, marked only as a Coda, is even less structural as a sonatina. Its thematic content is loosely connected, with little or no development and growth.

Example 67. La Fileuse, First theme, meas. 8-13.

The image displays a musical score for two staves, treble and bass clef. The tempo marking *cantabile* is centered above the first staff. The music consists of two systems of staves. The first system shows measures 8-13, with a melodic line in the treble clef and a supporting bass line in the bass clef. The second system continues the music, also with a melodic line in the treble clef and a supporting bass line in the bass clef. The notation includes various rhythmic values, phrasing slurs, and dynamic markings.

Example 68. La Fileuse, Second theme, meas. 33-36.

The musical score is presented in two systems. The first system contains measures 33 through 36. It begins with a *poco riten.* marking and a *pp* dynamic. The melody in the right hand is characterized by long, sweeping phrases with many slurs. The second system contains measures 37 through 40, marked *a tempo*. The texture continues with similar melodic and harmonic patterns.

One of Balakirev's most important and longest works for the piano is his Third Sonata in B^b Minor (September 12, 1905). It belongs to his last group of works and is a most remarkable composition.²⁴ The first sketches of the work date from 1855, when a fugal epilogue in memory of the poet Lermontov was planned, to be used as the fifth movement of his early sonata. However, the fugal idea was laid aside and not revived again until 1905, when Balakirev began working on his Third Sonata, in which he used the fugue theme as the main subject for the first movement.

²⁴Y. Kremlyev, *ibid.*, p. 258.

The sonata was dedicated to S. Liapunov, who, of all Balakirev's pupils, was the one most intimately associated with the master personally and who followed most closely in his footsteps as a composer.²⁵

Before Balakirev composed his Third Sonata in B^b Minor, he had previously attempted to write two other sonatas. In 1855 Balakirev had sketched four movements and an uncompleted fifth, a fugue epilogue, for his First Sonata, also in B^b minor. The sonata was to be dedicated to Glinka, for whom an epigraph from Lermontov was to have been included as an epilogue to the last movement:

In my soul lies
as in the ocean,
the burden of my
vanquished dreams.²⁶

The sonata, however, was never published, so that only the roughly sketched manuscript of the work exists today in the Soviet Union.²⁷

Shortly afterwards, in 1856-1857, a second Sonata in B^b Minor was written and dedicated to Balakirev's close friend, Cesar Cui. It seems that Balakirev reworked this sonata several times, since only the second version was

²⁵Richard A. Leonard, A History of Russian Music (Minnesota Press, 1957), p. 204.

²⁶Y. Kremlyev, p. 212.

²⁷K.S. Sorokin, "Primechaniya," in the Polnoye Sobraniye Sochineniy, M.A. Balakirev (Moscow-Leningrad: GMI, 1951).

finally published in 1951.²⁸ The material for the second version was taken from the earlier completed three movements; a fourth movement, apparently, was never written.

Since the Second Sonata was the first one to be actually published, it is often referred to as the First Sonata, even though this sonata has little relation to his first work. As a matter of fact, the only common material among the three sonatas is the mazurka movement. The mazurka appeared in a primitive form in the youthful First Sonata, in a more elaborate form in the Second Sonata, and, finally, in a superior, masterful version in the Third Sonata.

As a very youthful and immature work, the Second Sonata cannot be compared in scope or musical inventiveness to the late sonata, considering the fact that the two were written almost fifty years apart. Except for being a curious example of Balakirev's first attempt at sonata writing, the earlier piece itself has little musical value or interest.

The Andantino first movement of Balakirev's Third Sonata is, in effect, a reconciliation of fugue with sonata form, especially with its broad outline of exposition, development, and recapitulation. The fugal theme, distinguished by a supple design and rhythmic variety (Example

²⁸Y. Kremlyev, p. 213

69), acts not only as the main subject of the first movement, but serves also as the rhythmic and thematic unitary basis for the whole movement. The secondary theme in D^b major (Example 70) seems to have the twofold function of acting as a foil to the first subject, while at the same time mating fugue and sonata form.

Example 69. Third Sonata in B^b Minor, Opening theme, meas. 1-8.

Andantino. M.M. $\text{♩} = 66$.

Example 70. Third Sonata, Second theme, meas. 31-34.

The robust, energetic mazurka that follows acts as an excellent counterweight to the suppleness of the first

movement. Aside from the charm of its two themes (Examples 71 and 72), the handling of the material seems to be as characteristically Russian as the material itself.²⁹ Instead of the thematic development, there is much repeti-

Example 71. Sonata No. 3, Mazurka, First theme, meas. 1-14.

Moderato. M.M.d.: eo.

The musical score for Example 71 consists of two systems of piano accompaniment. The first system is marked 'Moderato. M.M.d.: eo.' and begins with a forte dynamic 'f'. The second system continues the piece with a piano dynamic 'p'. The music is in 3/4 time and features a characteristic Russian mazurka style with a steady eighth-note bass line and a melody in the right hand.

Example 72. Sonata No. 3, Mazurka, Second theme, meas. 75-82.

allegro

The musical score for Example 72 consists of two systems of piano accompaniment. The first system is marked '*allegro*' and begins with a piano dynamic 'p'. The second system continues the piece with a piano dynamic 'p'. The music is in 3/4 time and features a characteristic Russian mazurka style with a steady eighth-note bass line and a melody in the right hand.

²⁹Gerald Abraham, On Russian Music (Freeport: Libraries Press, 1939), p. 212.

tion of the theme against fresh and striking backgrounds. Overall, this movement remarkably displays the many ways in which Balakirev was capable of varying and dressing up a theme to its utmost advantage.

The Intermezzo third movement, with its characteristic serenity and simplicity, serves as an ideal interlude between the mazurka and the finale. The darker colors, brought on by the intermezzo's melancholic lyricism and its constantly modulating left-hand triplet figuration (Example 73) seem to create a gradual clouding of the spir-

Example 73. Sonata No. 3, Third movement, Intermezzo, meas. 1-15.

Larghetto. M.M. ♩: 108.

pp

Il ritmo nella mano sinistra sempre marcato

cantabile

p

pp

it and mood of the mazurka as it moves toward the more stormy but equally vigorous and spirited finale.

The sonata displays a remarkable unity of design coupled with a diversity of treatment in each movement. Thus, the essence of Balakirev's musical thought is epitomized in the first movement, while his facility for writing exuberant dance variations is exhibited in the second movement. With the third movement's serene quality of lucid contemplation prevailing throughout, a contrasting effect is achieved by means of a dramatic buildup toward a rhythmic climax in the finale (Example 74).

Thus, some of the best qualities of Balakirev's pianistic genre can be found in the Third Sonata. Furthermore, by virtue of this piece, it is easy to see that the piano was Balakirev's favorite instrument,³⁰ and how this sonata seems the very embodiment of his musical personality.

³⁰G. Abraham, On Russian Music, pp. 214-215.

Example 74. Sonata No. 3, Finale, meas. 375-394.

The image displays a musical score for Example 74, Sonata No. 3, Finale, measures 375-394. The score is written for piano and consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a fortissimo (ff) dynamic marking. The music is characterized by dense, complex textures, featuring numerous chords and intricate melodic lines in both hands. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The key signature is B-flat major, and the time signature is 3/4. The score concludes with a final cadence in the fourth system.

CHAPTER FOUR
LIMITATIONS AND WEAKNESSES IN
BALAKIREV'S PIANO WORKS

Emotional and Spiritual Deficiencies

According to Y. Kremlyev, Soviet music critic and author of some comprehensive essays on Balakirev and his works, Balakirev's original piano works show Balakirev's difficulty in composing music based purely on his own ideas.¹ Left to his own inspiration, Balakirev sometimes seemed to lack the quality of strong, enduring emotion and the necessary concentration of thought and feeling to sustain him through the completion of a work, especially when the original idea was his own.² Thus, when Balakirev did not have an outside influence such as a folk song, old church chant, Caucasian rhythm or the works or themes of other composers, it seems that he found it difficult to fill even a moderately large piece with emotional content.³ Rimsky-Korsakov expressed Balakirev's emotional weakness as a lack of "chronic inspiration, capable of burning long and evenly to bring musical ideas to maturity."⁴

¹Y. Kremlyev, Fortepiannaya Muzyka, in M.A. Balakirev Issledovaniya i Stat'i (Leningrad: GMI, 1961), p. 267.

²Ibid., p. 267.

³Ibid.

⁴A. Solovtsov, Zhizn' i Tvorchestvo Rimskovo-Korsakova (Moscow: Izdatelstvo Muzyka, 1969), p. 292.

In Balakirev's original piano works there is a predominance of purely musical factors over emotional elements. Strong, genuine emotion seems to be often replaced by contrived emotional states or a stylization of emotion. One frequently senses in his music a lack of personal outpouring of feelings, love or despair.

In addition one senses a dearth and narrowness of ideas in his original pieces, which have as their basis solely his own themes and ideas. There are, of course, exceptions, such as the B^b Minor Sonata, Scherzo No. 2 in B^b Minor, Berceuse in D^b Major, Dumka in E^b Minor, La Fileuse, Tyrolienne Dance, Nocturne No. 3, and Scherzo No. 3. The latter are examples of Balakirev's successful works that were inspired by his original thought and style.

In addition, Kremlyev maintains that many of Balakirev's compositional weaknesses can be seen as a result of his spiritual and emotional deficiencies.⁵ Balakirev's frequently depersonalized emotional state invariably produced intellectually based contrived compositional techniques, which often proved not to be a convincing substitute for genuine feelings. These compositional techniques are exemplified by:

- 1) A salon style.
- 2) Weak themes,

⁵Kremlyev, p. 267.

- 3) Lack of thematic development,
- 4) Frequent cadenzas,
- 5) Weak, incohesive structure,
- 6) Impulsive harmonic, tonal, textural, tempo and dynamic aspects,
- 7) Lack of harmonic, technical devices,
- 8) Contrived and rigid modulatory patterns.

A discussion of these techniques will follow and examples will be given from works which best illustrate the technique or procedure.

Salon Style

Even though Balakirev abhorred the salon element in the music of his opponents, the Conservatory group,⁶ it seems that Balakirev could not extricate this element from his own music. Much of his piano music, especially the waltzes, seem to typify the salon style, one characterized by a certain sentimentality or, at the other extreme, a certain banality, rendering musical content that is often lacking in expressiveness and genuine feeling.

Besides the lack of emotional intensity in the waltzes, the weaknesses of their salon style are characterized by feeble themes, weak rhythm, an exaggerated and incohesive structure, and a form that lacks purpose and definite goals. Thus, with a combination of emotional insipidity and weak compositional components, some of Balakirev's piano pieces

⁶V. Muzalevsky, "Fortepianniye Proizvedenniya," in M.A. Balakirev, Kritiko-Biograficheskiy Ocherk (Leningrad: 1938), p. 125.

fail to rise above the mark of salon music.

Weak Themes

The themes in some of Balakirev's piano pieces, especially his waltzes, are often weak in their design and mediocre in content. The thematic design itself seems to lack inventiveness and imagination while the content suffers from a lack of expressiveness. Their treatment involves thematic repetition rather than development of ideas.

Examples of such themes can be found in Valse No. 4 (Example 75), where the musical content lacks expressiveness, and in Valse No. 6 (Example 76), where the material appears too formal and dry. The two themes in Valse No. 7 (Examples 77 and 78) also seem mediocre and nondescript.

Thematic Treatment

The main weakness of Balakirev's themes lies more in their treatment and development than in their overall character. In much of Balakirev's piano music, thematic repetition and juxtaposition predominate over a dynamic development and nurturing of ideas. As a result, the course of action or development is retarded because of the constant repetition of the themes which, in turn, produces sluggishness in the music.

Furthermore, any structural deficiencies in the music

Example 75. Valse No. 4, Second theme, meas. 131-173.

First system of musical notation, measures 131-135. The music is in 3/4 time with a key signature of three flats. The right hand features a melodic line with a long slur over measures 132-135. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, measures 136-140. The right hand has a melodic line with a slur over measures 137-140. A dynamic marking of *mf* is present in measure 138. The left hand continues with a rhythmic accompaniment.

Third system of musical notation, measures 141-145. The right hand has a melodic line with a slur over measures 142-145. A dynamic marking of *mf* is present in measure 144. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, measures 146-150. The right hand has a melodic line with a slur over measures 147-150. A dynamic marking of *pp* is present in measure 147. Above the staff, the instruction "poco a poco allargando" is written. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, measures 151-155. The right hand has a melodic line with a slur over measures 152-155. A dynamic marking of *pp* is present in measure 154. Above the staff, the instruction "sostenuto" is written. The left hand continues with a rhythmic accompaniment.

Example 76. Valse No. 6, meas. 114-129.

Allegretto tempo [тот же темп]

The musical score for Example 76 is written for piano. It consists of three systems of music. The first system is marked *p* and includes the tempo instruction *Allegretto tempo* [тот же темп]. The second system continues the piece with various dynamics and articulations. The third system concludes the excerpt with a final cadence.

Example 77. Valse No. 7, meas. 28-35.

Allegro con fuoco [Скоро, с огнём]

The musical score for Example 77 is written for piano. It consists of one system of music. The tempo is marked *Allegro con fuoco* [Скоро, с огнём]. The music features a driving eighth-note pattern in the right hand and a steady bass line in the left hand.

Example 78. Valse No. 7, meas. 159-174.

often seem to be the result of weak thematic treatment. Balakirev's tendency to artificially stretch out the form with too much thematic repetition results in music that has indecisive climaxes. Instead of thematic development and growth, the themes are loosely connected and produce structural incohesiveness that has little purpose or goal. Examples of such structural inertia can be found in Waltzes Nos. 5 and 7, in the Novelette, in the Humoresque, and in the Valse Bravura.

Frequent Cadenzas

Thematic developments in Balakirev's music often do not possess culminating emotional points followed by periods of rest and contemplation. Instead, the buildup of his musical material is often interrupted by a spray of

cadenza-like pyrotechnics which dissipates the effect of any climactic dynamic accumulation. Examples of this practice can be seen in Reverie (Example 79), Vals Bravura (Example 80), Vals Impromptu (Example 81), the Capriccio and others.

Example 79. Reverie, meas. 57-66.

Vivo agitato (Живо, возбужденно)

Cadenza

poco a poco

poco rit.

e poco dimn.

riten. molto Tempo I (Темп I)

Example 80. Valse Bravura, meas. 116-132.

Example 80. Valse Bravura, meas. 116-132.

The score consists of three systems of music. The first system shows a melodic line in the right hand and a bass line in the left hand. The second system features a *Cadenza* section with a *poco riten.* marking and a *dimin.* instruction. The third system is marked *a tempo* and *p*.

Example 81. Valse Impromptu, meas. 213-222.

Example 81. Valse Impromptu, meas. 213-222.

The score consists of two systems of music. The first system features a complex chordal texture with a *poco riten.* marking and dynamic markings *p* and *pp*. The second system is marked *Meno mosso quasi andantino [Медленнее, спокойнее]* and *Cantabile dolce*.

This practice of climactic deconcentration appears to inhibit the growth of any potential dramatic tension or any exhaustive working out of thematic energy. This results in an absence of pliability and struggle, two elements which seem essential in a successful piece. Thus, such music has the potential of losing its appeal in spite of some of the considerable attractiveness of some of its melodies and the firmness of its compositional structure.

Frequent Changes of Tonality, Mood,
Texture and Tempo

Typical of Balakirev's musical style are the frequent and sometimes sudden changes in tonality, texture, tempo, and mood. This constant flux sometimes enhances and enlivens the character of the music, giving it an original and distinct sound. However, in the less successful pieces of Balakirev, especially where the thematic material is weak, these constant fluctuations and vacillations often hinder and weaken the musical content and thus produce confusion and uncertainty of goal and intent.

An example of a place in which the volatile harmonic and tonal plan weakens the structure and musical content is the Capriccio (Example 82). Rarely in one key for very long, the themes change key signatures ten times during their lengthy course. As a result, the main key of the piece becomes of secondary importance, with its function

being essentially a springboard for other key areas.

Example 82. Capriccio, meas. 1-24.

Agitato assai (Очень возбужденно) *♩* = 92 (1st/IV 1902 г.)

The musical score consists of five systems of piano music. The first system begins with the tempo and dynamic markings. The music is characterized by a continuous chromatic modulation and a 'f sempre' dynamic. The score includes various articulations such as slurs and accents, and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature changes throughout the piece, reflecting the chromatic modulation mentioned in the text.

Besides the various key areas, the Capriccio engages in a continuous movement of chromatic modulation and shad-

ings. A good example of chromaticism creating tonal ambiguity is shown in the first theme, agitato assai (Example 82) and in the third theme, l'istesso tempo (Example 83).

Example 83. Capriccio, meas. 189-213.

L'istesso tempo [Тот же темп]
cantabile

The musical score for Example 83, Capriccio, measures 189-213, is presented in five systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is *L'istesso tempo* [Тот же темп] and the performance instruction is *cantabile*. The music features a chromatic bass line and a melody with chromaticism, creating tonal ambiguity. The piece ends with a double bar line and repeat dots.

In addition to having a volatile harmonic structure, the Capriccio's mood, tempo and textural fabric seem to be in a state of constant flux. The tempos vary greatly, from andantino to presto. The textures, in particular, cover a broad spectrum: homophonic (Example 84), embellishing flourishes (Example 85), polyphonic-imitative (Example 86), chromatic octaves (Example 87), chordal melodies with left-hand accompaniment (Example 88), quick chordal alternation of right and left hands (Example 89), virtuosic-like cadenza (Example 90), melody with triplet embellishments (Example 91), and octave-chordal melody with octave-chordal accompaniment (Example 92).

Example 84. Capriccio, homophonic texture, meas. 1-4.

Agitato assai [Очень возбужденно] $\text{♩} = 82$

The musical score for Example 84 consists of four measures. The right hand plays a melody with a slur over the first two measures and a 'cresc.' marking in the fourth measure. The left hand provides a steady accompaniment. The tempo is marked 'Agitato assai' and the mood is '[Очень возбужденно]'. The time signature is 2/4 with a tempo marking of quarter note = 82. The score includes a dynamic marking of 'f sempre' and a 'cresc.' marking in the fourth measure.

Example 85. Capriccio, embellishing flourishes, meas.
25-32.

Musical score for Example 85, Capriccio, embellishing flourishes, measures 25-32. The score is written for piano in G major and 3/4 time. It consists of two systems of staves. The first system shows the right hand playing a series of ascending and descending sixteenth-note runs, with a long slur over the entire passage. The left hand plays a steady eighth-note accompaniment. The second system continues the right-hand flourishes, which become more complex and include some triplets and grace notes, while the left hand continues its accompaniment.

Example 86. Capriccio, polyphonic-imitative, meas. 78-89.

Andantino sostenuto [Не скоро, одержанно]

Musical score for Example 86, Capriccio, polyphonic-imitative, measures 78-89. The score is written for piano in G major and 3/4 time. It consists of two systems of staves. The tempo is marked "Andantino sostenuto" with the Russian translation "[Не скоро, одержанно]". The first system shows the right hand playing a series of chords and single notes, with a long slur over the entire passage. The left hand plays a steady eighth-note accompaniment. The second system continues the right-hand melody, which is more melodic and includes some triplets and grace notes, while the left hand continues its accompaniment.

Example 87. Capriccio, chromatic octaves, meas. 167-170.

Musical score for Example 87, Capriccio, chromatic octaves, measures 167-170. The score is written for piano and features a complex, chromatic melodic line in the right hand, characterized by rapid octave runs. The left hand provides a steady accompaniment with chords and moving lines.

Example 88. Capriccio, chordal melodies with left-hand accompaniment, meas. 221-226.

Musical score for Example 88, Capriccio, chordal melodies with left-hand accompaniment, measures 221-226. The score is written for piano and features a melodic line in the right hand with a *pp* *espressivo* marking. The left hand provides a steady accompaniment with chords and moving lines.

Example 89. Capriccio, quick chordal alteration of right and left hands, meas. 263-296.

Musical score for Example 89, Capriccio, quick chordal alteration of right and left hands, measures 263-296. The score is written for piano and features a melodic line in the right hand with a *ff* marking. The left hand provides a steady accompaniment with chords and moving lines.

Example 90. Capriccio, cadenzas, meas. 334-357.

CADENZA

The musical score is presented in five systems, each with two staves (treble and bass clef). The first system is marked *p marcato*. The second system is marked *sf p marcato*. The third system has no specific markings. The fourth system has no specific markings. The fifth system is marked *p morendo* and *ppp*. The score features various musical notations including slurs, ties, and dynamic markings.

Example 91. Capriccio, melody with triplet embellishments, meas. 407-415.

Musical score for Example 91, Capriccio, melody with triplet embellishments, measures 407-415. The score is written for piano and consists of two systems of staves. The first system shows the right hand playing a melody with triplet embellishments, marked *p* *leggero* and *pp*. The left hand plays a supporting bass line. The second system continues the melody and bass line, with the right hand playing a more complex melodic line and the left hand providing harmonic support.

Example 92. Capriccio, octave-chordal melody, meas. 433-441.

Musical score for Example 92, Capriccio, octave-chordal melody, measures 433-441. The score is written for piano and consists of two systems of staves. The first system shows the right hand playing an octave-chordal melody, marked *p*. The left hand plays a supporting bass line. The second system continues the melody and bass line, with the right hand playing a more complex melodic line and the left hand providing harmonic support.

Such variety in tonality, tempo, mood, and texture has produced a piece that seems structurally weak and loose-

ly knit, which, in turn, appears to have hindered and weakened the musical content. A similar case is also seen in Valse di Bravura.

Lack of Varying Harmonic, Technical Devices

A lack of varying harmonic, technical devices in Balakirev's piano music also seems to contribute to the weakness and ineffectiveness of some of his musical ideas. When overdone, his frequent usage of the same harmonic devices, such as the augmented fifth, modulatory patterns and tonal areas, becomes a mannerism, used primarily for want of something more original.

Augmented Fifth

One of the most exploited, but idiosyncratic elements in Balakirev's music is the melodic-harmonic augmented fifth. Used often as a method of modulation from the tonic to the relative minor, this device appears in many of Balakirev's works; in fact, there is hardly a piece in which it is not to be found at some stage of development. Examples of its usage can be seen in the following pieces: Reverie (Example 93), Tarantella (Example 94), and Valse No. 5 (Example 95).

Example 93. Reverie, meas. 3-4.

Andantino [He cinema] *cantabile*

p legato

Example 94. Tarantella, meas. 45-47.

Example 95. Valse No. 5, meas. 29-33.

Tempo di valse (Poco meno mosso) [Tempo вальса, немного медленнее]

p

Modulatory Patterns

A lack of variety in the modulatory patterns in Balakirev's piano works is another weakness which frequently manifests itself. Two modulatory patterns that occur repeatedly are D major - B^b minor or B^b minor - D major and D^b major - B minor. Examples of these modulatory practices are seen in the following works: D major - B^b minor, Scherzo No. 2 (Example 96), B^b minor - D major, Nocturne No. 1 (Example 97), and D^b major - B minor, Scherzo No. 2 (Example 98).

Example 96. Scherzo No. 2, meas. 23-238.



Example 97. Nocturne No. 1, meas. 42-45.

Allegro non troppo ma agitato
[Не слишком скоро, но изыдованно]

poco ritardato

Example 98. Scherzo No. 2, meas. 159-164.



Tonality

Balakirev's obsessive use of five flat (B^b minor and D^b major) and two sharp (D major and B minor) key signatures sometimes limits the tonal color spectrum of a piece. Even if the original key of a work is not one of the four relative to these key signatures, the chances are that before very long, there will be a modulation to one of these key areas. Sometimes shifting modulations in a piece will save the music from such a predicament, but often the overall effect is still one of tonal pallor.

CHAPTER FIVE
THE STRENGTHS AND UNIQUENESS IN
BALAKIREV'S PIANO WORKS

The Overall Style and Influences of Balakirev's
Piano Music

Balakirev's piano style, at its most original and mature, derives its roots from a fusion of traditional Western music, Russian folk music, and Eastern influences. From these sources are derived the melodic character, rhythmic patterns, and harmonic texture and colors of Balakirev's piano music.¹

The influence of Chopin and Liszt, two Western composers whom Balakirev greatly admired,² is reflected in much of Balakirev's piano music with its elegant lines of romantic lyricism, graceful ornaments, and a highly figured, flowery style which often demands a strongly developed technical facility from the pianist to clearly execute the virtuoso passages. The harmonic tissue is derived in part from the harmonic coloring of Chopin and in part from the tonal plasticism of Balakirev's Russian predecessor, Mikhail Glinka.³

¹James Bakst, A History of Russian Soviet Music (New York: Dodd, Mead & Co., 1962), p. 105.

²Richard A. Leonard, A History of Russian Music (U.S.: Minerva Press, 1956), p. 78.

³Y. Kremlyev, "Fortepiannaya Muzyka," p. 269.

From Glinka, Balakirev's music inherits its transparency and clarity, together with its lightness and flexibility of texture.⁴ The indirect hints of folk melodies also indicate Glinka's influence. However, even when there are no actual folk tunes used in the music, the peculiar modal and idiosyncratic Russian and Eastern folk elements seem to affect Balakirev's compositional invention and procedure, especially the melodic, harmonic, rhythmic and timbral aspects.

Although Balakirev's style is a synthesis of Russian, Western and Eastern influences, he created a distinct piano style with its own unique aspects.

Glinka's Tradition

One of the outstanding features of Balakirev's style is the preservation and perpetuation of Glinka's esthetic musical tradition.⁵ Mikhail Glinka (1804-1857), known as the father of Russian music, laid the foundation of Russian melody, harmony, polyphony, orchestration, musical form, and the art of musical performance.⁶ He fought the penetration of Italian and German influences into

⁴M.C. Pikelisa, Istoriya Russkoy Muzyki (Moscow: GMI, 1940), p. 130.

⁵James Bakst, p. 104.

⁶Ibid., p. 69.

Russian music but never failed to use the best that Western music had to offer.

In Balakirev's music, Glinka's esthetic musical tradition is exemplified primarily by the transparency, clarity, and suppleness of Balakirev's texture and tonal flow.⁷ In his texture, Balakirev often shows striking sensitivity to timbre and color, in which orchestral effects are created through the manipulation of pianistic timbres. Thus, he sometimes succeeds in combining the subtle and elegant with the weighty and powerful.

Western Influences

Balakirev's piano music also shows strong influences from various Western composers, especially Chopin, Liszt, and Schumann.⁸ Although one senses Balakirev's affinity to Western music in most of his music, nowhere are the influences of these composers more starkly exposed than in the Sonata in B^b Minor.

In the sonata, one feels the virtuoso workmanship of Liszt, the elegant lines, graceful ornaments and colorful harmonic fabric of Chopin, and the variegated tonal shadings of Schumann. The intermezzo movement, in particular, is very strongly Schumannesque in color (Exam-

⁷Ibid., pp. 69-71.

⁸Pekelisa, p. 130.

ple 99). The left hand figuration together with the right

Example 99. Sonata No. 3, mvt. 3, meas. 1-23

III.

Intermezzo.

Larghetto. M.M. ♩ = 108.

pp

Il ritmo nella mano sinistra sempre marcato

cantabile

mf

p

pp

mf

p

pp

hand melody produces a hemiola effect, a technique very frequently found in Schumann's music.

A number of Balakirev's virtuoso pieces, Islamey in particular, display many Lisztian elements and effects: runs in double thirds and octaves, glissando octaves, fast arpeggiations, octave arpeggios and fast left hand leaps.

The Role of Russian Folk Music

According to Balakirev's memoirist, A. Olenin, Balakirev based much of his piano music on the style and structure of the Russian folk song.⁹ It seems the principle which attracted and influenced Balakirev was the creative freedom and originality upon which the Russian folk song was based. The concept of composing freely without stylistic restraints or tradition was very appealing to Balakirev, as well as to the other members of the Five. In essence, Balakirev sought to create his own individual style, with a synthesis of Russian, Eastern, and Western influences.

Balakirev characterized the Russian spirit in its music and culture as "sweeping, expansive, direct, sincere, and of monumental greatness,"¹⁰ while the Eastern spirit intimated "luxuriousness, languidness, moodiness

⁹Kremlyev, p. 230.

¹⁰Ibid., pp. 230-231.

and passion."¹¹ In addition, Balakirev assimilated some of the musical stylistic characteristics of Russian folk music into his own music. Some of the Russian folk song elements most frequently seen in his piano music are: (1) polyphonic textures, (2) ostinato basses and pedal basses, and (3) certain harmonic peculiarities. These characteristics were integrated into Balakirev's personal style, as a result of his profound interest in and in-depth study of Russian and Eastern folkloric music, the essence of which was later expressed so vividly in his own music.

Polyphonic Texture

Balakirev's pianistic texture is often polyphonically characteristic of the "podgoloski," an element common in Russian folk songs: One group sings the main theme, then another group adds supporting voices harmonizing in a free, improvisatory manner. The supporting voices, whose themes are usually variants of the original folk melody, are called the podgoloski.¹²

Examples of piano works where the podgoloski element is prevalent are the Novellette (Example 100), Scherzo No. 3 (Example 101), and Mazurka No. 3 (Example 102).

¹¹Ibid., p. 231.

¹²Bakst, pp. 21-22.

Example 100. Novelette, meas. 16-25.

Musical score for Example 100, Novelette, measures 16-25. The score is written for piano and consists of two systems of staves. The first system shows measures 16-18, and the second system shows measures 19-21. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* is present in the first system.

Example 101. Scherzo No. 3, meas. 176-182.

Musical score for Example 101, Scherzo No. 3, measures 176-182. The score is written for piano and consists of a single system of staves. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *pp* is present in the first system. The word *espressivo* is written above the first staff.

Example 102. Mazurka No. 3, meas. 1-8.

Musical score for Example 102, Mazurka No. 3, measures 1-8. The score is written for piano and consists of two systems of staves. The first system shows measures 1-4, and the second system shows measures 5-8. The music is in 3/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* is present in the first system, and a dynamic marking of *pp* is present in the second system. The tempo marking *Andantino* [Довольно медленно] is written above the first staff.

One of the best examples of the podgoloski used in Balakirev's music can be seen in the first movement of his Sonata in B^b Minor (Example 103). The opening theme, after its initial statement, is joined by a secondary voice, then later by a third voice, in a wonderful polyphonic web of arabesque-like dialogue.

Example 103. Sonata in B^b Minor, 1st mvmt., meas. 1-30.

Andantino. M.M. $\text{♩} = 66$.

p cantabile

The musical score consists of five systems of two staves each (treble and bass clef). The first system includes the tempo and time signature markings. The music is characterized by intricate melodic lines and dense harmonic textures, typical of Balakirev's style. The notation includes various ornaments, slurs, and dynamic markings.

Harmonic-Tonal Peculiarities of the Russian Folk Song

Ambiguous Tonality, Modality:

Some of the harmonic-melodic peculiarities of the Russian folk song can also be found in Balakirev's piano music. Most characteristic of the folk song is its freedom from fixed tonal centers. This tonal freedom is conditioned by the absence of any firm tonic as seen in the Russian folk song Poduy, Poduy, Nepogodushka (Example 104) where each cadential point seems to suggest a different tonal area, with the last note indicating F[#] minor rather than the opening A major tonality.

Example 104. Poduy, Poduy, Nepogodushka, meas. 1-7.

Подуй, подуй, непогодушка

Очень медленно
Zalento

p По - дуй, по - дуй,

Cresc. не - по - го - душ - ка.

эх, не ма - лень - ка - я.

In addition to having an ambiguous tonal center, many Russian folk songs are in one of various modes: major or minor or alternations of major and minor, medieval church modes, pentatonic, uncertain modality, or combinations of several modes.¹³ One often finds alternation between major and minor, as in the folk song Vinograd v sadu tsvetyot (Example 105).

Example 105. Vinograd v sadu tsvetyot, meas. 1-16.

Виноград в саду цветет

Скоро
mf

Ви - но - град в са - ду цве - тет, ви - но -
- град в са - ду цве - тет, а я - год - ка,
а я - год - ка пос - пе - ва - ет, а я - год - ка,
а я - год - ка пос - пе - ва - ет.

¹³Rose Rubin and Michael Stillman, A Russian Song Book (New York: Random House, 1962), p. xv.

The nature of the tonality or modality of Balakirev's piano music is as mixed and ambiguous as that of the Russian folk song. There are often hints of some of the modes, but any sense of one particular scale or mode is not firmly established.

For example, the entire first page of Mazurka No. 6 (Example 106) creates a sense of tonal ambiguity. Furthermore, the first eight measures seem more modal than tonal, with their principal notes being F G^b A B^b C. Then in measure 10, when a D^b chord appears, Balakirev proceeds to harmonize it with an E^b chord, again creating ambiguity.

Another way in which Balakirev creates tonal ambiguity is by vacillating between major and minor. For example, in Valse Melancholique (Example 107), a sense of D^b is being constantly undermined by means of the augmented fifth modulating to B^b minor, so that one never feels D^b major for very long.

Also producing tonal ambiguity are the unsettled cadences. Due to the constantly shifting harmonies in the piece, one rarely feels that a stable tonality has been reached at the cadential points. Some examples of this practice can be seen in Valse Impromptu (Examples 108 and 109).

Example 106. Mazurka No. 6, meas. 1-26.

Moderato capriccioso [Умеренно, капризно]

mf

poco riten. *a tempo*

p

Example 107. Valse Melancholique, meas. 45-76.

The image displays two systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. The second system continues the piece with similar melodic and harmonic structures. The notation includes various note values, rests, and phrasing slurs.

Example 108. Valse Impromptu, meas. 21-40.

The image displays a musical score for Example 108, titled "Valse Impromptu," covering measures 21 through 40. The score is written for piano and consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system (measures 21-24) shows a *mf* melody in the treble and a *p* accompaniment in the bass. The second system (measures 25-28) continues with *mf* and *p* markings. The third system (measures 29-32) also features *mf* and *p* dynamics. The fourth system (measures 33-36) shows a *mf* melody and a *mf* accompaniment. The fifth system (measures 37-40) concludes with a *mf* melody and a *p* accompaniment. The score includes various musical notations such as slurs, ties, and articulation marks.

Example 109. Valse Impromptu, meas. 41-56.

The musical score consists of four systems of piano accompaniment. The first system is marked *Cantabile* and begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with a steady accompaniment in the left hand. The second and third systems continue the melodic and harmonic development. The fourth system is marked *poco riten.* (poco ritardando), indicating a slight slowing down of the tempo. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature.

The Supértonic as Dominant

Characteristic of the Russian folk song is the use of the second degree as dominant.¹⁴ In numerous folk

¹⁴M.A. Balakirev, Russkiye Narodniye Pesni (Moscow: GMI, 1957), p. 209.

songs one finds the final harmony as ii-I rather than V-I. The songs U zari-to u zorenki (Example 110) and Vinograd v sadu tsvetyot (Example 111) show such harmonies.

Example 110. U zari-to u zorenki, meas. 1-8.

У зари-то, у зореньки

The musical score consists of three staves of music in a single system, all in a 3/4 time signature and a key signature of two flats (B-flat major/D minor). The first staff begins with the tempo marking 'Не спеша.' (Allegretto) and the dynamic marking 'pizz' (pizzicato). The lyrics under the first staff are 'У зари - то, у зорень - ки'. The second staff has the tempo marking 'Allegro' and the dynamic marking 'f' (forte). The lyrics under the second staff are 'мно - го яс - ных зорь, а у том - ной - то'. The third staff has the tempo marking 'Allegro' and the dynamic marking 'f'. The lyrics under the third staff are 'но - чью - ки и си - гу нет - нет.' Below the final two notes of the third staff are the Roman numerals 'ii' and 'i'.

Не спеша.
pizz
У зари - то, у зорень - ки

Allegro
мно - го яс - ных зорь, а у том - ной - то

Allegro
но - чью - ки и си - гу нет - нет.
ii i

Example 111. Vinograd v sadu tsvetyot, meas. 1-16.

Виноград в саду цветет

Скоро
mf

Ви - но - град в са - ду цве - тёт, ви - но -
- град в са - ду цве - тёт, а я - год - ка,
а я - год - ка пос - пе - ва - ет, а я - год - ка,
а я - год - ка пос - пе - ва - ет.

ii *i*

The pull of that particular relation seems to have strongly attracted Balakirev, for he uses it frequently in his piano music. For example, Islamey is in D^b major with a middle section in D major and a concluding section in D^b major. This clearly indicates a I-II-I relationship. Other examples of the second degree used as a dominant are in the Nocturne No. 2 (Example 112), Mazurka No. 6 (Example 113), Capriccio (Example 114) and Valse Impromptu (Example 115), where the supertonic is the prevailing harmony for several lines before the tonic D ma-

jour is finally declared.

Example 112. Nocturne No. 2, meas. 1-5.

Andante espressivo [Неторопливо, выразительно] poco riten.

mf *ritoluto*

ii 5 2

Example 113. Mazurka No. 6, meas. 227-231.

poco sostenuto

VII 7 / V ii 6 / b3 I

Example 114. Capriccio, meas. 533-537.

b VII ii 6 / b5 I

25018

Example 115. Valse Impromptu, meas. 1-11.

Moderato (Умеренно)

Pedal Basses

Prolonged bass tones, a commonly used element in the accompaniments of Russian folk songs, became a frequent characteristic of Balakirev's piano music.¹⁵ In fact, one does not have to turn over many pages of his music before coming across a pedal of one kind or another.

¹⁵M.A. Balakirev, Rusскиye Narodniye Pesni.

Balakirev often uses a pedal bass as a means of creating a sense of tonal center. An example of this practice can be seen in Valse Impromptu (Example 116), where the pervasive D pedal, in effect, prevents the melody and its underlying harmonies from escaping to other key areas,

Example 116. Valse Impromptu, meas. 185-207.

Koda
Coda
poco più agitato

The musical score for the Coda of Valse Impromptu, measures 185-207, is presented in four systems. Each system contains a piano staff (treble clef) and a bass staff (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking is *poco più agitato*. The score begins with a *mf* dynamic. The piano part features a constant D pedal point in the bass. The melody in the piano part is characterized by grace notes and slurs. The bass part provides a steady accompaniment with various rhythmic patterns. The score concludes with a *mf* dynamic and a final chord.

which the constantly shifting harmonies seem to want to do. The D pedal, however, stabilizes or acts as the gravitational point for all the melodic and harmonic digressions. Thus, while establishing a tonal center, the pedal bass at the same time enabled Balakirev to explore various harmonic coloristic effects.

Examples of various pedals can be seen in Scherzo No. 2 (Example 117), Capriccio (Example 118), and Nocturne No. 3 (Example 119).

Example 117. Scherzo No. 2, meas. 79-88.

The image displays a musical score for two systems of piano music. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system (measures 79-84) features a melodic line in the right hand with slurs and a bass line with a prominent, sustained D pedal point. The second system (measures 85-88) continues this texture, with the right hand playing a more active melodic line while the left hand maintains the D pedal. The notation includes various note values, rests, and dynamic markings such as *mf*.

Example 118. Capriccio, meas. 1-4.

Agitato assai [Очень возбуждённо] $\text{♩} = 120$

f sempre

Example 119. Nocturne No. 3, meas. 37-42.

Poco animato [Воодушевлённое] *con passione*

pp *f*

Augmented Fifth

A unique and characteristic feature of Balakirev's piano music is the augmented fifth. There is hardly a Balakirev piece in which it does not occur. It seems that its main function is to provide a temporary means

of modulation to the relative minor, as shown in Reverie (Example 120) and Nocturne No. 3 (Example 121). In addition to being a modulatory device, its other properties are coloristic--often producing a nostalgic melancholic, Eastern sound, as in Valse Melancholique (Example 122) and Islamey (Example 123).

Example 120. Reverie, meas. 1-6.

Andantino [He suoma] *cantabile*

p legato

The musical score for Example 120 consists of two systems of piano music. The first system shows measures 1-3, and the second system shows measures 4-6. The music is in 3/4 time and features a piano introduction with a 'cantabile' melody. The tempo is 'Andantino [He suoma]' and the dynamics are 'p legato'.

Example 121. Nocturne No. 3, meas. 37-39.

Poco animato [Воодушевляющее] *con passione*

pp *f*

The musical score for Example 121 consists of two systems of piano music. The first system shows measures 37-38, and the second system shows measure 39. The music is in 3/4 time and features a piano introduction with a 'con passione' melody. The tempo is 'Poco animato [Воодушевляющее]' and the dynamics are 'pp' and 'f'.

Example 122. Valse Melancholique, meas. 65-76.

Musical score for Example 122, Valse Melancholique, measures 65-76. The score is written for piano and consists of two systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The music features a melancholic melody in the right hand and a supporting bass line in the left hand, both characterized by a slow, waltz-like tempo.

Example 123. Islamey, meas. 92-98.

Musical score for Example 123, Islamey, measures 92-98. The score is written for piano and consists of two systems of two staves each. The first system includes the instruction *ritard.* above the staff and the tempo marking *Умеренно и спокойно* (Moderately and calmly) above the staff. The music features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked *p* (piano) and includes the instruction *с шестого* (from the sixth). The score includes various musical notations such as slurs, ties, and dynamic markings.

Accompanying Patterns

Arpeggios

One of the distinctive features of Balakirev's piano music is the variety of accompanying thematic patterns. Notable is the highly ornamented, widely spaced, arpeggiated left-hand figurations one finds in many of his piano works. For example, in the Berceuse (Example 124) and the Reverie (Example 125) the harmonic movement of the left hand is fairly slow, whereas in Au Jardin (Example 126) the chromaticisms within the arpeggiations reveal new harmonies over a pedal bass.

Example 124. Berceuse, meas. 1-8.

Andantino [Спокойно]

Ф.п. *con espressione* *pp*

The musical score consists of two systems of piano notation. The first system shows the beginning of the piece with a piano introduction. The left hand plays a series of arpeggiated chords, while the right hand plays a melodic line with grace notes and slurs. The second system continues the piece with similar arpeggiated patterns in the left hand and melodic lines in the right hand.

Example 125. Reverie, meas. 1-7.

Andantino (He oenma) *cantabile*

P legato

The musical score is presented in two systems. The first system begins with the tempo and mood markings 'Andantino (He oenma)' and 'cantabile'. The first measure of the first system includes the dynamic marking 'P legato'. The score is written for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The key signature has one flat. The first system contains three measures, and the second system contains four measures, for a total of seven measures. The melody in the treble clef is characterized by a slow, flowing line with many slurs and ties. The bass clef part provides a steady accompaniment with a consistent rhythmic pattern.

Example 126. Au Jardin, meas. 1-15.

Andantino quasi allegretto (Ветеропляс)

p

poco a poco *cresc.*

dim.

Accompanying Triplets

A favorite Balakirev accompanying device is the use of triplets to decorate a theme. Examples of this practice are seen in Mazurka No. 5 (Example 127) and Dumka (Example 128).

Example 127. Mazurka No. 5, meas. 111-114.

Musical score for Example 127, Mazurka No. 5, measures 111-114. The score is written for piano and features a prominent triplet of eighth notes in the right hand. The left hand provides a simple accompaniment with a few notes and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat major or D minor).

Example 128. Dumka, meas. 57-62.

Musical score for Example 128, Dumka, measures 57-62. The score is written for piano and features a prominent triplet of eighth notes in the right hand. The left hand provides a simple accompaniment with a few notes and rests. The piece is in 3/4 time and has a key signature of one flat (B-flat major or D minor). The score includes the marking *pp* and *preantabile*.

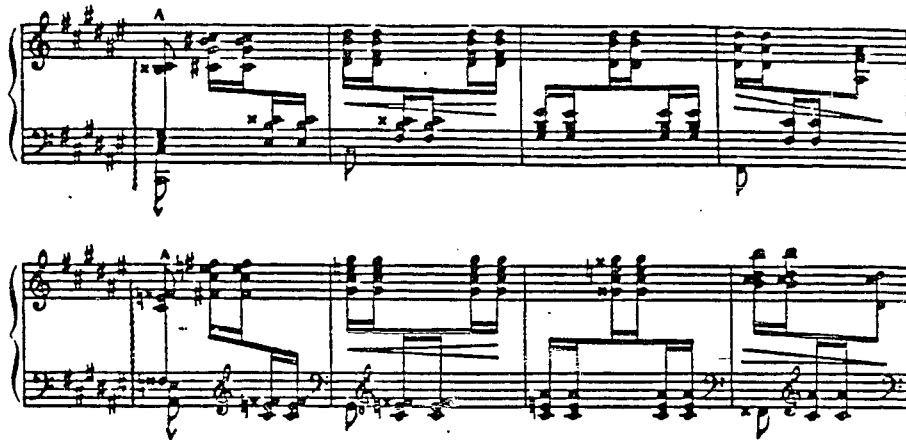
Martellato

Another widely used accompaniment-variation technique is the Martellato, a forceful, technical display where the hands, acting like hammers, play frequently in alternation.¹⁶ Examples of the Martellato are seen in Islamey (Example 129), where it is most prevalent and highly developed, and in Scherzo No. 3 (Example 130).

Example 129. Islamey, meas. 198-205.

¹⁶Willi Apel, The Harvard Brief Dictionary of Music (Cambridge: Pocket Books, 1960), p. 168.

Example 130. Scherzo No. 3, meas. 326-333.



Balakirev's Orientalism

Balakirev's Orientalism, a distinctive aspect of his piano music, is a quality that indelibly marks his musical personality and his music as Eastern "colorit." According to Gerald Abraham,¹⁷ there are many traits in Balakirev's musical personality akin to certain characteristics of Oriental decorative art: a love of arabesque lines, profusion of minute detail, sensuous warmth and exuberance of imagination, and a penchant for rhythmical patterns that imitate the effects of percussive instruments.

Balakirev's love of the Russian Orient, especially

¹⁷G. Abraham, On Russian Music (Freeport: Libraries Press, 1939), pp. 76-77.

the Caucasus, and his keen interest in the folk music of that region,¹⁸ inspired him to assimilate Eastern elements into his own style and thus to essentially fuse Eastern melody and rhythm with Western harmonic technique.

Although Balakirev's Orientalism permeates many of his piano works, nowhere is the Eastern "colorit" more brilliantly epitomized than in his Oriental fantasy, Islamey. In this piece, Balakirev produced a wealth of sound that resulted in a colorfully scintillating fantasy of Eastern exoticism, with its contrasting moods of languor and turmoil, unrestrained sensuousness, and rhythmic dance tunes.

In addition to the lavishness of color and sound, the Eastern colorit is characterized by its kaleidoscope of chromaticisms (Example 131), Martellato figurations (Example 132), which possibly imitate the percussiveness of Eastern folk instruments, a mixture of major and minor in its themes (Examples 133 and 134), and the flowery arabesque-like figurations (Example 135).

Thus, from the personality of a highly imaginative and sensitive musician, a wonderful poem of Eastern color, sunshine and wizardry was created. With this piece Balakirev succeeded in opening new ways for future Russian

¹⁸ Alfred Swan, Russian Music and its Sources in Chant and Folk Song (London: Baker Publishers, 1973), p. 80.

composers to assimilate the elements of Eastern music, especially its "colorit" into Russian piano music.¹⁹

Example 131. Islamey, meas. 66-71.

The image displays a musical score for three systems of piano music, corresponding to measures 66-71 of the piece 'Islamey'. Each system consists of a grand staff with a treble and bass clef. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is B-flat major (two flats). The score includes dynamic markings such as 'p' (piano) and 'f' (forte), as well as articulation marks like slurs and accents. The first system (measures 66-67) shows a complex melodic line in the treble and a more rhythmic accompaniment in the bass. The second system (measures 68-69) continues the melodic development with some chromaticism. The third system (measures 70-71) concludes the passage with a final melodic flourish and a steady bass accompaniment.

¹⁹M.D. Calvocoressi, "Mily Balakirev, On the Centenary of His Birth," Musical Quarterly, XXIII (1937), p. 49.

Example 132. Islamey, meas. 282-290.

Быстро, неистово

Example 133. Islamey, meas. 92-98.

ritard. **Умеренно и спокойно**

Example 134. Islamey, meas. 120-129.

Мемного замедляя, В темп

This musical score consists of two systems of piano accompaniment. The first system is marked 'Мемного замедляя' (Ad libitum) and 'В темп' (Allegretto). The second system continues the piece. The notation includes treble and bass staves with various rhythmic figures and dynamics.

Example 135. Islamey, meas. 143-148.

Беспокойно и ускоряя вплоть до I темпа

This musical score consists of three systems of piano accompaniment. The first system shows a complex rhythmic pattern. The second system continues with similar patterns. The third system is marked 'Беспокойно и ускоряя вплоть до I темпа' (Allegretto) and features a prominent upward melodic line in the right hand. The notation includes treble and bass staves with various rhythmic figures and dynamics.

SUMMARY

Despite limitations in Balakirev's piano compositions, the works on the whole have many distinct and interesting features. These developed as the result of various musical legacies and influences that Balakirev assimilated and transformed into his own piano style.

One of the most outstanding aspects of Balakirev's style, which is evident in much of his piano music, is the realization and continuation of Glinka's esthetic musical precepts exemplified by the transparency and lightness of his textures and the suppleness of his tonal flow.

Another aspect of Balakirev's piano style is a highly decorative musical texture, frequently seen in the left hand widely spaced arpeggiations of Au Jardin, Reverie and Chant du Pêcheur. These ornamental figurations require a developed finger technique and a skilled pedal technique so as not to mar the harmonic outlines.

One of Balakirev's most important contributions to Russian classical music is his development of a national piano style based on the characteristics of Russian folk songs. His synthesis of folk song elements--their harmonic and tonal basis, polyphonic intonations, charming tunes, and musical tracery--into his piano compositions is a superb aspect of his style.

Balakirev's penchant for musical Orientalism has permeated his piano music with an Eastern colorit, char-

acterized by turbulent runs, shimmering chromaticisms, percussive rhythms, exotic harmonic colors, sensuous warmth, and an exuberance of imagination. Nowhere is this Orientalism better epitomized than in Islamey, a poem of Eastern sunshine and fantasy.

Although the weaknesses in Balakirev's piano music have been a factor in its lack of popularity, it is nevertheless more important to realize and understand Balakirev's piano works in terms of their uniqueness and strengths. It is only by concentrating upon his music, by granting its occasional weaknesses but stressing its great and many beauties, that we shall learn to fully appreciate his work and finally to give it the respectable place in the classical piano repertoire that it deserves.

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APPENDIX A

Synoptic Table of the Original Solo Piano Works of Mily Balakirev

Title	Key	Date Composed	Date First Published
Nocturne No. 1 1st version 2nd version	B ^b min.	1856 1898	St. Petersburg 1898
Scherzo No. 1	B min.	1856	St. Petersburg 1898
Polka	F [#] min.	1859	St. Petersburg 1859
Mazurka No. 1	A ^b maj.	1861	St. Petersburg 1861
Mazurka No. 2	C [#] min.	1861	St. Petersburg 1861
Islamey 1st version 2nd version	B ^b min.	1869 1902	Moscow 1870 Hamburg 1902
Au Jardin	D ^b maj.	1884	Moscow 1885
Mazurka No. 3	B min.	1886	Moscow 1886
Mazurka No. 4	G ^b maj.	1886	Moscow 1886
Dumka	E ^b min.	1900	Moscow 1900
Mazurka No. 5	D maj.	1900	Leipzig 1900
Scherzo No. 2	B ^b min.	1900	Leipzig 1900

Title	Key	Date Composed	Date First Published
Valse di Bravura No. 1	G maj.	1900	Leipzig 1900
Valse melancholique No. 2	F min.	1900	Leipzig 1900
Sonata	B ^b min.	1900-1905	Leipzig 1905
Berceuse	D ^b maj.	1901	Leipzig 1901
Gondellied	A min.	1901	Leipzig 1901
Nocturne No. 2	B min.	1901	Leipzig 1901
Scherzo No. 3	F [#] maj.	1901	Leipzig 1901
Valse-Imromptu No. 3	D maj.	1901	Leipzig 1901
Tarantella	B maj.	1901	Leipzig 1901
Capriccio	D maj.	1901	Leipzig 1901
Mazurka No. 6	A ^b maj.	1902	Leipzig 1902
Nocturne No. 3	D min.	1902	Leipzig 1902
Toccata	C [#] min.	1902	Leipzig 1902
Tyrolienne	F [#] maj.	1902	Leipzig 1902
Valse No. 4	B ^b maj.	1902	Leipzig 1902
Chant du Pécheur	B min.	1903	Leipzig 1903

Title	Key	Date Composed	Date First Published
Humoresque	D maj.	1903	Leipzig 1903
Phantasiestück	D ^b maj.	1903	Leipzig 1903
Reverie	F maj.	1903	Leipzig 1903
Valse No. 5	D ^b maj.	1903	Leipzig 1903
Valse No. 6	F [#] min.	1903	Leipzig 1903
La Fileuse	B ^b min.	1903-4	Leipzig 1904
Mazurka No. 7	E ^b min.	1906	Leipzig 1906
Novelette	A maj.	1906	Leipzig 1906
Valse No. 7	G [#] min.	1906	Leipzig 1906
Esquisses (sonatina)	G maj.	1909	Leipzig 1910

SLAVONIC & EAST EUROPEAN REVIEW
TRANSLITERATION

г	g
е	e, ye ¹
е	o, yo ²
ж	zh
и	i ³
й	y ^{3,4}
і	i ³
х	kh
ц	ts
ч	ch
ш	sh
щ	shch
ъ	[omit]
ы	y ⁴
ь	ı
э	e
ю	yu
я	ya

NOTES: (1) 'ye' initially and after vowels, ъ and ь. (2) 'o' after ж, ч, ш, щ. (3) Final -ий, -й, -ій in proper names = 'y'. (4) Final -ый in proper names = 'y'.

Appendix C

Programs of Doctoral Recitals (1977)

By

Vera Breheda

This first recital was given in partial fulfillment
of the requirements for the degree of

Doctor of Musical Arts

University of Washington

1983

Appendix C is a printed program of a D.M.A. piano recital given on August 22, 1977 at the University of Washington, School of Music. A tape recording of the performance is on file in the School of Music record library.

THE UNIVERSITY OF WASHINGTON
 THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

VERA BREHEDA, *piano*

in a

GRADUATE RECITAL

Monday, August 22, 1977

Music Auditorium, 8:00 PM

P R O G R A M

D. SCARLATTI
 (1685-1757)

Sonata in A Major, L. 238
 Sonata in D Major, L. 465

COPLAND
 (b. 1900)

Variations

BEETHOVEN
 (1770-1827)

Sonata in A^b Major, Op. 110
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo; Fuga; L'istesso
tempo di Arioso; L'inversione della Fuga

INTERMISSION

CHOPIN
 (1810-1849)

Sonata in B Minor, Op. 58
Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, non tanto

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Vera Breheda is a student of John T. Moore.

Program of the Second Doctoral Recital (1978)

By
Vera Breheda

This recital was given in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
University of Washington
1983

This is a printed program of a D.M.A. piano recital given on August 13, 1978 at the University of Washington, School of Music. A tape recording of the performance is on file in the School of Music record library.

THE UNIVERSITY OF WASHINGTON
 THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

VERA BREHEDA, *piano*

in a

GRADUATE RECITAL

Sunday, August 13, 1978

Music Auditorium, 3:00 PM

P R O G R A M

BEETHOVEN
 (1770-1827)

Sonata in F Minor, Op. 57
Allegro assai
Andante con moto
Allegro ma non troppo

INTERMISSION

CHOPIN
 (1810-1849)

Sonata in B^b Minor, Op. 35
Grave--Doppio movimento
Scherzo
Marche funèbre
Presto

DEBUSSY
 (1862-1918)

Images, Book II
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'or

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Vera Breheda is a student of John T. Moore.

VITA

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