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Appendix Three

Slide 1

Presented by Olga Paliy

Royal Northern College of Music, Manchester, UK

Taneyev's influence on practice and performance strategies in early XX century Russian polyphonic piano music

January 2017

Slide 2

Myaskovsky to Prokofiev, 1911

'Studying the convertible counterpoint… of Taneyev. Will be working on it even more later this autumn, suggesting to you doing the same – piquantly and very useful, not just useful but necessary!'

Prokofiev and Myaskovsky, Correspondence, *Sovetskij kompozitor*, Moscow, 1977, p.99

Taneyev to Mytrofan Belyayev

'Thinking about Medtner's remarkable talent as a composer I decided to introduce him to you and recommend his works for your estimation. I would really like his pieces to become well known in the circle of prominent composers not only in Moscow but also in St. Petersburg.'

Medtner N, *Correspondence,* Sovetskij kompozitor, Moscow, 1973

Slide 3
Fugue in the final movement of the cycle in Taneyev's selected works

- ***Theme and Variations for piano in C minor*, 1874**
  The last of twelve variations is written in the form of fugue.
- ***String Quartet in C major Op.5*, 1894-95**
  Allegro
  Scherzo – Allegro vivace
  Adagio espressivo
  Finale – Allegro vigorosamente – ***double fugue in the recapitulation***.
- ***String Quintet in G major Op.14*, 1901**
  Allegro con spirito
  Vivace con fuoco
  Tema con variazioni – where the last variation is presented as an ***Introduction and three-voice fugue*** (the latter is based on the theme of Rimsky-Korsakov)
- ***String Quintet in C major Op.16*, 1904**
  Allegro sostenuto
  Adagio espressivo
  Allegretto
  Finale – Vivace e con fuoco – ***triple fugue in the end of recapitulation***.
- ***Piano Quartet in E major Op.20, 1906***
  Allegro brilliante
  Adagio piu tosto largo
  Finale – Allegro molto ***– fugue in the end of recapitulation***

Slide 4

Prokofiev to Myaskovsky, August 1925

'Stravinsky has written a dreadful sonata, which he plays himself with a certain chic. The music is Bach but with pockmarks'

Joseph C, *Stravinsky and the Piano*, UMI Research Press, Michigan, 1983, p.165 [V. Stravinsky and Craft, Pictures and Documents, p.259]

Piano Sonata (1924):

♩ = 112

Adagietto

♩ = **112** ***Invention***

Slide 5

Alexander Grechaninov

Sonatina in F major Op.110, No.2, 1927

Allegro giocoso

Menuet – Moderato grazioso

Finale – Allegro – ***Invention***

Slide 6

Nikolay Medtner to Emil Medtner, 1903:

'I visited Taneyev recently to play my sonata Op.5 to him. Receiving his overall approval Taneyev suggested that some parts of a newly written piece are ready to be published at once'

Medtner N, *Correspondence*, Letter of Nikolay Medtner to his brother Emil Medtner from 22 October 1903, Sovetskij kompozitor, Moscow, 1973

Piano Sonata op.5 in F minor

Allegro

Intermezzo – Allegro

Largo

Finale – Allegro risoluto – ***Fughetta in the development***

Slide 7

Principal themes of the piece in contrapuntal development in Taneyev's selected works

- ***String Quartet in C major Op.5*, 1894-95** – fugue in the finale is based on the two main themes of the same movement occurring as the subject and countersubject;

- ***String Quintet in C major Op.16*, 1904** – demonstrates the fugue in the final 4th movement. Three subjects of this triple fugue develop the main themes from the 1st and the 4th movements of the quintet, uniting the cycle;

- ***Piano Quartet in E major Op.20*, 1906** – interrelation of the two main themes of the cycle in the fugue in the finale. Taneyev adopted the main themes in various combinations: augmentation and inversion appeare frequently in *stretto* entries;

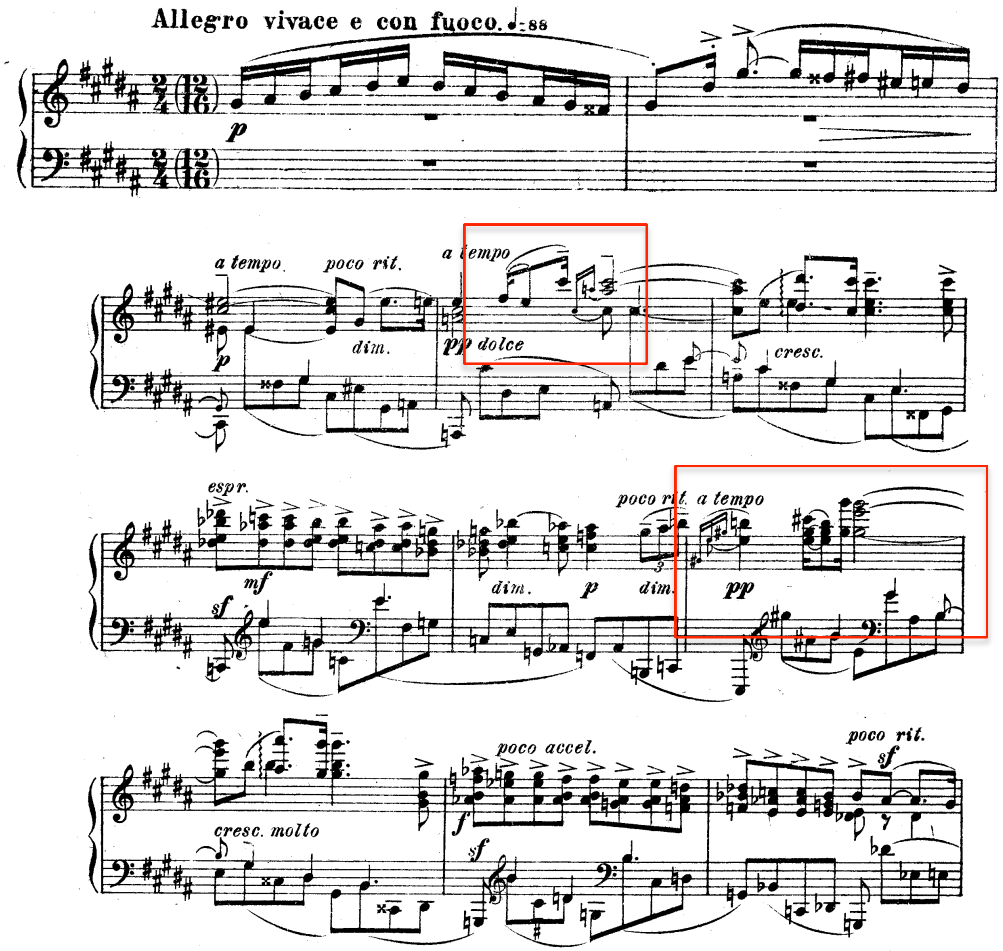
- ***Piano Quintet in G minor Op.30*, 1911** – coda of the finale demonstrates the combination of reversed first theme from the 1st movement with the first theme from the 4th movement.

Slide 8

Rhythmical pattern appeared initially in the prelude against the Fugue's essential motive

Fugue

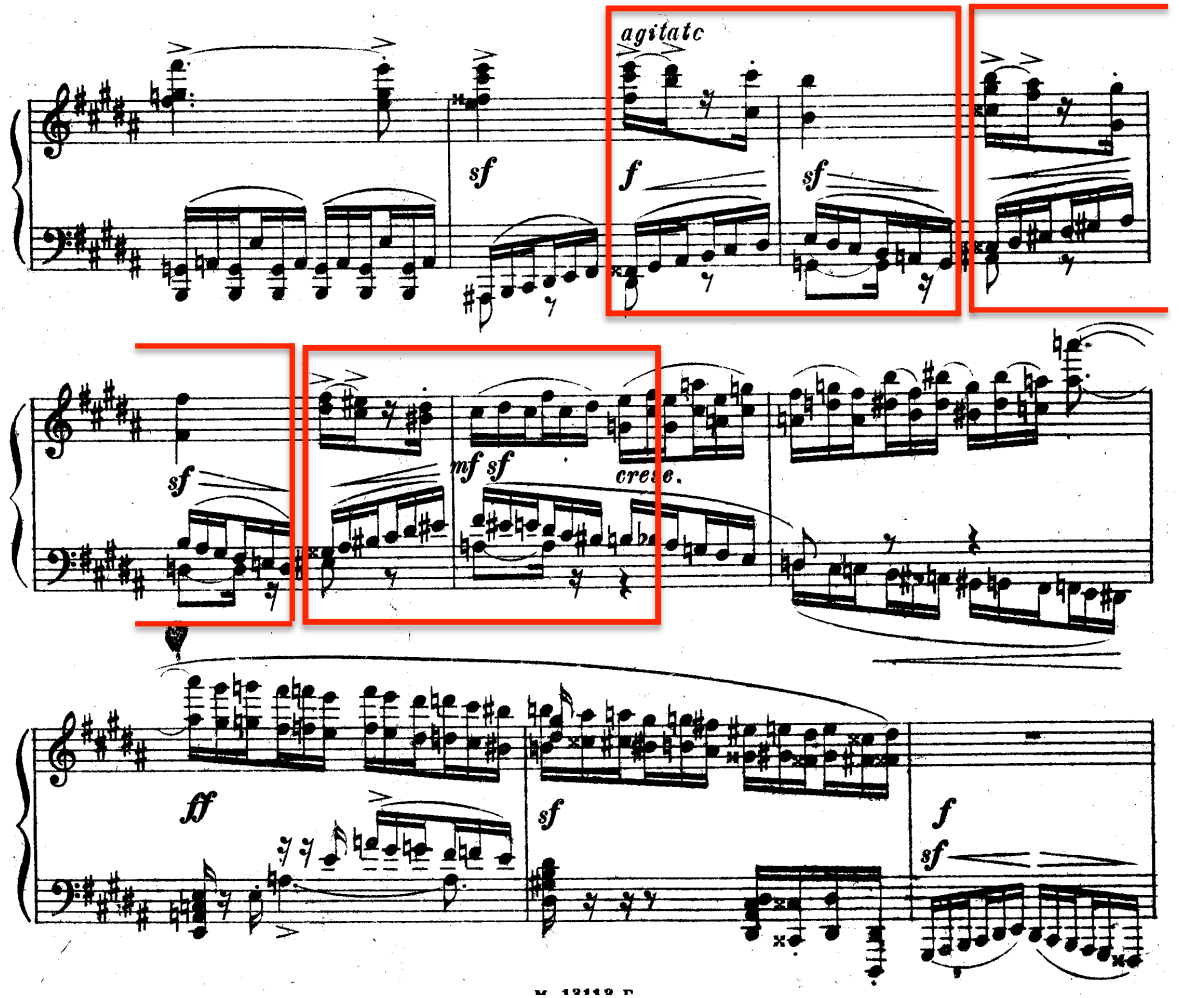
Prelude



Slide 9

Simultaneous appearance of two main themes with transformed rhythmical pattern from the prelude

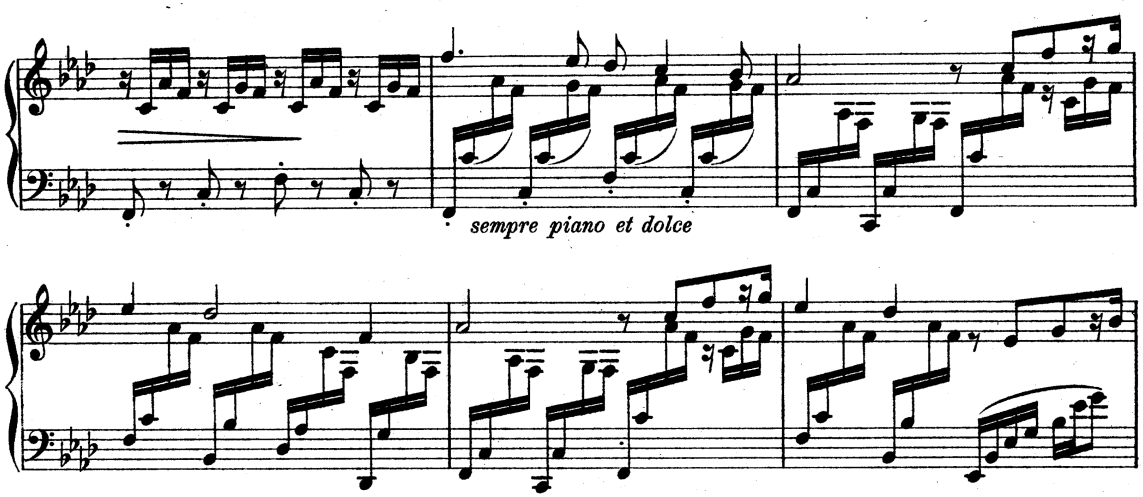
Fugue



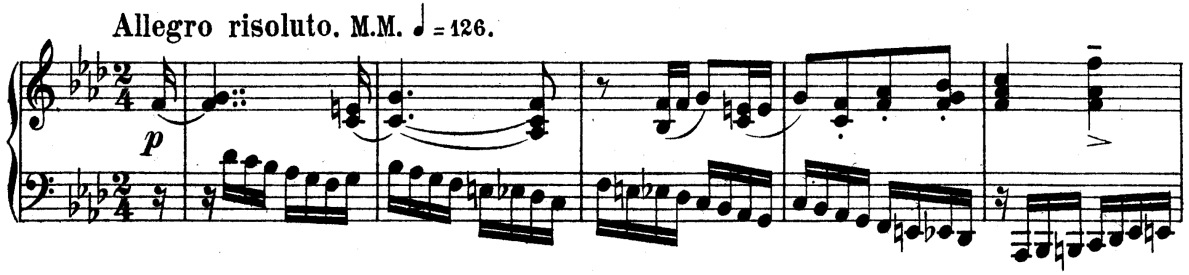
Slide 10

Medtner Piano Sonata in F minor Op.5

1st movement
2nd subject



Finale
1st subject

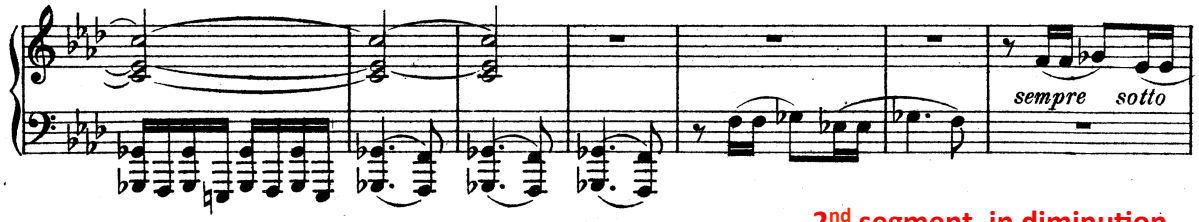


Slide 11

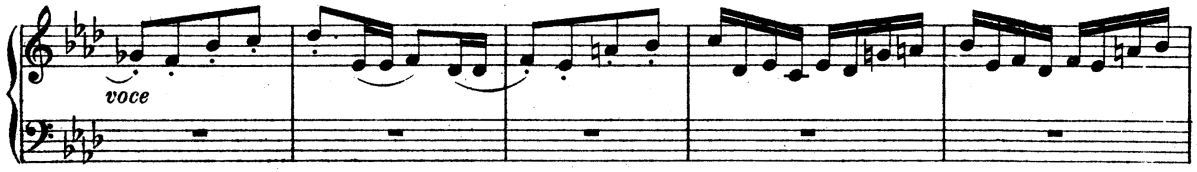
Medtner Piano Sonata in F minor Op.5, Finale

Combination of the two main themes in Fughetta

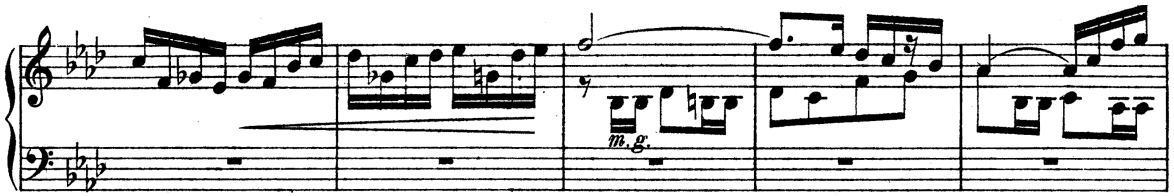
1st segment



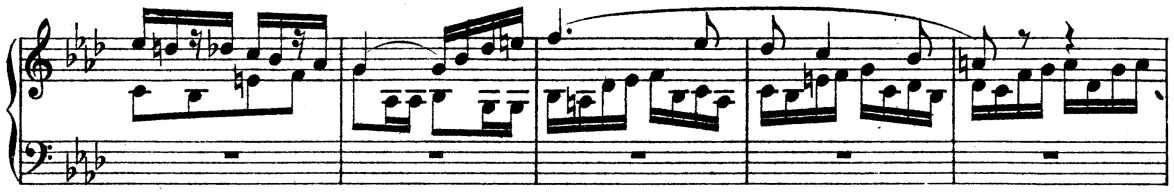
2nd segment, in diminution



Countersubject (diminished 2nd subject)



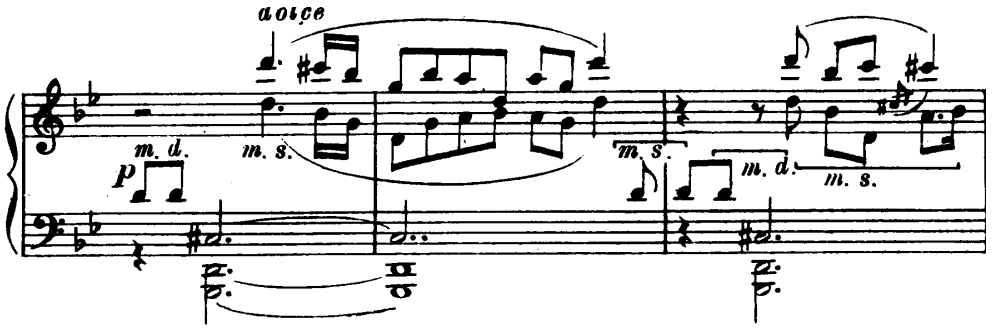
Countersubject (2nd subject in original time)



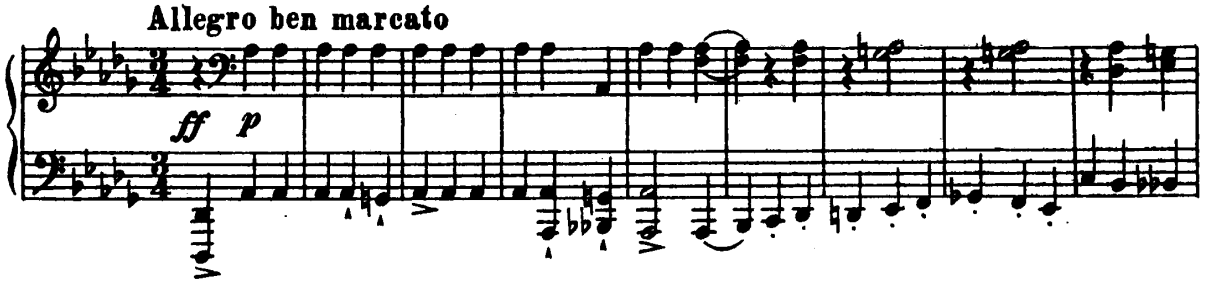
Slide 12

Prokofiev Piano Sonata in B flat major, Op.84, No.8

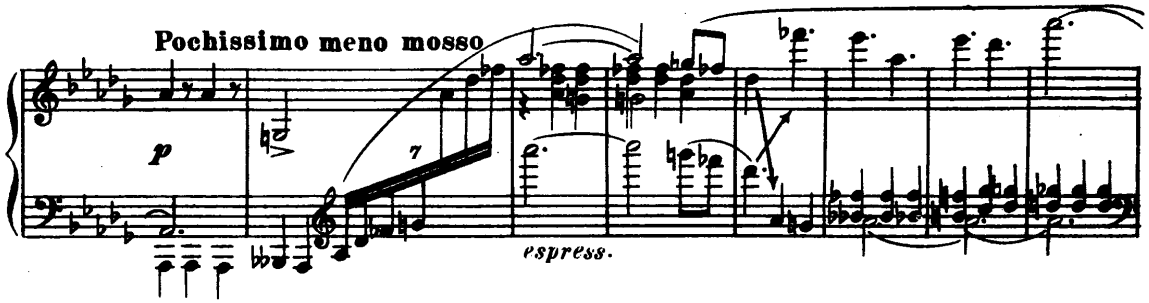
1st movement, second subject



3rd movement, episode



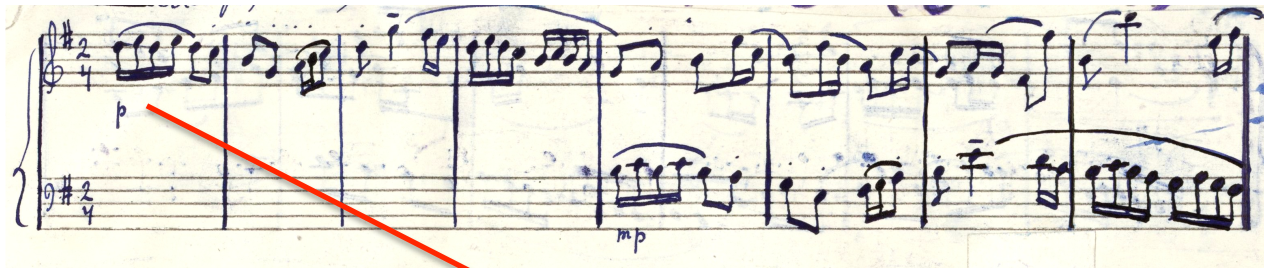
3rd movement, contrapuntal combination of two themes



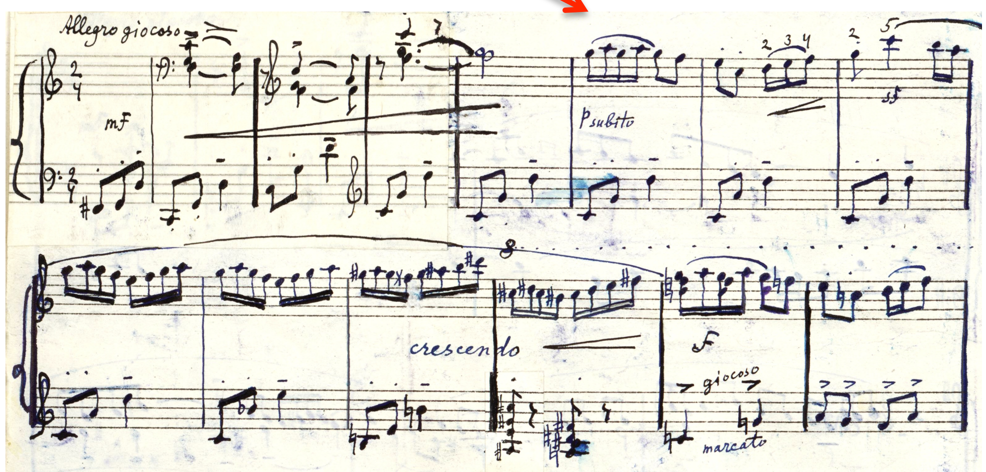
Slide 13

Yevseyev *Polyphonic pieces on Russian themes Op.57*

No. 12 In Roundelay



No. 15 Feast



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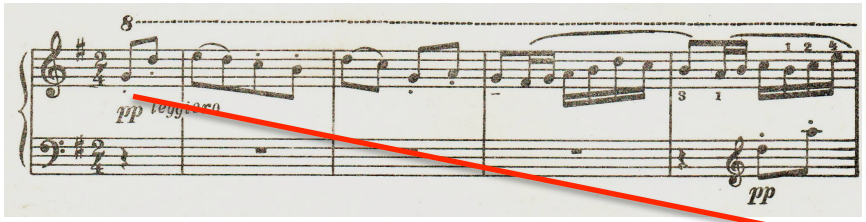
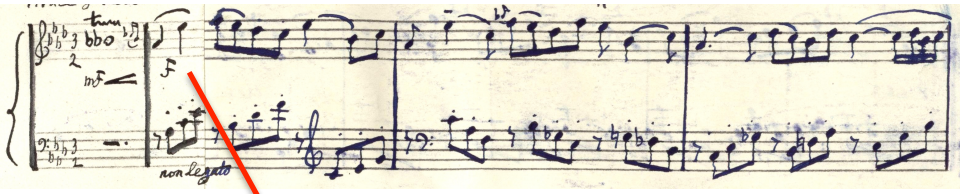
Slide 14

Yevseyev *Polyphonic pieces on Russian themes Op.57*

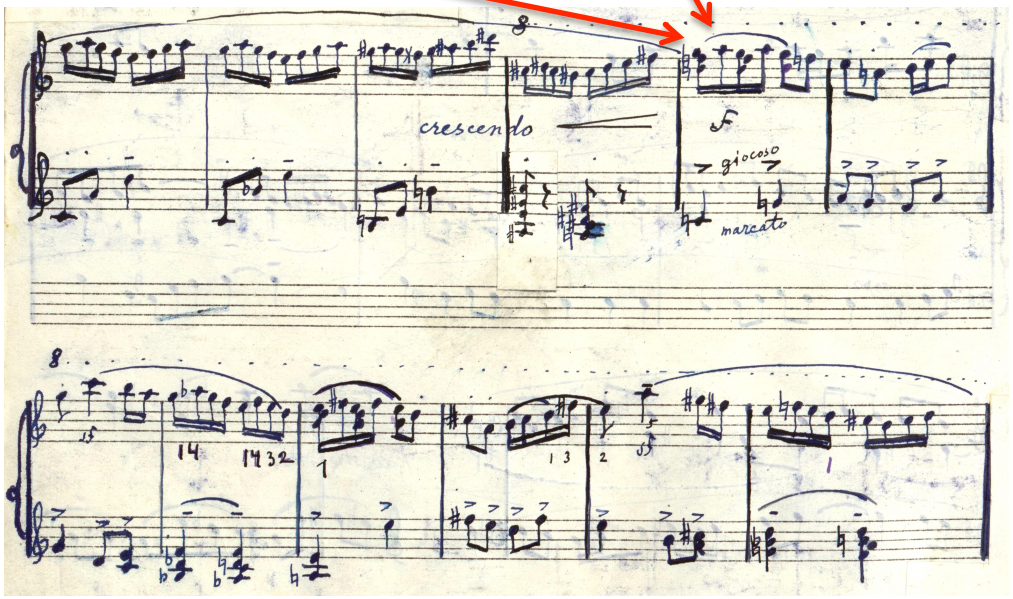
No. 2 Falk Dance



No. 7 Bagpipe



No. 15 Feast



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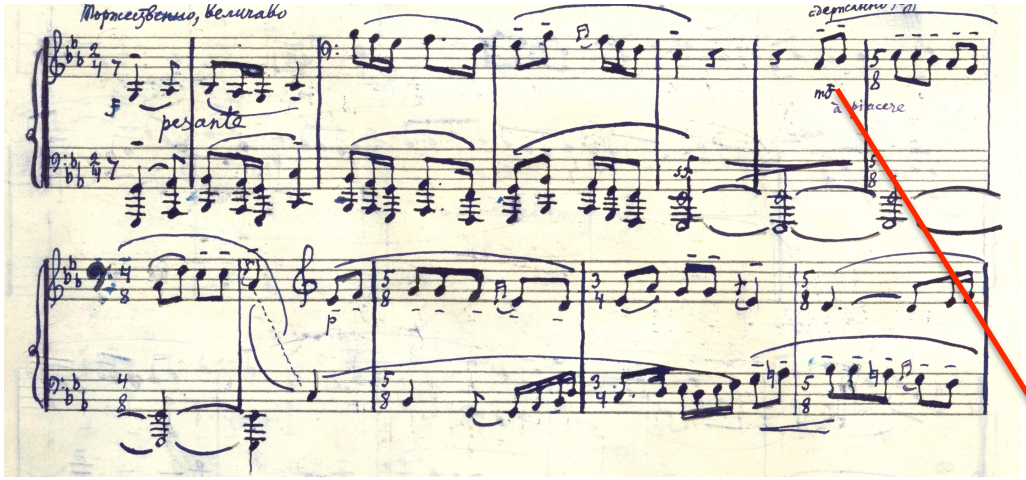
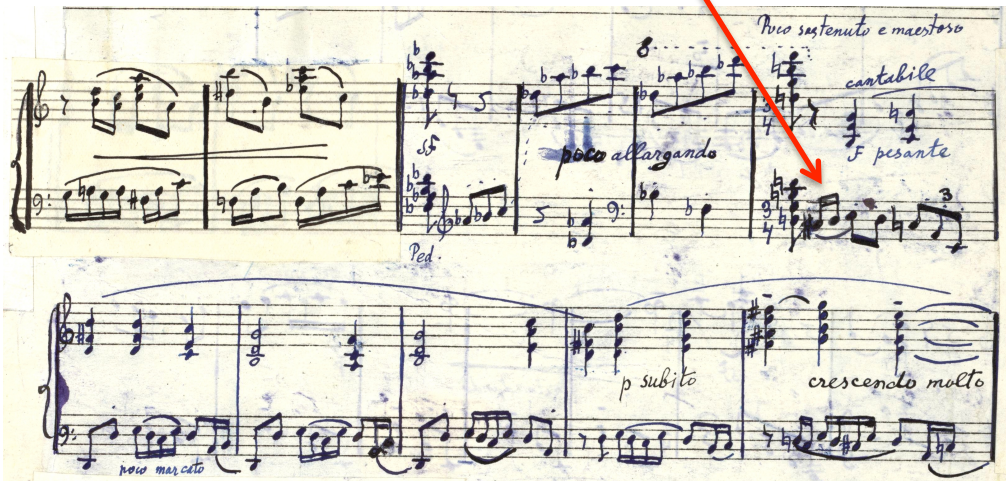
Slide 15

Yevseyev *Polyphonic pieces on Russian themes Op.57*

No. 9 Epic Tale



No. 15 Feast



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Taneyev declared:

'In old times the composers of strict style thoroughly avoided augmented fourth and diminished fifth. However, application of the same intervals becomes one of the main sources of diverse harmonic combinations for the contemporary contrapuntists'

Taneyev S, *Convertible Counterpoint in the Strict Style*, Belaieff in Leipzig Publishers, Moscow, 1909, p.169

Slide 17

Diminished and augmented intervals in Taneyev's selected piano and chamber works

- ***Theme and Variations for piano in C minor*** (1874) – diminished fifths and sevenths throughout the theme and twelve variations;

- ***String Quintet in G major Op.14, No.1*** (1901) – the fugue's subject in the final movement contains diminished fourths;

- ***String Quintet in C major Op.16, No.2*** (1904) – a number of diminished fourths constitute the first theme of the 3rd movement;

- ***Piano Quartet in E major Op.20*** (1906) – the piano part of the final movement is based on diminished fifths, transformed from the second segment of the main theme appeared initially as a perfect fifth;

- ***Piano Trio in D major Op.22*** (1908) – the second subject of the 1st movement indicates the presence of an augmented fourth;

- ***Prelude and Fugue in G sharp minor Op.29*** (1910) – an extensive use of diminished sevenths in both pieces of the cycle;

- ***Piano Quintet in G minor Op.30*** (1911) – the modulations to the distant keys of a diminished fourth in the 1st movement (from E flat minor to B minor) and augmented fifth in the 3rd movement (from C major to G sharp minor) as well as the use of diminished fifths and fourths in the introduction of the final movement.

Slide 18

Medtner *Piano Sonata in F minor Op.5,*

Diminished fourths in the second movement

Figure 1

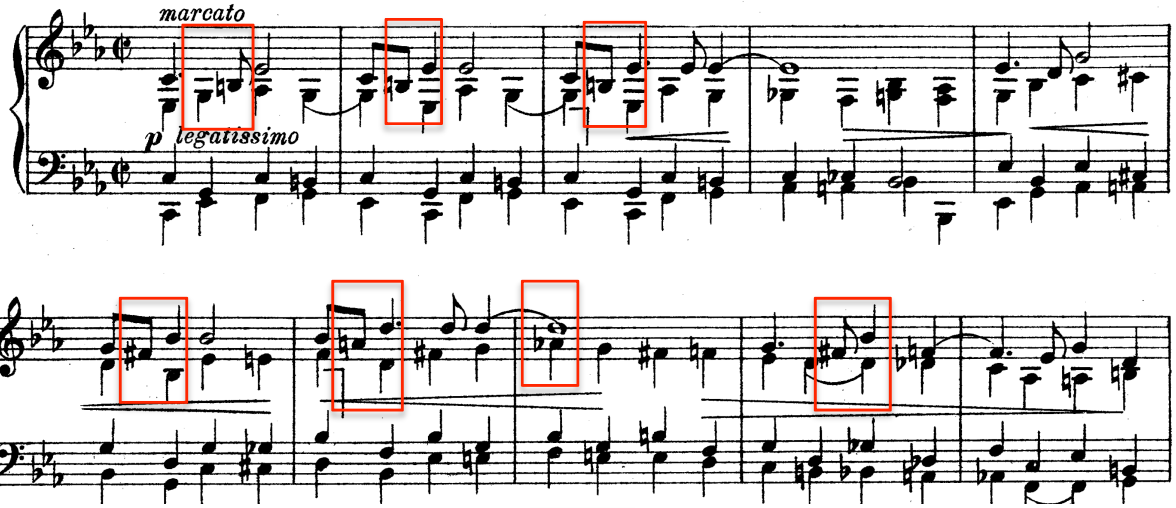


Figure 2

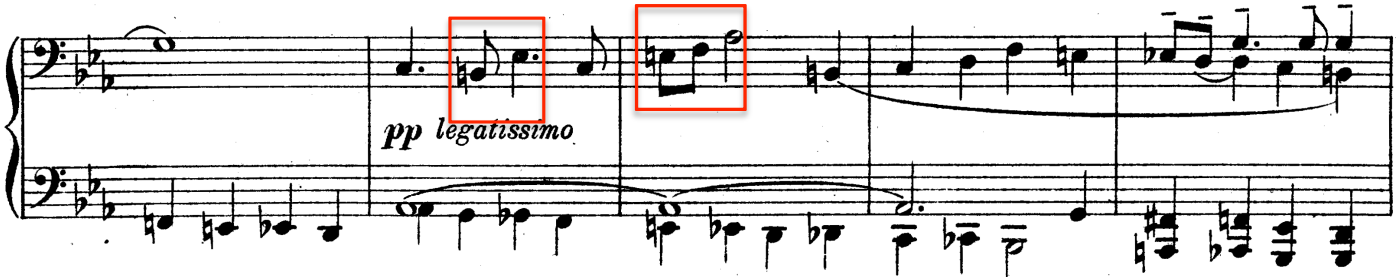
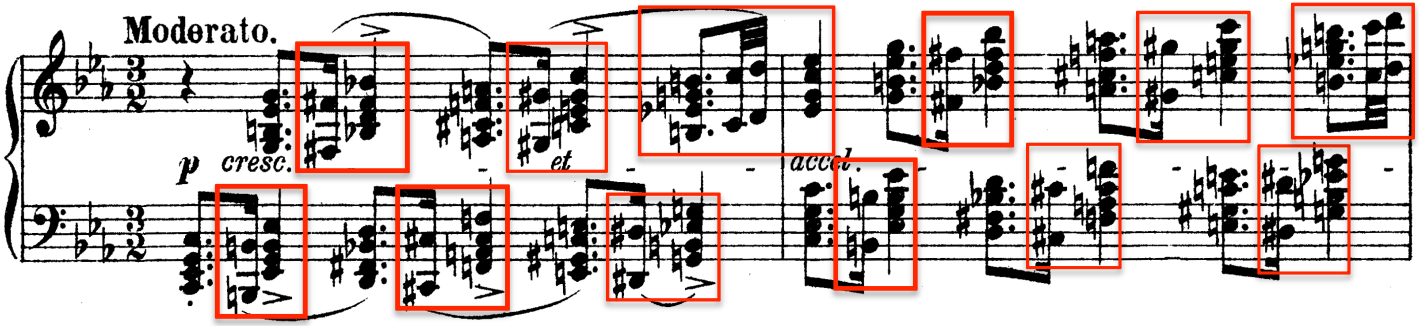


Figure 3

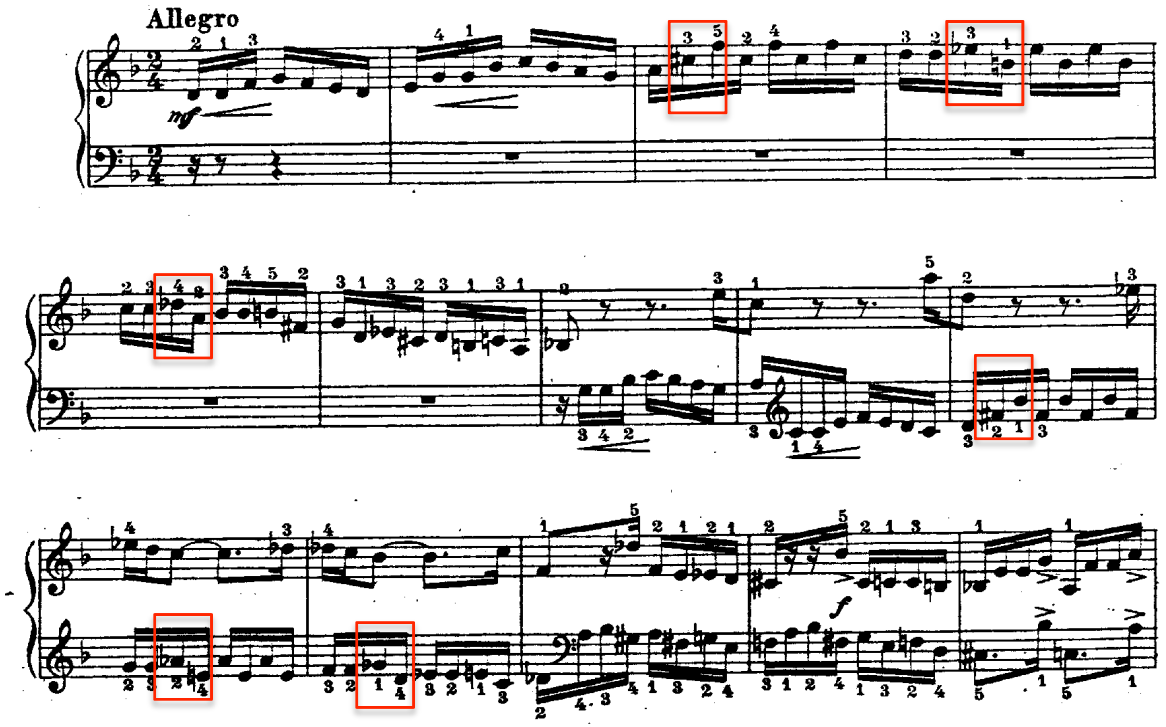


Slide 19

Grechaninov's *Sonatina in F major Op.110 No.2*

Third movement – Invention

Diminished fourths in the main subject



Slide 20

Taneyev's manuscripts discovered in the composer's archives at The P. I. Tchaikovsky State House-Museum in Klin and The Glinka National Museum in Moscow

Gymnastic exercises for hands and body

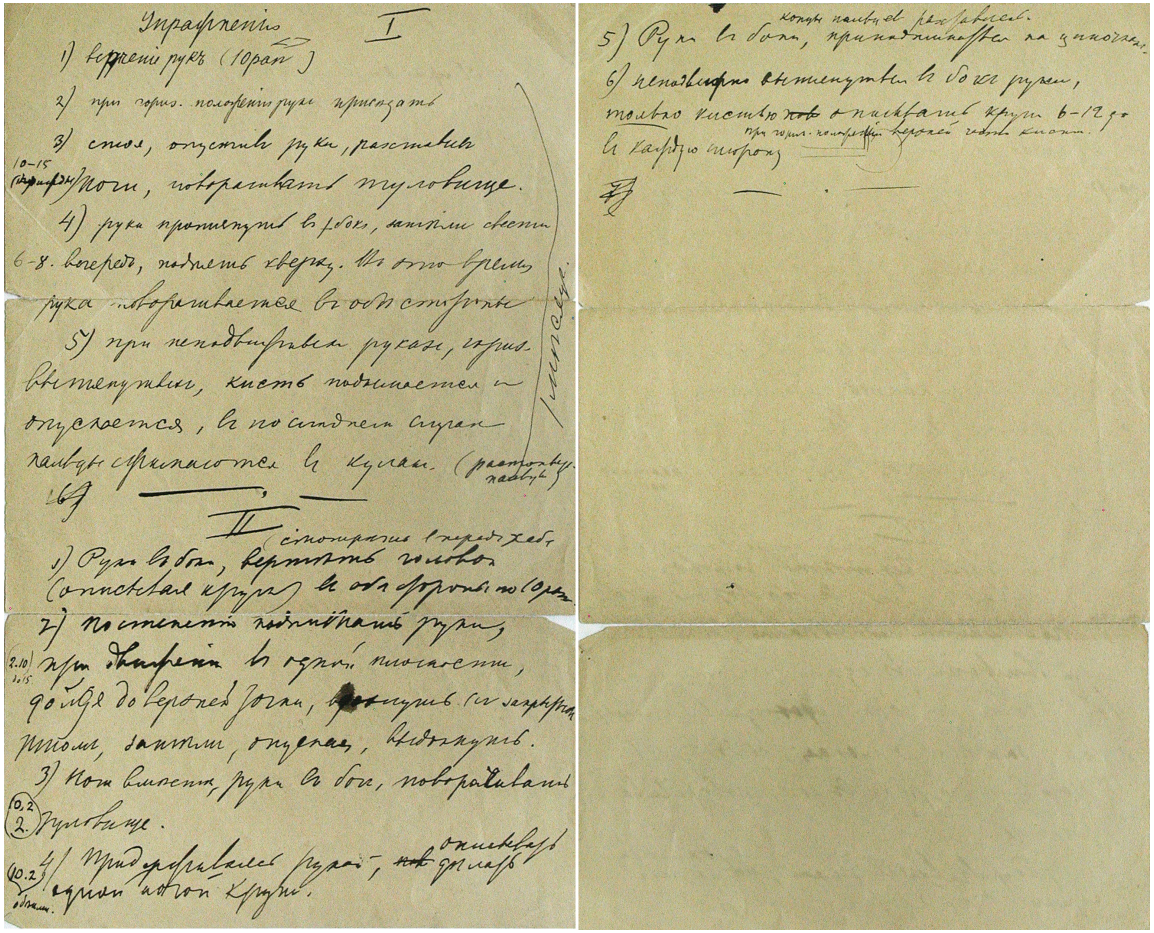
On the subject of piano technique

5-finger exercises

Exercises in Arpeggios

Slide 21

Gymnastic exercises for hands and body



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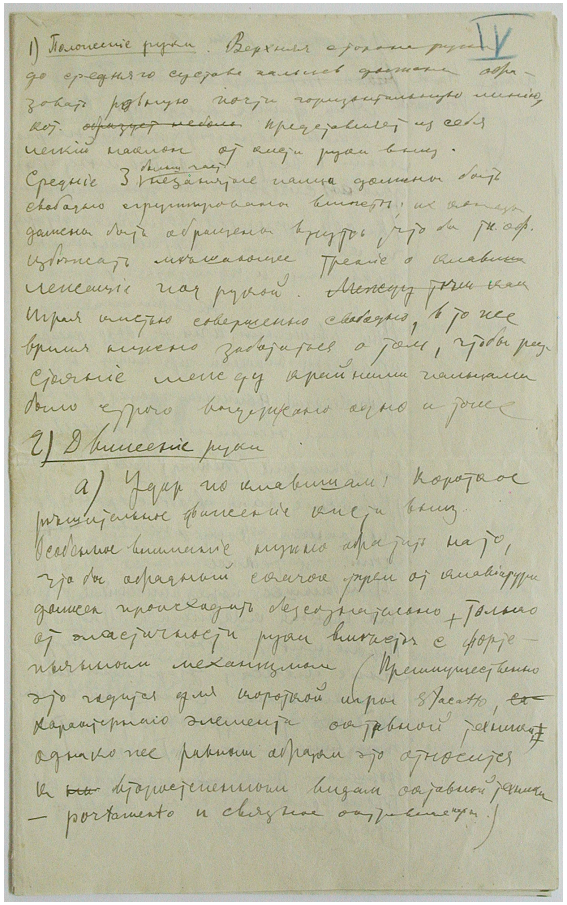
Slide 22

On the subject of piano technique:

Hand position



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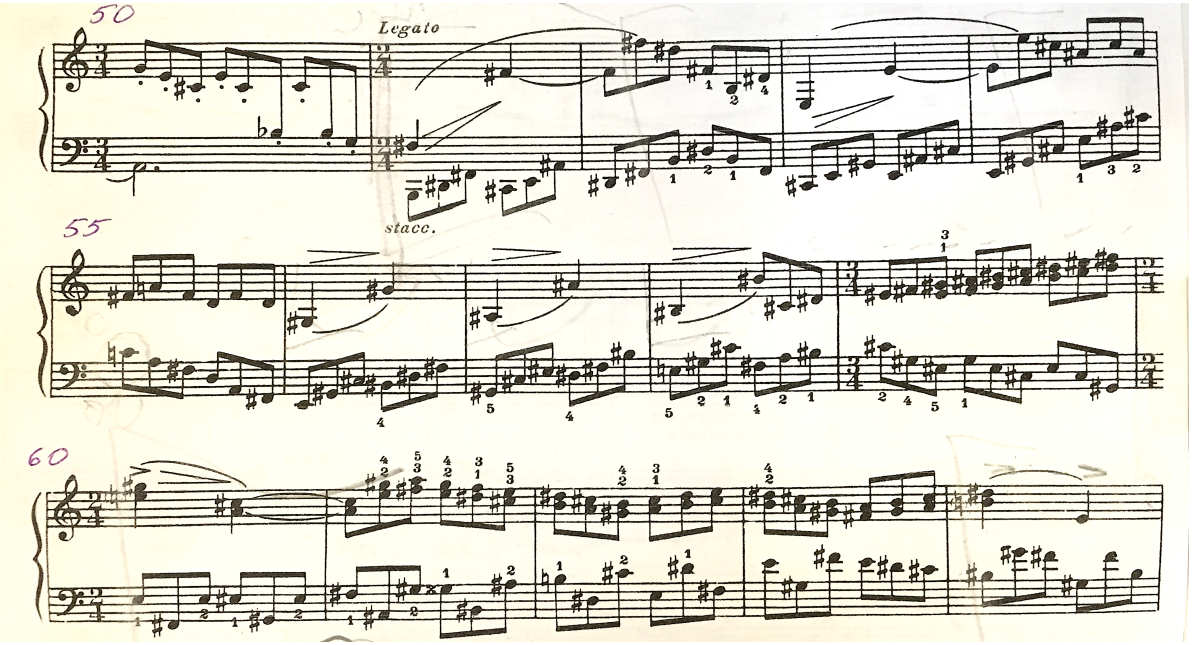
Slide 23

Stravinsky Piano Sonata 1924

1st movement

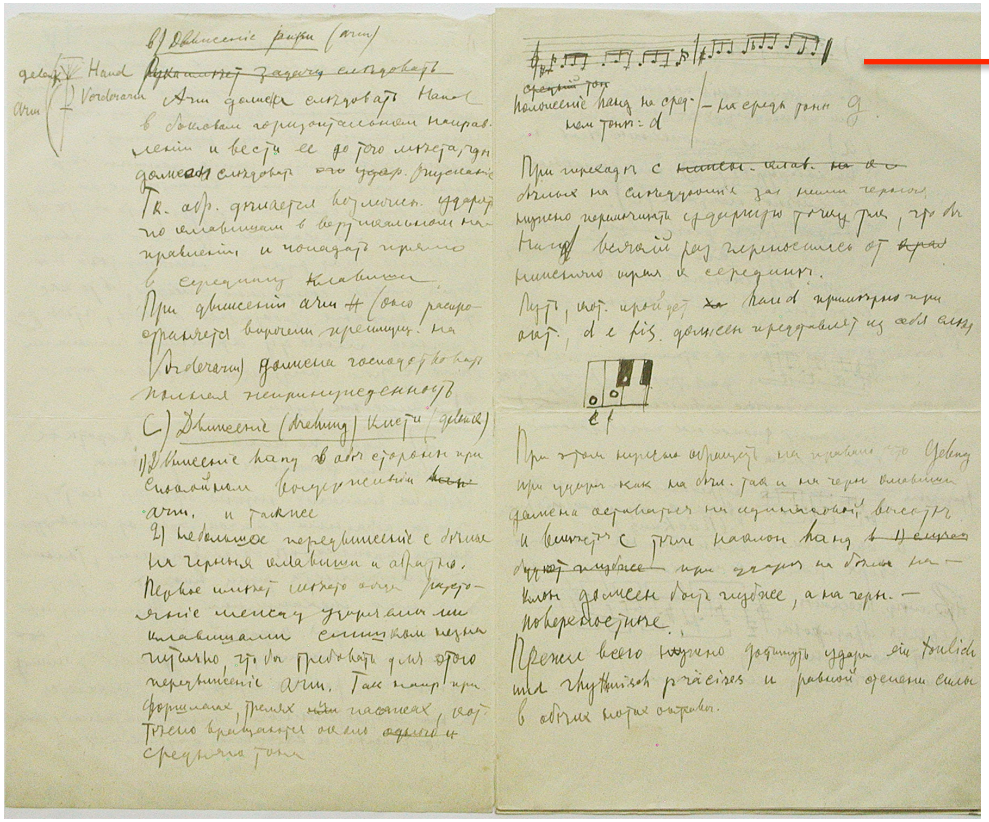
Arpeggio passages with detached articulation

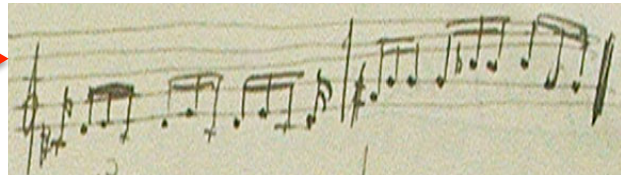


Slide 24

On the subject of piano technique:

Hand movement





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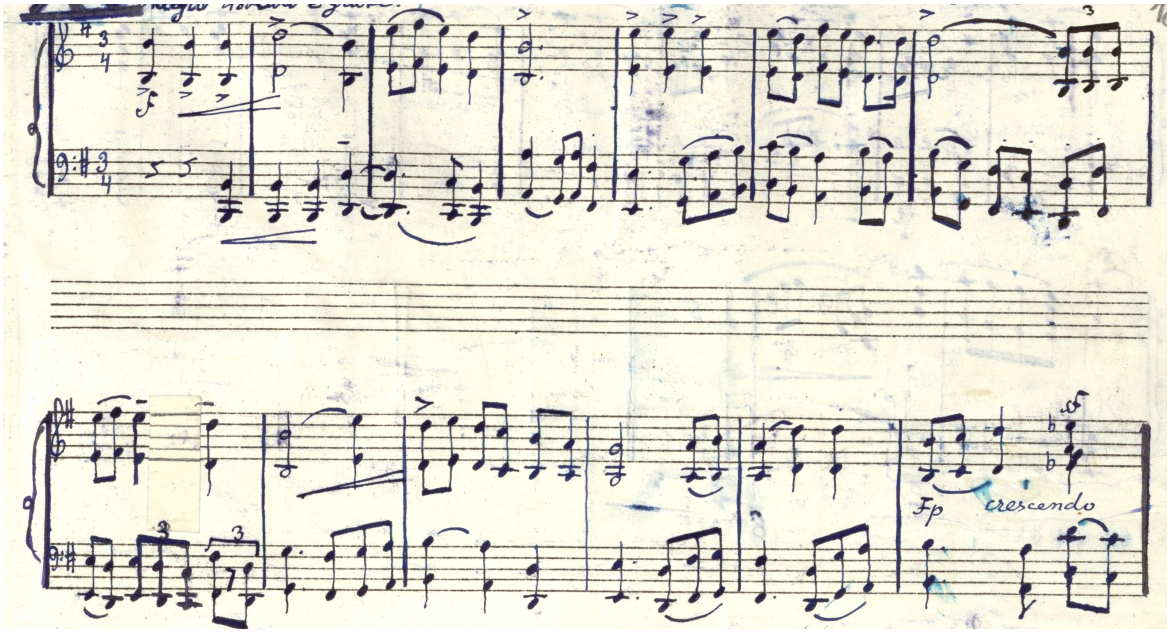
Slide 25

Yevseyev *Polyphonic pieces on Russian themes Op.57*

No. 14 Fairy Tale



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Slide 26, On the subject of piano technique: *Phrasing*

Figure 1:

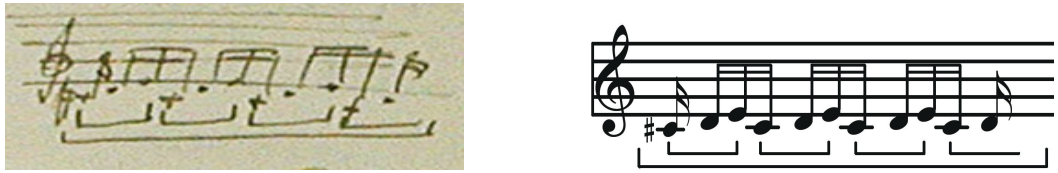

Figure 2:

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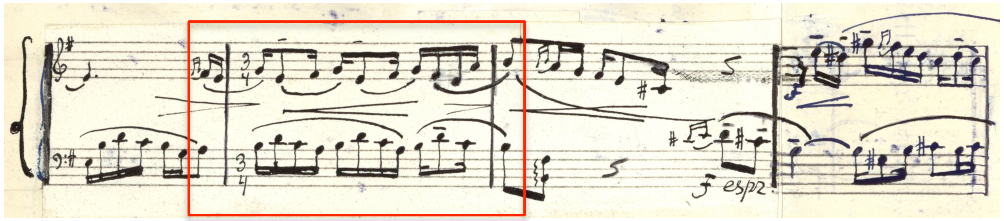
Yevseyev *Polyphonic pieces on Russian themes Op.57*

No. 6 Field

Example 1:



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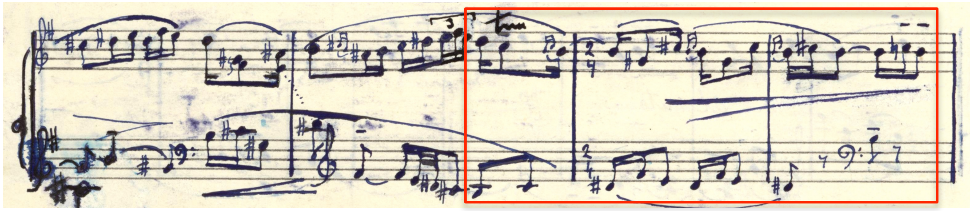

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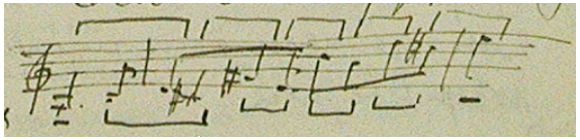
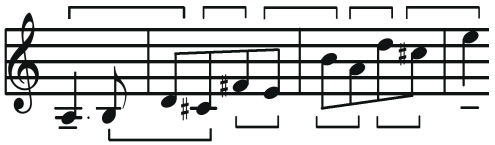
***Slide 27 On the subject of piano technique**: Phrasing*

Figure 3:





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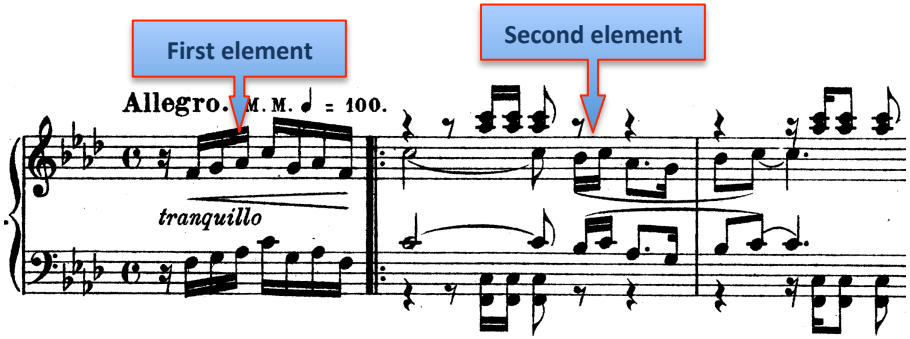
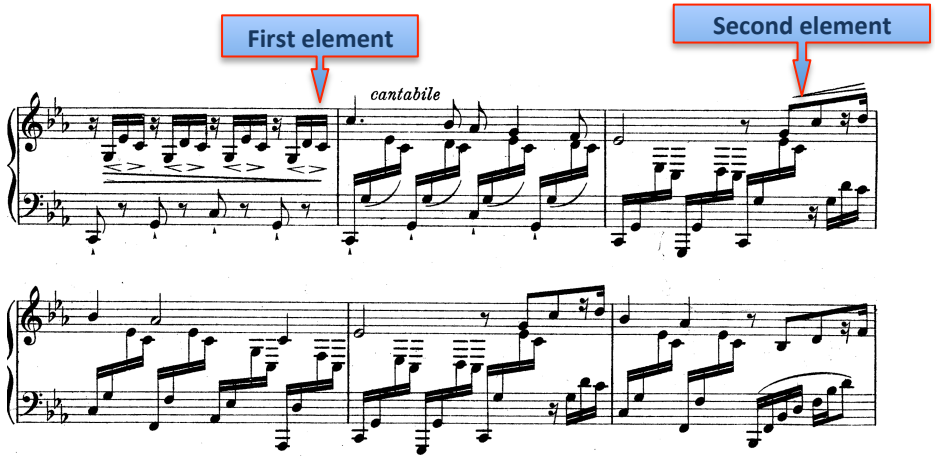
Medtner Sonata in F minor Op.5, 1st movement

First subject



Second subject

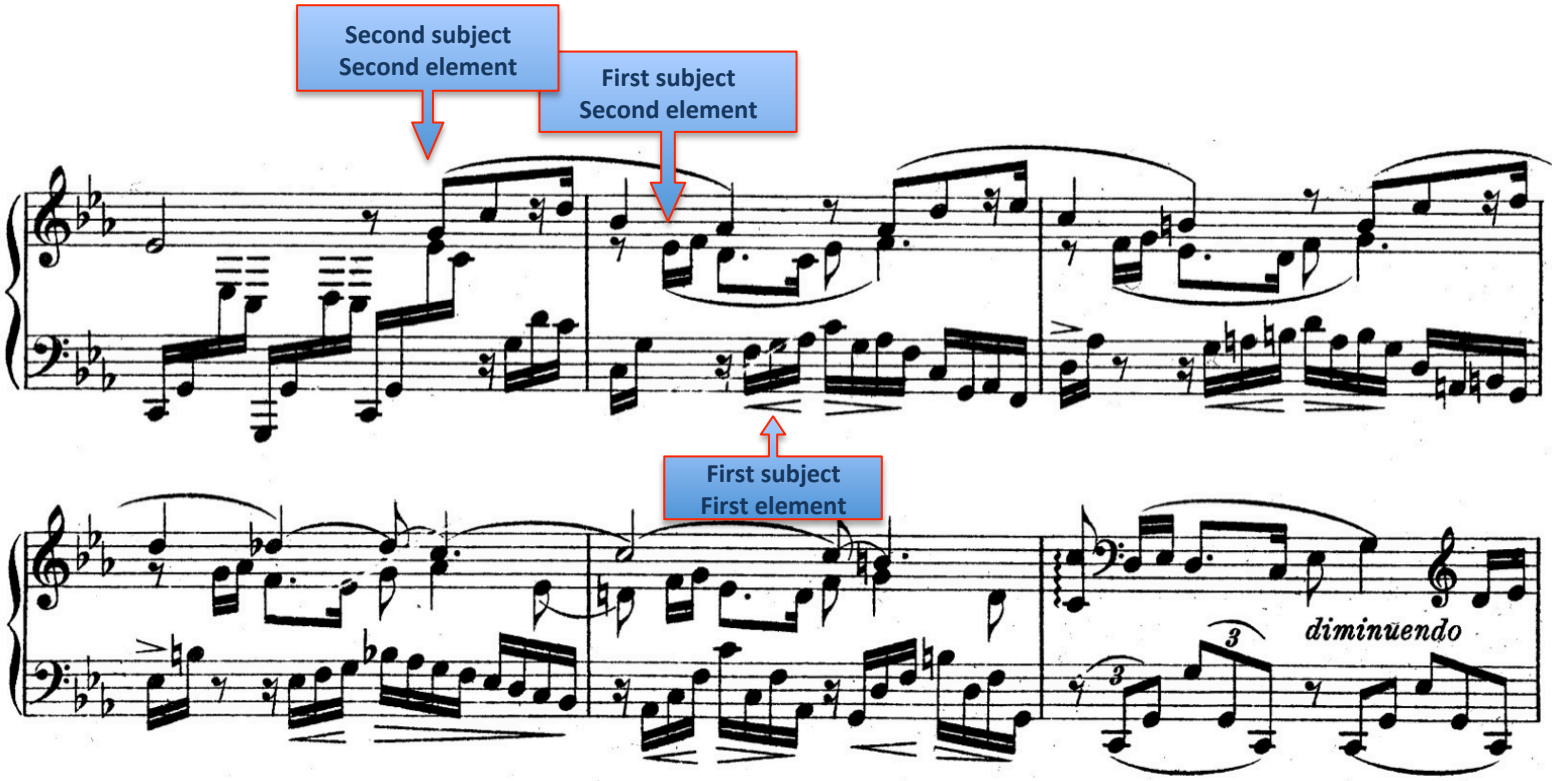


Slide 28

Medtner Sonata in F minor Op.5

1st movement

Combination of the main three motives in contrapuntal motion



Slide 29

Taneyev to Tchaikovsky, 1886

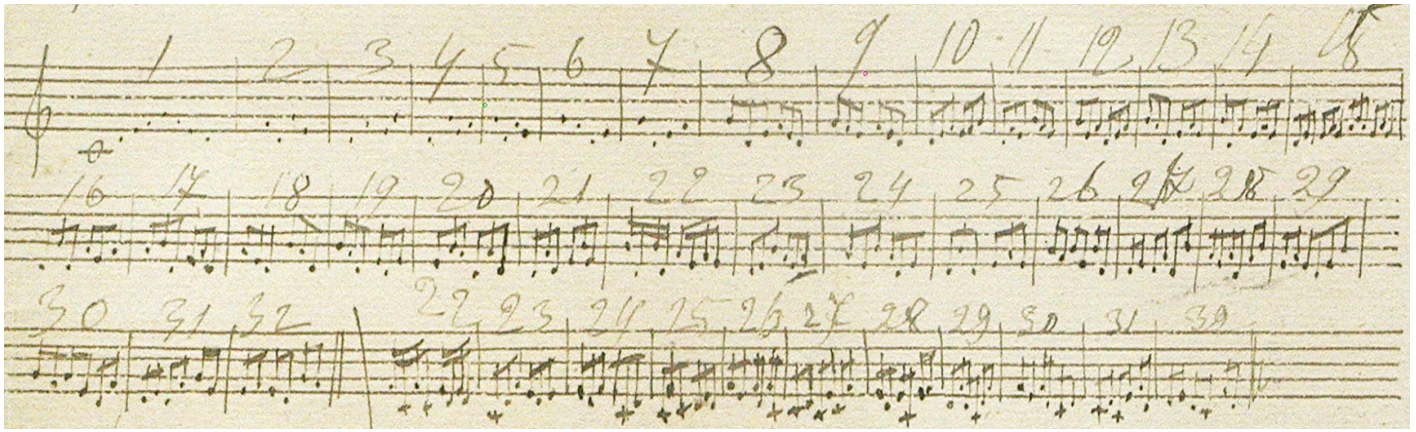
'I still have to practice about six hours a day…' 'I have to repeat some passages up to twenty times in order to achieve elegance and simplicity in the performance required from every piano virtuoso.'

Tchaikovsky P.I., Taneyev S.I. Correspondence, Moscow: Goskultprosvetizdat, 1951, p.141

Slide 30

5-finger exercises

For the multiple tasks in each hand, grouped in five-finger positions



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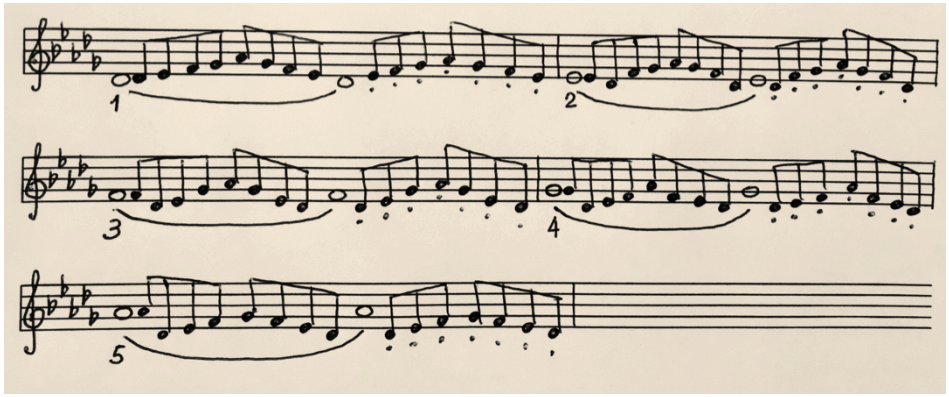
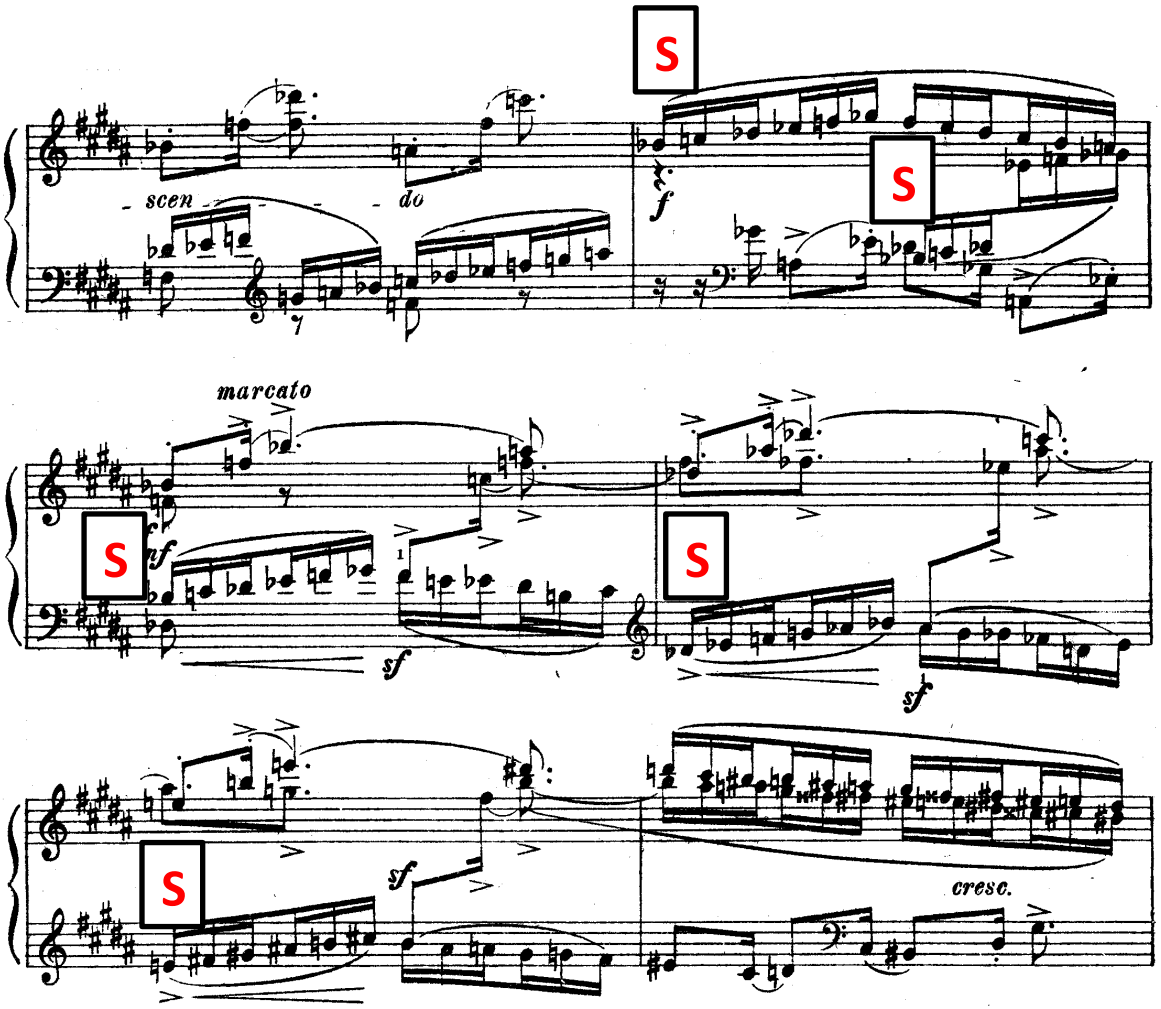
Application of the first pattern in D flat major



Taneyev *Prelude and Fugue in G sharp minor Op.29*

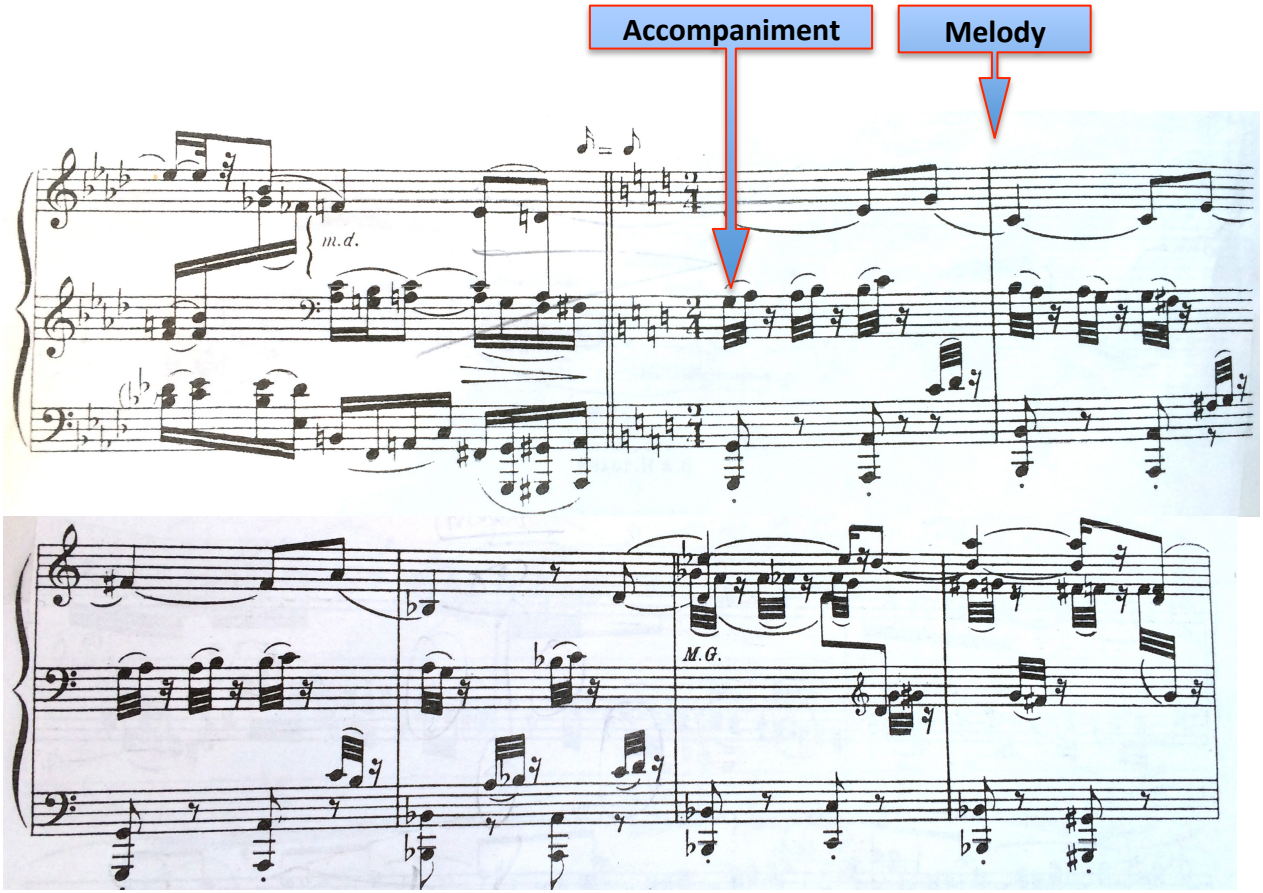
Subject entries in development



Slide 32

Stravinsky *Piano sonata 1924,* 2nd movement

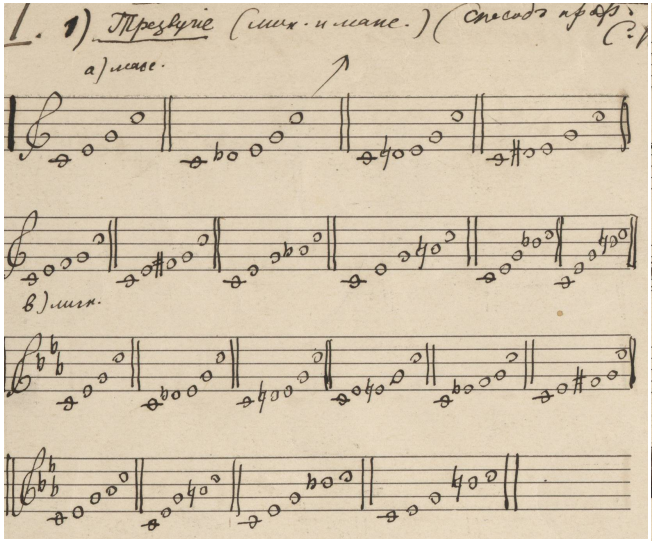
Interrelation of the melody and accompaniment played by one hand

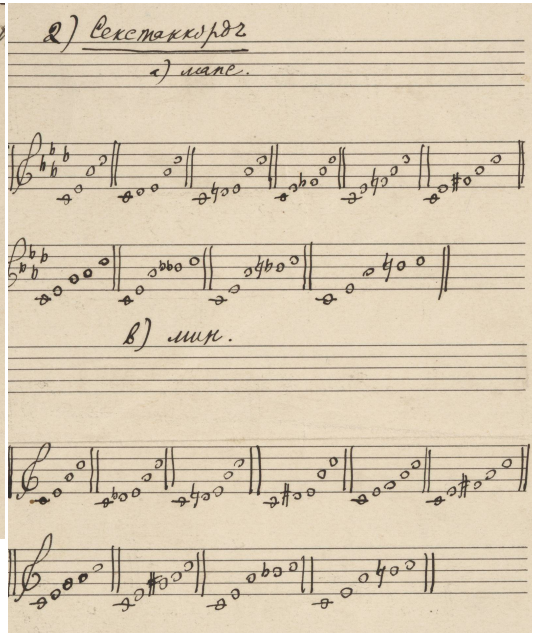


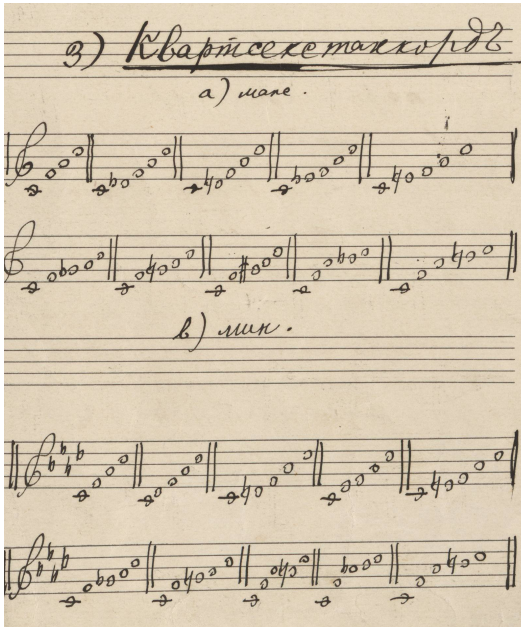
Slide 33

Exercises in Arpeggios

Triads (major, minor) ***1st inversions (major, minor)*** ***2nd inversions (major, minor)***







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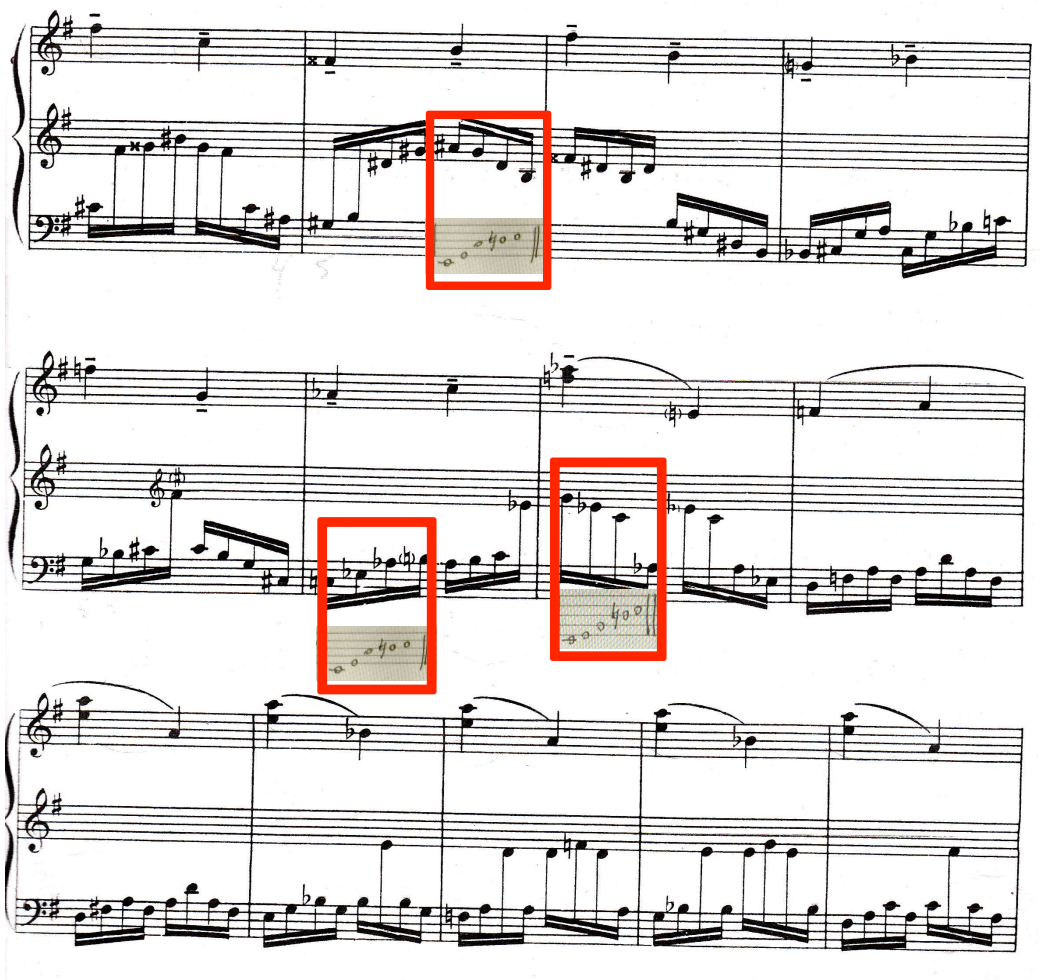
Stravinsky Piano sonata 1924, *3rd movement*

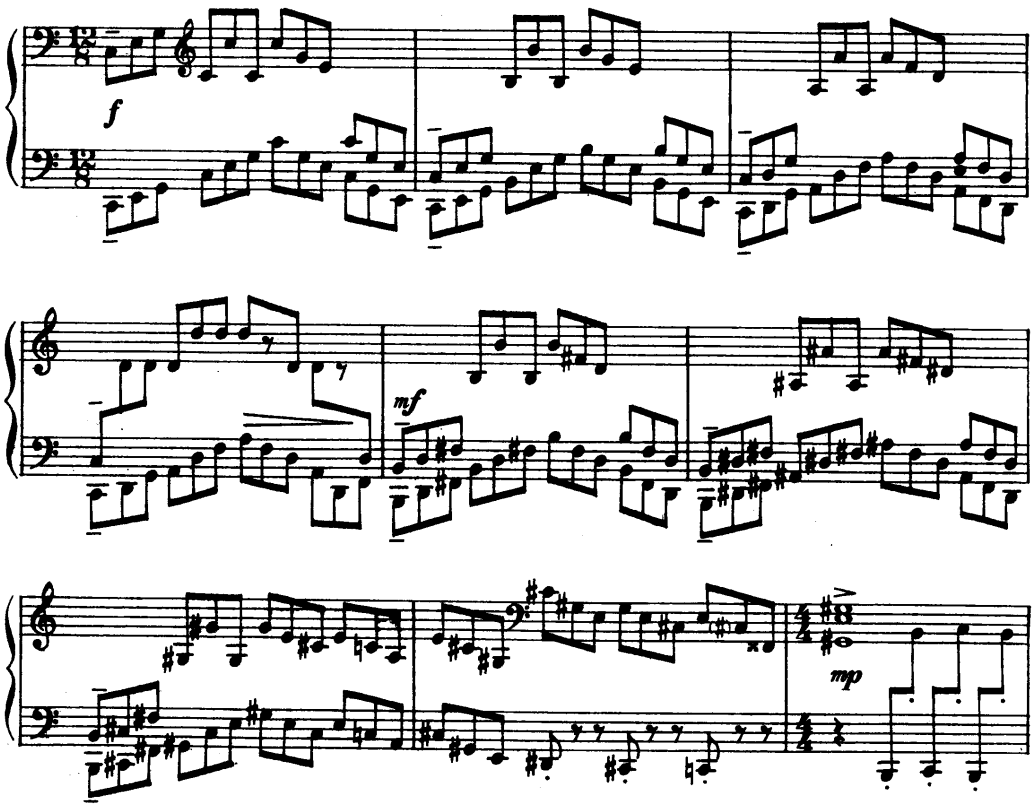
Combination of three- and four-notes arpeggios, similar to the ones in Taneyev's exercises



Slide 35

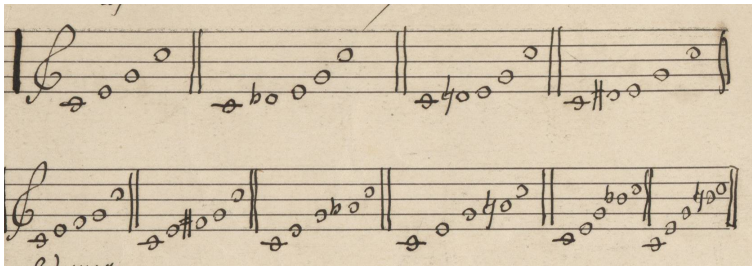
Prokofiev Sonata in B flat major Op.84, No.8, 3rd movement

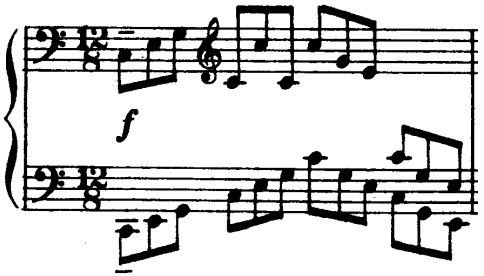
Arpeggios played by two hands in unison require distinctive security in each finger especially needed when used in combination with different technical task, such as octaves



Slide 36

Application of Taneyev's Exercises in Arpeggios





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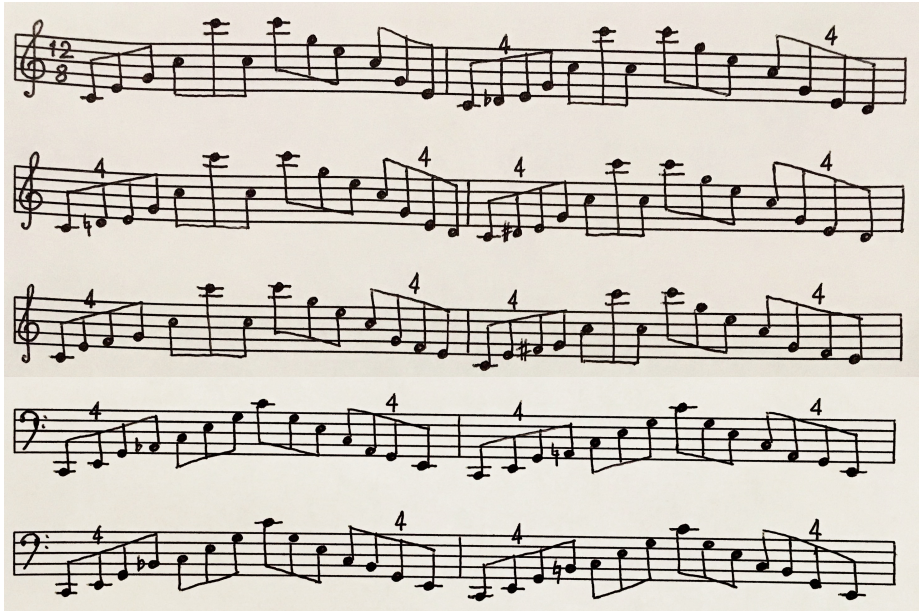
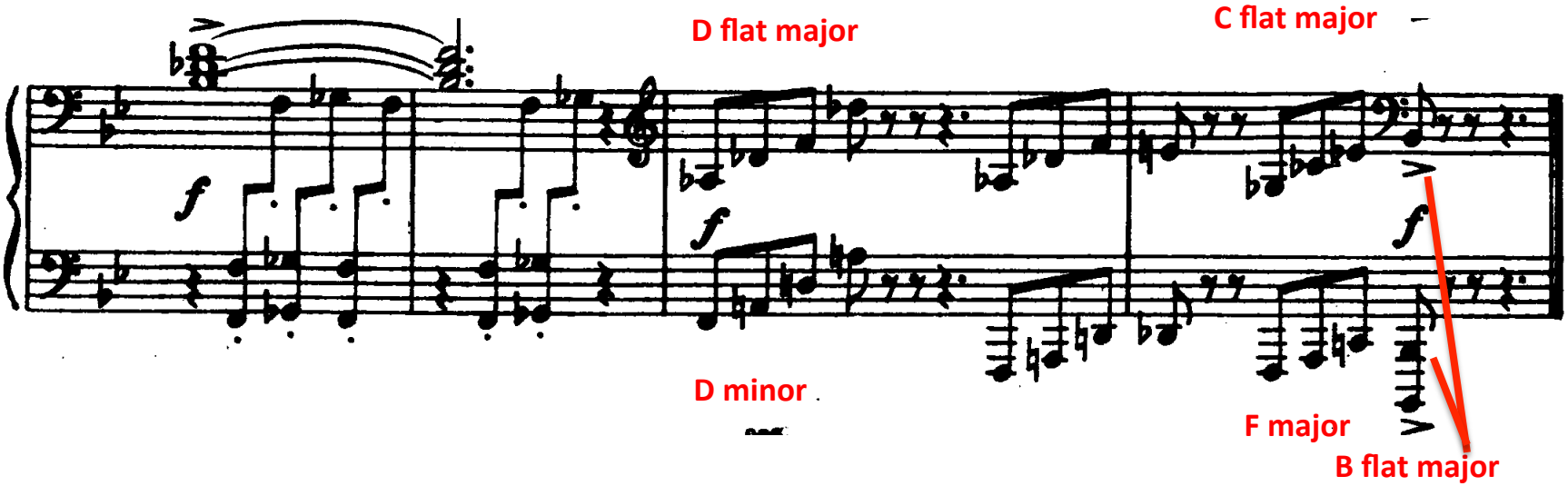


Slide 37

Prokofiev *Sonata in B flat major Op.84, No.8*

3rd movement, Coda

Short arpeggio passages played with both hands simultaneously, appearing in different keys