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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 brillante  
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 4<sup>th</sup> movement. Three subjects of this triple fugue develop the main themes from the 1<sup>st</sup> and the 4<sup>th</sup> 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 appear 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 1<sup>st</sup> movement with the first theme from the 4<sup>th</sup> movement.



Slide 8

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

Fugue

Allegro vivace e con fuoco.  $\text{♩} = 88$



The image shows the first system of a musical score for a fugue. It is in G major and 3/4 time. The tempo is 'Allegro vivace e con fuoco' with a metronome marking of quarter note = 88. The music is marked 'p' (piano). The treble clef contains a rhythmic pattern of eighth notes, which is highlighted by a red box. The bass clef contains a simple accompaniment.

Prelude

*a tempo. poco rit. a tempo*



The image shows the first system of a musical score for a prelude. It is in G major and 3/4 time. The tempo is 'a tempo'. The music is marked 'p' (piano). The treble clef contains a rhythmic pattern of eighth notes, which is highlighted by a red box. The bass clef contains a simple accompaniment. The tempo markings 'a tempo', 'poco rit.', and 'a tempo' are present above the staff.

*espr. poco rit. a tempo*



The image shows the second system of a musical score for a prelude. It is in G major and 3/4 time. The music is marked 'mf' (mezzo-forte). The treble clef contains a rhythmic pattern of eighth notes, which is highlighted by a red box. The bass clef contains a simple accompaniment. The tempo markings 'espr.', 'poco rit.', and 'a tempo' are present above the staff.

*cresc. molto poco accel. poco rit.*



The image shows the third system of a musical score for a prelude. It is in G major and 3/4 time. The music is marked 'sf' (sforzando). The treble clef contains a rhythmic pattern of eighth notes, which is highlighted by a red box. The bass clef contains a simple accompaniment. The tempo markings 'cresc. molto', 'poco accel.', and 'poco rit.' are present above the staff.

Slide 9

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

Fugue

The image displays a musical score for a fugue, consisting of three systems of staves. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. A red box highlights a section in the treble staff marked 'agitato' and 'f', and another red box highlights a section in the bass staff marked 'sf'. The second system continues the melodic and rhythmic development, with a red box highlighting a section in the treble staff marked 'mf sf' and 'cresc.', and another red box highlighting a section in the bass staff. The third system shows further development of the themes, with a red box highlighting a section in the treble staff marked 'ff' and another red box highlighting a section in the bass staff marked 'sf'. The score includes various musical notations such as dynamics (sf, f, mf, ff, cresc.), articulation (accents), and phrasing (slurs).

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Medtner Piano Sonata in F minor Op.5

1<sup>st</sup> movement  
2<sup>nd</sup> subject

sempre piano et dolce

This musical score shows the first two measures of the second subject in the first movement. The music is in F minor and 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes. The instruction 'sempre piano et dolce' is written below the first measure.

This musical score shows the next two measures of the second subject. The melodic line in the right hand continues with similar eighth-note patterns and slurs, and the left hand accompaniment remains consistent.

Finale  
1<sup>st</sup> subject

Allegro risoluto. M.M. ♩ = 126.

*p*

This musical score shows the first two measures of the first subject in the finale. The music is in F minor and 2/4 time. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment of eighth notes. The instruction 'Allegro risoluto. M.M. ♩ = 126.' is written above the first measure, and the dynamic marking '*p*' is written below the first measure.

Slide 11

Medtner Piano Sonata in F minor Op.5, Finale

Combination of the two main themes in Fughetta

1<sup>st</sup> segment

Musical score for the 1<sup>st</sup> segment. The score is in F minor (three flats) and 3/4 time. The right hand features a melodic line with a fermata over the first two measures, followed by a rhythmic pattern. The left hand plays a steady eighth-note accompaniment. The instruction *sempre sotto* is written below the right hand in the final measure.

2<sup>nd</sup> segment, in diminution

Musical score for the 2<sup>nd</sup> segment, in diminution. The right hand plays a melodic line with a fermata over the first two measures, followed by a rhythmic pattern. The left hand is silent. The instruction *voce* is written below the right hand in the first measure.

Countersubject (diminished 2<sup>nd</sup> subject)

Musical score for the countersubject (diminished 2<sup>nd</sup> subject). The right hand plays a melodic line with a fermata over the first two measures, followed by a rhythmic pattern. The left hand is silent. The instruction *m.g.* is written below the right hand in the third measure.

Countersubject (2<sup>nd</sup> subject in original time)

Musical score for the countersubject (2<sup>nd</sup> subject in original time). The right hand plays a melodic line with a fermata over the first two measures, followed by a rhythmic pattern. The left hand is silent.

Slide 12

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

1<sup>st</sup> movement,  
second subject

*a piacere*  
*p* *m. f.* *m. p.* *m. f.*  
*m. d.* *m. s.* *m. s.* *m. d.* *m. s.*

3<sup>rd</sup> movement,  
episode

**Allegro ben marcato**  
*ff* *p*

3<sup>rd</sup> movement, contrapuntal  
combination of two themes

**Pochissimo meno mosso**  
*p* *espress.*

Slide 13

*Yevseyev Polyphonic pieces on Russian themes Op.57*

*No. 12 In Roundelay*



*No. 15 Feast*



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Yevseyev Polyphonic pieces on Russian themes Op.57

No. 2 Folk Dance

No. 7 Bagpipe



No. 15 Feast



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Yevseyev Polyphonic pieces on Russian themes Op.57

No. 9 Epic Tale

Handwritten musical score for No. 9 Epic Tale. The score is written in two systems, each with a treble and bass clef. The first system is marked "pesante" and "no. 9". The second system is marked "no. 10" and "a piacere". The music features complex polyphonic textures with multiple voices and intricate rhythmic patterns.

No. 15 Feast

Handwritten musical score for No. 15 Feast. The score is written in two systems, each with a treble and bass clef. The first system is marked "poco allargando" and "cantabile". The second system is marked "p subito" and "crescendo molto". The music features complex polyphonic textures with multiple voices and intricate rhythmic patterns.

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**Slide 16**

**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 3<sup>rd</sup> 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 1<sup>st</sup> 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 1<sup>st</sup> movement (from E flat minor to B minor) and augmented fifth in the 3<sup>rd</sup> 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.

Medtner Piano Sonata in F minor Op.5,  
Diminished fourths in the second movement

Figure 1

Figure 1 shows the first system of the musical score. The treble clef staff is marked *marcato* and the piano clef staff is marked *p legatissimo*. Three red boxes highlight specific intervals in the treble staff: a diminished fourth between G4 and C5 in the first measure, a diminished fourth between B4 and E5 in the second measure, and a diminished fourth between A4 and D5 in the third measure.

Figure 2

Figure 2 shows the second system of the musical score. The piano clef staff is marked *pp legatissimo*. Three red boxes highlight specific intervals in the treble staff: a diminished fourth between G4 and C5 in the first measure, a diminished fourth between B4 and E5 in the second measure, and a diminished fourth between A4 and D5 in the third measure.

Figure 3

Figure 3 shows the third system of the musical score. The tempo is marked *Moderato.*. The piano clef staff is marked *p cresc.* and the treble clef staff is marked *et accel.*. Multiple red boxes highlight various intervals, including diminished fourths, across both staves in this system.

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

Third movement – Invention

*Diminished fourths in the main subject*

**Allegro**

The image displays three systems of musical notation for the third movement of Grechaninov's *Sonatina in F major Op.110 No.2*. The tempo is marked **Allegro**. The music is written for piano, with a right-hand staff and a left-hand staff. The key signature is one flat (F major), and the time signature is 3/4. The first system begins with a *mf* dynamic marking. Red boxes highlight specific intervals of diminished fourths in the right-hand part: the first box is around measure 10, the second around measure 14, and the third around measure 18. Numerous fingerings are indicated by numbers 1-5 above or below notes throughout the score.

**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**

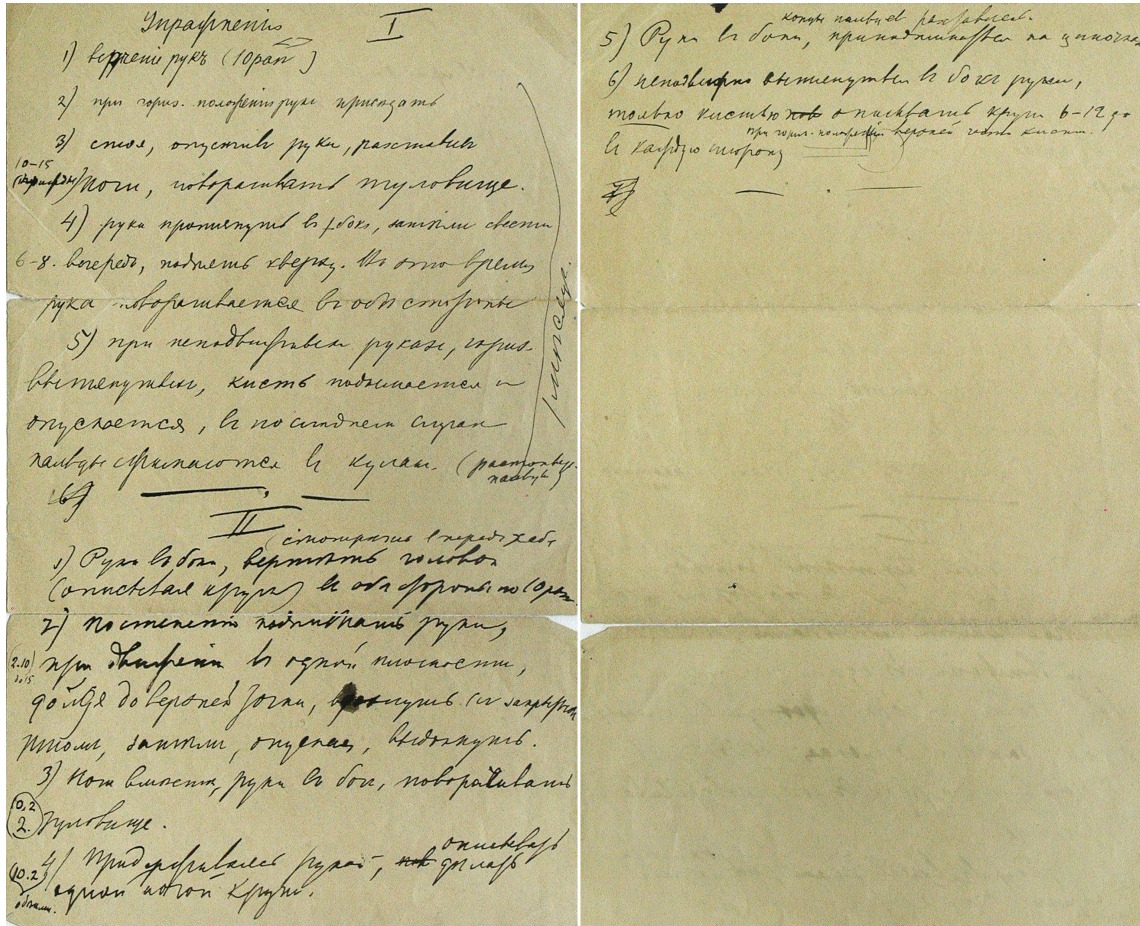
***Gymnastic exercises for hands and body***

***On the subject of piano technique***

***5-finger exercises***

***Exercises in Arpeggios***

### Gymnastic exercises for hands and body



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Stravinsky Piano Sonata 1924

1<sup>st</sup> movement

Arpeggio passages with detached articulation

Handwritten musical score for Stravinsky Piano Sonata 1924, 1st movement, showing arpeggio passages with detached articulation. The score is divided into three systems, numbered 50, 55, and 60. The first system is marked "Legato" and the second "stacc.". The score includes treble and bass staves with various musical notations such as notes, rests, and fingerings.

System 1 (Measures 50-54):  
Measures 50-51: Treble clef, quarter notes, eighth notes.  
Measures 52-54: Treble clef, quarter notes, eighth notes, quarter notes.  
Bass clef: quarter notes, eighth notes, quarter notes, eighth notes.

System 2 (Measures 55-59):  
Measures 55-56: Treble clef, quarter notes, eighth notes.  
Measures 57-58: Treble clef, quarter notes, eighth notes, quarter notes.  
Measures 59: Treble clef, quarter notes, eighth notes, quarter notes.  
Bass clef: quarter notes, eighth notes, quarter notes, eighth notes.

System 3 (Measures 60-64):  
Measures 60-61: Treble clef, quarter notes, eighth notes.  
Measures 62-63: Treble clef, quarter notes, eighth notes, quarter notes.  
Measures 64: Treble clef, quarter notes, eighth notes, quarter notes.  
Bass clef: quarter notes, eighth notes, quarter notes, eighth notes.





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*Yevseyev Polyphonic pieces on Russian themes Op.57*

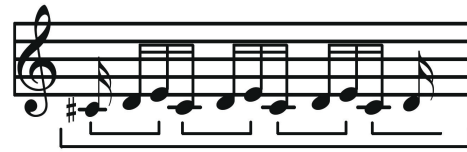
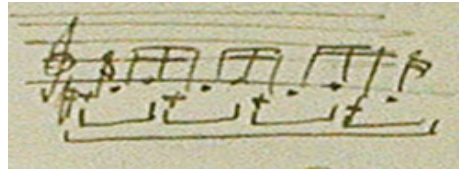
*No. 14 Fairy Tale*



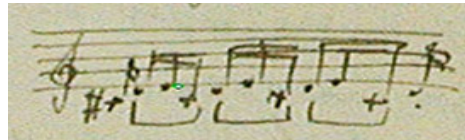
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*Slide 26, On the subject of piano technique: Phrasing*

**Figure 1:**



**Figure 2:**



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*Yevseyev Polyphonic pieces on Russian themes Op.57*

*No. 6 Field*

**Example 1:**



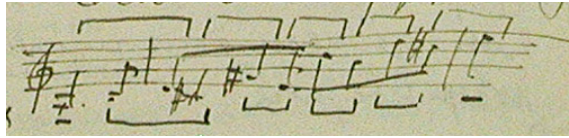
**Example 2:**



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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, 1<sup>st</sup> movement

First subject

Musical score for the first subject of Medtner's Sonata in F minor, Op. 5, 1st movement. The score is in 3/4 time, marked 'Allegro.' with a metronome marking of M.M. ♩ = 100. The tempo is 'tranquillo'. The score is written for piano and includes two staves. Two blue boxes with red arrows point to specific musical elements: 'First element' points to a group of eighth notes, and 'Second element' points to a group of eighth notes with a sharp sign.

Second subject

Musical score for the second subject of Medtner's Sonata in F minor, Op. 5, 1st movement. The score is in 3/4 time, marked 'cantabile'. The score is written for piano and includes two staves. Two blue boxes with red arrows point to specific musical elements: 'First element' points to a group of eighth notes, and 'Second element' points to a group of eighth notes with a sharp sign.

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Medtner Sonata in F minor Op.5

1<sup>st</sup> movement

Combination of the main three motives in contrapuntal motion

The image displays two systems of musical notation for the first movement of Medtner's Sonata in F minor, Op. 5. The notation is in F minor (three flats) and 3/4 time. The first system shows the right and left hands with various rhythmic patterns and articulations. The second system continues the piece, featuring a triplet and a *diminuendo* marking. Three blue callout boxes with red arrows identify specific musical elements: 'Second subject Second element' points to a melodic phrase in the right hand of the first system; 'First subject Second element' points to a similar phrase in the right hand of the first system; and 'First subject First element' points to a phrase in the right hand of the second system.

Second subject  
Second element

First subject  
Second element

First subject  
First element

*diminuendo*

**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

The image displays a musical score for Taneyev's *Prelude and Fugue in G sharp minor Op.29*. The score is written for piano and is divided into three systems. The key signature is G sharp minor (three sharps: F#, C#, G#) and the time signature is 3/4. The first system includes the markings *scen* and *do*, and features a dynamic marking of *f*. The second system includes the marking *marcato* and a dynamic marking of *sf*. The third system includes a dynamic marking of *sf* and the marking *cresc.*. Red boxes with the letter 'S' are placed above the musical notation to highlight specific subject entries in development across the score.



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Stravinsky *Piano sonata 1924*, 2<sup>nd</sup> movement

*Interrelation of the melody and accompaniment played by one hand*

The image displays two systems of musical notation for the second movement of Stravinsky's Piano Sonata 1924. The top system is marked *m.d.* (moderato) and the bottom system is marked *M.G.* (Moderato Grave). The notation is written for the right hand, with a grand staff consisting of a treble clef and a bass clef. Two blue boxes with red borders are positioned above the top system: 'Accompaniment' on the left and 'Melody' on the right. Red arrows point from these boxes to the respective parts of the music. The 'Accompaniment' part is primarily located in the bass clef, while the 'Melody' part is primarily in the treble clef. The music features complex rhythmic patterns and chromaticism, characteristic of Stravinsky's style. The interrelation of melody and accompaniment is a key feature of this movement, where the right hand often plays both roles simultaneously.

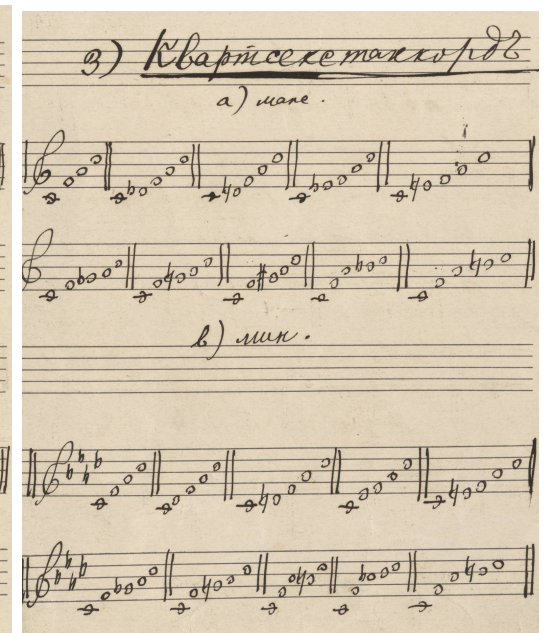
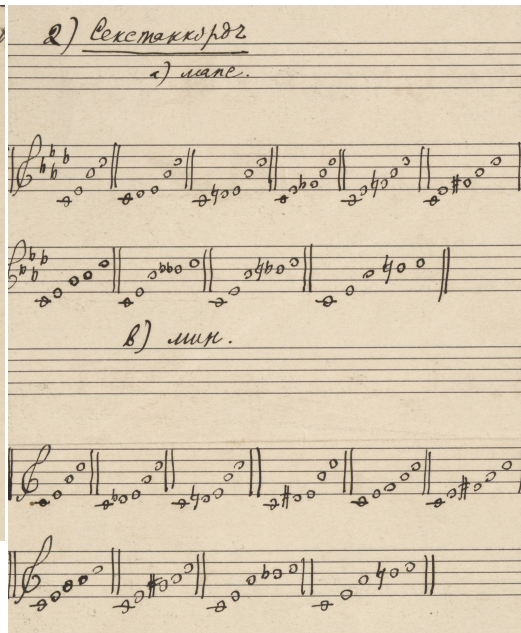
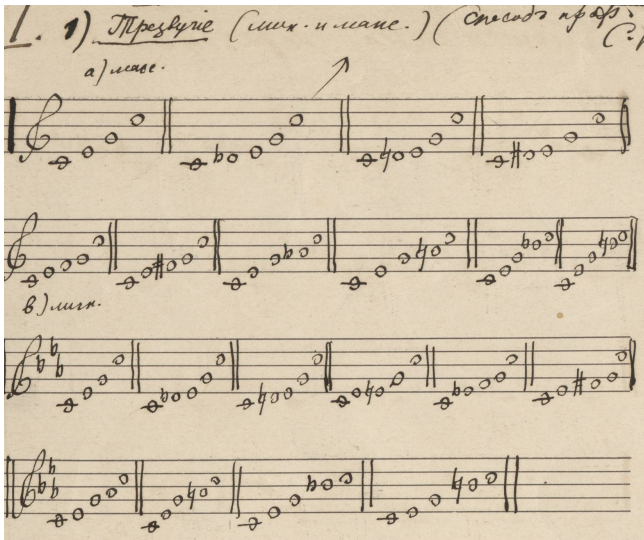
Slide 33

Exercises in Arpeggios

Triads (major, minor)

1<sup>st</sup> inversions (major, minor)

2<sup>nd</sup> inversions (major, minor)



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*Stravinsky Piano sonata 1924, 3<sup>rd</sup> movement*

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

The image displays three 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 one sharp (F#) and the time signature is 4/4. The first system shows a treble staff with chords and a bass staff with a complex arpeggiated pattern. A red box highlights a four-note arpeggio in the bass staff. The second system continues the piece, with two red boxes highlighting specific arpeggiated passages in the bass staff: a four-note arpeggio and a three-note arpeggio. The third system shows a treble staff with chords and a bass staff with a complex arpeggiated pattern.

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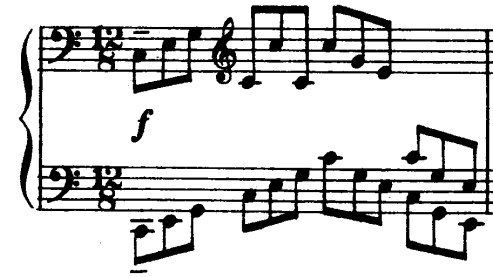
Prokofiev Sonata in B flat major Op.84, No.8, 3<sup>rd</sup> movement

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

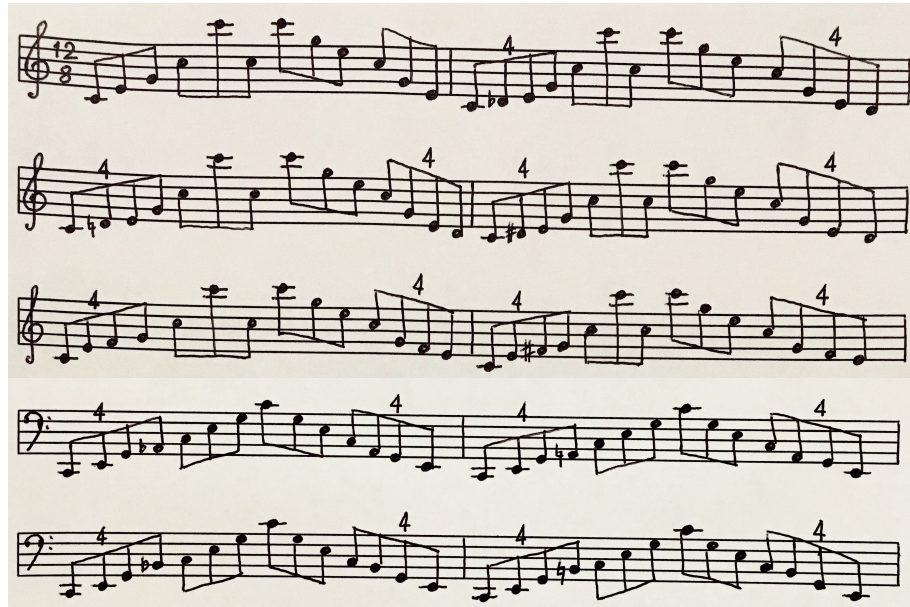
The image displays three systems of musical notation for the 3<sup>rd</sup> movement of Prokofiev's Sonata in B-flat major, Op. 84, No. 8. Each system consists of a grand staff with a treble and bass clef. The first system shows a forte (*f*) arpeggiated passage in both hands. The second system features a mezzo-forte (*mf*) section with more complex rhythmic patterns. The third system includes a mezzo-piano (*mp*) section with a change in time signature to 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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*Application of Taneyev's Exercises in Arpeggios*



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Slide 37

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

3<sup>rd</sup> movement, Coda

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

The image displays a musical score for the Coda of the 3<sup>rd</sup> movement of Prokofiev's Sonata in B flat major, Op. 84, No. 8. The score is written for piano and consists of two staves. The music features short, arpeggiated passages played with both hands simultaneously. The key signatures change throughout the piece, as indicated by the red labels: D flat major, C flat major, D minor, F major, and B flat major. A red arrow points to a specific passage in the right hand, which is marked with a 'v' and a 'f' dynamic marking.