INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

ProQuest Information and Learning
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
800-521-0600

RUSSIAN ELEMENTS IN SELECTED PIANO COMPOSITIONS OF CESAR CUI (1835-1918)

by

Raymond Teele Ryder

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC AND DANCE

In Partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN MUSIC

In the Graduate College

THE UNIVERSITY OF ARIZONA

2001

UMI Number: 3016468

Bell & Howell Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

THE UNIVERSITY OF ARIZONA ®
GRADUATE COLLEGE

As members of the Final Examination Committee, we certify that we have read the document prepared by Raymond Teele Ryder

entitled Russian Elements in Selected Piano Compositions of César Cui (1835-1918)

and recommend that it be accepted as fulfilling the requirements for the Degree of Doctor of Musical Arts

Rex A. Woods	18 May 2001 Date
	Date
Dr. Paula Fan	18 May 2001 Date
	Date
Dr. Nohema Fernandez	21 May 2001 Date

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copy of the document to the Graduate College.

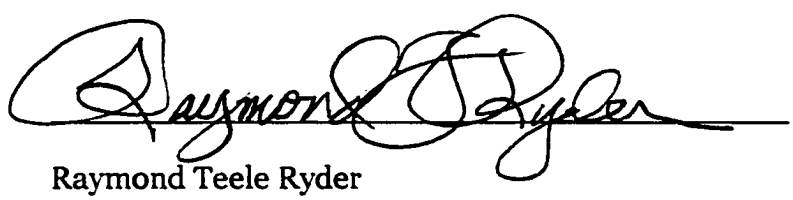
I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the requirement.

Director Rex A. Woods	18 May 2001 Date

STATEMENT BY THE AUTHOR

This document has been submitted in partial fulfillment of the requirements for an advanced degree at the University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgement of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the copyright holder.



Raymond Teele Ryder

TABLE OF CONTENTS

LIST OF EXAMPLES

LIST OF EXAMPLES, continued

LIST OF CHARTS

ABSTRACT

César Cui [Tsezar Kjui] (1835-1918) was a military officer, composer and critic whose activities as a music critic helped promote nationalism in Russian music and bring the "Russian Five" to the attention of Western Europe. In his book *La Musique en Russie* (1880) Cui identifies several characteristics of Russian music. The current document examines several of Cui's piano works in the context of Russian musical elements such as rhythmic freedom, modal melodies and plagal cadences, shifts between major and relative minor, static harmony and short themes. Cui's use of these elements in his piano writing produces a personal style with identifiably Russian characteristics even though Cui himself, as well as some of his contemporaries, claimed that he did not write in a nationalistic vein. The compositions selected for this study are *Quasi Scherzo,* Op.22, No.4, Waltz in e minor, Op.31, No.2, "Serenade," Op. 40, No.5 (from the suite *A Argenteau*) and three of the 25 Preludes, Op. 64: No.4, in b minor, No.8, in c# minor, and No. 15, in D-flat major.

INTRODUCTION

César Cui has the dubious distinction of being the least known of the nineteenth-century composers known as the Russian Five. Only a small proportion of his music is available either in print or on recordings, and very little has been written about him.[1] Commentators today value his music criticism and sometimes write about his vocal music. They either overlook his piano music, however, or denigrate it as being merely salon music and not characteristically Russian.[2] One typical appraisal of his work appears in the 1916 edition of *Grove's Dictionary of Music and Musicians*, written while the composer was still living: "Summing up Cui's position as a composer, it appears in some respects paradoxical. Although he was the first disciple of Balakirev, and one of the chief upholders of the National School, the Russian element in his music is exceedingly attenuated in his own music. His natural gift is vocal rather than symphonic ..."[3] Much more recently, David Mason Greene wrote a more colorful evaluation: "Of the fingers of the 'mighty fist' of Russian musical nationalism, Cui was decidedly the pinky."[4]

---

[1] There are only two books exclusively devoted to the subject of Cui: Marie-Clothilde, Countess of Mercy-Argenteau, *César Cui: Esquisse critique* (Paris: Librairie Fischbacher, 1888), and Alexander Nazarov, *Tsesar Antonovich Kiui* (Moscow: Muzyka, 1989). For editions of Cui's music, see Sources at the end of this paper.

[2] Mstislav Smirnov, *Fortepiannie proiz vedeniya kompozitorov Moguchye' kuchki* (The piano works of composers comprising 'The Five') (Moscow: Muzyka, 1971).

[3] Rosa Newmarch, "César Cui," in *Grove's Dictionary of Music and Musicians*, 2nd ed., 644.

[4] David Mason Greene, *Greene's Biographical Encyclopedia of Composers* (Garden City, N.Y.: Doubleday, 1985), 703.

Several factors may have contributed to a bias against Cui's music. First, his younger contemporaries Borodin, Rimsky-Korsakov, and Mussorgsky appear to have overshadowed him as evidenced by the paucity of recordings and performances of Cui's works. In comparison to his contemporaries, Cui seems somewhat tame both in his musical originality and in his biographical profile, which does not follow the romantic view of Russian composers as tragically misunderstood iconoclasts. Second, symphonic works were not a prominent part of his œuvre at a time when Tchaikovsky, Rimsky-Korsakov, Borodin and Mussorgsky all wrote works that became part of the standard orchestral repertoire. Third, audiences are ignorant of his accomplishments because the limited availability of his music in print has led to few performances of his music.

The purpose of this study is to examine selected piano works of César Cui in light of descriptions of the characteristics of Russian folk music and art music. These descriptions include Cui's pioneering treatise *La Musique en Russie* and writings by some of Cui's contemporaries.[5] Identifiably Russian traits are evident in Cui's music even though he made no conscious effort to use nationalistic elements. In a letter to Semion Kruglikov he explained that "the language of passion is a general language. Even in *The Stone Guest* [of Dargomizhsky] there

---

[5] César Cui, *La musique en Russie* (Paris: Librairie Sandoz et Fischbacher, 1880); Marie-Clothilde, Countess of Mercy-Argenteau, *César Cui: Esquisse critique* (Paris: Librairie Fischbacher, 1888); Peter Illyich Tchaikovsky, letter to Nadezhda von Meck, January 5, 1878, in Jay Leyda and Sergei Bertensson, *The Musorgsky* [sic]*Reader* (New York: W. W. Norton, 1947); Constantine von Sternberg, preface to *Modern Russian Piano Music* (Boston: Oliver Ditson, 1915); Nikolai Rimsky-Korsakov, *My Musical Life*, (1909) (in English, New York: Tudor, 1935).

is nothing Spanish to be found ... and I take this as a model."[6] In another letter, to the Spanish composer and musicologist Felipe Pedrell (1841-1922), he wrote about his operas "... though Russian, my origins are half French, half Lithuanian, and I don't have the sense of Russian music in my veins. ... That's why, with the exception of my first opera, *A Prisoner in the Caucasus*, the subjects of my operas are and will be foreign."[7]

Cui's colleague Vladimir Stasov (1824-1906) wrote in 1883 about Cui's lack of nationalistic tendencies:

> There is not a trace of anything Russian or 'Eastern' in any of Cui's works ... Because he himself had little propensity for writing in the national vein, Cui never fully understood or appreciated 'nationalism' in the works of others. His gifts were too exclusively lyrical, too exclusively psychological. ... The principal characteristics of Cui's music are poetry, passion and an extraordinary warmth of feeling and tenderness which move the listener to the very depths of his soul. True, Cui concerned himself almost exclusively with presenting love in all its various manifestations (jealousy, despair, self-sacrifice, etc) and therefore, his may seem to have been a very one-sided talent, but in depth and intensity, his portrayals of this emotion surpass anything ever achieved not only by his colleagues in the Russian school but perhaps by anyone in the whole field of music.[8]

I will attempt to demonstrate that, in spite of his personal disclaimers and contemporaneous commentaries to the contrary, Russian elements contribute distinctively to Cui's piano pieces.

---

[6] Sigrid Neef, *Die Russichen Fünf* (Berlin: Ernst Kuhn, 1992), 121 [my translation from her German translation].

[7] Geoffry Norris, "Cui, César," in *The New Grove's Dictionary of Music and Musicians* [my translation from the French, presumably Cui's French].

[8] Ates Orga, notes for César Cui, *25 Preludes, Op.64*, Jeffrey Biegel, piano, Marco Polo 8.223496, 3.

BACKGROUND AND BIOGRAPHICAL DETAILS

In many social, political, and cultural ways Russia became part of Europe only gradually in the course of the eighteenth and nineteenth centuries. Prior to the reign of Peter the Great (ruled 1682-1725) Russia was a feudal society with few ties to Western Europe, but economic and cultural ties began to grow after the establishment of St. Petersburg (1703), Peter's new capital on the Baltic Sea. Sometimes forcing reforms, Peter emulated Western styles of architecture, clothing and even hairstyles. Peter the Great took the title of Emperor in 1721, and Catherine the Great (who ruled 1762-1796) continued the trend towards a stronger imperial government. Napoleon Bonaparte (1769-1821) tried unsuccessfully to invade Russia in 1812 but was repulsed by the armies of Alexander I (who ruled 1801-1825). After Napoleon's defeat at the Battle of Waterloo in 1815, the Congress of Vienna redrew the political boundaries of Europe. Russia's boundaries were expanded to include much of present-day Poland, Finland, Lithuania, and the other Baltic States. Liberal ideas of the Enlightenment, which led to the French and American Revolutions, were slow to have an impact in Russia. Russian serfs were finally freed in 1861, which seems a little late for the end of a feudal institution, although serfs were not freed in Austria until as recently as 1781. The gap between Russia and the rest of Europe narrowed in the last half of the nineteenth century. Railroads linked Russia to the West and, along with the discovery of oil in the 1880s, furthered Russia's industrial development.

Alongside the existing folk and ecclesiastical traditions, Western art music began to take root through the activities of foreign musicians such as Italian opera troupes and the Irish pianist John Field (1782-1837) who was active in St. Petersburg and later in Moscow. As the number of native-born Russian musicians increased in the nineteenth century, they emulated Western European models. Mikhail Glinka (1804-1857), for instance, was a pioneer in operas based upon Russian subject matter, but his style was largely Italian. European art music became more firmly established in Russia as the nineteenth century proceeded, and some Russian musicians gained international prominence, such as Peter Ilyich Tchaikovsky (1840-1893) and Anton Rubinstein (1829-1894).

A pivotal figure in the emergence of nationalistic music in Russia was Mili Balakirev (1837-1910) [9] who was active in St. Petersburg. Balakirev came from Nizhny-Novgorod on the Volga River, a city approximately as far east of Moscow as St. Petersburg is northwest of Moscow. He first studied piano with his mother and, during the summer holiday in Moscow when he was ten, with Alexander Dubuque (1812-1898), a pupil of John Field. After his mother's death in 1847 Balakirev continued his musical studies with Karl Eisrich, a local musician who also organized the musical soirées for Alexander Ulibishev (or Oulibicheff, 1794-1858). Ulibishev was a wealthy landowner and author whose *soirées* included

[9] Dates in this paper are "new style" which corresponds to the calendar used in the rest of Europe. Russia had not yet adopted the Gregorian calendar, which takes 'leap years' into account, but was still using the Julian calendar also referred to as "old style." Balakirev was born Jan. 2, 1837 new style, or Dec. 21, 1836 old style.

piano music, chamber music, and even Beethoven symphonies. Balakirev became Karl Eisrich's assistant at these *soirées*. Ulibishev had written a three-volume work about the life and works of Mozart, and was working on a book about Beethoven. To help with his Beethoven project, he would have Balakirev read Beethoven sonatas for him.

In the late autumn of 1855, Ulibishev brought Balakirev to St. Petersburg for the first time and introduced him to Glinka who encouraged Balakirev to pursue his musical studies. Within a few months of their meeting, Glinka traveled to Berlin where he died in early 1857. Glinka's successful operas on Russian subjects, *A Life for the Czar* (1836) and *Ruslan and Ludmilla* (1842), led to his being called 'the Father of Russian Music,' although, ironically, Balakirev was one of the few in his generation to have met Glinka personally. In February 1856, Balakirev performed the first movement of his own piano concerto in a university concert, and in April he gave a concert that included some of his other compositions. As Balakirev began to develop a more distinctively Russian approach to musical composition, he attracted a small group of musicians who shared this interest. One of the first composers to come under his influence was a young military officer named César Cui (1835-1918).

César Cui's father, Antoine, or Anton Leonardovich Kiui, had come from France as a member of Napoleon's invading army but was wounded at Smolensk and unable to complete the retreat from Moscow in 1812. He stayed behind, married Julia Gutzevich, a Lithuanian woman of the minor nobility, and settled

in Vilna (also spelled Wilna, or Vilnius) where he taught French in the local secondary school. The youngest of their five children, César -Wenjamin, was born in Vilna, Lithuania, on January 18, 1835 (January 6 "old style"). Antoine Cui supplemented his teaching salary by taking in boarders and serving as a church organist; he also played the violin and wrote songs. César's sister gave him his first musical instruction in the form of piano lessons from his sister. He was strongly attracted to the music of Chopin and copied out the complete mazurkas on his own hand-drawn staves. At age fourteen, César composed a mazurka in g minor "in naive imitation of Chopin,"[10] and then nocturnes, songs, and more mazurkas. These compositions drew the attention of the (then) noted composer Stanislav Moniusko (1819-1872) who lived in Vilna at the time and taught César at no charge. Geoffry Norris, on the other hand, states that Cui's piano scherzos of 1857 are his earliest known compositions,[11] perhaps indicating that the pieces that brought him to the attention of Moniusko might no longer be extant. César spent seven months studying figured bass, chorale harmonization, and counterpoint with Moniusko, but lessons ended in 1850 when César moved to St. Petersburg to attend military engineering school.

In St. Petersburg, César joined two of his brothers who were attending a military academy. He spent his first two months preparing for entrance into the engineering school from which he graduated in 1855. Two years later he

---

[10] Gerald Abraham, "César Antonowitsch Cui," in *Die Musik in Geschichte und Gegenwart*, (Kassel: Bärenreiter, 1952).

[11] Geoffry Norris, "César Cui," in *The New Grove's Dictionary of Music*.

graduated from the Academy of Military Engineering, where he then became a lecturer and, eventually, a professor of military fortifications as well as the author of several books on the subject. In the course of his military career, Cui attained the rank of Lieutenant General and counted among his students many of the Russian nobility including several grand dukes and the future Czar Nicholas II.

In 1856, while he was still a student at the Academy of Military Engineering, Cui met Mili Balakirev and the music critic Alexander Serov (1820-1871). On Sunday mornings, Cui and Balakirev would go together to Serov's home where Serov would read his musical articles aloud and the three of them would discuss the articles. Serov encouraged both young men to carry on the nationalistic musical tradition of Glinka. Around this same time Cui met Modest Mussorgsky (1839-1881) and the composer Alexander Dargomizhsky (1813-1869). Dargomizhsky influenced Cui's life both professionally and personally. Cui took Dargomizhsky's operatic writing as his model for opera in Russian, avoiding Italian traits such as the 'number opera' and arias in favor of a melodic recitative style to express a new relationship between the music and the Russian language. On the personal front, Cui married one of Dargomizhsky's singing students named Malvina Bamberg (1836-1899) on October 8, 1858.

In 1857, Cui composed his first opera, *A Prisoner in the Caucasus,* after a narrative poem by Pushkin. Originally in two acts to a libretto by Victor Krylov, a friend of Cui from military academy, it was not performed until 1883 after the insertion of a third act between the original two. Cui's second opera, *The*

Mandarin's Son, also with a libretto by Victor Krylov, was completed in 1859 and first performed in February of that year in the Cui apartment. The performers included Malvina Cui in the female role, Mussorgsky singing the role of the mandarin, and instead of an orchestra, Cui himself at the piano, he and Balakirev playing the overture together.[12] A more significant premiere for Cui in 1859 was the first performance of his orchestral Scherzo, Op. 1 at a concert of the Russian Musical Society under the direction of Anton Rubinstein (1829-1894). The Scherzo was originally written for piano duet in 1857 and uses themes derived from Malvina and César's names prior to their marriage: B-A-B-E-G (from BamBErG) and C-C (Cui's initials).

To his contemporaries, Cui was a military officer who wrote music criticism and composed operas.[13] Although none of the operas have become part of the standard repertory, Cui wrote fourteen operas including four for children and several one-acts. His grand operas include *Willam Ratcliff* (1861-8) after Heine, *Angelo* (1871-5), based upon the same Victor Hugo novel as Ponchielli's *La Gioconda* (1876), *Le Flibustier* (1889) written to a French libretto, and *The Captain's Daughter* (1909) after Pushkin. At the time of Dargomizhsky's death in 1869 at the age of 55, he entrusted Cui with the completion of his opera *The Stone Guest*. Cui also completed a performing version of Mussorgsky's *Fair at Sorochinsk* (1917).

---

[12] Jay Leyda and Sergei Bertensson, *The Musorgsky Reader* (New York: W. W. Norton, 1947), 14-15.

[13] See Tchaikovsky's view on page 32 below.

Cui's debut as a music critic occurred on March 20, 1864 with the publication of a review in the *Sanktpetersburgskiye vedomosti* of a performance by Clara Schumann in St. Petersburg. He continued writing music criticism regularly for about forty years reaching a total of nearly 700 articles, generally "signed" with a symbol of three stars. His articles in St. Petersburg papers helped to define and encourage nationalistic traits in Russian music, but were often characterized by a caustic wit. In Rosa Newmarch's words, "As a critic, Cui unites an elegant literary style to a keen satirical wit."[14] His compatriot, Vladimir Stasov, observed that "many people did not like his articles but everyone enjoyed reading them. Most of our enemies dreaded them." [15] An example of this satirical style of criticism is Cui's description of the premier of Rachmaninoff's First Symphony:

> If there were a conservatory in Hell, if one of its talented students were instructed to write a programme symphony on the 'Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's then he would have fulfilled his task brilliantly and would delight the inhabitants of hell ... To us this music leaves an evil impression with its broken rhythms, obscurity and vagueness of form, meaningless repetition of the same tricks ... and above all its sickly perverse harmonization and quasi-melodic outlines, the complete absence of simplicity and naturalness, the complete absence of themes.[16]

Meanwhile, his articles in French and Belgian publications such as the *Revue et gazette musicale de Paris* helped to bring the activities of the "New Russian

---

[14] Rosa Newmarch, "César Cui," in *Grove's Dictionary of Music and Musicians*, 2nd ed., 644.

[15] Orga, 3.

[16] Quoted in Norris, Geoffrey, *Rachmaninoff* (New York: Schirmer Books, 1994), 22 and 97.

School"[17] to the attention of Western Europe, and were collected as *La Musique en Russie* (1880).

One European who took a particular interest in Cui was the Countess Louise of Mercy-Argenteau (1837-1890). She was a student of the pianist Sigismund Thalberg (1812-1871) and counted among her friends Franz Liszt, Charles Gounod, Anton Rubinstein, and Camille Saint-Saëns. In 1883 she became familiar with Cui's Polka, Op. 8, No. 3, which she found striking and original. Her interest piqued, she wrote Cui for more information about his own music and about other contemporary Russian composers. He responded by sending her a copy of *La Musique en Russie*. She began to study the music of Balakirev, Mussorgsky, Rimsky-Korsakov, Liadov, Borodin, and Cui. Then, to better understand the vocal music of "the new Russian school," she learned the Russian language. To facilitate performances, she translated into French three operas by Cui, two by Rimsky-Korsakov, excerpts from Borodin's "Prince Igor," and a number of art songs. She also began organizing performances of Russian music, she herself performing as pianist in the first of these concerts which was held in Liège in January 1885. The concert included works by Dargomizhsky, Balakirev, Cui, Mussorgsky, Borodin, Rimsky-Korsakov, Liadov and Glazunov, and the concert was so successful it was repeated two weeks later. A second concert, in February 1885, included Cui's *Suite miniature*, Op. 20, also known as his Suite No. 1 and based upon his piano pieces of the same opus number. A total

---

[17] See page 22 below.

of twelve concerts of Russian music were held in the course of the next two years. In 1885 Cui and Borodin spent Christmas at the Countess' estate in Belgium, and on January 1, 1886 Cui's *A Prisoner in the Caucasus* was performed in Liège making it the first opera from the 'Russian Five' to be performed in Western Europe. The Countess spent two winter months in 1888 in St. Petersburg, and later that year published her book, *César Cui: Esquisse critique.* She again visited St. Petersburg in the fall of 1890 as a guest of Cui. During this visit she commissioned the painter Ilya Repin (1844-1930) to do a portrait of the composer. The portrait was finished less than two weeks before she died in Cui's home October 27, 1890.

'Jubilee' celebrations in 1894 marked the twenty-fifth anniversary of the premiere of Cui's opera *William Ratcliff.* In honor of the composer, concerts featured his music and articles were written in tribute to him. Despite this recognition his operas were seldom staged at all and none had yet been seen in Moscow. Later in the 1890s Cui's wife, Malvina, died, but around the same time he befriended a couple in Moscow who remained important in his later years, the Kersins. Arkady Mikailovitch Kersin (1857-1914), a lawyer, and his wife Maria Semionovna Kersin (c.1865-1926), a noted amateur pianist, founded a society for the promotion of Russian music in 1896. The first concerts were privately supported, but the success of the concerts led to performances being held in larger halls with public sale of tickets. Cui met the Kersins when they helped arrange the first Moscow performance of one of his operas, a performance of *A*

Prisoner in the Caucasus in 1899. In December of the same year they arranged a concert devoted entirely to Cui's works. Cui dedicated to the Kersins his cycle of 25 songs on Pushkin poems, Op. 57, which was premiered in Moscow in December 1900.

In his later years, Cui composed more and devoted less time to writing music criticism. His seventieth birthday in 1905 was celebrated with a large concert. One new interest in his old age was composing music for children. Acquaintanceship with the St. Petersburg pedagogue Nadezhda Dolomanova led him to compose several children's operas, intended for children to be performers as well as audience members. Around this time he also composed a set of piano duets, Op. 74, "For Five Fingers" with primo parts in five-finger positions appropriate for young students, and three sets of Children's Songs for voice and piano, Op. 73, Op. 78 and Op. 97, each set containing seventeen songs. Cui gradually became blind and died of a heart attack at the age of 83, on March 26 (March 13 old style), 1918. His funeral was in a Catholic Church, but he was buried in the Lutheran cemetery in Smolensk since Malvina Cui was already buried there. In 1939 his remains were moved to the cemetery of the Alexander Nevsky Monastery in St. Petersburg (at that time renamed Petrograd) to be with the graves of the other composers comprising the Russian Five.

The Russian Five

The circle of composers that had formed around Balakirev was first referred to as Russia's "Moguchaya Kuchka" in a review of an 1867 concert which included works by Borodin, Cui, Mussorgsky, Rimsky-Korsakov, and Balakirev himself.[18] "Moguchaya Kuchka" means 'the mighty little heap,' but is seldom translated as such. Instead, the Balakirev circle is known variously as "The Mighty Handful," "The New Russian School," or "The Russian Five." They met frequently but informally to study and discuss not only their own music, but also that of other composers both Russian and Western European. They would take turns reading scores at the piano (playing either solo or four-hands) aided by Balakirev's astounding musical memory and pianistic abilities.

Each composer of the Russian Five composed piano music. Mili Balakirev (1837-1910) was a conductor and an outstanding pianist as well as a composer. As might be expected, he composed primarily solo piano music and also some orchestral music. Although his vocal works do not include any operas, he did compose about 45 songs for voice and piano, several choral works (especially for women's chorus), and a very important collection of folk songs with singularly appropriate piano accompaniments (1865). The most famous of his piano works is the 'oriental fantasy' *Islamey* (1869), renowned for its pianistic difficulty. His

---

[18] Nicholas Slonimsky, "Mily Balakirev," in *Baker's Biographical Dictionary of Musicians*, 8th ed.

other piano works include a transcription of Glinka's song "The Lark," two piano sonatas, several mazurkas, waltzes, and scherzi.

Although a chemist by profession, Alexander Borodin (1833-1887) composed in nearly all genres, but had a relatively small total output. His principal piano work is his seven-movement *Petite Suite* of 1885 which is dedicated to the Countess of Mercy-Argenteau (similar to the dedication of Cui's Suite, Opus 40, published in 1887 and dedicated to both the Count and the Countess). With the exception of three early pieces, his only other solo piano work is a Scherzo in A-flat which Rachmaninoff would play as an encore and which Alexander Glazunov (1865-1936) orchestrated for inclusion in the *Petite Suite*. He also wrote several pieces for piano, four hands, and four pieces for piano, three hands, for the collection of Paraphrases on 'Chopsticks' compiled in 1899-1900 by Anatoli Liadov. The "Paraphrases" include 24 Variations and a Finale, as well as fourteen additional pieces by various composers.

Piano works are probably the least important part of the œuvre of Nikolai Rimsky-Korsakov (1844-1908). Rimsky-Korsakov focused upon piano writing primarily during the 1870s when he was immersed in the study of compositional techniques, particularly counterpoint. His piano pieces include over 60 fugues and fughettas most of which were not published until 1951. Of these contrapuntal pieces the only ones published soon after their completion were the Six Fugues, Op. 17. Other piano works of his that were published during the 1870's were "Six Variations on the Theme B-A-C-H," Op. 10; four pieces, Op. 11; and three pieces,

Op. 15. His Piano Concerto in c# minor, Opus 30 (1882-83) is considered by Igor Nikonovich to be one of the "unquestionable chefs-d'œuvre of 19th-century piano music."[19] He also composed various pieces for collections and took part in 'collaborative works' such as the theme and first variation of "Variations on a Russian Theme," a collective work by seven composers including Glazunov and Liadov. His other collaborative works are one of the movements of the "'Joke' Quadrille" for piano, four hands, by six composers (1890), and six of the pieces in the "Paraphrases" on 'Chopsticks' for piano, three hands, including a "Fughetta on B-A-C-H."

Piano occupies a much more important place in the works of Modest Mussorgsky (1839-1881). His best-known piano work of course is *Pictures at an Exhibition* (1874), a suite that is most familiar in the orchestration of Maurice Ravel. He also composed a *Scherzo* and an *Intermezzo in modo classico* both of which he himself orchestrated, and a number of other character pieces including *The Seamstress* (1871), *Une larme* (1880) and *On the Southern Shore of the Crimea* (1880).

Piano music comprises a large portion César Cui's works, although an even larger portion is vocal, including songs, choruses and operas. His orchestral works are mostly orchestrations of his own piano music. The piano pieces were often published in groups of two to five pieces, the largest groups being the Twelve Miniatures, Op. 20, and the Twenty-five Preludes, Op. 64. Actually, Op.

---

[19] Igor Nikonovich, "Foreword," *Russian Piano Music* (Moscow: Muzyka, 1988), vol. 4, vii.

20 exists in several versions: Twelve Miniatures for piano solo, Twelve Miniatures for violin and piano (two of these, numbers 5 and 8, also arranged for violin and orchestra) and the *Suite miniature* for orchestra (Suite No. 1) which includes six pieces. Similarly, Op. 39 is Six Miniatures for piano as well as Seven Miniatures for violin and piano and both versions are studies, in a sense, for his orchestral Suite No. 2, Op. 38. The suite *A Argenteau*, Opus 40, contains nine pieces in its piano solo version and five pieces in the orchestrated version known as Suite No. 4.

Almost all of Cui's piano pieces and instrumental works would be classified as 'character pieces' and only two works have titles that indicate sonata forms. The Sonata for violin and piano was written before 1870 but given the opus number 84, and the highest opus number in his works list, Op. 106 is given to his Sonatina for piano written in 1916. Quite a few of Cui's piano pieces are based on dances, particularly waltzes, polonaises, and mazurkas. These dance-based works include the Polka, Op. 8, No. 3; the Polonaise, Op. 22, No. 1; the *Valse caprice*, Op. 26; *Deux polonaises*, Op. 30; *Trois valses*, Op. 31; two mazurkas, Op. 70; and three mazurkas, Op. 79. Cui's ensemble piano works are confined to four opuses in addition to his contribution of some of the variations and a waltz to the collective "Paraphrases" on 'Chopsticks.' The piano ensemble works are the early Scherzos, Op. 1 and Op. 2, for piano duet (also orchestrated); Three Pieces for two pianos, Op. 69; and a collection of ten duets, Op. 74, entitled *Dix Pieces pour cinq touches* with primo parts in five-finger positions.

RUSSIAN MUSICAL ELEMENTS:

General Traits Found in Russian Folk Music

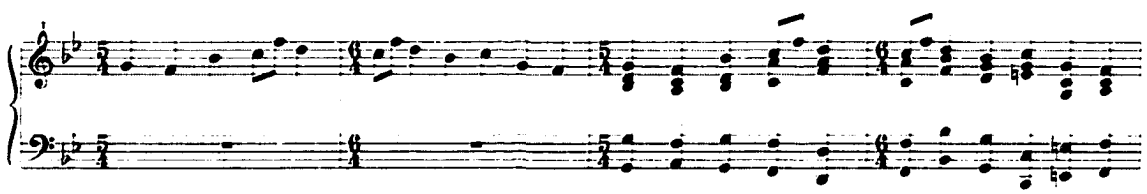
Cui's *La Musique en Russie* (1880) was the first book to bring the New Russian School to the attention of Western European readers. In it, the elements he identifies as being characteristic of Russian folk music provide valuable insights into his own music. Even though Cui does not claim to make use of Russian elements in his own music, he does suggest that they are a fertile source for composers: "The composer in search of new effects, tired of the uniformity of our harmonic and melodic constructions, shouldn't he exploit this fertile mine?"[20] Several of the same Russian characteristics and their manifestation in piano compositions are discussed by another contemporaneous author, Constanin von Sternberg, in his Preface to an anthology of Russian piano music published in Boston by Oliver Ditson in 1915.

The first Russian characteristic in music Cui discusses is "... complete freedom of rhythm, to the point of caprice. Not only can the musical phrases be composed of an odd number of measures, but even within the same song the meter can change several times."[21] He then gives an example that begins with two measures of 5/4 followed by three measures of 3/4, and concludes with one measure of 4/4. He goes on to say that it is not unusual in Russian folk songs to

---

[20] César Cui, *La musique en Russie* (Paris: Librairie Sandoz et Fischbacher, 1880), 5.
[21] Ibid., 4.

find measures with five or seven beats, but that they sound natural because they fit the text so well. Constanin von Sternberg also discusses the freedom of rhythm in Russian music, clarifying that it is not only meters which are treated freely. In his words, one "striking item in Russian folksong is their astonishing rhythmical [sic] and divisional freedom."[22] These "changing rhythms," Cui points out, "absolutely exclude the impression of banality and monotony that occasionally results from prolonged use of too uniform a rhythm."[23] A good example of these changing meters is the 'Promenade' from Mussorgsky's *Pictures at an Exhibition.* [See Example 1.]



Example 1: Mussorgsky: "Promenade," bars 1-4.

Cui also discusses the frequent use of church modes rather than major or minor scales as being characteristic of Russian music:

> Very often, the theme is not built upon the European scale, our actual scale, but upon ancient Greek modes originating from church music. The *lydian* mode (a scale on F without b-flat) and the *dorian* mode (a scale on D without sharps), above all the latter, are the most used in Russian folk music. The use of Greek modes, which furnishes proof of the antiquity of Russian national songs, also has the advantage of giving them a most characteristic physiognomy, communicating to even the most ordinary melodies a certain originality of aspect and above all great diversity. ...

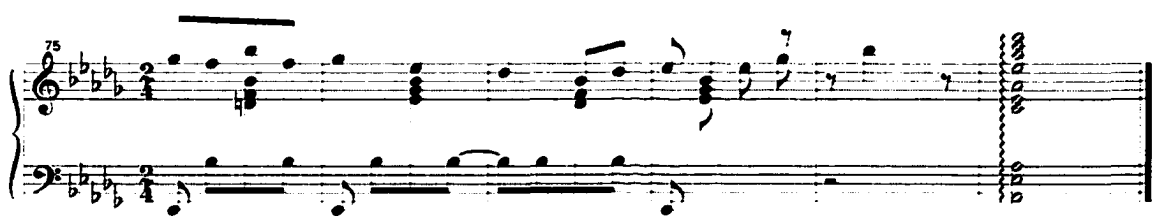
---

[22] Constantin von Sternberg, "Preface," *Modern Russian Piano Music* (Boston: Oliver Ditson, 1915), x.

[23] César Cui, *La musique en Russie* (Paris: Librairie Sandoz et Fischbacher, 1880), 4.

> Russian folk song imperiously demands original harmonization and a very particular manner of modulation. First, it is very rare to come across a song in which the melody can be treated entirely within one of the two modes, major or minor. More often, on the contrary, even if it's no more than a few measures long, the melody will pass from the minor to the relative major and back. These changes, generally unprepared, almost always have a satisfying and pleasing effect.[24]

This trait can be found not only in folk music, but also in art music of the mid-nineteenth century. Several of Mussorgsky's early piano pieces are remarkably modal; notice, for instance, the last several bars of his "Douma" or "Reverie" from 1865, a piece which seems to be in e-flat minor but concludes with an a-flat major chord. [See Example 2.]



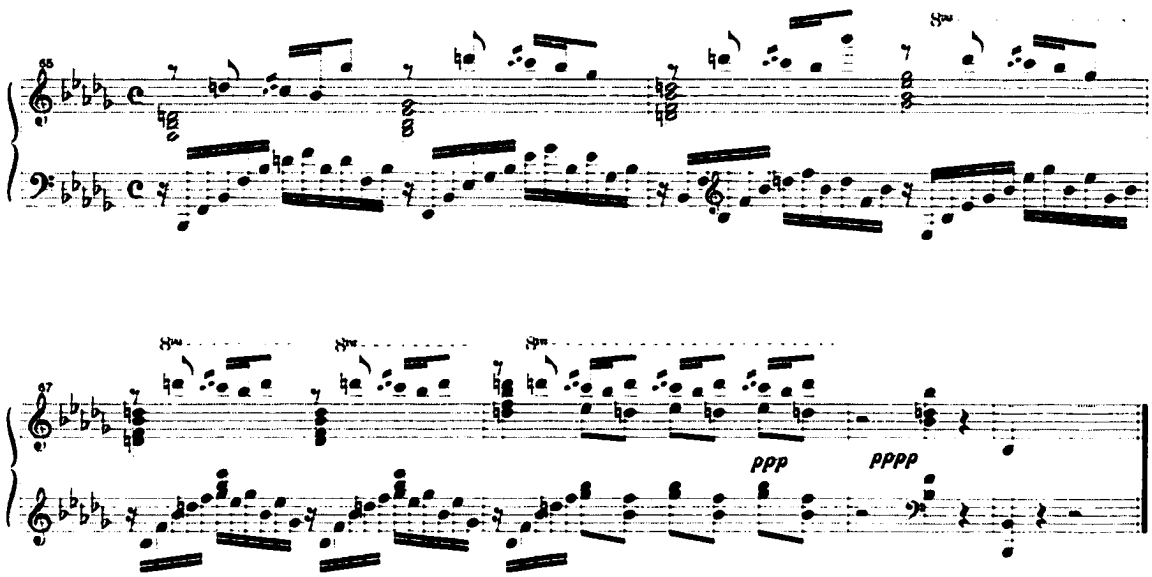
Example 2: Mussorgsky: "Douma," bars 75-80.

Another manifestation of the modal nature of Russian music is plagal cadences. Many examples of plagal cadences can be found in the piano music of Balakirev and his circle. The last page of Balakirev's transcription of Glinka's song "The Lark" is a one typical example of plagal cadences. [See Example 3.] In addition to modal melodies and plagal cadences, another harmonic trait Cui describes is the occasional use of static harmony: "It also happens that the harmony of a single

---

[24] Ibid., 5.

chord remains stable during the course of an entire song, which then takes on an air of vague sadness ..." [25]

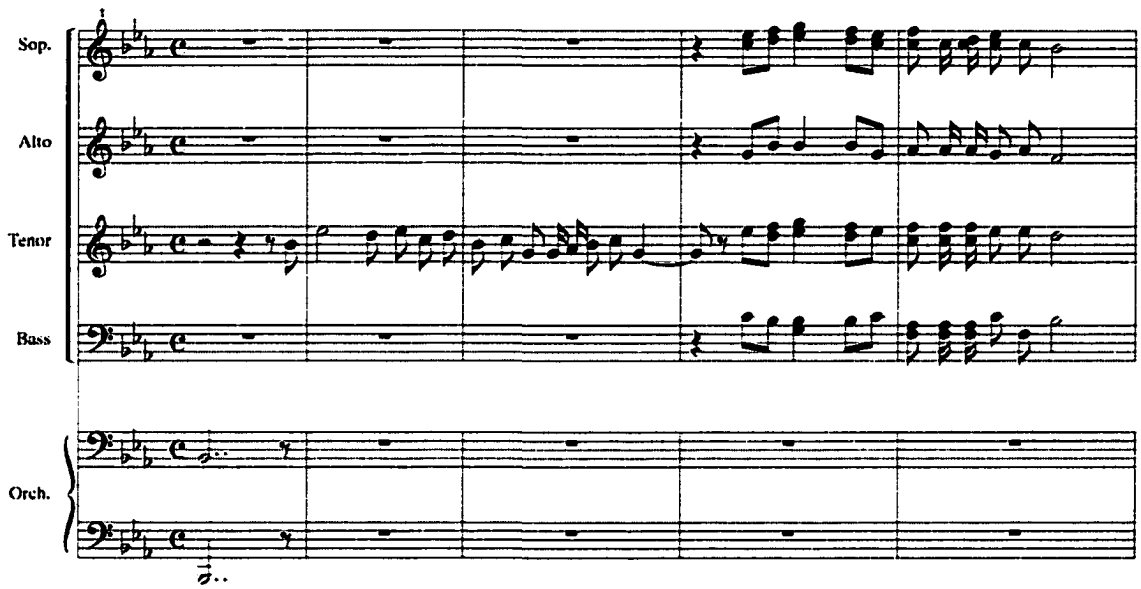


Example 3: Balakirev: "The Lark," bars 65-70.

In connection with melodies, Cui also writes that themes are typically short and have a limited range, often no more than a fifth or sixth.[26] As to their performance, Cui writes that they are sung by either a single voice or by a chorus. The choral songs begin with a single voice followed by a choral response.[27] This type of song is used by Tchaikovsky near the beginning of the first act of Eugene Onegin as a "Chorus and Dance of the Peasants." [See Example 4.]

---

[25] Ibid., 6.
[26] Ibid., 6.
[27] Ibid., 7.



Example 4: Tchaikovsky: "Eugene Onegin,"
No. 2: 'Chorus and Dance of the Peasants,' bars 1-5.
[text omitted]

RUSSIAN MUSICAL ELEMENTS:

Russian Piano Music at the End of the Nineteenth Century

In his discussion of Russian piano music, Constantin von Sternberg makes some astute observations about Russian piano writing that also apply to Cui's compositions.

> The piano seems to be a special favorite of the younger generation (Liapounoff, Blumenfeld, Wihtol, etc). They have developed a somewhat new style of writing for the piano: a uniquely euphonious style that looks, but is not, much like Chopin's. ... To the possibilities of the piano which Liszt and Chopin discovered the Neo-Russians have made many valuable additions. Like these two masters, they regard the playing organism not as consisting of *two* hands with *five* fingers to each, but as a *single* organism of *ten* fingers, which must be developed without regard to "left" and "right," or "bass and treble (a conception which, after Bach, had fallen greatly into disuse). Thus, and by resolving the simultaneous into the successive (or consecutive), they obtain, with the aid of refined pedaling, a surprising polyphony and fullness, besides an infinite variety of tone-color.[28]

Joseph Banowetz has recently paraphrased and clarified this idea (without acknowledging von Sternberg).

> Like Liszt and Chopin before them, the Russians of this period almost appear to regard the performer of their piano music as having not two hands of five fingers each but, rather - because of the music's frequently intertwining textures - one hand of ten fingers. Aided by imaginative pedaling, the performer is given possibilities for the widest range of tone color, voice leading, and subtleties of rubato and rhythmic nuance.[29]

---

[28] Constantin von Sternberg, "Preface,"*Modern Russian Piano Music* (Boston: Oliver Ditson, 1915), xiii.

[29] Banowetz, Joseph, "Introduction," *Islamey and Other Favorite Russian Piano Works* (Mineola, New York: Dover Publications, 2000) vii.

Von Sternberg also offers a good description of the Russian approach to passage work: "Bald [sic] scale and arpeggio runs occur only in their didactic, instructive pieces; all others derive their passages either entirely from the themes or motives of the respective piece, or they develop some especially introduced figure of a decorative and definite design that stands in some traceable relation to the thematic substance."[30] Von Sternberg goes on to say that the pianist will find "... the technic to lie surprisingly well 'in hand;' so well, indeed, as to arouse the suspicion that the writing may have been done 'at the piano' - were it not for the great contrapuntal *finesse* which such an amateurish method could never achieve."[31] The reference to "such an amateurish method" could perhaps be read as a criticism of Cui's piano writing, particularly if one considers Tchaikovsky's reference to Cui's extensive use of the piano in his compositional process. In a letter to his friend and patroness, Nadezhda von Meck, Tchaikovsky discusses "all the new Petersburg composers." Writing in early 1878, he says:

> Cui is a talented dilettante. His music is graceful and elegant, but it lacks originality. It is too coquettish, too, smooth, and therefore it pleases at first hearing, then one tires of it. The reason for this is to be found in the fact that Cui is a musician only by avocation. Professionally he is a professor of fortification and is very busy lecturing in practically every military school in Petersburg. He has himself confessed to me that he cannot compose without first picking out little melodies on the keys, accompanied by little chords. Once he comes across a pretty little idea, he fusses with it a long time, embellishes and adorns and greases it in every way, and all this takes a lot of time. It took him ten years, for instance, to write his opera *Ratcliff*. Nevertheless, I repeat, he undoubtedly has talent; at least he has taste and foresight.[32]

---

[30] Constantin von Sternberg, "Preface," *Modern Russian Piano Music* (Boston: Oliver Ditson, 1915), xiv.

[31] Ibid., xiv.

[32] Jay Leyda and Sergei Bertensson, *The Musorgsky Reader* (New York: W. W. Norton, 1947), 365-366.

Other evaluations of Cui's piano writing are not always so negative. Perhaps out of a nationalistic bias, Igor Nikonovich writes about the Balakirev circle in his Foreword to a Soviet collection of Russian Piano Music:

> But even if they handed on to us none but their piano music, we could not help ranking them all among *the* figures of music history, for - not to mention the universally admired *Pictures* - such works as Rimsky-Korsakov's Concerto for piano and orchestra (not included in the present edition, which is to embrace the soloistic repertoire only), several piano pieces from the suite by Cui published here [Op.40] and, especially, Borodin's Little Suite are unquestionable chefs-d'œuvre of 19th-century piano music. ...
>
> César Cui ... attended to the domain of piano music much more than his companions - he was cultivating the genre of piano character piece from the mid-70s up to the end of his life. Some of his numerous piano miniatures are Schumannesque, the others are reminiscent of Chopin. Here and there a note of 'society manners' makes itself felt, or a flavor of superficial traditionalism, or a melodramatic inflection. This notwithstanding, among his piano pieces are not a few magnificent works, perfect in every respect (some of them undeservedly buried in oblivion). Such are pieces from the suite *At Argenteau*, 'Five pieces' Op.83 (in particular *Gloom and Light*), or some of the 'Twenty-five preludes' Op.64. Cui's strong point was the knack of focusing on rendering an emotion in a most poignant way - and, particularly, the ability to give his compositions the most appropriate finishing touch. Sometimes his piano music shows orchestral qualities, with contrasting registers being juxtaposed, trumpet flourishes, or the peal of bells being imitated, as in *The Cedar* and *The Rock* from the suite published in this volume [Op. 40].[33]

[33] Igor Nikonovich, "Foreword," *Russian Piano Music* (Moscow: Muzyka, 1988), vol. 4, vii-viii.

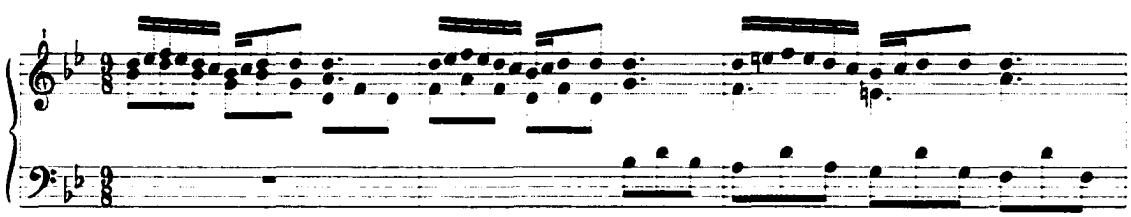
DESCRIPTIVE ANALYSES

An examination of selected piano pieces reveals many examples of Cui's incorporation of Russian elements. The pieces that are discussed below were selected as a varied representation of his piano music. The first piece is one of Cui's slightly longer piano pieces, the extroverted *Quasi Scherzo,* Op. 22, No. 4, written in 1883. The subsequent pieces to be examined are discussed in chronological order and vary in character, length, tempo and meter. The Waltz in e minor, Op. 31, No. 2, is a short, nostalgic piece probably written in 1886. The next two pieces are from the suite *A Argenteau*, Op. 40. The opening piece from the suite, *The Cedar*, is remarkable for its connections to music of Sergei Rachmaninov and Richard Wagner. *The Cedar* is in duple meters throughout and is again one of Cui's longer pieces. From the same suite, the "Serenade," Op. 40, No. 5, has a lighter texture and moderate length, and is in 6/8 meter. The Descriptive Analyses conclude with a discussion of three of Cui's Preludes written in about 1903. The Prelude in D-flat, Op. 64, No. 15, is a short piece with a gentle flowing character in 7/8 meter unusual for music from the Romantic era. The other two pieces discussed, the Prelude in b, Op. 64, No. 4, and the Prelude in c#, Op. 64, No. 8, both display a Russian flavor, robust character and virtuosity.

Quasi Scherzo, Op. 22, No. 4

The fourth and last piece from Cui's Opus 22, *Quasi Scherzo,* exhibits several characteristics that are typical of Russian folk music, such as short themes, static harmony, and plagal cadences. These elements are combined with Western European form and harmony to produce a work that is both distinctly personal and characteristically Russian. *Quasi Scherzo* has a clearly delineated formal plan that is typical of Cui's longer pieces. In this instance the basic formal scheme is a five-part scherzo. The formal outline can be represented as A B A' C A". The sections are distinguished by clear cadences, each followed by a change in texture. The B section is also in a different key (e-flat minor), and the final section (A") is in a different meter and tempo than the rest of the piece, although it is still in a compound triple meter.

Comparison of the initial A section with sections A' and A" reveals extensive use of a short theme, with variety provided through changes in the pitch level and harmonic setting. Notice particularly the short, measure-long theme of the A sections. [See Example 5.] In his description of the characteristics



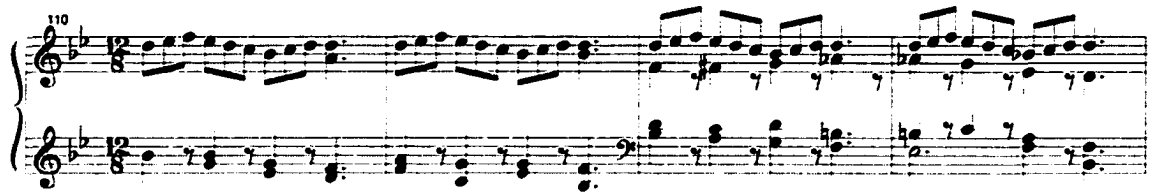
Example 5: Cui, Op. 22, No. 4, bars 1-3.

of Russian folk song, Cui writes: "The theme is always short; some last only two measures, but these measures are repeated as much as needed for the amount of text."[34] In the first six bars of *Quasi Scherzo*, the theme is repeated six times at the same pitch level, although once with an e-natural rather than an e-flat, and once in stretto at the octave. Each of the subsequent thirteen bars contains the theme, but now at various pitch levels; the A section then concludes with another six measures containing six statements of the theme at the original pitch level, one of which is again in stretto at the octave. In this opening A section, bars 1 through 25, the theme is usually in the top voice, and when it does appear in an inner voice, it is in stretto as a counterpoint to the top voice without additional accompaniment. Skipping ahead for the moment to the other A sections, the theme is no longer in the top voice in bars 66 through 73 (of the A' section) and there is an increased use of chromaticism in the harmonization. However, as the A' section continues, bars 74 through 91 are nearly identical to bars 8 through 25, except for shorter durations in the lowest voice in bar 74 compared to bar 8.

The differences between the first two A sections and the final, A" section are more distinctive and give the entire piece a satisfyingly bravura conclusion while also completing the five-part scherzo form. The main difference is the new meter beginning at bar 110 which changes the accentuation within the main theme and which also results in shortening it by one note. [See Example 6.]

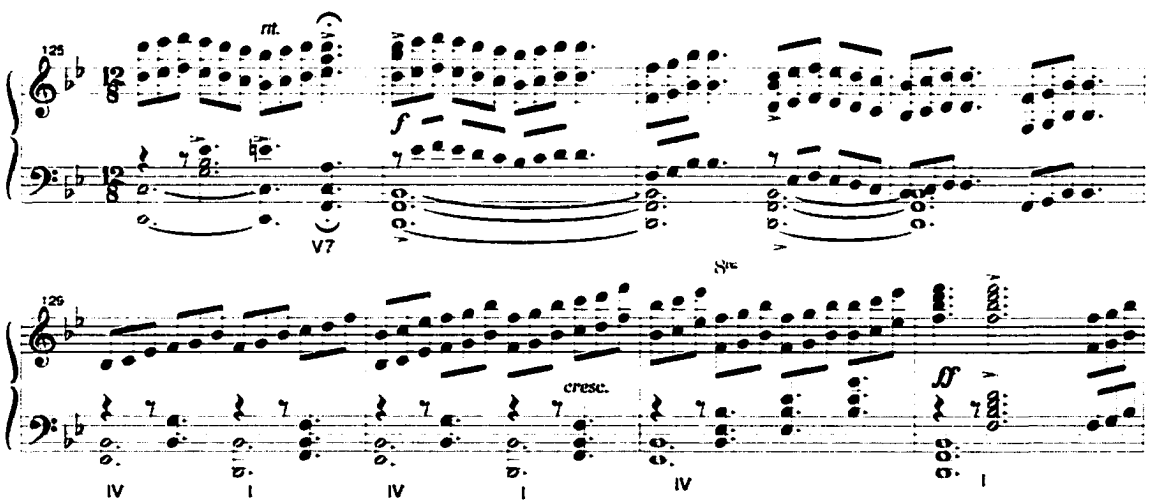
---

[34] César Cui, *La musique en Russie* (Paris: Librairie Sandoz et Fischbacher, 1880), 6.



Example 6: Op. 22, No. 4, bars 110-113.

Although the difference in meter and accentuation also results in a slightly different harmonization, there are strong parallels between the A sections, for instance, the chromatic chords of bars 118-119 are the same as those in bars 12-13 (and bars 78-79). The last ten bars of section A" comprise a coda based upon the original theme followed by a new, short motive which then dominates the final seven measures. [See Example 7.]

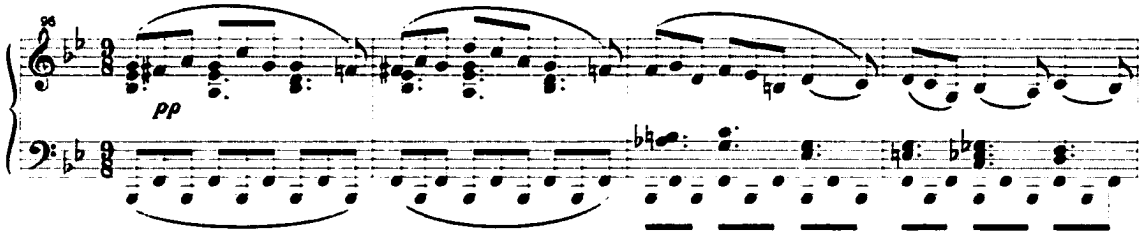


Example 7: Op. 22, No. 4, bars 125-132.

Harmonically, notice that the last dominant chord in the piece immediately precedes the coda, but the final cadences in bars 129 through 132 are plagal. Such

plagal cadences are found in numerous works of the Russian Five, and are a reflection of the church modes typical of Russian folk music.

Long tonic pedals distinguish the contrasting sections. E-flat minor is tonic for the B section, bars 26 through 65, and B-flat, which is also tonic for the piece as a whole, is the tonic pedal underlying the entire C section, bars 92 through 109. [See Example 8.] These long tonic pedals provide a static element



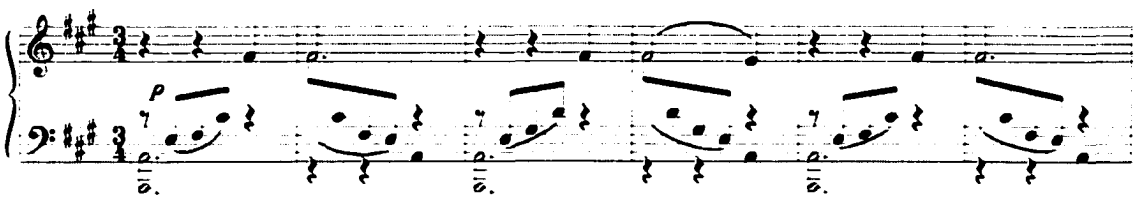
Example 8: Op. 22, No. 4, bars 96-99.

that reflects Russian folk music where sometimes "the harmony of a single chord remains stable during the course of an entire song." [35]

[35] Ibid., 6.

Waltz in e minor, Op. 31, No. 2

While the Waltz in e minor, Op. 31, No. 2, is the shortest and most introspective of the three Waltzes in Op. 31, a brief description of the other pieces in this opus will provide some sense of context. The first Waltz in Op. 31 is set in a simple ternary form consisting of 275 measures. The A sections are in A major with arpeggios supporting a fragmentary melody. [See Example 9.] The B section is in F major in a slightly faster tempo and predominantly quarter note motion. A 26-bar transition leads to the return of the A section in bar 189, where Cui uses a slightly thicker texture than in the initial A section.

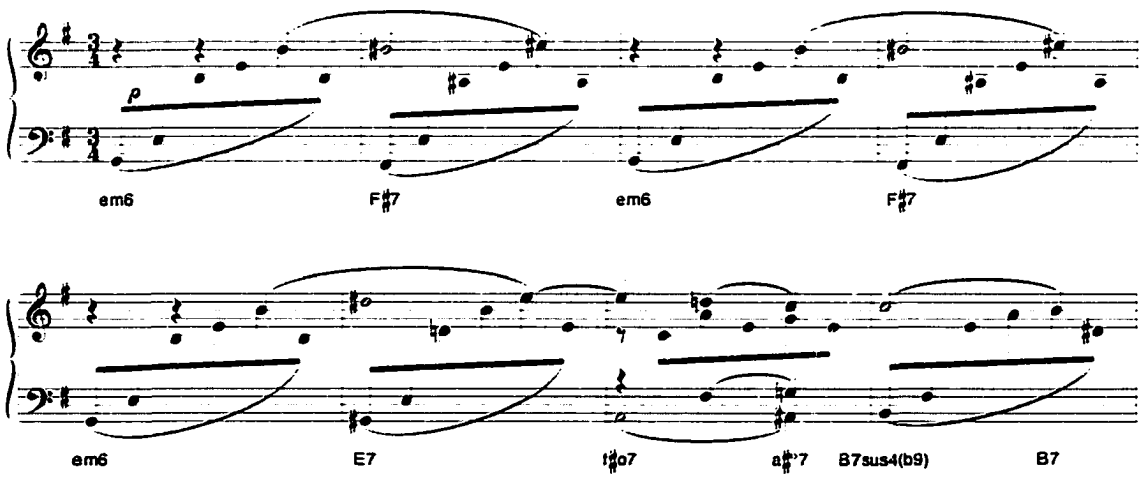


Example 9: Op. 31, No. 1, bars 1-6.

The last Waltz in Op. 31 is 321 measures long, and has a form very similar to that of the first Waltz except that each of the large sections has two themes. The A section is in D major, its second theme beginning in measure 40, and a strong tonic arpeggio in bars 81-83 concludes the section. The B section is in B-flat major with a five-part internal structure, a b a b a, followed by a 19-bar transition into the return of the A section. In the concluding A section, the first

theme is unchanged, but the second theme is varied in texture and then extended to provide a substantial conclusion to the Three Waltzes.

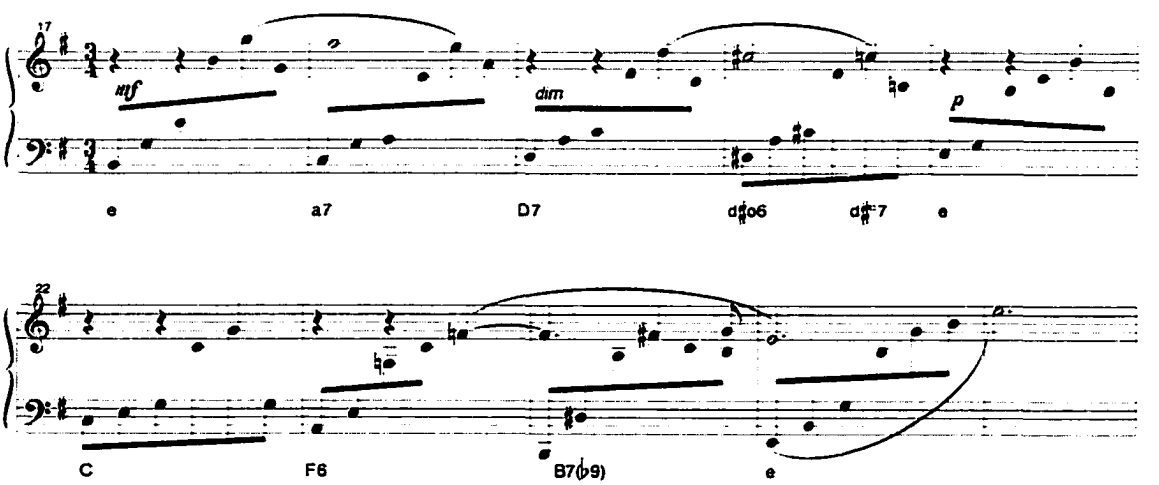
The second Waltz in Op. 31 will be examined in greater detail. The Waltz in e minor, Op. 31, No. 2, is only about a third the length of the other two Waltzes in the same opus. It is in a simple ternary form consisting of 90 measures. Like the first of the three Waltzes, the second has a fragmentary melody over arpeggios and totally avoids the accompaniment pattern of a bass note followed by two triads such as Chopin often uses in his waltzes. The other two Waltzes in Op. 31 both begin with ten measures over a tonic pedal, but the opening of the second Waltz is tonally unclear. It begins with an e minor chord in first inversion followed by an f# dominant seventh; these first two measures are immediately repeated and could be reasonably expected to lead to b minor as the tonic key for the piece. [See Example 10.] The tonic is eventually established as e minor,



Example 10: Op. 31, No. 2, bars 1-8.

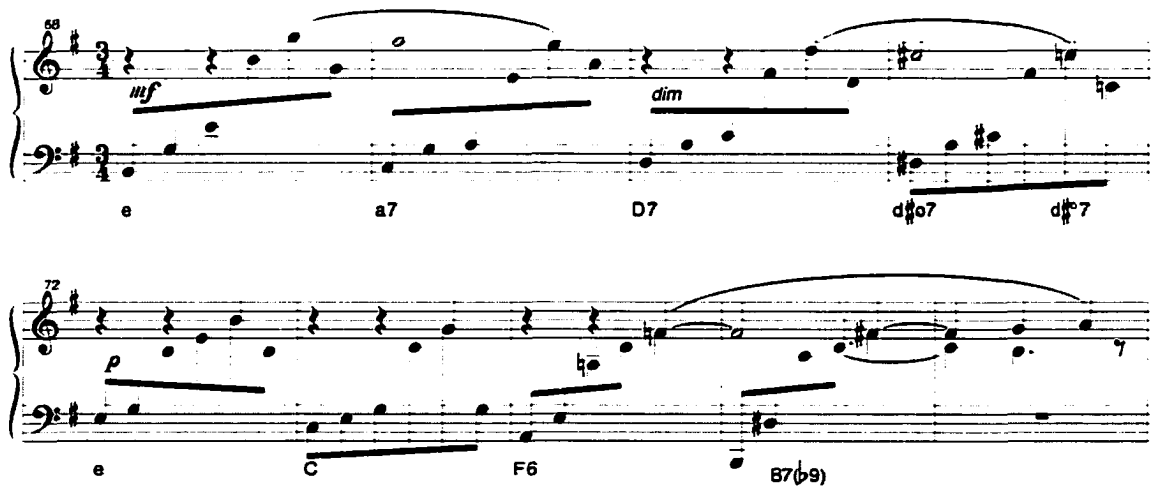
however, through linear chromaticism in both melody and harmony with a cadence on the dominant (a B dominant seventh chord) in bar 8 and a cadence on tonic (e minor) in bars 25-26. [See Example 11.]

At first hearing, the Waltz in e minor seems to be a short piece in simple ternary form built upon a two-measure motive, but as the piece unfolds several phrases of irregular lengths contribute to the lyrical nature of the piece and reflect the metric freedom characteristic of Russian folk music. The initial A section consists of three fairly straightforward phrases. The opening phrase is in a very clear 'Bar form': 2+2+4=8, ending with a 'feminine' half-cadence. [See again Example 10] The second phrase is also eight measures long and leads directly into the third phrase. The third phrase, however, is a little longer with a couple of breathless single measures in the middle, which extend the phrase to a total of ten measures (2+2+1+1+4=10). [See Example 11.]



Example 11: Op. 31, No. 2, bars 17-26.

Like the A section, the B section begins with an eight-measure phrase in "Bar form" ending with a half cadence, although now in C major instead of e minor. The second phrase is parallel in construction but leads to a full cadence in C major with the tonic chord extended by one measure and then followed by six measures of the dominant ninth chord in e minor. It seems difficult to justify labeling six measures of the same harmony as a new phrase, but if it is considered to be part of the second phrase the scheme 4+5+6=15 is produced. The A section returns in bar 50 with an exact repetition of the opening eight-measure phrase. A ten-measure phrase follows consisting of three sequential statements of the opening motive leading to two arpeggiated chords (d# minor, then B dominant 7) which produce another half cadence (2+2+2+4=10). The beginning of the third phrase corresponds almost exactly with the third phrase of the initial A section except that now the dominant chord is extended and the final resolution delayed (compare mm. 75-76 with m. 24). [See Examples 11 and 12.]



Example 12: Op. 31, No. 2, bars 68-76.

The final resolution to e minor is in fact extended and delayed by two seven-measure phrases of parallel construction: each phrase starts with the original two-measure motive extended by a measure of melody unsupported by an eighth-note arpeggio. The first seven-measure phrase has a deceptive cadence followed by a two-measure melodic extension, and then the final seven-measure phrase has an authentic cadence with the tonic arpeggio lengthening the phrase. Chart 1 summarizes the phrase lengths found in the waltz. [See Chart 1.]

Section:	A					
Phrase length in measures:	8	8	10	= 26 total		
Bars:	1-8,	9-16,	17-26			
Section:	B					
Phrase length in measures:	8	4	5	6		= 23 total
Bars:	27-34,	35-38,	39-43,	44-49		
Section:	A					
Phrase length in measures:	8	10	9	7	7	= 41 total
Bars:	50-57,	58-67,	68-76,	77-83,	84-90	

Chart 1: Phrase lengths in Op. 31, No. 2.

A Argenteau, Op. 40

The 1885 visit by Cui and Borodin to the estate of the Countess Louise of Mercy-Argenteau, Cui's Belgian admirer, resulted in the composition of his suite *A Argenteau*, Op. 40 in 1887. Argenteau, the countess's estate, is on the banks of the Meuse River very near Liège, Belgium. The suite exists in two versions: one containing nine pieces for piano solo and the other containing five movements for orchestra that is his orchestral Suite No. 4.

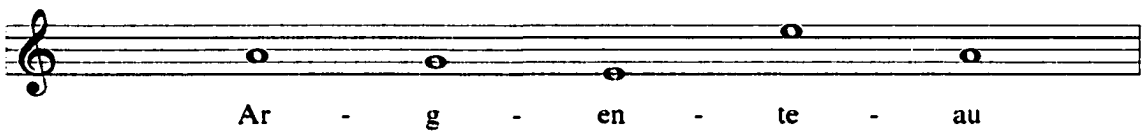
The first of the nine pieces comprising Cui's piano suite *A Argenteau*, Op. 40, is laid out in a broad A B A form with harmonic modulations and tempo changes within each section, and a slower, more flexible prevailing tempo for the B section. In her 1888 study of Cui's music, the Countess of Mercy-Argenteau gives an overall view of the piece with a description reflective of the era but still valid:

> The Cedar is composed of two distinct parts: the first part, evidently devoted to the cedar (a superb tree near the chateau of Argenteau ...), is a broad, grandiose theme of secular majesty which develops in powerful chords. It is built upon a constant, syncopated bass that passes through diverse tonalities. The return of the theme [i.e. in bar 39] is prepared by a splendid crescendo consisting of a four measure phrase repeated four times always higher, in four different keys, supported by a unchanging bass. The end of this part has something Herculean, truly colossal [about it].[36]

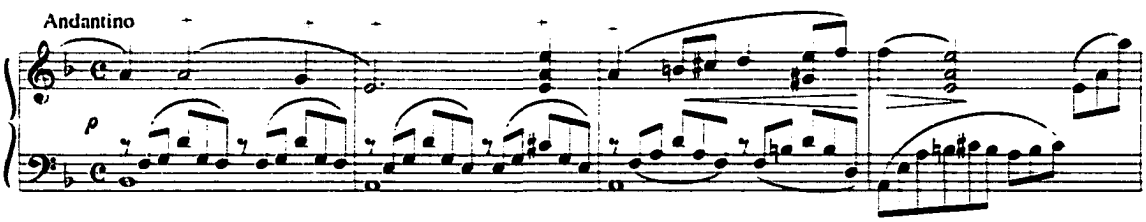
---

[36] Marie-Clothilde, Countess of Mercy-Argenteau, *César Cui: Esquisse critique* (Paris: Librairie Fischbacher, 1888) 81-82.

At first hearing the most remarkable features are found in the B section, marked 'Andantino.' The B section contains several thematic phrases, but can be seen as having three main divisions. The Countess of Mercy-Argenteau points out that the first theme of the B section is actually built upon the name Argenteau expressed in note names ArGEntEAu [See Examples 13a [37] and 13b.]



Example 13a: Theme based on the name 'Argenteau.'

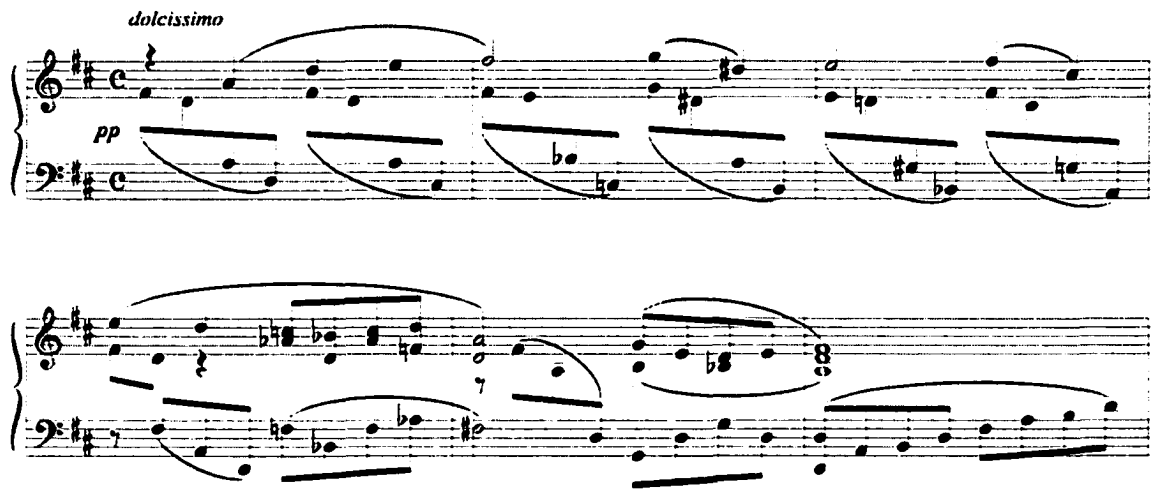


Example 13b: Cui, Op. 40, No.1, bars 63-66.

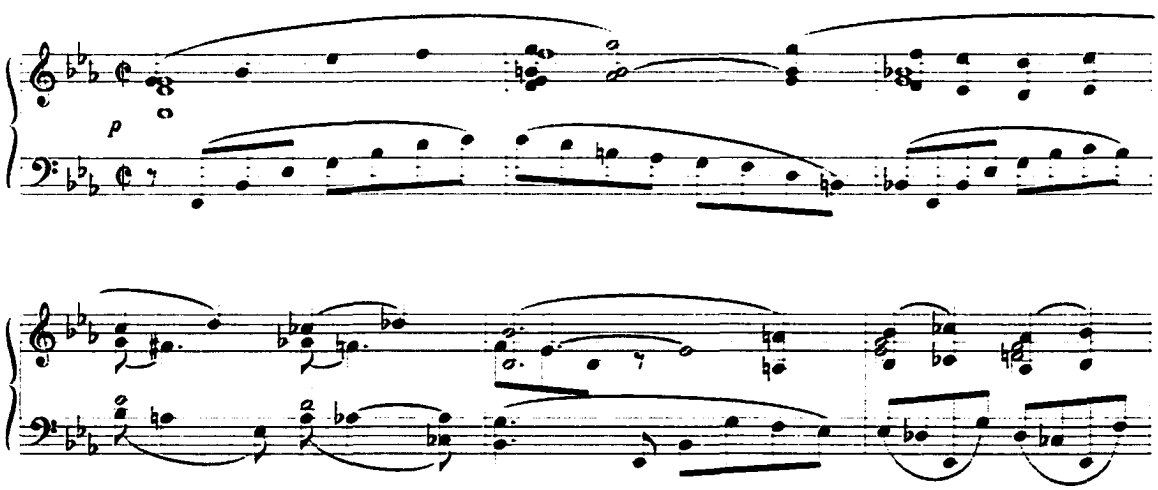
Harmonically, this first part of the B section (bars 63-80) provides a transition from the F major of the A section to the D major of the lyric theme that begins in bar 81. Since this lyric theme (bars 81-105) clearly cadences in the same key in which it began, it seems appropriate to label it the main theme of the B section. This lyric theme is strikingly similar to the lyric theme from the first movement of the Second Piano Concerto, Op. 18 of Sergei Rachmaninoff (1873-

[37] Ibid., 82.

1943) written in 1901. [See Examples 14a and 14b.] Whether this similarity is intentional may be unknowable, but Rachmaninoff's Second Concerto was his first major composition in two years after Cui's harsh review of his first symphony[38] and was written only after medical treatment for depression.[39]



Example 14a: Cui, Op. 40, No.1, bars 81-86.

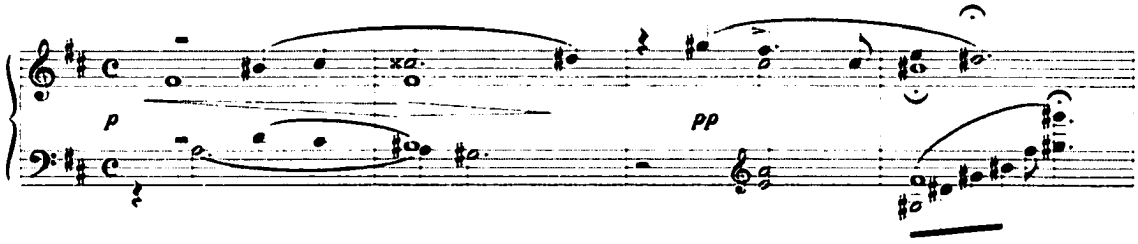


Example 14b: Rachmaninoff, Op. 18, first movement, bars 83-88.

[38] See page 18 above.

[39] Norris, Geoffrey, *Rachmaninoff* (New York: Schirmer Books, 1994), 30-31.

The final part of the B section is a transition back towards the return of the A section and is based upon the opening phrase of the Prelude to *Tristan und Isolde* (1856-59) by Richard Wagner (1813-1883). [See Example 15.]



Example 15: Cui, Op. 40, No.1, bars 110-113.

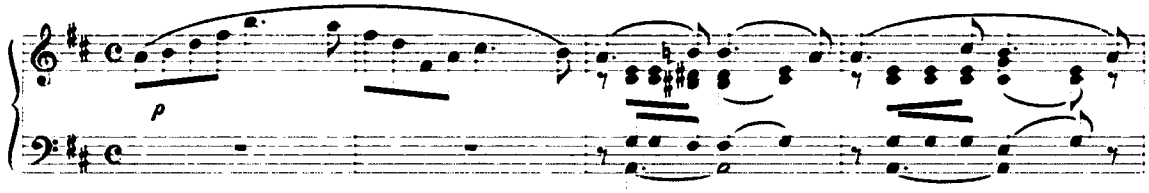
The Countess's description of this section does not mention Wagner, perhaps because it was not familiar to her. She does describe, however, various tonalities connected by modulations "of infinite charm."[40] She goes on to observe that "this poetic reverie is interrupted by the entry of the principal theme [i.e. the opening motive] which appears first in fragments that become more complete while passing through three different keys (G, A-flat, and A) before arriving at the formidable crescendo discussed above."[41] The return of the A section in bar 125 is also marked by a return to the first tempo. The beginning of the "formidable crescendo" is where the tonality returns to F major at the 'poco più mosso' in bar 145, after which the two A sections are nearly identical.

---

[40] Ibid., 82.

[41] Ibid., 82-83.

The second piece from *A Argenteau*, has an Italian title, "Dolce far niente," meaning "pleasant idleness," and an A B A' formal scheme built mostly with eight-bar phrases. Without delving into this movement in great detail, mention should be made of the texture of the opening several phrases. Each of the first four phrases begins with two measures of a single melodic line followed by two fully harmonized measures. [See Example 16.] Cui describes this 'call and response' sort of texture as being often found in Russian folk songs. Two notable

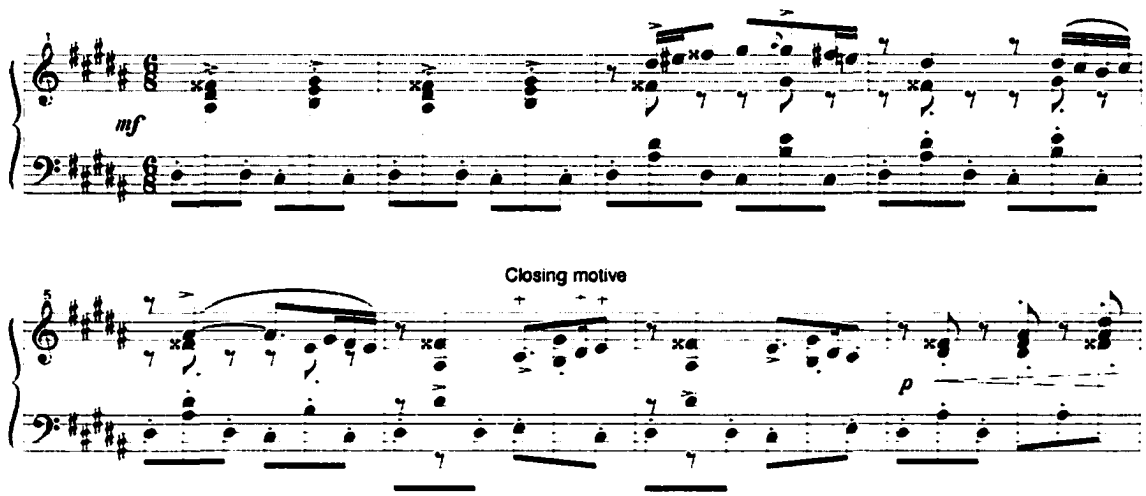


Example 16: Cui, Op. 40, No.2, bars 1-4.

uses of this same textural device by other Russian composers are the peasants' chorus from the first scene of Tchaikovsky's *Eugene Onegin*, and the "Promenade" from Mussorgsky's *Pictures at an Exhibition*. [Examples 1 and 4.]

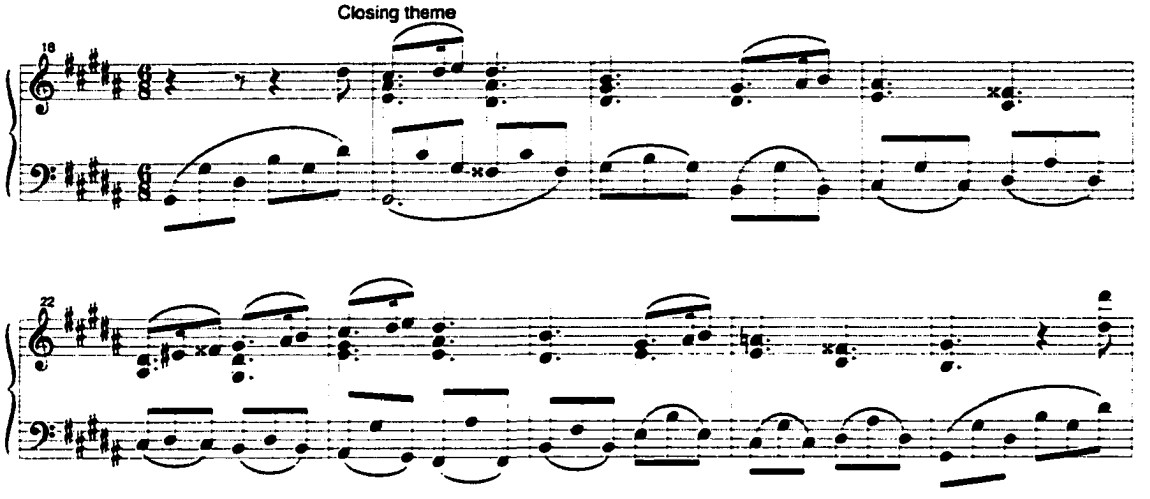
The "Serenade" from *A Argenteau*, Op. 40, No. 5, has an A B A' formal scheme built mostly with eight-bar phrases. Each of the three main sections ends with a clear cadence in g# minor (in bars 34, 56, and 94 respectively). The A sections have a light texture provided by a legato melody over a staccato accompaniment. The melody moves in conjunct motion with a variety of note values including sixteenths, while the accompaniment of constant staccato eighths in disjunct motion is suggestive of a guitar. The B section begins with a

smoother texture of eighths and longer values in the relative major, i.e. B major, over a tonic pedal. Tonic pedals, reflecting the tonal stasis found in some Russian folk songs, were also featured in the contrasting sections of *Quasi Scherzo,* Op. 22, No. 4, discussed earlier. The initial A section and the B section both share a "closing theme" characterized by a motive first heard in measures 6 and 7. [See Example 17.] This dotted eighth - sixteenth - eighth motive is not prevalent in the final A section, although it can be found in bars 81, 85, and 86, and the "closing theme" is replaced by a coda.



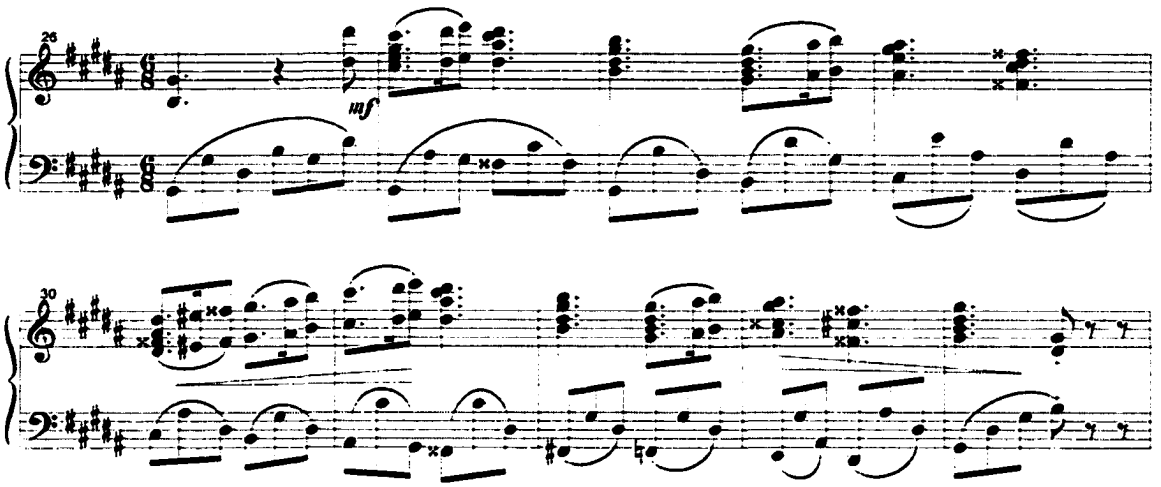
Example 17: Cui, Op. 40, No.5, bars 1-8.

Cui develops this "closing theme" in its three occurrences by changing harmonization and texture. In its first statement in bars 19-26, the theme is supported by a bass line that clearly outlines tonal functions, produces good counterpoint with the melody, and contains a variety of conjunct and disjunct motion. [See Example 18a.] The second statement, which follows immediately,

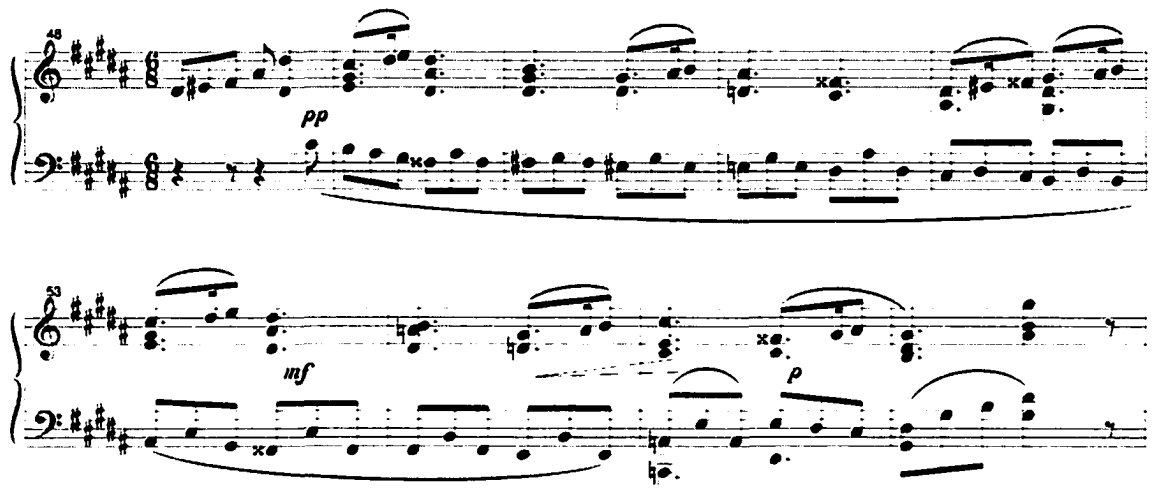


Example 18a: Cui, Op. 40, No.5, bars 18-26.

has a slightly thicker texture in the right hand with the melody in octaves and full chords on each strong beat. Meanwhile, the bass line is much more conjunct and, in bars 29-33, descends stepwise through an octave from d# to D#. [See Example 18b.] At the end of the B section, this "closing theme" has basically the same texture it did the first time with no octave doubling of the melody. The bass line is now even more linear, however, and descends two octaves from d#1 in bar 48 to D# in bar 55 with a slight interruption for the Neapolitan chord in bar 55. [See Example 18c.]



Example 18b: Cui, Op. 40, No.5, bars 26-34.

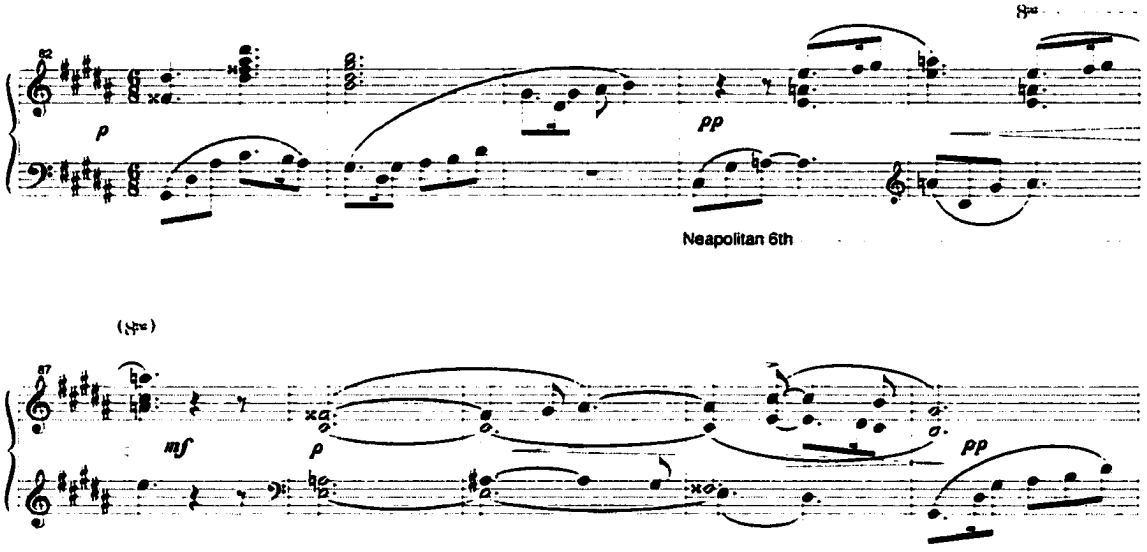


Example 18c: Cui, Op. 40, No.5, bars 48-56.

The concluding A section of the "Serenade" begins with an almost exact repeat of the first 13 and a half bars of the initial A section (except for an octave displacement of the f# in the bass on beat 2 of bar 67 compared to bar 11). What follows from bar 70 to the end of the piece is a coda that emerges from the

A section without being set apart by a cadence. These concluding 24 bars have some motivic connection to previous music, but there is no repeat of previous thematic material. The sixteenths in bars 71-74 are clearly related to those in bars 59 and 65 (first heard in bar 9), and the motive in bar 81 and bars 85-86 has already been cited as coming from the "closing theme."

Two other interesting aspects in the coda are the use of the Neapolitan chord and a slowing of the harmonic rhythm involving some three-bar phrases. The Neapolitan chord is first heard in this piece in bar 25 where a g# in the left hand makes the a-natural seem to be merely a modal inflection to the melody. A Neapolitan chord in d# minor is heard at the beginning of bar 46. In this instance, the E major chord not only functions as a Neapolitan within the phrase, it also helps reinforce the importance of the e - d# pitch relation in establishing cohesiveness within the piece. The e - d# relation is present from the two chords in the very first measure to the last two chords of the piece in bars 93-94 where the only difference between the chords is e - d#. Another Neapolitan in bar 55 is part of the very clear cadence that ends the B section. The Neapolitan in bar 70 is a part of strong linear counterpoint between the bass and soprano 'voices' going into a prolongation of the dominant chord. The final instance of the Neapolitan chord is in bars 85-87, a three-bar phrase which also includes the g# as in bar 25. [See Example 19.]



Example 19: Cui, Op. 40, No.5, bars 82-91.

The harmonic motion of the piece is retarded during the coda by several three-bar phrases or subphrases, specifically in bars 75-77, 80-82, 85-87 just mentioned, and 88-90. A table of phrase lengths helps clarify the tendency towards less regular phrase lengths. [See Chart 2 (on page 54).]

Section:	A			"closing"	
Phrase length in measures:	8	8+2	8	8	
Bars:	1 -8	9-18	19-26	27-34	
Section:	B			"closing"	
Phrase length in measures:	4	4 elided 4+2		8	
Bars:	35-38	39-43	43-48	49-56	
Section:	A'				
Phrase length in measures:	8	4+2+4	3+2+2+1	2+3+3	4
Bars:	57-64	65-74	75-82	83-90	90-94
"coda": 71-94					

Chart 2: Phrase Lengths in Op. 40, No. 5.

Although written in Russia as part of a suite dedicated to a Belgian Countess by a half-French, half-Lithuanian composer, Cui's "Serenade" has an Italian character. To convey this character, Cui uses Neapolitan chords, siciliano rhythms, and a meter (6/8) frequently found in pieces of an Italian character such as barcarolles and Mendelssohn's *Ventianisches Gondolieder*. Besides its probably intentional Italian traits, the "Serenade" also exhibits Cui's personalized use of two Russian traits: static harmony and metrical freedom. Although the periods of stasis aren't too terribly extended in this piece, Cui follows them with either clear, strong functional harmony, as in bars 10-12 and 40-47, or linear chromaticism, as in bars 78-79. The irregular or ambiguous phrase lengths in bars 70-94 are Cui's manifestation of Russian metrical freedom.

Twenty-five Préludes, Op. 64

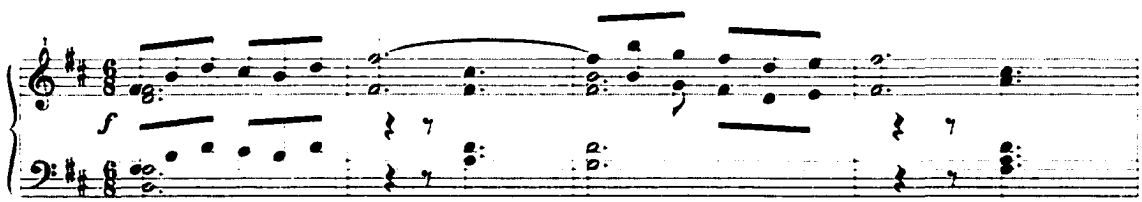
The tonal centers of Cui's 25 Préludes, Op. 64 ascend through the circle of fifths with preludes in each of the major and minor keys beginning and ending in C major to come full circle. Chopin also went through the circle of fifths in his Preludes, Op. 28 following each prelude in a major key with one in its relative minor (C, a, G, e, D, etc.) and Scriabin used the same tonal scheme in his Preludes, Op. 11. Cui also alternates major and minor, but each prelude in a minor key is followed by one in its relative major so that the overall scheme ascends by thirds (C, e, G, b, D, etc.). In notes to Jeffrey Biegel's recording of Op. 64, Ates Orga observes that "structurally, most of the preludes are in ternary form [i.e. A B A], with revealingly varied reprises biased towards either registral transfer or textural/harmonic/dynamic enrichment."[42] Another quirk about Op. 64 is that each prelude was issued individually by the Moscow publisher Jurgenson beginning in 1904. As a result, even such a prestigious institution as the Eastman School of Music's Sibley Library has only an incomplete set. A detailed examination of Op. 64 is beyond the scope of this study, but three of the preludes will be discussed in the context of Cui's personal style.

The b minor Prelude, Op. 64, No, 4, is orchestral in several ways, and fuses harmonic elements from Russian folk and ecclesiastical music with tonal and chromatic elements typical of late nineteenth-century romanticism. The piece is

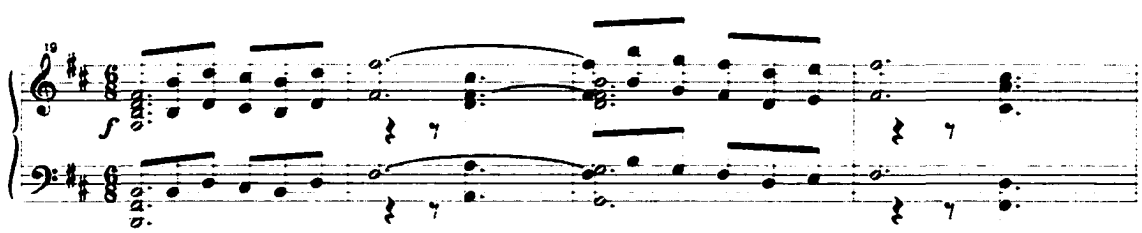
---

[42] Orga, 5.

basically in an A B A form with transitions between the large sections based on common tone modulations. A detailed examination of the form produces a more accurate description of the form as A A' B A". Cui's treatment of the A sections features varied repetition. Each of the A sections begins with the same four-measure phrase, although octave doublings create a thicker texture in the second and third A sections, at bars 19 and 82. When the initial A section is compared with the A' and A" sections, the phrases recur in the same order, but the textures are varied [See Examples 20a and 20b] and the subsequent overall length of each section is extended. [See Chart 3 (on page 59).]



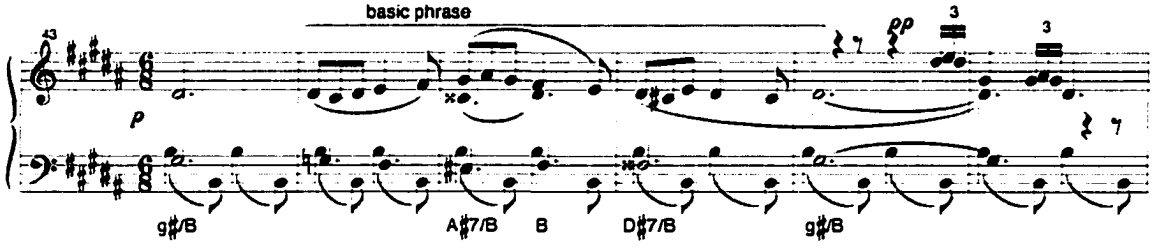
Example 20a: Cui, Op. 64, No. 4, bars 1-4.



Example 20b: Cui, Op. 64, No. 4, bars 19-22.

The B section incorporates two traits from Russian folk music: a tonic pedal and irregular phrase lengths. The pedal point on the pitch 'b' is an ostinato

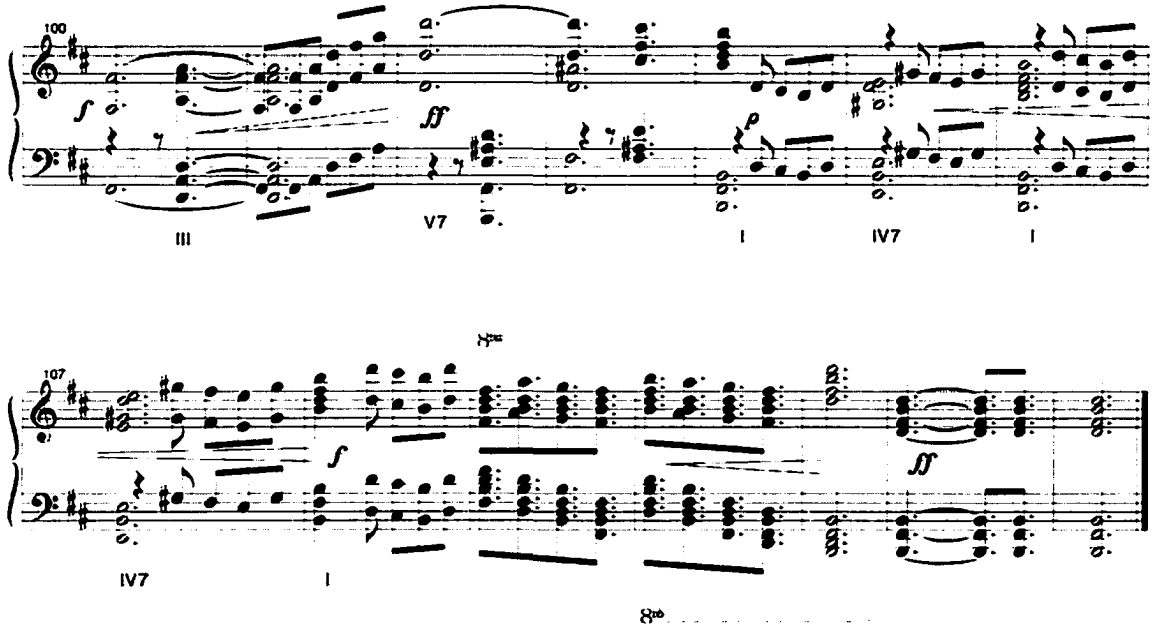
figure that begins in the transition, bars 41-42, and underlies the entire B section. Such extended harmonic stasis reflects the tendency Cui described of some Russian folk songs to have but a single harmony throughout. Similar instances were noted in the earlier discussions of *Quasi Scherzo*, Op. 22, No. 4, and the "Serenade," Op.40, No. 5. In this Prelude, in spite of the pedal ostinato and the key signature (5 sharps), B major does not seem to be the tonal center of the B section. Chromaticism makes the tonality ambiguous, but g# minor seems to be the key of the first, second, and fifth phrases. Phrases lengths in the B section are also ambiguous. On the one hand, the basic phrase from which the B section is



Example 21: Cui, Op. 64, No. 4, bars 43-48.

constructed is four measures long. [See Example 21, bracketed phrase.] To serve harmonic purposes, however, Cui extends the basic phrase to produce phrases of 5, 6, 7, or 8 measures. The initial statement of the basic melodic phrase of the B section is imbedded in non-thematic measures that confirm g# minor, one measure at the beginning of the phrase and two at the end. [See Example 21.] The next two phrases are each five measures long with "extra" measures at the end of each phrase to emphasize their harmonic destinations, g# minor and E major

respectively. The fourth phrase is parallel to the third, but now in e minor instead of E major. Because of the remoteness of e minor from g# minor, this fourth phrase is extended to seven measures to accommodate a harmonic modulation which eventually leads back to g# minor in bar 69. But rather than confirming g# minor, the remaining four measures of the fifth phrase continue and intensify the harmonic tension. These four measures, bars 70-73, consist of a melody ascending through an octave and a half in counterpoint with a chromatic descent in the inner voices, especially the tenor. The ascending melody is built from the first measure of the 'd' phrase treated motivically in a manner very similar to the opening phrase of the D-flat major Prelude discussed below.



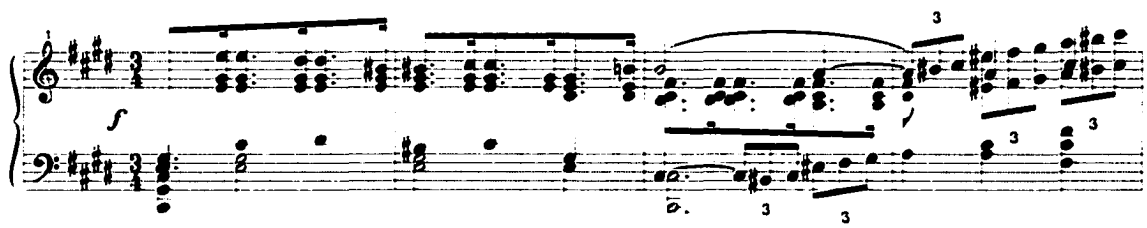
Example 22: Cui, Op. 64, No. 4, bars 100-113.

The transition into the return of the A section features seventh chords and a dominant minor ninth all containing the common tone 'g.' The concluding A" section has, of course, strong parallels to the earlier A and A' sections, but the final cadential progressions are modal. A dominant to tonic cadence in bars 102-104 is followed by two modal/plagal cadences of E dominant seventh chords resolving to b minor tonics. [See Example 22.] This cadential pattern of a dominant to tonic cadence followed by plagal cadences (subdominant to tonic) was also noted in the discussion of *Quasi Scherzo*, Op. 22, No. 4.

Section:	A						
Phrase length: (in measures)	4+4		2+2+2		4	= 18 total	
Bars:	1-8		9-14		15-18		
Section:	A'						
Phrase length: (in measures)	4+4		2+2+2		4+4	2 transition	= 24 total
Bars:	19-26		27-32		33-40	41-42	
Section:	B						
Phrase length: (in measures)	6	5	5	7	4+4	2+2+2+2 transition	= 39 total
Bars:	43-48	49-53	54-58	59-65	66-73	74-81	
Section:	A"						
Phrase length: (in measures)	4+4		2+2+2		8+10	= 32 total	
Bars:	82-89		90-95		96-113		

Chart 3: Phrase Lengths in Op. 64, No. 4.

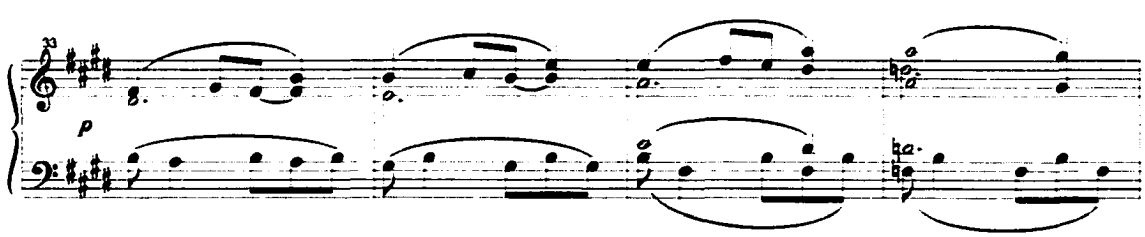
The Prelude in c# minor, Op. 64, No. 8, has the same formal outline as the Prelude in b minor: A A' B A" coda, with the contrast between A and B provided by a change of rhythmic motives. A galloping dotted rhythm pervades the A sections. [See Example 23.]



Example 23: Cui, Op. 64, No. 8, bars 1-4.

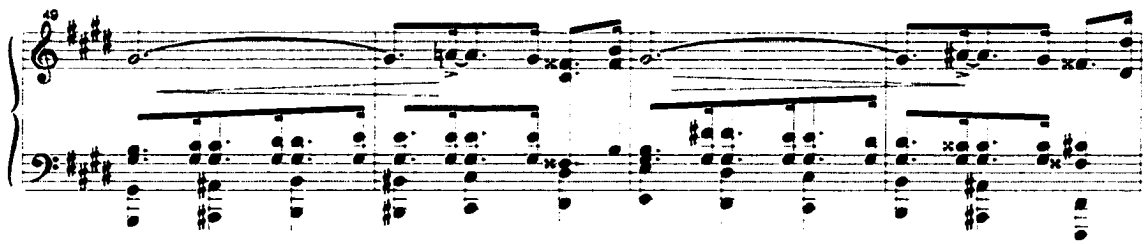
The initial A section, bars 1-16, begins in c# minor and ends on the dominant (G# dominant seventh in bar 16). The next sixteen-measure section, A', begins in c# minor and leads to the B major in bar 32, which is the dominant of the relative major, namely E major.

The B section begins in E major and is characterized by continuous eighth note motion. [See Example 24.]



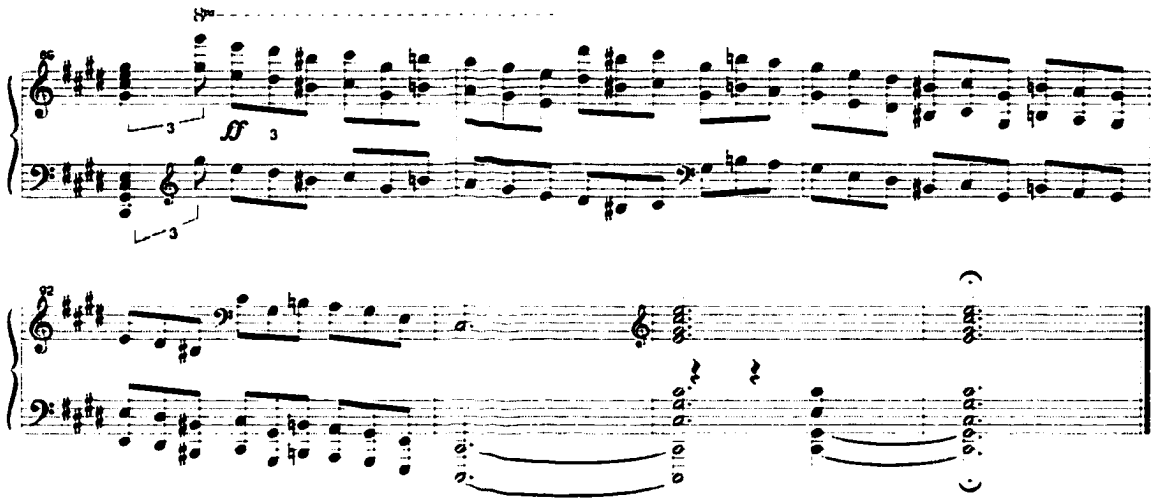
Example 24: Cui, Op. 64, No. 8, bars 33-37.

Dotted rhythms return at bar 49 in a four-measure phrase that serves as a closing theme, here in g# minor. [See Example 25.] This closing theme, characterized by quarter notes in stepwise motion in the bass, recurs in c# minor in bars 85-88.



Example 25: Cui, Op. 64, No. 8, bars 49-52.

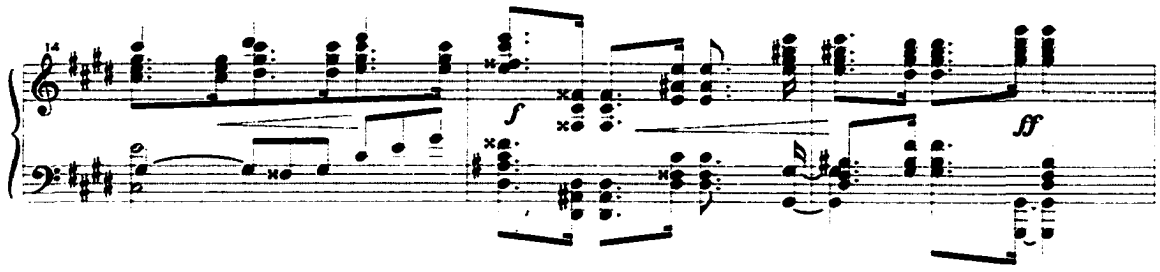
The A section clearly returns at bar 57, bars 57 through 68 corresponding to bars 1 through 12. Differences in subsequent measures make A" an appropriate designation for bars 57-76. The A" section ends with four measures of Neapolitan harmony, bars 73-76, culminating in a caesura in bar 76. The coda of the piece begins with four measures of dominant pedal under the melodic motive of the B section. The next four measures are the recurrence of the closing theme mentioned earlier. Cui's prolongation of the final tonic harmony, bars 89-95, is a good example of the tendency von Sternberg described to avoid "bald [sic] scale and arpeggio runs," and instead to derive running passages motivically. In this



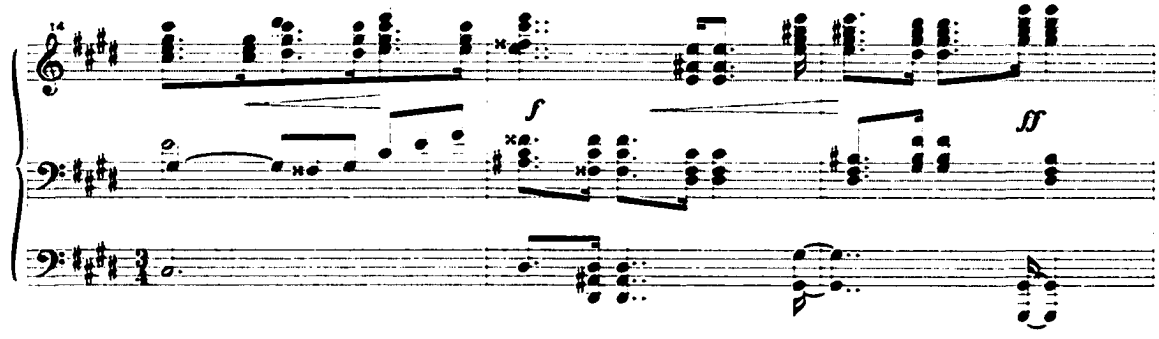
Example 26: Cui, Op. 64, No. 8, bars 89-95.

instance, the descending motive repeated four times in bars 89-92 is similar to the motives used in the left hand in bars 53-56. [See Example 26.]

One distinctive feature of the piano writing in this Prelude seems to be derived from orchestral reductions. Cui sometimes produces a thicker texture through the use of "contrasting registers being juxtaposed," to use Nikonovich's phrase. This is particularly evident in the cadences where Cui divides chords in three or four registers between the two hands, often maintaining a somewhat independent rhythm in a central register. [See Example 27, and the last three measures in Example 26.]



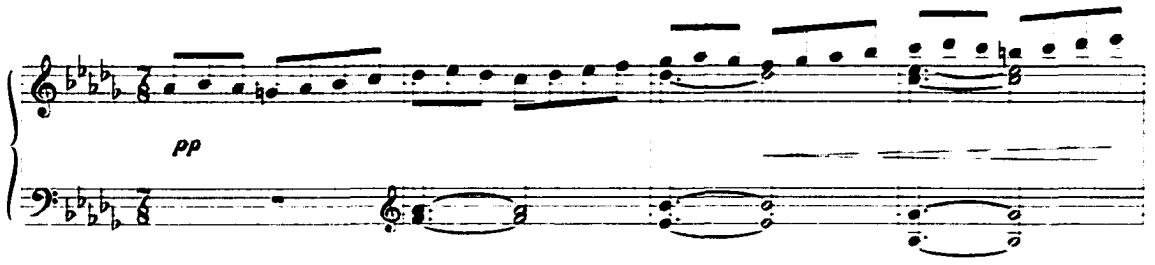
Example 27a: Cui, Op. 64, No. 8, bars 14-16.



Example 27b: Cui, Op. 64, No. 8, bars 14-16, re-notated.

Asymmetrical meter is the most striking feature of the Prelude in D-flat major, Op. 64, No, 15. Cui rarely used asymmetrical time signatures, although the immediately preceding prelude of this complete opus is in 5/4 (Op. 64, No. 14). The 7/8 meter as Cui uses it in the Prelude in D-flat major gives the impression of a flowing 3/4 with rubato, similar in effect to the 5/4 of the second movement in Tchaikovsky's Symphony No. 6, Op. 74. Such unusual meters seem clearly related to the metric freedom of Russian folk music. A less familiar example in piano music is the Larghetto from Chopin's early Sonata, Op. 4, written while the composer was still living in Poland, at that time part of the Russian Empire.

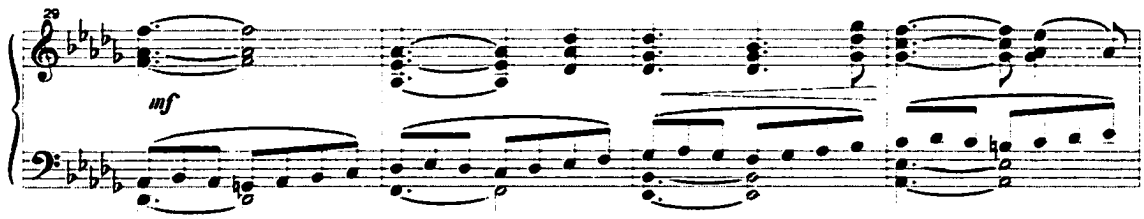
Another unusual feature of Cui's D-flat major Prelude is that it is nearly monothematic; material from the opening phrase is varied and developed without a contrasting B section. The motivic construction of this phrase is another instance of Cui's music reflecting the use of short themes found in Russian folk music, an earlier example being *Quasi Scherzo*, Op. 22, No. 4. In the D-flat major Prelude, the motive in the first measure of the piece is found in 32 of the piece's 55 measures. The melody of the opening eight-bar phrase (A) has an arch contour with an initial ascent of two octaves using the motive of the first measure. [See Example 28.]



Example 28: Cui, Op. 64, No. 15, bars 1-4.

The second eight-bar phrase is a slight variant of the first phrase. Each of the next eight measures contains the motive from the first measure of the Prelude, and the phrase A returns varied and extended beginning in bar 29. This treatment of the phrase A is similar to Cui's treatment of section in the ternary preludes: A is presented twice initially, once later, and each time is more varied. In the D-flat

major Prelude, the final use of the phrase A presents the original melody two octaves lower than before with a new counter melody in longer note values. [See Example 29.]



Example 29: Cui, Op. 64, No. 15, bars 29-32.

CONCLUSION

A younger contemporary in the Balakirev circle, Anatol Konstantinovich Liadov (1855-1914) asserted that "What is Russian in Russian music is something that makes you sense it is Russian when you hear it played, but nothing that can be put into words. It is something only music can convey, what should be called the soul of music."[43] The present discussion is an attempt to capture in words at least some aspects of the "soul" of Russian music. Cui's piano writing often exhibits qualities that make it sound Russian when heard, but some of these qualities can indeed be put into words.

Sometimes a Russian trait is overtly evident, as in the case of the short theme in the A sections of *Quasi Scherzo*, Op. 22, No. 4, or the call and response texture in "Dolce far niente," Op. 40, No. 2. Frequently however, Cui deftly merges Russian musical traits with formal and harmonic traits drawn from Western European art music. Short themes in Russian folk music, for instance, influence Cui's motivic construction of themes such as that in the Prelude in D-flat major, Op. 64, No. 15. The metric freedom of Russian folk music is reflected in irregular phrase lengths in works such as the Waltz in e minor, Op. 31, No. 2, the "Serenade," Op. 40, No. 5, and the Prelude in b minor, Op. 64, No. 4. The asymmetric meter of the D-flat Prelude is another echo of the metrical freedom of

---

[43] Quoted by Yaeko Sasaki, "On This Anthology of Liadov's Piano Works," *Liadov Piano Works* (Tokyo: Zen-On Music, 1988) 7.

Russian folk music. Similarly, the occasional use of a single harmony throughout an entire Russian folk song, which Cui noted, provides a source for his occasional use of extended pedal points. Tonic pedals are found in the B and C sections of *Quasi Scherzo*, Op. 22, No. 4 (bars 26-65 and 92-109), the B section of the "Serenade," Op. 40, No. 5 (bars 35-40) and the opening ten measures of each of the Waltzes, Op. 31, Nos. 1 and 3. The pedal 'b' underlying the middle section of the Prelude in b minor, Op. 64, No.4, (bars 41-75) has a more ambiguous harmonic function. Another harmonic trait with Russian antecedents is Cui's use of plagal cadences reflective of the modal nature of Russian church music. Plagal cadences conclude both *Quasi Scherzo*, Op. 22, No. 4 (bars 126-135), and the Prelude in b minor, Op. 64, No.4 (bars 104-113).

Cui's personalization of Russian folk characteristics gives his music a Russian flavor that is perhaps more evident from the vantage point of time and distance than it was to Cui and his contemporaries. Although Cui's reputation was eclipsed during the Soviet era, his contributions to Russia's cultural history are beginning to be recognized. Recent and current recording projects and greater historical perspective on the Russian Imperial era are beginning to bring Cui's music out of undeserved neglect and will perhaps soon lead to more of his music being available in print.

REFERENCES

Abraham, Gerald. "Cui, César Antonowitsch." In *Die Musik in Geschichte und Gegenwart,* Vol. 2. Kassel: Bärenreiter, 1952.

Balakirev, Mily. *Complete Works for Piano,* edited by Konstantin Titarenko, in 5 volumes. Budapest: Könemann Music Budapest, 1997-98.

Banowetz, Joseph. "Introduction." *Islamey and Other Favorite Russian Piano Works.* Mineola, New York: Dover Publications, 2000.

Calvocoressi, Michel D. "César Cui." In *Masters of Russian Music,* by M. D. Calvocoressi and Gerald Abraham, 147-154. New York: Alfred A. Knopf, 1936.

Cui, César. *Izbranniye stat'i* (Selected articles). Edited by A. Kremlyov Yu, Leningrad, 1952.

_____. *La musique en Russie.* Paris: Librairie Sandoz et Fischbacher, 1880. Reprint, Leipzig: Zentralantiquariat der DDR, 1974.

_____. *Russkiy romans: ocherk evo razvitiya* (The Russian Song: A Study of Its Development). St. Petersburg, 1896.

_____. *Vier Klavierstücke, Op. 22.* Wiesbaden: Breitkopf & Härtel, 1981.

_____. *Three Waltzes, Op. 31.* Hilversum (Netherlands): Harmonia, 1982.

_____. *Causerie,* Op.40, No. 6. ed. Duncan Stearns. Cincinnati: The Willis Music Company, 1984.

_____. *Orientale,* Op.50, No. 9. Transcribed by Carl Deis. New York: G. Schirmer, 1918. [originally for violin and piano]

_____. Piano music, selections. *Cui Album.* Budapest: Editio Musica Budapest, 1991. [contains nine pieces including the Polka, Op.8 No.3, *Esquisse,* Op.83, No.1 and the Waltz in e minor, Op.31, No.2]

REFERENCES, continued

_____. Piano music, selections. *Islamey and Other Favorite Russian Piano Works*. Mineola, New York: Dover Publications, 2000. [includes Nocturne in f# minor, Op. 22, No. 4, and Prelude in A-flat major, Op. 64, No. 17]

_____. Piano music, selections. *Piano Music of the Russian Five.* Vol. 1: 51-67. Leipzig/Dresden: Edition Peters, 1983. [includes Op. 20, No. 11, Op. 94, No.3, Op. 95, Nos. 1 & 3]

_____. Piano music, selections. *Piano Music of the Russian Five.* Vol. 2: 36-63. Leipzig/Dresden: Edition Peters, 1985. [includes Eight Preludes, Op. 64, Nos. 4, 6, 8, 9, 13, 15, 17 & 25]

_____. Piano music, selections. *Russian Piano Music,* Vol. 4: 37-94. Moscow: Muzyka, 1988. [includes *At Argenteau, Op. 40*]

_____. Piano music for four hands, selections. *Primo Light.* Dallas Weekley and Nancy Arganbright, editors. San Diego: Neil A. Kjos, 1986. [includes Op. 74, Nos. 1, 2, 3 & 4]

_____. Piano music for four hands, selections. *Primo Profiles.* Dallas Weekley and Nancy Arganbright, editors. San Diego: Neil A. Kjos, 1992. [includes Op. 74, No. 8]

Dianin, Serge. *Borodin.* Translated by Robert Lord. London: Oxford University Press, 1963.

Garden, Edward. *Balakirev: A Critical Study of his Life and Work.* New York: St. Martin's Press, 1967.

Greene, David Mason. "César Cui." *Greene's Biographical Encyclopedia of Composers*, pp. 703-704. Garden City, N.Y.: Doubleday, 1985.

Koptjaev, A. P. *C. A. Kyui kak fortepiannyi kompositor.* St. Petersburg, 1895. [cited in *Baker's Biographical Dictionary of Musicians* as: Koptyayev, "C.C. as a Composer for the Pianoforte," *Russian Musical Gazette* (1895).]

Leyda, Jay, and Sergei Bertensson, translators and editors. *The Musorgsky* [sic] *Reader: A Life of Modest Petrovich Musorgsky in Letters and Documents.* New York: W. W. Norton, 1947.

Mercy-Argenteau, Countess [Louise] de. *César Cui, esquisse critique.* Paris: Librairie Fischbacher, 1888.

REFERENCES, continued

Musorgsky, Modest. *Complete Works for Piano,* edited by Sergei Merkulov. Budapest: Könemann Music Budapest, 1996.

Nazarov, Alexander Fedorovich. *Tsesar Antonovich Kiui.* Moscow: Muzyka, 1989.

Neef, Sigrid. *Die Russischen Fünf: Balakirev, Borodin, Cui, Mussorgski, Rimski-Korsakow: Monographien, Dokumente, Briefe, Programme, Werke.* Berlin: Ernst Kuhn, 1992.

Neff, Lyle. "Brief Biography of César Cui," [1996] at <http://php.indiana.edu/~lneff/russmus/cui/cuibio.html>.

Newmarch, Rosa. "Cui, César." In *Grove's Dictionary of Music and Musicians,* 2nd ed. Vol. 1: 643-645. London: Macmillan, 1904.

Niconovich, Igor. "Foreword," Translated by Valery Yerokin. *Russian Piano Music,* Vol. 4: vii-viii. Moscow: Muzyka, 1988.

Norris, Geoffry. "Cui, César." In *The New Grove's Dictionary of Music and Musicians.* Vol. 5: 92-95. London: Macmillan, 1980.

_____. *Rachmaninoff.* New York: Schirmer Books, 1994.

Orga, Ates. *César Cui (1835-1918): 25 Preludes for Piano, Op.64.* Program notes to Jeffrey Biegel's recording. Marco Polo CD 8.223496. Denmark: HNH International Ltd., 1993.

Rimsky-Korsakoff, Nicolay Andreyevich. *My Musical Life.* Translated by Judah A. Joffe. New York: Tudor Publishing, 1935.

_____. *Piano Duets,* in 2 volumes, Foreword translated by Olga Browning [no author given]. Melville, N.Y.: Belwin-Mills (Kalmus), 1979.

Sasaki, Yaeko. "On This Anthology of Liadov's Piano Works." *Liadov Piano Works.* Tokyo: Zen-On Music, 1988.

Seroff, Victor I. *The Russian Five: The Cradle of Russian National Music.* New York: Allen, Towne, and Heath, 1948.

REFERENCES, continued

Slonimsky, Nicolas. "Balakirev, Mily." In *Baker's Biographical Dictionary of Musicians,* 8th ed. 96-97. New York: Schirmer Books, 1992.

_____. "Cui, César." In *Baker's Biographical Dictionary of Musicians,* 8th ed. 377-378. New York: Schirmer Books, 1992.

Smirnov, Mstislav. *Fortepiannie proiz vedeniya kompozitorov moguchye' kuchki* (The piano works of composers comprising 'The Five'). Moscow: Muzyka, 1971.

Stasov, Vladimir Vasilevitch. *Tsezar Antonovich Kiui: biograficheskii ocherk,* Moscow: Gos. muzykal'noe izd-vo, 1954.

Sternberg, Constanin von. "Preface." *Modern Russian Piano Music.* Boston: Oliver Ditson, 1915.