THE DERIVATIONS OF SERGE LIAPUNOV'S
DOUZE ÉTUDES D'EXÉCUTION DE TRANSCENDANTE

by
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I hereby recommend that this document prepared under my direction by Bruce Reid Robinson entitled THE DERIVATIONS OF SERGE LIAPUNOV'S DOUZE ÉTUDES D'EXÉCUTION DE TRANSCENDANTE be accepted in partial fulfillment of the degree Doctor of Musical Arts.

After reading this final copy of the document indicated above, the following members of the Final Examination Committee concur in its approval and recommend its acceptance:

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I am also indebted to Dr. James R. Anthony, whose scholarship stood as a model in the writing of this paper.

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CHAPTER I

HISTORICAL PERSPECTIVE

Liszt was the 'big bang' of the nineteenth century, his influence spreading wider and wider, revolutionizing piano technique and composition. Fifty years later, in the works of Debussy, Scriabin, Rachmaninov, Ravel, and others, a myriad of styles found their primary inspiration in the music of Liszt. The music of Serge Mikhailovich Liapunov represents a derivative strand that can hardly be distinguished from its source, being nearly identical in technique, sound, and even appearance on the page. In particular, his Douze études d'exécution de transcendanté, Op. 11, show the influence of Liszt's etudes of the same name.

Liszt's Performances in Russia

Liszt made an enormous impression in Russia on his first arrival in 1842. He had just completed a series of crowning triumphs in Berlin, twenty-one concerts in all, and the St. Petersburg audiences had been primed for his appearances by newspaper accounts of these concerts.  

Vladimir Stasov, the foremost Russian music critic of the nineteenth century, described his first recital:

... Liszt gave his first concert before an overflow audience of more than three thousand in the Assembly Hall of the Nobility. Everything about this concert was unusual. First of all, Liszt appeared alone on the stage throughout the entire concert: there were no other performers—no orchestra, singers or any other instrumental soloists whatsoever. This was something unheard of, utterly novel, even somewhat brazen. What conceit! What vanity! As if to say, 'All you need is me. Listen only to me—you don't need anyone else.' Then, this idea of having a small stage erected in the very centre of the hall like an islet in the middle of an ocean, a throne high above the heads of the crowd, from which to pour forth his mighty torrents of sound. And then, what music he chose for his programmes: not just piano pieces, his own, his true metier—no, this could not satisfy his boundless conceit—he had to be both an orchestra and human voices. He took Beethoven's 'Adelaide', Schubert's songs—and dared to replace male and female voices, to play them on the piano alone! He took large orchestral works, overtures, symphonies—and played them too, all alone, in place of a whole orchestra, without any assistance, without the sound of a single violin, French horn, kettledrum! And in such an immense hall! What a strange fellow!

But most startling of all was his enormous mane of fair hair. In those days no one in Russia would have dared wear his hair that way; it was strictly forbidden.

Alexander Serov simulated the thoughts of a fictitious nobleman at the time:

Ibid., pp. 120-121.
The public is very stupid. When it comes to a fad, there's no use arguing. Besides, nowadays there are so many starry-eyed addlepates wandering around in a daze of poetic ecstasy—they either don't see the truth or don't want to see it. Would you believe it, I myself have heard a lot of people even admire liszt's looks, whereas he's really a freak, a scarecrow, with his spindly legs, unkempt hair and face that looks like a mummy's! . . . And what grotesque manners! Sometimes he even forgets the ordinary proprieties. Imagine, he didn't even take the trouble to look over the hall or the stage before the concert. Now, in mounting the stage, in order to face the royal family, he was supposed to use the steps opposite the imperial box. But did he? No. When the clock struck two, he elbowed his way through the crowd, pushed his way to the platform, bowed low, then glanced at the stage, shook his thick hair and, as you might have expected, thanks to his long legs, leaped about four feet onto it.

In a column called "Journalistic Odds and Ends," the well-known general critic Bulgarin responded to Liszt's playing in an equally superficial manner, saying, "You have to see Liszt's face, Liszt's eyes when he plays! Passions race, like clouds through a clear sky . . . then suddenly lightning . . . thunder . . . and once again the sun! If you have never seen a genius in action, even if you do not like music, watch Liszt when he plays!" As a purely social phenomenon, Liszt's success was unqualified. Men "took their cue from the fair sex" and praised the pianist.

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3Ibid., p. 125.
4Ibid., p. 123.
5Ibid., p. 124.
Liszt was able to play on musical knowledge of a popular sort. At one Moscow concert Liszt arrived late, causing the audience to be restive. Liszt arrived, seemingly preoccupied, ignored the applause, and began improvising on Russian gypsy songs. The audience, overwhelmed by this, passed about a rumor that Liszt was late because he had been with the gypsies too long.6

Liszt was received with accolade upon accolade. According to Bulgarin, "Paganini did not generate half the excitement Liszt does."7 Stasov wrote, "We were delirious, like lovers! . . . We had never in our lives heard anything like this; we had never been in the presence of such a brilliant, passionate, demonic temperament, at one moment rushing like a whirlwind, at another pouring forth cascades of tender beauty and grace."8 Another critic claimed, "All conversations and discussions about music revolve around only one subject--Liszt."9 On his second visit Liszt was accorded an even more enthusiastic welcome, as noted by Lina Ramann:

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6Ibid., p. 134.
7Ibid., p. 123.
8Ibid., p. 121.
9Ibid., p. 126.
Festivity followed festivity. After his concerts, fashionable ladies waited for him with wreaths of flowers on the steps of the Hotel Coulon, where he was staying. And when he left Petersburg, the aristocracy escorted him on a special steamer with a chorus of musicians all the way to Kronstadt, to the very entrance of the Finnish Gulf.

Liszt's initial impact was not on a musical level, in that the Russian public was musically unschooled. Stasov wrote:

How many times Liszt must have said to himself, as he looked at the audience, 'Poor things! It's like casting pearls before swine!' And then he would play some fashionable rubbish for this senseless crowd that would dazzle them as shiny trinkets dazzle a savage. We know from Liszt's letters that he did not think very highly of European audiences. What, then, must he have thought of us Russians?!

However, as Stasov remarks, from the time of his first visit, Liszt formed a relationship with the Russian school of music that broadened throughout his life.

**Liszt's Influence on Russian Composers**

In "The Rise of Russian Piano Music," Gerald Seaman wrote, "The impact of Liszt's performance... is something that has never been forgotten... There is no doubt that Liszt's playing served as a tremendous

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10 Ibid., p. 129.
11 Ibid., p. 140.
12 Ibid.
impetus to Russian composers, opening up hitherto unthought of possibilities."¹³ Indeed, it was predicted in 1847 that "all future music will be linked in the closest and most indissoluble way to the Columbus-like discoveries and undertakings of Liszt . . ."¹⁴ To the Russians Liszt was "an early model of the free, fresh and individual style to which they turned in order to escape from the academic routine of Teutonic convention."¹⁵ At the concerts of the Russian Music Society, conducted by Balakirev, the music of Liszt superseded that of earlier composers in making up the backbone of programs.¹⁶ The composers of the Russian school "studied all his works as soon as they were published."¹⁷ In a letter to Tchaikovsky Balakirev even denied the significance of classical composers:

¹⁴Stasov, p. 29.
¹⁷Stasov, p. 179.
In studying the classics you would learn again only the things you used to hear . . . [in the conservatory] . . . on the theory of the form of the rondo in connection with the fall of Adam and Eve. Better turn to Liszt . . .

Anton Rubinstein admitted that "in my playing I imitated Liszt. I adopted his mannerisms, his movements of the body and hands, the throwing back of his hair, and, in general, all the fantastic devices which accompanied his playing."19

**Liszt's Technique**

Technically, Liszt may be seen as the central figure of a huge technical arc leading from Beethoven and Czerny to twentieth century composers. In Czerny an entire study is built upon one melodic and rhythmic idea amplified without any formal repetition,20 while in Liszt figures are restated with a variety of technical problems in a single etude.21 Liszt transformed the technique of

18 Garden, p. 153.
Czerny, extending the limits of the medium so that man seemingly became infinitely capable.22 Chopin must be seen as unique, self-sufficient, and even idiosyncratic in his technique: the technical figure of the most famous of his études, Op. 10 #1 in C Major, does not recur in the piano literature. Liszt, however, is the source of the idiomatic piano technique of the Russian and French schools of composition. For example, Gerald Abraham says that "Balakirev's exploitation, even development of Lisztian piano technique in 'Islamey' may be allowed to speak for itself. Harmonically and melodically the debt is equally great."23

The works of Sergei Liapunov, as represented by the Transcendental Études, are similarly derivative. Indeed, just as Liszt's Transcendental Études are dedicated "à Charles Czerny," Liapunov's are dedicated "à la mémoire vénérée de François Liszt--Hommage de l'auteur."24


Serge Liapunov: Biography

Serge Liapunov lived from 1859 to 1924, contemporary with Glazounov, Debussy, and the younger Scriabin and Rachmaninov. From 1878 to 1883 he studied at the Moscow Conservatory, which was nationalist in outlook. His piano teachers were two Liszt pupils, Paul Pabst and Karl Klindworth. Klindworth is most remembered for his Lisztian piano vocal arrangement of Wagner's Der Ring des Nibelungen. Tchaikovsky and Taneiev were his composition teachers. In the 1890's Liapunov further educated himself by fulfilling a commission of the Imperial Geographic Society to collect folksongs in a number of provinces adjoining his birthplace of Yaroslavl, northwest of Moscow. Although he disliked the conservatism of St. Petersburg,25 he was appointed a professor at its conservatory in 1910. He edited the correspondence between Tchaikovsky and Balakirev and between Rimsky-Korsakov and Balakirev, and completed Balakirev's Second Concerto posthumously. His relationship to his mentor Balakirev was very important to his development as a composer. He became the foremost member of the second group to assemble around Balakirev, the first being the famous Russian Five of Borodin, Mussorgsky, Cui, Rimsky-Korsakov, and

Balakirev. Liapunov died in Paris, where he had founded a music school for Russian exiles.26

Of Liapunov's seventy-one opera, thirty-five are for piano solo. Two piano concerti and a Rhapsody on a Ukrainian Theme, which correspond to the two concerti and the Hungarian Fantasy of Liszt, are still performed in Russia. The Sonata, which is in the formal scheme of the Liszt Sonata, is a weak work. It is in the Transcendental Etudes, written from 1897 to 1905, that Liapunov wrote his finest music.

CHAPTER II

STYLISTIC DERIVATIONS
OF LIAPUNOV'S TRANSCENDENTAL ETUDES

The Transcendental Etudes maintain both the artistic quality and the technical brilliance of Liszt's Transcendental Etudes. They complement the Liszt Etudes, finishing a cycle begun by Liszt. Like the Chopin Preludes, the Etudes alternate between major and relative minor keys, traversing the circle of fifths (i.e., in the series C Major, A Minor, F Major, D Minor, Bb Major . . . ). Liszt wrote only twelve studies, completing half of the sequence. Liapunov's Etudes make up the remaining twelve keys, from F# Major through E Minor. The Etudes of both composers are outlined in Figure 1 below.

Programmatic Character

Liapunov's Etudes, like Liszt's, are atmospheric in nature. All of the Liapunov Etudes are titled, as are all but three of Liszt. Some of Liapunov's titles are even derivative: "Idylle" is like "Paysage" of the Liszt set, and "Rondo des sylphes" and "Rondo des fantômes" correspond to Liszt's "Feux follets." Some studies of each set are associated with literary works. Liszt's
Franz Liszt

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<td>3.</td>
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<td>5.</td>
<td>B Major</td>
<td>Feux follets</td>
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Serge Liapunov

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Figure 1. *Douze études d'exécution transcendante* of Franz Liszt and Serge Liapunov.

"Paysage," "Mazeppa," and "Vision" are based on odes of Victor Hugo, and "Wilde Jagd" refers to an Arthurian legend. Liapunov's "Térek" is based on a poem of Lerмонтov which also inspired Balakirev's great symphonic poem, Tamara. "Carillon" is accompanied by a written program depicting the ringing of bells and chimes, chanting, and hymn singing in a great crowd scene. Other external
elements used by Liszt and Liapunov include horn calls, cimbalon- and psaltery-like sounds, gypsy scales, proces­sionals, and siciliano rhythms.

Stratified Texture

Both composers almost always wrote in a layered texture, with strata isolated from each other by rhythm or register. This often leads to a complex, orchestral sound. Liszt's "Paysage" exhibits three textural layers (see Figure 2 below): an F pedal accompanies a falling line in eighth notes in the left hand, while an ascending melody in octaves is played in the right hand.

![Figure 2. Liszt: "Paysage," mm. 1-11.](image)

In "Mazeppa," Liszt, the first to revive the use of more than two staves in piano music, adds a third staff
to underline the isolation of the sixteenth note figuration from the chords played on the first and third quarter notes of each measure (see Figure 3 below).

Allegro [d=112-116]

Figure 3. Liszt: "Mazeppa," mm. 7-10.

Liapunov's music is similarly stratified. In "Carillon," four staves are used to represent the textural strata (see Figure 4): a low $B^4$ pedal, "quasi campana grande;" other imitations of bells in eighth notes; sustained chords; and brilliant sixteenth note filigree in the upper range of the keyboard.
Massed Texture

Another means of approximating an orchestral sound is the massing of texture, the blocking out of a huge range of the keyboard. In Liszt's "Harmonies du soir," dense chords are reiterated in a six-octave range (see Figure 5, mm. 80-84).
In Liapunov's "Chant épique" both hands state a theme in octaves, using a six-octave block of the keyboard, as seen in Figure 6.

![Figure 6. Liapunov: "Chant épique," mm. 194-197.](image)

**Extensive Pedalling**

In Liszt's music the pedal is seen as essential to the sound of the piano. Liszt did not merely rely on harmonic pedals, in which the pedal is changed with each chord. He instead reached for orchestral effects through gigantic pedals, thereby expanding the pianist's repertoire of pedal techniques.

In the most radical application of this technique Liszt pedalled entire passages ascending or descending the whole range of the keyboard without regard for harmonic changes. In ascending figures Liszt would use a crescendo to avoid blurring: each sound, being louder than those previously played, would be thrust into the foreground. Liszt made a remarkable discovery with regard to descending passages. Because each string
is successively longer, its sound projects above the higher strings, so that no crescendo is needed. In the cadenza at measure 6 of "Mazeppa" (see Figure 7) a mass of sound is pedalled together without maintaining clear harmonies. As noted above, ascending passages are marked with a crescendo, while descending passages are not.

Figure 7. Liszt: "Mazeppa," mm. 4-6.

A famous example of this device is found in the Dante Sonata (see Figure 8). The highly chromatic music from measures 35 to 39 is all under one pedal, adding brilliance to the sound.
Liapunov used the same method of pedalling in "Nuit d'été" (see Figure 9).

**Pedalling with Leading Tones**

In all three of the previous examples, Figures 7, 8, and 9, the brilliance of the music is due to the holding of chromatic elements under a single pedal. This was to become an hallmark of idiomatic piano writing in future decades. The purest exemplification of this technique is the pedalling of a chord with the leading tones of its members. At measure 7 of "Mazeppa" (see Figure 3 on p. 14), Liszt pedalled a D Minor chord with
Figure 9. Liapunov: "Nuit d'été," mm. 107-110.

C#, E, and G#, the leading tones of D, F, and A, respectively. Similarly, at the end of Liapunov's "Rondo des sylphes," the functional G Major chord is pedalled with its members' leading tones, an F# Major chord (see Figure 10, below).
Breaking of Parts

Liszt and Liapunov often indicated that both hands were not to play together, but to break the parts by playing the right hand after the left. They thereby notated an important performance practice germane to the Romantic era, used to affect passion, to more clearly expose two melodic parts, or to play upon an audience's sense of expectation by delaying a note. In the F Minor Etude of Liszt the breaking of parts reflects the appassionata character of the score (see Figure 11, mm. 126-130).
Figure 11. Liszt: F Minor Etude, mm. 125-130.

Figure 12. Liapunov: "Elégie en mémoire de François Liszt," mm. 104-107.
In Liapunov's "Elégie en mémoire de François Liszt" (see Figure 12, p. 21), this device isolates a melody stated in the right hand from its imitation in the left hand. In this way a highly ornamental passage is made transparent.
CHAPTER III

TECHNICAL DERIVATIONS
OF LIAPUNOV'S TRANSCENDENTAL ETUDES

Liszt's technique stems from the tradition of Czerny. Patterns of fingering are invented purely on the basis of their practicality in furthering facility, so that all similar passages can be played faster or more brilliantly.

Fingering Patterns

In sections of music which duplicated the same technical figuration in several octaves, Liszt employed the same fingering in each octave. In the F Minor Etude, this method is used in the right hand in measure 54 (see Figure 13).

Figure 13. Liszt: F Minor Etude, mm. 52-54.
Similarly, in Liapunov's "Chant epique" these patterns of fingering are used in the left hand (see Figure 14). First the same model is followed in two successive ascending octaves, and then a pattern is devised for three descending octaves. The use of these patterns is so important to execution of this passage that a fingering rule is broken, the thumb plays two successive notes, to maintain them.

![Figure 14. Liapunov: "Chant epique," mm. 140-142.](image)

**Thumb under Fifth Finger**

In "Ricordanza" Liszt had similarly used a finger twice to maintain a patterned fingering, as may be seen in Figure 15. Another new fingering technique used here is the use of the thumb under the fifth finger in an ascending right hand passage (as in m. 60) or a descending left hand passage (as in m. 59). In Czerny's fingerings the thumb follows fingers 3 or 4; this is a logical extension of that technique. In effect, in the execution of this method there is a shift of the entire
hand position. In Liapunov's "Rondo des sylphes" the hand is likewise required to take a new hand position, the thumb being played under finger 5 (see Figure 16).

Figure 15. Liszt: "Ricordanza," mm. 59-60.

Figure 16. Liapunov: "Rondo des sylphes," mm. 103-104.

Fifth Finger over Thumb

Another expansion of Czerny's fingering is found in ascending left hand or descending right hand passages. While in Czerny only fingers 4, 3, or 2 would follow the thumb, Liszt also used finger 5, again in effect requiring a shift of hand position. In Figure 17 below, the fifth and sixth sixteenth notes of the right hand exhibit this means of fingering, with the fifth finger shifting an
entire octave lower than the thumb's previous position. Liapunov used the same pattern of fingering in six successive octaves in "Tempête" (see Figure 18). Only with this fingering could the proper speed and brilliance of this etude be attained.

Rapid Expansion and Contraction of the Hand

Figure 17 above may serve as an example of rapid expansion and contraction of the hand. In the first four sixteenth notes of the right hand, the thumb plays a, the hand expands an octave so that the fifth finger can
play \( a^1 \), the hand contracts so that the thumb can reiterate \( a^1 \), and the hand again expands so that the fifth finger can play \( a^2 \). Liapunov can only have intended the same fingering in the "Elégie en mémoire de François Liszt" (see Figure 19) in using the inversion of the same figure in the left hand.

![Image of musical notation]

Figure 19. Liapunov: "Elégie en mémoire de François Liszt," mm. 101-104.

**Division of Parts between Hands**

An entirely new fingering technique established by Liszt consisted of the division of music between the hands for greater speed and brilliance, especially in trills and *martellato* passages. At the beginning of the F Minor Etude (see Figure 20), the whole texture consists of first inversion triads in conjunct motion alternating between the left and right hands. At the end of Liapunov's "Chant épique" (Figure 21) many forms of these divisions are used: single eighth note chords are alternated (m. 170), two eighth notes are alternated (m. 172), and trill-like figures are divided between the hands (m. 182).
Reinforced Scales

The most spectacular of these divisions between hands is known as reinforced scales, broken octaves, blind octaves, or Liszt octaves. Liszt said, "Chromatic passages divided between the hands are my property."  

Just as Liszt departed from Czerny's chromatic fingering by inventing a faster fingering, using the thumb under the fifth finger and the fifth finger over the thumb, Liszt also elaborated the single line chromatic scale of Czerny by doubling it alternately at the upper and lower octave. In "Mazeppa" (see Figure 22) the thumbs play a chromatic scale reinforced alternately by the right and left hands.

![Figure 22. Liszt: "Mazeppa," mm. 60-61.](image)

Liapunov used this technique in his "Elégie en mémoire de François Liszt," reinforcing not just a chromatic scale, but rather a gigantic passage in disjunct motion (see Figure 23).
Figure 23. Liapunov: "Elegie en memoire de Francois Liszt," mm. 120-125.
CHAPTER IV

PARTICULAR DERIVATIONS
OF THE LIAPUNOV TRANSCENDENTAL ETUDES

Each of the Liapunov Etudes is derived from specific models. While most of them are related to the Transcendental Etudes of Liszt, Liapunov also looked to Liszt's Hungarian Rhapsodies, the works of Balakirev, and the works of Russian contemporaries such as Liadov.

1. Berceuse

The Chopinesque "Berceuse" is remarkable for the subtle variation of its ostinato bass, as well as the ornamental elaboration of the theme, looking forward to Rachmaninov. Balakirev's Impromptu on Themes of Two Preludes of Chopin, composed in 1907, seems to have been influenced by "Berceuse." Two patterned cadenzas are the only sign of Liszt's influence.

2. Rondo des fantômes

The title of this etude recalls Liszt's "Feux follets." In texture as well the two studies are related: a single thread, played very fast, grows slightly thicker while remaining fairylike in its high tessitura and lightness of sound, and then disappears into thin air.
3. Carillon

"Carillon" is prefaced by the following program:

In the distance is heard the ringing of a bell, across the measured strokes of which come the sounds of a hymn. The ringing grows louder and louder and the church-chimes blend with the sounds of the principal bell. The solemn tones of the hymn alternate with the sounds of the bells, ending in a general majestic choral effect interspersed with the deep sounds of the great bell.

The texture at the beginning is strikingly similar to Liszt's "Harmonies du soir," with its falling figures accompanied by great bells. In its arpeggiated figures, unison octaves in both hands, and the imitation of bells, "Carillon" throughout follows especially "Harmonies du soir," but also "Paysage." A chorale-like section just before the end of the study parallels a similar part of the Liszt Sonata.

4. Térek

"Térek" was inspired by a poem of Lermontov:

Terek, wild and wrathful, bellows
Down his cliff-encircled way,
Weeping like the storms, his fellows,
Tears that fly in rifts of spray.
But upon the steppes dispersing,
Out in guileful tide he sneaks,
And with wheedling, soft discoursing,28
This-wise to the Caspian speaks . . .

In character and figuration the etude is derived from the F Minor Etude of Liszt, as seen by comparing the beginning of each piece.

5. Nuit d'été

"Nuit d'été" is remarkably similar to Liszt's "Ricordanza." As Richard Davis has shown, both pieces exhibit the same formal scheme in every detail. Each etude is in compound duple meter, with further subdivisions into triplets. Both begin with a single melodic thread in introductions that hint at rhythmically similar themes. The same arpeggiated figures are used to accompany these themes. The cadenzas corresponding in formal position are similar in contour and function. In both the Liszt and Liapunov three staves are used to denote levels of sound. Even the same expressive markings are used in both etudes: dolce, dolcissimo, leggierissimo, molto espressivo, perpendosi, perdendo, agitato, marcato, and una corda all appear at corresponding formal junctions.

6. Tempête

Like "Térek," "Tempête" is indebted in its conception to Liszt's F Minor Etude. Both the Liszt and the Liapunov studies are marked allegro agitato molto, with a

29 Davis, p. 193.
meter signature of $\frac{2}{4}$, with three sets of triplets as an upbeat at the beginning. In figuration, texture, and appassionata character the pieces are allied. Both etudes outline sonata-allegro form in their key structure and in their unceasing development of two themes, with a stretta coda completing both works.

7. Idylle

While Liapunov's primary model for this work is the "Idylle" in D♭ Major, Op. 25, of Liadov, this work also corresponds to Liszt's "Paysage" in its use of the dotted rhythms of the siciliano to depict a pastoral scene. Some of its figurations are derived from the F Minor Etude as well.

8. Chant épique

In its use of Orthodox chant, "Chant épique" follows the example of Balakirev's Tamara. Liszt had similarly used the "Dies irae" in Totentanz, a work of enormous influence in Russia. In "Chant épique" the chant is alternated and then combined with a folk melody, "From

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30 Ibid., p. 194.
31 Ibid.
out of the Wood, the Dark Wood," which was included in Liapunov's Op. 10 collection of thirty folk songs.\footnote{Davis, p. 194.}

As in the Hungarian Rhapsodies of Liszt, the psaltery is imitated. In texture the work is similar to "Eroica," while in its free variations of its themes it is like "Eroica" and "Mazeppa." As in "Mazeppa," the primary thematic material is presented in successive rhythmic diminutions throughout the piece, increasing the excitement of the music. The last measure of the study is an exact replica of the end of Balakirev's Fantasy on Themes from A Life for the Tsar.

9. Harpes éoliennes

"Harpes éoliennes" looks like Liszt's "Chaisse-neige" on the page, as may be seen from a comparison of the beginning of each etude (see Figures 24 and 25). Each piece maintains a constant tremolando within a layered texture. By the use of the orchestral term tremolando rather than the pianistic term tremolo the two composers have indicated an unmeasured alternation of notes, making for a continuous sound without perceptible reararticulation. In Liszt this begins on $d^b$ and $f$, while in Liapunov it starts on $d$ and $f^\#$. Liszt's tempo marking, andante con moto, corresponds to Liapunov's adagio non
Figure 24. Liszt: "Chaisse-neige," mm. 1-9.
Figure 25. Liapunov: "Harpes éoliennes," mm. 1-5.
tanto. At one point Liapunov used two-part canonic statements of the theme as done throughout the Liszt study. A rising and falling chromatic line is also borrowed from Liszt. While the cadenzas of both works correspond formally, Liapunov's is more like those of "Ricordanza" in character.

10. Lesghinka

The lesghinka is a "slow, elegiac dance of the Lezghy, a Mahommedan tribe on the Persian border of Russia. It has given Russian composers an excuse for their favorite indulgence in music of an Oriental cast." Glinka wrote the prototype of the dance in Ruslan and Ludmilla, and Balakirev's Tamara was originally titled Lesghinka.

While Liapunov's "Lesghinka" owes something in its figuration to the F Minor Etude of Liszt, its more obvious source is Balakirev's Islamey. Liapunov has even appended "style Balakirew" to the title. A comparison of the first few measures of each work underlines their similarity (see Figures 26 and 27). Each piece is in \( \frac{12}{16} \), in a minor key, with nearly the same metronome.

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35 Garden, Balakirev, p. 55.
marking; the slow sections of each piece also correspond in tempo. Liapunov's theme is in the formal scheme of AAAB, while Balakirev's is AABB. Like the other themes of each work, they consist of the repetition of short figures in primarily conjunct motion with offbeat accents. The second themes of the two pieces are even more closely allied, being identical in rhythmic impulse (see Figures 28 and 29). The two pieces use similar accompanimental figures throughout. Divisions between hands are exploited in every conceivable manner. In both works the themes are progressively fragmented until they are nearly unrecognizable.

11. Rondo des sylphes

Like "Rondo des fantômes," "Rondo des sylphes" recalls "Feux follets" by its title and character. Again, a single line leads to an etude much like a Mendelssohn scherzo. The meter, tempo, rhythmic configuration, texture, and even contour of the beginning of "Feux follets" are recreated, and its sequential development is assumed.

Allegro agitato. M.M. = 156.

Figure 26. Balakirev: Islamey, mm. 1-8.
Allegro con fuoco. M.M. 176

Figure 27. Liapunov: "Lesghinka," mm. 1-8.

Figure 28. Balakirev: Islamey, mm. 45-52.
12. Élégie en mémoire de François Liszt

The final piece of the set is on the largest scale of all the Transcendental Etudes. The "Élégie" uses textures derived from "Mazeppa," "Vision," "Eroica," the F Minor Etude, and Balakirev's Serenade Espagnole. However, by far the most important influence is exerted by Liszt's Hungarian Rhapsodies, as indicated by Liapunov's indication, all'ungarese. A comparison of the beginning of the "Élégie" with the beginning of the "Hungarian Rhapsody #1" reveals a number of these relationships (see Figures 30 and 31). The character and rhythm at the beginning of each piece is similar, with two recitatives in octaves in dotted figures and heel-clicking grace notes, culminating in trills and a cadenza. These are contrasted with lyric andante passages.
Figure 30. Liszt: "Hungarian Rhapsody #1," mm. 1-7.

Figure 31. Liapunov: "Elégie en mémoire de François Liszt," mm. 1-13.
Rubato is written in by the use of fermati and other indications, but is particularly notated by the tempo indication *lento capriccioso*, corresponding to Liszt's common *a capriccio*. This declamatory beginning imitates the sound of a double bass solo, common in the performances of gypsy bands. Liapunov also imitates the psaltery, another instrument used by the gypsies.

One important Lisztian feature exemplified better in the "Elegie" than in any other of the *Etudes* is the use of thematic transformation, the opening theme being presented in every imaginable character. Its final statement leads to a grandiose, *fortissimo* coda befitting an elegy for Franz Liszt.
CHAPTER V

CONCLUSION

Liapunov was not one of the great composers of the nineteenth century. In virtually every respect his Transcendental Etudes are derivative, owing their inspiration and technique to Liszt. Their key sequence, form, programmatic nature, texture, pedalling, fingering, and virtuosic character all follow the lead of Liszt's Transcendental Etudes. His music has been said to be influenced by the "gently inflected swirls of the disquieting perfumes of the Orient," but Liszt's style is filtered through this exotic element to such an extent that no individual artistic vision is in evidence. It is in the works of Debussy, Ravel, Scriabin, Rachmaninov, and others that Liszt's style was transfigured into a myriad of forms, each with an individual cast.


