

A Study of the Piano Works by Anatol Lyadov

by

Xiaoyu Zhang

A Research Paper Presented in Partial Fulfillment

of the Requirements for the Degree

Doctor of Musical Arts

Approved March 2018 by the  
Graduate Supervisory Committee:

Robert Hamilton, Chair

Hannah Creviston

James DeMars

Baruch Meir

ARIZONA STATE UNIVERSITY

May 2018

©2018 Xiaoyu Zhang  
All Rights Reserved

## ABSTRACT

As one of the composers living in an era filled with innovations, Anatol Konstantinovich Lyadov (1855-1914) has been relatively ignored by scholars and pianists to date. He is an unusual composer with multiple characteristics: solitary but expressive, talented but indolent. His compositional style never lacked critics—especially with respect to his persistent preference of miniatures. Nonetheless, his piano works embody the breathtaking beauty of the composer’s independent musical ideas and colorful musical language. Compared with the flourishing, dazzling, and nationalized music from other composers living in the same era, these light, flowing musical pieces from Lyadov have irreplaceable value.

Through the study of these small-scale piano works, one finds important connections with the music of other renowned composers (e.g. Chopin and Scriabin), and the employment of traditional aspects such as Russian folk tones and fairy tales. Stylistically, Lyadov was a representative of 19<sup>th</sup>-century Romanticism; however, his compositional style changed during his late period (after 1900), presenting a unique use of dissonance.

The scholarly research on Lyadov’s piano works remains limited. Most of the related resources can be found only in the Russian music literature. No in-depth study or dissertation on the complete piano works of Lyadov could be located, and therefore my research paper is intended to provide useful information to piano performers and teachers, hopefully encouraging more study and performance of Lyadov’s piano works. Despite their lyrical melodies and deep emotion, these works are thus far relatively unpopular and unknown, with only a few played occasionally as encore pieces.

## ACKNOWLEDGEMENTS

I must firstly express my most heartfelt gratitude to my teacher, Professor Robert Hamilton. Thank you for your kind help on this project. I am so fortunate to be under your guidance during the past five years. I appreciate all of your constant support, leadership, encouragement and inspiration, not only on performance, but also on every aspect of my DMA study.

I must also express thanks to the professors on my committee. My sincere thanks to Dr. Baruch Meir, for giving me many inspirations on piano literature and encouragement to remain curious. I wish to express thanks to Dr. James DeMars, for your time and input on this paper, and your kindness and guidance during my study. My special thanks to Professor Hannah Creviston. Thank you for all of your support and kind help on this project and constantly providing help and feedback on this paper.

Last but not least, my huge thanks to my family. To my mother, Prof. Qin'an Huang, thank you for your constant support and encouragement during my long DMA study journey, both artistically and personally. Thanks to my father, Prof. Yi Zhang, for being my first teacher that opened the door of the music world for me when I was three years old and being my advisor until now. Special thanks to my husband, Dr. Moye Chen. Thank you for your companionship and support in the past ten years as my best friend, my advisor, team mate and my beloved half to support my career and to light every moment of my life.

## TABLE OF CONTENTS

LIST OF FIGURES.....	iv
LIST OF EXAMPLES.....	v
CHAPTER	
1 INTRODUCTION.....	1
Biography.....	1
Living Background.....	5
2 PIANO WORKS BY ANATOL LYADOV.....	10
A Division of Lyadov’s Piano works.....	10
Lyadov’s Compositional Characteristics.....	13
Sample Analyses.....	39
3 ARTISTIC VALUE.....	48
Artistic Value: Argument and Counterargument .....	48
Comparison with the Same Era Russian Composers.....	50
4 PEDAGOGIC AND PERFORMANCE VALUE.....	55
Pedagogic Value of Lyadov’s Piano Works.....	55
Performance Value of Lyadov’s Piano Works.....	58
5 CONCLUSION.....	63
REFERENCES.....	65

## LIST OF FIGURES

Figure	Page
1. A Table of Lyadov's Writing in Each Period.....	10
2. Diverse Musical Styles and Forms.....	56
3. Technique Connections Between Lyadov's <i>Variations on a Polish Song</i> , Op.51 and Chopin's Etudes.....	58

## LIST OF EXAMPLES

Example	Page
1. <i>Tentation</i> Op.64, No.3: Measures Twenty-One Through Twenty-Four.....	13
2. <i>Marzurka</i> Op.11, No.3: Measures One Through Four.....	15
3. <i>In the Clearing</i> Op.23: Measures One Hundred Twenty-One Through One Hundred Thirty.....	17
4. <i>Pastorale</i> : Measures One Through Six.....	17
5. <i>Marzurka</i> Op.3, No.5: Measures One Through Four.....	18
6. <i>About Olden Times</i> , Op.21: Measures One Through Twenty-Two.....	19
7. <i>About Olden Times</i> , Op.21: Measures One Hundred Forty-Nine Through One Hundred Fifty-Two.....	20
8. <i>Prelude</i> Op.13, No.4: Measures One Through Nine.....	21
9. <i>Barcarolle</i> Op.44: Measures Forty-Four Through Forty-Six.....	22
10. <i>Prelude</i> Op.39, No.4: Measures Thirty Through Thirty-Nine.....	23
11. <i>Prelude</i> Op.39, No.4: Measures Sixty-Four Through Seventy-One.....	23
12. <i>A Night in Moscow</i> : Measures One Through Ten.....	24
13. <i>Four Piano Pieces</i> Op.2, No.2: Measures One Through Six.....	25
14. <i>Four Piano Pieces</i> Op.2, No.6: Measures One Through Nine.....	26

LIST OF EXAMPLES -CONTINUED

Example	Page
15. <i>Intermezzi</i> Op.8, No.1: Measures One Hundred Eighty-One Through One Hundred Ninety-Two.....	27
16. <i>Prelude</i> Op.39, No.2: Measures Nine Through Seventeen.....	28
17. <i>Prelude</i> Op.31, No.2: Measures Sixteen Through Twenty-Six.....	29
18. <i>Canzoneta</i> Op.48, No.2: Measures One Through Fifteen.....	29
19. <i>Prelude</i> Op.11, No.1: Measures Sixteen Through Twenty-Five.....	30
20. <i>Prelude</i> Op.40, No.2: Measures One Through Eight.....	31
21. <i>Novelette</i> Op.20: Measures One Through Five.....	31
22. <i>Mazurka</i> Op.57, No.3: Measures One Through Eight.....	33
23. <i>Mazurka</i> Op.11, No.3: Measures One Through Ten.....	33
24. <i>Mazurka</i> Op.11, No.2: Measures One Through Fourteen.....	34
25. <i>Deux Morceaux</i> Op.9, No.1: Measures One Through Ten.....	35
26. Chopin <i>Valse</i> Op.70, No.2: Measures One Through Eleven.....	36
27. <i>Prelude</i> Op.57, No.1: Measures One Through Four.....	36
28. Chopin <i>Nocturne</i> Op.27, No.2: Measures One Through Six.....	37
29. <i>Prelude</i> Op.31, No.2: Measures One Through Ten.....	37



## LIST OF EXAMPLES -CONTINUED

Example	Page
30. <i>Prelude</i> Op.28, No.4: Measures One Through Eight.....	38
31. <i>Variation On the Theme of a Polish Song</i> Op.51: Second Variation, Measures One Through Four .....	38
32. <i>Etude</i> Op.25, No.3: Measures One Through Six.....	39
33. Rachmaninov <i>Piano Concerto</i> No.2: Measures Eleven Through Twenty.....	41
34. <i>Prelude</i> Op.11, No.1: Measures Six Through Fifteen.....	42
35. <i>Prelude</i> Op.11, No.1: Measures Thirty-One Through Forty.....	43
36. <i>Barcarolle</i> Op.44: Opening Theme, Measures One Through Three.....	44
37. <i>Barcarolle</i> Op.44: Measures Twenty-Six Through Twenty-Seven.....	44
38. <i>Barcarolle</i> Op.44: Coda, Measures Fifty-Six Through Sixty.....	45
39. <i>Barcarolle</i> Op.44: Pentatonic Echo Voice, Measures Ten Through Twelve..	45
40. <i>Barcarolle</i> Op.44: Measures Seven Through Eight.....	46
41. <i>Barcarolle</i> Op.44: Measures Forty-Five Through Fifty.....	47
42. <i>Barcarolle</i> Op.44: Measures Fifteen Through Sixteen.....	47

CHAPTER 1  
INTRODUCTION  
Biography

Born to a musical family in St. Petersburg on April 29, 1855, Anatol Constantinovich Lyadov (1855-1914) was an excellent composer of piano, orchestral, and instrumental music, a fine conductor, and a high quality teacher. He was one of the important members of the new generations that appeared after the nationalist period. His name is mostly mentioned with other composers who were pupils and friends of Nikolai Rimsky-Korsakov in the same era, such as Alexander Constantinovich Glazunov, Serge Mikhailovich Lyapunov and Anton Stepanovich Arensky. He was counted as the most brilliant of the first generation offspring of *moguchaya kuchka*,<sup>1</sup> together with Alexander Glazunov (1865-1936).<sup>2</sup> He was also a friend to other contemporary Russian composers and critics such as Balakirev, Borodin, and Stasov.<sup>3</sup>

Lyadov's family profoundly influenced him. His grandfather, Nikolai G. Lyadov, was a conductor. His father, Konstantin Nikolaevich Lyadov, described by critics as "a charming but dissolute man", was director of the opera at St. Petersburg and a composer, notably of choral music.<sup>4</sup> Lyadov's uncle was a conductor of ballet music, and also

---

<sup>1</sup> *Moguchaya kuchka* or "mighty handful", refers to Mily Balakirev and his students Nikolai Rimsky-Korsakov, Cesar Cui, Aleksander Borodin, and Modest Mussorgsky.

<sup>2</sup> Richard Beattie Davis, *The Beauty of Belaieff: An annotated pictorial history of a 19<sup>th</sup>. Century Russian music publisher and his era*. (Florida: The Friends of the S.E. Wimberly Library, 2008), 194.

<sup>3</sup> James Bakst, *A History of Russian-Soviet Music*, (New York: Dodd, Mead & Company, 1966), 233.

<sup>4</sup> Davis, *The Beauty of Belaieff*, 194.

employed at the opera. Young Lyadov took piano lessons with his aunt, V.A. Antipova as a child.

After receiving early piano instruction from his father and aunt, Lyadov moved into the violin class at the St. Petersburg Conservatory and continued to explore his compositional talent. Soon Rimsky-Korsakov chose him for a composition class where he learned form, orchestration, counterpoint and fugue. He also studied harmony under the guidance of Yuli Johansen.

Lyadov struggled with laziness throughout his life. In 1867, he entered the St. Petersburg Conservatory; however, eight years later, he was expelled after repeated complaints of indolence. Another example of his laziness was Lyadov rejected Diaghilev's proposal to compose music for the ballet *Firebird* in the 1890s. Diaghilev then engaged Stravinsky, in what was to prove the start of a highly successful collaboration. As mentioned by Dmitry Feofanov in the introduction of *Rare Masterpieces of Russian Piano Music*:

It was Liadov who was commissioned to compose the Firebird, and who made the inquiring Diaghilev blow up and transfer the commission to Stravinsky several weeks before the premiere by telling him that the music paper had already been bought.<sup>5</sup>

Lyadov was gifted and captured attention from composers outside the conservatory. In a letter from Mussorgsky to Stasov on August 2, 1873, Lyadov was described as a 'new, undoubted, original and young Russian talent'. In 1878, he was

---

<sup>5</sup> Dmitry Feofanov, *Rare Masterpieces of Russian Piano Music*, (Dover Publications, Inc., 1984), ix.

reaccepted to the conservatory and composed a “redemption” Cantata (1878) as his graduation work, which was well-known as “Die Braut von Messina”.<sup>6</sup> This work caused general delight and thus brought recognition to him immediately, earning him a teaching position at the St. Petersburg Conservatory and later, a conducting appointment with the Maurer Orchestra.

1884 was a significant year for Lyadov, including his marriage and first meeting with Tchaikovsky. The same year, Balakirev introduced a number of musicians to Tchaikovsky, including Glazunov and Lyadov, which began the friendship between Lyadov and the others. With his marriage, Lyadov started to visit Polynovka each year where his wife had property and where he died in 1914. In Polynovka, Lyadov wrote more than two hundred folksongs.

Following the dissolution of Balakirev’s circle in 1894, Lyadov formed the music committee of Belayev’s music publishing house, which was known as the “Belayev Circle”, along with the major figures Rimsky-Korsakov and Glazunov. The publishing house was built by Mitrofan Belayev, a wealthy timber merchant and a music lover.

...After the dissolution of Balakirev’s circle, weekly Friday meetings, held at Rimsky-Korsakov’s house, became a tradition of the musical life of Petersburg...Rimsky-Korsakov, Glazunov, and Lyadov formed the music committee of the “Belayev Circle.” The function of this committee was to select a Russian completion for publication and performance at the Russian Symphonic Concerts. Lyadov’s activities as a musical editor made him an important member of the committee, especially after the death of Rimsky-Korsakov. <sup>7</sup>

---

<sup>6</sup> M. Montagu-Nathan, *A History of Russian Music*, (Boston: Milford House, 1973), 252.

<sup>7</sup> Bakst, *A History of Russian-Soviet Music*, 233.

As reported in *A History of Russian-Soviet Music*, the “Belayev’s Circle” brought a musical tradition to the St. Petersburg area by regularly holding concerts, meetings and competitions for the lively composers of that period.<sup>8</sup>

Lyadov was a sensitive and emotional man. He preferred solitude and avoided publicity.<sup>9</sup> Perhaps that is one of the reasons that Lyadov loved the Russian *skazkii* (fairy tales) as a means to escape from reality and as a great source of inspiration. Although Lyadov’s compositional style is similar to his Russian contemporaries, he had a unique voice. He employed lighter and smaller forms, and was lyrical and restrained. He was drawn to intensely Russian subjects and loved Russian folk songs and fairy tales. When the influence of Rimsky-Korsakov declined and the focus was no longer on Russian Nationalism, Lyadov was considered one of the essential composers during “The Decline of Nationalism” period.<sup>10</sup> He was deeply influenced by Chopin and Scriabin, and produced a certain number of *Chopinesque* preludes, etudes, and mazurkas. The later work *Quatre Morceaux Op.64* contains harmonic similarities with Scriabin. He had a clear and logical compositional philosophy and enjoyed working with counterpoint and fugue.

---

<sup>8</sup> Ibid, 233.

<sup>9</sup> Ibid, 234.

<sup>10</sup> M. Montagu-Nathan, *A History of Russian Music*, 239.

## Living Background

Lyadov lived at the juncture of the nineteenth and twentieth centuries. For music and other artistic disciplines, this period was one filled with numerous transformations and innovations. With the development of Western romantic music and rapid social change, nationalism grew in some countries including Czechoslovakia, Norway and Russia.

In Russia, due to political and economic innovations, artistic and cultural areas such as Russian music, literature and painting were stimulated and transformed. Those innovative ideas refreshed political ideologies and the flourishing arts led to the 1880-1915 era being called the “Silver Age of Russia”.<sup>11</sup> Lyadov lived through this “Silver Age” and experienced three political periods: Tsar Alexander the Second (1855-1881), Tsar Alexander the Third (1881-1894) and Tsar Nicholas the Second (1894-1917).

Tsar Alexander the Third was forced by the large aristocratic bureaucracy to compromise and take relatively conservative measures to strengthen the centralized rule following a sense of failed economic, administrative and judicial experiments. This ultimately resulted in the enlargement of a divide in Russian society. The division remained until the collapse of the Russian Empire in 1917. During this period, inevitably, people were hurt by these unstable factors in the economy and society. Russian music during this era moved away from Nationalism and began to be reflective of societal change.

---

<sup>11</sup> Gasparov Boris, *Poetry of the Silver Age*, (Cambridge, UK: Cambridge University Press, 2011), 1.

Political influences in Lyadov's compositions can be found in *A History of Russian-Soviet Music*:

Lyadov's sensitive nature was hurt by the political reaction and suppression which characterized the reign of Tsar Alexander the Third. However, like many members of the intelligentsia, Lyadov realized the hopelessness of opposing Tsarist oppression.

...His reluctance to express opinions and pass judgements on Russian social and political realities was responsible for his inimical attitude toward the music of Mussorgsky, the poetry of Nekrasov, and the paintings of the Peredvizhniki. Lyadov found inspiration and spiritual consolation in the fantasy of Russian folklore and in nature. He is one of the greatest masters of pictorial representations in Russian music.<sup>12</sup>

The political situation stimulated the arts, such as literature, poetry and painting. Art in Russia blossomed in the years between 1880 and 1917.<sup>13</sup> Much of the literature and poetry which appeared during that period described social reality and Russian life. Anton Chekhov published his first stories in 1884 and, later, Leo Tolstoy published *The Death of Ivan Ilyich* (1886), *The Power of Darkness* (1886) and *The Fruits of Enlightenment* (1887). Semyon Nadson's poem *Life* was published in 1886. The paintings of Shishkin, Repin, Surikov and Levitan were amongst the best-known since they described the real Russian social history and life.

Lyadov received much inspiration from Russian writers. Pushkin and Turgenev were his favorite writers, providing him an esthetic compositional model. Lyadov wrote a symphonic work, *Polonaise* in C major, Op. 49, "in memory of A.S. Pushkin." In the late 19th century, following political change, many writers such as Dostoyevsky, Chekov,

---

<sup>12</sup> Montagu-Nathan, *A History of Russian Music*, 234.

<sup>13</sup> Stuart Campbell, *Russians on Russian Music 1880-1917* (Cambridge, UK: Cambridge University Press, 2003), 11.

Nadson and Tolstoy produced literature that described social conditions and people's lives. Among them, Tolstoy's novels and dramas profoundly influenced Lyadov.

A description of how realism writers influenced Lyadov's composing is given below:

...His music is without emotional outbursts and it combines sincere feeling with beauty and refinement of form. His esthetic principles were related to those of his favorite writers, Pushkin and Turgenev ...

In the 1880's, after reading Tolstoy's *Anna Karenina*, Lyadov accepted some Tolstoy's teachings. During the summer, when he lived in the country, he would dress like a *muzhik* and join the peasants working in the fields.<sup>14</sup>

Russian music began to spread throughout the world. It was during this period that several musical trends merged together. Starting in the 1860's, "The Powerful *Kuchka*", which included Balakirev, Cui, Mussorgsky, Borodin and Rimsky-Korsakov, represented the New Russian School and became of relevance. Critic Stasov wrote, "How much poetry, feeling, talent and skill is in this small, but already powerful, '*Kuchka*' of Russian musicians."<sup>15</sup> The New School featured Nationalism, and carried the heritage of Glinka and Dargomijsky.

Lyadov was born a decade after nationalism was championed in Russian music. On one hand, most composers of Lyadov's generation carried on the essentials of the Russian spirit, but on the other hand, they received influences from Western Romanticism through the effects of the French revolution. It is important to mention these culturally contradictory traits which happened in Russian society. *A History of*

---

<sup>14</sup> Ibid, 234.

<sup>15</sup> Ibid, 94.



*Russian Music* describes the adoption of modern occidental views and the Russian native Slav elements.

“One of the remarkable phenomena to be noticed as belonging to a nation whose character consists of some quite baffling contradictory traits, is that while the government pursues a course of consistently equivocal behavior towards the social modifications approved by Western nations, Russian society is ever ready to adopt the most modern occidental views in the domain of the arts. The Slav element in the Russian, stultifying his loudest and most chauvinistic professions, renders him an eclectic in spite of himself.”<sup>16</sup>

In terms of his compositions, Lyadov carried on some of the characteristics from Glinka and the *Kuchka* through his use and development of themes from Russian folk songs, fairy tales and legends. He also differed from most members of “The Five” in that he accepted formal compositional training at the conservatory, thus producing works with more strict and logical compositional ideas. He loved counterpoint and fugues. Lyadov was also deeply influenced by Western romanticism. His compositions show many similarities to Chopin and Schumann. “The Five” adhered to their Russian principles, even though they were sympathetic to western romanticism included in compositions by Schumann, Berlioz and Liszt.

The early twentieth century was full of innovations and explorations. The basic music trend of this era went against German Romantic music. There was no central tendency and different styles were produced by composers in different regions. Music with independent characteristics developed from countries all over the world. This included growing Impressionism in France, Second Viennese School in Austria, the Czech school and so on.

---

<sup>16</sup> Ibid, 239.

*Four Pieces for Piano*, Op. 64 and two of Lyadov's most popular symphony works, *The Enchanted Lake*, Op. 62, and *Kikimora*, Op. 63, were all written between 1909 and 1910. *Four Pieces for Piano*, Op. 64, includes unique use of dissonance, showing influences of Scriabin's mystic chord; the latter two symphonic works contain traces of Impressionism. They all demonstrate the composer's explorations to find new sounds.

## CHAPTER 2

### PIANO WORKS BY ANATOL LYADOV

#### I. A division of Lyadov's Piano works

There are forty-two piano works among Lyadov's sixty-four compositions, indicating the composer's predilection for piano works. The piano works are mostly miniatures in various forms, such as preludes, intermezzos, and *morceaux*. Medium scale works are limited, but include the two Variations, Op.35 and Op.51, and the relatively well-known *Barcarolle*, Op.44. Besides the piano works with opus numbers, there are eight piano works which are devoid of opus designations: *12 Canons on a Cantus Firmus* (1914), *Dance of the Mosquito* (1911), *Fugue on the Theme La-Do-Fa* (1913), *Prelude in F major* (1897), *Prelude-Pastorale* (1894), *The Procession* (1889), *5 Russian Folk Songs* (1906) and *Sarabande* (1895).

As shown in figure 1, the piano output of Lyadov can be divided into four periods according to his life: the early period (1860-1878) when Lyadov was a student in St. Petersburg conservatory, the second period (1879-1889) when Lyadov started his teaching position in St. Petersburg conservatory, the *Belayev* period (1890-1899) when Lyadov formed the music committee of Belayev's music publishing house and the late period (1900-1914).

1860-1878	Early Student Period	Outputs: Vocal and Piano works	Op. 1-3
-----------	-------------------------	-----------------------------------	---------

1879-1889	Teaching Period	Orchestral, vocal and piano works	Op. 4-21
1890-1899	Belayev Period	Mainly Piano works	Op. 23-48
1900-1914	Late Period	Mainly Orchestral works	Op. 49-67

Figure 1. A table of Lyadov's writing in each period.

The early period from 1860 to 1878 reflects the composer's earliest musical studies. Young Lyadov studied with his father for seven to eight years before beginning a formal Conservatory education at the St. Petersburg Conservatory in 1867. During this period the composer mainly concentrated on producing vocal and easy piano works. Compositions from opuses one through three were written in this period.

The second period from 1879-1889 was very significant for the composer. This period included building his career, starting his family and establishing a social circle. Lyadov became friends with Tchaikovsky, Glazunov and other composers in the most active musical circle of the time. The composer's life experiences were reflected in his compositional activities. Besides piano and vocal works, Lyadov began writing orchestral pieces. An example showing the inspiration received from orchestral works in this period is *Ballade in D major*, Op. 21, which exists in both orchestral and piano versions. As the latest work from this series, the *Ballade* was composed in 1889 and was

titled “Pro starinu/In days of old” in Russian. In the words of Gerald Abraham, it offers ‘a strong claim to be considered Lyadov’s best work.’<sup>17</sup>

The *Belayev* period from 1890-1899 was the golden age of Lyadov’s piano creations with lots of good quality works. Besides numerous piano miniature works, several of his significant medium scale works were also created in this period. Two examples are *Variations on a Theme of Glinka*, Op. 35, and the *Barcarolle*, Op. 44. A more logical set of pedagogical ideas are apparent in these piano works.

The main concentration of Lyadov’s output moved to orchestral works during the last fifteen years of his life. Opuses forty-nine through sixty-seven were written during this period, offering many outstanding orchestral arrangements of folk songs and symphonic fairy tale miniatures. Examples include *Baba Yaga*, Op. 56, *Kikimora*, Op. 63, *Enchanted Lake*, Op. 62, and *Eight Russian Folk songs*, Op. 58. Even though there are only a few solo piano works during the composer’s last period, Op. 64 is an important milestone in the explorations of the composer. The connection between Op. 64 and Scriabin’s compositions was mentioned in *The Beauty of Belaieff*:

An inter-relationship existed in the piano music of Lyadov and Skryabin, some of whose early piano pieces exhibit characteristics of the former whose uniquely dissonant, ‘Grimaces’, Op.64 of 1909/10, may reflect the influence of later Skryabin-it has been suggested to the threshold of, his fifth Piano sonata, Op. 53 (1907/08).<sup>18</sup>

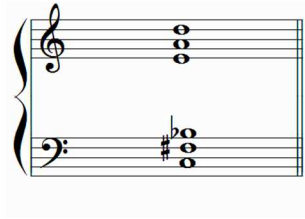
---

<sup>17</sup> Davis, *The Beauty of Belaieff*, 199.

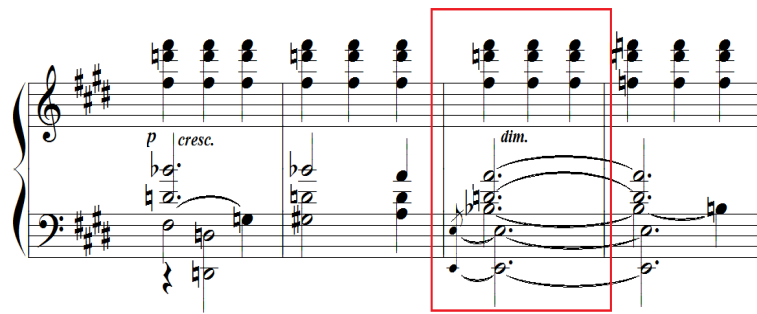
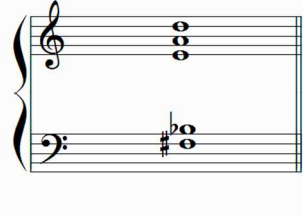
<sup>18</sup> Davis, *The Beauty of Belaieff*, 196.

Those unresolved dominants and augmented chords have the shape of Scriabin's later Mystic Chord, as seen in Example 1.

Scriabin Mystic Chord



Lyadov's Similar Chord



Example 1. Lyadov, *Quatre Morceaux*<sup>19</sup>, Op. 64, *Tentation*, mm.21-24

## II. Lyadov's Compositional Characteristics

Russian nationalistic music features influences from Byzantine orientalism mixed with elements of Eastern Orthodox Church music and Russian folk songs. As described by Vladimir Stasov, the prevalence of drawing from the folk tradition in Russia was as follows:

Folk songs are heard everywhere even today. Every muzhik, carpenter, bricklayer, doorkeeper, cabman; every peasant woman, laundry-maid and cook, every nurse

<sup>19</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano*, Vol. 2 (Moscow: Muzgiz, 1947), 183.

and wet-nurse—all bring the folk songs of their villages with them to Petersburg, Moscow, to each and every city, and we hear them the whole year round. We are constantly surrounded by them. Every working man and woman in Russia sings endlessly while working, just as their ancestors did a thousand years ago. The Russian soldier goes into battle with a folk song on his lips. These songs are a part of each and every one of us; we need no archeologists to unearth them so that we may come to know and love them.<sup>20</sup>

Like many other nationalistic composers, Lyadov used Russian folk music as the basis of his compositional style. The influence of Russian folk tunes is represented in Lyadov's orchestral works, as well as in his piano works.

Besides folk music elements, there are many additional Russian musical characteristics employed by Lyadov and reflected in his use of tonality, melody, harmony, rhythm and tone color. Generally, Lyadov's compositional writing was between the *Kuchka* and conservatory styles. Lyadov was also partly influenced by Western musical styles. Therefore, some of his piano miniatures are romantic in harmony and not vastly different from the piano miniatures of Chopin. Chopinesque phrases can be heard in Lyadov's piano works, as well as similarities with Scriabin, Liszt and Debussy.

Lyadov preferred employing simple, homophonic textures with repeated rhythmic patterns. The accompaniment patterns are usually consistent for long durations, sometimes continuing through the entire piece. Simple forms such as binary or ternary are used most often in his small scale works. There are several general melodic characteristics in Lyadov's piano works: phrase lengths tend to be highly regular,

---

<sup>20</sup> Hichami Chami. "The Development of Nationalistic Music in 19<sup>th</sup> –Century Russia." Hichamichami.com. <https://miscellanieshichamchami.wordpress.com/2010/11/16/the-development-of-nationalistic-music-in-19th-century-russia/> (Accessed Oct.1, 2017).

consisting of even numbers of measures; melodies often start with the dominant note instead of the tonic; and sequences are extensively used, often built on thirds.

## 1. Tonality

### Diatonic Scale

Although Lyadov's late piano works went beyond diatonic constructs, diatonic scales were still used as a common tool in his early piano works. As shown in Op.11, No.3, *Mazurka in F#*, Example 2, the left hand plays a diatonic melody on a simple, traditional folk song.



Example 2: Lyadov, *Mazurka in F#*, Op. 11, No. 3, mm.1-4<sup>21</sup>

### Pentatonic Scale

The Pentatonic scale was used as an essential feature in Russian folk songs and is as a feature in “orientalist” writing. The origin of this oriental characteristic in the New

---

<sup>21</sup> Anatol Lyadov, *Polnoe Sobranie Sochineii dlia Fortepiano, Vol. I* (Moscow: Muzgiz, 1947), 139.



Russian School was mentioned in *A History of Russian-Soviet Music*. James Bakst talked about the musical trends of 1860-1900 in the Russian society:

“In connection with the national Russian element,” wrote Stasov, “there is another element that is a characteristic of the New Russian Music School. That is the oriental element. Nowhere in Europe does it assume such an important role as it does among our musicians. This is not surprising when one considers the totality of oriental influences and characteristic colorings [...] in manifestations of Russian life.”<sup>22</sup>

Lyadov intensively employed pentatonicism in many piano works, such as in his Mazurkas, the Preludes, the *Barcarolle* and the variations. Besides using the traditional pentatonic scales, the composer also often alternated pentatonic with diatonic scales.

Here are typical examples of Lyadov’s use of pentatonic scales as the main element of the melody. In *In the clearing* Op.23, mm.123-30, example 3, the right hand melody within a rich octave chord texture consists of pentatonic scale notes F, G, A, C, and D. In *Pastorale*, mm.1-5, example 4, a pentatonic scale melody consists of A, B, C<sup>#</sup>, E, and F<sup>#</sup>, started with the left-hand accompaniment and continuing as right-hand melody.

---

<sup>22</sup> Bakst, *A History of Russian-Soviet Music*, 95.

Example 3: Lyadov, *In the clearing*, Op. 23, mm. 121-130<sup>23</sup>.

Example 4: Lyadov *Pastorale*, mm. 1-6<sup>24</sup>.

The pentatonic mode was sometimes employed as a sectional appearance during the phrase, as shown in example 4. The beginning of this example is in the diatonic key of B. However, the following notes of B, C<sup>#</sup>, D<sup>#</sup>, F<sup>#</sup>, and G<sup>#</sup> appear in the second measure

<sup>23</sup> Lyadov, *Polnoe Sobranie Sochineii dlia Fortepiano, Vol. 1*, 189.

<sup>24</sup> Anatol Lyadov, *Polnoe Sobranie Sochineii dlia Fortepiano, Vol 2*, 186.

and form a pentatonic scale. Then, the appearance of an accidental note in measure three indicates the emergence of chromaticism.

5. **Allegro energico**

*f*

Example 5. Lyadov, *Mazurka*, Op. 3, No. 5 mm. 1-4<sup>25</sup>

### Church Modes

Church modes are widely used in Lyadov's piano works, especially Phrygian and Mixolydian modes. *About Olden Times*, Op.21, Example 6, begins from the tonic chord of D major; however, Lyadov uses a Phrygian cadence to close the phrase in measures seventeen and eighteen. In the last four measures of the same work, Example 7, the C natural indicates a clear Mixolydian mode in the closing part of the entire piece.

<sup>25</sup> Anatol Lyadov, *Mazurka Op. 3 No. 5* (Boca Raton: Masters Music Publications, 1993), 18.

**Largo** M.M. ♩=42 *molto marcato il canto*

The musical score consists of four systems of piano and vocal staves. The first system shows the beginning with dynamics *mf* and *p*. The second system includes the instruction *una corda pp* and a fermata. The third system includes *tre corde* and *p*. The fourth system has a red box highlighting the first two measures.

Example 6. Lyadov, *About Olden Times*, Op. 21, mm.1-22<sup>26</sup>

<sup>26</sup> Lyadov, *Sobranie Sochinenii dlia Fortepiano, Vol. 1*, 179.



Example 7. Lyadov, *About Olden Times*, Op. 21, mm.149-152<sup>27</sup>

### Chromatic Scale

Chromatic scales were frequently applied in Lyadov's orchestral works. In his tone poems for orchestra, the chromatic scales are often used as a device to suggest fantasy or a magical atmosphere and the diatonic components are used to express reality.<sup>28</sup>

Although chromatic scales served mostly as sectional devices in Lyadov's piano works, *Prelude*, Op. 13, No. 4, Example 8 showcases chromatic scales as the main melodic body of the music.

---

<sup>27</sup> Ibid, 184.

<sup>28</sup> Bakst, *A History of Russian-Soviet Music*, 158.

**Allegro con fuoco**

Example 8. Lyadov, *Prelude*, Op. 13, No. 4, mm. 1-9<sup>29</sup>.

Emphasis on Submediant:

The use of submediant frequently appears in Russian music. In Mark DeVoto's 1995 article, "The Russian Submediant in the 19th Century", he contended the following:

Russian harmony significantly increases the importance of the submediant function in a major-mode context, by emphasizing the sixth degree as an adjunct harmonic factor to the tonic triad, and by promoting the submediant as an alternative tonal focus to the tonic function. So important is this evolved submediant function that it becomes the basis of a prominent stylistic mannerism, even a distinguishing characteristic, in the works of The Five.<sup>30</sup>

Emphasis on the submediant function often produces emotional breaks due to a shift from major to minor chords. The *Barcarolle*, Op. 44, mm. 44-46, Example 9,

<sup>29</sup> Anatol Lyadov, *Preludes for Piano, Book I* (Leningrad: Muzyka, 1985), 24.

<sup>30</sup> Mark DeVoto, "The Russian Submediant in the 19th Century." Trustees of Columbia University (1995), <http://emerald.tufts.edu/~mdevoto/RussianSubmediant.pdf>

contains the following progression: a Tonic triad in root-position followed by a Submediant minor chord in root-position. Compared with the original theme built steadily on tonic function, the use of the submediant minor chord brought emotional contrast.



Example 9: Lyadov, *Barcarolle*, Op. 44, mm.44-46<sup>31</sup>.

Emphasis on augmented seconds

In order to improve the melodic tension, the function of the augmented second, frequently used in Borodin and Mussorgsky, was emphasized in Lyadov's piano works. Below are two examples.

---

<sup>31</sup> Anatol Lyadov, *Barcarolle Op. 44* (Leipzig : M.P. Belaieff, 1898), 5.

30

*f*

*p cresc.*

35

*f*

*p cresc.*

Example 10. Lyadov, *Quatre Preludes*, Op. 39, No. 4, mm.30-39<sup>32</sup>.

64

*sf*

*rit.*

68

*sf*

Example 11. Lyadov, *Quatre Preludes*, Op. 39, No. 4, mm. 64-71<sup>33</sup>.

<sup>32</sup> Anatol Lyadov, *Five Pieces* (New York: Edwin F. Kalmus, 1965), 12.

<sup>33</sup> *Ibid.*, 14.



## Unpredictable Changes of Tonal Center or Mode

Lyadov liked to disguise the intended key in various ways. His approaches included changes of key center with unpredictable closing notes, alternating changes between relative major and minor keys in parallel phrases and mixing natural and harmonic minor keys.

### Alternation of Relative Keys in Parallel Phrases

Shifting keys between relative major and minor in parallel phrases frequently appeared in Russian folk songs and in the works of Russian composers. Example 12 contains the Russian folk song *Podmoskoviye Vechera* (A Night in Moscow).



Example 12: Lyadov, *A Night in Moscow*, mm. 1-10<sup>34</sup>.

The beginning phrase is in A minor and then switches to its relative major in the parallel phrase. This technique is also employed by Lyadov in his piano works. In *Fourteen Piano Pieces*, Op.2, No.2, Example 13, the key center is A minor in mm1-4 and then changes to C major in mm. 5.

---

<sup>34</sup> Anatol Lyadov, *A Collection of Russian-Soviet Songs 1917-1991* (Shanghai: Shanghai Music Publishing House, 2007), 56.

**Allegro**

2. *mp* *simile*

4

Example 13. Lyadov, *Fourteen Piano Pieces*, Op. 2, No. 2, mm.1-6<sup>35</sup>.

#### Alternation of Natural and Harmonic Minors

Lyadov also disguised the key by shifting between types of minor in the same phrase. Below is an example showing the mixture of harmonic and natural minor keys in *Fourteen Little Pieces*, Op. 2, No. 6. The first four measures of the piece are clearly in E harmonic minor. As the D sharp of measure 4 is changed to D natural in measure eight, it changed to E natural minor in measures five through eight.

<sup>35</sup> Anatol Lyadov, *Fourteen Piano Pieces* (Boca Raton: Masters Music Publications, 1995), 4.

**Allegro**

Example 14. Lyadov, *Fourteen Little Pieces*, Op. 2, No. 6, mm.1-9<sup>36</sup>.

## 2. Harmony

Even though there are radical harmonic changes in Lyadov's late period works, the general harmonic arrangement in his piano works belongs to a typical late Romantic style. Several general harmonic characteristics are listed below:

The harmonic rhythm is often one harmony per bar or slower, and there are extensive uses of diminished seventh chords and augmented sixth chords. Linear chromaticism is very common, while limited usage of wider range chords like V9/11/13 gives a personalized intimate color.

Besides those general harmonic characteristics, some other essential harmonic devices were applied in his works. Examples include extensive use of subdominant

---

<sup>36</sup> Ibid, 12.

chords and plagal cadences, harmonic modulations using the subdominant function, use of Phrygian progressions and cadences and bimodal treatment of melody and harmony.

### Extensive Use of Subdominant Chords and Plagal Cadences

Below is an example of subdominant chords and plagal cadences used in Lyadov's piano works. In the first *Intermezzo* of Op.8, Lyadov has employed the subdominant chord of B<sup>b</sup> major and built a plagal cadence.

The image displays two systems of musical notation for a piano piece. The first system, starting at measure 181, features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. A subdominant chord (B-flat major) is highlighted in the left hand. The second system, starting at measure 186, continues the melody and accompaniment, leading to a plagal cadence. The left hand plays a subdominant chord (B-flat major) while the right hand plays a dominant chord (F major). Dynamic markings include 'f' and 'fff'.

Example 15 . Lyadov, *Intermezzi*, Op.8, No.1, mm. 181-192<sup>37</sup>.

### Harmonic Modulations Using the Subdominant Function

Due to the frequent use of natural minor keys in Russian music, the lowered seventh scale degree becomes a common tone in harmonic modulations involving the

<sup>37</sup>Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano*, Vol. 1, 105.

subdominant. For instance, the chords ii/IV, V<sup>7</sup>/IV, vii<sup>o</sup>/IV, and iv/ii chords in the natural minors all include the flat seventh note. This style of writing is contained in Lyadov's Prelude, Op.39, No.2, Example 16.

Example 16. Lyadov, *Prelude*, Op. 39, No. 2, mm. 9-17<sup>38</sup>.

### Phrygian Progressions and Cadences

Phrygian progressions and cadences provide color contrast between minor and major modes (e.g. using <sup>b</sup>VI-V in C major), and appear extensively in Lyadov's piano works. This is shown by the progressions of G-flat to F in Example 17, which is in B-flat minor. Lyadov favors melodic lines with repeated emphasis on the descending second (<sup>b</sup>E-D), which implies the Phrygian modes demonstrated in the boxes in example 18.

<sup>38</sup> Anatol Lyadov, *Five Pieces*, 7.

Example 17. Lyadov, *Prelude*, Op. 31, No. 2, mm.16-26<sup>39</sup>.

Example 18. Lyadov, *Canzoneta*, Op. 48, No. 2, mm. 1-15<sup>40</sup>.

<sup>39</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano, Vol.2, 27.*

<sup>40</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano, Vol. 2, 134.*

### 3. Rhythm and Meter

Lyadov mostly utilized simple meters, such as 3/4, 4/4 and 6/8; however, polyrhythms are frequently utilized in his piano works. Two against three is very common, as well as three against four and five against three. The polyrhythms add flexibility and diversity to the texture, which has similarities to Scriabin's use of polyrhythm. In *Prelude*, Op.11 No.1, Example 19 and *Prelude*, Op.40, No.2, Example 20, two against three and five against three were included as two typical polyrhythms.

The image displays two systems of musical notation for a piano piece. The first system begins at measure 16, marked with a treble clef, a key signature of two sharps (F# and C#), and a dynamic marking of *mf*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The second system starts at measure 21, marked with a treble clef, the same key signature, and a dynamic marking of *f*. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The notation includes various rhythmic values, slurs, and dynamic markings.

Example 19. Lyadov, *Prelude*, Op. 11 No. 1, mm. 16-25<sup>41</sup>.

---

<sup>41</sup> Ibid, 132.

Allegretto ♩ = 72

2. *p* *cresc.*

5 *cresc.*

Example 20. Lyadov, *Prelude*, Op. 40, No. 2, mm. 1-8<sup>42</sup>.

It is worth mentioning that “obsessive” reiterated rhythmic motives often appeared in Lyadov’s piano works, giving a Schumannesque rhythmic character. This can be seen in *Novelette*, Op. 20, Example 21. Similar cases also appear in the finale of Schumann’s *Symphonic Etude*, Op. 13 and second movement of the *Fantasy in C*, Op. 17.

Allegro ♩ = 116

*f* *p* *sf*

Example 21. Lyadov, *Novelette*, Op. 20, mm. 1-5<sup>43</sup>.

<sup>42</sup> Anatol Lyadov, *Prelude Op. 40* (Boca Raton: Masters Music Publications, 2004), 6.

<sup>43</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano Vol. 1*, 172.



#### 4. Style

Lyadov's compositional style featured many diverse characteristics. As a composer who lived at the junction of the nineteenth and twentieth century, Lyadov absorbed essentials from both Russian nationalism and the Russian Music Society. Among his piano works, there are obvious influences from western music and the principle Romantic composers including Chopin, Liszt and Schumann; however, besides his Chopinesque and Schumannesque influences, we can also feel the deep-rooted Russian soul in Lyadov's compositions. In order to build his musical world, Lyadov filled diverse musical forms with Russian elements.

#### Contrast between Style and Form

The *Mazurka* is a musical form that Lyadov employed and combined in various ways. In his piano works, Mazurkas are composed in a Polish folk style, Chopinesque style, a Russian style and even one with church modes. Below are four examples of each type of *Mazurka* writing. Op.57, No.3, Example 22 is an example representing the Chopinesque, Op.11, No.3, Example 23 is based on Russian Musical style, *Mazurka* in F-sharp minor and Op.11, No.2, Example 24 is a *Mazurka* built on the Dorian and Ionian modes.

**Allegretto con amarezza** ♩ = 92

*p rubato*

Example 22. Lyadov, *Mazurka*, Op. 57, No. 3, mm.1-8<sup>44</sup>.

**Moderato**

3. *p*

Example 23. Lyadov, *Mazurka*, Op. 11, No. 3, mm.1-10<sup>45</sup>.

<sup>44</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano, Vol. 2*, 179.

<sup>45</sup> *Ibid*, 139.

Мазурка  
(в дорийском ладе)

Mazurka  
(in Dorian Mode)

2. **Vivo**  
*f*  
*dim.*

6 **Allegro**  
*p*  
*p*

Example 24. Lyadov, *Mazurka*, Op. 11, No. 2, mm.1-14<sup>46</sup>.

Style Similarities with Other Composers: Chopin, Scriabin

Lyadov's piano works include mixed similarities with Chopin, Schumann, and Scriabin. He also was influenced by Liszt and Debussy, as represented in his orchestral works. In his piano writing, the Chopinesque influence is the strongest. This characteristic forms aspects of melodic style, harmonic arrangement, and piano techniques. Lyadov produced numerous Chopinesque waltzes and preludes. *Deux Morceaux* Op. 9, No. 1, (Example 25), has a similar style to Chopin's *Valse* Op. 70, No. 2, (Example 26), and *Prelude* Op. 57, No. 1, (Example 27), owns the same key and melodic frame as Chopin's *Nocturne* Op. 27, No. 2, (Example 28). Lyadov also applied

<sup>46</sup> Ibid, 135.

Chopinesque chromatic chord progressions in his *Prelude* Op. 31, No. 2, (Example 29), which contains similarities to Chopin's *Prelude* Op. 28, No. 4, (Example 30). One of Chopin's principle ideas is that the second finger is the center of the hand, demonstrated in his *Etude*, Op. 25 No. 3, (Example 31). The same technique was applied in Lyadov's *Variation on the theme of a Polish song*, Op. 51, second variation (Example 32).

The image shows a musical score for Lyadov's *Deux Morceaux*, Op. 9, No. 1, measures 1-10. The score is in 3/4 time, marked *Moderato*, and features a chromatic chord progression in the right hand and a supporting bass line in the left hand. The key signature is two sharps (F# and C#). The first system (measures 1-5) is marked *mf* and includes a first ending bracket. The second system (measures 6-10) continues the chromatic progression. The notation includes various articulations such as slurs and accents.

Example 25. Lyadov, *Deux Morceaux*, Op. 9, No. 1, mm. 1-10<sup>47</sup>

<sup>47</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano Vol. 1*, 112.

**Valse.**  
(Posthumous) F. CHOPIN, Op. 70, No. 2.

Tempo giusto. (♩ = 144.)

12. *mf* *cresc.*

Example 26. Chopin, *Valse*, Op. 70, No. 2, mm.1-11<sup>48</sup>

Op. 57, No. 1  
(1906)

Moderato ♩ = 66

*dolce*

Example 27. Lyadov, *Prelude*, Op. 57, No. 1, mm. 1-4<sup>49</sup>.

<sup>48</sup> Frederic Chopin, *Complete Works for the Piano, Vol. 1: Waltzes* (New York: G. Schirmer, 1894), 66.

<sup>49</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano Vol. 1*, 172.

a) NOCTURNE.

Th. Kullak.  
Fr. Chopin, Op. 27. N<sup>o</sup> 2.

I. Lento sostenuto. ♩. = 50.

Example 28. Chopin *Nocturne*, Op. 27, No. 2, mm.1-6<sup>50</sup>.

Largo ♩. = 72

Op. 31, N<sup>o</sup> 2  
(1893)

Example 29. Lyadov, *Prelude*, Op. 31, No. 2, mm. 1-10<sup>51</sup>.

<sup>50</sup> Frederic Chopin, *Complete Works for the Piano, Vol. 4* (New York: G. Schirmer, 1894), 37.

<sup>51</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano Vol. 1*, 27.



Example 30. Chopin, *Prelude*, Op.28, No.4, mm.1-8<sup>52</sup>



Example 31. Lyadov, *Variation on the theme of a Polish song*, Op. 51, ii variation, mm. 1-4<sup>53</sup>.

<sup>52</sup> Frederic Chopin, *Oeuvres complete de Frédéric Chopin, Band 2* (Berlin: Bote & Bock, n.d. 1880), 164.

<sup>53</sup> Anatol Lyadov, *Variation on the theme of a Polish song*, Op.51 (Leipzig: M.P. Beliaeff, 1897), 4.



Revised and fingered by  
Arthur Friedheim

Étude

67

Allegro (♩ = 120)

F. CHOPIN. Op. 25, No. 3

15.

*leggiero.*  
*p*

Example 32. Chopin *Etude*, Op. 25, No. 3, mm.1-6<sup>54</sup>

Another composer whose compositions have similarities to Lyadov was Alexander Nikolayevich Scriabin. Although Scriabin was born a decade later than Lyadov, some of his essential compositional ideas were similar to Lyadov's. In Lyadov's late piano works, (especially in the third piece of *Quatre Morceaux*, Op.64, *Tentation*), the harmonic writing contains similarities to Scriabin's later remarkable explorations with the "mystic chord". The polyrhythms, which frequently appeared in Lyadov's works, also resemble Scriabin's writing.

### III. Sample Analyses

#### Op.11, No.1 *Prelude*

<sup>54</sup> Frederic Chopin, *Complete Works for the Piano Vol. 7* (New York: G. Schirmer, 1895), 67.



In 1885, his eighth year of teaching in St. Petersburg Conservatory, Lyadov composed *Three Morceaux*, Op.11. It is a set of piano miniatures containing three pieces: a prelude and two mazurkas. *The Prelude*, Op.11, No.1 was composed in Binary form, with typical Russian folk music elements. This piece contains a two against three polyrhythm pattern, the accompaniment is in a thick texture of intervals that are well-balanced with the single main melody. A quiet Russian stylized natural minor (Aeolian mode) follows Dorian mode in the beginning.

A strong melodic character represented in this work is the building of theme sequences on the descending fourth. The descending fourth modulation is often used in Russian music to express melancholy. An example of the descending fourth is the melodic theme in the second movement of Rachmaninov's *Piano Concerto No.2*:

The image shows a musical score for the first movement of Lyadov's *Three Morceaux*, Op. 11, No. 1. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "Un poco più mosso". The instrumentation includes Flute (Fag.), Piano (P-no), and Strings (Archi). The Flute part has a melodic line with a descending fourth interval. The Piano accompaniment features a thick texture of intervals. The Strings are marked "unis. pizz." and "pizz.".

The image shows a page of a musical score for Sergei Rachmaninov's Piano Concerto No. 2, movement 2, page 51. The score is arranged in three systems. The top system is for the Flute (Fag.), the middle system is for the Piano (P-no), and the bottom system is for the Arches (Archi). The Flute part has a red arrow pointing to a note. The Piano part features complex rhythmic patterns. The Arches part includes markings for 'div. arco' and 'P arco'. The page number '51' is in the top right corner, and a box containing the number '20' is in the top left corner of the Flute staff.

Example 33. Rachmaninov's *Piano Concerto No. 2*, movement 2<sup>55</sup>.

Harmonically, Lyadov uses the sixth to construct the main body of the accompaniment. As mentioned, *The Prelude*, Op.11, No.1 began in B Dorian mode, then changed to Aeolian mode. In Example 36 shown below, Lyadov added a sixth (#G) in B Dorian mode to build a half diminished seventh chord. The sixth (#G) of B minor here also has a function of connecting the inner chromatic descending line.

<sup>55</sup> Sergei Rachmaninov, *Piano Concerto no. 2* (Moscow: Muzyka, 1965),28.

Example 34. Lyadov *Prelude*, Op. 11, No. 1, mm. 6-15<sup>56</sup>.

Melodically, Lyadov applied different types of scales in the transition. The melody contains mixing keys of the pentatonic scale (mm 31-34) and harmonic minor scale (mm 37-40).

---

<sup>56</sup> Anatol Lyadov, *Polnoe Sobranie Sochinenii dlia Fortepiano, Vol 1*, 184.



Example 35. Lyadov *Prelude*, Op. 11, No. 1 mm. 31-40<sup>57</sup>.

#### Op.44 *Barcarolle*

Composed in 1898, this well-known work belongs to the composer's "late *Balayev*" period. It has a late nineteenth century romantic style, combined with typical Russian-style melodic character. The entire piece has sixty-one measures and is in ternary form. The climax occurs around measure thirty-nine, which is exactly proportional to the Golden Ratio.<sup>58</sup>

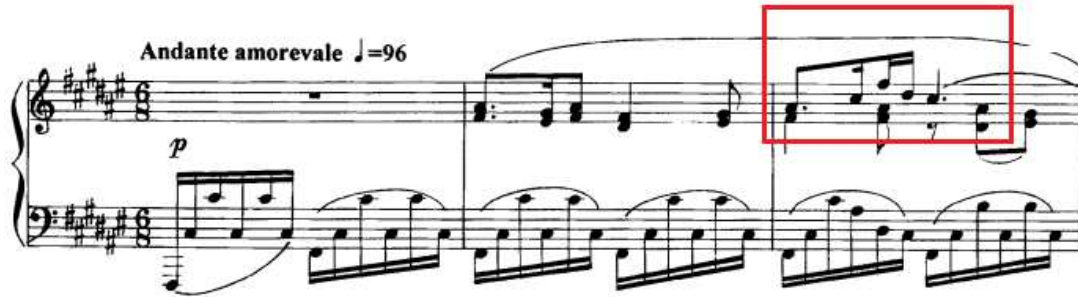
Melodic and harmonic characters in this piece

In this piece, Lyadov extensively employs Pentatonic scales in melodies to create expressively long phrases with typical Russian and Oriental flair. The pentatonic

<sup>57</sup> Ibid, 133.

<sup>58</sup> In aesthetics aspect, the Golden Ratio appreciating a sense of beauty through harmony and proportion, from Mathworld a Wolfram web resource, accessed January, 2018. <http://mathworld.wolfram.com/GoldenRatio.html>

elements are used as a sectional division several times: in the opening theme, in measure twenty-six and in the coda. The theme is followed by an echo to emphasize the pentatonic motive (Examples 36-39).



Example 36. Lyadov, *Barcarolle Op. 44*, Opening theme, mm. 1-3<sup>59</sup>.



Example 37. Lyadov, *Barcarolle*, Op. 44, mm.26-27<sup>60</sup>.

<sup>59</sup> Anatol Lyadov, *Barcarolle op. 44* (Moscow: Muzgiz, 1940), 1.

<sup>60</sup> Ibid, 4.

Example 38. Lyadov, *Barcarolle*, Op. 44, coda, mm. 56-61<sup>61</sup>.

Example 39. Lyadov, *Barcarolle*, Op. 44, Pentatonic Echo Voice, mm. 10-12<sup>62</sup>.

---

<sup>61</sup> Ibid, 6.

<sup>62</sup> Ibid, 2.

Lyadov also used interrupted progressions to express emotional outbreaks, and to complete modulations. For instance, the interrupted progressions in measure seven (V7-VI) and in the coda, measures forty-five to forty-seven (VI-iii), add prominent lyricism. Interrupted progressions also appear in the modulations, such as in measure fifteen from V7/IV (#F) = V7/VI (D)-IV (Examples 40-42). The other way to analyze this progression is from V7/IV (#F) -N (IIb Interrupted Progression) =IV (D)



Example 40. Lyadov, *Barcarolle*, Op. 44, mm.7-8<sup>63</sup>.

<sup>63</sup> Ibid.







## CHAPTER 3

### LYADOV'S ARTISTIC VALUE

#### I. Artistic Value: Argument and Counterargument

As mentioned in previous chapters, Lyadov has been treated as a controversial composer and his piano works have been relatively ignored. There are several possible reasons for this: the limited amount of large scale piano works, the relatively simple musical language, or the compositional similarities with some other composers; however, this does not mean Lyadov's piano compositions are simple or meaningless.

Another reason for Lyadov's lack of recognition could be his personal laziness. Just like many other genius musicians, Lyadov became one of the "indolent composers". Lyadov overcame laziness on many occasions including when he was expelled by the conservatory, but still graduated with the outstanding work *The Bride of Messina* and high commendations from Rimsky-Korsakov.

In terms of his compositional scale, most of Lyadov's piano works are indeed miniatures; however, they were not just miniatures in scale and form, but also with respect to the composer's psychology.<sup>66</sup> Lyadov had a preference for the miniatures. To his friends, Lyadov observed: "After listening to a small composition you will leave without blaming the author and you will experience a desire to come to the next concert."<sup>67</sup> His miniatures are simply beautiful, sparkling and catchy. Lyadov therefore

---

<sup>66</sup> Campbell, *Russians on Russian Music*, 166.

<sup>67</sup> Bakst, *A History of Russian-Soviet Music*, 235.

composed miniatures out of preference rather than any inability to write large-scale works.

On the other hand, it is hard to judge whether Lyadov's works are truly "miniatures". Could a Chopin ballade be considered a "large scale" work? How about Beethoven's *Diabelli Variations*? There is no fixed definition of a "normal" size. Music of any scale that establishes an accurate musical character and delivers musical emotion is of an appropriate and natural scale. Lyadov kept everything smaller, but appealed to the musical soul and aesthetically reflected emotions. Therefore, Lyadov's "miniatures" are arguably convincing and appropriate in size.

Lyadov's piano compositions often have a special, intimate, delicate, and gloomy character. Although the works sometimes contain similarities with other composers, the composer's independent style can still be easily recognized. As critic and composer Vyacheslav Gavrilovich Karatigin wrote in his lecture *In memory of A. K. Lyadov* :

"...In Lyadov's art one senses so sharply and clearly that is a living thing, that every note was written down with love, that every harmony, every "Chopinesque" pattern, every "Schumanneque" rhythmic combination that causes a stumble, was worked out by Lyadov with a special kind of heartfelt tenderness and an infatuation with the game of matching sounds to one another. The influences of Chopin and Schumann in Lyadov's tiny Preludes, Etudes and Mazurkas are so obvious, so incapable of being concealed by the composer, that they disarm the critic who wishes to reprove Lyadov for a lack of independence. One can only write so openly in imitation of Chopin, Schumann or Rimsky-Korsakov if One is profoundly convinced that power does not lie there, in a Schumannesque or any other exterior in itself, but when one believes instead that a composer's individuality – even while relying on someone else's exterior – makes itself known by itself in spite of everything, and cannot pass unobserved. And Lyadov is correct in this conviction. His music is convincing. You cannot confuse the other person's musical clothes that he wears with his own musical soul. The soul is an unsteady and elusive thing not from the world, as concentrated upon himself as his empirical human personality. ...<sup>68</sup>"

---

<sup>68</sup> Campbell, *Russians on Russian Music*, 159.

Some of Lyadov's piano works might be considered flat, thin and lacking of deep significance; however, the essential function of music is perhaps to deliver pure, beautiful sound and emotion. Whether joyous or gloomy, bright or dark, Lyadov wrote purely beautiful music. We hear emotional stories in his small piano works. Legends and folk songs, peasant dances and artless fairy tales, were all naturally delivered by his unique aesthetic and breathtakingly beautiful music.

## II. Comparison with the Same Era Russian Composers

Due to limited social freedom, professional circles and groups were common for artists to communicate and develop in Russia. From 1860-1900, there were several leading groups of Russian music: the famous *Kuchka*, the Russian Musical Society which was mainly represented by Anton Rubinstein (1829-1894) and later Tchaikovsky (1840-1893) and new generations including Lyadov, Glazunov and Taneyev.

The *Kuchka* was the most important power of the new Russian musical school during the 1860s. The members, Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov, were called "the five". The *Kuchka* promoted realism and nationalism and self-identified as heir to the musical heritage of Glinka and Dargomijsky.

They are innovated, not limited in Russian folk music, but also picking melodies from the other countries, include Ukraine, Tatar, Arabia and so on. It so that form to a special oriental element.

They are independent and radical, appreciated the romantics in the Western during that era, including Liszt, Schumann and Berlioz. However, they declared the classical principles and the compositions of Bach, Haydn and Mozart. They denied old principle from the conservatories.

Essentially, they stayed in traditional style and brought those principles to a light contemporary Russian music.<sup>69</sup>

---

<sup>69</sup> Montagu-Nathan, *A History of Russian Music*, 94.

The Russian Music Society was based on the conservatories in St. Petersburg and Moscow and demonstrated a stricter and more conservative style. Anton Rubinstein was the main figure associated with the Russian music society. Their focus involved more acceptance of the western Romantic composers including Chopin, Schumann and Mendelssohn.

Later on, Tchaikovsky kept the best elements, but without the limitations, from the Russian music society and the *Kuchka*.

Tchaikovsky, a graduate of the Petersburg Conservatory, absorbed the best features of Rubinstein's musical curriculum, but without its academic limitations. Tchaikovsky received, in the conservatory, a thorough musical training, a command of musical forms, and an excellent understanding of the musical experiences of the masters. In his compositions, Tchaikovsky interpreted these features and principles on the bases of Russian national traditions.<sup>70</sup>

Lyadov, along with Glazunov, Taneyev and Arensky appeared as the new generation in the era of the decline of nationalism.

Moscow, seat of the Orthodox Church and the home of Russia's state-run universities, symbolized the solomnance and oriental splendor of patriarchal tradition. In contrast, St. Petersburg was founded for the express purpose of providing a cosmopolitan, western option to the dankness of old Moscow. St. Petersburg, the home of several active artistic journals during the Silver Age, was not only a host to literature; the city itself became a literary symbol by the end of the nineteenth century.

If a definition of symbolist music is extended beyond harmonic considerations to include programmatic references of the nineteenth century, then the founding member of this "first generation" of symbolist composers is Lyadov.<sup>71</sup>

---

<sup>70</sup> Ibid, 97.

<sup>71</sup> Masrow, "Contexts of Symbolist Music in Silver Age Russia 1861-1917", 75.

Lyadov kept his individuality. He stood on the traditions of the Russian academics, but adopted the beauty and tradition from the *Kuchka*. His symphonic work *Enchanted Lake*, a musical landscape painting, contains similarities to Glinka and Rimsky-Korsakov.<sup>72</sup> All the Russian musical elements in Lyadov's piano works, the folk tunes, fairy tales and Russian melodic themes are treasures from a more nationalistic style of writing. Lyadov also respected Bach and engaged in strict counterpoint study, which was represented in his fugues and canons.

Compared to the realism that the *Kuchka* advocated, Lyadov was more spiritual. His unique intimate pieces contain a rich Russian spirit. Besides his independent musical style, his open mind led to the discovery of a new harmonic world and profoundly influenced Scriabin. Dmitry Feofanov wrote about Lyadov's influence on Prokofiev and Scriabin in the introduction of his edition of *Rare Masterpieces of Russian Piano Music*:

Lyadov was instrumental in educating the next generation of composers, most notably Miaskovsky and Prokofiev. In the case of latter, his influence is clear to anyone who takes the trouble to compare the *Visions Fugitives* with Lyadov's miniatures. Attention to detail, precision of execution, fairy-tale atmosphere—all of this in Prokofiev's works undoubtedly comes from Lyadov. Moreover, Lyadov, despite his avowed conservatism, may have unwillingly encouraged Prokofiev's musical experimentation, for he himself was not immune to the spirit of the times, especially in his orchestral mood-pictures. The augmented chords and unresolved dominants which later labeled "Scriabinisms" are already present in Lyadov's music of years earlier.<sup>73</sup>

---

<sup>72</sup> Ibid, 235.

<sup>73</sup> Feofanov, *Rare Masterpieces of Russian Piano Music*, ix.

The new generation appeared during the era of the late nineteenth century as the influence of nationalism began to decrease. Those who belonged to Rimsky-Korsakoff's friends and pupils, or were directly influenced by him, were regarded as a potential apostolic progeny. Besides Lyadov, there are many names that belong to this genre: Alexander Konstantinovich Glazunov (1865-1936), Sergei Ivanovich Taneyev (1856-1915), Anton S. Arensky (1861-1906), Sergei Mikhailovich Lyapunov (1859-1924) and others.

The composers from this generation kept independent characteristics. Lyapunov and Arensky are mentioned in *A Short History of Russian Music*:

Liadoff and Liapounoff come within one category, in that both were employed by the Commission appointed in 1893 by the Imperial Geographical Society to make researches in folk-song, and the fruit of their labours was subsequently published. They may also be grouped together by virtue of their predilection for the Piano. Liapunoff's pianistic compositions are perhaps to be regarded as carrying on the tradition of Balakireff, and as having, here and there, something peculiarly Russian in their flavor; but Liadoff, although removed (unlike Liapounoff, who studied in Moscow) from the influence of the Westernising group, shows a strong inclination to roam abroad, now to Poland, now to Germany, in search of the traditional pianistic style.

Arensky was the one outlived by his master—who looked upon as a close follower of Tchaikovsky. He has employed folk-tunes but in a fashion remote from the teachings of the *Koutchkisti*.<sup>74</sup>

Lyadov can also be compared with two of his contemporaries: Glazunov and Taneyev. They are very similar to Lyadov; born in the same era, they represented the modern Russian school and had similar family backgrounds and educational experiences.

---

<sup>74</sup> Koutchkisti/Кучкисты: A group of liberal intellectuals from the 1800s in Russia. Kirby, *A Short History of Russian Music*, 265.

They partly connected to the *Kuchka* and inherited the nationalistic style, and all were connected to Russian conservatories and the Belaieff circle; however, each one has his unique compositional character. In *The Beauty of Belaieff*, Davis mentions, “Lyadov’s sets are totally different in character from the few other sets composed by Glazunov, Blumenfeld, Vitol, Sokolov and Lyapunov in St. Peterburg over this period.”<sup>75</sup>

Glazunov’s compositional style absorbed influences from nationalism and is generally heavier than Lyadov. He was influenced by the lyricism of Tchaikovsky, the richness and virtuosity of Rimsky-Korsakov, and the contrapuntal skill of Taneyev.

The other comparable composer, Taneyev, had the most similar era and working experience to Lyadov. Taneyev was the teacher of Scriabin and Rachmaninoff and also, indirectly through Gliere, taught Prokofiev. Even though Taneyev’s compositions are few, his strong interest in composing counterpoint led him to become a prime figure of this era. His contrapuntal works compare with Lyadov, but on a larger scale with more complicated voices and a wider piano register. His compositional style included new highly chromatic harmonic language, but was still based on a late Romantic aesthetic.

---

<sup>75</sup> Davis, *The Beauty of Belaieff*, 196.

## CHAPTER 4

### PEDAGOGIC AND PERFORMANCE VALUE

#### I. Pedagogic Value of Lyadov's Piano Works

Lyadov had a professional teaching career in St. Petersburg Conservatory and also held a teaching appointment at the Imperial Chapel from 1884 to 1893. He was an influential instructor with a unique teaching style. Lyadov's pupils included composers Sergei Prokofiev, Boris Asafyev, Mikhail Gnesin and Lazare Saminsky. Conductor Nikolai Malko, who studied harmony with Lyadov at the conservatory, wrote about his personalized teaching style: "Lyadov's critical comments were always precise, clear, understandable, constructive, and brief."<sup>76</sup>

Lyadov's piano works contain immense pedagogic implications. His independent small works have diverse musical styles and forms and many are designed to enhance specific piano techniques. Therefore, they provide ideal pedagogic materials for young piano learners.

#### Diverse Music Styles and Forms

Lyadov's piano works widely cover diverse music styles and forms. As M. Montagu-Nathan mentioned in *A History of Russian Music*:

In his (Lyadov's) numerous piano pieces, while preserving a high level of taste, he has contrived to introduce a pleasing diversity of styles. The "Arabesques," Op.4, and the fourteen "Biroulki," Op.2 (the title denoting a Russian version of the parlour game known as "Spillikins") are valued items in the repertory of many pianists. Although very much addicted to the *chopinesque* prelude, etude and marzuka he has written a certain number of genre pieces such as the sketch, "In

---

<sup>76</sup> Montagu-Nathan, *A History of Russian Music*, 96.



the Steppe,” Op. 23, and a more recent collection or suite of four pieces, “Grimace,” “Gloom,” “Temptation” and “Reminiscence.”<sup>77</sup>

Musical forms	Number of compositions	Opus numbers of the category	
Preludes Set	7	Op. 3, 10, 11, 24,31,33, Prelude Pastorale in A	
Prelude	9	Op. 13,27,36,39,40b,42a,46,57, Prelude in F	
Intermezzi	2	Op. 7,8	
Mazurka	4	Op. 15,38,57,No.3,42b	
Etude	5	Op. 5,12,37,40a,48	
Canon	1	Op. 34	
Variation	4	Op. 35,51,24 Variations and Finale on a Simple Theme for piano 4 hands, Variations on a Russian Folk Theme	
Fugue	2	Fuga on LA-DO-FA ,Op.41	
Impromptu	1	Op. 6	
Dance Set	5	Op. 9,26,32,52,57	
Arabesque	1	Op. 4	
Scherzo	1	Scherzo (Chorus) in B minor	
Piano sets and suite	4	Op. 2, Three pieces for four hands	
Others	16	Bagatelles, 2 Nobroska,Shestvive, Slava, Tanets Komara	

Figure 2. Diverse musical styles and forms.

As shown in Figure 2, dance music and Russian folk song elements often appeared in his piano sets, preludes, variations, and intermezzos.

Since most of them are smaller scale works with rudimentary texture and form, simple themes and piano techniques, young learners can easily master the musical concepts and styles.

---

<sup>77</sup> Ibid, 252.

## Diverse Piano Techniques

Lyadov often employed specific piano techniques. Some of the techniques are quite similar to the ones in the Chopin *Etudes*, including thirds, sixths, octaves and pinky exercises. Lyadov's piano works are also excellent training materials for handling polyrhythms and fluid long phrases in Russian lyrical style.

*Variations on a Polish Song*, Op. 51 is a comprehensive example of the pedagogical ideas of the composer. Each variation is built on an independent technique. There is also a subtle connection to Chopin's *Etudes* in this work. For instance, the second variation embodies the same technique as the Chopin *Etude* Op. 25, No. 3 (As showing in the previous Example 33 and 34) and the fourth variation has similarities to Chopin *Etude*, Op. 10, No. 7 and Op. 25, No. 8, which all focus on the interval techniques.

As shown in Figure 3 below, aside from a few slower lyrical variations almost all of the faster variations with clear techniques have connections to Chopin's *Etudes*; however, compared to Chopin's *Etudes*, Lyadov's variations have shorter lengths with more delicate and simpler musical concepts. Thus, they are more compatible materials for younger learners.

Lyadov Op. 51: Var. I	Chopin Etude: Op. 25, No. 2
Var. II	Op. 25, No. 3
Var. IV	Op. 10, No. 7; Op. 25, No. 8

Var. V	Op. 25, No. 1
Var. VII	Op. 25, No. 4; Op. 25, No. 9
Var. IX	Op. 10, No. 11; Op. 25, No. 7
Var. X	Op. 10, No. 5

Figure 3. Technique connections between Lyadov's *Variations on a Polish Song*, Op. 51 and Chopin's Etudes

In summary, Lyadov's piano works are excellent alternative pedagogic materials, encompassing most of the essential piano techniques and teaching a variety of skills. His pieces hold high pedagogical value from both musical and technical perspectives and are included in the Russian piano pedagogy books.

## II. Performance Value of Lyadov's Piano Works

### Contemporary Performance State of Affairs

Lyadov's piano works are not frequently performed outside of Russia; however, some of them are performed as encore works, mostly by Russian pianists. One of the most popular encore works, Op. 32, *The Music Snuff Box*, has been played by pianists Denis Matsuev, Mikhail Pletnev and Lilya Zilberstein.

A performance of Lyadov's piano works was given recently by pianist Tatyana Dudochkin. Dudochkin, the artistic director of the Fifteenth Annual Composer Anniversary Celebration, played Lyadov's works at Jordan Hall of New England Conservatory in 2012. She played a set including three small works: *Bagatelle* Op. 30,

*The Music Snuff Box* and *Prelude* Op. 13, No. 4. The finale of this set with rapid moving octaves brought a brilliant musical contrast.

There are only a few pianists who have made recordings of the major piano works of the composer: *Lyadov-A Piano Anthology* by Pianist Inna Poroshina (2014), *Lyadov: Piano Works*, played by Pianist Yoko Kikuchi (2016) and *Liadov: Piano Music*, played by Pianist Stephen Coombs (1998).

#### Suggestions for Concert Repertoire: Best Performance Effects

Since most of the composer's works are miniatures, it is difficult to select concert repertoire for a complete performance. There are several ways to perform Lyadov's works in concerts: play single or several short pieces as encore works, play a longer piece as an independent solo piece or arrange several pieces together and play as a set.

As mentioned, most of the pianists today play Lyadov's piano works as encore pieces. As delicate and meaningful small pieces, Lyadov's piano miniatures are excellent choices for this purpose. A large number of works fit this category, including *The Music Snuff Box* Op. 32, *Bagatelle* Op. 30, *Prelude* Op. 57, No.1, *Petite Valse* Op. 26, *Valse* Op. 9, No. 1, *Prelude* Op. 10, No. 1, and *Prelude* Op. 31, No. 2.

There are a few of Lyadov's longer works that can be performed as independent solo pieces in concert. These include *Barcarolle*, Op. 44, *Fourteen Pieces*, Op. 2, *Arabesques*, Op. 4 and his two famous variations, *Variations on a Theme of Glinka*, Op. 35 and *Variation on the theme of Polish song*, Op. 51. These works are relatively longer

and involve rich and virtuosic use of form, harmony, texture and techniques. They are typically twelve to twenty minutes long, which is a comfortable length for a solo piece.

Another efficient way to group Lyadov's works for performance is to play the miniatures together as a longer set. The selected works from different sets can be reorganized so that they include style and key diversities, along with emotional contrast.

I will list some possible repertoire combinations that include contrasts of character, tempo and key. All of the combinations take around fifteen to twenty minutes of performance time.

1. *Prelude*, op. 11 No. 1, *Mazurka*, Op. 11, No. 3, and *Barcarolle*, Op. 44

Lyadov wrote many *Preludes* during his life. In total there are seven prelude sets and nine independent preludes. *Prelude* op. 11, No. 1 was composed in 1885. It is in binary form, with a typical Russian folk song style. The piece employs a two against three polyrhythm pattern. The accompaniment is a thick texture of intervals which balances the single main melody.

Lyadov also composed numerous *Mazurkas* in various styles. In Op. 11, No. 3, the composer combined a gloomy Russian style melody with typical Mazurka rhythm, creating a piece with special intimate character.

*Barcarolle* Op. 44 was composed in 1898. This well-known work belongs to Lyadov's late *Balayev* period, and combines a typical late romantic style with a Russian melodic character. In this longer piece, there is extensive use of pentatonic scales to

create long melismatic phrases typical of Russian and Oriental style. It also includes spontaneous development sections that do not follow traditional harmonic rules.

2. *Bagatelle* Op. 30, *Prelude* Op. 13, No. 4, and *Music Snuff Box*, Op. 32.

Lyadov's *Bagatelle* is restrained and gloomy. This two-page piece contains expressive sentiments. Near the end there are fast moving descending notes in the high register, resembling a night bell.

In contrast, the second piece in the set, *Prelude* Op. 13, No. 4 presents storm-like music. The rapid left-hand octaves bring a thunderous effect. There is also a calm, lyrical middle section.

Lyadov wrote the *Music Snuff Box* for his son in 1893. One of his most notable works, this piece is often played as an encore piece by many of today's pianists. The piano imitates the sound of a music box by limiting itself to the relatively small range of notes that would be contained in such a device, placed in the high register of the piano to give the music a tinkly sound. The piece is in the form of a delicate little waltz, not too slow and not too fast. It should sound just like the score indicates - *Automatically*.

3. *Quatre Morceaux*, Op. 64, and *Variation on the theme of Polish song*, Op. 51

*Quatre Morceaux*, Op.64 was written in 1910 and belongs to the composer's late period. There are four small pieces in this set. Two things are special about the work. First, the use of harmony moves much further than the composer's earlier works and the harmonic writing has similarities to Scriabin's *Piano Sonata* No. 5. Second, Lyadov added titles to each piece: Grimace, Twilight, Temptation and Reminiscence.

*Variation on the theme of Polish song*, Op. 51 has ten variations, each with different musical characters and techniques for the pianist. Compared to the other pieces, this work is significantly longer at twelve minutes. The fast final variation brings excitement and brilliance, which nicely contrasts with the previous variations producing a wonderful effect.

## CHAPTER 5

### CONCLUSION

The 1917 Bolshevik October Revolution began a few years after Lyadov's death. Lyadov's reputation suffered posthumously, caught in the historical turmoil of the era. Along with Scriabin, his legacy and place in history were later marginalized by both Lenin and Stalin.<sup>78</sup>

Lyadov was not a prolific composer, his best compositions are considered as his symphonic fairy tale miniatures and orchestral arrangements of folk songs; however, the piano works take a large portion in his compositions and have precious value from aesthetic, pedagogical, and performance perspectives.

As the finest composer of the "second generation" along with Taneyev, Glazunov, Arensky and other composers, Lyadov kept his independence within the development of Russian realistic music. His piano works contain sincerity and simplicity, and they have an unique, intimate character that carries the pure beauty of the music. As mentioned by James Bakst,

As a composer, Lyadov set for himself exacting esthetic standards. His music is without emotional outbursts and it combines sincere feeling with beauty and refinement of form. His esthetic principles were related to those of his favorite writers, Pushkin and Turgenev, and composers, Glinka and Tchaikovsky.<sup>79</sup>

---

<sup>78</sup> Amanda, "Contexts of Symbolist Music in Silver Age Russia 1861-1917", 99.

<sup>79</sup> Bakst, *A History of Russian-Soviet Music*, 234.



In Lyadov's piano works, he continued the beauty of traditional Russian folk musical elements, and carried the traditions of Glinka and the "Powerful *Kuchka*". He also continued the traditions of the Russian Music Society, as he absorbed the essentials from western Romantic music. He was an innovative composer of his era, and introduced advanced harmony in the late piano works. His piano works profoundly influenced Scriabin, Prokofiev and later composers. These independent small works with diverse musical styles and piano techniques are ideal pedagogic materials for young piano learners and also fine resources for performing. Even though they may be overshadowed by many brilliant Russian compositions from the same era, they should not be forgotten today. This document will hopefully encourage wider appreciation and performance of these great short works.

## REFERENCES

- Bakst, James. *A History of Russian-Soviet Music*. New York: Dodd, Mead & Company, 1966.
- Beattie Davis, Richard. *The Beauty of Belaieff: An annotated pictorial history of a 19th. Century Russian music publisher and his era*. Florida: The Friends of the S.E. Wimberly Library, 2008.
- Chopin, Frederic. *Complete Works for the Piano, Vol. 1: Waltzes*. New York: G. Schirmer, 1894.
- Chopin, Frederic. *Complete Works for the Piano, Vol. 4*. New York: G. Schirmer, 1894.
- Chopin, Frederic. *Complete Works for the Piano Vol. 7*. New York: G. Schirmer, 1895.
- Chopin, Frederic. *Oeuvres complete de Frédéric Chopin, Band 2*. Berlin: Bote & Bock, n.d. 1880.
- Campbell, Stuart. *Russians on Russian music, 1880-1917*. Cambridge, UK: Cambridge University Press, 2003.
- Feofanov, Dmitry, Ed. *Rare Masterpieces of Russian Piano Music*. Mineola, NY: Dover Publications, 1984.
- Jaffé, Daniel. *Historical Dictionary of Russian Music*. Lanham, MD: Scarecrow Press, 2012.
- Leonard, Richard Anthony. *A History of Russian Music*. New York: The Macmillan Company, 1957.
- Lyadov, Anatol. *A Collection of Russian-Soviet Songs 1917-1991*. Shanghai: Shanghai Music Publishing House, 2007.
- Lyadov, Anatol. *Barcarolle Op. 44*. Leipzig : M.P. Belaieff, 1898.
- Lyadov, Anatol. *Barcarolle op. 44*. Moscow: Muzgiz, 1940.
- Lyadov, Anatol. *Five Pieces*. New York: Edwin F. Kalmus, 1965.
- Lyadov, Anatol. *Fourteen Piano Pieces*. Boca Raton: Masters Music Publications, 1995.
- Lyadov, Anatol. *Mazurka Op. 3 No. 5*. Boca Raton: Masters Music Publications, 1993.

- Lyadov, Anatol. *Polnoe Sobranie Sochineii dlia Fortepiano, Vol. 1*. Moscow: Muzgiz, 1947.
- Lyadov, Anatol. *Polnoe Sobranie Sochinenii dlia Fortepiano, Vol. 2*. Moscow: Muzgiz, 1947.
- Lyadov, Anatol. *Prelude Op. 40*. Boca Raton: Masters Music Publications, 2004.
- Lyadov, Anatol. *Preludes for Piano, Book I*. Leningrad: Muzyka, 1985.
- Lyadov, Anatol. *Variations on the theme of a Polish song, Op.51*. Leipzig: M.P. Beliaeff, 1897.
- Masrow, Amanda. “Contexts of Symbolist Music in Silver Age Russia 1861-1917.” MM Thesis. Southern Methodist University, 2008.
- Moldon, David. *A Bibliography of Russian Composers*. London: White Lion Publishers Limited, 1976.
- Montagu-Nathan, M. *A History of Russian Music*. Boston: Milford House, 1973.
- Rachmaninov, Sergei. *Piano Concerto no. 2*. Moscow: Muzyka, 1965.
- Taruskin, Richard. “Non-Nationalists and other Nationalists.” In *Russian Music at Home and Abroad*, p. 34 – 49, Berkeley, CA: University of California Press, 2016.
- Werth, Alexander. *Musical Uproar in Moscow*. London: Turnstile Press, 1949.
- Williams, Edward V. *The Blagovest Theme in Russian Music*. Washington, D.C.: Kennan Institute for Advanced Russian Studies Colloquium, 1985.
- Zetlin, Mikhail. *The Five. The Evolution of the Russian School of Music*. Westport, CT: Greenwood Press Publishers, 1975.