

Nikolai Tcherepnin
UNDER THE CANOPY OF MY LIFE
Artistic, creative, musical pedagogy, public and private

Translated by John Ranck

*But¹ you are getting old, pick
Flowers, growing on the graves
And with them renew your heart. . .*
Nekrasov²

And ethereally brightening-within-me
Beloved shadows arose in the Argentine mist
Balmont³

The Tcherepnins are from the vicinity of Izborsk, an ancient Russian town in the Pskov province. If I remember correctly, my aged aunts lived on an estate there which had been passed down to them by their fathers and grandfathers. Our lineage is not of the old aristocracy, and judging by excerpts from the book of Records of the Nobility of the Pskov province, the first mention of the family appears only in the early 19th century.

I was born on May 3, 1873 in St. Petersburg. My father, a doctor, was lively and very gifted. His large practice drew from all social strata and included literary luminaries with whom he collaborated as medical consultant for the gazette, “The Voice” that was published by Kraevsky.⁴ Some of the leading writers and poets of the day were among its editors. It was my father’s sorrowful duty to serve as Dostoevsky’s doctor during the writer’s last illness. Social activities also played a large role in my father’s life. He was an active participant in various medical societies and frequently served as chairman. He also counted among his patients several leading musical and theatrical figures.

My father was introduced to the “Mussorgsky cult” at the hospitable “Tuesdays” that were hosted by his colleague, Dr. Golovin. At these gatherings, *Golovin served the traditional suckling pig, and* Mussorgsky regularly introduced his new compositions and displayed his impressive improvisational ability. One of my father’s close friends, the eccentric Dr. Aristov, was an ardent supporter of Serov,⁵ whose work “The Power of the Fiend” he considered to be the ultimate operatic achievement.

My father’s first wife, my mother, was Zinaida Alexandrovna Rataeva, daughter of the Master of Hounds, Alexander Nikolaevich Rataev. The Rataevs were by origin from the Yaroslavl province, where they had significant landholdings. My mother did not live long after my appearance in the world and abandoned my father and me after suffering a brief illness when giving birth to me. Although he included me later in his new family, my father did not keep in touch with the relatives on her side of the family, so I only know and remember them only from photographs. I remember the dignified, well-built figure of my grandfather in the picturesque parade uniform he wore as Master of Hounds. I also remember the austere, beautiful face of my grandmother, a native of the Volga region, who, rumor has it, was a good musician. My heart

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aches to recall the daguerreotype of my mother, with her young, girlish figure, her hair in a chignon, and her beaming, wondrous eyes that were also cheerful, restless and questioning. *The daguerreotype print catches the expression of her beautiful, precious eyes into which, with a devoted son's love, I was denied the chance to gaze.*

Martha Egorovna, my mother's former serf, worked for my parents during their short time together. Before my mother died, she asked Martha to take care of me. Martha's boundless love, the warmth of her spirit and her many fond caresses, which would have been welcomed by anyone, were especially dear to me, a child and an orphan.

My father's second wife was Olga Sergeevna Ivashintzeva. The Ivashintzevs also came from Pskov and were closely related to Field-Marshal Suvorov,⁶ a circumstance that earned them special attention at the Imperial Court. One of the Ivashintzevs, her brother, was a chamberlain. His sons were educated in the Corps des Pages⁷ and rose to be General officers. Two of them were my age and became my close friends. *After the revolution they found refuge with one of their classmates at the Corps, the late King Alexander of Serbia, and occupied important positions in the Serbian army appropriate to their rank. When I visited Belgrade, I hoped to see my childhood friends, but they were no longer among the living. They were perhaps my first audience, were gracious critics of my early playing and improvisations, and I dearly loved them.*

My father and his second wife had five children, two of whom have died: Sergei, who was a very gifted doctor, and Masha, who died as a young child. I hope that my other sisters, Olga, Tatiana, and Nadezhda are still alive, but I lost touch with them a long time ago.⁸

I remember neither when I learned to read and write nor who taught me, but the beginning of my musical training and everything related to that are firmly etched in my memory. The first of my music tutoresses was my aunt Olimpiada Petrovna, my father's older sister. We met several times a week. Under her patient and loving instruction my music lessons quickly became the central focus of my life. They introduced me to the magical new realms of music that were fated to be my home for the rest of my life. My musical curiosity soon outstripped her assignments, so I began my own investigations and created compositions on my own that were based on what I had studied or heard.

When I entered pre-grammar school and then grammar school, I temporarily put my musical activities on the back burner. Once I became comfortable with my grammar school studies, I returned to music with my former constancy and eagerness. My father, never dreaming that I would become a professional musician, was inclined nonetheless to provide me with a serious musical education. He chose a young teacher, a fellow chess player, Nikolai Egorovich Shishkin, who went on to be a professor at the Moscow conservatory. Shishkin gave me such a good musical/pianistic start that when he moved to Moscow, Demjansky, one of the best known of the [St. Petersburg] Conservatory's teachers, took me as one of his students. A patient and friend of my father, Demjansky lived in an apartment on the same floor as my family, which was very convenient. He was a very cultured, broad-minded man, and his playing was very intelligent, if one can use that term, with a very light touch. In contrast to Shishkin, he preferred to talk and clarify issues, rather than play or listen to his students play. He constantly smoked strong-smelling cigarettes in a long cigarette holder, and left ashes all over the keyboard. His lessons were interesting, but left less of an impression than those of the strict, withdrawn, intelligent Shishkin.

We somehow became acquainted with Professor Zikke, whom Rubinstein had invited from Germany to be conductor. He was, among other things, the first conductor of Mussorgsky's "Khovanshchina." Father asked Zikke to hear me play. I must have impressed him, since he

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asked me to work with him not as a student, but in order “to broaden my musical horizon.” His elegant, disciplined, “kapellmeisterly” playing laid before me the beauty of “Tannhäuser,” “Lohengrin,” “Tristan,” and many other German masterpieces. He played willingly and at length, I think as much for himself as for his sole, rapt admirer. Von Bülow, Mahler, and Weingartner must have played like this, and so must have that figment of Hoffmann’s imagination, Kreisler. The only difference being that Kapellmeister Kreisler’s inspired playing caused all the audience to leave, save the good servant Gottlieb, who remained in order to put out the candle; whereas the playing of “Kapellmeister Zikke” lit a candle in me that has lasted all my musical life.⁹

Thus my domestic environs were very favorable to musical development. The same could be said of grammar school, where during my final years I became friends with N. A. Elachich, an excellent pianist whose family was very close to Fedor Ignatevich Stravinsky, the well-known bass singer at the Mariinsky Theater and father of Igor Fedorovich Stravinsky. From there I was, as they say, only a stone’s throw from Rimsky-Korsakov himself, the cult of whose music reigned in both families, who were friendly and kindred spirits. With Elachich’s help, I, too, was drawn into this orbit - playing, listening to, and studying Russian music. This music, especially that of the young Russian school and of Nikolai Andreyevich [Rimsky-Korsakov], became our daily bread.

Our lives outside of school were filled with many concerts given by touring symphonies (especially the “Russian Symphony Concerts” led by Rimsky-Korsakov), touring opera companies and foreign soloists. Our signatures adorned several of the welcoming testimonials given to Nikolai Andreyevich by his fans at many of his concert appearances.

Elachich once invited me to a concert that was to be held in one of the concert halls at the Conservatory, then still in its old location on Theater Street.¹⁰ The unusual concert was a performance of “Paraphrases” for piano four-hands, based on a children’s tune “Tati-Tati”¹¹ and written by Borodin, Rimsky-Korsakov, Liadov¹² and Cui. The performers were Rimsky-Korsakov’s wife, Nadezhda Nikolaevna, and the well-known pianist, N. S. Lavrov. Rimsky-Korsakov, Stasov,¹³ and Cui attended the performance. The audience had all been seated, but the concert did not begin until the former Conservatory directory, Anton G. Rubinstein arrived. He was late, and for some reason, entered from the stage wings, nodded regally to the crowd, then descended the stairs to his usual place in the first row.

I was especially struck by the harmonic ingenuity of the piece, by its unique lyricism and by its infinite rhythmic complexity and unique humor. I was amazed at the charming musical humor of our great composers, to which group Franz Liszt later wanted to add his name. Almost a half century later, I attempted to capture this in my orchestral version of “Paraphrases,” which was premiered in America by one of the best contemporary conductors, Sergei Alexandrovich Koussevitsky.

At grammar school we both (that is, Elachich and I) began to participate in musical serenades, sometimes together on two pianos. I particularly remember our successful performance of Weber’s “Konzertstück,” which met with universal approval.

Dimitri Nikolaevich Solovov¹⁴ was the composer of many religious works, and when he assumed the directorship, music quickly filled the halls of the school. Particular attention was paid to choral music, and a student orchestra was formed, conducted by the venerable Vojáček, organist of the Mariinsky Theater¹⁵. It fell to me to fill in on piano for missing wind parts, and I sometimes conducted the group in the absence of the maestro. By the end of my grammar school studies, my piano and accompanying skills had developed so much that from then on I dreamt of

applying myself completely to music and entering the Conservatory. My father saw things otherwise: “First go to university, and get a good start in life: an engineer, doctor, lawyer, the country needs this “troika”; one can make a living in music, but you need to go after “the five-ruble note” and then you can make do. . .” It was decided that I would enter law school “and then we will see,” he concluded. I worked diligently at the university and some of the courses interested me very much. I was especially interested in Russian law (taught by the students’ favorite, Sergeyeovich),¹⁶ and in the course on general legal history that was taught by the strict, philosophical Korkunov. In 1895 I completed the coursework with a Bachelor of Law degree, which qualified me for entry-level government work. Although I did not put my judicial expertise into practice, I remain interested in judicial doctrine.

During that period, my musical activities continued unabated and even expanded: I composed pieces for violin and piano, wrote some commissioned choral works for theater, as well as some art songs, duets and church hymns. All of this, of course, was groping, amateurish work, but occurred in the previously-mentioned well-intentioned performances. I began to make a name for myself as an accompanist and made connections with instrumentalists and singers. As a result, my father, who had become convinced that I was to become a musician and not a lawyer, proposed that I not delay enrollment in a conservatory.

I entered the Conservatory in the fall of 1893. Although by that time I had written several compositions, I was still not convinced I had what it takes to be a composer. I thought it prudent to enroll at first as a pianist since that would allow me to take all the required theory coursework. Those classes were necessary and very useful to me in my subsequent composition courses. Having heard my entrance exam, professor Van-Ark took me into his class as a “special student.”

A. G. Rubinstein invited Karl Karlovich Van-Ark to teach at the Conservatory. He had great authority, both among his colleagues and his students. Short, with a thickly bearded face, an unsteady, dipping walk, and crooked, short legs, professor Van-Ark’s external appearance was exceedingly unusual, resembling some kind of dwarf or gnome. A superb musician and skilled teacher, he taught many of the leading pianists, and his studio was at a high level. Perhaps the most gifted of his many students was my classmate Pavel Liubimovich Cohn, a first-rate pianist, and an enthusiastic admirer of and proponent of Anton. G. Rubinstein’s music. *He went on to serve for many years as a distinguished professor at the Vienna Music Academy, and is now my colleague at the Russian Conservatory in Paris.*

As far as I can remember, K. K. Van-Ark did not perform publicly as a pianist, but his playing, of which we heard many examples in class, was very alluring. He possessed an incredibly soft, full, melodious touch and bewitched us with the well-considered perfection of his playing. His performance of the classics of the repertoire, even in excerpts for purely pedagogical purposes, is firmly embedded in my memory. I still remember the first phrase of Schumann’s piano concerto that he played with his uniquely transcendent sound.

Even the best teachers, however, may have feckless students who are not “in tune” with the general pedagogical goals and examples of their teacher. I was such an “ugly duckling” in Van-Ark’s class. My assignments did not go well and fell short of my dreams. At that time I expected to be quickly introduced to the world-famous piano repertoire. I dreamt of playing Mozart, Beethoven, Schumann, Liszt, works that I had long been playing and knew, even if my performance of them was amateurish. The professor, however, consistently and persistently limited me to works by Hiller, Burgmüller, Wollenhaupt and other equally colorless, half-salon, half-pedagogical German composers whose music I found completely uninteresting. I could

understand working on pieces that would challenge my technique, even if they were of little musical interest; but evidently other flaws in my playing, of which I was unaware, worried him.

One must remember that at the time I had already begun making friends with other Russian musicians and knew and dearly loved the contemporary Russian piano literature, which I unconsciously imitated in my own compositions. No one suggested that I study any Russian music, except for the time I was assigned to play the second piano part in a classmate's performance of Tchaikovsky's "Piano Concerto in B-flat minor." Both my teacher and I agreed the performance was not entirely successful. This was particularly discouraging to me, since I considered my accompanying skills quite strong and unassailable as a result of my successful if low-paying performances at various "clubs".

All of this taken together gradually led to a cooling of my interest in Van-Ark's classwork. It sowed in me the absolute and quite accurate feeling that I would never be a "real" pianist.

Meanwhile my theoretical studies continued to advance. I finally realized the necessity and timeliness of a special focus on theoretical subjects and I enrolled in a compositional theory course. Specific subjects included harmony, counterpoint, fugue, musical encyclopedia (a class on form), and instrumentation. Once one has completed the exams in those courses, as well as in those of aesthetics and music history, one receives a diploma in compositional theory.

It generally took three years to complete the above-mentioned coursework: year one, harmony; year two, counterpoint; year three, fugue and everything else. If a student showed special compositional promise, he was transferred to the free composition course. During this three-year course, under the guidance of a teacher and according to a fixed sequence and syllabus, he studied purely practical compositional approaches to various kinds of music. At the same time, the student attended a course in special instrumentation that mainly involved orchestrating assigned pieces. Upon completion of the free composition course, students were required to compose a cantata to a prescribed text for solo voices, chorus and orchestra. This work was required to be at least thirty minutes long. It was due within a month of the delivery of the text and was to be prepared with both a full score and piano reduction. Once the cantata was presented to and approved by a committee of theory professors, the student received a "Free Artist" diploma.¹⁷

Depending on his commitment and passing the required classes, a student in either the theory or the free composition course sometimes took longer than the prescribed three years to complete the program. So it was with me: I began the study of special theoretical subjects in the fall of 1894 and reached my cantata exam in the fall of 1898, having completed the entire course in four years.

During my scholastic tenure all the above-mentioned classes, except for, of course, music history and aesthetics, were taught sequentially by the same teacher who led the student from his first exercises in harmony to the day his final-exam cantata text was delivered. The cantata was then to be composed completely independently, with no help from the teacher.

Two teachers taught the compositional theory classes in parallel: Nikolai Feopemptovich Solovov and Nikolai Andreyevich Rimsky-Korsakov. One would think that as an enthusiastic and keen admirer of Rimsky-Korsakov, as I was even then, I would logically be put into his class. But fate saw fit to direct me at first to professor Solovov. The truth is that E. I. Ivanov-Smolensky,¹⁸ who was one of my father's musical friends and a voice teacher at the Conservatory (and afterwards my colleague), prevailed upon my father to have me enroll in Solovov's class. He told my father that Solovov was a more experienced teacher, was more

suiting to my nature, and was, to be precise, “less strict” with his students than was Rimsky-Korsakov. *He pointed out to my father that Rimsky-Korsakov was much more particular in his choice of students and that he was much more exacting and demanding, which was, in fact, the case.* In hindsight, it is clear to me that the very sweet, anti-musical, “nanny-goat-voiced” Egor Ivanovich simply wanted to enroll an extra, and perhaps not completely inept, student in his friend Solovov’s class. Ivanov-Smolensky clearly preferred Solovov’s modest musical talents to those of Rimsky-Korsakov.

It was no sooner said than done. Ivanov-Smolensky introduced me to my future teacher. After a brief and extremely superficial exam, he accepted me into his class. I remained there, undergoing a course in advanced harmony, during the first two months of the fall semester of 1894.

Nikolai Feopemptovich was, at that time, fairly well known as a composer. He was the author of the opera “Cordelia,”¹⁹ which played for several seasons at the Mariinsky Theater, and of “Vakula the Blacksmith,” scenes of which are still occasionally performed.²⁰ Solovov was esteemed and liked by a significant part of the public. Subsequently, in the last year of my conductorship at the Mariinsky Theater, I was assigned by the management to prepare a revival of “Cordelia,” and we spent much time together rehearsing it. Nikolai Feopemptovich was sincerely sad to see me leave the theater, since the revival was then set aside for a long time. I thoroughly and carefully prepared the staging, and while being absorbed in the work, something in “Cordelia” even began to appeal to me.

Professor Solovov was very affable in handling his students, and unfailingly diligent in class; but that internal fire, which is transferred to students, was not in him, and his instruction was always a little formal, at least in the class I had with him.

During those times spent hanging out with my fellow friends/theory classmates, which also included Rimsky-Korsakov’s students, I became more and more obsessed with the idea of transferring to his class. This was not easy to do. Officially, such a transfer was not impossible, but . . . would Rimsky-Korsakov accept me into his class? And how could I get Solovov’s permission for the transfer? (Such permission was absolutely essential, according to established custom and requirements of Conservatory ethics.) After much vacillation and agitation, I decided to introduce myself to Rimsky-Korsakov. I brought some of my compositions with me. As I recall they were some variations for violin and piano on a Ukrainian folk theme, an upbeat piano piece (of which I was for some reason quite proud), and some songs to texts of Maikov.²¹

Nikolai Andreyevich listened very attentively to all the pieces, chatted with me about musical matters. In parting he said he would accept me into his class, in accordance with Conservatory statutes, once I had my former teacher’s approval. As far as obtaining the permission was concerned, everything went swimmingly. Nikolai Feopemptovich released me without taking any offense, and wished me well. When I finished my Conservatory studies, he wanted to sign my diploma along with Rimsky-Korsakov. Later on, as music critic, he was always supportive of my composing and conducting activities, and, when he was named director of the Imperial Chapel, he retained his connections with both the Conservatory and the Music Society as an honorary member. For a time we both taught at the Conservatory.

Having fulfilled all the required formalities, I was invited by Nikolai Andreyevich to take the official exams. He carefully tested my ear, ascertained my knowledge of theory and solfège, and made me sing in clefs. Following this exam, I was required to write out some harmonic puzzles based on what I had done with Professor Solovov. Alexander Konstantinovich Glazunov attended the exam. Soon to be the famous Conservatory director, he was already taking an active

role in its musical and academic life. After the favorable outcome, Nikolai Andreyevich gave me a note for the registrar that authorized my transfer to his class and qualified me for the course in advanced harmony. From that moment my musical education followed its true course. Before me opened limitless possibilities for developing all my musical capabilities under the guidance of a great composer and exceptional pedagogue, *who became in a musical sense my “alma pater,”* and who devoted with love and dedication his generous spirit and time (so necessary for his own creative work), to the development of the next generation of Russian composers and musicians.

Revisiting the memory of these years with Rimsky-Korsakov, years that were so meaningful and fruitful for me, I must confess that my memory of his most well-deserved professorial image is often eclipsed by my memory of him as composer/artist. For me, the pedagogical examples and methods that he used so wisely to develop in us the musical and technical skills that are so important to the composer were less impressive and beneficial than what I absorbed from constant interaction with him and with his creative personality. With the charm of his compositions, which we always had the chance to hear both in performance and by playing through them ourselves, “Professor” Rimsky-Korsakov evoked in his students that unfailing inclination and disposition toward work that reigned in his classroom. This robustly inspired our purely technical assignments in harmony, counterpoint, fugue, and other theoretical matters.

As he gradually became better acquainted with his students, Nikolai Andreyevich would readily chat with us about various musical issues, share ideas with us from his rich treasure trove of musical style, and constantly report to the class about this or that development in musical life, whether it be a concert, an opera, newly composed music, etc. Nikolai Andreyevich would sometimes sit with us during symphony rehearsals and confide his impressions. His critical judgement, always well-founded, caught so to speak “on the fly,” was an important contribution to our musical development. This also complemented and enriched his serious, methodical class discussions.

Long before our class in free composition, Nikolai Andreyevich displayed steady interest in our burgeoning musical instincts. Those instincts were engendered in many ways by our association with him. He listened closely to our compositions no matter how poor and feeble our efforts. He played through them and always offered his impressions in the most inoffensive and supportive terms.

Nikolai Andreyevich often said: “A composer is known by his desire to compose.” We would actually reply, “mortal desire is a bitter fate.”²² M. M. Ivanov,²³ a very poor composer and music critic of the influential journal “New Times,” was a case in point. He was Nikolai Andreyevich's great detractor and ill-wisher, and author of two very weak and silly operas. His “Putjatishna’s Pastime” is a worthless, intolerable piece based on the eternal comedy “Wit works woe.”²⁴ Nikolai Andreyevich described the situation: “Yes. Well, yes, it happens of course . . . But even so, still and all, but he – is a composer.” With that, he ended the conversation.

At the time I began my counterpoint class that spring, I showed Nikolai Andreyevich the sketches for my orchestra pieces called “La Princesse lointaine.” The piece was based on Edmund Rostand’s work of the same name, and had great success when it was performed in the Suvorovsky Hall.²⁵ Nikolai Andreyevich was interested in the piece and gave me several ideas about how to broaden and deepen its musical content, and make it more polished and modern. He suggested that I do a fundamental revision in my spare time during the summer, asked me to send him the revised version, and promised that he would help me with the orchestration. Having finished my exams, I immediately began to rework, or more accurately, to fulfill the artistic

realization of my sketches. Nikolai Andreyevich told me, “Always remember that in true art there must be nothing left unfinished; there must be nothing that does not contribute to its artistic shape; nothing that does not serve its end; not a single haphazard note or bit of orchestration; nothing that could be replaced without changing the sense of the work or its entire musical realization.”

We students held dear our great teacher’s wise counsel, which helped us to avoid dilettantism and those pernicious currents that, alas, were not unknown in the music of the day. Others (though not members of the Russian school that he established and that grew under his careful, loving guidance) could be reproached for having a negligent attitude toward their talent.

Stravinsky, one of the most gifted of Rimsky-Korsakov’s students, if perhaps not the most gifted, frequently said: “By their nature my scores are like a cashier’s check. Take the tiniest detail away from the check, and it ceases to be valid.” With admiration and love, Stravinsky’s contemporaries and posterity have honored and will continue to honor his “checks,” replete as they are in musical abundance. He was, however, not alone in continuing the great legacy of our glorious teacher: Rimsky-Korsakov inspired a school. An entire generation of Russian composers created works that built on his everlasting body of work. These works were a tribute to their great teacher and mentor.

The summer when I worked on “La Princesse lointaine” was one of my happiest and most musically productive summers. I was surrounded by joyful, life-loving, rather mature young creatures: my three sisters and my brother. I realized that they loved not only me, but also my music. I also experienced restless dreams “of another happiness.”²⁶ To put these dreams to music was a great joy and contributed greatly to my compositional output. Perhaps that is why the songs I wrote that summer are so well-loved by both musicians and the public. Well, my spirit was bright and happy.

We were then living near Oranienbaum,²⁷ that old, historic, spotlessly clean, charming little seaside village, thirty versts²⁸ from Petersburg. Shadows of the ill-fated reign of Peter the Third, infamous husband of the famous Catherine, hung in the air.

In that dear little nook I was quite impressionable and comfortable. The wonderful sylvan countryside, praised by Zhukovski²⁹ and called the “Russian Switzerland;” Kronstadt castle standing guard over access to the capital; the gentle, tender sea with its special scent; the austere, baroque, sprawling Rastrelli palace, mirrored in the clean, bright, lake that was almost like the one at Tsarskoe Selo; the austere Protestant church, in front of which that unfortunate admirer of Frederick the Great, who paid dearly for his enthusiasm and his mistakes, would strictly drill his Holstein [soldiers] in Frederick’s style.³⁰ I was always excited when I used to pass by the little home of the famous singer Dar’ja Mikhailovna Leonova, Modest Petrovich Mussorgsky’s friend whom he admired and accompanied.³¹ The composer often visited her to play his great compositions. I would also often admire the humble, almost hermitage-like little chapel that stood in a resinous pine forest as if transported there from the Old Believer trans-Volga region so lyrically described by Mel’nikov-Pecherskii.³²

Beloved by Petersburgers as a place for their summer homes, Oranienbaum had a theater and a Kursaal³³ with a good orchestra that was comprised of members of the Imperial Theater *who were happy to breathe the purifying sea air and to refresh their wives’ and children’s health*. Maurice Fedorovich Keller, the concertmaster of the Mariinsky Opera Orchestra, conducted the group. He was a very experienced, knowledgeable and talented conductor, and the Kursaal concerts were well attended by the locals. When there was a symphony concert, even people from the suburbs and the capital attended. I participated in the musical life of the Kursaal

as orchestra pianist and occasionally covered the harp part. I also accompanied instrumentalists and singers. Maurice Fedorovich was interested in my compositions and since he knew I was working on an orchestra piece, asked to see the score when it was ready. He promised to run through it during a rehearsal and if it went well, to put "Princess Lointaine" on a symphony program. Of course this was awfully tempting and I immediately proceeded with the orchestration, finally producing simultaneously an arrangement and a finished copy.

I was not quite a novice in that regard. The previous year in Sevastopol,³⁴ I was a guest of Admiral Lavrov (an old friend of my father and fellow Pskov native), who was the local chief of city administration. I had composed some Polonaises for orchestra in honor of my kindly hostess, the admiral's wife. In celebration of the Admiral's name day, I conducted the pieces with orchestra on the sea-side boulevard in the presence of all the city's officials. The pieces made a reasonably good impression. The performance went smoothly enough with a full-enough sonority and was not devoid of its purely coloristic elements. It is one thing, however, to orchestrate an unpretentious piece with a sufficient number of Polish musical elements, and another to create a fully-planned piece for orchestra destined for a Symphony performance.

My guiding star in this case was my enthusiasm for the overture to Tchaikovsky's "Romeo and Juliet," which I had heard twice that season both in rehearsal and in performance. I had acquired the score from Bessel³⁵ and it became my desk companion, or even more than that, since it went with me everywhere.

During that summer, with my father's consent, I gave up two days a week to travel by train to St. Petersburg to give some music lessons. I took great pride in this, since it allowed me to contribute to household expenses and to have ample spending money. The score to "Romeo and Juliet" went with me on every train trip and I soon became familiar enough with the music that I could write it out from memory. It was extremely beneficial having those pleasing sonorities fresh in my mind, hearing how they sounded in rehearsal, and studying how the composer had achieved them. The awareness that the orchestral style of "Romeo" corresponded to the musical style of my orchestral pieces provided me with a certain confidence and the courage to compose my first real orchestral score. I can say without exaggeration that studying the beautiful passages found in the "Romeo" score taught me more about orchestration than I could have learned from any textbook on the subject, had I decided to use one.

I had quite a variety of musical "gigs" that summer. They began in the morning with two-hour sessions accompanying an elderly amateur violinist who had a solid technique and a big repertoire. Of Swiss ancestry, R. was proprietor of the famous restaurant, "Dominic's," located on Nevsky Prospect across from the Kazan Cathedral. After our sessions, he usually invited me to share a "bachelor's repast" with him. We would order the menu du jour, and after a lively conversation (R. was a very interesting and entertaining interlocutor), the first stage of my toil would conclude. Then I would teach elementary theory to a bright and also elderly civil servant, Mr. V., a minister at one of the *fashionable* departments. He was neither a composer nor a musician and it remains a mystery to me what part of his inner being responded to the study of the secret relationship of intervals, scale structure, etc., that are contained in this uncomplicated science of theoretical subtleties.

After him came an elegant, *pure-blooded* Pole, V., a University student. My dealings with him consisted in correcting his compositions and occasionally even writing for him. My day ended with piano lessons given to a couple of young women. Finally the blessed hour arrived when I bundled myself into a cozy corner of a railway carriage and drew from my briefcase my

trusty traveling companion, the score of “Romeo” and, in its interesting and instructive company, quietly arrived at my comfortable Oranienbaum home and hearth.³⁶

Rimsky-Korsakov always said that the secret to good orchestration is above all, good voice leading. It was certainly thanks to thorough sketches and close attention to voice leading that, in a short amount of time, I was able to create a very respectable and quite colorful score. “Romeo and Juliet” aided the process, and the result was not unimaginative in its structure. Maurice Fedorovich thought it was quite good and offered several valuable suggestions on the use of the strings. We decided to test the piece in rehearsal, and if it were successful, to include it in a program.

The day of the rehearsal, which was so important to me, finally arrived. The orchestra was to rehearse the piece in the foyer of Kursaal. Maurice Fedorovich began the rehearsal with my piece. He was conscientiously involved with its details when two people of medium height entered the foyer. They were dressed in the then-stylish, loose coat with a cape, wearing soft felt hats with a drooping brim (of the type often worn by artists), and sporting black beards on open, obviously Russian faces. Both were from the Volga region, one from Nizhny Novgorod, the other from Jaroslavl. They were the well-known composers Mily Alexeyevich Balakirev and Sergei Mikhailovich Liapunov³⁷, with whom I was fated to come into frequent contact. They were there for the rehearsal of Liapunov’s piano concerto, which was the featured composition on the upcoming program.³⁸

Whether he wanted to or not, Balakirev was present at my musical baptism. I considered this to be a good omen for me as a Russian musician. This was all the more so since A. Petrov, one of Balakirev’s close associates, told me that Mily Alexeyevich (Balakirev) would play passages from “Princess dreams” for him on the piano, which passages he recalled perfectly with his marvelous musical ear and amazing memory. He spoke quite approvingly about the music and its orchestration.

Maurice Fedorovich introduced me to our renowned “maestri.” They were very interested to know that I was Rimsky-Korsakov’s student. Since my teacher had studied with him, Balakirev was sort of my musical grandfather.

“La Princesse lointaine” was a hit with both the public and with the critics. During the following season, Keller occasionally performed my piece, which enabled me to understand it in a way that was very helpful to me in future compositions. After the concert, the dashing principal conductor handed me an impressively large package that turned out to contain a genuine Vyborg krendel³⁹ that had arrived that day from the “cold cliffs of Finland”⁴⁰, from a young woman who was living there at the time. She had excellent grounds to consider herself my ‘Princesse Lointaine’ and me her knight in shining armor, the indisputable proof of which is our later shared fate, which has united us for what will soon be half a century. *So my first laurels were very closely associated with that sweet taste, and with those bright hopes for the future that were later realized to my complete delight.*

That summer Cezar Antonovich Cui, his family, and Mitrofan Petrovich Belaieff,⁴¹ his wife and adopted daughter Valya lived near us at the summer home of the engineer Erakov. They often vacationed together and I became acquainted with the Belaieffs at Cui’s house. Cezar Antonovich often sang his art songs, pleasantly accompanied by his daughter, Lidia Cezarovna. I still recall those beautiful songs written to text of the poet Richepin. Their profound effect on me was due as much to the clear and unusual style of Cui’s music as to the poet’s profound and emotional words.⁴²

Under the Canopy of My Life

Lidia Cezarovna and I would often play four-hand piano versions of selections from “Angelo” or “Ratcliff,” the charming dances from “The Prisoner in the Caucasus” and other compositions by her father. This induced Belaieff to invite me to play works for piano four-hands. In technique and dynamics, his playing was not very accomplished, but he played with very strict rhythm. Playing with him was particularly interesting because we focused mainly on Russian symphonic works that were his Leipzig publishing company’s specialty. His love of four-hand piano playing was one of the reasons that all his publications of orchestral compositions were also released in a version for piano four-hands.

His favorite composer at that time was Glazunov. We also played compositions by Rimsky-Korsakov, Balakirev, Vitol,⁴³ Kopilov⁴⁴ (of whom he had a particularly high opinion for some reason), Tchaikovsky (“Romeo” and other compositions), and Glinka opera overtures and his Spanish songs. He played with indefatigable enthusiasm and he loved to talk about a piece after having played it. I found many of his opinions to be very original, and sometimes completely unexpected. I found that our musical get-togethers, which occurred quite regularly, were extremely helpful. They allowed me to become acquainted with contemporary Russian symphonic repertoire, broadened my horizons, and added not a few valuable musical impressions to my propitious, fruitful summer.

When I returned to Petersburg that fall, much unpleasantness awaited me in connection with “La Princesse lointaine.” Published reviews had reached the Conservatory, and apparently I had violated the rule that forbade students from having their compositions performed publicly without their professor’s permission and without the professor’s presence at the event. I had doubly offended Nikolai Andreyevich: I did not obtain his permission in a timely manner, and had evaded his promise to help orchestrate the work. I had orchestrated it illegally, so to speak, not having waited, as was the custom, for classes to resume in the fall. It was bitter to realize I had offended my dear professor. Soon, however, thanks to his generous, benevolent spirit, Nikolai Andreyevich forgave me and allowed me to bring my composition to class. To my great, and one must say, unexpected happiness, Nikolai Andreyevich’s response to both the music in its new setting and its instrumentation was very positive. At Nikolai Andreyevich’s suggestion, M. P. Belaieff published “La Princesse lointaine” when I graduated from the conservatory. The Board of Trustees at the time consisted of Rimsky-Korsakov (President), Glazunov and Liadov. Released as Opus 4, “La Princesse lointaine” was first performed in its printed version on one of the Russian Symphonic Concerts conducted by Rimsky-Korsakov.

I was recently in Madrid to stage productions of “Prince Igor” and “Boris” at the Royal Opera House. I heard “La Princesse lointaine” in a lovely performance, which the audience insisted be reprised.⁴⁵ This experience invoked memories of the above-mentioned circumstances of its premiere.

I was very busy during the academic year 1894-95, both at the University (preparing for final tests and Governmental exams) and at the Conservatory (taking courses in fugue and musical form). I must confess that my studies in the fugue class were not very fruitful. It appears that I am not, by nature, inclined to abstract musical thought. I felt a breath of cold air from all these solid, respectable sound combinations. They were not born from my hearing, but rather, inflexibly established, obligatory, some forbidden, some permitted and legitimized. For some reason at this stage of my “musical drill” they were made immutable for me and handed down from my professor, *who was “master of my musical soul.”* In retrospect, I think he had learned all these deadly doctrines simply to guide his students rather than to inspire them with his own creative nature, which was so alien to scholastic “taboos.” With nothing but his “Apollonian”

ear, he had established and affirmed the boundaries of the permitted and the forbidden, the hoped-for and the expected in musical art.

I learned much more in the class on musical form, in which the professor introduced us to the eternal monuments of classical musical structure. This class was especially useful since it included obligatory exercises that were coordinated with the various musical forms. The professor always analyzed, discussed and corrected these exercises.

At that time the breadth and depth of my accompanying work increased in interest and importance, depending on the atmosphere surrounding the event and the musical caliber of the musicians involved. A student of Professor Aufer, Viktor Grigorievich Valter,⁴⁶ (who went on to become concertmaster of the opera orchestra for many years) was then enjoying increased recognition and success as a violinist. A native of Kharkov, he had studied at the university there, where he majored in the natural sciences. Viktor Grigorievich was a very intelligent, erudite man, who sacrificed the possibility of a brilliant academic career to study music. We frequently played music and attended concerts together, and I quickly became his main accompanist. At his request, I composed a short and (as far as I can remember) sonorous and lyrical piece for violin that he frequently played in our appearances together. I also wrote a set of variations on a Ukrainian melody that he had supplied, which variations he sarcastically referred to as “Ukrainian in style.” I also worked up a version of Paganini’s “Caprice in a” that we added to our repertoire.

I remember our appearance at one of the Academy of Fine Arts’ Watercolor Fridays. These were established and hosted by the charming Albert Nikolaevich Benois, a renowned watercolorist.⁴⁷ Artists would draw from nature at these soirées, and the invited musicians’ performance supported their artistic endeavors. On the night in question, Valter, myself and our great artist, Ivan Fedorovich Gorbunov⁴⁸ attended. After we performed my piece, Albert Nikolaevich introduced me to the group as its composer, which deeply touched me. The occasion concluded as usual with a modest meal after which the flabby, old Gorbunov held forth. At the insistence of the artists (it was Lent), Gorbunov, in his inimitable fashion, whipped up a cold soup with kvas in an enormous, ancient lacquered bowl. The contents were sauerkraut, radishes, pickled mushrooms, etc., all ruthlessly smothered in sunflower oil. I must confess, this “sibyllic soup” was not quite tolerable to my palate at the time, but the painters really knocked it back (with vodka) and praised it to the sky. *Among the guests that evening was Grand Duke Vladimir Alexandrovich, a great friend of the artists and frequenter of the Watercolor Fridays. He was very relaxed, affectionate and cordial with everyone.*

It was in the hospitable, welcoming house of Albert Nikolaevich Benois, a place that would soon become like home, that I performed my first serious job as a conductor. Albert Nikolaevich was a fine musician who dearly loved and composed music. V. G. Valter, a great admirer of Albert Nikolaevich, decided to lead a performance at Albert’s home of Tchaikovsky’s “String Serenade,” performed by a small group of musicians from our opera orchestra. The concert was scheduled to celebrate Albert Nikolaevich’s birthday and I was to be the conductor. I do not know how well I managed to do this among such experienced musicians, but I do remember that with their generous assistance my first serious conducting debut was quite successful, and the piece became a favorite part of my repertoire.

One day Valter invited me to hear a performance the famous violinist Brodsky⁴⁹ who was appearing at the *Imperial* Russian Music Society. M. P. Belaieff and V. G. Valter, who headed the St. Petersburg Chamber Music Society⁵⁰, managed to get him to perform at one of their concerts. At this concert, in an exception to the usual monastic rules,⁵¹ members of the society

were able to attend with their families, and the comparatively small concert hall was packed. The unthinkable happened: the pianist, with whom Brodsky had rehearsed the program did not show up. The astonished Brodsky was about to leave in a huff. Valter introduced me to the famous musician, expressed confidence that I could perform the program with him, and we went on stage.

I was well-acquainted with everything Brodsky had programmed, with the exception of a short Italian piece, so it was not surprising that I was up to the task. Furthermore, great artist that he was, Brodsky's playing was rhythmically beyond reproach so it was easy to follow him. We concluded with Sarasate's "Zigeunerweisen" at a dizzying clip and with an exceptional character and brilliance. Exiting the stage, Brodsky took me by the hand and announced to the surrounding admirers and members of the Society, "Well, such things can happen only in Russia!" Everyone was very pleased, and Brodsky in particular was beaming. Hearing of the concert, Nikolai Andreyevich congratulated me and said "You did well."

During this period, a Society of Musical Convocations was organized in Nikolai Andreyevich's name. Ivan Augustovich Davidov was its president and treasurer. He was Nikolai Andreyevich's former student, a banker by trade, and nephew of the Conservatory president, the well-known cellist and composer, Karl Yulevich Davidov.

The Society, comprised of people close to Nikolai Andreyevich as well as his ardent admirers, was not put off by the enormity of this artistic endeavor, and carried it off honorably and with respect for Nikolai Andreyevich. They arranged a production of the newly completed version of "The Maid of Pskov."⁵² Ivan Augustovich Davidov conducted, though he was not really up to the task. At one of the performances, at the beginning of the last act, the entire enterprise fell apart. And where did this happen? At what is considered the climactic moment when Ivan the Terrible is reading from the breviary: "And because the evildoers have had pleasure in the sins of the Devil, etc."⁵³ The audience was astonished when the orchestra suddenly stopped playing, and the conductor's voice could be heard saying to Tsar Ivan, played by the great bass, M. Koryakin: "Misha, we need to start over." From the stage, the response of the long-suffering Great Tsar Ivan rang out "From where?" "Tra-ta-ta, ta, ta," Ivan Augustovich sang in his falsetto, conductor's voice, and the spectacle rolled on to its more or less satisfactory conclusion.

How could have this have happened, especially in one of our leading theaters? Because even such a well-educated and talented musician as Ivan⁵⁴ Augustovich Davidov sincerely believed that no one we knew had the the multifaceted background to mount an opera production, no matter how much he knew and loved the repertoire. Such classes were not taught at the Conservatory, and the high priests of our Mariinsky Theater kept the wondrous secrets of opera production to themselves. Young conductors such as F. M. Blumenfeld⁵⁵ and myself penetrated these secrets only by means of purely practical experience, or by leaving the country to work abroad, unsupported and unencouraged by their old friends who had many years of experience.

Recognizing my aptitude for practical musical activities, and being familiar with my accompanying work, Nikolai Andreyevich recommended me to the Music Society, which was then rehearsing Schumann's opera, "Genoveva."⁵⁶ I was responsible for training the chorus in operatic and general choral repertoire as well as accompanying stage rehearsals and concert performances. In addition to Nikolai Andreyevich, other members of his exceptionally musical family also belonged to the Society. Nikolai Andreyevich attended not only concerts, but even choral rehearsals.

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The chorus's broad repertoire included such great pieces as the divine Kyrie from Bach's "Mass in B minor" and Mussorgsky's beautiful choruses, "Joshua" and "The Destruction of Sennacherib." I also remember the charming women's chorus from Mussorgsky's "Salambo" that always touched me deeply, as well as the incredibly delightful, slightly saccharine D major chorus in Dargomyzhsky's "Rogdana." Nikolai Andreyevich's daughter, Sophia Nikolaevna sang the alto solo in "Joshua." The slightly unusual timbre of her deep, alto voice sounded almost like an instrument. This led to a very embarrassing incident: Nikolai Andreyevich had asked me to visit him to go over some orchestral parts. While we were working in his studio, the sweet sound of some kind of instrument came from the room next to us. "What is that, Nikolai Andreyevich?" I asked, "an oboe?" He did not say anything. The sound grew deeper. "An English Horn?" I asked. "No," he peevishly answered, "that is Sonia practicing."⁵⁷ I was completely devastated by my faux pas.

Sofia Nikolaevna once brought to a rehearsal some pages of manuscript that were covered with very familiar, slanted handwriting. It was Nezhata's bilina, "Twas on the Ilmen Lake" ("Kak na ozere na Ilmene") from Nikolai Andreyevich's "Sadko," on which he was then working. The piece made quite an impression when we performed it at one of the next Society gatherings (undoubtedly its first performance).⁵⁸

Thanks to my father's close former colleagues in publishing, I was given an internship as music reviewer for the Rus' gazette that was published at the time by the well-known A. Proxovshchikov. "The trial" turned out to be not entirely successful and was marked by the following acts of bravery: in a review, I unmercifully criticized Chaliapin, who at that time was an aspiring singer, was my age (we were both born in 1873), and was appearing in a certain opera at the Panaevsky Theater. My thunderous criticism rained down upon his performance of Bertram in Meyerbeer's opera "Robert le diable." I seem to remember I spoke more approvingly and encouragingly of his portrayal of Mephistopheles in Gounod's "Faust." The second of my feats of daring was my incrimination of Nikolai Nikolaevich Figner (an audience favorite, the first and best of our Lenskis and Hermanns) for transposing down a half-step the final aria in the second act of "Romeo."⁵⁹ When these reviews appeared in the press, I was ordered to see the editor, who very wisely explained to me that such transpositions are not a distortion of the music, but rather necessary accommodation to the capability of the singer's voice. (After many years of conducting, I agree with that.) After these two incidents, my star as a music critic began to fade. It soon completely burned out, never to be rekindled.

1893-1895, 1896-1897, 1897-1898

The following years at the Conservatory were very productive. I was in the "free composition" class, and instead of simply completing the assignments, day and night I composed works on my own initiative, many of which were later published. As I recall, the first performance of my "String Quartet in a," op. 11 was at my father's house, and Nikolai Andreyevich, Valter and some of my fellow students attended. The manuscript was badly copied and did not allow time for page turns. Nikolai Andreyevich joked that I had written an octet, since, in addition to the four players, an additional four people were needed to turn the pages.

During that period I moved out of my father's place and rented a large furnished apartment on Nikolaievsky Street, not far from where my father lived.⁶⁰ This made it convenient to have lunch and dinner with my family. I had always played on a Schroeder piano, so the

Shroeder piano company gave me a large concert grand that was a great aid to my playing and composing. By a wonderful coincidence, two of my classmates, Nikolai Nikolaevich Amani⁶¹ and Fedor Stepanovich Akimenko,⁶² lived in the same building and on the same staircase as I. They were both very gifted composers, and Amani (who, sadly, died very young) was also a first-rate pianist and studied with Yeshipov Leshetitsky. With the coming of spring, our storm windows were removed and the sounds of our current projects poured from our apartments into the courtyard. I was on the second floor, Amani on the third, and Akimenko on the fifth floor. Liszt's "Piano Concerto in Eb" and other required graduation pieces wafted from Amani's window. In this way we were always aware of each other's progress.

The short, elderly, one-eyed woman, Polya, was my housemaid. She was especially sweet and obliging, and she had a very high opinion of her client's musical abilities. If, in my absence, someone stopped by to invite me to accompany him to a concert, she haughtily replied: "They (meaning me) do not accompany. They compose and conduct here."

For our beloved teacher, the 1895-96 season was filled with difficulties connected with the production of his opera, "Christmas Eve," at the Mariinsky Theater. We, his students, with understandable anxiety and great empathy for Nikolai Andreyevich, followed all the machinations of this ugly tale and experienced them with him. In his "Chronicle," Rimsky-Korsakov discusses this production at some length, but either because of a sincere tactfulness, or for some other reason, he lets slip not a single word of the unfriendly role, to say the very least, that his Conservatory colleague, Nikolai Feopemptovich Solovov played in the affair. Allow me to lay out, in what can be considered a supplement to the "Chronicle" account, what was known of the affair in music circles and must have been known even to Nikolai Andreyevich himself.

Many years before Nikolai Alexeyevich composed "Christmas Eve", Grand Duchess Elena Pavlovna announced an opera composition competition to encourage creation of Russian operas.⁶³ As libretto, contestants were to use Ya. P. Polonsky's⁶⁴ "Vakula the Blacksmith," a liberally reworked version of Gogol's story "Christmas Eve." Two operas were presented to a jury that included Nikolai Andreyevich. One of them, which was awarded the prize, was written by Tchaikovsky. The other, written by Solovov, received honorable mention. After the prize was awarded, voices were raised saying that the name of the composer of the winning composition had been known beforehand by members of the jury.

Talking about it with him afterwards, I learned the following from Nikolai Andreyevich: the jury, which was well-acquainted with Tchaikovsky's musical language, recognized it after having heard only the first few bars of the piece. Its melodic contour, harmonic phrasing, and the outline of the introduction (especially its beginning) were so characteristically Tchaikovskian that no one else could have written it. Of course, one could not fault the jury that the authorship of the music was betrayed by the music itself. Furthermore, they awarded it the prize because its musical qualities were immeasurably better than those of the other piece.

I was able to hear Solovov's version of "Vakula the Blacksmith" in the People's Palace in Petersburg.⁶⁵ Some of it caught my fancy, particularly some of the choral writing, but there was no comparison with the brilliant lyricism or the vitality of Tchaikovsky's work. Its rancorous author, however, did not agree and he openly accused the jury of prejudice and of incorrectly awarding the prize.

When Rimsky-Korsakov completed his "Christmas Eve" after Peter Ilyich's death, the chances for a production of Solovov's "Vakula" at the Mariinsky Theater (which was one of his cherished hopes) significantly declined due to the "official" plans to mount Rimsky-Korsakov's opera. It was necessary, therefore, to eliminate this unexpected, threatening rival. Solovov's

brother, Modest Feopemtovich, court administrator for Grand Duke Vladimir Alexandrovich, brought this about. One must presume that the exceedingly harsh pronouncement from the Grand Duke (about which Nikolai Andreyevich wrote with such umbrage and bitterness in his “Chronicle”), who so dearly loved Russian art, could not have happened without direct involvement from someone closely connected to him.

The first performance of “Christmas Eve” was very successful, and there were many friendly calls for the absent composer to appear. In a scathing review of the performance, Professor Solovov, music critic for one of the most widely-read music newspapers in Petersburg, let loose an attempt to denigrate the opera from a new and unexpected point of view: he accused the librettist (who was the composer himself) of blasphemy and of violating the sanctity of Christmas Eve. “At the very time when Orthodox Christians should be celebrating the birth of the Savior of the World, the stage is filled with imps, witches on broomsticks, seething cauldrons and pitchforks, etc. etc.,” spewed the hopped up reviewer in his critique-denunciation (and why would the Holy Synod see this and not move to rebuke and to put an end to such blasphemous activities for the salvation of the Christian spirit?). We all grieved for Nikolai Andreyevich and felt sincerely indignant when he brought this deeply disturbing article to our class.

I write these lines almost fifty years after the fact. Solovov and his “Vakula the Blacksmith” are forgotten, while “Christmas Eve” has taken a place of honor in the Russian opera repertoire. *Before the present, hopelessly prolonged war began five years ago, there was great interest in opera in Germany. This led to a series of performances in the big German opera houses and necessitated a translation of the text and an adaptation to the conditions of the German stage. This was done in 1938 by the publishing firm M. P. Belaieff-Leipzig, which had the rights to the opera by authority of the Board of Trustees that directed Belaieff’s publishing activities.* The festive, brilliant “Catherine Polonaise” for chorus and orchestra from “Christmas Eve” enjoys great popularity, especially in England. In my opinion it is the most luxuriant and formally sophisticated music in all the Russian repertoire. “Dance Scenes,” which Nikolai Andreyevich selected from “Christmas Eve” for concert performance, has entered the symphonic repertoire. I frequently perform these beautiful, sprightly, marvelous “Scenes” in concert.⁶⁶

For the last part of “Scenes” (the return flight of Vakula) Nikolai Andreyevich uses a new and completely unexpected sound: incredibly beautiful harmonics and a D string glissando for two measures that form a delightful series of arpeggiated D major chords. Stravinsky made good use of this effect in the magically dreamlike introduction of “The Firebird.”

In my mind’s eye I look back at this year with gratitude since it was very productive in my musical development and growing self-esteem.

Attendance at the rehearsals of the Russian Symphonic Concerts contributed greatly to our growing musical abilities. These rehearsals were conducted by our teacher and by his close colleagues and students. The great Russian composer, Alexander Konstantinovich Glazunov, who had his own profound artistic destiny, would also conduct. *A. K. Liadov later communicated to me Tchaikovsky’s opinion of Glazunov’s artistic gifts: “If he finds his path, with his great talent, he will become a great ‘eclectic’ composer.” In those days “eclectic” had a pejorative meaning, and this probably offended Glazunov not a little. It turned out that Tchaikovsky was correct, and it was precisely Glazunov’s eclectic works, based on Russian musical folklore, that gained him a world-wide reputation and made him rich.*

The Imperial Russian Music Society allowed Conservatory composition students to attend their rehearsals. We heard first-class European artists and well-known conductors in foreign and Russian repertory. We heard the Hungarian conductor Nikisch lead brilliant,

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insightful performances of Tchaikovsky's immortal works; we heard Beethoven's Fifth Piano Concerto played by Paderevsky; we heard Schuch⁶⁷ conduct profound productions of "Freischütz" and "Oberon," Emil Sauer⁶⁸ in the warhorse "Konzertstück" by Weber, and many other performances that are forever etched in my grateful memory. We also attended several opera rehearsals in the Theater when they were preparing works by our teacher.

In summary of the above, we were "buried" in music, and if one of us did not make full use of these extraordinary conditions for development, it is his own fault.

1897-1898

The fall of 1896 through the winter of 1897 were marked by very interesting and intensive coursework. We composed a lot of vocal music during that period: art songs, duets, works for a cappella chorus, chorus with orchestra, operatic sketches, etc. I say "we" meaning myself, N. N. Amani⁶⁹ and F. S. Akimenko, my friends in the free composition class.

As he wrote in his "Chronicle," during this time Nikolai Andreyevich went through a period of renewed interest in writing purely for the voice, not having first sketched out the material on an instrument. He especially valued and loved Akimenko's sweet art songs that were later published by the firm of Belaieff. *These art songs were touching both in their sincerity and in their impeccable, purely Glinka-esque, tuneful, vocal approach to the text.* Some of these songs were titled "Do not tarry," "At midnight an angel descends from the heavens," "The Mermaid," and "The Prayer." All of us, including Nikolai Andreyevich, especially liked Amani's music for "John of Damascus," which is based on a story by A. Tolstoy; his excerpts from "Mtsyri," based on Lermontov's poem; and especially his graceful, accomplished songs for piano, which were also published by Belaieff. Of my vocal works, Nikolai Andreyevich admired my art song on texts of A. Maikov, and especially my "Jewish Lullaby" ("Zion rocked my cradle"), which was subsequently included in my op. 7,⁷⁰ published by Belaieff. During this period Nikolai Andreyevich himself greatly admired Maikov's poetry, and apparently my related compositions were pleasing to him. He also liked some of my choral works. With his permission, at publication time I dedicated one of these to him: "Old Song" for chorus and orchestra, to texts by Koltsov.⁷¹

Aside from my more or less interesting classwork and other musical activities, my memorable professional involvement during this period comprised conducting seriously undertaken and well-rehearsed opera scenes. These consisted of Tatiana's salon scene in "Onegin," Liza's bedroom scene in "The Queen of Spades," and the second act of "Freischütz." The performers were students of Mme. Grening-Wilde,⁷² who was a very popular singing teacher in town. She invited me to help the group work on ensemble and to conduct. The orchestra consisted of two pianos. Some of the singers were talented, for example, the woman who sang the role of Tatiana, who subsequently made quite a name for herself. The vocal parts were all well-prepared by their teacher. Of Liza's friends in the "Queen of Spades" scene, I particularly remember the beautiful and cheerful Elena Konstantinovna Glazunov, sister of the composer. There was also an adequate women's chorus that made a creditable showing in both "The Queen of Spades" and "Freischütz." At this point my dear, one-eyed maidservant, Polyá, could perhaps have said with her well-known affectation that "They do not accompany, they conduct."

It was also during this season that a long-awaited event occurred in my personal life: I became engaged. My fiancée⁷³ and I were students at the Conservatory. She was studying voice

with Natalia Alexandrovna Iretska who admired her voice and led her to hope that she could become a singer. I always admired the extraordinary sensitivity of my wife's love of music, which she inherited from her parents. Her mother, Maria Karlovna Benois, née Kind, was a distinguished pianist with a reputation in Europe, and a professor at our Conservatory. Her father, our beloved watercolorist and academic, Albert Nikolaevich Benois, a skillful amateur pianist and improviser, had a great knowledge of the classical music literature. They both had musicians among their forebears: Maria Karlovna's great-grandfather was an associate of Carl Maria von Weber and the author of the libretto of Weber's "Freischütz." Her father, Karl Johann Kind, was conductor of the 8th Navel Regiment's chorus.

Albert Nikolaevich's grandfather was the well-known Catterino Albertovich Cavos, conductor of the St. Petersburg Bolshoi Opera. He wrote a series of operas and ballets that were included in the opera's repertoire; incidentally, for personal reasons he withdrew his opera "Ivan Susanin" from the Bolshoi's repertoire to make way for Glinka's great work, "The Life of the Tsar."⁷⁴

During the spring I began work on my "Symphony N. 1." When I had enough material to be divided into parts, I brought my sketches to Nikolai Andreyevich. They met with approval, which greatly encouraged me to do more. During the summer I decided to complete the symphony and in the fall began the orchestration.

As usual, my fiancée spent the summer in Finland with her mother. I naturally wanted to be near her. So in the same seaside village where she lived, I booked a room with a wealthy peasant farmer whose surname was Kiukhanen. The Kiukhanens let me have their winter cottage and moved into their summer one. The Schroeder piano company bedecked my hut with a beautiful instrument and the whole setup created a very favorable working environment.

The region itself in which I spent that memorable summer was quite bleak. Spruce and scotch pines, sand, barren meadows with sparse, anemic grasses . . . The harsh, almost always gloomy seashore . . . Walking along its dull, boring delta, I frequently wondered whether this were the dark blue sea that Pushkin imagined in his immortal "Fairy tale about the fisherman and the goldfish."⁷⁵ When, many years later, under the warm, radiant Crimean sky, I created my musical response to Pushkin's delightful work,⁷⁶ I always returned to that bleak Finnish seaside landscape, with its "gloomy paleness" in Maikov's words, that provided me with so many luminous, joyful and productive impressions and experiences.

I was also able to meet the remarkable Finnish baker who created the famous Vyborg krendel, one of which was destined to be my first artistic laurel. This worthy man was quite remarkable. . . He was short, quite young, lively and agile, the complete opposite of our stereotypical phlegmatic Finn, with carefully trimmed sideburns on his affable, likable face. Despite the early hour, he was always dressed in a severe black frock coat and top hat. In such attire he would stand in front of a large blazing fireplace, and with firm, steady fingers, almost ritualistically knead, twist, and squeeze his soon-to-be-finished creations. Then, having put them in the oven and having armed himself with an oven fork, he would hilariously jump up and leap away from the oven with an unflappable, grave expression, twirling his oven fork while the gems in the oven gradually assumed an aspect worthy of their creator. I think the presence of an audience that patiently awaited the "chefs d'oeuvre" (which smelled so appetizingly of almond, saffron, and cardamom) inspired him to add his famous, decorative touches. He was undoubtedly a great artist in his craft and a poet in his soul.

Work on the symphony continued apace and I had sketched out all four movements by the end of the summer. I communicated this to Nikolai Andreyevich, and expressed my strong

desire to acquaint him with my sketches, and get his opinion of the work. In response I received an invitation from him to visit him at his country house. That summer he was staying in a dacha in Smychkovo, not far from Luga. As he wrote in his "Chronicle," he "did much uninterrupted composing" there. This invitation to his student was, therefore, all the more touching, since he spent an entire day of the limited time he had for his own inspired creative work acquainting himself with his student's new composition.

I arrived in Smychkovo on the morning train and by lunch had played through three movements of the symphony. After lunch and a brief garden walk together, I played the final movement for him. He thereupon expressed at some length and in some detail his opinion of what he had just heard. In general, he rather liked the symphony. He was very taken with the thematic material of the first movement, which, it must be said, had a very Borodin-like character. He praised the lyric, singing, individual quality of the Andante, but he was quite indifferent to the Scherzo. He was more favorably inclined toward the overall style of the orchestration. The Finale was not without rhythmic interest, and was successful in its overall form. In his opinion, however, it was too much influenced by Glazunov. In parting, he suggested that I immediately begin working on the instrumentation and gave me some very good general advice. After completing my Conservatory studies, Nikolai Andreyevich conducted my "Symphony No.1" at one of the Russian Symphony Concerts.

Fall arrived. . . . The return to St. Petersburg; the joyful, serene work and the responsibilities of establishing my little domicile; the long search for an apartment and setting up house in the outskirts of Pushkin's Kolomna.⁷⁷ This part of town is near the "Goat Bog" and on the Catherine Canal. In spring, swift Finnish steamers joyously scurry along it, fantastically luminous in the evening with their multicolored signal lights. Nearby is the famous Kalinkin bridge⁷⁸ that crosses the Fontanka river, on which Catherine the Second entered St. Petersburg before her coronation. The lower reaches of the Fontanka lead to the mouth of the Neva, which is a forest of masts, with countless Finnish shallops loaded with potatoes, Baltic herring, ice cream, cranberries and firewood, firewood, firewood. A singularly warm, muggy air always accompanied the southern breeze off the sea. It was all somehow peaceful and full of its own character, and so little resembled Meshchanskaja, Podiacheskaja, and Gorokhovaja Streets. There are so many like this in residential Petersburg (not the showy, historical part). Furthermore, it is no distance at all from the Alarchin Bridge⁷⁹ to the Conservatory or to the theaters. Any cabby could get you there for a ten- or at most fifteen-kopek coin.

On November 5th 1897, a stormy day that was marked by a huge flood, we were married. Our dear "cabin on the Kolomna" took us under its welcoming roof. Thanks to my wife's unique, heartfelt, engaging goodness and hospitality, we were soon surrounded by a small circle of friends and relatives who gladly visited our home. Those same sincere traits won the hearts of everyone in her new family. For almost a half-century she has blessed and comforted them with her selfless, familial love and her ceaseless concern for their well-being. My brother, who visited us frequently, was her enthusiastic admirer, and my sisters, using their school slang, "worshipped her." Several talented people, including her sisters and brothers, were among those friends and relatives who visited us. My association with them was both interesting and served as an aid to my artistic development.

There was much music making at our place. Frequently my classmates Amani and Akimenko would stop by. We would share our new work with each other and play lots of music, often piano four-hands. Amani, who was a wonderful pianist, beautifully played his own works as well as the classics. Akimenko would charm us with his early art songs. Two singers, former

Conservatory students, Terese Fedorovna Leshetitskaya (who later became a famous chamber singer and professor) and Marianna Borisovna Cherkasskaya (a future Mariinsky prima donna and pride of Russian opera) would also visit. They gladly sang for us and were the first performers of many of our early art songs. *After a long and distinguished career as an artist and teacher, Terese Fedorovna is currently my colleague at the Russian Conservatory in Paris, where she serves as both dean and professor of the vocal department.*

Marianna Borisovna Cherkasskaya was closely associated with one of the sublime experiences of my, alas, short-lived tenure as conductor at the Mariinsky Theater. I am speaking of the unforgettable (for me) performances of “The Legend of the Invisible City of Kitezh and the Maiden Fevronia” (with Cherkasskaia as Fevronia). I conducted these while the “Legend”’s great creator was still alive (and frequently in attendance).⁸⁰ There never was and, given the current conditions, never will be another Fevronia like Cherkasskaya. In musical terms and in stage presence she was so in harmony with the very source of Rimsky-Korsakov’s creative impulse, and he himself frequently coached her in this role. The “Kitezh” performances on which she and I worked together are a high point of my conducting career.

Viktor Grigorievich Valter, my long-time musical colleague, was our young family’s true and loving friend, and remained so to the end of his days. Nikolai Martinovich Shtrup, a fierce admirer of Rimsky-Korsakov’s music and his close friend, also frequently visited us and soon became our close friend as well. He was also a friend of my father-in-law through his work in the art department of the Finance Ministry.

The doors to my father-in-law’s hospitable, welcoming home were opened especially widely during this period. There was always a lot of music there, and many well-known members of the artistic and musical world visited him. The atmosphere was always exciting, friendly and art-filled.

Meanwhile, lessons in Rimsky-Korsakov’s class and other musical activities took their usual course. Besides the class assignments, I wrote many art songs during that period. Looking back on my rather extensive artistic activities of that time, it is impossible to ignore that, with few exceptions, the works of that period bear the dedication “To my dear wife.” The first of these dedicated pieces to be published was an art song set to words by Tiutchev⁸¹, “Like an unresolved mystery,” which appeared first in my op. 1 collection, “Six art songs for soprano voice” published by M. P. Belaieff, Leningrad.

My coursework with Nikolai Andreyevich soon ended and the time had arrived to work on the composition for my final exam thesis for the “Free Artist” diploma -- a cantata for solo voice, chorus and orchestra. I was the only one of Rimsky-Korsakov’s students graduating that year. Amani and Akimenko completed their studies two years later. The libretto comprised an episode in the life of Tsar Sardanapal⁸². Some time ago Famintsin wrote a misbegotten opera on Sardanapal. It was produced at the time at the Mariinsky Theater, but was not a success.⁸³ An act from this opera was suggested to me as the libretto for the cantata. It was sufficiently self-contained and complete in terms of its content. In general, the libretto was rewarding enough material for the music and included possibilities for an ensemble and ample opportunities for choral writing. But would it really be possible to rid that failed and washed up work of its connotations? Should it not be possible to find some other more recent literary source material better suited for a budding composer’s graduation cantata? After all, in Moscow they gave Pushkin’s “Gypsy” (“Aleko”) to Rachmaninoff for his graduation composition.⁸⁴ The proposed libretto, it must be said, was little suited to me except for some welcome lyric moments, like

Sapho's Song, and the occasional ensemble passages, etc. that were nearer my musical temperament. Zorin's lyrics were competent, soniferous and well-served by the music.

The necessity of completing the cantata in the allotted time-frame was exciting. I cheerfully undertook uninterrupted work with quite fruitful results. I completed the score in time for the deadline, put it in an envelope and delivered it to the Conservatory office. There I learned that the Artistic Committee had decided that professors from the Moscow conservatory would evaluate the compositions of that year's St. Petersburg's graduating class and visa versa. Sergei Ivanovich Taneyev⁸⁵ would evaluate my cantata.

The critiques by the professors who were evaluating the works were to be carried out by letter. Therefore, Nikolai Andreyevich very much appreciated the attention that Sergei Ivanovich paid to his student's work by travelling to Petersburg to deliver in person to the award panel his musical impressions of my cantata and his comments. Taneyev was like that: he was incapable of doing anything by half-measure when it concerned music. He did everything thoroughly, without worrying about whether or not it was convenient nor about how much time it took.

According to regulations, the meeting of the examining committee took place in the composer's absence. I know about this only because Rimsky-Korsakov and other jury members told me about so. True to his no-nonsense approach to the task, Taneyev began by playing through my entire cantata for the jury, occasionally repeating the parts to which he wanted them to pay particular attention. He then did a very comprehensive analysis of the purely musical content and of its form and orchestration. Nikolai Andreyevich said jokingly to me: "Taneyev read to us an entire dissertation on your cantata." In conclusion, Sergei Ivanovich responded very favorably to my cantata, which occasioned my being awarded the "Free Artist" diploma. In addition it was decided by Conservatory decree that I would conduct a performance of the complete cantata.

Thereafter, Taneyev always showed an interest in my composing and conducting activities. Did he like my music? I do not know; I do not think so . . . Perhaps my graduation cantata, in which he had shown such interest and affection, pleased him more than any of my other works. When Belaieff published an excerpt from the cantata ("Chant de Sapho," for soprano, women's chorus and orchestra, op. 5), I gratefully dedicated it to Sergei Ivanovich.

Once, during one of Sergei Ivanovich's trips to Petersburg, my wife invited him to have lunch with us after one of the symphony rehearsals. Immediately upon arrival, he went over to the piano, on which happened to be the score of the first two movements of my "String Sextet in F-minor" on which I was then working. Glancing over the score, Sergei Ivanovich immediately proceeded to play through it, not for five or ten minutes, but, almost maliciously, for practically an hour, since both these movements were very long. Having played through them once, Sergei Ivanovich proceeded to do so a second time. In the meantime, the dishes had cooled, been reheated and burned. When he had finally finished painstakingly playing both movements, he got up from the piano. It turned out we had only a quarter of an hour left for lunch before he had to leave to meet the theater director in connection with a performance of his "Orestes"⁸⁶, and I had to hurry off to my pupils at the Conservatory. So we had, in a real sense, also "played through" our lunch, to the utmost aggravation of our thoughtful, hospitable, kindly hostess, who had hoped to entertain the well-known Russian composer and pianist who was her old friend and an admirer of her mother's talents.

When I was periodically in Moscow to conduct symphonic concerts, at some of the rehearsals I would invariably happen upon Sergei Ivanovich, surrounded by his students who apparently could never tear themselves away from their maestro. Once, when I was conducting

an Historic Concert (arranged by S. N. Vasilenko and one of a series of concerts dedicated to Mozart's music), I saw Sergei Ivanovich at one of the rehearsals. He was with his eternal retinue of followers in one of the loges and was holding the scores of the Mozart works on the program. During the intermission, after I had lead the orchestra in Mozart's overture to "Don Giovanni," I made my way to his picturesque group and greeted Sergei Ivanovich. "What is going on, Nikolai Nikolaevich?" he shouted (out of the blue, it seemed to me), "In the second measure the contrabasses play half notes instead of the quarter notes like the rest of the orchestra. After all, this denotes the devils (literally, sic) dragging Don Juan into hell." Apparently, in Taneyev's opinion, my bass players had not held their half-notes long enough, when in reality the resonance of the hall lengthened the first quarter note of the bar. But whatever the case, I felt uneasy -- all the more so since the "Taneyev fine fellows" all laughed uproariously at their teacher's unexpected (at least by me) outburst. Sergei Ivanovich was by nature much given to laughter and loved to make other people laugh. Does that not serve to explain this quite harmless and unexpected episode?

I also remember that I caught sight of Taneyev and his constellation at one of the Moscow Philharmonic rehearsals of my symphonic poem, "Narcissus and Echo" and hastened to greet him with the usual "Venite adoremus" at the intermission and to ask him what impressions he had of my music. "Yes, well, as for the music, Nikolai Nikolaevich," he answered, "there was so much noise that I must confess I didn't notice it." I must say that this judgement was offensive to me and was scarcely merited or accurate. Be that as it may, my poem recently received the Glinka award and those conferring it to me had the right, no less than Taneyev, to lay claim to strict and scrupulous musical taste and to responsibility in evaluating new Russian musical compositions. Perhaps Taneyev said this, so to speak, "ad usum delphini," (in order not to tempt the little ones)?⁸⁷ As for me personally, I always regarded Taneyev's music with a reverent awe and an involuntary, deliberate respect. It moved me only a little. As a conductor, I gladly included in my concert programs his very "Apollonian" little "Apollo's temple in Delphi" (an entr'acte from his stage work *The Oresteia*) -- with its beautiful, serene, heliac music and delightful orchestration.

Performance of graduating students' work was the final, solemn, annual event at the Conservatory and took place before a large audience that included invited guests from the Petersburg musical world. Our great opera soloists, orchestra members and choruses participated in the event. The cantata composers, depending on their ability and inclination, conducted their works.

Before the Conservatory had its large concert hall, the performances were held in the Mikhailovsky Palace, *residence of the Conservatory patron and President of the Imperial Russian Music Society, Grand Duchess Catherine Mikhailovna.*⁸⁸ My cantata was performed in the just-opened Bolshoi concert hall, which was subsequently changed to the Theater for Musical Drama. It continued, however, to present concert performances.

The solo arias of my cantata were sung by my Conservatory friends: Sofia Nikolaevna Gladkaya, the future Gladkaya-Kedrova, wife of Nikolai Nikolaevich Kedrov, a beautiful singer who now graces our Mariinsky stage, *and who now enjoys an international reputation and serves with me on the faculty of the Russian Conservatory in Paris*; and Nikolai Nikolaevich Kedrov,⁸⁹ founder of the world-famous vocal quartet, who has dedicated his entire life to the service of Russian folk and art song. He was soon to become a dear friend and a well-known performer of my vocal works. *To the end of his life, Kedrov was a constant presence in my musical life, whether in Russia, Europe or America.* The third soloist in the cantata was Jakov

Jakovlevich Karklin, the future well-known singer and great pedagogue. Soon after his graduation from the Conservatory, he accepted an invitation to head one of the departments of the Imperial Russian Music Society in Siberia⁹⁰ and was a great success as an artist, pedagogue and music director. All my soloists were, as it is now accepted to say, “Conservatory Laureates,” whose vocal and musical/artistic education was guided by gifted professors who were committed to the ideals of our Conservatory’s founder, Anton Grigor’evich Rubinstein, and who were his like-minded protégés: Natalia Alexandrovna Iretskaya⁹¹ (S. N. Gladkaya), and Stanislav Ivanovich Gabel⁹² (N. N. Kedrov and Ya. Ya. Karklin).

Due to the benevolence of the experienced orchestra and chorus, and the attentive, friendly cooperation of the soloists, the cantata went quite well under my direction and was received with warmth and compassion by both the musicians and the general public. And so my musical “baptism by fire” was over. Ahead of me, *by the grace of God*, extended a long, creative road.

Of all the new, unexpected and joyous experiences of that day, I particularly remember one of the many positive reactions to my cantata: “I congratulate you,” said an audience member whom I did not know, taking me by the hand, “based on what you have given us, they certainly trained you well. Today we saw how you returned the favor.” These words from an unknown well-wisher, opened a credit account, so to speak, for my future compositions, and have continually inspired me in my creative work.

My wife and I spent the summer of 1897 in my beloved Oranienbaum with her father, the charming and kindly Albert Nikolaevich Benois, at the lovely and spacious seaside dacha, Latkina, with its beautiful views of the sea, and large, Venetian windows that opened onto it. Her entire dear family gathered there. At the time, my wife’s sister, Camilla, was a piano student at the Conservatory and studied with her mother. Her brothers, Albert and Nikolai, had finished their studies. Like her sister, Camilla Al’bertovna was very musical and showed promise of becoming a first-rate pianist; she also had a sweet, though amateurish voice. She soon married Dimitri Leonidovich Horvat,⁹³ a military engineer, head of the Ussuriysk⁹⁴ and then the Eastern Siberian railway. For most of his life he lived in the Far East and in China. Neither Camilla nor her sister ever became professional musicians.

That summer, as was always the case at my father-in-law’s house, there was much music-making and even more landscape painting. Everyone in the family painted, starting with the master of the house, who had transmitted to each of his children a portion of his great talent. My wife also frequently painted watercolors and later on, when we lived in Greece, not infrequently showed her works in exhibitions.⁹⁵ The most gifted painters in the family were my wife’s sister, Camilla, and her brother, Albert, who was also a fine violinist. He studied with Isaiah Izai and eventually became a professional painter. My wife’s younger brother, Nikolai was also a gifted artist. He was preparing himself for a career as a diplomat, but changed his mind and entered the military (he was an officer in the Life Guard of the Preobrazhensky regiment and a military inventor)⁹⁶. We all lived together comfortably and at ease under Albert Nikolaevich’s kindly and hospitable roof.

My musical endeavors were fruitful. My wife and I occupied a wing of the house that had its own piano, which was helpful. Leaving for the summer, Nikolai Andreyevich entrusted me to Alexander Konstantinovich Glazunov, who asked to edit my “Six Melodies for Orchestra,” op. 1, and helped prepare them for publication. In the fall, he planned to present them to Mitrofan Petrovich Belaieff, the Leipzig publishing house. *I was thus so happy to come into immediate musical association with our great national composer, who is the pride of our country, and*

whose ethical sense is so impeccable. In the not too distant future I was to become his permanent, long-time colleague, associate, and closely devoted friend, and I remained so to the very end of his life.

As usual, Alexander Konstantinovich spent that summer with his parents and brothers near St. Petersburg “at the lakes” in his beautiful dacha on the shore of the peaceful Upper Lake.⁹⁷ At his invitation, I traveled to “the lakes” with some recently completed art songs. Alexander Konstantinovich played through them, gave me some recommendations, and proposed minor alterations. He offered his suggestions in a dear, almost friend-like manner, rather than as a professor. Sometimes, at my request, he would play pieces on which he was working and then we would have long talks about various musical issues. I left there enriched as much by our musical activities as by the purely Russian, simple, serious, steadfast, meaningful and joyous atmosphere that reigned in his house. I was profoundly impressed not only by him but also by his estimable parents.

Alexander Konstantinovich loved his father, Konstantine Ilyich, an affable, charming man of unusual goodness who enjoyed universal love and respect. When I wrote my “6 Musical Illustrations to Pushkin’s ‘Tale of the Fisherman and the Goldfish,’” Alexander Konstantinovich expressed his affection for my piece, whereupon I told him that when imagining the gentle image of the short, old fisherman, I always thought about his father. Glazunov, much to my surprise, with a very wily expression on his face, asked, “What? Old man? You surely didn’t compose it with mama in mind?”⁹⁸ I was, I must confess, very embarrassed and quickly dissuaded him.

Both of Alexander Konstantinovich’s parents tenderly loved their brilliant son. He sometimes, however, found the persistent concern for him expressed by his mother, Elena Pavlovna, to be rather tiring. Might this not have been behind his remark concerning my “Goldfish?”

My student, the composer Prokofiev, once told me in Paris that in the 1920s he and his wife once called upon Elena Pavlovna, who was living with Alexander Konstantinovich in their St. Petersburg apartment that was remembered by so many. The apartment was at number 8 Kazansky St., Saint Petersburg (then called Leningrad). Konstantine Ilyich, Alexander Konstantinovich’s father, was already deceased.⁹⁹ When Prokofiev’s wife asked how they were, an anxious and sorrowful Elena Pavlovna replied, “Yes, well, today the laundress came and ruined all the children’s underwear so it is impossible to clothe them.” “What children’s underwear, Elena Pavlovna? Do you really have children living with you?” “Yes, little Sasha’s white shirts,” Elena Pavlovna fretfully replied. “Soon he will not even be able to conduct in them.”

One summer Alexander Konstantinovich was quite enamored of Brahms’ music and was studying it. Apparently he wanted to have me join him in his enthusiasm and he gave me the score to Brahms’ marvelous first symphony and two of his string sextets. They were not without influence on my subsequent compositions. Who can look at my “Fantaisie Dramatique,” op. 17 and not see a marked influence of Brahms’ orchestral style on the composition? My ill-fated “String Sextet in F-minor,” (*which at that time was unpublished and the manuscript of which disappeared a long time ago, probably in some trunk or other on Glinka Street, St. Petersburg*) would never have been written without the marvelous influence of Brahms’ sextets.

That summer I wrote few new pieces: two unaccompanied choruses for mixed voices, “Lazy noon” to poetry of Alexei Tolstoy¹⁰⁰ and “Heavenly Little Cloud” to poetry of Lermontov, published as op. 2, and two duets for female voices accompanied by piano, “Where dear one whispers” to a text by E. Baratynsky¹⁰¹ and “Springtime waters” on a text by F. Tiutchev¹⁰² (op.

3). My most important job that summer was to put the final touches on the orchestral score of the “Symphony No.1.” Nikolai Andreyevich had included the piece on a concert in the forthcoming season’s Russian Symphony concert series that he himself would conduct. Besides completing the score, it was necessary to rewrite and re-orchestrate the Scherzo, which Nikolai Andreyevich thought was not quite good enough. Meanwhile, the summer was almost over and Albert Nikolaevich decided to end it with a month-long trip to Switzerland with all his children and invited my wife and me. Tempting as it was, however, we were unable to accept his generous invitation, partly for family reasons, but mainly because the symphony needed quite a bit of work.

We greatly enjoyed the beautiful, early fall weather in the empty house in Ladkin, which also kept us us productive. Nikolai Martinovich Shtrup, a close friend of Rimsky-Korsakov’s family and enthusiastic admirer of the composer’s music, stayed with us for a short time. Shtrup was an associate of my father-in-law through his work in the Art Department of the Ministry of Finance.¹⁰³ Nikolai Martinovich was clever, erudite, sensitive to music, and a very interesting conversationalist. He brought many books with him, and we spent homey evenings reading aloud to each other in the twilight of the large room, with a beautiful view of the seaside. It was also great to work together, and truly pleasing to play the piano by the light of two stearin candles. He also introduced me to the works of Leskov,¹⁰⁴ and to Theodor Amadé Hoffman, who were to become life-long literary companions.

1898

Something of special meaning and import occurred in the fall of that year of my freshly-begun, independent, personal and creative life: Nikolai Andreyevich Rimsky-Korsakov inducted me into the musical family of Russian composers who were rallying behind his artistic flag and around the well-known Russian publisher and patron, Mitrofan Petrovich Belaieff, founder and proprietor of the Belaieff publishing company in Leipzig. Belaieff expressed readiness to publish my music and to include it in concerts of the Russian Symphony (an organization that he had founded). At the time, Rimsky-Korsakov himself was its artistic director and principal conductor. This assured that not only would my compositions be available in a world-famous music center like Leipzig, but also that they would be performed. Anyone who is a composer can recognize the great meaning of these two incredible opportunities for a fledgling young artist. All the composers whose music was published by Belaieff also received a quite generous stipend for the times. *One must add that only in a great country like Russia, and only with the strong support of Belaieff, its supporters, companions-in-arms and friends like Rimsky-Korsakov, Glazunov and Liadov, was it possible to realize, implement and secure forever the important business of introducing a Russian composer to serious, professional, creative artistic work. (And until that time, this composer depended on timid, dilettante-like amateurs who doubted his music’s intellectual value.) Thus by means of his artistic work, the Russian composer had the possibility of support for his and his loved ones’ material welfare, in addition to complete, real spiritual satisfaction.*

Much has already been written in loving detail about Mitrofan Petrovich Belaieff, about his glorious musical circle, about his hospitable family and warmly welcoming home, and about his Quartet Fridays¹⁰⁵ that were celebrated and immortalized in Russian music circles. I will therefore limit myself to personal reflections and impressions from my experiences in this gifted,

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benevolent group of Russian musicians among whom I found so many collegial, kindred spirits. Many of them, like Rimsky-Korsakov, Glazunov and Liadov, were popular in Russia and enjoyed world-wide fame.

Fortunately, I quickly became accepted as their close musical associate, and as a fervid and beloved performer, interpreter and proponent of their symphonic and theatrical works. For the rest of their lives I was and remain their devoted friend and admirer.

A special characteristic of the Friday assemblies at the Belaieff house was that even the hosts felt (and in fact were) guests. Belaieff himself emphasized that this was the case. Although I was usually an eager, diligent guest at these events, I once took offense at his unfounded (so I thought) critique of my "String Quartet," op. 2 (although I must confess the just-completed performance, from manuscript, was not very good). Thus aggrieved, I ceased attending the Friday gatherings. Soon thereafter, meeting me at a concert, Mitrofan Petrovich noted that I had not been seen at "the Fridays." "It must be said" (such was Belaieff's usual little turn of phrase), "well, if I somehow offended you, then why, therefore, do you deprive yourself of conversation with your musical friends, and deprive them of yours?"

The purpose of the Friday assemblies was essentially musical; I am not kidding when I say that five quartets were performed during the course of an evening. Listening to the music, however, was not obligatory. In the host's cozy parlor, one could look at magazines, play chess, or even simply relax after a music-filled day and chat on the wide, over-stuffed green divan, as Liadov and Scriabin, who were close and affectionate friends in life and in art, loved to do.

Because of the nature of their activities, whether a performance or concert or finishing their household chores, many of the usual attendees of the Fridays, like Nikolai Andreyevich, could not arrive until late in the evening. So the evening meal that invariably ended these soirees occurred in the wee hours of the morning, when finally no more arrivals were expected. The supper was abundant and varied, and was served in a relaxed, casual manner. We sat "by rank." At the head table sat the host and hostess, and beside them, on both sides, were Glazunov and Rimsky-Korsakov. Then not infrequently sat "the Fridays:" Vladimir Vasilevich Stasov, Liadov, Vitol, Sokolov,¹⁰⁶ Winkler, the Blumenfeld brothers, the pianist Lavrov, and others. At the opposite end of the table were those "without rank," mainly the "young Turks," a young composers group to which I belonged, and also the performers, members of the quartets. The cheerful, talented composer and cellist, Viktor Vladimirovich Yevald, who was also an interesting conversationalist, was among those members. An engineer by profession (he later became the director of the Institute for Civil Engineers), he was a quite a joker and prankster who would always entertain us with his rather spicy jokes. The friendly, unusually sweet little old Mikhail Romanovich Shchiglov, who was Dargomyzhsky's student and Borodin's friend,¹⁰⁷ also invariably joined us. He taught music theory in the Court Chapel Choir.¹⁰⁸

The "fair sex" was not especially numerous at these Belaieff Fridays, but nonetheless, the composer Winkler's wife, who was a French woman from Besançon, and the extremely elegant female photographer, Mrozovskaja,¹⁰⁹ were always there. Occasionally the wife of Mitrofan Petrovich's brother Sergei Petrovich Belaieff, who was a gypsy by ancestry and a very beautiful, intelligent and interesting person, would attend. Belaieff's adopted daughter, Valia, a great friend of Liadov, was still a teenager and would not attend the supper.

Muscovite visitors included Scriabin, a close personal friend of Belaieff and his family, and S. I. Taneyev, whose music, especially his chamber compositions, Belaieff championed. They were heartily welcomed with honor into the "Red Corner."¹¹⁰

Under the Canopy of My Life

More important than the physical nourishment offered to the guests at these Friday suppers was their spiritual nourishment. Speeches were given, toasts were made, perorations to health were given, complimentary telegrams were composed to prominent members of the “Fridays Fellowship” who were out of town, telegrams received from them were read, etc. Frequently Belaieff himself, who was a consummate orator and who was accustomed to speaking publicly in the various community organizations to which he belonged, would speak seriously on topics of interest. Glazunov was also a willing speech maker. His sometimes witty, and always intricately florid style of speaking and giving toasts inevitably received enthusiastic applause. Stasov, speaking in his animated, bombastic way, would make note in his speeches of this or that significant event in the life of the Belaieff company: the issuance of some beloved publication, the outstanding success of a publication either in Russia or abroad, etc. Sometimes even visitors of the quartet gatherings, who might include representatives of high culture like Professor K. A. Posse¹¹¹, would speak. Besides Belaieff, other quartet members were not without their own oratorical gifts. Such people included Doctor Glelbke, Professor Gezekhus,¹¹² and V. G. Valter, who was concertmaster of the Mariinsky Theater. The latter was also Belaieff’s close associate in the Chamber Music Society, and a frequent participant in quintet, sextet, octet and other performances.

Of all these orators and speech givers, however, the most gifted was the composer Nikolai Alexandrovich Sokolov. He had a wonderful versatility and rich imagination in his stories, which were usually improvised on the spot. He was able to describe, supposedly from “dreams,” things seen by his very sweet Court Chapel colleague, Mikhail Romanovich Shchiglov, who had apparently communicated them to him in confidence. You had to see how the shy, timid Mikhail Romanovich disowned them, while Sokolov delivered them with imperturbable seriousness and arch humor. This dream life cast Mikhail Romanovich in a completely different light, for example, as a courtier. It brought to mind some trips Mikhail Romanovich had taken across the wooden Trinity bridge with the Empress Maria Fedorovna and her retinue on the imperial horse-drawn tram.¹¹³ The bridge had become dangerously misshapen due to the spring thaw. I also remember the menacing challenge posed by Emperor Alexander the Third when someone passed him the salt at the mahogany dinner table:

“What kind of salt is this?” asked the Emperor.

“Cooked salt, your Imperial Majesty.”

“Why?”

“As opposed to sodium sulfate, your Highness,” said Mikhail Romanovich, comprehensively making the case.

I also remember some of Mikhail Romanovich’s dramatic encounters with the director of the Imperial Theaters, Prince Sergei Mikhailovich Volkonsky,¹¹⁴ because of the somewhat unseemly behavior of prima-ballerina Kshesinska’s beloved dog near the Glinka monument across from the Mariinsky Theater, as well as in several other places.¹¹⁵

Sokolov’s forebears were clergymen, and he had spent his youth on the grounds of the Sailor’s Cathedral (the Orthodox church dedicated to St. Nicholas the Miracle-Worker, i.e. Nicholas of the Sea in St. Petersburg, on the border of the Kolomna district). His father was the honored arch-priest and abbot of the cathedral. In his inspired Friday improvisations, Sokolov would regale us with unforgettable tales of quotidian life at the cathedral. One of them was a tale about the period when he, his uncle (a cathedral deacon) and his cousin would take train trips

from St. Petersburg to Kronstadt: he would imagine himself as Jonah in the whale's stomach. Another favorite was about a certain deacon who was also parish clerk. He suffered from scarlet fever and would attempt to heal himself by cruising back and forth between the cathedral grounds and the nearby pub. The intense application of the vodka ration he obtained there was an effort to weaken the effect of the scarlet fever. He would, with difficulty, regain his balance after regular visits to the ambulatory clinic in the shade of the holy cathedral. Nikolai Alexandrovich recounted this heroically and with his usual humor.

Sokolov's ability to tell stories was similar to Gorbunov's. But alas there were few among Sokolov's listeners and idolators - and among musicians, practically no one, neither a Koni, nor a Maksimov, nor any Sheremtevs - who did even a smidgen to honor and remember him, compared to what the afore-mentioned did for Gorbunov both during his life and afterwards.¹¹⁶

"With tears of tender emotion, in destitution I weep" was the first line of a Sokolov poem that he wanted me to set to music. Nikolai Alexandrovich handled verse beautifully and he wrote many well-written programmatic descriptions to symphonic works by Glazunov and many other composers of the time (including my "Le Royaume enchanté").

Belaieff deeply loved Sokolov, called him Kolenka, and published all of his musical works. At the end of supper, Mitrofan Petrovich would often turn to Sokolov and ask, "Well, now then, Kolenka, so how about that "Scottish Ballad?" This referred to a distant time when Nikolai Alexandrovich had mystified us with some "Scottish Ballads," giving us to understand that these works were very interesting and significant. Whether or not they were real, I do not know. I only remember that once the "Scottish Ballad" story had commenced, Mikhail Romanovich Shchiglov began to breathe more easily, since he probably believed in his confused state that this ballad existed beyond his dreamworld. Who knows? Perhaps he was mistaken because there really were no limits to the flights of Sokolov's dinnertime fantasy.

I really liked Shchiglov. I admired his conversation and his unassuming, humble outlook as a composer, and I tried to be his dinner companion at these Friday soirées. Later on, during my orchestral classes at the Imperial Chapel, I would have the orchestra perform his unpretentious, neatly composed short orchestral works. This completely delighted both Mikhail Romanovich and the players. They were his students and adored the pieces because of their sweet, gentle character.

The cozy, comfortable evening would draw to its close and Nikolai Andreyevich was usually the first to leave. The women would leave the dining room but the remaining guests would fall under the rather "spicy" influence of that jokester Yevald, whose completely fantastic stories were not the kind that could be told in the presence of either Nikolai Andreyevich or the ladies.

Nikolai Andreyevich would stay later if new pieces were going to be performed after supper. Sometimes Glazunov would play some new art songs, so new that the ink had scarcely dried. Sigismund Mikhailovich Blumenfeld, who was a reasonably good singer and a talented vocal composer, would usually sing. At other times, the very gifted Felix Blumenfeld would play through his brilliant transpositions of numbers from Glazunov's ballet "Raymonda," etc.

During the leave-taking, someone or another would talk to their kindly host about some personal musical matter. Belaieff would make a date in the near future for another meeting, and everyone left with the joyful feeling of belonging to a very worthy family of Russian composers, a family in which there was no place for spite, anger, envy or machinations. Each family member

was aware of his place in it and gladly made his great contribution to the general Russian musical scene.

The composers N. N. Amani, F. S. Akimenko, V. A. Volotariov¹¹⁷ and S. A. Barmotin were introduced to the Belaieff circle at roughly the same time as I, and were included in his catalog. They also graduated from Rimsky-Korsakov's class at the Conservatory around the same time I did. It seems to me that it would be not uninteresting to impart some biographical information and personal impressions about them, especially since the first two were not only my colleagues with similar musical tastes, but also my friends.

Nikolai Nikolaevich Amani was the adopted son of a very well-known, well-to-do person who looked after him to the very end of his life. Amani did not like to speak of his relatives, and we thought of him as a man unto himself. He was very intelligent, quite attractive and well-bred. He died prematurely (of pulmonary tuberculosis at a comparatively young age), but he was unusually musically gifted. He did not leave much behind, but everything he wrote is marked by an authentic, graceful, sincere, and distinguished style. His incredible pianistic talent (he was a student of Anna Nikolaevna Esipova)¹¹⁸ indicated he could have had a brilliant career as a virtuoso, but the instability and frailty of his health denied him that chance. As a result, everything he wrote for the piano has a charming, fragrant character.

Mitrofan Petrovich Belaieff immediately recognized Amani's refined, artistic nature. He frequently played piano four-hand works with him, and invited him to his apartment in addition to including him in "the Fridays." At one of the regular Belaieff chamber composition competitions, Amani won first prize for his "String Trio," op. 1. I remember that this trio, in which the composer used double and triple stops, sounded more like a sextet. It was a far cry from the usual transparent lightness of sound of Beethoven's string trios, but the music contained in it was of a very high calibre and its renowned thick texture was unique.

Text selection for his vocal compositions, including "John of Damascus," "The Novice,"¹¹⁹ and old Italian canzonettas, reveal the composer to be an erudite man with good literary taste. All of Amani's lamentably few compositions are published by Belaieff-Leipzig. After Amani's adopted father died, oversight of Nikolai Nikolaevich's affairs was transferred to M. P. Belaieff. Mitrofan Petrovich continued his ceaseless and enduring support of Amani's interests, as he always did in similar undertakings, in secret and with his own funds, until his own death. When Belaieff died, his Board of Trustees (the Board of Trustees for the promotion of Russian composers and Musicians – see M. P. Belaieff's Last Will and Testament), took care of Amani's affairs, since he was then gravely ill. Even during Mitrofan Petrovich's life, Amani, on doctor's orders, moved to Yalta on the Crimean Sea. About two years before he died, while I was staying in Yalta, I frequently visited him. When I left, I promised that when I returned I would conduct a little suite of the best of his piano compositions, which I would orchestrate at his request. Fate was kind in giving me the opportunity to give him this musical pleasure in person, even if it was not at my next visit. Fortunately he felt well enough and the weather cooperated so Nikolai Nikolaevich was able to attend both the rehearsals and the performances, where he was roundly applauded by the musicians and audience. Soon after my departure, we received the bitter news in St. Petersburg of his death. Nikolai Nikolaevich was buried in a Yalta cemetery. Alexander Afanasevich Spendiarov¹²⁰, author of the opera, "Almast," the symphonic poem "Three Palm Trees" (after Lermontov and for which he received the Glinka Prize) and many other inspired and ambrosial works, arranged to have a beautiful monument placed on his grave.

An Armenian by birth, Spendiarov belonged to our musical family: we both studied with Rimsky-Korsakov, whose lessons and advice he regularly enjoyed during his yearly trips to Petersburg. He was greatly liked in the Belaieff circle, as much for his splendid talent as for his unusually pleasant and likable manner. As his friends, many of us took advantage of his family's kind hospitality during visits to that southern coast. In addition to erecting the monument on Amani's grave, thanks to Spendiarov's pains and diligence, the Yalta cemetery was also graced with a beautiful monument to the composer Kalinnikov,¹²¹ who, like Amani, died that year. I remember that Spendiarov invited Antonii Stepanovich Arensky¹²² and me to conduct a concert in the Yalta Public Garden to help establish a fund for the construction of the monument.¹²³

Fedor Stepanovich Akimenko, *who is now safely and healthily ensconced in Nice*, was born in the Ukraine. His father was a singer in the Kharkov Cathedral choir. I made a summertime trip to Kharkov to visit Fedor Stepanovich and stayed with his venerable parents in their cozy little white house on the outskirts of Kharkov in the "Novye Mesta." In Petersburg, Fedor Stepanovich was admitted to the Imperial Chapel youth choir and sang in it for several years until his voice changed. He worked as an administrator in the office of the Imperial Chapel and received general music education at the Chapel, which as fate would have it, was led at the time by Mili Alexeyevich Balakirev. Akimenko was friends with Volotariov and Barmotin, since they all sang in the choir and were classmates. The latter two were, like Akimenko, admitted to the choir by audition. During the course of the required classes and general music education, Mili Alexeyevich made a point of developing their musical abilities. He took a special interest in them, and they became close. He imbued them with that sacred fire of love of great music with which he himself burned all his life. Balakirev became their idol, their musical deity; he fascinated them. With the twin goals of musical development and education, Mili Alexeyevich did for them everything that he did in his younger years for Mussorgsky, Cui, and Rimsky-Korsakov. He inculcated in them a love of Glinka, Schumann, Liszt, Berlioz. He would play piano four-hand versions of Schumann overtures and symphonies with them, introduced them to Liszt's oratorio "Legend of the Holy Elizabeth" as well as his symphonic poems, and to "The Flight into Egypt" and other works by Berlioz that he had taught to Rimsky-Korsakov. In a word, he developed their musical taste regarding anything they were likely to hear on the Free Music School programs¹²⁴, some of which he conducted. He also imparted to them his sarcastic disrespect of Wagner's music, and his contemptuous loathing of Rubinstein, whom he still called "Rubinsteen."¹²⁵ "Look, Fedenka," he once said to Akimenko who was living at the time near the Conservatory on the Krioukov canal, "Rubinsteen wrote "The Ocean;"¹²⁶ Perhaps you, Fedenka, could try to write the "Krioukov Canal." Balakirev was known to use the same mocking tone when evaluating works that his students brought: "Sit in the bassinette and splash your hands, Fedenko," uttered Balakirev, playing through one of Akimenko's piano works that overflowed with arpeggios. *I think Balakirev willingly and joyfully devoted his time, energy and expertise to the musical development of a new, young brood of Russian composers. Furthermore, the hated "Rubinsteen" had departed to his great reward, and the business of the musical upbringing of Russian composers was in the loving hands of his former confederates and pupils, Rimsky-Korsakov, Liadov, and Glazunov.*

Upon completing their studies at the Chapel, in addition to their general education courses, Akimenko, Volotariov, and Barmotin, future composers all, took the well-known "instrumental classes" that had been organized in accordance with Rimsky-Korsakov's pedagogical theories and that were taught personally by him during the time he shared responsibilities with Balakirev at the Chapel.

Akimenko and Barmotin (especially the latter) were good pianists when they completed their studies at the Chapel, and Volotariov was a good violinist, which was good preparation for his later chamber compositions. Later, when they were Rimsky-Korsakov's students at the Conservatory (with Balakirev's knowledge and approval), they all retained their deep feelings of love and gratitude for their former teacher.

Soon thereafter Balakirev left his teaching post at the Chapel, but he never lost sight of his musical fosterlings. He followed their musical successes, frequently invited them to visit him, and would also occasionally invite me to come with them. But I must admit I was uncomfortable with both the musical and the general atmosphere at Balakirev's house and I never became a "Balakirevnik." Of the three, only Akimenko was my classmate at the Conservatory; Volotariov and Barmotin graduated after I did.

Even now Akimenko's compositional activities are quite varied. The Belaieff company in Leipzig published his earlier vocal and instrumental compositions. He later decamped to the Moscow publishers, P. Jurgenson, who published several volumes of his piano works, among many other things. *Soon after the Revolution, Akimenko moved to Paris, where several of his piano works (among them a collection of pieces dedicated to Flammarion¹²⁷ were published by Leduc and other French publishers. The collection was inspired by Akimenko's interest in astronomy and influenced by that great scientist, with whom Akimenko was very close. For the last seven years or so, Akimenko and I have been conducting business correspondence on behalf of the Board of Trustees for the Advancement of Russian Composers and Musicians that Belaieff founded, and of which I am President. The Board has also looked after Fedir Stepanovich for several years and afforded him sustained material support for his difficult life as a composer living in a foreign country.*

In the Belaieff circle, Akimenko and Volotariov kept to themselves and made no effort to endear themselves to the others. At the Friday gatherings, both of them listened intently to the quartet performances. Volotariov always maintained a studied, stiff pose, with half closed eyes. At the meal they were usually unsociable and silent, and left early. Their friend at the Chapel school, Barmotin, was completely different: he was sociable, affable, and gentle in his manner. A fascinating pianist, he was the author of piano works that are singularly charming. These were published in due time by Belaieff. Barmotin played them marvelously, with artistic feeling and enchanting sincerity. This young artist's music and his vitality, at least as far as I was acquainted with him, resembled that of Franz Schubert.

In order to conclude my unintentional biographical digression on the character of my Belaieff Circle friends and contemporaries, who entered that family of Russian composers almost simultaneously with me, and who rallied around the Rimsky-Korsakov flag and Belaieff, it occurs to me to answer the following not uninteresting questions: Were the young composers of my generation, whose works were published at that time by Belaieff, completely free? Was there not in the musical atmosphere surrounding the Belaieff group a certain clannishness, some kind of "Neo Mighty Five" thinking, so to speak, that was necessitated by the desire to be included in the catalog, a certain more or less similar and uniform style that guided their musical thinking? It seems to me that the answer to these questions is "yes and no." It was not, and certainly could not have been the case in reference to those composers whose works immortalized the Belaieff catalog. Those are the leviathans, so to speak, on which even today it depends. It also was not the case in reference to those so-to-speak "outsider" composers whom Belaieff and his colleagues introduced to the catalog; composers like Scriabin, S. I. Taneyev and some others also became, in time, pillars that adorn the catalog. No doubt it was also considered

quite natural for those composers who were Rimsky-Korsakov's students to be accepted into the catalog, and, eventually, for those who were his "grand students."

Perhaps even subconsciously the catalog's creators and custodians, who took appropriate measures to ensure the artistic integrity of new works to be included in it, required that the works submitted for publication have a similarity of sound, of musical conception, of musical character and style. The measure of musical quality that the Belaieff board developed and even required could be stated thus: "Not lower than the average piece in the catalog." They assessed a composer's new works using the above-named qualifications. This was understood to mean "Well, we have taught you to compose and you should therefore compose as we taught you so that the general musical contents of the catalog will fittingly increase, continue, and develop in accordance with our artistic goals." The major and overarching concern in the development of Belaieff's catalog was based neither on his personal taste nor on his affection for a specific composer. He put his entire trust in the musical directors of his firm, N. A. Rimsky-Korsakov, A. K. Glazunov, and A. K. Liadov, in whose talent, taste, and knowledge he had complete confidence. Each of these founding members of the soon-to-be-established Board of Trustees of the Belaieff Company brought something of his own personality to his work: Nikolai Andreyevich, his genuine empathy and compassion for the artistic efforts of the new generation of Russian composers; A. K. Glazunov, his customary benevolence, fair-mindedness and impartial critique, particularly in regard to technique. A. K. Liadov was the group's real Aristarchus,¹²⁸ whose most rigorous and occasionally overly-enthusiastic critiques centered on aesthetic aspects and absolute artistic value. Because of his demanding musical nature, Liadov was extremely sensitive to anything new and idiosyncratic in art; he ceaselessly aspired to it in his own music and readily welcomed any manifestation of originality and novelty in the works of young Russian composers, irrespective of their school or style. He was as painfully strict with others as he was with himself. If he began to appreciate and develop a fondness for the works of one of the younger composers, however, he became their devoted, faithful friend and their active proponent. He included their work in the catalog, played their works in his concerts, and even personally edited their works (as he did for Scriabin, in view of Scriabin's great inexperience in this regard), etc. Belaieff thought the world of Liadov, and had a high opinion of his musical judgment. As a result, Liadov's support of this or that composer increased his reputation and established a certain standing for him in the Belaieff circle.

From my very first attempts at composition, I was happy to realize that Liadov liked my music. Indeed, he proved this with my more notable orchestral works of the period like the "Scène dans la Caverne des Sorcières de Macbeth," op. 12¹²⁹, "Fantasie Dramatique," based on verse by Tiutchev, op. 17, and the suite from the ballet "Le Pavillon d'Armide:"¹³⁰ all these works were published by Belaieff, with Liadov's direct involvement, and the support of his colleagues on the Board, N. A. Rimsky-Korsakov and Glazunov.

I had become close to Antonin Konstantinovich on a musical basis, and we soon became close personally and continued as sincere and devoted friends until his unfortunately premature death. Antonin Konstantinovich became our family's most beloved and welcome guest and his visits, during which he would sometimes play the piano, were times of great fun for us. He also liked to join us in visits to my hospitable and kindly sister Tania, who, like her husband, Nikolai Petrovich Tcherepnin, a young scholar who had written an outstanding history of the St. Petersburg Smolny Institute during the reign of the tsars,¹³¹ were his enthusiastic admirers. I remember one time at the end of a cozy little dinner at their house that my sister asked Liadov if

he would like something else to eat. He replied, “No thank you, Tanechka, at the moment I can only grin like an idiot.”

Liadov had complete confidence in my conducting ability, so he gladly reserved the premieres of his orchestral works like “The Enchanted Lake” and “About Olden Times,” for those Russian Symphony concerts that I conducted. These were always anticipated with great interest and received great acclaim.¹³² Such premieres usually happened like this: About thirty minutes before the first rehearsal, at about 9:30 AM, Gregory Karlovich Sholtz, our amazing “mistake free” copyist and by profession the night club conductor at a Novodervensky pub, would appear in the green room of the hall at the Assembly of the Nobility where the concerts were held.¹³³ From his portfolio he would draw the latest, just-completed orchestration of Liadov’s new work, and hand me the manuscript, which I had not seen before. Roughly a minute before 10, before the beginning of the rehearsal, when the orchestra members were almost all on the stage, Liadov, who was sleepy, grumpy, and slightly confused due to his having to get up so early, would enter the green room and would hastily acquaint me with the tempi in his new composition. Shortly after this introduction to the piece I would take my place behind the conductor’s stand.

Strangely enough, the enchanting, elegant charm of Liadov’s music was instinctively communicated to our wonderful, sensitive opera orchestra. The music’s simple, Attic clarity, the finish of the presentation, and its not overly-complicated technical means would, as it were, quell any anxiety over the enormity of such an undertaking, and made the study and performance of Liadov’s new works interesting and joyful affairs that were tiresome for neither the conductor nor the orchestra.

The public invariably greeted with fervor the new works by their beloved composer, and rare was the occasion that the new works were not immediately reprised due to the audience’s unanimous insistence.

Liadov wished to associate his well-known name with mine, and dedicated to me such gems as his “The Enchanted Lake” and “Kikimora.” I was able modestly to return the favor by dedicating to him my first ballet “Le Pavillon d’Armide,” whose music he liked. I remember with special pleasure the festive closing night party of the first production of this ballet at the Mariinsky Theater. The party took place at the famous Petersburg pub, “Maly Yaroslavets,”¹³⁴ which was closely associated with Mussorgsky and was adorned by the presence of dear Anatoly Konstantinovich, who was especially vivacious, lovable and witty that evening.

Returning to the subject of Liadov as the Aristarchus of the Belaieff jury and the most active and inquisitive of the Belaieff Board, I would like to mention that Liadov was extremely cautious in recommending his former students for inclusion in the firm’s catalog, and as far as I can remember, allowed only one of them to be included: the gifted, thoughtful, incredibly talented pianist, Pogozhev, who, like his professor, was very strict with himself when it came to his compositions.

Due to his extraordinary critical instincts and a sincere interest in everything new and original in art, Liadov was an invaluable advisor to Belaieff in the awarding of the Glinka Prize. Belaieff had initiated this competition and, while he lived, chose the winner himself. When he died, Belaieff left a list of pieces to be considered for the prize that included my “Scène dans la Caverne des Sorcières de Macbeth,” op. 12,¹³⁵ which had been published by the Belaieff firm. It was not, however, among the six pieces chosen by the Board of Trustees that year to receive the award. The Board’s original members were Rimsky-Korsakov, Glazunov and Liadov and later consisted of N. V. Artsybushev, Glazunov and Liadov.¹³⁶

I would like to point out that the “Suite from Le Pavillon d’Armide” op. 29 was the only one of my prize-winning pieces published by the Belaieff firm. The others, “Contes de fée,” op. 33 to texts by Balmont, the op. 30 “Concerto for Piano and Orchestra in C-sharp minor,” “Esquisses pour un alphabet Russe d’Alexander Benois,” op. 38, “The Tale of the Fisherman and the Goldfish: six musical illustrations for piano,” based on the Pushkin fairy tale “The Fisherman and the Goldfish,” and “Narcissus and Echo,” mythological scenes for orchestra (“Poème Mythologique”), op. 41 were published by the Jurgenson firm in Moscow.¹³⁷ This exemplifies the commendably independent and conscientious relationship of the members of the Board to the task of selecting the prize winning compositions from all recently-composed Russian works, irrespective of their publisher.

I do not mean to complain about Rimsky-Korsakov’s insufficient attention or dislike of my music, or about the help and advice given to me by our great composer, Alexander Konstantinovich Glazunov, who later became my close musical colleague and friend. Generally speaking, during my musically creative, public and personal life people have given me far more love and support than I have been able to return. I truly believe, however, that I am deeply indebted to dear, unforgettable Anatoly Konstantinovich Liadov for his frequent and multifaceted support of my musical activities and for his continual interest in and artistic empathy for my music, which put me on the path to winning the Glinka Prize.

Since I have been away from my motherland for twenty-six years, I do not know what Russian musicologists have done during that significant period of time to immortalize that great Russian musician and high-minded, brilliant, wonderful man who was simultaneously my trusted advisor, colleague, co-worker and friend. I feel an undeniably urgent and melancholy need to lay this modest gift of my memories on the eternal grave of this composer who was so beloved by all Russian musicians.

As my composing and then conducting skills gradually developed, my friendly relationship with my old friends in the circle strengthened. When I asked Glazunov to accept the dedication of my “Scène dans la Caverne des Sorcières de Macbeth,” he said, “Listen, do not forget to write ‘To my friend Glazunov.’” Both our friendship, and our mutually collegial work continued uninterrupted, both at home and abroad, until the end of his life. I also became close to Sokolov, whose multifaceted, gifted artistic personality I had always sincerely admired; and with Vitol, Winkler, Spendiarov, Artsybushev and many other members of that glorious, friendly, and talented family of composers. Because of Nikolai Vasilevich Artsybushev’s proper outwardly appearance and elegant manner, Belaieff jokingly nicknamed him “The Baron,” which, to his close friends, he remained for the rest of his days.

The close, friendly artistic aspect of my relationship with my dear professor greatly changed. Like Glazunov, Nikolai Andreyevich willingly entrusted me to perform his compositions on Russian Symphony concerts that Belaieff, with great faith in my conducting abilities, called on me to conduct. I always included many compositions by the great national school of Russian composers on programs that I conducted with the Imperial Russian Music Society¹³⁸ (in Petersburg, Moscow and its branches in all the provinces), and also with the Moscow Philharmonic Society. I was especially fond of the works of Rimsky-Korsakov, Tchaikovsky, Liadov, Glazunov, Mussorgsky and Borodin.

During my regrettably short stint as conductor at my native Mariinsky Theater, I had the happy occasion to participate in the premiere of Rimsky-Korsakov’s “Tale of the City of Kitezh,” which was directed by its composer in cooperation with my old friend at the podium, one of the most gifted Russian conductors, Felix Mikhailovich Blumenfeld. Blumenfeld

conducted the first production of “Kitezh,” which was hailed as a triumph for its great composer and its conductor. Thereafter, both Felix Mikhailovich and I worked on other productions of that perhaps most brilliant of Rimsky-Korsakov’s operatic creations. Each of the various productions of “Kitezh” in which I participated invariably provided me with the most inspired, happy, artistic experiences of my conducting career.

Once, shortly after Belaieff’s death, Rimsky-Korsakov dropped by to see me about some music business, and found me playing through a newly-published work by Scriabin. After we had finished business matters, we returned to the Scriabin pieces, played them again, and shared our impressions of them. A few days later, Rimsky-Korsakov stopped by again and made the following appeal to me: “Well now, Nikolai Nikolaevich, during my previous visit, I ascertained that you are interested in new Russian music. Keep an eye on that and familiarize yourself with it. It is very important and valuable to the Belaieff company, and I want to ask you to be my deputy.” I must confess I was astonished at this proposition, and not a little flattered, but also a bit embarrassed. I felt completely unprepared for such an undertaking, and considered my credibility inadequate in the face of such unusual and heavy responsibility. But Nikolai Andreyevich pressed me not to refuse his proposal. Willing or not, I was compelled to consent to his request after learning from him that according to the bylaws and Belaieff’s will, nothing very important or fundamental to the general running of the Belaieff firm was delegated to deputy members of its Board.

Since Nikolai Andreyevich left for summer vacation in the country soon after that, I wrapped up the necessary formalities and began the Belaieff board duties for which he had deputized me. These rather simple duties essentially involved familiarizing myself with the material that related to the board’s activities, such material being submitted to me weekly for signature by the Board Secretary, who was dear Fedor Ivanovich Grus¹³⁹, Rimsky-Korsakov’s good friend and my sincere admirer. When Nikolai Andreyevich returned to St. Petersburg in the fall and resumed his activities as president of the Belaieff board, my services, modest as they were, were no longer required.

I was greatly surprised one day, when conducting Rubinstein’s stupendous “Nero” at a Sunday matinee, to meet Rimsky-Korsakov in the tiny conductor’s room. I offered him a cup of coffee and with amazement asked him what could have brought him to the theater for such a dismal, pedestrian performance, especially on a Sunday morning when he otherwise would be free of responsibilities. The off-stage bell then reminded me it was time to go to the pit and I had to postpone the satisfaction of my curiosity until the intermission. At that time, nervously stroking his beard in his customary fashion, and, it seemed to me, with a little embarrassment, Nikolai Andreyevich announced the following: “Taking into account all your evolving artistic activities, I see that you have a great conducting career ahead of you that, naturally, will require you to travel a lot, and often will require you to be away from your ongoing activities in St. Petersburg. This will undoubtedly distract you from your future responsibilities to the Belaieff firm. Besides, I have come to the opinion that it might be useful for the Board to have a person who, besides being a musician, also has the necessary expertise. N. V. Artsybushev has these qualities, and I have approached him about taking your place as my deputy to the Board.”

The history of the Belaieff firm during the revolution showed how prescient dear Nikolai Andreyevich was in his wise decision, *since soon after Rimsky-Korsakov left the board, Artsybushev’s colleagues elected him President because of his indefatigable energy. It was because of his iron will, his persistent, dogged work, and his great expertise and juridical gifts that the great Belaieff firm not only survived the devastating storm of the Revolution but, in*

response to the times, grew and achieved a new significance and reputation not only in Russia, but also in Europe and the rest of the world. Transferred to Paris, the Board of Trustees for the Support of Russian Composers and Musicians, endorsed by official decree of the highest legal authorities in Germany and France, continues to this day.

Even while still in Russia, I had maintained close artistic and personal ties with Artsybushev, the Board President. At the end of the 1920s the Board consisted of himself, A. K. Glazunov, and J. I. Vitol. It was then that Artsybushev invited me, in accordance with Vitol's expressed wish, to join the Board as Vitol's deputy. J. I. Vitol himself, at that time the director of the conservatory in Riga, his homeland, was able only occasionally to take part in Board activities. Soon even this became difficult; he let the Board know that this precluded him from further participation in the Belaieff firm. As a result I took his place and named my son, the composer A. N. Tcherepnin,¹⁴⁰ as my deputy. With this configuration, Artsybushev, Glazunov, and I, the Board continued to do its work until Glazunov's death, after which his deputy, the composer F. A. Hartmann, took his place. When Artsybushev died (in April, 1937), his deputy, composer V. I. Pol replaced him. At the same time, my friends on the Board honored me by electing me Board President. And so as President, I became, so to speak, Nikolai III (Nikolai Andreyevich [Rimsky-Korsakov], Nikolai Vasilevich [Artsybushev], Nikolai Nikolaevich). *The point of all this? Who could forget Gorbunov's General Dityakin¹⁴¹? With the current configuration and with the participation of my deputy, composer Alexander Tcherepnin as Board Secretary, we are now fulfilling the duties and responsibilities conferred upon us by the management of this impressive Russian firm, which is now more than fifty-years old.*

Even in the first years of his tenure, Artsybushev was true to Belaieff's underlying precepts. The last years of Artsybushev's wise, thrifty administration saw a rise in interest in Russian music both in Europe and the rest of the world. This allowed him to establish (and for us to continue) a considerable amount of savings for our company. According to our by-laws, and with the help of both of the above-mentioned members of the Board, these savings were deposited into and guaranteed by the banks of one of the most creditworthy governments in Europe. The growth of these savings held out hope that our Committee could restore at least in part the charitable and other capital that was mentioned in Belaieff's will and was lost in the Revolution. This supplied the firm with the necessary liquidity that the Board had temporarily supplied from the cash at hand. Though our great firm had previously seen constant good fortune, inexorable destiny saw fit to present the Board with several problems of varying significance. In January 1944, our Procurist (the manager of the Leipzig office), communicated to us that our entire warehouse - some 4,000 volumes accumulated over decades, comprising our rich and seemingly inexhaustible catalog - had been a victim of the December 1943 bombing of Leipzig, and was completely destroyed.

For the purposes of historical inquiry, the following should be mentioned: as a consequence of the aerial bombing of Leipzig that took place in December 1943: this first-class, world-famous center of European industry and commerce saw more than twenty million books and almost all of its rich and seemingly inexhaustible backlog of musical scores perish in the fire. All of the similarly rich and seemingly inexhaustible collection of scores maintained by the world-famous and important German firm Breitkopf & Härtel also perished in the blaze. The best editions of the great German and world-renowned musicians disappeared and God only knows how much time, talent and work will be required to compensate for the truly immense damage that was inflicted on the world's musical culture as a result of that brutal, senseless, ruthless attack during those calamitous December days in 1943.

Breitkopf & Härtel's misfortune, unprecedented in its 233 year history of musical service to the entire world, drew the attention of many foreign music publishers, including those in Russia. These firms entrusted it with the distribution of their European and foreign publications, and had in Breitkopf a major warehouse for their catalog products.

I cannot judge how much European publishers suffered from the disappearance of the entire Breitkopf archive, but with utmost sorrow I must affirm that for Russian companies that were operating during the revolution from outside the country, it resulted in a total loss of the decades-long accumulation of Russian classical and contemporary musical scores.

The fire consumed the entire warehouse of the Moscow publisher K. Guteil, which is now owned by Serge A. Koussevitsky. Guteil was publisher and friend of Rachmaninoff, whose works were also destroyed in the blaze. Since I am insufficiently acquainted with this firm's vast catalog, its breadth compels me at least to mention this very significant loss for the Russian and world music market.

The entire Bessel¹⁴² warehouse was also destroyed. Bessel's collection included such early masterpieces by Rimsky-Korsakov as the opera "The Maid of Pskov," and many other later works like "The Tale of Tsar Saltan," "Kashchey the Immortal," etc. Almost all of Mussorgsky's most celebrated and most inspired works and much of Cui's diverse output, e.g. his opera "A Prisoner in the Caucasus," "William Ratcliff," "Angelo," were also lost, as were poetic, charming early works by Liadov and many other gifted creations of composers of the Russian nationalist school.¹⁴³ In addition to the above-mentioned material, I must include elements of personal sorrow: my only string quartet, Op. 11, perished, as did all the lyric church and choral music I composed after 1921 and entrusted to the Bessel firm. Mussorgsky's opera "Sorochintski Fair," which I had completed and orchestrated, was also lost.

Ju. G. Zimmerman's warehouse was also destroyed, resulting in the elimination of a whole group of very valuable works by M. A. Balakirev and his gifted student, disciple and friend, S. M. Liapunov.

In addition to the catastrophe in Leipzig, I must add that, as a result of the bombing in Berlin, the warehouses of Berlin publishers S. A. and N. K. Koussevitsky were leveled. These had contained almost all of Stravinsky's most significant and valuable works, as well as many of Prokofiev's compositions and those of Medtner¹⁴⁴ and other well-known Russian composers.

From the above it is impossible not to conclude that the material losses borne by Russian music in connection with these ill-fated events were particularly heavy; and that present and future students of Russian music face the enormous problem of restoring all of the great and rich Russian music that was produced and collected over decades, and that was so senselessly destroyed by the implacable laws of war.

The lodestar that can, to a great extent, focus this insatiable grief is the realization that some if not all of the various material that was located, and as a result of the times, created abroad (and then destroyed in the fire) is safe in various places of our blessed homeland, Russia; that this disaster did not mean the total loss of Russian musical culture. From recent documentation we have discovered that most of the important business records, as well as rental symphonic and operatic scores were saved from the blaze.

Belaieff's By-laws allowed free choice of the country in which to organize his firm. But the one problem that Belaieff's otherwise wise counsel was unable to foresee was the precondition that the manuscript collection always remain in Leipzig. The present Board repeatedly debated the question of whether or not to move the entire operation to France. This question seemed expedient for several reasons, but the above-mentioned paragraph in the By-

laws, as well as our unwillingness to break our more than fifty-year connection with the excellent music publisher, Reder, restrained us from taking this step. At present it is difficult to say and useless to guess whether this would have been better or worse for the organization. Nevertheless, in anticipation of all possibilities, the Board has established a local warehouse in Paris for archival purposes. This warehouse includes a full complement of all the compositions that we have published, with one example of every item in our catalog. Above all, we maintain a transparency of every important, often-ordered and lucrative item, e.g. "Prince Igor" in this warehouse. We also maintain an inventory of all holdings from each of our catalogs that at any specific time were located in Leipzig. This allows us to make a more or less precise account of the damage the firm incurred as a result of the loss of the Leipzig inventory. The saying goes, "It never rains, but it pours." But having experienced the deluge, one must look the results squarely in the eye. For the firm and anyone closely connected with it, the loss in Germany is difficult, even catastrophic. But one can think optimistically and hope that it is not irreparable. In that regard I must report the presence and confluence of the following circumstances:

- *The complete preservation of all legal documents that confirm the ownership by the firm of all its publications.*
- *The complete preservation by the firm in its Paris office of all the items in our catalog.*
- *The existence of the Belaieff firm's above-mentioned accumulation of material resources at least allows it to recover, if not to reconstitute all of those items in our immense catalog that are so important to Russia and world musical culture. This reconstitution will again be controlled by the Board.*

The resolute purpose of the Belaieff Board is to dedicate all of its forces and capabilities toward the actualization of what is most important and necessary for this company, and to use every possibility of support for the following propositions:

- *That music is imperishable.*
- *That musical culture is also imperishable.*
- *That musical culture's ability to shine eternal radiance upon people is imperishable and*
- *That the light it sheds can only burn more and more brightly and increase in spiritual meaning after everything that humankind has survived and is now experiencing.*
- *That the eternal, imperishable, brilliant Belaieff firm and its music catalog, inspired by musical geniuses of our great country and recognized and accepted the world over, must again take its proper place in the future reconstruction and development of the world's musical culture.*

I particularly remember the autumn of 1898 because of the preparatory work on the performance of my "Symphony No.1," which was included on a Russian Symphony concert that season. Nikolai Andreyevich spent a great deal of time on this piece that, admittedly, was not entirely mature and independent. He studied the work assiduously, drew beautiful sounds from the orchestra, and conducted it with enthusiasm and affection. Although I was, as is the custom, called to the stage after the performance, my symphony evoked no particularly strong response from either the musicians or the audience, which lack of response was, in my opinion, basically justified. It is also true that the reviews of the symphony, while sometimes positive, were in general also not particularly favorable. Since this was the only performance of the symphony, I

was not inclined to further work in that area. Although after a certain period of time I sketched out a complete second symphony, I soon cooled to the idea and did not even bother with the orchestration. During that period I was busy with teaching, accompanying, preparing works that had been accepted for publication, composing new works, all of which sweetly filled my musical daily work.

Fate soon added to those activities the teaching of “secular” choral singing and music theory at the Empress Maria’s Department of Institutions. First at the Mariinsky Institute, then the Alexandrovsky Institute, Smolny Institute, and finally at the Elizabetinsky Institute.¹⁴⁵ The Empress Maria’s Department used to attract the best music teachers in the city to teach music to young women, and put them in charge of the students’ musical education. The responsibilities of these “musical inspectors,” as they were called, then included teaching the young women to play the piano and managing all other aspects of their musical development. One such inspector, V. V. Kjuner,¹⁴⁶ invited me to join him there as conductor of secular choral music and music theory. This started me on my rather long tenure there that continued until I became conductor of the Imperial Mariinsky Theater.¹⁴⁷

Vasili Vasilevich Kjuner taught music to the children of Grand Duke Konstantine Nikolaevich. The Duke loved Kjuner very much and was his patron. A German by birth, Kjuner had become completely Russianized due to his many years working in Russia. He was a reasonably good pianist, a good teacher and above all, a composer. He wrote a five-act grand opera based on Gogol’s “Taras Bulba” that, due to his connection with the Court, was produced at the time at the Mariinsky Theater. It was, however, not a success, and had only three performances.

When I began to work at the Theater, Vasili Vasilevich presented me with a piano reduction of this opera and asked me to take a look at it. He added that if I liked it and was interested, he could get a revival, counting on me as director. When he delivered this weighty tome (which reminded me of the piano reduction of Serov’s opera), he asked me to pay attention to how the style of the music, beginning with the scene in the church of the beleaguered town,¹⁴⁸ becomes completely different. He explained that this had happened because of his exposure to Wagner’s music on a visit to Bayreuth. Not wanting to embarrass this dear old man, with whom it was so easy and pleasant to work, I was obliged to swallow this huge, indigestible score, in which there was nothing that corresponded to the Gogol tale, and almost nothing that was Russian in its music, except for the following gem:

A chorus of tipsy, dancing Zaporizhians:

Text:

A cossack loves war,

A cossack splits and slashes.

Refrain: Slash, split
 Slash, split

*The rhythmic construction of this chorus is such that the beat in the musical text is always on the first syllable and not on the second, which is the normal pronunciation.*¹⁴⁹

It seems ghastly that these mindless ‘Slash, splits’ flew from the stage of our classic, traditional opera house and that the chorus performed with all seriousness. The audience (comprised of august friends of this sorry, foreign composer) was completely delighted. Our

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venerable director, the very respectable Alexander Jakovlevich Morozov, who has worked in the theater for more than sixty years, said that Kjuner's "Taras Bulba" was the biggest fiasco ever to take place on the stage of our great theater. Since becoming acquainted with this work, I do not doubt this is the case: this opera fulfills all the requirements for a most spectacular and well-deserved failure.

Turning again to the students in Petersburg, I would like to recall a sweet and touching tradition (a sweet and touching custom) that was invariably practiced in the Empress Maria's Department of Institutions.

At the solemn annual graduation ceremony, before the final-year students left the Institute that had nurtured them, they sang a "Farewell Song" to a text that one of them had written. This text expressed their feelings of affection, gratitude and appreciation for the Institute's efforts on their behalf. Beginning with Glinka and his contemporary Kavos, almost all Russian composers donated their services to this long-standing tradition and wrote music for the graduation song. They not infrequently participated in its performance either by conducting the chorus or accompanying on the piano. Balakirev, Tchaikovsky, Arensky, Rachmaninoff, Liadov, Glazunov and others made their musical contribution to this sweet custom. It fell to me personally to write the farewell song of the Mariinsky Institute's graduates, and also to compose a "Gala Graduation Song" for the 250th anniversary of the Elizabeth Institute to the text of one of the students, Mme. Lerkhe. I conducted the "Graduation Song" or "Cantata" for solo voice, double chorus and piano on the day of the Jubilee, in the presence of Empress Maria Fedorovna. The piece was subsequently published in honor of that day by the Moscow firm, P. Jurgenson

I was happy to work at the Institute and I liked the rigorous, austere educational atmosphere that I found there. The sincere love of music evidenced by the students touched me, and their interest in my activities made me happy. Subsequently, many of the students of this period, especially those who studied at the Elizabeth Institute, became professional artists, great pianists and well-known concert and operatic singers.

Each class at the Mariinsky Institute was assigned its own tutoress or "class madam" at the beginning of studies. This was the case in all the institutions of the Empress Maria's Department of Institutions, and this person guided the students' education, and stayed with the class until its last day. The "class madam" of the class for which I wrote my "Farewell Song" was very young, especially sweet and likable. She had remained at the Institute after her studies were over and this was her first class. She doted on them -- or in the Institute's language, she was deeply attached to them -- and willingly overindulged them.

I will share a personal experience from a sweet evening that my students and I spent after a rehearsal of my farewell song. At the end of the lesson, the pupils, with their tutoress at their head, invited me to stay for supper and to eat with them. Each graduating class had a special area in the Institute's big dining room. Their tutoress was the Institute attendant that day and had kept watch over all the students entering the dining hall. So I found myself in this secluded, congenial and sincerely affectionate society of my "farewell song singers." They very much liked the song and we had had a reasonably good rehearsal. Our isolated location in the cafeteria and the supervision of our table, perhaps intentionally superficial, resulted in the fact that we had delicate appetizers that were not on the regular menu for that meal, mince pies and, unbelievably, a bottle of excellent Kronovsky Madeira wine. The latter, of course, could not appear big as life on the table, but nonetheless was amicably and happily enjoyed in little tea cups that were filled by a mysterious cup-bearer who hid the wine from indiscrete eyes. It was a happy, sweet and informal meal. We wondered aloud whether we would see each other again

later in life and expressed appropriate wishes to do so. As fate would have it, I was to meet some of my “dinner companions” later in my career: some in lovely Georgia, some in London and Paris.

At the graduation ceremonies, as a memento of that dear class I was given an elegant, touchingly inscribed silver and black cigarette case that was artfully-engraved with an image of Sadko playing a harp. I liked that cigarette case very much, and used it constantly until I happened to lose it in Paris at the Théâtre du Châtelet during a rehearsal of the Sea Kingdom scene of the opera “Sadko.” What can one do? Sadko giveth and Sadko taketh away, but I am grateful for the memory.

The beginning of 1899 was marked by a happy event that brightened, and continues to illumine and beautify our lives: the birth of our son, Alexander on January 8th. Destined by his nature to be a musician, he was able, thanks to his lucky stars, to strongly develop his innate musical skills and to become an outstanding artist. *By the grace of God a composer and an outstanding, inspired pianist, he is surely and steadily making a brilliant name for himself in both the Russian and international music world, to the delight of the public and to the great comfort of his devoted and loving parents, who keep close tabs on personal and artistic events in his very important and productive life.*¹⁵⁰

Finally, the year 1899, having begun so happily, also saw the publication of the following works by the Belaieff company:

- my “Romances,” op. 1: some of which, for example, “Lucid stars” (to poetry by K. Fofanov),¹⁵¹ and “Do not be angry with yourself” (to poetry of my University friend, Vladimir Zhukovski) soon became well-known among singers;
- two mixed-voice a cappella chorus pieces, op. 2: “Lazy noon,” to poetry of Alexei Tolstoy; and “Heavenly Little Cloud,” to poetry of Lermontov;
- two duets for female voices with piano accompaniment: “Autumn” (a setting of E. Bartinsky’s “Where are the sweet whispers of my forest?” and “Springtime waters” (a setting of F. Tiutchev’s “Spring is coming”)¹⁵²;
- “Prélude pour la pièce d’Edmont Rostand ‘La Princesse lointaine’” for large orchestra, op. 4;
- “Chant de Sapho” for soprano, chorus and orchestra, to A. Zorin’s poetry;¹⁵³
- “With what shall I compare thee, beloved fair young maiden?” (an excerpt of my graduation cantata, “Sardanapal”).

New works from that year were:

- two mixed-voice choruses with orchestra: “La nuit” to poetry by V. Iurev-Drentelna and “La vieille chanson” to poetry by A. Koltsov (published subsequently as Opp. 5 and 6);¹⁵⁴
- six romances (op. 7) of which some -- “Autumn” to text by K. Fofanov, and “Falling Leaves” to text by I. Lialechkin;¹⁵⁵ “Jewish Lullaby” to A. Maikov’s poem “Zion rocked my cradle”; and “Lullaby” to Lermontov’s poem “Sleep now, my beautiful baby boy” -- eventually became quite popular.¹⁵⁶
- Finally, four romances, op. 8: “Human tears,” “Billowy clouds,” “Quiet night,” “Vernal peace,”¹⁵⁷ and “O put me not into the cold, damp ground” to words by Tiutchev.

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During that same period the followings works were performed at the Russian Symphony concerts:

1899: the published version of “Prelude pour la pièce d’Edmont Rostand ‘La Princesse lointaine.’” The performance of this piece, which Nikolai Andreyevich had closely studied, was particularly rewarding both quantitatively and qualitatively. It was auspiciously well-received both by musicians and the public, and was also received very warmly by the music critics. This reception both surprised and delighted me.

1900: my two mixed-voice choruses with orchestra: “La nuit” and “La vieille chanson” were performed by our acclaimed opera chorus on a concert with another premiere, the well-known “Poem about Alexei, the Man of God and Glory” by Rimsky-Korsakov. Nikolai Andreyevich drew an excellent performance from his orchestral and chorus, and I was especially pleased by the way my choral works sounded. In particular, “La vieille chanson,” set to Koltsov’s vivid Russian texts, sounded terrific and made quite an impression.

Stylistically, “La vieille chanson” was my first piece in a Russian style which was informed by Russian folk song material but did not include actual melodies. With very few exceptions, I have adhered to this principle in my subsequent instrumental and vocal works, especially in my operas and ballets on Russian subjects all of which were composed so to speak “in the shade of” Russian folk influence.

The year 1899 began very happily, and by autumn, another event occurred that had significant influence on the course of all my musical/artistic activities. The orchestral teaching position that Rimsky-Korsakov had created in the Imperial Chapel Choir became free.¹⁵⁸ This position had first been held by Rimsky-Korsakov himself, then by professor Krasnokutski (a well-known violinist)¹⁵⁹, and then by Felix Mikhailovich Blumenfeld. When the latter left to conduct in the theater, the gifted composer A. S. Arensky suggested that I assume this important and significant position. At that time Arensky was director of the Imperial Chapel. I sincerely admired his music as much as I did the man himself, for his perpetually good-natured, sunny disposition. But I was hardly prepared for the job.

With the invitation, Anton Stepanovich promised to supervise my first few rehearsals with the students until I had gained the necessary experience. He fulfilled this promise with consistent and attentive presence at the orchestral rehearsals, and by having long talks with me about them in his office afterwards. I am eternally grateful to this benevolent artist and accomplished musician for the essential, technical understanding that formed the foundation for my subsequent conducting experience. He set me on my path to conducting.

The orchestra placed under my care was quite large, with a full complement of technically accomplished musicians. It was able to perform many *classical works as well as some* works by Russian composers that were not too difficult or complex. Among its musicians were good instrumentalists who provided their conductor with the opportunity to learn works for soloist and orchestra, and gave him the chance to become familiar with and master the art of orchestral accompaniment, which is so important to a conductor. Preparation of these works sometimes presented unexpected difficulties given the conditions under which the Chapel operated. For example, the enormous, thick-set, distinguished German cello professor, K. K. Markus, with unruly coal-black hair down to his eyes, had the habit of visiting our rehearsals when his students were preparing their solo works. Only moderately familiar with Russian, the distinguished professor would nonetheless offer some kind of advice during the rehearsal,

usually like this: “Voevod (the surname of the student was Voevodin, who went on to become a wonderful bass in our opera’s chorus), ya, this play much.” (Probably for the word “more.”) Having received this suggestion, “Voevod” began to play more quickly. So I took “much” to mean faster. Imagine my surprise when at the next rehearsal, after complying with the professor’s shouted instruction, “much,” Voevod played significantly slower and received in response an approving nod from his teacher. So, what is a conductor to do? How is he supposed to wriggle out of this? It was all a great learning experience.

After my first Moscow premiere, S. V. Rachmaninoff, who, in addition to all of his great musical gifts is also a first-class conductor, said to me: “You have an undoubted gift to become a conductor, only you must soon learn how to accompany. Without that ability, one cannot succeed, especially in the theater.” Rachmaninoff’s wise counsel has stayed with me my entire life. I have put this into practice in my conducting and have persistently, unflinchingly worked in this regard with my conducting students at the Petersburg Conservatory.

When my thoughts turn to Antonii Stepanovich Arensky, the willing or unwilling author of my involvement with conducting (more likely a willing author, since it was he who caused me to be engaged to conduct concerts of the Russian Music Society), I always remember the absolutely inspiring achievements and gifted creative life of this estimable, gifted Russian composer. I was connected to him by deep artistic sympathies and close personal friendship until the very end of his lamentably short life. His name will long be remembered and his compositions even today grace the programs of pianists, violinists, singers and chamber musicians. His piano trio, his piano quintet -- in which he masterfully performed the piano part -- are exemplary works, some of the best Russian works of this genre.

I remember the great joy I invariably experienced when conducting his opera “Nal and Damajanti,” a work of great lyricism, imagination and melody.¹⁶⁰ *Arensky also made great contributions to our religious music: many of his religious works, reprinted in America some time ago, have entered the standard Anglican repertoire. His opera, “Dream on the Volga,” entered the treasure-trove of our national opera and even today needs to be considered for Russian opera companies.*¹⁶¹

To give an “a priori” assessment of the longevity of this composer, who recently left this earthly vale, is a thankless affair. If it is done in such a manner as Rimsky-Korsakov did in his “Chronicles of my life,”¹⁶² it becomes an *unkind, even unjust matter* that undeservedly offends the memory of this great composer, *who furthermore was his student*. If the *famous* author of “Chronicles” dashed off these lines in a fit of pique or for some other reason, then it was the duty of the editor of this historical document to keep them from the light of day, since they are equally severe in regard to the perception of the one about whom they are written as they are about the writer.¹⁶³ Arensky died in February, 1906, and an edition of “Chronicle” appeared in 1928 that was edited and expanded by the author’s son, A. N. Rimsky-Korsakov.¹⁶⁴ This was certainly enough time for a comprehensive re-analysis of the material and an opportunity to offer it to the readers in a more objective and unprejudiced form.

One should not judge a composer by the amount of wine he drank or the number of nights he spent at a gambling table or anywhere else. To mention this was frivolous and unworthy of such a significant musical/historical document as Rimsky-Korsakov’s “Chronicle.” Even if for only a moment one grants that such criteria may be considered, then why does “Chronicle” mention it only in relation to Arensky and Mussorgsky? And why not publicize for posterity well-known information about the many other eminent Russian musical figures of that period, whether

composers or conductors, who had a predilection for the bottle or who were no strangers to the gambling green?

My artistic and friendly relationship with Anton Stepanovich brought me much happiness. We would frequently share the conductor's stand, as, for example, in Yalta, where we would participate in various concerts, usually for some kind of charity. I recall intimate suppers either at our place or at the home of a mutual friend, Siloti¹⁶⁵ or others. His sweet, radiant, humane image is embedded in my memory, and his cheerful, witty, lively personality easily won the imagination of his companions. There were times when he would gladly sit at the piano and captivate his friendly listeners with the charming originality of his piano compositions and with the innate perfection of his soft, subtle touch at the keyboard. In January 1906 we received information about the ominous developments of his condition (tuberculosis of the lungs) and about the inevitable approach of his demise. I was supposed to leave soon for a guest conducting engagement in Odessa, and I made a point before I left to visit him in Finland where he was staying at one of the best sanatoriums. At his sad bedside I encountered his devoted friend, Vera Pavlovna Siloti,¹⁶⁶ who adored him and who brightened his last days with her selfless attention and affection.

Anton Stepanovich, overjoyed to see me, became quite spirited and jolly. In honor of my arrival, he ordered some wine, which neither the doctor nor his devoted nurse refused him. After a glass of good wine, we had a cozy, lively chat. Knowing that I was going to Odessa, Anton Stepanovich told many interesting stories about the friendly city that he and I dearly loved, both as a place to visit and to perform. We talked about his new work, "Memories," a vocal suite based on poetry by Shelley. He had the galley proofs with him and had been making corrections to them. That day there was no evidence of the nearness of his demise. But none of us knows what life has in store for us.

The program of the *Imperial* Russian Music Society that was dedicated to his memory included both the aforementioned suite "Memories" that was performed by our noted prima donna Madame Volska (Countess Brokhotsky)¹⁶⁷, who was the incomparable Ludmilla in Glinka's opera, and later, originator of Damayanti¹⁶⁸ on the Mariinsky stage. Volska's superlative, heartfelt performance and the appealing intimacy of Arensky's music made this concert an unforgettable experience in my conducting career.

We buried Arensky on a sunny, but windy, frosty day at the end of February. It was a stately burial in the Alexander Nevsky Monastery.¹⁶⁹ The Mass of the Resurrection seemed endless, as they sang every note. The monastery's cantor, the famous Ternov¹⁷⁰, was a great admirer of Arensky, and the chorus often sang his religious compositions.

Before the service there were several lengthy eulogies. The service itself was quite long and dragged on interminably. Since his legs were swollen from standing such a long time, Rimsky-Korsakov left the church to stretch his legs on the monastery's wooden bridge. Spying my face among the crowd of incorrigible smokers who had also temporarily left the service, Nikolai Andreyevich made his way toward me and said, "My God, how tiresome, how complicated, and most of all, how long all this is! Just how much time does it take to leave this world? Listen, Nikolai Nikolaevich, when they bury me, promise me that you will stay at home and take out, say, "The Snow Maiden," or something to play through, and think of me." I was unable to fulfill this request of my dear teacher and friend.

On a hot, dusty June morning we accompanied Nikolai Andreyevich's remains to their last resting place in the Novodevichy monastery on the outskirts of the city. We were relatively few, in fact, far fewer than one might have expected. The reasons were both the stifling summer

weather (when one would rarely stay in the stuffy city) and the completely unexpected nature of the sorrowful event. One of the attendees who was following the hearse and obviously had some experience in this regard, sadly remarked: “Yes, well, obviously, if one is going to die, one needs know-how, and good timing. When we buried Peter Ilyich (Tchaikovsky), or Anton Grigorievich (Rubinstein), it was during “the season” and everyone was there, Anton Stepanovich (Arensky), as well. But in June, what a stuffy, useless, even offensive time . . .”

So I did not have the chance to open the score of “Snow Maiden” as he had asked, but I did have the opportunity, in the presence of a rapt audience, to open his last opera, his “swan song,” the amazing “Golden Cockerel.” With care and pains undertaken by his nearest and dearest, as well as by his musical admirers and friends, this opera was first performed under my direction in the St. Petersburg Conservatory Theater.¹⁷¹ Supreme beauty abounds in this inspiring score. “The Golden Cockerel” also came at a very propitious time in the life of pre-Revolutionary St. Petersburg, and therefore had an even greater success. In rapid time the theater was the site of a whole series of productions that played to continuous ovations from the public. Some time later, I staged a performance at the Paris Grand Opera, in a beautiful French translation by Calvocoressi, a great admirer and friend of the composer.¹⁷² The Parisians immediately took a liking to the piece, and it still graces the repertoire of that company.

For several years after the birth of our son our summer peregrinations were limited since we wanted to be near his maternal grandmother, Maria Karlovna Benois, the beloved professor at the Conservatory and my future colleague. She generally spent the summer at her place on the Finnish seaside in the town of Ollila, near Kuokkala. The area is well-known to Russian art lovers because of I. E. Repin’s long-time residence there.¹⁷³ At that time Maria Karlovna was married to her second husband, the engineer Yefrom. They had two sons, the younger of whom was born ten days before our Sasha. Both our son’s mother and his doting grandmother, whose beautiful pianistic gifts he inherited, provided a serene, warm atmosphere that was full of love.

We took a dacha near our relatives, obtained a fairly good instrument, and I cheerfully worked on several pieces that summer. I completed a scene for baritone and soprano from Heine’s “Almansor” (the scene with Almansor and Zuleima) and sketched out, in addition to the introduction, an interlude and entr’acte to a later act of “La Princesse lointaine.” Unfortunately, the scene from “Almansor,” in which there was some rather interesting and, for me, novel music writing, remained unfinished, and I never performed it. Even now, however, I still remember some of the passages. Such was also the fate of the entr’acte to “La Princesse lointaine,” which failed to provide sufficient artistic satisfaction. So it was that the two compositions I worked on during the summer of 1899 remained only “manuscript musings.” Then I composed “Poème lyrique,” op. 9 for violin and piano, which was of interest to several violinists, including first of all the venerable Auer.¹⁷⁴ Practically speaking, it was this piece that brought my music to the attention of European musicians, since the list of my compositions in European music reference books typically begins with it. The rest of my compositional activities during that sweet, pleasant summer comprised “Two choruses,” op. 10 for unaccompanied mixed chorus to Tjutchev’s texts, (“Leaves,” and “Oleg’s Shield”) (soon to be reprinted with English translations by the Schirmer company in New York), and the revision and preparation for publication of my earlier “String Quartet in a,” op. 11.

With the beginning of fall, I resumed my usual activities, to which were added, as I mentioned above, my responsibilities at the Imperial Chapel, which were very interesting, but not easy at first. A vexatious disagreement arose with M. P. Belaieff in the course of an otherwise generally successful and busy season. Belaieff had published or was planning to

publish ten of my compositions. The disagreement arose over my “String Quartet in a,” about which he had expressed to me, with his usual directness, his not completely favorable opinion. In light of that fact, I was uncomfortable submitting it to Belaieff for publication and instead sent it to Bessel. In haste that was quite unusual for that firm, they published it immediately. To be truthful, the printed manuscript did not meet very high technical standards and they did not pay me a fee. Shortly thereafter, Mitrofan Petrovich communicated to me with irresistible sincerity that he had changed his mind about the work. It began to appear at the “Friday” events in its published form. I remember attending one performance there when it was played for Sergei Ivanovich Taneyev. It was also began to appear on Russian Quartet Evenings and quartet gatherings of the St. Petersburg Chamber Music Society that were organized by Belaieff. I like the two middle movements of this quartet: the heartfelt, tuneful Andante and the large development section of the Scherzo, which is frequently played on radio broadcasts.

Because of my responsibilities leading the orchestral class at the Chapel, I conducted a series of scheduled public concerts. As I appeared behind the podium with increasing frequency, I had notable successes in this field that were recognized both by the good Anton Stepanovich Arensky, my conducting “sponsor,” and by many friendly audience members who attended my first forays into the world of conducting.

We spent the summer of 1900 in Ollila, as we had the year before. This comfortable, music-focused village life was interrupted twice a week by work-related trips to Peterhof. The Imperial Chapel spent summers in the Peterhof English palace, as it was called even in Nikolai Andreyevich’s reign.¹⁷⁵ I enjoyed working in those conditions, and at that place, as had my dear teacher. It was a pleasure to follow in his footsteps conducting the Chapel musicians.

Nikolai Martinovich Shtrup (a great admirer of Russian music and Nikolai Andreyevich’s good family friend) frequently visited our summer place, along with other cultured, accomplished, dear acquaintances who loved art as we did. Next door, in a small dacha with a sickly little garden, a Deacon’s large family spent their summer. Every morning the pure, limpid Finnish air would ring with loud prayers prescribed by his office: he would let loose with loud proclamations of “Long may he live,” beginning in a low register and continuing to the uppermost limits of his God-given voice. I remembered this worthy neighbor Deacon when I later included him in my composition “La Descente de la Sainte Vierge à l’Enfer” (Descent of the Blessed Virgin into Hell).

That summer also saw the completion of an orchestral idea (or as Nikolai Andreyevich was fond of saying, “an orchestral design”) that I had been contemplating, and had already begun to sketch during the previous winter season. During that season¹⁷⁶ the St. Petersburg Little Theater (Suvorinsky) mounted a beautiful and dramatic staging of “Macbeth.” I have often attended “Macbeth” performances, and with each performance I become more and more entranced by the combination of astonishing structure, malleability of form and dynamism in the first scene of the fourth act (the witches in the woods scene). Its content gives it a unique place in the overall development of the work. I can imagine removing all aesthetic content from the text or stage activity in this scene and staging it solely with music that ideally would establish greater or lesser musical space to generate interconnections based on basic laws of musical form. This would refine and solidify the ultimate corresponding dynamics of the scene’s musical content, and highlight both the important relationships and the play’s essential ambiguities. I was very happy with this gradual musical awakening of my new orchestral idea and was impatient for summer to arrive in order to begin fleshing out the details. Work on the composition “Scenes” proceeded just as I hoped: fruitfully and quickly.

Under the Canopy of My Life

Having finished the first draft of “Scenes,” I immediately proceeded with the orchestration, or more accurately, to the first sketches of an orchestral score. Once I returned to the city in the fall, I used these sketches to complete the final orchestration of this three-movement piece for full orchestra. Writing out the final score required frantic, all-night sessions in order to give Sholtz enough time to compile the parts, because “Scenes” had already been scheduled on one of that season’s Russian Symphony Concerts.

That fall, and indeed the entire season, was marked by incredible developments in my extra-heavy activities. What and whom did I not teach?! I worked at the Chapel and at all three Institutes, plus I worked at the *progressive and fashionable*¹⁷⁷ Lkhvitskaia-Skalon Gymnasium.¹⁷⁸ I taught some students piano and music theory, and taught composition to others. I rehearsed repertoire with male and female singers, accompanied, etc., etc. *Not without an inner shudder* do I recall my daily schedule that year: from 8:45AM to 12:30PM, and from 1:45PM to 4:00PM, lessons at Lkhvitskaia-Skalon; from 5PM to 7PM at the Mariinsky Institute; then hopeless piano instruction of a Siberian engineer’s numerous youngsters of both genders. We lived quite a distance from where I taught, so to return home for lunch or dinner was out of the question during those days when one could only get about by tram or cab. One had to eat in any snack bar that happened to be convenient, or eat dry cereal in the intervals (or in teachers’ parlance, windows) between lessons. I would not return home until around eleven in the evening, when my dear attentive wife would serve me a fragrant dish of steaming borscht. I would gather my wits a bit after the bothersome, trying day. It is not surprising that in the midst of this I sometimes felt, if not quite ill, at least not completely well. So I felt I had a moral right to cancel my lessons and dedicate a day to writing music or to other composition-related matters. Besides the “Macbeth” scenes, during that period I composed only “Reverie,” op. 13 for violin and piano, and sketched a series of piano pieces that proved useful later on.

A. K. Glazunov conducted the Russian Symphony Concert program that was scheduled to include “Macbeth.” Despite the *difficulty*¹⁷⁹ and length of the program, Alexander Konstantinovich scheduled enough rehearsal time for my piece at each of the three rehearsals to learn the rather epigrammatic, complex score. There were even sectional rehearsals at the first reading, a thing seldom done because of the high quality of the players and their teamwork. During the entire preparation of the piece Alexander Konstantinovich proved himself to be my good friend and colleague: he sought my opinion in every way possible in both technical and musical matters. For its part, the orchestra was very good-natured toward me and closely followed all my interpretive ideas and suggestions. The piece clearly interested the orchestra, probably because of the relatively complex technical challenges it presents.

As usual, our entire musical syndicate, Rimsky-Korsakov, Liadov, Sokolov, and Vitol, as well as Mitrofan Petrovich (Belaieff), attended the rehearsals. My piece obviously interested Belaieff, mainly due, in my opinion, to my handling of the orchestra, and my skill at eliciting my exact musical intentions from the players. He drew appropriate conclusions from this. Liadov’s sincere appreciation of “Scenes” was evidenced by the fact that he prevailed upon Belaieff to publish it quickly. This was done in such short order that the Russian Music Society performed the work in its printed form during the following season.

Both Sokolov and the censorious Vitol endorsed the work, as did many other Russian musicians who were regular visitors at the rehearsals for the Belaieff concert. The concert itself received similar kudos. I was in a very good mood, and the orchestra gave the piece an enthusiastic, technically secure reading. The subsequent curtain calls and presentation of garlands, which lasted at least as long as the piece itself, confirmed my impression that “Scenes”

had touched its audience and achieved success. This impression was further confirmed by the favorable reviews of the piece in the press.

This concert held great meaning for me: it was really my first completely successful debut as a composer and conductor. Rimsky-Korsakov was apparently a little puzzled both by the choice of subject matter for “Scenes” and by its musical content, which came as a complete surprise to him. He justly reproved me for calling the composition “Scenes,” saying the piece was not scenic. He did acknowledge, however, that the theatrical construction of the Shakespearian play certainly allowed me the possibility to portray it in clear, vivid contours of purely musical form. “Well, yes,” he said, “perhaps this subject is the exception; you will not find another like it.” He approved of the use of the orchestra as much for its expressiveness as for its color.

Several years later I happened upon a German review of my “Scenes,” which had been performed on a concert program that also included Richard Strauss’ symphonic poem “Macbeth.” Critics, comparing my work to the one by the German composer, reproached me for deviating from the musical development of the idyllic essence of the tragedy’s hero, Macbeth. They attributed this to the special “Slavic nature” (recalling the notorious French “l’âme slave”)¹⁸⁰, inclined to resolve deep psychological problems through the medium of lyric, lyrico-fantastic, and sometimes even dance-like figures in the musical structure. I think neither the Slavic soul nor Strauss’ tone poem are at issue here. Strauss wrote his tone poem hoping to acquaint his audience with his interpretation of Macbeth’s character. For me, however, the hero in the witch’s cave in “Scène” is only one of the characters in the piece, and his personal experiences are only represented to the extent that I considered them necessary and requisite for the organic musical development of the piece.

I later had the opportunity to rework one of my compositions that I had originally intended for the theater, revealing its musical and psychological essence using only musical means and forms. I am talking about my ballet, “Le masque de la mort rouge,” which is based on Edgar Poe’s short story. I composed this ballet for Diaghilev’s “Ballets Russes,” which group I was conducting in London during the summer of 1911. I had planned for Bakst¹⁸¹ to design the production (and had consulted with him to design the set), and the ballet was already included in the next season’s program. Unfortunately, this collaboration was never realized due to competing demands made by the artistic personalities that lead the enterprise. Diaghilev’s solution was to hand over set design for “Mask” to a talented Russian artist who was not an original member of the company.¹⁸² For some reason this did not work and my ballet was withdrawn from the repertoire. By then, however, the Moscow publishing company, P. Jurgenson, had already published it, since they were counting on that production. Afterwards I conducted a suite drawn from the complete ballet on concerts organized by A. Siloti.¹⁸³ These performances were given a hostile reception by both the public and the press. Albert Karlovich Kouts, a leading conductor beloved by the public and a theater director, made a self-sacrificing attempt to mount a production of “Red Mask” at the Mariinsky Theater. Ballet-master M. Fokine, my long-time associate in ballet performances both in Russia and abroad, was to lead this production. The management of the theater, however, would not accept the piece for performance there “in light of the fact,” as it was explained to me, “that the ballet’s subject is quite different from the general type of ballet approved for presentation on the Imperial stage.” I suppose, in point of fact, it was. Later, during the Soviet period, I found out that the well-known director Tairov¹⁸⁴ mounted a production of my “Mask of the Red Death,” under the pseudonym “Red Laughter,” at the Bolshoi Theater in Moscow.¹⁸⁵ I do not know what befell that production, but I know that I

invested no little imagination and labor in the piece, and I consider it to be one of my favorite and significant achievements, both for its music and its technique. So I decided to acquaint listeners with the work in another, symphonic, form, *diverting attention from its theatrical roots, and* subjecting its exposition to fundamental musical principles while adhering, however, to the general contours of Edgar Poe's short story. Thus my "Trois Fragments Symphoniques pour une ballade d'Edgar Poe pour grande orchestre"¹⁸⁶ came to be.

Immediately after I finished it, S. A. Koussevitzky conducted "Fragments" in London and New York. Koussevitzky's support, the American reviews, and the audience reaction to its repeat performances proved to me that "Fragments" was a popular piece, which made me truly happy. I had, therefore, another subject whose original "raison d'être" no longer existed, but nonetheless made an impression. Perhaps it made even a greater impression as a musical work. I felt that now I had taken "Fragments" in this condensed incarnation to the dynamic limits of its form and had liberated it from the various conventions of balletic detail and padding. Most curious of all, once I completely understood its compact and concentrated musical contours, I sensed it presented newer, richer material for balletic interpretation. I imagined the possibility of a new entity called "Destiny," which could be created either as a choreo/symphony or as a choreo/drama. It appears that such an experiment with the music of "Fragments" is close to fruition. So I must admit that even in art, there are times when "by its pathways the wind returns."¹⁸⁷ At the present time (July 1944), "Fragments" ("Destiny") appears in M. P. Belaieff-Leipzig's catalog. They retain all rights to this work, both in its symphonic incarnation and in its future new choreographic form, "Destiny."

The orchestral score of "Fragments" and the parts have been engraved and made into transparencies, edited by the composer, and are "at press." As luck would have it, all the corrected galleys of "Fragments" were not in the Leipzig warehouse during the time of our firm's measureless catastrophe. Instead they were in the Parisian archives and therefore were spared the fate of being burned or lost during the bombing. I hope once the war has ended that the galleys will be published in the near future. Unfortunately some of my orchestral and other compositions that were published by Belaieff, e.g. "Scenes from Macbeth," shared the same lamentable fate as the other entries in our great, universal catalog that was so rich in quality and quantity.

ENDNOTES BY THE TRANSLATOR

- 1 Any text in italics is omitted from the Soviet version. To avoid confusion, I have surrounded with quotation marks the titles of pieces mentioned in the text instead of putting them in italics. Major keys are designated by capital letters, minor ones by lower. I have taken the titles of Tcherepnin's works from the Tcherepnin Society website. I owe an enormous debt of gratitude to Susanne Grace Fusso, Chair, Russian Language & Literature Russian Department, Wesleyan University, and to John Malmstad, Samuel Hazzard Cross Professor of Slavic Languages and Literatures, Harvard University for their help in navigating the sometimes dense thicket of Tcherepnin's prose.

Tcherepnin wrote this manuscript some twenty-five years after the 1917 Russian Revolution. It is interesting to note that Tcherepin still uses pre-Revolutionary orthography and spelling in the typescript, not employing the changes in orthography and spelling that the Communist authorities imposed after 1917. This was apparently not unusual for Russian émigrés. For an outline of the various changes undertaken by the Communists, see http://en.wikipedia.org/wiki/Reforms_of_Russian_orthography

- and <<http://www.nationmaster.com/encyclopedia/Reforms-of-Russian-orthography>>. A good interactive map of St. Petersburg is at <<http://www.st-petersburg-life.com/map/map.php>>.
- 2 Poet and critic Nikolai A. Nekrasov (1821-1878) was acquainted with many other writers of the period. See <<http://wildtyme.blogspot.com/2008/04/9-poor-old-nekrasov.html>>. The excerpt here is from a lengthy poem called “The Disconsolate.” Tcherepnin seems to have quoted this from memory since the line breaks are different from any published version that I could find, and the final word in the original is “obnovi” (regenerate, renew or replenish) whereas Tcherepnin uses “ozhivi” (resuscitate, reanimate, revive). I have used the line breaks and punctuation of the Nekrasov original.
 - 3 Konstantine Dmitrievich Balmont (1867-1942) was “one of the major figures of the Silver Age of Russian Poetry.” See <<http://biographies123.blogspot.com/2007/10/konstantin-balmont.html>>.
 - 4 “The Voice” was a political/literary daily published by A. A. Kraevsky (1810-1889) from 1863-1884. See the Russian-language pages at <<http://www.encspb.ru/article.php?kod=2804027632>> and <<http://www.rulex.ru/01110257.htm>>.
 - 5 Alexander Nikolaevich Serov (1820-1871) was a composer and music critic. His last opera, “The Power of the Fiend,” “drew on the Russian popular song idiom, [and] remained unfinished at his death.” See Jonathan Walker, ‘Serov, Aleksandr Nikolayevich’, *Grove Music Online* ed. L. Macy (Accessed 23 September 2008), <<http://www.grovemusic.com>>
 - 6 This could be Alexander Arkadevich Suvorov (1804-1882), a well-known nobleman and government and military figure. See the Russian-language page at <<http://www.encspb.ru/article.php?kod=2804024941>>.
 - 7 The Corps de Pages (Pazhesky Corps) an exclusive military academy in pre-revolutionary Russia that prepared the offspring of the nobility for military or civil service, was established in 1759. See the Russian-language page at <<http://slovari.yandex.ru/dict/bse/article/00056/78100.htm>>.
 - 8 Olga’s married name was Gavrilov and she was a French teacher. She died in Leningrad after the Second World War; Tatiana married her second cousin, Nikolai Petrovich Tcherepnin and worked as a guide in a Russian museum. She died during the evacuation to the Urals in the Second World War. According to Antonin Nikolaevich Tcherepnin, Nadezhda was musically gifted, but she did not become a professional musician. See N. Tcherepnin, *Vospominaniya muzikanta* [A musician’s reminiscences] (Leningrad, 1976), p. 120 note 6.
 - 9 Tcherepnin is referring here to Hoffmann’s unfinished *Lebensansichten des Katers Murr nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in zufälligen Makulaturblättern* [‘*The Life and Opinions of Tomcat Murr with a Fragmentary Biography of the Music Director Johannes Kreisler in Accidentally Intermingled Pages*’] (2 vol., 1819–1821) in which Hoffmann “portrayed himself in the guise of Johannes Kreisler - the hypochondriac, antisocial and moody but brilliant musician.” See <<http://www.iblist.com/book16501.htm>>.
 - 10 Until relocation to its present location, the St. Petersburg Conservatory was housed in various places. Theater Street was its home from 1867-1986. See N. Tcherepnin, *op. cit.* p. 121, note 8. The present Conservatory was built on the grounds of the old Bolshoi Theater and “still preserves a grand staircase and landing from that historic theatre.” <http://en.wikipedia.org/wiki/Saint_Petersburg_Conservatory>.
 - 11 Tati-tati is a simple piano piece similar to ‘Chopsticks.’ See <[http://en.wikipedia.org/wiki/Chopsticks_\(music\)](http://en.wikipedia.org/wiki/Chopsticks_(music))>.
 - 12 Anatoly Konstantinovich Liadov (1855-1914) was a composer, teacher and conductor. His father, with whom he first studied, was a conductor at the Mariinsky Theater. Connected with the “Russian Five,” he was on the advisory board of the Belaieff publishing house, as Tcherepnin discusses later in this memoir. See Jennifer Spencer/Edward Garden, ‘Lyadov [Lyadov], Anatoly [Anatol] Konstantinovich’, *Grove Music Online* ed. L. Macy (Accessed 11 June 2008), <<http://www.grovemusic.com>>
 - 13 Vladimir Vasilevich Stasov (1824-1906) was a well-known art and music critic. See <<http://www.encspb.ru/en/article.php?kod=2804029700>>.
 - 14 Dimitri Nikolaevich Solovov (1843-1910) played an important role in Russian music education. Like Tcherepnin, he studied at the St. Petersburg University, but in the philology department. See Tcherepnin, *op. cit.*, p. 121 note 10.
 - 15 Ignác František Vojáček (1825-1916) was Czech and moved to St. Petersburg in 1855. He apparently also played bassoon at the Mikhailovsky Theatre. See John Tyrrell: ‘Vojáček, Hynek (Ignác František) [Voyachek, Ignaty Kasparovich]’, *Grove Music Online* ed. L. Macy (Accessed 24 May 2008), <<http://www.grovemusic.com>>
 - 16 Vasili Ivanovich Sergeevich (1832-1910) graduated from the law school of the Moscow Conservatory in 1857. His dissertation topic was “The Veche and the Prince.” See the Russian-language page at <http://www.spbu.ru/History/275/Chronicle/spbu/Persons/S_ergeevich.html>. The Veche was a medieval

- Russian political body comprised of local citizenry. See George Vernadsky, *Kievan Russia* (Yale University Press: 1976), p. 85 and <http://tinyurl.com/5tyw9y>.
- 17 Such a degree was “a privileged legal status which exempted its holder from military service and poll tax.” See Robert W. Oldani: ‘Conservatories, §III: 1790–1945, 4. Russia and eastern Europe’, *Grove Music Online* ed. L. Macy (Accessed 18 May 2008), <http://www.grovemusic.com>
- 18 Egor Ivanovich Ivanov-Smolensky (1849-1917) graduated from the St Petersburg Conservatory in 1878 and taught there from 1888-1917. See the Russian-language page at http://www.biografija.ru/show_bio.aspx?id=48924.
- 19 Kordeliya (‘Cordelia’), Solovov’s “Gounodesque” “magnum opus,” is based on Victorien Sardou’s play “La haine” (“Hatred”). See Richard Taruskin: ‘Solov’vov, Nikolay Feopemptovich’, *Grove Music Online* ed. L. Macy (Accessed 29 May 2008), <http://www.grovemusic.com>
- 20 “In 1874 [Solovov] competed unsuccessfully against Tchaikovsky for the prize awarded by the Russian Musical Society in memory of Serov for the best setting of Polonsky’s libretto after Gogol, “Kuznets Vakula” (‘Vakula the Blacksmith’); Solovov’s . . . *Vakula kuznets* . . . , was performed on 29 April/11 May 1880 by an amateur opera club in St Petersburg as a benefit for Bulgarian war orphans.” *Ibid.* Later in this memoir Tcherepnin discusses the competition for which Solovov wrote this opera.
- 21 Apollon Nikolaevich Maikov (1821-1897) was a respected poet known for “pure art” poetry “during an age when socially engaged prose dominated the Russian literary landscape.” See <http://www.bookrags.com/biography/apollon-nikolaevich-maikov-dlb/> and the Russian-language page <http://writerstob.narod.ru/writers/maikov.htm>. For a portrait, see <http://www.abcgallery.com/P/perov/perov53.html>.
- 22 This is a Russian proverb. See the Russian-language page at <http://tinyurl.com/4ex42h>.
- 23 Mikhail Mikhailovich Ivanov (1849-1927) studied with Tchaikovsky at the Moscow Conservatory. “His often ironic and scathing reviews of new music earned him the dislike of many composers.” See Jennifer Spencer: ‘Ivanov, Mikhail Mikhaylovich’, *Grove Music Online* ed. L. Macy (Accessed 31 May 2008), <http://www.grovemusic.com> According to Spencer’s article, he wrote four operas.
- 24 “Wit Works Woe” (1823) by Alexander Griboedov (1795-1829) satirized post-Napoleonic Moscow . It was required reading in Soviet schools and is still popular. See http://en.wikipedia.org/wiki/Woe_from_Wit. An English translation is available in “Masterpieces Of The Russian Drama,” Vol.1 (Dover Press, 1960). See <http://www.questia.com/PM.qst?a=o&d=5768051>.
- 25 Edmond (Eugène Alexis) Rostand (1868-1918) was a French poet and playwright. His most famous work is “Cyrano de Bergerac.” See <http://www.theatrehistory.com/french/rostand001.html>. The play mentioned here ran during the 1895-1896 season. See Tcherepnin, *op. cit.* p. 121 note 11.
- 26 This is a paraphrase of and reference to a poem “Spring” by Apollon Majkov (1821-1847). See the Russian-language page at <http://www.stihi-rus.ru/1/majkov/11.htm>.
- 27 Now Lomonosov. See <http://www.lindsayfincher.com/russia/lomonosov.html>.
- 28 A verst is about two-thirds of a mile.
See <http://www.convert-me.com/en/convert/units/length/length.verst.en.html>.
- 29 Vasily Zhukovski (1783-1852). His elegy “Slavianka” was published in 1815. See Tcherepnin, *op cit.*, p. 121, note 12.
- 30 Russian Tsar Peter III (1728-1762), whose other titles were Duke of Holstein-Gottorp and King of Finland, admired Frederick the Great and tried to force Prussian order on his army. See Tcherepnin, *op cit.*, p. 121, note 13. “He detested the Russians, and surrounded himself with Holsteiners”.
See http://en.wikipedia.org/wiki/Peter_III_of_Russia.
- 31 Contralto Daria Mikhailovna Leonova (1829/34-1896) studied in St. Petersburg, Berlin and Paris. She was particularly interested in Russian folks songs and in the vocal works of her contemporaries. She performed in Russia and abroad and convinced Mussorgsky to tour with her shortly before his death. See the online full-text version of the “Encyclopedia Of The Great Composers And Their Music Volume II” at <http://tinyurl.com/5qtbuu>,
the Russian-language page at <http://slovari.yandex.ru/dict/bse/article/00042/00900.htm>, and Robert W. Oldani, ‘Leonova, Dar’ya Mikhailovna’, *Grove Music Online* ed. L. Macy (Accessed 3 November 2008), <http://www.grovemusic.com>
- 32 Pavel Ivanovich Melnikov (a.k.a. Andrej Pecherski) (1818-1883) was a late-19th century Russian writer who often wrote about Old Believers, a sect of the Russian Orthodox church. See Thomas H. Hoisington,

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- “Mel’nikov-Pechersky: Romancer of Provincial and Old Believer Life,” *Slavic Review*, Vol. 33, No. 4 (Dec., 1974): pp. 679-694.
- 33 A kursaal or “cure hall” was a public building at a resort or spa. See <<http://www.answers.com/topic/kursaal>>.
- 34 In the 1976 Soviet version of this memoir, the text says “Two years previously.” See Tcherepnin, *op cit.*, p. 32.
- 35 Vasily Vasilevich Bessel (1843-1907) was a Russian music publisher who studied violin and viola at the St. Petersburg conservatory. See Geoffrey Norris/Carolyn Dunlop: ‘Bessel, Vasily Vasil’yevich’, *Grove Music Online* ed. L. Macy (Accessed 3 June 2008), <<http://www.grovemusic.com>>
- 36 Tcherepnin uses “penat” here for “home and hearth” (my translation). This is most likely a reference to the Penates, Roman household gods. See <<http://www.pantheon.org/articles/p/penates.html>>.
- 37 Sergei Mikhailovich Liapunov (1859-1924) studied in the Nizhni-Novgorod branch of the Russian Musical Society from the age of 14. At 19, he entered the Moscow Conservatory where studied piano and composition. In 1893 he began work with Balakirev and Liadov to collect folk songs for the Imperial Geographical Society. See Edward Garden, ‘Lyapunov [Liapunov], Sergey Mikhaylovich’, *Grove Music Online* ed. L. Macy (Accessed 26 July 2008), <<http://www.grovemusic.com>>
- 38 Apparently there is a mistake here. The piece on the program under discussion was Liapunov’s “Solemn Overture on Russian Themes.” See N. Tcherepnin, *op cit.* p. 122, note 15.
- 39 A Vyborg krendel was a large, soft, sweet pretzel. See <<http://www.baking911.com/cakes/coffee.htm>>, <<http://www.bbc.co.uk/dna/h2g2/A873885>> (search for “krendel” at each of these pages), and the Russian language page <<http://arbitr.msk-arbitr.ru/fasmer/pl18.htm>> (search for выборский крендель).
- 40 A reference to Pushkin’s 1831 poem “To Russia’s Slanderers.” See N. Tcherepnin, *op. cit.* p. 122, note 16.
- 41 Mitrofan Petrovich Belaieff (1836-1903) founded his music publishing house in Leipzig to promote Russian composers’ works. It was taken over by C.F. Peters when Belaieff died. See <http://www.tchaikovsky-research.org/en/people/belaiev_mitrofan.html>.
- 42 Jean Richepin (1849-1926), was a French poet, dramatist, and novelist. His naturalistic verse had the same effect on contemporary poetry as Zola’s novels had on the literature of the period. See <http://en.wikipedia.org/wiki/Jean_Richepin>.
- 43 Vitol’s last name is also spelled with an “s” at the end. Joseph Vitols (1863-1948) studied with Rimsky-Korsakov and taught composition at the Petersburg Conservatory from 1901-1918. After the Revolution he returned to his native Latvia where he founded the Latvian Opera and Conservatory and composed “the first Latvian symphony (1888), string quartet (1899) and piano sonata (1885).” See Joachim Braun and Arnolds Klotiņš, ‘Vitols, Jāzeps [Wihtol, Joseph]’, *Grove Music Online* ed. L. Macy (Accessed 7 July 2008), <<http://www.grovemusic.com>>, and Leslie East, ‘Alberts c, *The Musical Times*, vol. 129 no. 1742 (April, 1988): 181.
- 44 Alexander Alexandrovich Kopilov (1854-1911) was a soloist at the court chapel when he was 12. Although failing his entrance exams to the Petersburg Conservatory, he studied composition with Rimsky-Korsakov and Liadov. See M. Montagu-Nathan/Jennifer Spencer, ‘Kopilov, Aleksandr Aleksandrovich’, *Grove Music Online* ed. L. Macy (Accessed 7 July 2008), <<http://www.grovemusic.com>>
- 45 Spanish conductor Enrique Fernández Arbós (1863-1939), “one of the most important figures in the history of Spanish music between the [19]th and [20]th centuries” conducted “La Princesse lointaine” in 1922. See N. Tcherepnin, *op cit.* p. 122, note 14 and <http://www.trioarbos.com/site2/secciones/id2PPal_section2.asp?IDsecc=17>.
- 46 Viktor Grigor’evich Valter (1865-?) studied violin in the Kharkov and St. Petersburg Conservatories. His “most significant publications” include *How to teach the violin* (3rd edition, 1910) and *The accessible listener’s guide to Wagner’s Musical Drama “Der Ring des Nibelungen,”* (Moscow, 1907). See the Russian-language page at <http://mirslovarei.com/content_his/VALTER-VIKTOR-GRIGOREVICH-14245.html>.
- 47 Benois’ daughter, Maria, became Nikolai’s wife. See the Tcherepnin Society webpage at <http://www.tcherepnin.com/nikolai/bio_nik.htm> and <http://en.wikipedia.org/wiki/Albert_Benois>
- 48 Ivan Fedorovich Gorbunov (1831-1895) was a well-known raconteur, writer and dramatic artist. See the Russian-language page at <http://www.peoples.ru/art/theatre/dramatist/ivan_gorbunov/>.
- 49 Adolph Brodsky (1851-1929) was a concert violinist who studied at the Vienna Conservatory and eventually taught at the Leipzig conservatory. He premiered Tchaikovsky’s Violin Concerto after its dedicatee Leopold Auer said it was unplayable. See <<http://www.archiveshub.ac.uk/news/0500brodsky.html>>.
- 50 According to the Soviet version of this memoir, Tcherepnin is mistaken here. Instead of the St. Petersburg Chamber Music Society, which evolved from a music group at the University, the St. Petersburg String Quartet Society was founded by violinist E. K. Albrecht. See Tcherepnin, *op cit.*, p. 122, note 21.

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- 51 Women were first allowed to attend the concerts in the 1885/86 season,. See Tcherepnin, *op cit.*, p. 122, note 22.
- 52 According to the Soviet version of this memoir Tcherepnin is referring here to the third edition of “The Maid of Orleans” (1894) that had its premiere in 1895 in St. Petersburg’s Panaevsky Theater. See Tcherepnin, *op cit.*, p. 122, note 24. The theater was destroyed by fire in 1918.
See <http://commons.wikimedia.org/wiki/Image:Gefbler_Karl_-_Panaevsky_Theatre_in_Saint_Petersburg.jpg>
- 53 This quotation, in Old Church Slavonic, is from Act III, scene ii. The entire passage is as follows: “And because the evildoers have had pleasure in the sins of the Devil, Thou givest Thy disciple the power to crush the serpent, the scorpion, and all the forces of the enemy.” Personal email correspondence from and thanks to Jo Ann Poske, Reference Librarian at the Detroit Public Library for providing this reference.
- 54 The typescript contains “Alexei” here, but Tcherepnin obviously means Ivan.
- 55 Conductor, pianist, composer and teacher Felix Mikhailovich Blumenfeld (1863-1931) studied and taught at the St. Petersburg Conservatory. He conducted the first Russian performance of *Tristan und Isolde* (1865) in 1899. See Joachim Braun, ‘Blumenfeld, Felix (Mikhaylovich)’, *Grove Music Online* ed. L. Macy (Accessed 11 June 2008), <<http://www.grovemusic.com>> His brothers, Stanislaus (1850-97) and Sigismund (1852-1920) were also musicians. See <<http://www.musicweb-international.com/classrev/2000/mar00/blumenfeld.htm>>
- 56 Composed in 1848 and premiered in Leipzig in 1850, *Genoveva* premiered in St. Petersburg on April 1, 1890 at the Mikhailovsky Theater, conducted by M. A. Goldenblum. See Tcherepnin, *op cit.*, p. 122, note 25.
- 57 Tcherepnin obviously means “Sophia” not “Sonia.” The names of Rimsky-Korsakov’s children and their birth dates are available at <<http://www.answers.com/topic/nikolai-rimsky-korsakov>>.
- 58 Most likely in the fall of 1894. See Tcherepnin, *op cit.*, p. 122, note 26. There are some problems with this passage. The Soviet version mistakenly cites this as Nezhata’s scene 1 bilina (sung epic folk poem), celebrating the exploits of the hero Volkh. According to Richard Taruskin’s *New Grove* article, the bilina under discussion here is from scene 4, and Tcherepnin seems to have the title slightly wrong, citing it as “To, na ozere bylo, na Il’mene.” See Richard Taruskin, ‘Sadko’, *Grove Music Online* ed. L. Macy (Accessed 5 October 2008), <<http://www.grovemusic.com>>
- 59 Gounod’s “Roméo et Juliette.” See Tcherepnin, *op cit.*, p. 122, note 29. Nikolai Nikolaevich Figner (1854-1918) was a lyric-dramatic tenor, conductor and teacher. He was also a naval cadet. He made his debut in Italy in 1882 and was a guest artist in companies in western Europe and South America until 1887, when he became a soloist at the Mariinsky Theater. He originated the role of Harmann in Tchaikovsky’s *Queen of Spades*. See the Russian-language biography at <<http://www.encspb.ru/article.php?kod=2804032674>>.
- 60 Tcherepnin lived at number 52, his father’s address was 18/19. See Tcherepnin, *op cit.*, p. 123, note 30.
- 61 Nikolai Nikolaevich Amani (1872-1904). After graduation in 1900 he lived for a time in Italy, although the hot weather worsened his health. He moved to Yalta in 1902. Ricordi published three of his piano works. The *Russian Musical Gazette* (1904) includes his biography. See the Russian-language page at <<http://www.rulex.ru/01010319.htm>>.
- 62 Pianist and composer Fedir Stepanovich Akimenko (1876-1945) was born in the Ukraine. See Virko Baley, ‘Akimenko [Yakymenko], Fedir Stepanovych’, *Grove Music Online* ed. L. Macy (Accessed 5 May 2008), <<http://www.grovemusic.com>>
- 63 The competition occurred in 1875. Tchaikovsky’s “Vakula the Blacksmith” was performed at the Mariinsky Theater during the 1876 season. Solovov’s version was performed by the Amateur Musical-Dramatic Club in Kononov Auditorium. See Tcherepnin, *op cit.*, p. 123, note 31.
- 64 Jakov Petrovich Polonsky (1819-1898) was a Russian poet and prose writer. He studied law at Moscow University, where he was befriended by several prominent writers of the day. He published his first collection of verse in 1844. See the Russian-language page at <<http://tinyurl.com/3uv2we>>, and <http://en.wikipedia.org/wiki/Yakov_Polonsky>.
- 65 There have been several People’s Palaces built in Russia beginning in St. Petersburg in 1880. The concert discussed here probably took place in the edifice built in the 1890s designed by A. F. Krasovski. Each People’s Palace contained a theater/lecture hall, and reading and tea rooms. They also frequently included Sunday schools for children and adults. See the Russian-language page at <<http://www.encspb.ru/article.php?kod=2804004834>>. See also <<http://www.postcardman.net/1022/201126.jpg>> for a photograph, and the notice published in the *New York Times* (December 26, 1900: p. 6): <<http://tinyurl.com/6ked3o>>.
- 66 Here Tcherepnin is referring to the *Suite from Christmas Eve* for large symphonic orchestra. See Tcherepnin, *op cit.*, p. 123, note 34.

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- 67 Ernst Edler von Schuch (1846-1914) was an Austrian conductor whose work with the Dresden Opera brought it international status. See Anonymous, ‘Schuch, Ernst Edler von’, *Grove Music Online* ed. L. Macy (Accessed [08 May 2008], <<http://www.grovemusic.com>>
- 68 Emil Sauer (1862-1942) was a German pianist who studied with Nikolai Rubinstein in Moscow. See James Methuen-Campbell, ‘Sauer, Emil (George Conrad) [von]’, *Grove Music Online* ed. L. Macy (Accessed [08 May 2008], <<http://www.grovemusic.com>>
- 69 Tcherepnin writes “K. N. Amani” when he surely means N. N. Amani, whom he referenced above, and is so referred to in the Soviet version of this memoir. See Tcherepnin, *op cit.* p. 48.
- 70 Apollon Nikolaevich Maikov (1821-1897) was one of the leading poets in the post-Pushkin era. See the Russian-language page at <http://mirslouvrei.com/content_beo/Majkov-Apollon-Nikolaevich-8332.html>.
- 71 Alexei Vasilevich Koltsov (1809-1842) was a well-known folk poet who lived in Petersburg from 1838-1840. See <http://encycl.opentopia.com/term/Aleksey_Koltsov> and the Russian-language page at <http://mirslouvrei.com/content_beo/Kol-cov-Aleksej-Vasievich-7216.html>
- 72 Zelma Petrovna Grening-Wilde (1840- post 1913) was a concert artist who trained in St. Petersburg and Berlin. See the Russian-language page at <<http://slovari.yandex.ru/dict/agin/article/vs2/vs2-0107.htm>> The information on that page is drawn from the 1896 edition of the *Riemann Lexicon*, p. 396.
- 73 Maria Albertovna Benois. See Tcherepnin, p. 123, note 37.
- 74 Like Glinka’s opera “A Life for the Tsar” (1836), “Ivan Susanin” (1815) is based on the tale of “the semi-legendary peasant who in 1612 sacrificed his life to protect Mikhail Romanov, sire of the last Russian dynasty, from Polish invaders.” See Richard Taruskin, ‘Cavos, Catterino Albertovich’, *Grove Music Online* ed. L. Macy (Accessed 10 May 2008), <<http://www.grovemusic.com>>
- 75 “Skazka O Rybake i Rybke” (1835). The poem is about a fisherman who caught a goldfish that promised to give him a wish in exchange for letting it go. To watch an animated version of this story, accompanied by narration of the poem in Russian, see <<http://video.aol.com/video-detail/the-tale-of-the-fisherman-and-the-fish/677744983>>. An English translation is available at <<http://home.freeuk.net/russica4/books/goldfish/gfish.html>>.
- 76 Tcherepnin is referring here to his *Six musical illustrations to Pushkin’s “Tale about the Fisherman and the Fish”* that he wrote in Yalta in August of 1912. It was orchestrated in 1917. See Tcherepnin, *op. cit.*, p. 123, note 40.
- 77 An area in St. Petersburg where Pushkin “lived for some time after he finished his studies at the Lyceum.” Stravinsky based his comic opera “Mavra” on Pushkin’s poem “A Small House in Kolomna” (1830). See <http://www.vor.ru/culture/cultarch72_eng.html>.
- 78 For a photograph, see <<http://travel.webshots.com/photo/2619880530103070373tHllwi>>.
- 79 The Alarchin Bridge crosses the Griboedov Canal in St. Petersburg. See <<http://encspb.ru/en/article.php?kod=2804005815>>
- 80 Rimsky-Korsakov’s opera, *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* premiered in St. Petersburg’s Mariinsky Theater in February, 1907. See Richard Taruskin, ‘The Legend of the Invisible City of Kitezh and the Maiden Fevroniya’, *Grove Music Online* ed. L. Macy (Accessed 15 May 2008), <<http://www.grovemusic.com>>
- 81 Fedor Ivanovich Tiutchev (1803-1873) was a Russian poet and diplomat. His poetry was a favorite of the aristocracy and he is considered “as second to Pushkin (arguably only with the exception of Lermontov).” See the Russian-language page at <<http://www.encspb.ru/article.php?kod=2804027054>> and the English-language biography at <<http://www.ruthenia.ru/tiutcheviana/publications/trans/jude.html>>. The poem in question was published in 1864. See <<http://tutchev.ouc.ru/kak-nerazgadannaja-tajna.html>>.
- 82 For a description of the events surrounding this exam, see Gregor Tassie’s article on “Music from the Silver Age – Nikolay and Alexander Cherepnin.” <http://www.musicweb-international.com/classrev/2005/Feb05/Cherepnin_Tassie.htm>
- 83 Alexander Sergeevich Famintsin (1841-1896). His opera ‘Sardanapal’ was produced in 1875 and “had so little success that his second opera, the four-act ‘Uriel Acosta’ (1883), was never performed.” See O.W. Neighbour, ‘Famintsin, Aleksandr Sergeevich’, *Grove Music Online* ed. L. Macy (Accessed 16 May 2008), <<http://www.grovemusic.com>>
- 84 In 1892 Rachmaninov wrote his one-act opera, *Aleko*, based on Pushkin’s poem. It received its premiere at the Bolshoi Opera 1893. See <<http://www.boosey.com/pages/opera/moredetails.asp?musicid=4737>>.

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- 85 Sergey Ivanovich Taneyev (1856-1915) graduated from the Moscow Conservatory in 1875 and was “the first student to receive a gold medal for performance and composition.” See David Brown, ‘Taneyev, Sergey Ivanovich’, *Grove Music Online* ed. L. Macy (Accessed 11 June 2008), <<http://www.grovemusic.com>>
- 86 Apparently this story refers to the 1903 performance of Taneyev’s *Orestes*, and not to its premiere in St. Petersburg in 1895. See Tcherepnin, *op. cit.*, p. 124, note 47.
- 87 The Soviet version of this memoir misspells this Latin phrase “ad usum clephini.” See Tcherepnin, *op. cit.* p. 58. The original Latin is generally used to refer to something that has been “expurgated of offensive or improper parts.” See <http://www.indopedia.org/List_of_Latin_phrases.html>.
- 88 Grand Duchess Catherine Mikhailovna of Russia (1827-1894). See <<http://www.thepeerage.com/p11097.htm#i110966>> and <http://en.wikipedia.org/wiki/Grand_Duchess_Catherine_Mikhailovna_of_Russia>.
- 89 Nikolai Nikolaevich Kedrov (1871-1940) was not only a well-known opera singer, but also a composer who wrote a substantial amount of religious music. In 1917 he and his family emigrated to Paris. See the brief Russian-language biography at <http://pda.mymusicbase.ru/SPPB/ppb22/Bio_2252.htm> and the extensive Russian-language biography of the Kedrov family at <<http://www.church.by/resource/Dir0151/Dir0162/Page0165.html>>.
- 90 Tcherepnin seems to be mistaken here. According to the Shatalov Music College website, Samar, where Karklin moved in 1902, is in the Mid-Volga region. Karklin (1867-1960), who also went by the name of Ekab Karklinsh, also studied with Rimsky-Korsakov and opened the Shatalov school in 1902. He worked there until 1920, when he left for Latvia where he taught music theory until 1950. See the Russian-language pages at <<http://music-college-shatalov.narod.ru/history.htm>> and <<http://slovari.yandex.ru/dict/agin/article/vs3/vs3-0057.htm>>.
- 91 Natalia Alexandrovna Iretskaya (1845-1922) studied at the St. Petersburg Conservatory and in Paris. See the Russian-language page at <<http://www.te05.mnogosmenka.ru/te050249/te050275.htm>>.
- 92 Stanislav Ivanovich Gibel (1849-1924) studied in Paris, Milan, and St. Petersburg. Also known as a pianist and composer, he originated many roles on the St. Petersburg opera stage. See the extensive biography on the Russian-language page at <http://www.biografija.ru/show_bio.aspx?id=20433> (drawn in part from the Riemann Lexicon), and the briefer biography at <<http://slovari.yandex.ru/dict/agin/article/vs2/vs2-0002.htm>> for his death date.
- 93 Dimitri Leonidovich Horvat (1859-1937). After finishing study at the Nicholas College of Engineering, he worked on several railroad projects before and after the 1917 Revolution. See the Russian-language biography at <http://www.hrono.ru/biograf/bio_h/horvat.html>.
- 94 Ussuriysk is located in the easternmost area of the Russian Federation, near the Ussuri river, north of the North Korean border. See <<http://en.wikipedia.org/wiki/Ussuriysk>>.
- 95 According to her son, Alexander Nikolaevich Tcherepnin, M. A. Tcherepnin exhibited her work in Greece only once. Progressive myopia hindered her pursuing the activity more actively. See Tcherepnin, *op. cit.*, p. 124, note 51.
- 96 Life Guards or Lieb Guards were personal guards of the Emperor or Empress. See <http://en.wikipedia.org/wiki/Russian_Imperial_Guard>. The Preobrazhensky Regiment was “one of the oldest regiments in the Russian army.” See <http://en.wikipedia.org/wiki/Preobrazhensky_Regiment>.
- 97 For a description of this area, a favorite of artists in the late 19th and early 20th centuries, see <<http://www.encspb.ru/en/article.php?kod=2804000350>>.
- 98 This is most likely a reference to the fisherman’s nagging, scolding harridan of a wife. See note 75.
- 99 Apparently Tcherepnin mistakes the dates here: the latest this meeting could have taken place was 1918. Prokofiev left Russia May 7, 1918, returned briefly in 1927 when he gave a series of concerts, and finally returned to Russia in 1936. Glazunov’s mother died in 1925. See Tcherepnin, *op. cit.*, p. 124, note 52, and Dorothea Redpenning, ‘Prokofiev, Sergey (Sergeyevich)’, *Grove Music Online* ed. L. Macy (Accessed 6 June 2008), <<http://www.grovemusic.com>>
- 100 Alexei Nikolaevich Tolstoy (1883-1945), a distant relative of Lev Tolstoy and Ivan Turgenev, wrote prose as well as poetry. Although he left Russia after the Bolshevik revolution, he returned in 1923 and went on to win three Stalin prizes. See <<http://www.kirjasto.sci.fi/atolstoi.htm>>.
- 101 Evgeny Abramovich Baratinsky (1800-1844) was in Pushkin’s Lycée circle and was Lermontov’s friend. See <<http://max.mmlc.northwestern.edu/~mdenner/Demo/poetpage/baratynsky.html>>.
- 102 Fyodor Ivanovich Tiutchev (1808-1873). Tiutchev’s poetry was admired by the great Russian writers Turgenev and the Russian symbolist Briusov. See <<http://max.mmlc.northwestern.edu/~mdenner/Demo/poetpage/tiutchev.html>>.

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- 103 Shtrup (1871-1915) worked with Rimsky-Korsakov on his opera "Sadko." See Richard Taruskin, 'Sadko', *Grove Music Online* ed. L. Macy (Accessed 12 October 2008), <<http://www.grovemusic.com>> and Simon Morrison, "The Semiotics of Symmetry or Rimsky-Korsakov's Operatic History Lesson," *Cambridge Opera Journal*, vol. 13, no. 3 (Nov. 2001): p. 262.
- 104 Nikolai Semyonovich Leskov (1831-1895). Other Russian composers who have used his works include Shostakovich, who used Leskov's 1866 "Lady Macbeth of the Mzinsk District" as a basis for his opera of the same name; and Rodion Shchedrin, who used his "Sealed Angel" (1873) for a choral work that "may be considered a Russian liturgy and one of the finest pieces of Russian sacred music written in the 20th century." See <<http://www.encyclopedia.com/doc/1E1-Leskov-N.html>> and Valentina Kholopova, 'Shchedrin, Rodion Konstantinovich', *Grove Music Online* ed. L. Macy (Accessed 12 October 2008), <<http://www.grovemusic.com>>, and <<http://kirjasto.sci.fi/leskov.htm>>.
- 105 Occurring during the 1890s, "[t]he joint compositions resulting from these gatherings were published by Belaieff under the title Pyatnitsi ('Fridays')." See Jennifer Spencer/Edward Garden, 'Lyadov [Lyadov], Anatoly [Anatol] Konstantinovich', *Grove Music Online* ed. L. Macy (Accessed 11 June 2008), <<http://www.grovemusic.com>>
- 106 Nikolai Alexandrovich Sokolov (1859-1922) taught at the Court Chapel from 1886-1917 and at the St. Petersburg Conservatory beginning in 1896. Shostakovich was one of his students. See Jennifer Spencer, 'Sokolov, Nikolay Aleksandrovich', *Grove Music Online* ed. L. Macy (Accessed 11 June 2008), <<http://www.grovemusic.com>>
- 107 A choral conductor and composer, Shchiglov (1834-1903) began to live with the Borodins in 1846 when he and Alexander were both about 13 years old. They studied piano together. Shchiglov taught himself violin and taught Borodin the cello so they could play chamber music. See Robert William Oldani, 'Borodin, Aleksandr Porfir'yevich', *Grove Music Online* ed. L. Macy (Accessed 10 June 2008), <<http://www.grovemusic.com>>, and the Russian-language page at <<http://kapellanin.ru/names/?id=870>>. Borodin himself was the illegitimate son of a Georgian prince and his Russian mistress, and was adopted by one of the Prince's serfs. See Robert W. Oldani, 'Borodin, Aleksandr Porfir'yevich', *Grove Music Online* ed. L. Macy (Accessed 6 November 2008), <<http://www.grovemusic.com>>
- 108 "[T]he oldest and most venerable institution of Russian music and musical education." See <http://www.music-opera.com/site_english/ville_stpetersburg_e.htm>.
- 109 From 1893 until the beginning of the Petrograd post-revolutionary "meltdown," Elena Lukinichna Mrozovskaya worked at 20 Nevsky Prospekt. In 1892 she finished her studies at the Imperial Russian Technical Society and left for Paris to complete her education. Returning to Petersburg, she "quickly became well-known among the Petersburg cognoscenti and people in the arts." See the Russian-language page at <<http://www.fotodepartament.ru/cat/323/ru>>.
- 110 The "red corner" is of central importance to the Russian Orthodox peasant hut. An icon hangs on each wall, and the corner is chosen so that the icons would be the first things one sees upon entering the room. See the section on "Rituals and Holy Places" at <<http://www.everyculture.com/No-Sa/Russia.html>> and the Russian-language page at <<http://tinyurl.com/6ywoe7>>.
- 111 Konstantine Alexandrovich Posse (1847-1928) was a highly regarded mathematician. See the Russian-language pages <<http://dic.academic.ru/dic.nsf/bse/122972/Поссе>> for his dates and <<http://www.mathsoc.spb.ru/pantheon/posse/b-e.html>> for some of his publications.
- 112 Nikolai Alexandrovich Gezekhus (1845-1919) was a physics professor. See the Russian-language biography at <<http://slovari.yandex.ru/dict/bse/article/00017/14800.htm?text=re3exyc>>.
- 113 The Troitsky or Trinity bridge crosses the Neva river in St. Petersburg. See <<http://www.photoeurasia.com/catalog.php?id=17366>>.
- 114 Sergei Mikhailovich Volkonsky (1860-1937) was also director of the Russian Conservatory in Paris after Glazunov died. See Valeria Tsenova, and Romela Kohanovskaya, *Underground music from the former USSR* (Routledge: 1997), p. 2.
- 115 Mathilde Kschessinska (1872-1971) was a colorful character who "adored roulette, diamonds, caviar and men, particularly when named Romanov." See <http://www.ballet.co.uk/magazines/yr_06/dec06/jt_mathilde_kschessinska_imperial_dancer.htm>.
- 116 A. F. Cohn (1844-1927) was a lawyer and literature aficionado. S. V. Maksimov (1831-1901) was a writer and ethnographer. Many members of the aristocratic Sheremtev family supported the arts. Cohn, Maksimov and P. Seremetev published books dedicated to Gorbunov's writings. See Tcherepnin, op cit., p. 124, notes 53-55.

- 117 Like Anton Chekhov, Vasily A. Volotaryov (1873-1964) was born in the port city of Taganrog, on the Azov Sea. A prize-winning composer, he completed his Conservatory studies in two years, receiving the Rubinstein Prize upon graduation. He taught at the Moscow Conservatory before returning to his Ukrainian homeland to teach at the Belorussian Conservatory (1932-1941). He wrote a memoir of his time studying with Balakirev and Rimsky-Korsakov. See the Russian-language page at <<http://www.musiccopyright.ru/musicians/105.html>>.
- 118 Anna Nikolaevna Esipova (1841-1914) studied and taught at the St. Petersburg Conservatory. She concertized in Europe and the U.S. See the Russian-language pages at <http://www.internetseti.ru/index/e/esipova_anna_nikolaevna.php> for a brief biography and her birth and death dates and <http://mirslovarei.com/content_beo/Esipova-Anna-Nikolaevna-5347.html> for a more complete write-up.
- 119 “The Novice” (Mtsyri) is a poem by 1839 by Mikhail Lermontov (1814-1841). See <http://marksarvas.blogs.com/elegvar/2004/02/lermontov_in_en.html>.
- 120 Composer and conductor Spendiarov (1871-1978) was “one of the founders of the 20th-century Armenian national school.” See Svetlana Sarkisyan, ‘Spendiaryan [Spendiarov], Aleksandr Afanasy’, *Grove Music Online* ed. L. Macy (Accessed 24 June 2008), <<http://www.grovemusic.com>>
- 121 Vasily Sergeevich Kalinnikov (1866-1901) is probably best known for his two symphonies. A gifted, lyrical composer, he strove to imitate in music the landscape of his birth, as his fellow countrymen, e.g. Lermontov, did in literature. See Jennifer Spencer, ‘Kalinnikov, Vasily Sergeevich’, *Grove Music Online* ed. L. Macy (Accessed 15 October 2008), <<http://www.grovemusic.com>>
- 122 Antony Stepanovich Arensky (1861-1906) began composing music as a child. He received a gold medal from the St. Petersburg Conservatory in 1882. He then moved to Moscow where he had much success as a composer and conductor. He was appointed to direct the Imperial Chapel in 1894. See David Brown, ‘Arensky, Anton [Antony] Stepanovich’, *Grove Music Online* ed. L. Macy (Accessed 15 July 2008), <<http://www.grovemusic.com>>
- 123 The concert was held in Yalta on July 8, 1904 and included works by Amani, Arensky, Spendiarov and Tcherepnin. See Tcherepnin, op cit., p. 125, note. 56.
- 124 Founded by Balakirev and the choral conductor, teacher and composer Gavriil Yakimovich Lomakin (1812-1885) to “counterbalance” the Russian Music Society that Anton Rubinstein founded in 1859, St. Petersburg’s Free Music School (1862-1917) was one of the first music education schools in Russia. See Lyudmila Kovnatskaya, ‘St. Petersburg’, *Grove Music Online* ed. L. Macy (Accessed 26 June 2008), <<http://www.grovemusic.com>>, Jennifer Spencer, ‘Lomakin, Gavriil Yakimovich’, *Grove Music Online* ed. L. Macy (Accessed 26 June 2008), <<http://www.grovemusic.com>>, and the Russian-language page at <http://museum.edu.ru/catalog.asp?cat_ob_no=13126&ob_no=13127>.
- 125 There was a great struggle in Russia at the time between Balakirev and Rubinstein over the future of Russian musical education. See David Brown, untitled review of Robert C. Ridenour’s “Nationalism, Modernism, and Personal Rivalry in Russian Music,” *The American Historical Review*, vol. 87, no. 4 (Oct. 1982): p. 1134, and Tcherepnin, op cit., p. 125 note 58.
- 126 Rubinstein’s second symphony, called “Ocean,” underwent several incarnations. The first, written in 1851 had four movements, the second, written in 1863 had six, and the final one, written in 1880 had seven. See Edward Garden, ‘Rubinstein, Anton’, *Grove Music Online* ed. L. Macy (Accessed 26 June 2008), <<http://www.grovemusic.com>>
- 127 Nicolas Camille Flammarion (1842 – 1925) founded the French Astronomical Society in 1882. Well-known for his work on double stars and Mars, he was also involved in several occult organizations. See <<http://www.answers.com/topic/camille-flammarion>>
- 128 Here Tcherepnin could be referring either to the third-century BCE Greek philosopher, Aristarchus of Samos, whose work included attempts to measure the relative distance from the Earth of the moon and the sun, and whose “critical revision of Homer is responsible for the excellent texts of Homer that survive” (see <<http://www.bartleby.com/65/ar/AristarSchl.html>>), or Miltiades Aristarches (1859-1866), a ruler of Samos, who liked music and whose reign was “fair in the beginning, ended up strict and cruel.” See <<http://hellas.teipir.gr/thesis/samos/english/tdk133.html>>.
- 129 Tcherepnin’s typescript lists this composition as op. 11, but the Tcherepnin Society website and the New Grove Dictionary both list it as op. 12. See <http://www.tcherepnin.com/nikolai/comps_nik.htm> and Svetlana Savienko, ‘Nikolay (Nikolayevich) Tcherepnin’, *Grove Music Online* ed. L. Macy (Accessed 30 June 2008), <<http://www.grovemusic.com>>

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- 130 The *Dramatic Fantasy* was published in 1903, and the ballet suite is listed as op. 29, and was published in 1908. See <http://www.tcherepnin.com/nikolai/comps_nik.htm>.
- 131 Tcherepnin refers here to N. P. Tcherepnin's "detailed and factually rich" three volume examination of the history of Russian pedagogy entitled *The Imperial Educational Society of Noble Young Women - 1764-1914* that was published in 1915. See Tcherepnin, *op cit.*, p. 125, note 60.
- 132 *The Enchanted Lake*, op. 62, was written in 1909. First published in 1889 as a piano work "About Olden Times," op. 21, was reworked for orchestra in 1906 and issued as op. 21b. See Jennifer Spencer/Ward Garden, 'Lyadov, Anatoly Konstantinovich', *Grove Music Online* ed. L. Macy (Accessed 30 June 2008), <<http://www.grovemusic.com>>
- 133 Having had several incarnations, the current building, which was erected in 1834-1839 at a cost of 1 million rubles, is now called the Shostakovich Philharmonic Hall. See <<http://www.encspb.ru/en/article.php?kod=2804016435>>
- 134 This restaurant opened in 1870 and was named after the site of a battle with Napoleon. Other habitués included Chekhov. See <<http://www.encspb.ru/en/article.php?kod=2804016886>>.
- 135 See note 129 for information on the discrepancy between the opus number given in the text and that appearing elsewhere.
- 136 Nikolai Artsybushev (1858-1937) assumed leadership of the Belaieff publishing house after Rimsky-Korsakov stepped down. See Richard Beattie Davis, 'Belyayev [Belaieff], Mitrofan Petrovich', *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <<http://www.grovemusic.com>>
- 137 There is some confusion here in the typescript: both the Tcherepnin Society website and the New Grove Dictionary list the Pushkin piece as a work for orchestra and give its opus number as 41 (see http://www.tcherepnin.com/nikolai/comps_nik.htm and Svetlana Savenko, et al., 'Nikolay (Nikolayevich) Tcherepnin', *Grove Music Online* ed. L. Macy (Accessed 3 July 2008), <<http://www.grovemusic.com>>). According to the Tcherepnin Society website *Narcisse and Echo* is op. 40 and was published by Belaieff. See <http://www.tcherepnin.com/nikolai/comps_nik.htm>.
- 138 Founded as "The Russian Music Society" in 1859 by Anton Rubinstein, The Imperial Russian Music Society (the name changed in 1869) helped develop Russian music culture through concert performances, compositions competitions, etc. See Lyudmila Kovnatskaya, 'St Petersburg,' *Grove Music Online* ed. L. Macy (Accessed 5 July 2008).
- 139 Fedor Ivanovich Grus was art critic for the Petersburg German Gazette and was married to publisher Jurgenson's daughter. See the Russian-language page at <<http://www.2lib.ru/getbook/13131.htm>> (Notes of a pedestrian – the memoir of Vasily Gregorevich Yan (a.k.a. Yanchevetsky) 1874-1954, a Soviet writer.)
- 140 Alexander Nikolaevich Tcherepnin (1899-1977). See Enrique Alberto Arias, 'Tcherepnin, Alexander (Nikolayevich)', *Grove Music Online* ed. L. Macy (Accessed 8 July 2008), <<http://www.grovemusic.com>>' and the Tcherepnin Society website <http://www.tcherepnin.com/alex/bio_alex.htm>.
- 141 General Dityakin was a character created by Gorbunov to represent tsar Nikolai II's world that was "petrified in its world view, firmly established in its half-unconscious judgments and feelings, surrounded on all sides by a changing reality to which manifestation it was unwillingly called to respond. In his tale Gorbunov gradually draws a character with special love and close observation. Little by little the general becomes the darling of all the social circles and groups in which he participates." See the Russian-language page at <<http://www.rulex.ru/01040559.htm>>.
- 142 Bessel's firm, "Bessel and Co." published works by many Russian composers including Tchaikovsky, Mussorgsky, Rimsky-Korsakov, and others. See the RIPM article "Muzykal'ny listok" at <http://www.ripm.org/journal_info.php5?ABB=MUL>, accessed 25 July, 2008.
- 143 Composers in this group included the Russian Five, Mussorgsky, Cui, et al. Beginning in the 1830s, this music included folk elements and was a Russian response to the popularity of Western music, specifically French and Italian. See M. Tefvik Dorak, "Russian Nationalism in Music," <<http://www.dorak.info/music/national.html>>.
- 144 Nikolai Medtner (1879/1880-1951) studied piano at the Moscow Conservatory. His first compositions date from 1903. He won the Glinka prize in 1909. See Barrie Martyn, 'Medtner, Nicolas [Metner, Nikolay Karlovich]', *Grove Music Online* ed. L. Macy (Accessed 26 July 2008), <<http://www.grovemusic.com>>
- 145 These schools "originated from the Department of Empress Maria Fedorovna, which ran the Educational Society of Noble Ladies from 1796." See <<http://www.encspb.ru/en/article.php?kod=2804009224>> and the Russian-language page at <<http://slovari.yandex.ru/dict/mos/article/mos/19000/50991.htm>>. There must be a comma missing between Alexandrovskom and Smol'nom in the typescript since these seem to have been

- separate institutions. Tcherepnin taught at these schools between 1901 and 1906. See Tcherepnin, op cit., p. 126 note 67.
- 146 Composer Vasily Vasileyevich Kyuner (1840-1911) was from Stuttgart. He also published such children's works as "First Steps: school for beginners," and "Syrinx," a collection of children's songs. See the Russian-language page at <http://mirslovarei.com/content_beo/Kjuner-Vasili-Vasil-evich-7756.html>.
- 147 Tcherepnin conducted at the Mariinsky Theater from 1906-1909. See Tcherepnin, op cit., p. 126 note 68.
- 148 In the Gogol tale, Taras Bulba and his two sons lay siege to Dubno.
See <http://en.wikipedia.org/wiki/Taras_Bulba>
- 149 The Russian is as follows:
"Ko'zak vo'inu liu'bit
Ko'zak kolet, rubit." Each of these words is normally accented on the second syllable.
- 150 [Quoting from Tcherepnin, *op. cit.*, p. 126, n. 69:] Alexander Nikolaevich Tcherepnin is the second member of the Tcherepnin family to be a composer (two of Alexander's other sons, Sergei and Ivan also write music). After leaving Russia in 1921, Alexander lived in France, China, Japan and the U.S., composing music, teaching and playing piano, and lecturing on musical composition. An erudite musician, he devotes no small amount of energy to musical organizations: for thirty years he directed the Shanghai Conservatory, promoting Chinese and Japanese music, and opened a music publishing house in Tokyo.
He has written the opera "OI-OI" with a libretto by Leonid Andreyev, and "The Farmer and the Nymph," several symphonies, piano concerti and ballets ("Trepak," "Ajanta's Frescoes," "Chota Rostaveli" (in collaboration with Honegger[, Alexander Tcherepnin and Tibor Harsanyi]), Les Douze for narrator and small orchestra to texts by Blok, chamber music and also books (The History of Russian Music from its origins to Glinka). Further information can be found at <<http://www.tcherepnin.com/>>
- 151 Konstantin Michailovich Fofanov (1869-1911). A brief biography is available at <<http://www.bookrags.com/biography/konstantin-mikhailovich-fofanov-dlb/>>, and a translation of "Lucid Stars" can be found at <http://www.geocities.com/scythian_dead/translations/zvezdy.htm>
- 152 See notes 101 and 102.
- 153 Tcherepnin adds the following footnote to this passage: "This addition is written on the morning of June 6, 1944 in Issy-les-Moulineaux/Seine: At 2AM the German radio station in Paris announced that Anglo/American forces had invaded France."
- 154 The Tcherepnin Society website lists *La Nuit* as an unpublished op. 6, no. 1 and "La vieille chanson" as op. 6, no. 2, published by Belaieff.
- 155 Ivan Osipovich Lyalechkin (1870 – 1895) was born in the Russian province of Penza, southwest of Moscow, and came from poverty. His works often appeared in Russian literary journals. Briusov commemorated his death in a poem. See the Russian-language page at <<http://www.invictory.org/lib/2004/04/lyalechkin.html>>.
- 156 Quoting Tcherepnin, op cit.: I once met in Paris my former student, Sergei Prokofiev, who had just arrived from Soviet Russia and asked him whether my music was being performed there, and if so, whether more or less than before. "They play less but sing more," was his response. Others, coming from Soviet Russia, confirmed this. In particular they mentioned the success of my "Autumn"/ "Falling Leaves." *Consider the text of the following verses of this song:*
Leaves are falling.
Shadows of the departed wander behind me,
Stifled sobs,
Memories sing a swan song to the heart.
I realized why they were so successful: those who would become the "shadows of the departed" realized beforehand, with touching and painful presentiments, that the poet's prophetic verse was supposed, disturbingly, to refer to them.

The limits of this dramatic idyll were finally established (and hit me between the eyes) by the menacing bark of a Soviet review: "Enough of these swan songs, already. To hell with them." I think that by that time, the majority of the readers of this verse had succeeded in becoming "shadows of the departed."
- This romance, translated into European languages, is alive and well and not infrequently appears in concerts and on radio programs, *but listeners probably no longer experience any painful memories.*

- 157 Quoting Tcherepnin, *op. cit.*: “I consider these rather candid musical lines, set down to Tjutchev’s moving text, to be some of the best I have ever written.”
- 158 The Royal Chapel Choir was comprised of the men and boys who sang at Imperial church services and concerts. Established in 1479 in Moscow, it was transferred by Peter the Great to St. Petersburg in 1703. It has had various names over the years and is now called the St. Petersburg Academic Choir. See Stuart Campbell, ‘Glinka, Mikhail Ivanovich’, *Grove Music Online* ed. L. Macy (Accessed 14 August 2008), <<http://www.grovemusic.com>> and the Russian-language page at <<http://enc.mail.ru/article/1900440614>>.
- 159 Pjotr Artemevich Krasnokutski (1849-1900) studied and taught at the St. Petersburg Conservatory. He played in the Mariinsky orchestra, among others, and is the dedicatee of Rimsky-Korsakov’s *Fantasy for violin and piano on Russian themes*. See the Russian-language page <<http://www.mke.su/doc/KRASNOKUTSKII.html>>.
- 160 Arensky completed “Nal and Damayanti” in 1903 and it was premiered at the Bolshoi Theater in 1904. See David Brown, ‘Arensky, Anton [Antony] Stepanovich’, *Grove Music Online* ed. L. Macy (Accessed 17 August 2008)
- 161 Arensky composed “Dream on the Volga” while he studied with Rimsky-Korsakov at the St. Petersburg Conservatory. It premiered in 1891 and is based on the same story as Tchaikovsky’s opera, *Voyevoda*. See David Brown, *op. cit.*
- 162 Both Tcherepnin and the Soviet edition of his memoir have the title of Rimsky-Korsakov’s work slightly wrong. As listed in The New Grove, the title is “Chronicle of my musical life.” It was published in 1909, a year after the composer’s death. See Mark Humphreys, et al., ‘Nikolay Andreyevich Rimsky-Korsakov’, *Grove Music Online* ed. L. Macy (Accessed 17 August 2008)
- 163 Rimsky-Korsakov’s slighting remarks about Arensky ended with “He will soon be forgotten.” Tcherepnin’s negative reaction to this assessment was shared by others, e.g. Vitol. See Tcherepnin, *op. cit.*, p. 126, n. 70.
- 164 Andrei Nikolaevich Rimsky-Korsakov (1878-1940), a musicologist, was forced to leave the St. Petersburg Conservatory and studied abroad beginning in 1900. He returned to Russia to teach and was head of the music department of St. Petersburg’s Saltikov-Shchedrin Public Library from 1918 until his death. See Mark Humphreys, et al., ‘Andrey Nikolayevich Rimsky-Korsakov’, *Grove Music Online* ed. L. Macy (Accessed 17 August 2008)
- 165 Alexander Ilyich Siloti (1863-1945) was a Russian pianist and conductor. He studied piano with Nikolai Rubinstein and with Liszt. He taught at the Moscow Conservatory and lived for a time in St. Petersburg. After the Revolution, he left Russia and eventually moved to the U.S. where he taught at the Juilliard School. He is buried in the Novo Diveyevo cemetery in Spring Valley, NY. See the Russian-language page at <<http://www.krugosvet.ru/articles/74/1007409/1007409a1.htm>> and the English-language page at <<http://www.arco-iris.com/George/Siloti.htm>>.
- 166 Vera Pavlovna Siloti (1866-1940) was the daughter of Pavel Mikhailovich Tretiakov (1832-1898), founder of the world-renowned Tretiakov Gallery in Moscow and wife of pianist Alexander Ilyich Siloti (1887-1950). See the Russian-language page at <<http://www.senar.ru/names/z/>>.
- 167 Born in 1864, Adeyada Yuliavnovna Bolskaya studied at the Moscow and was given a scholarship for study abroad when she graduated. Between 1889-1893 she sang at the Bolshoi opera in Moscow and beginning in 1897 was prima donna at the Mariinsky Theater. See <http://www.biografija.ru/show_bio.aspx?id=12074>.
- 168 See note 160.
- 169 The Alexander Nevsky Monastery contains some of St. Petersburg’s oldest buildings and is the resting place of Tchaikovsky, Dostoevsky, Glinka and others. See <<http://www.saint-petersburg.com/cathedrals/Alexander-Nevsky-Monastery.asp>>
- 170 Despite receiving minimal formal music instruction, having been orphaned at the age of six and having spent his youth as a poor vagrant, Ivan Yakovlevich Ternov (1859 – 1925) was a very successful musician due to his innate talent and good voice. He became the Monastery’s cantor in 1893 and received great critical acclaim for his choral conducting. See Tcherepnin, *op. cit.*, p. 126, note 73 and the Russian-language page at <<http://slovari.yandex.ru/dict/khordict/article/hos-0620.htm>>.
- 171 The actual premier of *The Golden Cockerel* took place in Moscow in the fall of 1909. Tcherepnin here refers to the St. Petersburg first performance that took place in December of that year. See Mark Humphreys, et al., ‘Nikolay Andreyevich Rimsky-Korsakov’, *Grove Music Online* ed. L. Macy (Accessed 21 August 2008) and Tcherepnin, *op. cit.*, p. 127, note 74.
- 172 Critic and musicologist Michel-Dimitri Calvocoressi (1877-1944) made a career of translating libretti from many languages. “From beginning to end of his career, he campaigned tirelessly in both French and English for the recognition and comprehension of Russian music.” See Gerald Abraham, ‘Calvocoressi, Michel-Dimitri’,

Under the Canopy of My Life

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- Grove Music Online* ed. L. Macy (Accessed 21 August 2008). The performance Tcherepnin mentions here took place in 1928. See Tcherepnin, *op. cit.* p. 127, note 75.
- 173 Ukrainian-born Russian artist Ilya Yefimovich Repin (1844-1930) was one of the most famous artists of the 19th century. He moved to Kuokkala in 1900. After the Revolution, the city became part of Finland. See <<http://www.virtualmuseum.ca/Exhibitions/Horizons/En/bio-478.html>>.
- 174 Leopold Auer (1845-1930) was a Hungarian violinist who taught at the St. Petersburg Conservatory from 1868-1917 and “exerted a decisive influence on the Russian Violin School.” See Boris Schwarz, ‘Auer, Leopold (von)’, *Grove Music Online* ed. L. Macy (Accessed 22 October 2008) and note 46.
- 175 This would have been Nicholas II (1868-1918). He was czar beginning in 1894. See <<http://www.bartleby.com/67/russia04.html>> and <http://nostalgia.wikipedia.org/wiki/Russian_Tsar_Nicholas_II>.
- 176 1902-1903 according to Tcherepnin, *op. cit.* p. 127, note 76.
- 177 Tcherepnin, *op. cit.*, p. 98 has “at the First and women’s” . . .
- 178 In pre-Revolutionary Russia gymnasia “were mainly established with the purpose of training pupils for university and service in state institutions. . . . M. A. Lokhvitskaya-Skalon’s Gymnasium of artistic classes was opened in 1897 at 27 Nikolaevskaya Street (Marata Street).” See <<http://www.encspb.ru/en/article.php?kod=2804011812>>. The founder, Mirra Alexandrovna Lokhvitskaya, (1869-1905) was a poet and dramatist who wrote of female sensuality.. See Lori Johnston, “Storming the Stage in the Golden Age of the Russian Actress,” *Studies in Slavic Culture III: The Russian Body* (July 2002): <<http://www.pitt.edu/~slavic/sisc/SISC3/johnston.pdf>> p. 102, note 37.
- 179 The original manuscript has “nelegkuiu” or “not easy”. Tcherepnin, *op. cit.*, p. 99 has “gromkuiu” here instead, which means something like “loud” or “notorious” in this context.
- 180 This could refer to the conservative, anti-West Slavophile movement in Russia where, in the 19th century “Slavophiles like Dostoevsky claimed a mystical bond, ‘l’âme slave,’ and the Orthodox Church to be the essence of Slavism.” See Mark Lilla, “The Resumption of History,” *Correspondence: An international review of culture and society* (No. 4 Spring/Summer 1999: p. 39. <<http://www.scribd.com/doc/328030/CFR-CORR-springsummer-1999>>.
- 181 Leon Bakst, a.k.a. Lev Samoilovich Rosenberg (1866-1924) was a well-known painter who, with Diaghilev, was one of the founders in 1898 of the World of Art movement in Russia. For some of his works, see <http://www.russianavantgard.com/artists_world_of_art/leon_bakst.html>.
- 182 Tcherepnin refers here to Alexander Yakovlevich Golovin (1863-1930). Also a member of Diaghilev’s World of Art Movement, he was a set designer for the Mariinsky Theater. His work for the Ballets Russes included set designs for Stravinsky’s “Firebird.” See the Russian-language page at <<http://www.encspb.ru/article.php?kod=2804029319>>.
- 183 Alexander Ilyich Siloti (1863-1945) was a Ukrainian pianist and conductor. He organized a series of concerts in St. Petersburg from 1903-1917. See <http://www.tchaikovsky-research.net/en/people/Siloti_aleksandr.html>.
- 184 Alexander Yakovlevich Tairov né Korenblit (1885-1950), specialized in “synthetic theater” that trained its actors in singing, dancing, and acrobatics. He was also influential in his use of abstract sets. He changed his last name and moved to St. Petersburg from the Ukraine to escape pogroms. See <<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=23980391>>.
- 185 According to the Soviet version of Tcherepnin’s memoir, Tairov’s intended production never occurred. See Tcherepnin, *op. cit.*, p. 127, n. 82.
- 186 The Tcherepnin Society website lists this as *Trois Fragments Symphoniques sur une nouvelle d’Edgar Poe*. See <http://www.tcherepnin.com/nikolai/comps_nik.htm>.
- 187 The Soviet version has “kruchi” (something like “steep cliffs”) in place of the original “krugi” or “spere,” (“range”). This is a reference to Ecclesiastes 1:6: “Going unto the south, and turning round unto the north, turning round, turning round, the wind is going, and by its circuits the wind hath returned.”