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discrepancies in published accounts of his life. Furthermore, she gave me a copy of Guide to the Daily Work of the Pianist, written by Medtner in Russian and translated by Professor Conus into English in 1971. For critical readings, evaluations, and advice, I am indebted to Dr. Donald H. Foster of the Department of Musicology at the College-Conservatory of Music.

Following is a list of Medtner's music which was not available to me at the time of this study and was therefore not included in my general survey: Op. 1, Nos. 7 and 8; Op. 2, Nos. 1, 2, and 3; Op. 4, Nos. 1, 2, 3, and 4; Op. 7, Nos. 1 and 2; Op. 8, Nos. 1 and 2; Op. 9, No. 2; Op. 10, No. 2; Op. 11, No. 2; Op. 22; Op. 23, No. 2; Op. 25, No. 1; Op. 26, Nos. 1, 2, and 4; Op. 31, No. 1; Op. 34, Nos. 1, 3, and 4; Op. 42, No. 1; and Op. 48, No. 2.

Except for some works which are currently out of print, I had access to Medtner's complete solo piano music. For a complete listing of these editions see Appendixes A and B, and Table 4 on page 57.

CHAPTER I

INTRODUCTION

Nicolas Medtner composed over 100 works for solo piano between 1902 and 1945. These compositions are inventive, poetic, and masterfully written. According to William S. Newman, Medtner was "an expert, enterprising, fluent contrapuntist He does write with considerable variety, ingenuity, and, of course, sympathetic understanding, for the piano in particular He can create an expressive, distinctive melody, well planned and well spun out."¹

Yet his works have never attracted the attention of the general musical public, and although Medtner composed profusely for the piano (more than any other early-twentieth-century American or European piano composer), pianists today only rarely perform his music. "Medtner's music is all but terra incognita."²

His music is not popular even though it seemingly

¹William Newman, The Sonata since Beethoven (Chapel Hill: University of North Carolina Press, 1969), pp. 726-27.

²Richard Holt, ed., Nicolas Medtner: A Memorial Volume (London: Dennis Dobson, Ltd., 1955), p. 227.

deserves high respect. For example, A. J. Swan asked, "How is it that an artist like Medtner, who has every right to be considered one of the very great creators now living, has still got to wait for that recognition the world over, that has been accorded many a slighter figure than he?"³ Thirteen years later, Sidney Miller wrote that he was ". . . the most consistent, serious-minded, and devoted exponent of piano music in the last half-century."⁴ Arthur Alexander also felt that Medtner was ". . . the composer who comes too late and too soon."⁵ Finally, Newman wrote in 1968:

Since his death, interest in Medtner's music has slipped badly and for the most part undeservedly. Today (as of 1968) his sonatas and other music rarely get performed and not a piece by him appears in the standard recording catalogues (in spite of the support The Maharajah of Mysore gave in 1950-51 to the recording of many of his works).⁶

There exists no comprehensive study of Medtner's keyboard works. Of the many articles published in the past, most are very brief and concerned more with biographical or historical

³Alfred J. Swan, "Nicholas Medtner," The Chesterian, X (December, 1928), 81.

⁴Sidney Miller, "Medtner's Piano Music: an Appreciative Study," The Musical Times, LXXXII (October, 1941), 361.

⁵Arthur Alexander, "Nicholas Medtner: an Appreciation," Tempo, XXII (Winter, 1951-52), 3.

⁶Newman, The Sonata since Beethoven, p. 726.

information about Medtner than with the actual music. In 1970, B. H. Loftis made a systematic examination of the 14 piano sonatas,⁷ but the 108 character pieces were not included.

This study, then, is an attempt to provide a general survey of Medtner's total output for solo piano with additional information concerning its character and compositional style. His book, The Muse and the Fashion, served as a spring-board for the investigation of his musical style and compositional techniques; it also provided valuable insights into the composer's philosophy of musical art.

⁷B. H. Loftis, "The Piano Sonatas of Nicolai Medtner" (unpublished Ph. D. dissertation, West Virginia University, 1970).

CHAPTER II

HISTORICAL PERSPECTIVE

Biography

During his lifetime, Nicolas Medtner encountered great social and political upheaval; until after World War II, chaos and violence were inescapable. The Russian pianist Konstantin Klimov described Medtner's environment as follows:

He lived at an age of catastrophic upheavals that shook the very foundation of culture, including the foundations of the art of music--an age which has left behind many more ruins than creative achievements; if we take this into consideration, Medtner's spiritual stand against the destructive blasts of modernity acquires a heroic significance.⁸

Medtner withstood three of the world's most devastating conflicts, the Russian Revolution and two world wars. Throughout the Revolution he taught at the Moscow Conservatory. A description of those grim days is given by the Hungarian violinist Alfred Jarosy:

Firing was going on in the suburbs of Moscow; no one dared leave the house after nightfall. Cold and hungry, the "People of Yesterday" sat at their ruined homes awaiting worse things to come. They went foraging in the morning

⁸Holt, Nicolas Medtner, p. 202.

for the provisions that were becoming ever rarer; they heated their stoves with broken-up furniture or with books. It was the winter of 1920.⁹

In 1921, four years after the Revolution began, Medtner left Russia for a European concert tour. Except for a visit in 1927, he never returned to his homeland, and it is possible that his concert tour was merely a pretext to escape. From 1921 to 1925, Medtner toured Germany, the United States, and France. His wife said that during the following decade, from 1925 to 1935,

. . . he gave a few recitals of his music in Paris, and also appeared at concerts . . . in England, Warsaw, Berlin, Leipzig, Riga, and Reval. In 1927 he undertook a long concert tour in Russia, and in 1929-30 he gave another series of concerts in America¹⁰

At this time he may also have concertized in Canada.¹¹ Later, while residing in London during the Second World War, "Medtner and his wife left bomb-stricken London to live temporarily in the Warwickshire home of Edna Iles, a pianist who had long devoted

⁹Ibid., p. 159.

¹⁰Ibid., pp. 19-20.

¹¹According to Professor Conus, Medtner was never in Canada. Other sources maintain that he was:

David Ewen, ed., Composers Since 1900: A Biographical and Critical Guide (New York: H. W. Wilson Co., 1969), p. 357.

"Medtner, Nikolai Karlowitsch," Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik, VI (1961), 1894.

"Medtner, Nikolay Karlovich," Grove's Dictionary of Music and Musicians, VIII (1959), 649.

herself to . . . Medtner's music."¹² The painter Eric Prehn commented that "during the air raids on London in 1940 and 1941, he [Medtner] was quite unconcerned about any personal danger; his only complaint was that the noise robbed him of precious hours of work."¹³

It is not unlikely that these dreadful and violent war experiences played a role in the conceptualization and development of his personal philosophy of art as expressed in The Muse and the Fashion: Being a Defense of the Art of Music. There seems to have been a correlation between the impact of the war years and Medtner's negative reaction to the musical upheaval of the early twentieth century:

"He will not set the world on fire." This reproach incites young musicians . . . to invent all sorts of explosives and suffocating gases, the effect of which is equally pernicious to the art . . . since it destroys those unseen wires that connect the soul of the artist with the art itself.¹⁴

But in our war like, revolutionary age music, as all else, has been converted into a regular battle field. Upon the positions of modernism guns of the most different calibres have been pushed forward to defend not music itself, but

¹²Ewen, Composers since 1900, p. 357.

¹³Holt, Nicolas Medtner, p. 191.

¹⁴Nicolas Medtner, The Muse and the Fashion: Being a Defense of the Foundations of the Art of Music (Pennsylvania: Haverford College Bookstore, 1951), pp. 2-3.

merely every one of its innumerable self-styled "leaders." In the shape of guns there have appeared innumerable "concepts" and "senses" which it is impossible either to conceive or to sense, since none of them manifest any gravitation towards unity, even denying it emphatically.¹⁵

Medtner objected vehemently to the liberation of dissonance and the disintegration of tonality in "modern music,"¹⁶ because he associated them with chaos and revolution. Instead he constructed his entire philosophy of musical art on the antithesis of disintegration--unity. Medtner himself claimed, "In short, I was guided by an insurmountable aspiration towards UNITY and a COORDINATION of DIVERSITY."¹⁷

Style

Compared to other late-nineteenth- and early-twentieth-century composers, Medtner utilized a relatively limited harmonic language. It seems that he was born too early to become spiritually or intellectually involved in the newer musical innovations which took place around the turn of the century--innovations such as cluster chords, quartal harmonies, consonant or dissonant chords in parallel motion, polytonality, and serial music. Furthermore, the syncopated rhythms of American jazz (ragtime and blues) were of no

¹⁵Ibid., p. 42.

¹⁶Ibid., p. 3.

¹⁷Ibid., p. 6.

apparent interest to him. Perhaps he was too old to identify with the French Les Six--Darius Milhaud, Louis Durey, Georges Auric, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre, whom Joseph Machlis describes as follows:

Fervent devotees of American jazz and the Parisian music hall, they favored the bright, lean sonorities and the earthy approach to art that accorded with the temper of the time. They adored sophistication and wit by as much as they abhorred pathos and passion.¹⁸

On the other hand, Medtner may have been too young to identify with the aesthetics of the Russian Five--Rimsky-Korsakoff, Mussorgsky, Cui, Balakirev, and Borodin. James Bakst described the distinctive features of their music:

"The Five" developed themes from Russian history, folk tales, and legends, heroic bylinas, and contemporary peasant genres

.
The circle's interest was not solely limited to Russian folklore. It studied and used Spanish, Serbian, Jewish, Ukrainian, Tatar, Armenian, Georgian, Persian, and Arabian national subjects and melodies. "In connection with the national Russian element," wrote Stasov, "there is another element that is a characteristic of the New Russian Musical School. This is the oriental element"

.
Another feature of the New School was its bent toward programmatic music They maintained that both music and painting were equal to literature in the embodiment and expression of the varied manifestations of reality¹⁹

¹⁸Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Company, Inc., 1961), p. 217.

¹⁹James Bakst, A History of Russian-Soviet Music (New York; Dodd, Mead and Company, 1962), pp. 95-96.

Not only are these features absent from Medtner's music, but according to Leonid Sabaneev, "There is nothing of the Russian melos, . . . rhythms . . . tonal ideas, none of the emotionalism, . . . which emanates from the gipsy element and the folk-lyrics. His roots are . . . in Germany."²⁰

Radical musical experimentation during the late nineteenth century was, by and large, non-existent. Regardless of the fact that during the Romantic period the harmonic language continued to expand (i.e., ninth, eleventh, and thirteenth chords) and formal types to develop (the sonata and the symphony), there emerged no radically opposing styles or forms. The only real dichotomy was between the so-called conservative and progressive styles, which were epitomized in the music of Brahms and Liszt respectively. The first was characterized by the conventional, or traditional compositional practices of the mid-nineteenth century; the latter by experimentation and improvisation. On this point Newman says:

The actual difference . . . between conservative and progressive might be elaborated as that between traditional law and logical order versus experimentation and fantasy. The elements and means are essentially the same but they are treated more freely and subjectively, with a compensatory loss in dynamic tension. Thus, the melody tends to unfold continuously, in chain phrases or smaller units rather than in phrases-and-period groupings. The harmony tends toward more exploitation of third relationships,

²⁰Leonid Sabaneev, "Medtner," Music and Letters, VIII (1927), 328-34.

enharmony, and remoter chord progressions The passagework depends more on sequence, the ambiguity of the diminished 7th-chord, and continual modulations. The tempo undergoes frequent changes, graduations, and grand pauses. And because these treatments and processes operate in all sections of the sonata, not only in development sections, there is a sense of fantasy and improvisation throughout, however tight the logic behind it may be (as it certainly is in Liszt's Sonata in b . . .).²¹

Since Medtner rejected nearly all the new harmonic innovations of the period, his only alternative was to choose between either the conservative style of Brahms, or the progressive manner of Liszt.

For the most part, he chose a middle ground between the two.

Compared to his fellow composers of the late-Romantic period and the early twentieth century, Medtner devoted an unusually large proportion of his energy to the writing of sonatas (see Tables 1 and 2 below). Musicologist Joseph Yasser wrote:

While examining periodically Medtner's music, one is bound to discover sooner or later that, although both the smaller and larger musical forms have been exploited by the composer to an inestimable advantage, it is the sonata form which found in him one of the most impressive exponents. As a matter of fact, Medtner's works may be said to have produced added proof of the inexhaustible and unrivalled vitality of this particular form. Eighteen opuses of Medtner's complete creative output are entitled in various ways as sonatas--fourteen of these for piano solo, three for violin and piano, and one for a textless solo voice and piano (Sonate Vocalise, op. 41). But the same musical form also lies at the foundation of his three piano

²¹Newman, The Sonata since Beethoven, pp. 130-31.

TABLE 1

SELECTED IMPORTANT LATE-NINETEENTH-CENTURY
ROMANTIC PIANO COMPOSERS

Year	Composer	Number of Piano Sonatas	
		Published	Unpublished
1833-1897	Brahms, Johannes	3	0
1835-1921	Saint-Saëns, Camille	0	0
1839-1901	Rheinberger, Joseph	4	0
1843-1907	Grieg, Edvard	1	0
1845-1924	Fauré, Gabriel	0	0
1861-1908	MacDowell, Edward	4	0
1873-1943	Rachmaninoff, Sergei	2	0
1873-1916	Reger, Max	0 ^a	0
1877-1960	Dohnanyi, Ernst Von	0	0
1880-1951	Medtner, Nicolas	14	0

^aHe has four published Sonatinas.

TABLE 2

SELECTED IMPORTANT EARLY-TWENTIETH-CENTURY
PIANO COMPOSERS

Year	Composer	Number of Piano Sonatas	
		Published	Unpublished
1872-1915	Scriabin, Alexander	10	0
1874-1951	Schönberg, Arnold	0	0
1881-1945	Bartók, Béla	1 ^a	0
1882-1971	Stravinsky, Igor	1	0
1891-1953	Prokofieff, Serge	8	0
1895-1963	Hindemith, Paul	3	0

^aHe has one published Sonatina.

concerti, the piano quintet (his last composition) and, in a special sense, even some of his smaller works.²²

Nearly one-half of his total output for piano is in sonata form. During the Romantic period, the once ubiquitous piano sonata eventually fell out of favor. Its lowest ebb was from 1829 to 1838, with a slight increase in production during the last half of the century. As the final quarter of the century progressed, it seems that more composers were writing sonatas, although fewer were actually published.²³ Later, during the period 1885-1915, sonatas for piano and other instruments continued.

Newman observed:

Throughout this late-Romantic phase the quantity of sonata production continued surprisingly high In the same period the quality of production continued surprisingly high, too. In fact, it may have been generally and relatively higher than in our two previous phases of the Romantic Era [i.e., Early-Romantic, 1800-50, and Mid-Romantic, 1840-85.] One explanation might be the greater sophistication, through accumulated experience, of composer, performer, and listener alike, tending either to scare off or to indoctrinate more of those rank novitiates who had previously dared to see their untutored sonatas in print Another explanation for the continuing high quality must have been the continuing wide influence of the Brahms-Liszt polarity²⁴

²²Holt, Nicolas Medtner, pp. 50-51.

²³Newman, The Sonata since Beethoven, pp. 67-87.

²⁴ibid., p. 414-15.

Actually, until the publication of his Sonata in G minor, Op. 22, Medtner's music was very much in fashion. However, from 1911 until his death in 1951, he consistently avoided modern tendencies and eventually became a musical reactionary. By 1920, the quasi-progressive, late-Romantic composer had become an old-fashioned conservative who felt morally and spiritually compelled to defend the great traditions of the art of music.

Cedric Glover, in a commemorative article, wrote:

This integrity became, in Medtner's case, almost a religion and his opposition to the revolutionaries, who seemed to have won the day, almost a revolt in itself. He came to be regarded by them as an uncomfortable anachronism in the age which had produced Pierrot Lunaire and Wozzeck, and it became the fashion to dub him "the Russian Brahms," a purveyor of old-fashioned music, worthy and respectable, but inclined to prolixity. The supposed reactionary is in truth as dangerous to the would-be reformer as is a rebel to the established order, and it was disquieting to know that all the time there were individuals, especially in this country and the U.S.A., for whom Medtner's music represented the one element of sanity in a chaotic world.²⁵

²⁵Holt, Nicolas Medtner, p. 154.

CHAPTER III

SELECTED COMPOSERS' INFLUENCES ON MEDTNER

In The Muse and the Fashion, Medtner discussed the historical evolution of music and the natural assimilation of the past by the composer of the present. He preferred "renovation" to revolution; however, he seldom wrote about the influence of other composers in any specific sense. Therefore much must be assumed on the basis of his own music and what others affirm.

As the painter Eric Prehn wrote of him:

He heartily disliked tall talk, hackneyed and ill defined expressions and judgments. He was annoyed at people saying that a work of art or anything else was "quite interesting" or "somehow effective," or that there was "something in this or that."²⁶

Medtner himself had little or no faith in verbal descriptions about music. In The Muse he wrote:

We entertain a bored public by concert programs with analytical notes, done in a rough and ready way; by biographical data, mostly of an anecdotal nature; by portraits of the composers and executants; by publicity matter about the self-same composers and executants that differs but little from the advertisements of soap or cream that are also included in the same program.

We entertain the public by concert talks that are also

²⁶ Holt, Nicolas Medtner, p. 192.

intended to explain the piece just played. For such illustrations we use biographical facts, anecdotes, psychology, history, and so on. All of this, instead of educating the public musically, deprives it of the last vestige of faith in the original self-sufficient domain and power of our art

.
 . . . From the thematic analyses, and through historical and biographical illustrations, the same public will only get the feeling that our art is utterly impotent.²⁷

Nevertheless there are numerous articles about the composer which help prove that his musical style was influenced by specific individuals, especially Beethoven, Schubert, Schumann, and Brahms. Therefore the following remarks are based upon published commentaries about Medtner's style, as well as this writer's analysis of the music itself.

Beethoven

Beethoven's influence on Medtner was profound. The late-Beethoven sonatas were an inspiration and a model for the eighteen sonatas, fourteen for solo piano, which Medtner composed between 1904 and 1939.²⁸ In the words of his counterpoint teacher, Sergei Taneiev, who was on the faculty at the Moscow

²⁷Medtner, The Muse, pp. 131-32.

²⁸Harold Truscott, "Nicolas Medtner," The Chesterian, XXXI (Summer, 1956), 5.

Conservatory, "Medtner was born with sonata form."²⁹

It appears that Medtner adopted many of Beethoven's late compositional traits. For example, he, like Beethoven, wrote sonatas of lengthy proportions. Medtner utilized polyphonic procedures (i.e., fugue or canon) within sections of the sonata. In Sonata Op. 53, No. 2, the elaborate chromatic fugue of the development section resembles Beethoven's use of imitation in the first movements of Op. 101 and 106 and in the finales of Op. 106 and 110. A fantasy-and-fugue section also appears in the development of Medtner's single-movement Sonata Op. 25, No. 2. Other examples are the extended canonic development section in Op. 27 (Introduction e Finale) and the fugue in the development of the Finale of Op. 5.

Other Beethovenesque features in Medtner's sonatas are the frequent use of dynamic and tempo markings (see Sonata Op. 11, No. 1, pages 1 and 10) and the inclination to redirect significant material (themes, etc.) from the first movement to the last. The same idea persists in the single-movement sonatas. A. J. Swan wrote, "The greatest intensity of movement appears towards the end, in his codas, that are a further evolution of the classical

²⁹Holt, Nicolas Medtner, p. 18.

coda, . . ."³⁰ The one-movement Sonata Op. 30, which is 609 measures in length, has a 103-measure coda; and the four-movement Sonata Op. 53, No. 1, has an 8 1/2-page first movement compared to a 13-page finale. Op. 5 has a 15-page Allegro and a 36-page Finale (both tempi are indicated allegro, with the quarter note being slightly faster in the Finale).

In a very large sense Medtner and Beethoven approached the formal organization of the sonata in a similar manner. They both considered the sonata form as a "unicum." This term is defined by Newman as follows:

Form may be viewed as a unicum--that is, as the one and only result of a particular corpus of generative traits and/or a particular set of variants in a mold, if, indeed, it happens to approximate any recognized mold. Typically, motivic play leads to a structural result that is monothematic (or monomotivic) and cursive (or open), whereas phrase grouping leads to a structural result that is polythematic and hierarchic (meaning an integration of sections within sections). But approaching a form as a unicum puts the emphasis on everything that is a-typical--in other words, on whatever may distinguish it from other forms.³¹

As Newman points out, one would expect Beethoven's formal style to belong in the category of "motivic play [which] leads to a structural result that is monothematic (or monomotivic)"

³⁰ Alfred J. Swan, "Medtner and the Music of Our Time," Music and Letters, VIII (January, 1927), 48.

³¹ Newman, The Sonata since Beethoven, pp. 111-12..

In fact, Beethoven's sonatas do not fit into this mold any more than do Medtner's sonatas belong to the other level of composition where the "phrase grouping leads to a structural result that is polythematic" ³² Medtner, who used a phrase-grouping approach, tended to compose monothematic and bithematic rather than polythematic sonatas. Both composers were highly individual in their use of sonata form.

Newman also states, "Medtner was no slave to stereotypes. Even within the different movements' plans there is little that can be generalized safely about his approaches or designs." ³³ There is no evidence to support the idea that he followed any standardized sonata plan or procedure. For example, the first movement of Sonata Op. 53, No. 1, introduces a distinctive new theme in measures 31-48 which is apparently the B theme, but never recurs in either the development, recapitulation, or coda. The single-movement sonata Op. 39, No. 5, also omits its second theme in the recapitulation. Several sonatas include free sections, often labelled "cadenzas," within or near the end of a movement: Op. 38, before the recapitulation on page 10 (piu mosso quasi cadenza, accelerando); Op. 39, No. 5,

³²Ibid.

³³Ibid., p. 722.

before the coda on page 43 (poco meno mosso, quasi cadenza);

Op. 25, No. 2, before the coda on page 38 (quasi cadenza).

Like Beethoven, who gave descriptive titles to seven of his piano sonatas, Medtner has also given such labels to eight of his sonatas. According to F. E. Kirby, this practice was related to the development of the Romantic character piece, which evolved along two distinct paths:

Many of these works [character pieces] resemble individual movements of a sonata. Independent pieces in sonata form appear under various names. The nocturnes, intermezzi, and impromptus resemble slow movements, scherzos are like their counterparts in sonatas, This seems an indication that the small form was coming to the fore while the old large form of the sonata was being pushed into the background At the same time, however, it must be noted that there are instances of the reverse, namely, that certain features of the character piece appear in sonatas. By way of example, we can refer to the Grande sonata caracteristique, as composed by Eberl in f (op. 12) and Moscheles (op. 27), or a work like Moscheles' Sonata mélancolique in f-sharp (op. 49) of 1820-1821³⁴

Comparable are Medtner's Fairy Tale Sonata in C minor, Op. 25, No. 1, and the Sonata Minacciosa, Op. 53, No. 2. Seemingly these descriptive titles are not indicative of specific extra-musical connotations.³⁵ Newman states, "They often seem not to convey any compelling or immediate emotional message.

³⁴F. E. Kirby, A Short History of Keyboard Music (New York: The Free Press, 1966), p. 231.

³⁵See this writer's comments about descriptive titles in Medtner's Improvisations, Op. 47, p. 65.

They are more like philosophical commentaries on the designated emotions. Medtner was an absolutist par excellence."³⁶

Other apparent Beethoven influences are the not infrequent use of attacca between sonata movements (see Table 7 on page 60) and the building of entire sonatas from limited thematic materials. Typically, the material which follows the exposition is derived from the main theme and maintains the general characteristics of the original theme--keeps it intact to retain a powerful sense of unity. Furthermore, Medtner's type of phraseology (i.e., extended phrases) creates large tonal plateaus and slow harmonic rhythms. In these characteristics, again, the styles of Beethoven and Medtner are similar.

Schubert, Schumann, Chopin, and Brahms

Medtner particularly emulated the refined and lyrical themes of Schubert and Schumann. Dominique Laberge wrote that "like Schubert, he [Medtner] is a natural melodist, with the divine gift of abundant lyrical expression."³⁷ Furthermore, themes were not created solely for "motivic play" or for extended

³⁶Newman, The Sonata since Beethoven, p. 725.

³⁷Holt, Nicolas Medtner, p. 150.

contrapuntal manipulation.³⁸ With all five composers under discussion, development sections in their sonatas were more or less sequential sections with much attention given to skillful modulation and repeated figuration. A lucid description of these characteristics is given by Newman:

But the motivic writing in most other late-Romantic sonatas is less often motivic play in the sense of interwoven contrapuntal exchanges than motives reiterated, sequenced, or more freely unfolded in single continuous lines. This process brings Wagner to mind more than either Bach or the Classic masters of development. Furthermore, it goes on continuously, as much in the bridges and transitions as in the development section. In fact, in that respect it tends to lessen the significance of the development section. Typically, the latter . . . is a kaleidoscopic process of transposing the ideas, reharmonizing and recombining them, and unfolding them into further ideas (as in Schubert's D. 994/i and D. 960/i). Occasionally the development is considerably extended (as in Schumann's Op. 11/i), or . . . spun out in one long line (as in Schubert's D. 784/i), . . .³⁹

A comment by Kirby about Schubert is equally applicable to Medtner:

Here we see, then, that Schubert had reached his own characteristic interpretation of the piano sonata, in which we find but little that has anything to do with the motivic development so prominent in the work of Haydn and Beethoven. Instead, we have an essentially lyrical interpretation of the form with all attention being lavished on the themes themselves and not on what can be constructed from their

³⁸Of Medtner's fourteen piano sonatas, there are the following exceptions: the development sections of Op. 5 (fourth movement), Op. 27 (second movement), and Op. 53, No. 2. In these cases, he uses canon and fugue.

³⁹Newman, The Sonata since Beethoven, p. 157.

component elements.⁴⁰

This type of thematic treatment is easily discernible in any number of Medtner's sonatas and character pieces. One example is the Finale of Sonata Op. 53, No. 1, where the development section contains large portions of the principal theme, or segments of the accompaniment figure are reiterated and reharmonized. This material modulates through a number of keys. According to B. H. Loftis:

In fourteen movements of Medtner's sonatas key schemes involving movement to closely related keys are employed, with the third relationship being prominent in five movements. Nine of the movements have unusual key schemes.⁴¹

Also in the development section, Medtner creates a heightened "exploitation of pure sound, of harmonic and textural color."⁴² The composer himself felt that "that which is devoid of individuality and that which (as we say) does not 'sound,' is really nothing but the paleness that prevents our grasping the relief of the principal contents."⁴³

Schubert's and Schumann's influence on Medtner relates

⁴⁰Kirby, A Short History of Keyboard Music, p. 244.

⁴¹B. H. Loftis, "The Piano Sonatas of Nicolai Medtner" (Dissertation Abstract XXXI, October: December, 1970), p. 2423-A.

⁴²Kirby, A Short History of Keyboard Music, p. 234.

⁴³Medtner, The Muse and the Fashion, p. 137.

most directly to harmonies and themes. On the other hand, it was the rhythmic ingenuity and complexity of Brahms (and to a lesser extent, Schumann) that influenced Medtner. Other Brahmsian features frequently occurring in his piano works are the extensive use of parallel sixths (see Op. 38, No. 1; Op. 47, No. 7; or Op. 14, No. 1); a heavy texture which often employs octave doublings; and a superabundance of broken-chord figurations. Among numerous articles identifying his musical style with that of Brahms are writings by Sidney Miller and M. Montagu-Nathan. Miller observed in 1941:

Technically, Medtner's style derives from the great Romantic masters of the keyboard, Chopin, Liszt, Brahms and Schumann. He has frequently been described as a "Russian Brahms," . . . in this case the parallel has much to support it . . . ; he has the same artistic integrity as Brahms, the same touch of austerity and aversion from frippery and display, and also the same immense contrapuntal skill. . . .

His most immediately noticeable characteristic (again we are reminded of Brahms, who, however, never explored this particular field as thoroughly as Medtner) is his predilection for rhythmic play of every kind; cross-rhythms, syncopations, rhythmic transformations, and similar devices abound in his work to such an extent that there is scarcely a single piece in which they cannot be found.⁴⁴

M. Montagu-Nathan states:

The style of his first sonata is as close as possible to that of Brahms, so close, in fact, that one might easily imagine the similarity of opus number and key (Opus 5,

⁴⁴Miller, "Medtner's Piano Music," p. 362.

in F minor) between this work and one in the same form by the German master to have been prompted by feelings of admiration and a desire for emulation.⁴⁵

In Medtner's untiring search for a personal rhythmic expression, he always remained within the confines of nineteenth-century rhythmic notation. He was clearly in favor of bar-line divisions and a relatively constant pulse, which were essential to his musical art. In the words of A. J. Swan,

But here is an important point of difference between Medtner and other modern composers. The majority of the latter, in an attempt to shatter the rigidity of the bar-line have made the folk-song with its free and unsymmetrical structure their starting point: hence the hysterical habit of changing time-signatures until no two successive bars are marked alike (Bartók, Stravinsky). Medtner is averse to incongruous bars, and even among his longer sonata movements it will be hard to find such as a change of time. He strikes up no rhythm but he draws its consequences in cross-passages to the end. This leads to remarkable clashes, with all kinds of syncopation, stressed weak beats, and such subtle shifting of accents as we find only in some intricate movements of Brahms.⁴⁶

In the four-movement sonatas, Medtner, like Schubert, Schumann, Chopin, and Brahms, preferred a relatively fast first and last movement. However, Medtner deviated from standard procedure by using a moderately fast second movement followed by a slow third (see Table 5 on page 57). This is the plan used

⁴⁵M. Montagu-Nathan, A History of Russian Music (New York: Biblo and Tannen, 1969), pp. 308-309.

⁴⁶Holt, Nicolas Medtner, p. 32.

by Chopin in all three of his four-movement sonatas, and by Schumann in Sonata für die Jugend, Op. 118, No. 2.

Modern Music

Medtner was not a pioneer in music. He did not contribute to a new musical language, but used the traditional elements available to him. In the main, his musical taste is identifiable with a tradition which reached from the end of the eighteenth century to the last quarter of the nineteenth century. Owing to a strong sense of tonality, the use of extended tertian harmonies, and the presence of a subjective or poetic quality which prevails in all of his piano works, his style, like Rachmaninov's, may best be described as late-Romantic. Medtner used established means with conviction and imagination. Ernest Newman explained the composer's approach to music in this way:

Medtner is another proof that it is possible to work in the ordinary harmonic medium--developing it in complexity, of course, according to the necessities of the idea--and yet convey an expression of complete originality. For his forms he is content to rely on those that have already shown their serviceableness for his particular purposes.⁴⁷

⁴⁷Ernest Newman, "Medtner," The Musical Times, XII (January 1, 1915), 10.

Medtner was not unaware of current musical tendencies, but remained strongly opposed to what he called the "progressive" schools of composition. Gerald Abraham wrote, " . . . he was not a great admirer of Strauss or Debussy and liked only the earlier works of Scriabin."⁴⁸ In 1927, A. J. Swan wrote:

It never occurred to him to exploit the exotic world of Debussy and the latter's ultra-sensitive and refined compatriots. The whole French conception, if he knew of it at all at the time, must have merely mystified him

.
The complex chords that have become current in modern music, thanks to the brilliant discoveries of Ravel and other French composers, leave alone harmonies based on a clash of tonalities (Roger-Ducasse, Koechlin, Honegger), would be absolutely out of place in Medtner's severe and straight-lined temple.⁴⁹

During the first quarter of the twentieth century many diverse musical elements, such as Expressionism, Primitivism, Urbanism, and Jazz, emerged in the music of his contemporaries. Quartal harmonies and cluster sonorities came into fashion, and with the creation of Arnold Schoenberg's Three Piano Pieces, Op. 11, in 1908, and Six Little Piano Pieces, Op. 19, in 1911, tonality was no longer taken for granted. Finally, seventeen years after the death of Debussy, when Medtner was no longer able nor willing to suppress his animosity, he wrote The Muse and the

⁴⁸Holt, Nicolas Medtner, p. 87.

⁴⁹A. J. Swan, "Medtner and the Music of Our Time," Music and Letters, VII (January, 1927), 47-48.

Fashion, where he strongly criticized the fashionable moderns.

He rebuked at the outset the whole "progressive" movement:

My whole criticism of the now prevailing "progressive" musical movement should not sound like a curse, but like a sort of exorcism. An exorcism principally of the modern (but really quite antiquated) ideology that is built around the following contention: geniuses have nearly always been misunderstood by their contemporaries, therefore every new composer may justify his incomprehensible creations by claiming that they are works of genius.⁵⁰

Later, as the book progresses, Medtner views the modern movement as a distortion of traditional musical concepts. He claims:

SUCH A WANTON EXCISION OF SEPARATE SENSES (CONCEPTS) FROM THE ORDERLY AND COMPLETE SYSTEM OF THE MUSICAL LANGUAGE (whether they serve as a justification of complexity alone, that does not gravitate towards simplicity, or of mere simplicity that is supposed to be attainable without complex coordination) I SHALL VENTURE TO CALL A CUT IN THE SENSES. Such a cut, for instance, is the addition of the prefixes "a" and "poly" to the concept of tonality--this infinity of complexity is corrupt; it denies both the simplicity of tonality and the concept of modulation, the only justification of which is in surrounding the former.⁵¹

Furthermore, he stated that due to an over-abundance of analysis, theoretical complexities had stood in the way of true art. He felt that his epoch had created a generation of inhuman artists who had cut off their senses from the divine and mysterious muse; they had created music primarily for the intellect, which was

⁵⁰Medtner, The Muse and the Fashion, p. 2.

⁵¹Ibid., p. 42.

devoid of feeling, instinct, emotion, or impulse.⁵²

The trouble is that our artistic taste has been brought up of late not by feeling and thinking, but by sensation and cold calculation. Thus in criticizing we first demand unheard of sensations, or else an excitement of idle thought, i.e., our "unemployed" intellect that is anxious to find some occupation. What we require at all cost is not a definite work of art, not even a definite program for it (in the manner of the old naive dilettantes), but its definite problem.

Every contemporary artist is for some reason compelled to be a purveyor of unheard of problems, and woe to him if he should suddenly fall out of his role and forget to bring out in each new work of his the current problem of his art.

We are afraid of any precision in musical themes and the form-contents of music and even in the fundamental senses of the musical language; and, instead, we saddle our art with problems that by their very nature exclude a creative achievement, and replace the latter by theoretical research. No art can exist in an atmosphere of a world contest for a universal cataclysm.⁵³

In spite of Medtner's strong reaction against modernistic or progressive tendencies, his music shows some Impressionistic influence. For example, in the Fairy Tale Op. 51, No. 3,⁵⁴ and the Sonata Op. 56, Medtner uses seventh, ninth, and eleventh-chord sonorities non-functionally. Also noticeable are the cluster-chords resulting from particularly close-position

⁵²Ibid., pp. 65-100ff.

⁵³Ibid., p. 128.

⁵⁴This Fairy Tale contains the same neo-Impressionistic traits that abound in the works of Octavio Pinto (1890-1950) and Joaquin Turina (1882-), the Latin-American piano composers.

harmonies. A. J. Swan wrote, "Doubly augmented and diminished chords--an echo of Scriabin . . ." ⁵⁵ are found in the Sonata Op. 22. Other modern tendencies are apparent in his unique and complicated rhythms. In this study have been found numerous examples of syncopation, hemiola, and sesquialtera (see analysis, ³ page 63). The simultaneous combination of these diverse rhythmic elements creates polyrhythmic sections. In 1927 A. J. Swan wrote:

In the . . . modern craving for new rhythms Medtner has become a powerful leader. The rhythmic instinct in him is hardly any weaker than his sense of form, and while as an architect he is but a reviver of an art belonging to previous centuries, his novel and variegated rhythms stamp him, in the teeth of current, superficial judgment, as a modern of the moderns. ⁵⁶

Since these modern elements are present in several of Medtner's piano works, it would be incorrect to label his musical style as merely conventional or traditional.

Influences Beyond the Scope of This Study

The above-mentioned influences on Medtner's compositional style have been agreed upon by some critics and musicologists, but others have felt quite differently. Although several musicologists (e.g. Arthur Leonard, M. Montagu-Nathan, A. J. Swan, C. M. Boyd)

⁵⁵Holt, Nicolas Medtner, p. 31.

⁵⁶Ibid., p. 32.

traced much of his compositional style to Brahms, others were not convinced. One such individual, Ernest Newman, wrote that

His later works abound in rhythmic novelties and felicities to which there is no parallel in Brahms;

.
He resembled Brahms negatively, so to speak, in his scorn of the facile lyricism that is so seductive to most young composers. His mind is on the whole objective rather than subjective: not that he has no heart, but that he is never guilty of wearing it on his sleeve.⁵⁷

Another was Arthur Alexander, who claimed that Medtner was "a staunch traditionalist, with an enduring love of Beethoven, Schumann, Chopin and Wagner (not Brahms, be it noted),"58

Furthermore, some writers criticized Medtner's melodies as being mere sketches. Sabaneev wrote:

He has not succeeded in avoiding one contemporary symptom, common in our day--the decline of melos. Medtner is not a melodist. Having parted company with the conventionally sensuous, emotional melos which would not harmonise with his asceticism, he could not create a competent, self-contained melos independent of harmony and rhythm.⁵⁹

On the other hand, Watson Lyle, in the periodical Sackbut, contradicted this claim. He wrote:

He loves melody, in which his song-like inspiration has

⁵⁷Newman, "Medtner," pp. 9-10.

⁵⁸Arthur Alexander, "Nicholas Medtner: An Appreciation," Tempo, XX (Winter, 1951-52), 3.

⁵⁹Leonid Sabaneev, "Medtner," Music and Letters, VIII (August, 1927), 331-32.

the facility of Chopin, and (in the earlier works), the savour as well. He freely employs chromaticism, but is no slave to it, nor, indeed, to any manner of writing but that which will, for the time being, let him express sensitively the emotion and the thought at the back of his material.⁶⁰

Similarly, A. J. Swan felt that "the fact alone that Medtner's melodic ideas invariably attain to adequate dimensions and become independent themes or subjects, stamps him as a genuine melodist."⁶¹

What about the influence of his fellow Russians?

It may be said that their influence on the composer is questionable. Borodin, Rimsky-Korsakov, Tchaikovsky, Mussorgsky, and Rachmaninov are occasionally mentioned in reference to Medtner's musical style, and he is linked to many Russian contemporaries by Gerald Abraham, Harold Truscott, Joseph Yasser, Anthony Leonard, and Professor Conus. However, most musicologists have not claimed that the basic aesthetic of the Russian "Five" influenced Medtner. Writers either avoid the issue of Russian influence or, like Sabaneev, totally reject the possibility:

To-day the colossal figure of Medtner is seen as a strange and solitary silhouette on the Russian horizon.

⁶⁰Watson Lyle, "Medtner, and His Music," Sackbut, II (1931), 263.

⁶¹Holt, Medtner, p. 33.

Whatever he may have inherited from Tánéev, there is so little that is Russian and typical in his work and so much that is characteristically German.⁶²

After Medtner's death, the same author⁶³ summed up the entire issue when he wrote:

Having come into being contrary to fashion, and not intended to be musically revolutionary, his music proved to be profoundly original. There is nothing new-fangled about it, it is organically connected with the past. I remember the impression it made on me when it was first produced at the beginning of the century. To begin with, it gave one a striking impression of "the new in old forms" -- a totally different impression from the very first works of Scriabin which could, on the contrary, be described as "old ideas (Chopin) in a new form." I was also struck by the general character of Medtner's melodies that was out of keeping with the Russian composers' tradition: grave and austere; it never lapsed into sentimentality so prevalent in Russian music, from Glinka down to Scriabin. One was immediately conscious of the affinity with the last works of Beethoven, which hitherto had really no historical continuation (Brahms is more akin to Beethoven of the "middle period").⁶⁴

⁶²Sabaneev, "Medtner," p. 334.

⁶³In the Holt book, Nicolas Medtner, the same author's name is spelled Leonid Sabaneiev.

⁶⁴Holt, Medtner, pp. 82-83.

CHAPTER IV

ANALYSIS

Medtner's compositions for solo piano divide into two large groups. The first consists of the fourteen sonatas and a "Theme and Variations," Op. 55, No. 1.⁶⁵ According to Newman, "Medtner did show a decided predilection for 'sonata form,' employing other standardized designs . . . much less often."⁶⁶ According to B. H. Loftis:

Eighteen of the twenty-five movements in Medtner's sonatas are in either a regular or a free sonata-allegro form, three are in a rondo form, two have ternary and two have binary structure.⁶⁷

In fact, the sonata-form principle was even utilized in several of his character pieces (see Op. 14, No. 2; Op. 8, No. 2; Op. 39, No. 3). The second large group consists of the character pieces which include "Fairy Tales," "Hymns," "Novels,"

⁶⁵The "Improvisations," Op. 47, are fifteen variations on a single theme. The writer has placed these in the second group because they are a collection of character pieces.

⁶⁶Newman, The Sonata since Beethoven, p. 724.

⁶⁷Loftis, "The Piano Sonatas of Nicolai Medtner," p. 2423--A.

"Improvisations," "Mood Pictures," "Lyric Fragments," "Elegies,"
 "Forgotten Melodies," and "Dithyrambs."

Sonata Themes

Medtner regarded the theme as the single most important formal element within any musical composition:

The theme is above all an intuition. . . . It is acquired and not invented. . . . [It] is the most simple and accessible part of the work, it unifies it, and holds within itself the clue to all the subsequent complexity and variety of the work."⁶⁸

His themes do in fact contain the central ideas from which evolve entire musical compositions. This ability to unify lengthy works via thematic repetition and transformation led Leonid Sabaneev to envision Medtner as a possible link between late Beethoven and the early twentieth century.⁶⁹

The majority of Medtner's piano sonata themes are symmetrical. The phrase lengths are either four-plus-four, or eight-plus-eight measures. The remaining themes use some type of asymmetrical phrase structure. Frequently occurring are themes which begin and end on weak beats. This is a trait which one often encounters in music of the Romantic period. Common to all the sonatas is, however, a lucid delineation of antecedent-consequent phrase structure within clear-cut period construction. Considering the

⁶⁸Medtner, The Muse, p. 43.

⁶⁹Holt, Nicolas Medtner, pp. 77-85.

myriad possibilities in the composition of sonatas, Medtner's approach was simple and direct:

The complexity of the sonata is genetically tied to the simplicity of the song form; the song form is tied to the construction of a period; the period--to a phrase; the phrase to the cadence; the cadence to the construction of the mode; the mode to the tonic.⁷⁰

His themes are skillfully designed to create the most expressive contours. Sonata Op. 11, No. 1 (measures 1-8), is a good example. The tension of the theme is brought about by rhythmic fluctuations (poco allarg., a tempo, poco largamente). This fluctuation of meter is finally relieved by a gradual acceleration, both in note values and in tempo, to the high point in measure 8.

Example 1. Op. 11, No. 1, from the opening pages of the exposition.

Allegro non troppo

Handwritten musical notation for the first three staves of the opening of Sonata Op. 11, No. 1 by Medtner. The notation is in G major (one sharp) and 3/4 time. The first staff shows a melodic line with a tempo change from "Poco Allarg." to "a tempo" to "Poco largamente". The second staff continues the melody with a "crescendo" marking. The third staff shows a bass line with a "f" dynamic, an "accelerando" marking, and a "pp" dynamic. The tempo is marked "Allegro non troppo".

⁷⁰Medtner, The Muse, p. 49.

A similar example, but without the dramatic metric changes found in Example 1, is the Sonata Op. 11, No. 3, measures 1 through 16 (see Example 2 below).

Example 2. Op. 11, No. 3, from the first page.

Moderato, con passione innocente

On the other hand, he occasionally restricts the range of the theme. In Example 3, such treatment of the theme creates a continuous and massive pillar of sound. The piano is treated here as a tutti orchestra. The harmonic motion is comparatively slow (see full score of Sonata Op. 39, No. 5).

Example 3. Sonata Tragica, Op. 39, No. 5, the opening pages of the exposition.

Allegro risoluto

A good example of a motivically constructed theme is found in Sonata Op. 53, No. 2 (see Example 4 below). It would seem to present limitless possibilities for motivic manipulation. However, the development of its four segments is generally limited to their statement and restatement in extended sequences.

Frequently, large portions of the theme are reiterated, particularly in the sonatas. In the exposition of Sonata Op. 39, No. 5, the material in Example 5 below is repeated nine times before reaching the development section. This is a type of

Example 4. Opening theme from Sonata Op. 53, No. 2.

Allegro sostenuto
Concentrando



Example 5. From the exposition page 35, measure 12, of the Zimmermann Edition. Derived from the eighth measure of the main theme.

Poco tenebroso e tranquillo



melodic repetition based on the main or secondary theme, and normally modulation through various keys occurs. On the subject of repetition Medtner wrote:

What is UNREPEATABLE in art is merely the individual contents of the speech and the coordination of the fundamental patterns of the language, i.e., the form, while a non-recurrence of its fundamental patterns make [sic] both form and contents of any speech absolutely incomprehensible to us.⁷¹

Also, numerous examples of sequential repetition may be found in Sonata Op. 53, No. 2 (see measures 9 through 13 on page 1, and also measures 7 through 12 on page 14 of the Zimmermann Edition).

Treatment of Themes in General

Medtner's technique of thematic development consists mainly of the subtle manipulation and variation of the principal theme. Most of his piano works (including the character pieces) follow this procedure. According to Newman, Medtner had an "extraordinary ability, . . . to evolve, transform, develop, and permute an idea (as already in Op. 5/i)."⁷² A subtle example is the Sonata Op. 39, No. 5, where the opening statement is twice altered. Both alterations occur in the exposition (see Example 6, a and b below).

⁷¹Ibid., p. 20.

⁷²Newman, The Sonata since Beethoven, p. 726.

Example 6. Sonata Op. 39, No. 5, from the exposition and development sections.

(a) Measure 1

Allegro Risoluto



(b) Measure 21



Example 6. (continued)

(c) Measure 40

Handwritten musical score for Measure 40. The notation is complex, featuring many beamed sixteenth and thirty-second notes in both hands, indicating a fast, intricate texture. The key signature has two flats (B-flat and E-flat). The piece ends with "etc..."

(d) Measure 151

Handwritten musical score for Measure 151. The top staff is empty. The bottom staff begins with "ff secco" and "Poco Quasi recitativo (Ma a tempo e sostenuto)". It features a series of chords and arpeggios. The piece ends with "etc..." and "Legato".

(e) Measure 159

Handwritten musical score for Measure 159. The top staff is empty. The bottom staff begins with "diminuendo sempre sostenuto" and "secco". It features a series of chords and arpeggios. The piece ends with "etc..." and "Legatissimo".

In Example 7 (b) above, the harmony of the second measure is altered in order to facilitate a modulation to F minor. The theme does not reappear in its original eighth-note rhythm again until the recapitulation (see page 42 of the Zimmerman Edition). In Example 6 (c) above, the material has returned to tonic minor. Also in the same illustration, several notes have been omitted; and the concluding chords avoid the perfect authentic cadence found in the original theme in order to modulate to E-flat major. Examples d and e above show the theme as it appears in the development section.

Example 7, from Sonata Op. 11, No. 3, shows the recurrence of the main theme in varied textures in three different sections: the exposition (a), the development (b), and the recapitulation (c), (see pages 43 and 44 below).

One of the most highly modified themes is from Sonata Op. 38, No. 1. The theme in Example 8 (a and b, below) is located in the exposition. Actually, aside from the different harmonies, the most significant change is in orchestration (or texture). Outstanding is Example 8 (c), from the development section. Here the secondary theme (found in the soprano) is in counterpoint to the principal theme. In measure 200 these themes exchange voices. The secondary theme is placed an

Example 7. From the single-movement work, Sonata Op. 11,
No. 3.

(a) Measure 1

Moderato con passione innocente

(b) Measure 70

Example 7 (b continued)



(c) Measure 138

Handwritten musical score for (c) Measure 138. The score is written on two staves. The upper staff begins with a fortissimo (*ff*) dynamic marking and contains a complex melodic line with many accidentals. The lower staff features a bass line with chords and single notes. The tempo marking *stentato* is written above the upper staff. The piece concludes with the text *etc...*.

octave lower in the tenor voice and the tenor is transposed up
a minor ninth.

Example 8. From the exposition and development of Sonata
Op. 38, No. 1, a single-movement work.

(a) Measure 17

Allegretto tranquillo (Andantino con moto)

Concentrando (Meno Mosso)

Handwritten musical score for piano, measures 17-20. The score is written on two systems of staves. The first system shows the right hand playing a melody with eighth and sixteenth notes, and the left hand playing a bass line with eighth notes. The second system continues the melody and bass line. The tempo is marked 'Allegretto tranquillo (Andantino con moto)' and the dynamics include 'mf' and 'p'. The piece concludes with 'etc..'.

Example 8 (continued)

(b) Measure 83

Poco concentrando

dim

P *PP* *etc...*

Example 8 (continued)

(c) Measure 196

Thematic Treatment in the Single- and Multi-Movement Sonatas

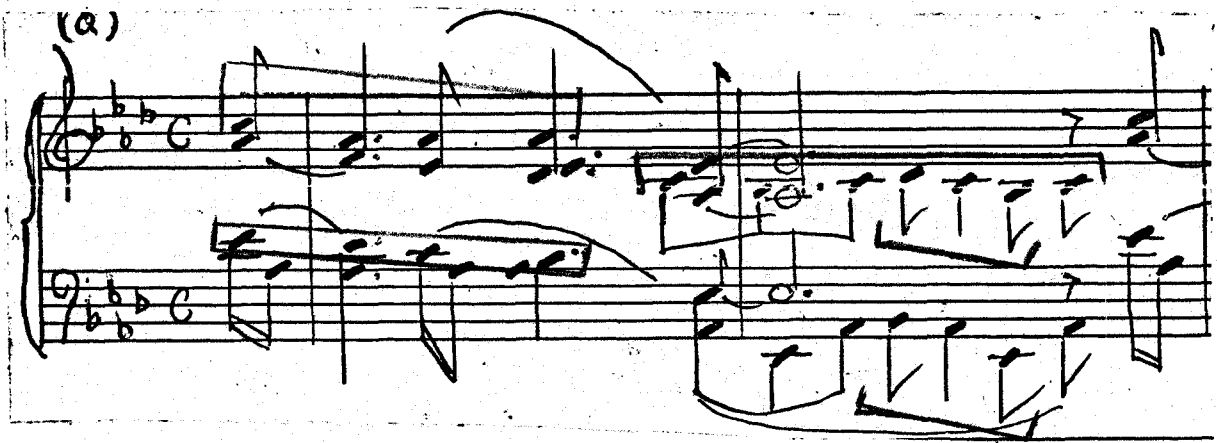
In general, it may be said that all of the single-movement sonatas have two important themes, more or less similar in character. They all contain complete second themes in contrasting

keys. In most instances, however, the second themes are closely related to the main themes. In Example 9, for instance, the main theme (a) is varied rhythmically (b). More important, the tenor voice is an inversion of the original. This, in turn, becomes the head and middle idea of the second theme (c).

Example 9. From the exposition of Sonata Op. 11, No. 1.

(a) Measure 1

Allegro non troppo

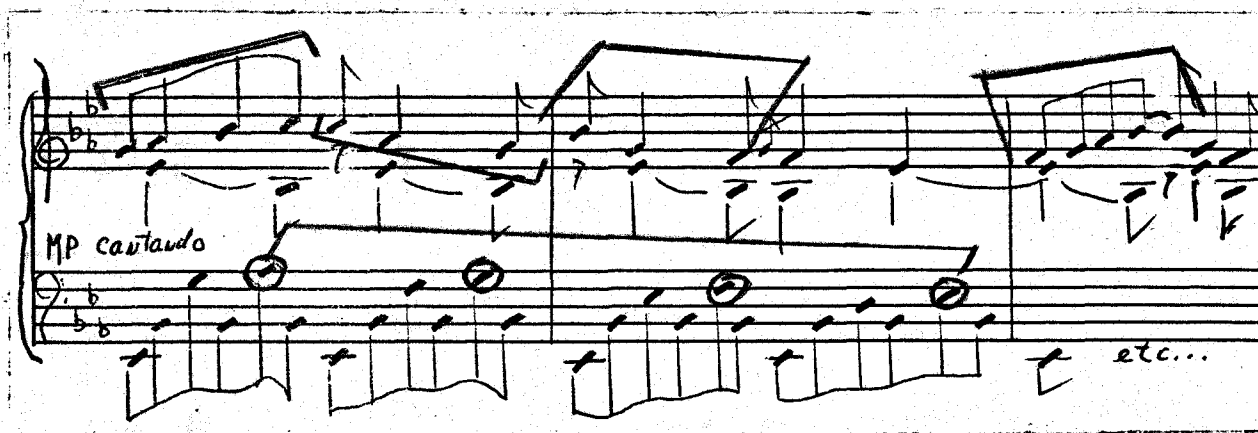


(b) Measure 25



Example 9 (continued)

(c) Measure 37

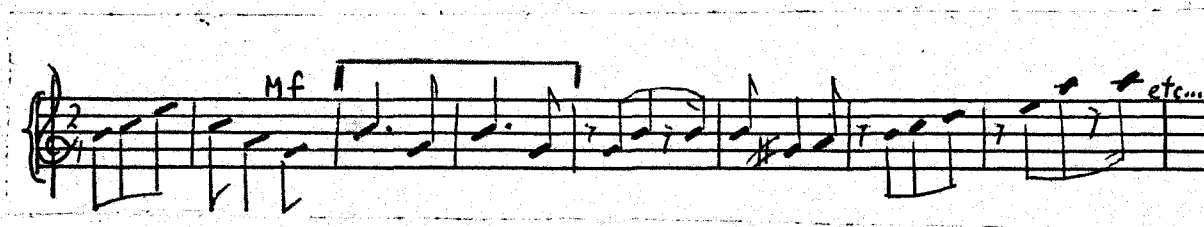


Similar modification of thematic material is also discernable in Op. 25, No. 2, and Op. 39, No. 5. On the other hand, Medtner may choose a second theme which is not directly derived from the main theme, but which is, nevertheless, quite closely related in character. In Example 10 (a and b), notice the frequency of b-natural in both themes.

Example 10. From the exposition of Sonata Op. 11, No. 3.
The main (a) and second (b) themes.

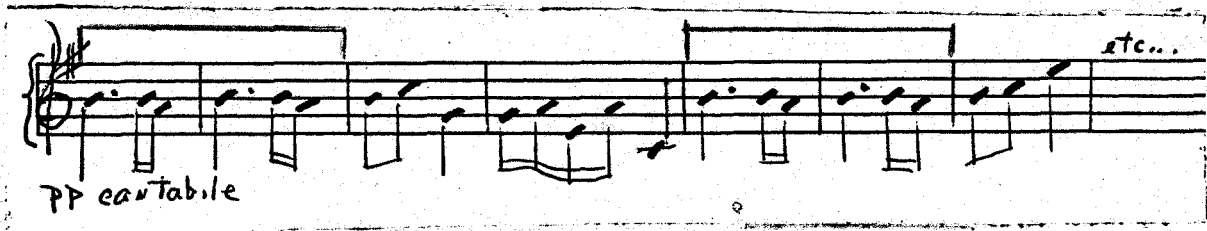
(a) Measure 1

Moderato, con passione innocente



Example 10 (continued)

(b) Measure 32



In like manner, the composer frequently chose to use non-contrasting second themes in his multi-movement works. Of the remaining sonatas certain second themes are more contrasting than others. Also notice that the Sonata Op. 56, first movement, is monothematic. Table 3 below is based on this writer's analysis of the four multi-movement sonatas available to him. Only Op. 25, No. 1, is omitted.

TABLE 3

TYPES OF SECOND THEMES IN FIRST AND FINAL MOVEMENTS
OF MEDTNER'S MULTI-MOVEMENT SONATAS

Op. No.	Movements		
	First	Last	Other comments
5	contrasting	contrasting	{ cyclic, fugal devt. sec. in final movt. 1st movt. theme used in diminution in final movt. as fugue; cyclic cyclic
27 ^a	contrasting (ternary form)	contrasting	
53, No. 1	uniform	uniform	-
56	monothematic (binary form)	uniform	

^aB. H. Loftis has analyzed the first movement as a free sonata-allegro form. See his work, "The Piano Sonatas of Nicolai Medtner," p. 58.

The most difficult sonata to cast into any mold is Sonata Op. 53, No. 1. This work is a cyclic, four-movement sonata. In this case the material, as it unfolds, becomes identifiable with earlier portions of the composition, to the extent that secondary musical elements become almost indistinguishable.⁷³ This sonata must be illustrated with full score in order to completely realize the striking similarity of texture, tempo, and mood therein.

Three out of four multi-movement sonatas examined by this writer⁷⁴ have intermovement thematic relationships, i.e., cyclic treatment. First, Sonata Op. 5 restates portions of the second theme from the exposition of the first movement (see Example 11 a) in the final movement. Example 11 (b) is taken from the exposition, and 11 (c) from the coda. (See pages 52 and 53.)

Secondly, in the second movement of Sonata Op. 27, material from the exposition does not appear in the development section. Rather, the opening theme from the first movement, Introduzione e Finale, is used (in the development section) for 114 measures as the subject of a colossal fugue. There is little

⁷³Newman, The Sonata since Beethoven, p. 724.

⁷⁴There are 5 multi-movement sonatas. Sonata Op. 25, No. 1, was not available at the time of this study.

Example 11. From Sonata Op. 5.

(a) Measure 35, from the first movement.

Allegro

cantabile

etc...

(b) Measure 58, from the exposition of the last movement.

Toco meno mosso e religioso

etc...

Example 11 (continued)

(c) Measure 351, from the coda of the last movement.



in the history of piano literature which compares to this work, except for the late piano sonatas of Beethoven, Op. 101 and Op. 106.

The third sonata, Op. 53, No. 1, is cyclic in all movements (see discussion on page 51). Each movement begins with similar material after an attacca indication. Therefore, the entire work tends to fuse into a single unit, giving the impression of an extended fantasy, rather than that of a four-movement sonata.⁷⁵

It can be seen from the preceding investigation that although thematic dualism in Medtner's sonatas does exist, it is only in the sense described by Newman in his discussion of

⁷⁵ An entirely new theme is located in the development section of this sonata in the 4th movement, measure 37. It is only 16 measures in length and does not reappear.

the Romantic sonata:

But . . . the majority of Romantic sonatas bring up, rather, the . . . problem, the one that was to increase later in the era--over assimilation. In the Romantic as in the Classic masterworks, the dualism was achieved usually by contrasts in only one or two aspects of the theme. The second theme was more an expressive variation rather than an antipode of the first, with the sense of contrast heightened more or less by tonal polarity. . . .

.
The problem of over assimilation, or excessive oneness, began to appear early in the era, as a concomitant of the overly persistent working of a motive. When a single motive tends to permeate all of the "sonata form's" themes, . . . then we have in miniature a kind of cyclical interrelationship. . . .

.
The problem becomes a more serious one in the "sonata forms" of the late-Romantics, then the motive tends to dominate all else. . . . Once more outstanding craftsmen like . . . Medtner come to mind, The extreme consequence of continuous motivic writing is the virtual elimination of full-fledged themes as tonal and melodic landmarks, leaving nothing but the rise and fall of portentous, modulatory passagework rich in sonority and interwoven motives. . . .

.
. . . the motivic writing in most other late-Romantic sonatas is less often motivic play in the sense of interwoven contrapuntal exchanges than motives reiterated, sequenced, or more freely unfolded in single continuous lines. This process brings Wagner to mind more than either Bach or the Classic masters of development (cf. the Medtner ex. . . .). [Here Newman is referring to the second movement of Medtner's Fairy Tale Sonata in C minor, Op. 25, No. 1.] Furthermore, it goes on continuously, as much in the bridges and transitions as in the development section. In fact, in that respect it tends to lessen the significance of the development section. Typically, the latter--again, excepting Brahms's "sonata forms"--is a kaleidoscopic process of transposing the ideas, reharmonizing and recombining them, and unfolding them into further ideas⁷⁶

⁷⁶Newman, The Sonata since Beethoven, pp. 155-57.

Medtner's style of composition may be criticized as being too rhapsodic and improvisational to be logical; and his themes may seem too long-winded to be considered powerful.

. . . Medtner's forms, especially those with almost constant developments of main ideas, are too prolix to be called "tight," . . . too free to be called "logical," and too philosophical and homogeneous (or devoid of dramatic contrast) to be called "dynamic." . . . Rachmaninoff found the development sections too long in Medtner's "sonata forms." Medtner's answer on one occasion was that "it is not the length of musical compositions that creates an impression of boredom, but it is rather the boredom that creates the impression of length." But this overly pat remark merely raises the chicken-or-the-egg question. We still have to account for the boredom when it does occur. . . . in at least some of his sonatas Medtner did not choose to write distinctive melodies, and even his most ingenious, resourceful development is not quite enough in itself to carry the music.⁷⁷

In any case, Medtner is a master craftsman in his ability to build, from one or two ideas, a large and homogeneous musical design.

Sonata Movements

Medtner preferred the single-movement sonata to a multi-movement plan. His tendency to compose in a large, one-movement form reflected the conviction that the aim of musical composition should be "the coordination of . . . multiplicity

⁷⁷Newman, The Sonata since Beethoven, p. 727.

and diversity into ONE WHOLE."⁷⁸ Of the fourteen sonatas for solo piano, nine are in one movement (see Table 4 below). Medtner's predilection for single-movement sonatas supports the hypothesis that in formal matters he was indeed influenced by Liszt (see pages 9-13). In this respect, Medtner, the traditionalist, was remarkably adventurous, since experimentation with the single-movement sonata was at that time relatively unusual. Newman wrote:

But in the century before Scriabin's later piano sonatas (1907-13) the number of one-movement sonatas of any sort is remarkably small, including chiefly Moscheles' Op. 49, Liszt's "Dante Sonata," Wagner's Album-Sonata, Raff's Op. 129, and several examples by Medtner (both before and after Scriabin's, . . .).⁷⁹

Of Medtner's multi-movement sonatas, 2 are in 4 movements, 1 is in 3 movements, and 2 are in 2 movements (see Table 5 below).⁸⁰ In Sonatas Op. 5 and Op. 53, No. 1, the order of the movements is not identical to other typical four-movement Romantic sonata plans. The difference lies in the placement of the inside movements (see discussion on pages 24-25),

⁷⁸Medtner, The Muse, p. 7.

⁷⁹Newman, The Sonata since Beethoven, p. 134.

⁸⁰During the Romantic period a small minority of sonata composers wrote two- and five-movement sonatas.

TABLE 4

MEDTNER'S PIANO SONATAS

Op./no.	Key	Title	First pub.	Year	No. of mvts.
5	f		Belaiev	1904	4
11/1	Ab	"Sonaten-	Jurgenson	1906	1
11/2	d	Triade" (No. 2=	Jurgenson	1907	1
11/3	C	"Elegie")	Jurgenson	1908	1
22	g		Édition Russe	1910	1
25/1	c	"Fairy Tale"	Édition Russe	1911	3
25/2	e		Édition Russe	1912	1
27	F#	"Ballade"	Édition Russe	1913- 14	2
30	a		Édition Russe	1917	1
38/1	a	"Reminiscenza"	Zimmermann	1922	1
39/5	c	"Tragica"	Zimmermann	1923	1
53/1	bb	"Romantische"	Zimmermann	1933	4
53/2	f	"Orageuse" (or "Minacciosa")	Zimmermann	1933	1
56	G	"Idylle; Pastorale"	Novello	1935	2

TABLE 5

TEMPO INDICATIONS IN MEDTNER'S MULTI-MOVEMENT PIANO SONATAS

Op./no.	Movements			
	I	II	III	IV
5	Allegro	Intermezzo	Largo divoto	Allegro risoluto
25/1 ^a	Fast	Medium	Fast	
27	Mesto	Allegro		
53/1	Andantino ("Romanza")	Allegro ("Scherzo")	Andante ("Meditazione")	Allegro (Finale)
56	Allegro	Allegro		

^anot available at the time of this study.

where a moderately fast movement is followed by a slower one. The form of the second movement in Op. 5 is ABABA; in Op. 53, No. 1, ABA. In the slower movements, the form is either a free sonata-allegro (Op. 5) or binary (Op. 53, No. 1).⁸¹ The outer movements are, like those of his contemporaries, relatively fast. According to Newman, it was

. . . obvious that, at least outwardly and in its largest outlines, the Romantic sonata showed more conformity to norms than the Classic sonata had. This conformity undoubtedly reflects the increased codification and awareness of sonata procedures in the 19th century⁸²

In the three- and four-movement sonatas, Medtner always placed the greatest amount of material in the final movements. They are nearly twice the length of the first movements, except for Op. 53, No. 1, which is nearly five times longer.

Below is a tabulation based on Newman's count of four representative Romantic composers.⁸³ It shows the total average number of measures of their completed sonatas and "works on the fringe of the sonata."⁸⁴ This is compared to the average

⁸¹Loftis, "The Piano Sonatas of Nicolai Medtner," pp. 53 and 61.

⁸²Newman, The Sonata since Beethoven, p. 135.

⁸³The four composers represented are Schubert, Schumann, Chopin, and Brahms.

⁸⁴Newman, The Sonata since Beethoven, p. 137.

number of measures found in Medtner's multi-movement sonatas

(see Table 6). The following conclusions may be drawn:

TABLE 6

THE AVERAGE NUMBER OF MEASURES FOUND IN THE COMPLETED SONATAS
OF FOUR REPRESENTATIVE ROMANTIC COMPOSERS COMPARED TO
MEDTNER'S SOLO PIANO SONATAS

Composers	Movements		
	First	Final	All Movements
The Four	241	257	808
Medtner	144	329	610

Medtner's first-movement average is nearly one-half shorter than the average first movement of a typical Romantic sonata; the final movements are one-fourth larger; his overall sonata length is, on the average, shorter by nearly one-fourth. Again, the larger final movement seems to support the hypothesis that Medtner intentionally shifted the weight of the sonata to the end.

Medtner often fused the movements of his multi-movement sonatas by means of the attacca indication. It may be found between the movements of Op. 27 and Op. 53, No. 1. The last two movements of Op. 5 are also linked (see Table 7 below). It seems the composer felt that such a bond between movements would solidify the composition, thereby creating a more clearly expressed, more intense overall design.

TABLE 7

ATTACCA INDICATIONS LOCATED IN MEDTNER'S SONATAS

Op./no.	Movement			
	I	II	III	IV
5	-	-	-	attacca
27	attacca	-	-	-
53/1	attacca	attacca	-	attacca

From a large formal standpoint, the composer's sonatas are, indeed, highly unified. However, some less than obvious structural entities exist within his sonata constructions. In fact, the single-movement sonatas are clearly sectionalized (either by the use of a double-bar or, in some cases, by tempo-change indications), whereas the multi-movement sonatas have attacca indications linking their movements. On this very point Newman wrote:

As for Medtner's Op. 38/1 and 39/5, these are not independent, single-movement sonatas. More accurately, each is a single movement within a five-movement, thematically interrelated suite. Medtner's other "one-movement" sonatas are actually something more than that. Thus, Op. 22 acquires an incipient slower movement by incorporating an "Interludium" ("Andante lugubre") into the development section of its elaborate, allegro "sonata form." Op. 25/2 . . . frames a huge, complete "sonata form" with an extended "Introduzione" and an even more extended coda. On the other hand, whereas Medtner's single-movement sonatas tend to add additional, incipient movements, his multi-movement sonatas tend to fuse into one long, fantasy movement. In Op. 53/1, for example, the four movements tend to fuse because they all come back to the same opening idea, they run on from one to the next, attacca, and much of their separate identities of tempo and mood tend to be neutralized or camouflaged

by the internal contrasts of tempo and mood that each movement reveals.⁸⁵

The Character Pieces

Medtner composed 108 character pieces in which, for the most part, he imitated nineteenth-century prototypes in both form and style. He neither added nor subtracted from the established forms, but merely used what was available to him. It is safe to assume that Medtner, who was an internationally successful concert artist, who performed most of the standard repertoire himself, and who possessed a genuine composer's instinct, was completely knowledgeable about this genre of musical composition.⁸⁶ The following are some general observations about the nineteenth-century character piece, based on a study of Schubert, Chopin, Schumann, Mendelssohn, Liszt, and Brahms: (1) The most frequently employed formal plan was the ternary (ABA); (2) the middle section was frequently in contrast to the outer sections; (3) virtuosity was minimized; (4) great numbers of character pieces were written by these composers (this type of composition became as popular as the sonata had in the preceding era); (5) five of the six composers make some reference to literary sources or ideas (particularly Schumann); (6) most of the

⁸⁵Ibid., p. 724.

⁸⁶As a concert artist, Medtner specialized in the Classic and Romantic piano repertoire.

pieces are short lyrical works with much harmonic color and modulation; (7) most of these compositions carry descriptive titles, such as "Impromptu," "Nocturne," "Fantasy," "Humoresque," "Songs without Words," "Scherzo," "Caprice," "Intermezzo," "Novelette," "Arabesque," and so on. In reference to the use of descriptive titles, Kirby's comments about Franz Liszt are enlightening:

In this, it was chiefly the association between music and literature that drew Liszt's attention, and one of his central convictions had to do with, as he put it, "the renewal of music through its inner connection with poetry." Or, as he expressed it in the preface to his early collection, the Album d'un voyageur [voyageur], he was working with a rarefied art form, not for the many but for the few, in which the attempt is made to put into music the impressions of nature upon his soul, to express what he terms the "intrinsic and poetic meanings of things." And here, we can certainly see a contradiction with the other Liszt, the great popular virtuoso pianist.⁸⁷

Medtner's character pieces may be divided into two large categories--the sets of short pieces and the large suites (see Appendixes A and B). The first group includes the "Arabesques"; "Fairy Tales"; "Dithyrambs"; "Novels"; "Three Pieces," Op. 31; "Roman Sketches"; "Hymns in the Praise of Toil"; and the "Three Improvisations," Op. 2. These pieces exhibit essentially the same traits as the character pieces of the six composers listed above. The only exception is the fact that 75 percent of the works by Medtner contain non-contrasting middle sections (they do, however,

⁸⁷F. E. Kirby, A Short History of Keyboard Music, p. 311.

modulate to tonalities other than the tonic). Therefore, the B sections are not in sharp contrast to the A sections. Typically, most secondary material following the opening is derived from the main theme--a feature common to all of Medtner's music. Other characteristic features are the frequent reiteration of rhythmic patterns (see Op. 9, No. 3 and Op. 51, No. 5) and an abundance of broken-chord figurations. A truly Brahmsian influence is the appearance of rhythmic complexity, such as hemiola, sesquialtera, and syncopation. A good example is the "Arabesque," Op. 7, No. 3, which employs hemiola and sesquialtera simultaneously (see Example 12 below).

Example 12. From the middle section of Op. 7, No. 3.

Allegro inquieto ma al rigore di tempo



The second category, the large suites of character pieces, includes the "Eight Mood Pictures," Op. 1; three volumes of "Forgotten

Melodies," Op. 38, 39,⁸⁸ and 40; and the "Improvisations," Op. 47. The general characteristics of these large suites are basically identical to those of the shorter sets. For example, they have in common the rather uniform-in-character middle section. Over one-half of these compositions have non-contrasting middle sections (and in several cases, no middle sections at all), and even though the tonalities are different in the B parts, other musical elements usually remain similar to the opening (A) ideas. Also, as in the first category, there are repeated rhythms, broken-chord figurations, and a similarity of all thematic material to the principal idea.

The suites, however, are distinguishable from the other character pieces of Medtner in a number of ways. Generally speaking, there are longer individual compositions within the suites, and some form of inter-movement unification. For example, there are attacca indications after Op. 38, No. 6 and Op. 47, No. 11; Op. 39, No. 1 and Op. 39, No. 2 are cyclic; short Russian texts introduce Op. 1, No. 1 and Op. 1, No. 5; the individual pieces in Op. 38 and Op. 40 contain dance titles (in Op. 40 5/8 meter occurs in Nos. 1 and 5 and 7/8 meter in No. 3). Also, these pieces are more likely to vary in form. Although the most common formal scheme is still ABA, some are

⁸⁸Except Op. 38, No. 1 and 39, No. 5, which are single-movement sonatas.

in less conventional forms, i.e., AABAB (see Op. 1, No. 4) or AABA (see Op. 39, No. 3). Others are simply AA' (see Op. 38, Nos. 4, 6, and 8) or AA'A" (see Op. 1, No. 2).

The "Improvisations," Op. 47, fifteen variations treated in a free-fantasy style, deserve special attention. Here Medtner combines absolute with program music, unusual because the variation form is not normally associated with the character piece. Following are observations about the collection: most of the variations are in ternary form; they are predominantly homophonic; and there is constant thematic Fortspinnung. These compositions are good examples of Kirby's description of this genre:

Pieces of this type were given a "programmatic" or emotional title, indicative of what they are to express or what their associations are. Music then became associated with the expression or characterization of extramusical ideas.⁸⁹

Each variation has a descriptive title. The third one, "Winged Dancers," vividly portrays its title (see Example 13 a, below), as do "Mid the Waves" (Example 13 b) and "The Gnomes" (Example 13 c). The remaining titles in Op. 47 include "Meditation," "Caprice," "Enchantment," "Humoresque," "Tumult of the Crowd," "In the Forest," "The Sylvan," "Conjuration," "The Threat," "The Song of the Water-Nymph," "The Storm," and "Conclusion."

⁸⁹Kirby, A Short History of Keyboard Music, p. 230.

Example 13. From "Improvisations," Op. 47.

(a) No. 3, "Winged Dancers"

Allegro capriccioso

Handwritten musical score for "Winged Dancers" in D major, 3/8 time. The score consists of two systems. The first system has a treble and bass staff. The treble staff begins with a forte (f) dynamic and a tempo marking of 3/8. The bass staff has a 7/8 time signature. The second system continues the piece and ends with the handwritten text "etc...". There is a "riten." (ritardando) marking in the second system.

(b) No. 6, "Mid the Waves"

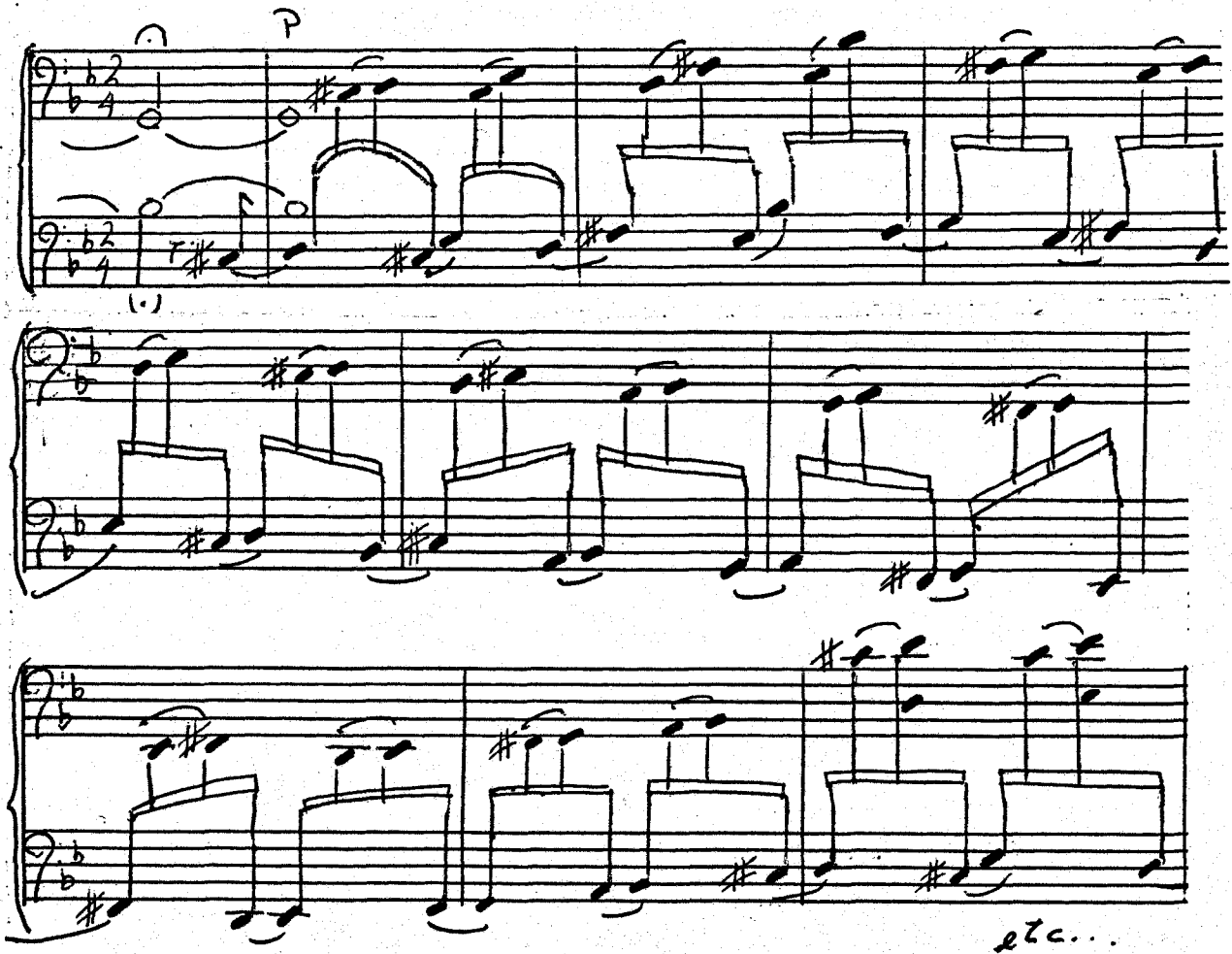
Lento

Handwritten musical score for "Mid the Waves" in D major, 3/8 time. The score consists of two systems. The first system has a treble and bass staff. The treble staff begins with a tempo marking of 3/8. The bass staff has a 7/8 time signature. The second system continues the piece.

Example 13, b. (continued)



(c) No. "The Gnomes"

Allegro risoluto

While it is not the purpose of this study to evaluate the worth of Medtner's music, it does seem most remarkable to this writer that no systematic analysis, other than B. H. Loftis' dissertation,⁹⁰ has been made and especially that little has been written about the character pieces. They are well-written and appealing, and would be a welcome addition to the repertoire, particularly for the teacher seeking materials to use at the lower-advanced level.

⁹⁰Loftis, "The Piano Sonatas of Nicolai Medtner."

CHAPTER V

CONCLUSION

The foregoing study of Medtner's solo piano works has resulted in the following conclusions: His musical craft was of a high quality, exhibiting many durable elements--well-structured melodies (or themes), inventive counterpoint, striking rhythmic interest, and poetic lyricism.

His larger compositions (i.e., sonatas and variations) are difficult to perform and, due to their extended themes and episodes, are somewhat difficult to follow. It is this writer's contention that even the most sophisticated musical audience would find these works lengthy and elusive. A statement by Paul Hindemith about the early Romantic composers brings to mind a trait which Medtner shared with the post-Classic composers:

. . . despite the beauty and often even fascination of their thematic invention, [the post-Classics--i.e., early Romantics] fail to reach the heights attained by the Classic masters. They kill one beautiful theme with another, so that sharp thematic contrasts and consequent melodic tension are lacking--a lack which is brought all the more painfully to the attention of the listener by the faulty proportion between a content which is

lacking in tension and a form which is of exaggerated duration.⁹¹ The statement is a slight exaggeration, but it does point up one of Medtner's idiosyncracies--his insistence on the total unification of all materials into one single design (frequently devoid of vivid contrasts). Furthermore, Newman writes:

As viewed here, a primary cause of boredom, caused by the excessive lengths in his development sections is found in Medtner's frequent selection of ideas--usually motives rather than themes--that are too bland to justify extensive developments.⁹²

Generally speaking, these observations pertain only to the larger compositions.

In spite of the afore-mentioned criticisms, Medtner's solo piano works are of a high caliber and deserve more attention. The shorter compositions, in particular, are worthy of performance. Since the sonatas have recently been subjected to systematic analysis by B. H. Loftis, perhaps they will be rediscovered. From the point of view of the piano teacher or performer, Medtner has left a monumental legacy of good solo piano music.

⁹¹Newman, The Sonata since Beethoven, p. 156.

⁹²Ibid., p. 727.

Appendix A; Sets of Character Pieces

Op./no.	Op. title	title or key	form	Length in pp.	yr. published
2/1	3 "Improvisations"	1. "Nixie"	-	-	1902
2/2	3 "Improvisations"	2. "A Ball Reminiscenza"	-	-	1902
2/3	3 "Improvisations"	3. "Scherzo infernale"	-	-	1902
4/1	4 "Pieces"	1. "Etude"	-	-	1903
4/2	4 "Pieces"	2. "Caprice"	-	-	1903
4/3	4 "Pieces"	3. "Moment Musical"	-	-	1903
4/4	4 "Pieces"	4. "Prelude"	-	-	1903
7/1	3 "Arabesques"	1. "An Idyll"	-	-	1905
7/2	3 "Arabesques"	2. "Tragedy-Fragment"	-	-	1905
7/3	3 "Arabesques"	3. "Tragedy-Fragment"	A B A	9	1905
8/1	2 "Fairy Tales"	1. c minor	-	-	1905
8/2	2 "Fairy Tales"	2. c minor	-	-	1905
9/1	3 "Fairy Tales"	1. f minor	A B A	7	1906
9/2	3 "Fairy Tales"	2. C major	-	-	1906
9/3	3 "Fairy Tales"	3. G major	A B A	4	1906
10/1	3 "Dithyrambs"	1. D major	A B A	7	1906
10/2	3 "Dithyrambs"	2. Eb major	-	-	1906
10/3	3 "Dithyrambs"	3. E major	A A'	3	1906
14/1	2 "Fairy Tales"	1. f minor	A B A	3	1908
14/2	2 "Fairy Tales"	2. e minor	-	-	1908
17/1	3 "Novels"	1. G major	A A'	4	1909
17/2	3 "Novels"	2. C major	A B or (A A')	6	1909
17/3	3 "Novels"	3. E major	A B or (A A')	8	1909
20/1	2 "Fairy Tales"	1. Bb minor	-	-	1910
20/2	2 "Fairy Tales"	2. b minor	-	-	1910
23/1a	4 "Lyric Fragments"	1. c minor	a b a	3	1912
23/2	4 "Lyric Fragments"	2. a minor	-	-	1912
23/3	4 "Lyric Fragments"	3. f minor	A B A B	3	1912
23/4	4 "Lyric Fragments"	4. c minor	A B	3	1912
26/1	4 "Fairy Tales"	1. Eb major	-	-	1913
26/2	4 "Fairy Tales"	2. Eb major	-	-	1913
26/3	4 "Fairy Tales"	3. f minor	-	-	1913
26/4	4 "Fairy Tales"	4. f# minor	-	-	1913

Appendix A: Sets of Character Pieces

Op./no.	Op. title	title or key	form	Length in pp.	yr. Published
31/1	3 "Pieces"	1. "Improvisation"	-	-	1915
31/2	3 "Pieces"	2. "Funeral March"	through composed	2	1915
31/3	3 "Pieces"	3. "Fairy Tale"	A B A	3	1915
34/1	4 "Fairy Tales"	1. b minor	-	-	1916
34/2	4 "Fairy Tales"	2. e minor	-	-	1916
34/3	4 "Fairy Tales"	3. a minor	-	-	1916
34/4	4 "Fairy Tales"	4. d minor	-	-	1916
35/1	4 "Fairy Tales"	1. C major	A B A	4	1917
35/2	4 "Fairy Tales"	2. G major	A B	7	1917
35/3	4 "Fairy Tales"	3. a minor	A B coda	5	1917
35/4	4 "Fairy Tales"	4. c# minor	A B A	8	1917
42/1	3 "Fairy Tales"	1. f minor	-	-	1922
42/2	3 "Fairy Tales"	2. "Phrygian"	A A'	3	1922
42/3	3 "Fairy Tales"	3. Gb major	A B A	7	1922
48/1	2 "Fairy Tales"	1. "Dance Fairy Tale"	A B C B A	16	1927
48/2	2 "Fairy Tales"	2. "Elf Fairy Tale"	-	-	1927
49/1	3 "Hymns in Praise of Toil"	1. "Before Labour"	A B A	5	1928
49/2	3 "Hymns in Praise of Toil"	2. "At the Anvil"	A A' A''	5	1928
49/3	3 "Hymns in Praise of Toil"	3. "After Labour"	free	7	1928
51/1	6 "Fairy Tales"	1. d minor	A B A	9	1929
51/2	6 "Fairy Tales"	2. a minor	A B A	6	1929
51/3	6 "Fairy Tales"	3. A major	A B A	6	1929
51/4	6 "Fairy Tales"	4. f# minor	A B A	6	1929
51/5	6 "Fairy Tales"	5. f# minor	through composed	6	1929
51/6	6 "Fairy Tales"	6. G major	A B A	6	1929
54,h/2/1	"Romantic Sketches"	1. "Prelude"	A A'	2	1933
54,h/2/2	"Romantic Sketches"	2. "Tale"	A B A	4	1933
54,h/3/1	"Romantic Sketches"	1. "Prelude"	A B	3	1933
54,h/3/2	"Romantic Sketches"	2. "Barrel-Organ-Player"	A B A	7	1933
54,h/4/1	"Romantic Sketches"	1. "Hymne"	A B A	4	1933
54,h/4/2	"Romantic Sketches"	2. "The Beggar"	A A'	4	1933
59/a	2 "Elegies"	1. a minor	through composed	5	1945
59/a	2 "Elegies"	2. eb minor	A B	5	1945

Appendix B: Large Suites

Op./no.	Op. title	title or key	form	Length in pp.	yr. published
1/1	8 "Mood Pictures"	1. "Prologue"	A B A	5	1902
1/2	8 "Mood Pictures"	2. "Allegro con impeto"	A A' A''	3	1902
1/3	8 "Mood Pictures"	3. "Maestoso freddo"	canonic	2	1902
1/4	8 "Mood Pictures"	4. "Andante con moto"	A A' B A B	4	1902
1/5	8 "Mood Pictures"	5. "Andante"	free	5	1902
1/6	8 "Mood Pictures"	6. "Allegro con umore"	A B A	4	1902
1/7	8 "Mood Pictures"	7. "Allegro con ira"	-	-	1902
1/8	8 "Mood Pictures:	8. "Allegro con grazia"	-	-	1902
38/2	"Forgotten Melodies, Vol. I	2. "Danza graziosa"	A B codetta	3	1919
38/3	"Forgotten Melodies, Vol. I	3. "Danza festiva"	A B A	9	1919
38/4	"Forgotten Melodies, Vol. I	4. "Canzone fluviale"	A A'	3	1919
38/5	"Forgotten Melodies, Vol. I	5. "Danza rustica"	A B A	4	1919
38/6	"Forgotten Melodies, Vol. I	6. "Canzona sernata"	A A'	4	1919
38/7	"Forgotten Melodies, Vol. I	7. "Danza silvestra"	A A' (<u>attacca</u>)	6	1919
38/8	"Forgotten Melodies, Vol. I	8. "Alla Rminiscenza	A A'	2	1919
39/1	"Forgotten Melodies, Vol. II ('Lyric Tunes')	1. "Meditazione"	A B A	8	1920
39/2	"Forgotten Melodies, Vol. II	2. "Romanza"	A B A	8	1920
39/3	"Forgotten Melodies, Vol. II	3. "Primavera"	A A B A	6	1920
39/4	"Forgotten Melodies, Vol. II	4. "Canzone mattinata"	A B A	6	1920
40/1	"Forgotten Melodies, Vol. III ('Dance Tunes').	1. "Danza col canto"	A B A	6	1920
40/2	"Forgotten Melodies, Vol. III	2. "Danza sinfonica"	A B A	14	1920
40/3	"Forgotten Melodies, Vol. III	3. "Danza fiorata"	A B A	5	1920
40/4	"Forgotten Melodies, Vol. III	4. "Danza giubilosa"	A B A	7	1920
40/5	"Forgotten Melodies, Vol. III	5. "Danza ondulata"	A B A	6	1920
40/6	"Forgotten Melodies, Vol. III	6. "Danza ditirambica"	aabb=A B A	9	1920
47	"Improvisations"	15 variations	6 var. in ABA	43	1926

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