

THE RUSSIAN TAFFANEL: THE SIGNIFICANCE OF VLADIMIR TSYBIN
AND HIS CONCERT ALLEGRO NO. 3

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The purpose of this critical essay is to introduce Vladimir Nikolaevich Tsybin to English-speaking readers and flutists, specifically to demonstrate how his Russian identity informed his career, affected his posthumous legacy, and influenced his compositions. The essay is divided into three parts: an outline of his career, a discussion of the pedagogical lineage and techniques he founded, and an analysis of "Russian" elements in one exemplary composition for solo flute, his Concert Allegro No. 3.

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CHAPTER 1

INTRODUCTION

Purpose

The purpose of this document is to introduce Vladimir Nikolaevich Tsybin (1877-1949) to English-speaking readers and flutists, with the specific purpose to show how his Russian identity informed his career, affected his posthumous legacy, and influenced his compositions. The document is organized into three chapters: an outline of his career, a discussion of the pedagogical lineage and techniques he founded, and an analysis of “Russian” elements in his *Concert Allegro No. 3*.

Significance and State of Research and Method

Because Tsybin’s work is relatively unknown in the United States, most of the research for this document comes from Russian sources. There are few monographs and no article length studies written in English that focus exclusively on any aspect of Tsybin. This project provides an initial step toward filling this void, and it is intended to interface with existing Russian scholarship on Tsybin in ways outlined below.¹

Previous scholars have studied Tsybin’s career. Arguably, the most thorough documentation is A.P. Barantsev’s *Flute Professors of Saint Petersburg/Leningrad Conservatory* (1990), which provides details about Tsybin’s life, his contemporaries, his teaching, and his major students. Anton Abanovich corroborates many of these biographical facts in a more recent publication, *Vladimir Tsybin—Russian Taffanel* (2009).

While these two authors clearly map out Tsybin’s career trajectory, they do not emphasize the impact of his Soviet citizenship, both good and bad. Perhaps this is because, as the American writer David Foster Wallace once said, “The most obvious, ubiquitous,

¹ All the Russian titles have been translated into English.

important realities are often the ones that are hardest to see and talk about.”² Although these aforementioned scholars have not called attention to certain Soviet realities, these realities have nonetheless deeply colored both Tsybin’s career and the cultural background from which these authors themselves have written. For example, Tsybin wrote a ballet suite, titled *1st of May*. May 1 is a holiday established in 1918 during the Soviet regime to protest capitalism; it is called “Labor Day” and celebrated by Soviet workers.

Therefore, the first chapter of this document briefly reviews biographical facts to introduce Tsybin to English-readers through an unprecedentedly focused lens of how his Soviet status informed his musical career. There is also a reference to a new work by another Russian scholar, Alexandra Grot, who has allowed me to access her new manuscript. She transcribed Vladimir Tsybin’s handwritten diary, interviewed his remaining family and students, and clarified historical events that Tsybin mentioned in his diaries. This monumental work is not yet published in Russia. A list of compositions is included in the first chapter.

In addition, the second chapter of this document provides information about Russian scholarship that supports the notion that Tsybin was the founding father of the Russian flute school. Sergei Bolotin, who wrote *Wind Instrument Virtuosi of Moscow Conservatory* (1979), lists Vladimir Tsybin as a brilliant flutist who set a high standard for future generations of flutists. Similarly, Yuli Yagudin, one of Tsybin’s best students, published his memories about his Moscow Conservatory teacher in *Memories of Vladimir Tsybin, his Works and Legacy* (1979). These works credit Tsybin with influencing the Russian national performing tradition. They claim not only that he founded a “school” of Russian flute playing during the Soviet period, but also that his academic guidelines laid the ground work for present-day flute

² David Foster Wallace, *This is Water: Some thoughts, delivered on a significant occasion, on living a compassionate life*, (New York: Little, Brown and Company, 2005), p.141.

education in Russia. While all these claims come from the authors themselves, this document is based on surveys and interviews with living members of Tsybin’s well-documented pedagogical flute lineage. It also includes an overview of playing and pedagogical techniques these flutists believe Tsybin pioneered — techniques they understand to be quintessentially “Soviet-Russian,” or distinct from Western counterparts. It focuses largely on Russian scholarship that supports the notion that Tsybin was the founding father of the Russian flute school. For example, Anton Abanovich compares two contemporaries: Tsybin and Sergei Prokofiev. Both composers graduated from Saint Petersburg Conservatory and both were prolific conductors and composers. Nonetheless, far from focusing on Tsybin’s compositional output exclusively or even offering any comparative analyses of Tsybin’s and Prokofiev’s contributions to flute literature, Abanovich focuses on the two figures as conductors in his *Conductors: Tsybin and Prokofiev’s professional relationship* (2010).

The second chapter presents primary research, which includes a survey of Russian flute players familiar with Tsybin’s work from formal and current education in music colleges and conservatories.³ The results provide an objective perspective about the significance of Vladimir Nikolaevich Tsybin as a flutist, conductor, composer, and his influence of Russian flute world development. No survey participants read any portion of this thesis, or were influenced by the author of this work. These independent Russian flutists reside in the United States, Brazil, England, Japan, and Russia. Some survey participants provided concise feedback while others wrote essays regarding this topic.

The third chapter provides a discussion of *Concert Allegro No. 3*. It presents a detailed analysis of the *Concert Allegro No. 3*, its form, themes, and performance practice suggestions. It deserves singular attention because *Concert Allegro No. 3* is arguably

³ The survey consists of sixteen (16) questions and assesses “Russian” characteristics of Tsybin’s music, his importance in the music history and his pedagogy.

Tsybin's most virtuosic solo flute work. Like the previous two chapters that respectively assess how Soviet-Russian identity informed Tsybin's career and pedagogical legacy, this final chapter focuses on "Soviet-Russian" elements in Concert Allegro No. 3. The document focuses on precisely such "Russian" characteristics potentially identified by respondents to the above questions.

CHAPTER 2

BIOGRAPHICAL INFORMATION AND SIGNIFICANCE OF VLADIMIR TSYBIN

The majority of the western music world knows Russian composers such as Sergei Rachmaninov and Sergei Prokofiev. However, very few know the name of Vladimir Tsybin, a flutist, a pedagogue, and a composer during the Soviet era. Tsybin lived, studied and taught at the Saint Petersburg State Conservatory, and composed alongside such luminaries as Sergei Rachmaninov and Sergei Prokofiev, both of whom emigrated from Soviet Russia. A major reason why Tsybin is not well known outside Russia is because unlike Rachmaninov and Prokofiev, Tsybin remained in the Soviet Union his entire life, which limited his global visibility. This choice impacted Tsybin's career options and colored his compositions.

Although he was not well known outside the Soviet Union, Tsybin was nevertheless a seminal figure within Russia and was referred to as “The Russian Taffanel” by musicologist, Anton Abanovich.⁴ Paul Taffanel (1844-1908) was also a flutist and composer who taught at the Paris Conservatory, and today he is known as the father of the French flute school, “which became the standard of the flute world.”⁵ This French “school” encompasses Taffanel's pedagogical lineage, a body of flute repertoire to which Taffanel himself contributed, as well as certain performance and pedagogical techniques that he advanced. In the words of Nancy Toff, who has authored a monograph on the history of the flute, “Taffanel was not only the best flutist in Europe, but it is still unknown if anyone can ever fill his place.”⁶

Vladimir Tsybin was born into a musical family on July 11, 1877. His father, Nicolay Tsybin, was a violinist and conductor of the provincial orchestra in Ivano. Tsybin's mother,

⁴ Anton Abanovich, “Vladimir Tsybin-Russian Taffanel,” *Musical Academy* (No. 4. 2009): p. 2.

⁵ Nancy Toff, *The Flute Book*. (Oxford University Press, 1996), p.101.

⁶ Nancy Toff, *The Flute Book*. (Oxford University Press, 1996), p. 253.

Lydia Mihailovna was a singer and guitarist. In approximately 1885 his family moved to Moscow because Tsybin's father was appointed to a position in the Orchestra on Bolshoi Nikitskoy Street. It was the main circus in Soviet Union, and working there gave Tsybin's father more income and prestige as a performer. Russian Circus was the main family-oriented entertainment during Soviet years, and there were circus colleges that trained highly qualified circus artists. Therefore, an orchestra position was a highly valued by the musicians because it provided consistent pay, benefits, and paid vacations.

In 1886 Tsybin's father died from tuberculosis, prompting Vladimir's mother to send her nine-year-old to a military band in the Twelfth Astrakhan Grenadier Regiment. It was here that Tsybin learned to play the flute and piccolo during his studies up until 1890. In addition, he sang in the choir while learning how to read and write music.

Tsybin was accepted in the flute studio of Wilhelm Krechman at the Moscow Conservatory from 1889-1895. In Russia, it is possible to serve in the army and receive an education at the same time, if a supervisor grants permission. During his time in the Conservatory Tsybin was appointed principal flutist in Korsha's Theater in Moscow, where he performed operas that included: *Ruslan and Ludmila* by Mihail Glinka, *Aida* by Giuseppe Verdi, *Faust* by Charles Gounod, *Rusalka* by Aleksander Dargomyzhsky, *Carmen* by Georges Bizet, *Les Huguenots* by Giacomo Meyerbeer, and *Pagliacci* by Ruggero Leoncavallo.⁷ Performing these operas helped him mature as a flutist. That same year he won the solo piccolo position at the Bolshoi Theater, fulfilling a lifelong dream. "Tsybin's playing was beautiful, rich in timbral shades, had a quality of brilliant technique, and had great emphasis on creative musical phrasing."⁸

⁷ Alexandra Grot, *Vladimir Nikolaevich Tsybin (1877-1949)*, Unpublished Manuscript, p.23.

⁸ Yuli Yagudin, *Remembering Vladimir Tsibin*, Moscow: Muzgiz, p.376.

Tsybin moved to St. Petersburg in August 1907, but continued to spend the entire winter season in the service of the Korsha's theater. In summers he traveled with Vladimir Terentyev, a friend of his father, in order to work in the southern city of Kislovodsk, Mineral Water, Rostov-on-Don, Sevastopol, Kiev and others. In addition to being his father's friend, Terentyev was principal violinist in the Maliy Theater as well as a conductor of symphony concerts at one of the German clubs in Moscow.

Tsybin dreamed about being a soloist as well as the piccolo soloist of one of the Ivy League orchestras. The opportunity was presented in 1907, when he auditioned and won the position of Principle Flute in Saint Petersburg's Mariinsky Theater Orchestra. This allowed Tsybin to be a part of Diaghilev's famous *Ballets Russes*, which allowed him to travel abroad every summer.

With summers in Paris and winters in Moscow, the fall and spring seasons were spent in Saint Petersburg. Because the Soviet era lacked qualified wind instrumentalists, Tsybin was allowed to work in several ensembles simultaneously. It is hard to provide exact time frames for exact events in Tsybin's life because many of his engagements coincided. Although he moved to Saint Petersburg in 1907, his wife remained a choir singer in the Bolshoi Theater, working full time.

In addition to his dreams as a performer, Tsybin was also interested in conducting. During his Army Band years (1889-1895), Tsybin was presented opportunities to conduct on several occasions. He was a gifted conductor and enjoyed standing in front of the sound of the ensemble. Because the band repertoire was limited, Tsybin created many arrangements of orchestral pieces, opera scenes, etc.⁹

Although Tsybin arranged multiple pieces for band by ear in his younger years, he realized that in order to become a professional arranger he must address his lack of

⁹ See list of complete works in Appendix A

theoretical knowledge. Arranging led Tsybin to composition and a desire to learn more about theory, harmony, and form.

In 1909 Tsybin entered the Saint Petersburg Conservatory of Music as both a composition and conducting student. Anatoly Lyadov accepted Tsybin in his composition studio, and Nikolay Cherepnin was his conducting professor. In 1914 Tsybin graduated with bachelor degrees in conducting and composition. For his final conducting examination Tsybin conducted *Marriage of Figaro* by Wolfgang Amadeus Mozart. His own composition, *Symphony in E-Major* served as his final examination in composition.

Music critics loved Tsybin's *Symphony in E-Major* and compared his conducting with that of Prokofiev. Based on Tsybin's brilliant success during his Conservatory years, the administration of Saint Petersburg Conservatory offered him a position as a flute professor in 1917. As stated earlier, Tsybin was a flute major between 1889-1895 in the Moscow Conservatory. Therefore, the director of the Saint Petersburg Conservatory trusted Tsybin's competency as a flute professor. Because he also had two other degrees, he was a more diverse candidate for a professor position.¹⁰

At this time the political situation in the Soviet Union was not stable. The first Russian Revolution happened between 1905-1907, with the Second Revolution following in 1917. The Second Revolution established the Soviet Regime as the only ruling party. Because musicians and artists were a part of court entertainment, the Soviet party considered them as the Regime's enemy. *Inteleghenzia* is a special term in Russia that collectively describes scientists, musicians, visual artists, and other non-manual labor people. There were two types of highly educated people (*Intelleghenzia*) during that time. Composers such as Sergei Rachmaninov, Sergei Prokofiev, Igor Stravinsky, and many others chose to emigrate

¹⁰ Alexandra Grot, *Vladimir Nikolaevich Tsybin (1877-1949)*, Unpublished Manuscript, p.25.

to more developed countries; conversely, there were composers who embraced the political change, and tried to improve their lives and raise the level of education during the Soviet era.

Tsybin tried to adjust to the new political atmosphere. He accepted the new regime, but Soviet censure limited composers' creativity. It favored newly appeared *Musical Modernism* as the main musical genre.¹¹ *Musical Modernism* formed with the appearance of factories and new technologies. Dmitry Shostakovich, Igor Stravinsky, Sergei Prokofiev were writing in a new genre, setting new rhythms, harmonies, and form. The emphasis on *Musical Modernism* prevented Tsybin's music from being published and played extensively. His clear tendency towards great lyrical romantic writing was inconsistent with this new direction in music.

In 1920, in his prime but without clear and predictable direction in life, Tsybin moved back to Moscow. Tsybin wanted to re-unite with his family, but felt lost because life in the Soviet Union was so uncertain. It was necessary to build relationships with the new authorities.

With the help of Nadezhda Krupskaya, an influential friend in the Soviet party, Tsybin found a way to leave Moscow and organize a school for talented orphans in Pushkino, Russia. In order to garner the Soviet government's approval and financial support, Tsybin and his wife named the school after the prominent Soviet music critic Anatoly Lunacharsky. After the end of Russia's Second Civil War (1917-1922), there were close to four million orphans living on the streets, which led to high criminal activities. There was a desperate need to provide room, board, and education for these children. Because Tsybin was brought up in the army, he felt the need to return a favor and provide great music education for orphans. Pushkino had three orphanages at that point. Tsybin and his wife became directors

¹¹ This genre appears only in Russian Soviet Music History and does not coincide with Western Music History development.

of Lunacharsky School in the biggest house in Pushkino, which belonged to F. F. Berg, a financial analyst in Moscow. Tsybin organized a choir, symphony orchestra, and band.

At the Lunacharsky School, Tsybin gained an opportunity to compose and to conduct his works, and have them performed by the school's band and orchestra. The political connection to the name of the school also gave him an opportunity to be noticed by the governing regime. With his complete dedication to the school and through his hard work, the Lunacharsky School became an exemplary institution, earning Tsybin political credits and the opportunity to go back to the Bolshoi Theater and to the Moscow Conservatory as an accepted figure, supported by the political regime. Tsybin was awarded the Honored Artist of the Russian Soviet Federated Socialistic Republic in 1946, with many other awards to follow.¹²

Between 1928-1949 Vladimir Tsybin composed three operas, ten concerti for various instruments, and a large variety of instrumental pieces. Arguably, "the quality of his work was superb, but it was difficult to get the pieces published."¹³ The government-controlled publisher had a monopoly on publishing music, with an extremely intricate and long process of selecting pieces to be published. Therefore, pieces by Tsybin as well as other composers were usually performed in manuscript only. Unfortunately, many manuscripts have been lost or destroyed.

Although being a Soviet composer limited Tsybin's career options, the restricted circulation of his music had an impact on his reputation and compositions. This is discussed further in Chapter two.

Appendix A provides a complete list of works composed by Vladimir Nikolayevich Tsybin. A total of twenty-one manuscripts were performed only once because they have been

¹² A.P. Barantsev. 1990. *Flute Professors of Saint Petersburg/Leningrad Conservatory 1862-1985*. Petrozavodsk Publisher. p. 56.

¹³ Nikolay Platonov. 1957. *Memories of Vladimir Tsybin*. Moscow: Muzgiz, p.98.

identified as never published. Vladimir Tsybin was, and will always be, a significant figure not only as a composer, arranger, conductor, and legendary professor at major conservatories, but also as a flute pedagogue that changed the course of flute history in Russia. Yuli Yagudin, one of Tsybin's successors called him the founder of the Soviet flute school.¹⁴

Tsybin taught at the Moscow State Conservatory from 1923-1949. Among his students were great orchestral musicians and future pedagogues at major Russian conservatories, such as: G. Y. Madatov, B.V. Trizno, L.M. Shlyemovich, D.Y. Gurkov, E.G. Polyakov, V.S. Rabinovich, Y. Yagudin, N. Platonov, and many others.

Yagudin states that Tsybin was a pedagogue, developing flute methods; he knew the secrets of his trade and could teach them to his numerous students. Tsybin had a talent of identifying personal strengths and weaknesses of his students and helping them overcome their problems successfully within a short period of time. Every one of Tsybin's lessons was interesting and distinct in its own way.¹⁵ He described his immutable principles in his pedagogical flute treatise that is called "*Technical foundation of playing the flute.*" It is written proof of Tsybin's perfection of pedagogical credo.¹⁶

Tsybin emphasized the importance of playing in tune regardless of the quality of the instrument, however he recommended starting playing the flute around ten years old on a good quality instrument.¹⁷ Brilliant technique and evenness throughout passages were extremely important for Tsybin. He called it playing "pearl-like passages."¹⁸ Every note is important. His compositions had a pedagogical purpose and reflected his methodical principles. "His music was written in the tradition of Russian classical music, stressing

¹⁴ Yuli Yagudin, *Remembering Vladimir Tsibin*, Moscow: Muzgiz, p.377.

¹⁵ Yuli Yagudin, *Remembering Vladimir Tsibin*, Moscow: Muzgiz, p.378.

¹⁶ Yuli Yagudin. 1966. *V. N. Tsybin* Moscow: Muzgiz. p.13.

¹⁷ During Soviet Era a good quality instruments assumed smuggled from abroad.

¹⁸ Yuli Yagudin. 1966. *V. N. Tsybin* Moscow: Muzgiz. p.14.

melodic sincerity and clarity of harmonic language, and it undoubtedly enriched the very meager flute repertoire.”¹⁹

Tsybin’s *Concert Etudes* were dedicated to great Russian flutists, such as F. Levin, V. I Glinsky-Safronov, A. Larin, V. Leonov, etc. Each etude intended to improve a specific type of technique. For instance, *Concert Etude in gis-moll*²⁰ is written on a *Midsummer Night’s Dream* theme by Felix Mendelssohn. It is composed to master controlled air release and light staccato tonguing. *Concert Etude in H-Dur* is great for mastering finger and embouchure coordination.

Tsybin paid great attention to improving sightreading skills. He emphasized the importance of the ability to look ahead and anticipate the upcoming material based on acquired musical intuition through routine practice.

Alternative fingering study played an important role in Tsybin’s pedagogical methods. He believed that it was essential when playing modern repertoire pieces. His *Concert Allegro No. 1* requires knowledge of alternative fingering in order to perform technical passages of triplets and quintuplets successfully. His “*Technical foundation of playing flute*” included harmonics exercises for strengthening the embouchure and alternative fingerings in difficult passages. He was one of the first flute pedagogues in Russia who used music by Johann Sebastian Bach, George Frederic Handel, and Joseph Haydn for pedagogical repertoire in his studio. Tsybin also loved using his arrangements of the following pieces: *A song without words*, *Troika*, *Valse from Eugene Onegin Opera* by Pyotr Ilyich Tchaikovsky, who was one of Tsybin’s the most favorite composers.

Due to Tsybin’s work in the *Bolshoi Theater* orchestra, he was the first Russian flute pedagogue who required students to use vibrato when performing solos. He stated, “tone

¹⁹ Yuli Yagudin. 1966. *V. N. Tsybin* Moscow: Muzgiz. p.16.

²⁰ Russian musicians use German system of labeling tonalities

without vibrato is dry and unexpressive”²¹ In other words, Tsybin was the first Russian pedagogue who raised not only successful orchestral musicians, but also soloists.

Tsybin was a big advocate for his students who studied composition or conducting. He stayed after hours, helping his students with solfeggio, harmony, polyphony, and piano. He was raising not only brilliant flutists, but also well-rounded musicians.

The Soviet Union was behind the wall and flutists did not have access to good quality instruments, substantial flute methods, or extensive repertoire. Tsybin tried to fill the last two needs as a pedagogue, a brilliant soloist, and composer. He influenced and raised a great generation of flutists and flute-composers.

In short, Taffanel and Tsybin are comparable because they were each leading performers, teachers, and composers of flute music. However, Taffanel and Tsybin differ appreciably in how well known they are to flutists today outside their respective countries of citizenship. Whereas Taffanel is world-famous, Tsybin is not well known outside Russia. For instance, Toff’s aforementioned monograph makes no reference to Tsybin. Similarly, *Oxford Music* does not include an entry on Tsybin. Only a Russian source, *Music Encyclopedia*, contains information about him.²² Therefore, the purpose of this work is to fill the void and highlight Vladimir Tsybin as a composer, conductor, and flute pedagogue.

²¹ Yuli Yagudin. 1966. *V. N. Tsybin* Moscow: Muzgiz. p.18

²² Alexander Prohorov. 1982. *Music Encyclopedia* Moscow: Moscow Publishing, p.185.

CHAPTER 3

SURVEY DATA AND ANALYSIS

The following chapter discusses primary research, including a survey of Russian flute players with formal education in music colleges and conservatories, who are familiar with Tsybin's works. The survey consisted of sixteen questions and assessed the "Russian" characteristics of Tsybin's music, his importance in Russian music history, and his pedagogy.

All questions were distributed in the following ways: Survey Monkey, odnoklassniki.com, vkontakte.com, fluteforum.ru, and individually by email to thirty-five respected Russian flutists. Only twenty-eight respondents responded to the survey requests. They included flutists who published material on Tsybin, collected material about Tsybin, and performed his music. All the respondents had either bachelor or graduate degrees in flute performance or pedagogy. The majority of the responses were in Russian and only one person responded in English. See appendix B for the content of all questions and responses.

The following are representative samples of the responses.

Question No. 1: What do you think when you hear the name Vladimir Tsybin?

- 90% answered: "Father of Russian Flute School. Tsybin was a popular flute virtuoso, significant Russian and Soviet flutist, pedagogue, and composer, humble person, representative of both Moscow and Saint Petersburg flute schools at the end of 19th and beginning of the 20th century;"
- 10% answered "beautiful and technically difficult music;"

Question No. 2: On a scale of 1 to 7, with 1 as low and 7 as high, how important do you think Tsybin has been as a composer of flute music?

- 75% answered 7, also adding "Tsybin is played in Russia mostly, the rest of the world has not even heard of that name;"
- 25% answered 6, 5, 4

Question No. 3: On a scale of 1 to 7, with 1 as low and 7 as high, how important are his technical studies for students' development?

- 75% answered 7, also adding “it is a part of regular assignments to play Tsybin’s music at one of the music schools in Saint Petersburg because its students participate in competitions regularly and Tsybin’s music is an effective music to win competitions with.”
- 25% said 6 and 5

Question No. 4: Have you performed one or more of his Concert Allegro?

- 90% answered Yes
- 10% said No

One of the respondents said: “I performed *1st* and *2nd* Concert Allegro on stage, but did not feel ready to perform the *3rd* Concert Allegro on stage due to its difficulty to memorize it.” One of the responders lives in the United States. He recorded a CD called “*From My Homeland: Flute Music by Russian Composers,*”²³ which includes the following pieces written by Tsybin: *Concert Allegro No. 1*, *Concert Etude No. 2*, and *Concert Allegro No. 2*.

Question No. 5: Have you performed one or more of his Concert Etudes?

- 100% answered Yes. One of the respondents added that she worked on all of them with her students, but has not performed them on stage.

Question No. 6: What other pieces composed by Tsybin have you performed?

- 100% played *Tarantella*, four out of twenty-eight responders in addition to *Tarantella* played *Andante*; one out of twenty-eight responders in addition to

²³ Titanic Records 2006*From My Homeland*.....Ti-268

Tarantella played *A Song without Words*, composed by Pyotr Tchaikovsky, but arranged for flute and piano by Tsybin.

Question No. 7: On a scale 1 to 7, with 1 as low and 7 as high, how technically challenging they were to prepare?

- 60% answered 7. One of the respondents that answered 7 added a note: “before 7, now 5.” Another respondent who answered 7 also added the following comment: “I give 7, but I strongly believe that there is nothing extremely difficult if one practices a lot. However, Tsybin’s music is hard to perform on stage because one has to have a very good memory in order to perform it by heart, and physical endurance in order to have a flawless performance.” One of the respondents stated: “Tsybin’s music is hard, very hard, but beautiful enough so that I can put aside the challenging nature of his flute compositions and start practicing.”
- 40% answered 5.

Question No. 8: Are you aware of other works for wind instruments that Tsybin composed?

- 90% answered Yes and added a list of the following titles among other works for wind instruments composed by Tsybin: *Concerto for Horn and Orchestra (1943)*, *Concerto for Oboe and Orchestra (1942)*, *Concerto for Clarinet and Piano (1929)*, and *Concerto for Trumpet and Orchestra (1943)*.
- 10% said No

Question No. 9: What do you think Tsybin’s “Russian” pedagogical or playing techniques are?

- 90% listed the following characteristics that they associate with Tsybin’s music: Russian harmonies, romantic traditions, virtuosic lyricism, endless melodic lines, original beauty, exciting to perform and listen to, colorful harmonies, wide

intervallic melodies, and Russian expressiveness. The answers are translated and paraphrased.

- 10% made comments suggesting that they did not know of his pedagogical side or if even was a “Russian playing technique.”

Question No. 10: What elements of his music sound “Russian?”

The following elements were identified by the responders: descant quality of the melodic phrase that is similar to Pyotr Tchaikovsky and Alexandr Glazunov, melodism, theme and variations, “Russian” expressiveness, long vast phrases, nostalgic mood of the slow movements. One of the participants added that she couldn’t articulate separate elements that sound “Russian,” but that “all of it screams Russian because of its meaningful content, its expressiveness, passage modality, and cadenzas.”

Question No. 11: Could you list other most important characteristics of Tsybin’s music?

100% said virtuosic. One responder also added “Tsybin’s technique,” without specifying the exact meaning of such technique. “Tsybin’s music has been an essential part of every Russian flutist’s progress. When one hears it performed one can clearly hear that Tsybin wrote it. When one looks at its score, you think it is clear and written in a straightforward fashion. However, when one starts practicing and then performing the piece, the performer understands that it is like running a technical marathon, you have to have lots of endurance to perform it well.”

Question No. 12: Do you think Tsybin is widely known as a flutist and composer outside Russia?

100% answered No. One of the responders added that, “European flutists have heard Tsybin’s music, but only because Russian flutists choose to perform his music on stage in

Europe.” Another responder said the following: “not widely. Mostly not at all. Back to 2000 when I was introducing his music to the American audiences through competitions, master classes, and recitals. Everyone was impressed and wanted to get their hands on the scores. That was a problem because his music has not been republished since 1960-s and ’70-s.”

Question No. 13: Why do you think he was an important (or not important) composer of flute music?

100% agreed that Tsybin was an important composer of flute music. Here are selected examples of their answers. One of the responders said, “Tsybin is definitely important because there is nothing more virtuosic, effective, and romantic written by other Russian composers for flute.” Another responder stated, “During that time there was nothing else written for flute that would reflect flute and musical development.” She also added, “Tsybin himself studied Jules Dimersseman, Jean-Louis Tulou, Wilhelm Popp when he first started playing flute. But once Tsybin started to perform music by great Russian composers in band and orchestra, he realized that in order to prepare his students to play their music, there is a need to compose pieces, studies, and etudes in the same style, using the same technique, and melodic phrasing.”

This responder seems to be suggesting that not only virtuosic flute compositions, but also “Russian.” Other responders included:

1. “Tsybin’s music not only was, but also still is important for every Russian flutist.”
2. “He was a good composer. He sure did bring a very exciting repertoire addition to the flute music.”
3. “Among other reasons why Tsybin was an important composer, he skillfully transcribed a lot of Russian music for flute as well as composed variations on Russian themes.”

4. “Tsybin was one of the few Soviet composers who not only wrote for flute during that period, but also, understood flute’s strengths and weaknesses. The rest of the of responders simply stated important.”

Question No. 14: Do you think the Soviet Government restricted Tsybin’s music from being published?

- 60% answered Yes
- 40% said “not sure,” One of them added: “Seems like he was well published.”

Another responder said, “Tsybin was one of a few composers who lived an ordinary musician’s life. He worked in many ensembles, taught at the conservatories, and composed for pedagogical reasons.”

Another responder also added the following: “I think it happened to many other Tsybin’s contemporaries.” Another responder also added: “Perhaps all Soviet time music was influenced by government like the rest of the arts at that point.”

The next responder also added: “Soviet government constantly restricted Tsybin’s music from being published. Between publishing dates of the first and second Concert Allegro is a twenty-year gap. Many of Tsybin’s compositions not only have not been published, they were lost. And the pieces that were allowed to publish were edited severely. For instance, Concert Allegro No. 1 that was republished after Tsybin’s death was missing a cadenza and a large portion of the coda, too.” The assumption regarding the last response could be that the *Muzgiz Publishing Company’s* censorship did not agree with composer’s musical idea and purposefully left it out.

Question No. 15: Do you think Tsybin’s music, like Shostakovich’s music, contained anti-Soviet government messages?

- 90% were Not sure

- 10% stated No.

One respondent added: “Tsybin was a humble and peaceful person. He was always hoping that the Soviet government would help him until his last day on earth. He did not allow himself to make any negative statements against the Soviet regime, even in his diary because he was thinking about his family’s future. Tsybin always accepted everything the way it was and made the best of it.

Question No. 16: Do you perceive Tsybin’s being Russian affecting his pedagogical techniques?

- 90% answered Yes
- 10% stated No comment

One of the responders added: “sounds like his writing was influenced by Russian composers of the end of the 19th and beginning on the 20th centuries, composers like Sergei Rachmaninov and Reinhold Gliér.”

Another responder added the following: “Most Tsybin’s pieces were written either right before or shortly after the revolution (assuming the First Russian revolution). Tsybin never favored Sergei Prokofiev’s music, even though they were classmates.”

Conclusion

In summary, the survey data results show that perception of Russian respondents in regards to Vladimir Tsybin significance and the value of his technical studies is important. A large number of compositions play a meaningful role in the Russian flute pedagogy formation. The majority of survey responses is consistent and supports the purpose of the present thesis.

Conversely, the conducted survey identified the following needs regarding this topic. First, there is a need to elevate Vladimir Tsybin statue as a flute pedagogue and composer

worldwide. Second, there is a need to introduce this current topic at the national level conferences in order to reach bigger audiences.

This survey data is two-fold. First, the reliability of measurement ensured consistent responses throughout the entire survey. Based on current information regarding Tsybin and his legacy, one can assume that if the test-retest was repeated, it would show similar results.

Second, the validity of the questionnaire shows that answers support the notion of The “Russian Taffanel.” Vladimir Tsybin, who is regarded as the Father of the Russian flute school. Additional responders’ comments added useful feedback regarding the present topic and complemented the information about Vladimir Tsybin and his legacy in this work.

CHAPTER 4

A DISCUSSION OF THE CONCERT ALLEGRO NO. 3

Russian Style in Music of the 19th-20th Centuries.

In order to understand Tsybin's Russian identity and his compositional style, one must explore characteristics and movements in the 19th-20th centuries. Russian Romanticism started in the 1830s and lasted nearly a century. Music was only one part of the Russian romantic arts at the end of the 19th and beginning of the 20th centuries. It coincided with what is called the "Silver Era" in all Russian arts. A literary critic, Vasily Razumnik, coined this term in the mid 1920s.²⁴ Attention to nationalism in music was brought to light during that era, in which the main idea of this movement was to return to life, bring attention to ordinary people and their inner world.

Mihail Glinka is considered the founder of the Russian national composition style. One of the most prominent characteristics of Russian romantic style is folk music elements that include folk dances, folk songs, and folk rhythms. This style is achieved through repetition of notes, extended motives, and dance-like rhythms. "The text of folk songs impacted the musical meter in order to match stronger beats of each measure to the correct placement of emphasis in multi-syllabic words."²⁵ Harmonic language during that era includes, but was not limited to, whole-tone scales, augmented chords, and chromaticism, which created a fairy-tale like music character.²⁶ Other prominent characteristics were extensive modalities and borrowed chord (I-Aug I-VIb) cadences.

One of many specific characteristics that distinguished Russian Romantic music from Western Romantic music is related to Russian portraits of fairy-tale characters, which

²⁴ Yuri Vsevolodovich Keldysh. (1982). *Music Encyclopedia*. Moscow: Big Soviet Encyclopedia Pub. p. 1374

²⁵ Mihail Mihailov. (1990). *Etudes about style in Music*. Leningrad: Muzyka. p.102

²⁶ Olga Victorovna Shevchenko. 2003. "Instrumental Chamber music and arts of Silver Era." Retrieved from Doctoral Dissertation electronic database dissercat on May 27, 2014.

impacted the sonority of harmonic language by bringing ethereal, continuous, lyrical phrasing in music of that era. Instrumental music flourished during the Silver era.²⁷

For musical form, theme and variation was popular at the end of the 19th and the beginning of the 20th centuries in Russia. Examples include Glinka's *Kamarinskaya* in 1848, based on two folk songs; Tchaikovsky's, *Theme and Nine Variations in A-minor* in 1863; Rimsky-Korsakov's *Variations on a Theme by Glinka for Oboe and Wind Orchestra* in 1878; Prokofiev's *Concerto No. 3 for Piano and Orchestra* in 1923; Rachmaninov's *Rhapsody on a Theme of Paganini for Piano and Orchestra* in 1934. Vladimir Tsybin was not an exception, adopting theme and variation form in his Concert Allegro No. 3 as well.

Background Significance of Concert Allegro No. 3

Concert Allegro No. 3 was written in 1946, three years before Tsybin passed away. Extensive research shows that no commercial recordings of this piece are available. There are two YouTube recordings of live performances, the first of which is a live video recording from an annual exam at the Saint Petersburg State Conservatory. The performer is Anastasia Kaneeva accompanied by Maria Sapargalieva. The second is a live video recording from a recital also from the Conservatory, performed by Evgeniya Kossman with Hans Joerg Fink, accompanist. Additionally, a live Vimeo recording of Concert Allegro No. 3, performed by Alexandra Grot. The pianist's name is not available. All three performances are live performances by Russian flutists and posted only on social media.

Concert Allegro No. 3 is one of Tsybin's final *Concerti* written for woodwind instruments and exemplifies Tsybin's writing at the end of his compositional career. It is the final and most challenging Concert Allegro written for flute by Tsybin, requiring technical proficiency and endurance, and clear understanding of musical form.

²⁷ Olga Victorovna Shevchenko. 2003. "*Instrumental Chamber music and arts of Silver Era.*" Retrieved from Doctoral Dissertation electronic database dissercat on May 27, 2014.

Interestingly, unlike Concert Allegro No. 3, the first two Concert Allegri have two label recordings. The first recording is titled “...*from My Homeland...*” performed by flutist Alexander Viazovtsev with an accompanist Benjamin Boren. They recorded first and second Concert Allegri, but instead of listing original Concert Allegro as titles, they interpreted titles by labeling them as Concerto No. 1 and Concerto No.2. The second recording is titled *The Russian Romantic Flute*, performed by Inna Gilmore, and accompanist Brian Gilmore. They also recorded Concert Allegro No. 2 and Concert Etudes No. 1, 7, 8, and 10, also written by Tsybin.²⁸

All three Concert Allegri are included on audition lists at major Russian Conservatories, as it is felt Tsybin’s compositions represent a milestone in Russian flute repertoire. Tsybin’s compositions were largely influenced by the development of Russian Romanticism. Tsybin absorbed Russian national style through schooling, performing and studying at the conservatories. He successfully adapted that style and developed his own individual approach that was easily recognizable by any Russian professional flutist.

As it was mentioned earlier, Concert Allegro No. 3 closes Tsybin’s cycle of flute *Concerti*. Arguably, it signifies the final stage of the composer’s life with all its challenges and successes. Tsybin’s imagination, creative visualization of music, brilliant virtuosity and exceptional composition talent are all exemplified in this piece.

Analysis of the Work

The following is a discussion of Concert Allegro No. 3 from this performer’s viewpoint. The complexity of the composition is reflected in its large-scale structural format. Variations on five themes constitute the primary musical form for this work. The overall plan of this piece is constructed in the following order:

A Theme appears with a pick-up c# note in measure 18 in the flute part.

²⁸ Dreambox Media 2011 “*The Russian Romantic Flute*” 739673113426

- B Theme appears on beat 2 of measure 47 in the flute part.
- C Theme appears on downbeat of measure 58 in the piano part.
- D Theme appears with a pick-up e note in measure 68 in the piano part.
- C Theme Variation 1 appears with a pick-up e note, followed by the piano part in measure 79, followed by a downbeat e note in measure 83 in the flute part.
- C Theme Variation 2 appears on a downbeat of measure 91 in piano part.
- E Theme appears with a pick-up a note in measure 102 in the flute part.
- B Variation 1 appears on beat two in measure 115 in the flute part.
- C Variation 3 appears on downbeat of measure 127 in the flute part.
- A Variation 1 appears on downbeat of measure 144 in the flute part.
- C Variation 4 appears in measure 155 in piano part, followed by flute part in measure 160.
- E Theme Variation 1 appears in measure 168 in piano part, followed by the flute part in 170.

Tsybin employed the practice of repetition, a characteristic of many Russian folk songs extended by continuous variations on a single motive. All five themes introduced in this piece have melodic quality in each musical phrasing. The piano introduction opens the piece with an eighteen-measure statement in f#-minor that has the following melodic qualities: lyrical, descant, and ascending.

Presented below is an illustration of the first six measures of the piano introduction. One can see a three-step terrace of the first phrase development: measure one states the motive in a low point, beginning with C#, which is a dominant in f #-minor key. Measure two and three elevates the A Theme to a middle point, including E# and G# dominant chord tones; measure four brings the A Theme to the high point of the phrase, as well as it provides a quick descend and resolution to f#-minor of the theme during beats three and four, while introducing the first forte dynamic in this piece. The process starts over in measure four, which brings the A Theme to another level of development.

Example 1. Introduction, mm.1-6²⁹

Allegro ma non troppo Vladimir Tsybin

Piano

Pno.

The A Theme is introduced in measure 18 by the flute. The first 46 measures of the piece are dedicated to the A Theme, which appears alternating in the piano and flute part, creating ongoing dialog between instrumentalists. When it returns in measure 136, it serves as a bridge between sections and it is also augmented beginning at measure 144 in f#-minor until measure 155. This initial theme appears three times and unifies Concert Allegro No. 3.

The flute part enters with a pick-up note in measure 19 and represents the A Theme in f#-minor. One of the identifying Russian musical elements is an interval of a perfect fourth.³⁰ It is derived from religious recitatives that created a peaceful sonority.

²⁹ Fair use excerpts. Courtesy of Muzgiz Pub. Co. 1946

³⁰ Tatyana Klimenko. 2009. *Harmonical Systems in Russian Music of XVII-XIX centuries. Milestones of historical evolution*. Retrieved from doctoral dissertation dissercat-electronic database of dissertations on May 31, 2014.

Example 2. A Theme mm. 19-27

mm. 19-27

Flute

cresc.

f

3 3

There are numerous musical examples of Russian music in the beginning of the twentieth century that support this notion. Mihail Mihailov identified a characteristic interval of a perfect fourth that permeates Russian romantic music. It is “Francesca da Rimini motive” from the identical title *Symphonic Fantasy* by Pyotr Tchaikovsky. It is a four-tone melodic cell within a range of a perfect fourth; begins with a descending perfect fourth, followed by a minor third, and ends with a descending second.

Example 3. Francesca da Rimini Motive from Tchaikovsky's Syphonic Fantasy

Francesca da Rimini

Pyotr Tchaikovsky

Andante cantabile non troppo

Soprano

p cantabile

According to Lerova’s article, one of the Russian music elements is an ascending perfect fourth in a melodic line. First, Pyotr Tchaikovsky, Mihail Balakirev, Modest Mussorgsky, Alexander Borodin, then Anton Rubenstein, and Sergei Rachmaninov used perfect fourths in leitmotifs extensively. Rachmaninov’s romances: *Oh, do not grieve, How fair this Spot* represent this idea clearly. *Dream leitmotif* was coined as a term in order to

categorize that characteristic.³¹ Tsybin's music was not an exception; the A Theme includes the *Dream Leitmotif* within the first two measures of the theme.

The B Theme is introduced in measure 47 in f#-minor. It is a contrasting theme to the A Theme. The B Theme is separated by sixteenth rests and creates a lilted character. It sounds playful, simple, and elegant. The harmonic language of this theme is tonal. The Piano accompaniment is rhythmically simpler than in previous material, it has pianissimo dynamic marking and serves a supporting role. The flute part has a piano dynamic and *grazioso* marking, melodic language of this theme is monosyllabic, which creates dance-like character.

According to Olga Shevchenko, dance and music created "integrated synthesis or dialog of two arts."³² The following illustration represents the B Theme during its first appearance.

Example 4. Theme B mm.47-52

The image shows a musical score for two staves. The top staff is labeled 'Flute' and the bottom staff is unlabeled but represents the piano accompaniment. Both staves are in the key of F# minor (three sharps) and common time. The flute part starts with a rest in the first measure, then plays a melodic line with slurs and accents, marked 'p'. The piano part starts with a rest in the first measure, then plays a rhythmic accompaniment with slurs and accents, marked 'mf', 'p', 'mf', 'p', and 'cresc.'.

Theme C is a bright contrast to previous Theme A and B. It enters with a descending intervallic succession of a minor third, major third, and major second. The succession contracts while descending. It is a continuous phrase that introduces parallel Major tonality for the first time in this piece. It lasts ten measures and represents slower tempo and softer

³¹ Mihail Mihailov. 1991. *Romantic World of Rachmaninov* Leningrad: Muzyka. p.98

³² Olga Victorovna Shevchenko. 2003. "Instrumental Chamber music and arts of Silver Era." Retrieved from Doctoral Dissertation electronic database dissercat on May 27, 2014.

lyrical phrasing. It appears in measure 58 by starting in the piano part and it elaborates in the flute part starting with measure 62.

Example 5. Theme C mm. 62-65

The D Theme has a gallant ascending octave as an opening interval in an E-harmonic Center. It is a dominant function in A-Major key. It closes the section with an f#-minor cadenza. The D Theme is louder, faster than in previous themes, and it represents fast octave technique that illustrates the performer's facility.

Theme D is first introduced in the piano with a pick-up note to measure 69 in E-major, the flute part contains the theme in measure 70 followed by the cadenza in measure 75.

Example 6. Theme D mm. 69-72

mm. 69-72

Flute

Piano

mf

f

f

Pesante

Measure 79 signifies the first return of the C Theme that brings back A-Major key.

The flute in measure 83 represents a bridge with a pastoral-like section based on the C Theme.

Allegro Agitato in measure 91 provides a great contrast to the return of the C Theme. Variation of the C Theme prepares an entrance of a new theme in measure 103. A-Major changed to a d-minor key. This theme illustrates long phrasing that creates a graceful

character in a minor key. Measure 91 introduces a sequence of modulations of the C Theme and prepares an entrance of the new theme in measure 103 in d-minor key.

Example 7. Theme C Variation 1mm. 102-106

Variation of the B Theme starts in measure 115 in a g-minor key. *Moderato* in measure 125 prepares the return of the C Theme, but this time in a B-Major variation form.

The C Theme returns in measure 127 with *piano* dynamic and *leggiero* marking.

Example 8. Theme B Variation

Tempo Primo brings the return of the A Theme of the piece in f-sharp minor in the piano part. It is followed by another variation of the A Theme in measure 144. It is a continuous virtuosic variation that signifies the “golden point” of the entire piece with one of the three appearances of *fortissimo* dynamic in measure 148. The flute part introduces a variation of the A Theme that is followed by a variation of Theme C that starts in the piano part in 155.

Example 9. Theme A Variation

The image shows a musical score for a flute part, labeled 'Flute' on the left. The score is titled 'mm. 144-147 A tempo'. It consists of four staves of music. The key signature is two sharps (F# major), and the time signature is 4/4. The music is characterized by triplet patterns and slurs. The dynamics are marked as *p* (piano) on the first staff, *mf* (mezzo-forte) on the second staff, and *f* (forte) on the third staff. The fourth staff continues the *f* dynamic. The music features a variety of rhythmic patterns, including triplets and slurs, and ends with a double bar line.

Un poco meno mosso represents the return of the C Theme in F# Major this time. It is the longest variation of the third theme. The musical language in this section is the most commanding. It includes octave technique (mm.162-163), trills (161,164), a wide range of dynamics and a vast number of double sharps. Measure 168 starts with a variation on the E Theme that we saw in measure 103 in a *piu mosso* section that ultimately concludes the entire piece in F-sharp Major key.

Example 10. Theme E Variation

mm. 170-173
Piu Mosso

Flute

mf *dim.*

p

The last section of the piece starts with a variation on the final theme. It traces Russian expressiveness in a virtuosic writing, along with long vast phrases and a thematic variation.

Suggestions for Preparation and Performance

Concert Allegro No. 3 is like a marathon, requiring great endurance, brilliant technical skills, and a clear understanding of the form of this piece. This author suggests dividing this piece into smaller parts of music and numbering the sections, identifying hierarchy of the difficulty of each part. There are be three categories of difficulty in this piece: difficult, accessibly difficult, and the most difficult. Note that difficulty level of each section is regarded within the context of this piece.

Technical sections such as measure 168 to the end³³ falls into the most difficult category, requiring a greater amount of practice than other technical sections of the piece, due to its increased tempo (*Piu mosso* in m.168), rhythmic alternations in between triplets and duplets and tonguing choice. The exact metronome marking is not identified. However, the unwritten, but accepted tempo marking is a quarter note equals 100 beats per minute.

³³ The example of the flute part is illustrated on the previous page.

Another performance practice suggestion that helps a flutist to prepare for a concert performance of this piece is practicing from the end to the beginning of this piece. For instance, m.168-to the end should be practiced first in order to gain the ability to finish the piece strongly, with an impression like it is the beginning of the piece.

Next, prepare *Un poco meno mosso* (m.155-167), mastering fast paced octave technique, such as m. 160, 162, and 163. This section falls into the accessibly difficult category within context of this piece. Natural to the flute sound production, high octave notes respond quicker and louder than low octave notes. The goal is to soften high octave notes and bring out the lower octave. A suggested way to work on this would be to work in an extremely slow tempo and master the control of the embouchure. After establishing the consistency between two registers, one should increase tempo little by little, working diligently with a metronome. Next, combine the two sections (mm. 155-167 and 168-to the end) with a goal of precision and control of all technical aspects of these sections.

The A Theme Variation in mm. 144-155 should be approached with the structure of the theme in mind. It falls into the accessibly difficult category within this piece. Although there are multiple descending triplets enveloping the thematic center, it is important to listen to the piano part accompaniment that provides the A Theme in the soprano voice of the right hand part. Measure 149 starts with a B# note-the lowest point in the entire flute part. Note that available instruments did not include flutes with a B-footjoint at that point in Russia. The written dynamic marking is piano. However, in order to project a low B# on flute through six-note chord in a piano accompaniment, a minimum dynamic of mezzo forte is highly recommended.

The third section to rehearse is mm. 127-135. It falls into the most difficult category within context of this piece. It is a C Theme Variation, but instead of a lyrical and slower melodic line that it represents in m. 58, it is a fast pace of ascending sixteenth triplets with

legato and staccato articulation alternations. Arguably, descending technical passages are typically easier to perform on flute than ascending passages. Breathing control plays a significant role in this section. A performer has to follow a suggested phrasing plan marked by the composer. In order to gain the momentum and finish the piece powerfully, it is recommended to add all three sections together and play starting with m.144 to the end of the piece.

The fourth section represents the B Theme Variation. Measure 118 requires a precise triple tonguing of the descending passage with a decrescendo. The intensity of the musical language decreases in the first half of the piece, presenting more lyrical material. However, it is great to consider the following performance practice points:

1. Phrase organization
2. Theoretical analysis
3. Identification of themes and patterns
4. Slow practice
5. Highlighting thematic lines in variations
6. Rhythmic accuracy
7. Tempo consistency
8. Articulation
9. Phrasing
10. Technical proficiency

The order of the performance practice points listed above is presented in a non-sequential way. It is a performer's viewpoint of the learning process of this piece. It is simply a suggestion and its importance depends on discretion of a performer's background and proficiency.

Conclusion

Tsybin created a new chapter in the history of music for Russian flutists. He synthesized Russian Romantic composition canons with a deep knowledge of the instrument. He expanded technical horizons, and introduced a new level of Russian flute music development while adjusting to his contemporary political and musical environment. Unfortunately, not all of his pieces survived, but Russian flutists frequently play the surviving pieces at conservatory examinations and in competitions worldwide.

Tsybin diversified pedagogical and solo repertoire and paved the way for future generations of flute pedagogues and orchestral musicians in Russia. His music is well known in Russian flute circles and is considered the epitome of lyrical phrasing and creative harmonic language. Vladimir Tsybin well deserves the earned title of the “Russian Taffanel” not only because of a large number of students that he influenced during his pedagogical career, but also because of the quality of his compositions that enrich Russian music flute repertoire. Tsybin’s compositions connected two musical eras like a bridge, bringing closer two centuries of musicians and composers. His legacy is a reflection of transitional times of political and musical changes that coincided with the formation of the Russian Flute School.

APPENDIX A
COMPLETE LIST OF WORKS FOR SYMPHONY ORCHESTRA

Originals

1. *Ballet Suite for Orchestra* (circa 1908)
2. *Symphony in E Major* (1914)
3. *Ceremonial March of the 800th Anniversary of Moscow for symphony orchestra* (1947)
4. *Ceremonial March dedicated to the 25th Anniversary of the Red Army* (NA).

Arrangements

1. Transcription of Chopin's romance "Desire." (NA)
2. Transcription of Schumann's "Carnival" for Symphony and String orchestras. (Manuscript only) (NA)

Vocal Works

Opera

1. *Children's opera "The Tale of the Dead Princess and the Seven Knights" based on the work of Alexander Pushkin*, (1920)
2. *Opera - Ballet "Flengo" (Episode of the "Paris Commune" and "Gavroche" by Victor Hugo, Moscow)*, (1927)
3. *Opera - Ballet "Flengo" (Episode of the "Paris Commune" and "Gavroche" by Victor Hugo, Moscow)* (1926-1927)
5. *Opera-Fable based on D. Bedniy "Hens" Clavier* (manuscript), (1928)

Other

1. *Cantata "May 1st" for vocal soloists, choir and orchestra* (1924)
2. *"Hymn to October" for Choir and Orchestra* (NA)

Wind Orchestra

1. *Symphonic Poem for Wind Orchestra - Memories of the WWII heroes* (1944)
2. *Ceremonial March to the 30th Anniversary of the October Revolution*, (1947)
3. *"Bravura march" dedicated to Gordon*, (NA)

Works for Flute

Chamber Music. Transcriptions

Pyotr Ilyich Tchaikovsky *Piano Pieces for Flute and Piano* (circa 1923)

"Story," "Lullaby," "Album List," "Melody," "Minuet," "Old German dance," "Smile of Spring," "Caprice," "Theme and Variations," "Pioneer Marsh," "Bolero," "Lullaby," "Sketch," "Snow diamonds," "Vocalize," "The lyrical melody", "Bonnet," "Young portraits of Haydn, Mozart, and Beethoven," and "Butterfly."

Chamber Music. Original

1. *Ten Concert Etudes for Flute and Piano* (first edition in 1929, Zimmerman; entire collection - the first edition in 1936, Moscow)
2. *Concerto Allegro in A minor for flute and piano* (1921, first edition Muzgiz 1950)
3. *Concert Allegro N2 for flute and piano* (1927, first edition 1946, Moscow)
4. *15 studies of average difficulty for flute and piano*
5. *Andante (and Rondo) for flute and piano* (first edition Muzgiz 1955, Rondo – Piano Score is lost)
6. *Tarantella for Flute and Piano* (circa 1930, the first edition in 1947, Moscow)
7. *Concert Allegro N3 for Flute and Piano*, (1946)
8. *Concert processing excerpts from operas by Glazunov, Mussorgsky, Tchaikovsky, Glinka for Flute and Piano*, (NA)
9. *Serenade for Flute, Violin, Cello and Harp* (not published, the manuscript is lost) (NA)
10. *35 Russian songs for flute and piano* (manuscript is lost) (NA)

Studies

24 Etudes for Flute (circa 1930, was not published)

Woodwind Works

Quartet

Quartet for Winds (not published, the manuscript is lost), (NA)

Quintet

1. *Scherzo in C major for flute, oboe, clarinet, bassoon and horn*, (manuscript only) (1928)
2. *Quintet Flutes* (manuscript only) (NA)

Sextet

Scherzo in E minor for flute, oboe, clarinet, bassoon, horn and piano, (manuscript only)
(1928)

Septet

Septet for wood and brass. It is dedicated to the heroes of World War II (not published, the manuscript is lost), (NA)

Concerti for Other Instruments

1. *Concerto for Clarinet and Piano* (revision and possible first performance by Volodin), (1929)
2. *Concerto for Harp and String Quartet* (Orchestra) (first performance by K. Erdelyi), (1939)
3. *Concerto for Oboe and Orchestra* (1942, first performance by Pushechnikov first movement is published by Muzgiz in 1951, and 2 and 3 movements are Manuscript only)
4. *Concerto for Trumpet and Orchestra* (1943, first edition, Moscow, 1949)
5. *Concerto for Horn and Orchestra in E flat Major* (1948, manuscript only)

Other Works

1. *Romances and songs for high voice and piano to words by A. Tolstoy, Mikhail Lermontov, K. Balmont, F. Tyutchev* (1911 - 1948; manuscript only)
2. *String Quartet* (Andante and Scherzo) (manuscript only)
3. *Romance for Violin and Piano* (not published, revision of the manuscript, and perhaps the first performance was played by A. Yampolsky) (NA)
4. *Suite for Violin and Piano in 5 parts* (not published) (NA)

5. *Dance for Violin and Piano* (manuscript only)
6. *Sad Song-Ballade for Cello and Piano*. (Not published) (NA)
7. *Serenade for Harp in B flat Major* (manuscript only) (NA)
8. *Serenade for Violin, Cello and Piano*, (NA)
9. *Two Sonatas for Horn and Piano* (NA)
10. *Theme and Variations for Oboe and Piano*, (1947)
11. *Scherzo for Trumpet and Piano*, (NA)
12. *Ballade for Piano*, (NA)
13. *Waltz for Piano "Zina's Love,"* (manuscript only), (NA)

APPENDIX B
SURVEY ANSWERS

1. Что вы думаете, когда слышите имя Владимира Цыбина? Я думаю что слишком мало о нем знаю и было бы здорово узнать его лично, услышать как он играл и как преподавал, как хотел чтобы звучали его произведения. Вообще интереснее всего было бы услышать его звук. Если смысл вопроса в том, что я о нем думаю, то думаю, что это был виртуозный флейтист, которого стоило послушать и у которого стоило учиться. Жаль что он мало сочинил, если бы у него было не 10 этюдов, а хотя бы как у Моиза... Что-то я размечталась...

2. По шкале от 1 до 7, как вы думаете насколько Цыбин был важен как композитор? для кого важен? если для флейтистов, то важен для тех кто его играет, вот для моей ученицы он сейчас важен, от того как она сыграет 1 концертное аллегро, зависит получит ли она премию на конкурсе Ротари, так что для нее он важен на 7, в России он популярен и соответственно тоже важен, у него яркие конкурсные произведения, играют их все, так что тоже на 7, а для всего мира, трудно сказать, вроде и 1 не поставишь, но его не играют...

3. По шкале от 1 до 7, как важны его педагогические работы для развития флейтистов? здесь уже более однозначный вопрос, ставлю 7, даю играть всем ученикам и этюды, и пьесы, и концертные аллегро и сама все это играла.

4. Исполняли ли вы одно, два, или три Концертных аллегро Цыбина? на сцене исполняла 2, причем второе 2 раза, 3-е так и не вынесла на сцену, для себя играла.

5. Исполняли ли вы одно или несколько его концертных этюдов? концертные этюды играла для себя и с учениками их проходила.

6. Какие еще произведения Цыбина вы играли? Тарантеллу

7. Вы знаете, что Цыбин сочинил концерты для других духовых инструментов? да, слышала валторновый, очень навороченный, про остальные знаю, но не слышала, их не играют так часто как флейтовые, видимо написаны неудобно.

8. По шкале от 1 до 7, насколько технически сложными Вы считаете произведения Цыбина для Вас? ставлю 7, хотя не считаю его сложным технически, нет ничего сверхсложного, но для сцены нужно иметь хорошую выдержку и память, чтобы играть наизусть и без потерь.

9. Могли бы Вы назвать педагогические методы Цыбина "русскими"? мне сложно говорить об его педагогических методах, скорее всего они были русскими, если учитывать что в России до недавнего времени не было принято учить гаммы по Таффанелю, или Моизу, играть каждодневные упражнения Рейхерта. Методы преподавания основываются на менталитете, и скорее всего он был русским. Но для того чтобы судить, нужно иметь с чем сравнить, у меня такой возможности нет. Слишком непростой вопрос. Я не могу сказать какие у меня методы русские или нет, потому что в той же Москве у всех педагогов разные методы, какие из них русские, а какие нет? Каков критерий? Как учил Цыбин? Я не могу сказать, не была на его уроке. есть такой метод в Москве играть все медленно и громко, я не сторонник этого метода, но учил ли так Цыбин? Я не знаю.

10. Какой элемент его музыки Вы бы назвали "русским"? Интонации мелодии.

11. Не могли бы вы перечислить три наиболее важные характеристики музыки Цыбина? романтичная, виртуозная, эффектная.

12. Как вы думаете широко ли известен Цыбин за пределами России как флейтист и композитор? Да или Нет? Думаю, что о нем несомненно знают, не знаю как в Америке, я там не была, в Европе точно знают, но исполняют редко и в основном русские.

13. Как Вы думаете почему произведения Цыбина были важны для развития Русской школы? Потому что если играть произведения русских композиторов, то нет ничего виртуознее. Я выбирала для ученицы произведение русского композитора для конкурса, и однозначно выбрала Цыбина, потому что по музыке он проще Прокофьева,

например, и есть что поиграть, звучит в исполнении ребенка очень впечатляюще.

14. Как вы думаете имела ли советская цензура влияние на музыку или публикации музыки Цыбина? Это только мое предположение, возможно влияла, так как влияет, например педагог на ученика. Немножко не в тему, просто хочется поделиться)) В Днепропетровской консерватории педагог по флейте учит студентов вибрировать в мажоре на пол тона вверх и в миноре на пол тона вниз. Это в 21-то веке, при интернете и других источниках информации. В какой мере он влияет на учеников? Так же и советская цензура влияла на всю советскую культуру в целом и на Цыбина в частности.

15. Могли бы Вы сказать, что музыка Цыбина как музыка Сергея Прокофьева содержит скрытые лозунги против советской власти? На этом вопросе встала в ступор. Скорее нет, чем да.

16. Как вы думаете имела ли музыка советских композиторов значительное влияние на Цыбина и его педагогические труды? Насчет значительного влияния не уверена, похоже, что на него больше влияла музыка русских композиторов конца 19 века, начала 20-го, возможно Рахманинова, Глиэра.

1. Я думаю, что это замечательный скромный человек и трудяга, представитель досоветского музыкального общества столиц конца XIX – начала XX века.

2. для обычного муз. мира - 2, для флейтистов - 6.

3. 1 (то есть не важны для современных флейтистов)

4. все три аллегро

5. на сцене исполняла Ноктюрн, для себе все этюды играла

6. Тарантеллу

7. да

8. 7 (крайне сложными)

9. да

10. безусловное прямое наследие и родство с музыкой Чайковского, Глазунова и некоторых других русских классиков.

11. виртуозность, лиричность, положительность (то есть его музыка

всегда возвышает, а не погружает в траур)

09.

12. совершенно неизвестен

09.13

13. потому что в тот момент в России совершенно не было произведений, которые бы отвечали духу времени. Сам Цыбин учился на виртуозных по большей части пустых произведениях типа Демерсмана, Тюлу, Поппа. Когда он пришёл в оркестр и столкнулся с великим русским репертуаром, он ощутил потребность подготовить своих студентов и стилистически к будущей игре такой музыки в оркестре. За неимением ни произведений, ни этюдов в такой стилистике - написал их сам. То есть новое было тогда - отнюдь не виртуозность, а именно "русское начало" во флейтовой музыке.

14. Да, имела. Ему постоянно не давали издавать произведения. Между написанием первого и второго аллегро и их печатью прошло практически 20 лет. Многие труды так и не были изданы и были безвозвратно утеряны. Уже в поданные с таким трудом к печати произведения безбожно корректировались редакторами - например из изданного после смерти композитора первого аллегро изъяли каденцию и большой кусок коды.

15. нет, он был человек очень скромный, боящийся и мирный, и надеялся на то, что новая советская власть ему поможет вплоть до самой смерти, никогда не позволяя себе высказываться негативно по поводу власти, в том числе и

тайно, старался всё принимать как есть и выживать

16. нет, музыка советских композиторов к музыке Цыбина отношение не имеет, тем более, что основные его произведения написаны чуть раньше, или чуть позже революции. Музыку Прокофьева он не любил, хоть и учился с ним вместе.

1. То, что Цыбин великий российский флейтист-виртуоз, педагог и основатель отечественной школы игры на флейте.

2. Как композитор в мировом масштабе, наверное важен на "5", если не меньше, но что касается мнения исключительно флейтистов, то его вклад был очень велик. Как флейтиста, мое мнение - "7".

3. "7".

4. Я исполняла все Концертные аллегро Цыбина.

5. Из Концертных этюдов исполняла только один.

6. Еще я исполняла Анданте и Тарантеллу (упражнения для флейты, думаю, не считаются).

7. Да, у Цыбина есть концерты для валторны, гобоя, кларнета и если не ошибаюсь, то и для трубы.

8. На данный момент на "5".

9. Скорее да, чем нет.

10. Не могу сказать по поводу отдельно взятого элемента. Практически вся его музыка "русская" по своему содержанию и выразительности, что слышно даже в пассажах и каденциях.

11. Красота, органичность, его технические приемы.

12. Думаю, что не особо известен.

13. Его произведения и сейчас важны для исполнителей. На них воспитывались целые поколения известных флейтистов - его музыка была и остается незаменимой исполнительской базой для музыкантов.

14. К сожалению, не осведомлена в этом вопросе. Полагаю, что нет, но могу ошибаться.

15. Подобных выкриков в его музыке я не услышала, но я не знакома со всем его творчеством. Возможно они и имеют место быть.

16. Это вполне возможно, но на этот вопрос я тоже затудняюсь ответить.

Questions:

1. What do you think of when you hear name Vladimir Tsybin?

Damn, this stuff is hard! Very hard. But beautiful enough so that I can put aside the challenging nature of his flute compositions and start practicing.

2. On a scale of 1 to 7, how important do you think Tsybin has been as a composer of flute music?

In his time he was pretty popular. His works were performed often. He was also very well known as a conductor. On the above mentioned scale close to "5".

3. On a scale of 1 to 7, how important his technical studies are for student's development?

Great workout for any hotshot flutist.

4. Have you performed one or more of his Concert Allegro?

I've performed all three of his Concert Allegros.

5. Have you performed one or more of his Etudes?

The only one I've performed was in f-minor.

6. What other pieces, composed by Tsybin, have you performed?

Andante, Tarantella.

7. Do you know that Tsybin wrote Concerti for other wind instruments?

Yes. Trumpet was the other solo instrument that comes to mind.

8. On a scale 1 to 7, how technically challenging they were to practice?

"6"

9. What do you think Tsybin's "Russian" pedagogical or playing techniques are?

Don't know anything about his pedagogical side. Not sure if there's such thing as a "Russian" playing technique.

10. What element of his music sound "Russian?"

Long, vast phrases; nostalgic mood of the slow themes.

11. Could you list 3 most important characteristics of Tsybin's music?

Virtuosic, beautiful slow melodies, exciting to perform and to listen to.

12. Do you think Tsybin is widely known as a flutist and composer outside Russia?

Not widely. Mostly not at all. Back in 2000 when I was introducing his music to the American audiences (competitions, master classes, recitals) everyone was impressed and wanted to get their hands on the scores. That was a problem, for his music hasn't been republished since 1960-s, '70-s.

13. Why do you think he was an important (or not important) composer of flute music?

He was a good composer. He sure did bring a very exciting repertoire addition to the flute world.

14. Do you think Soviet Government restricted Tsybin's music from being published?

Can't know for sure. Seems like he was well published.

15. Do you think his music like Prokofiev's music contained anti-soviet government message?

No.

16. How do you perceive Tsybin being Russian affected his pedagogical techniques?

Sorry, no comment here. See question #9.

Олеся Матва 6 Февраля 2014

1. Цыбин- известный исполнитель и виртуоз

2.он популяризировал флейту в России, сделал много переложений.6

баллов

3.впервые в России уделял большое внимание технике вибрато.5

баллов

4. исполняли 1-ое и 3

5. исполняли- 1,7,8,10

6. Анданте,Тарантелла, Песня без слов

7.да,для трубы,гобая,валторны

8.7 баллов

9.в музыке Цыбина много русского, но присутствуют и элементы

авангарда

10. мелодизм, тематика, вариации

11. мелодизм и виртуозность

12. Думаю, что известен, но для узкого круга исполнителей-

флейтистов.

13.сделал много переложений и вариаций на русскую тематику

14.имела.издательство музгиз проверяло публикации композитора и

исправляло их.

15.не знаем

16. имела Статья о Цыбине

Игорь Жарков 02/17/14

1.выдающийся русский и советский флейтист, педагог и композитор

2. 5

3. 5

4. исполнял 1 и 2 концертное аллегро

5.исполнял несколько этюдов

6.тарантелла

7. знаю

8. 5

9. да

10. особенности мелодизма

11. виртуозность, широта мелодики, романтическая направленность

12. нет

13. один из немногих советских композиторов, сочинявших для флейты. знал возможности и особенности инструмента и применял это в композиции.

14. нет

15. нет

16. конечно

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