THE SKAZKI (FAIRY TALES) OF NIKOLAI MEDTNER: THE EVOLUTION AND
CHARACTERISTICS OF THE GENRE WITH COMPOSITIONAL AND
PERFORMANCE ASPECTS OF SELECTED FAIRY TALES

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The compositional language of Russian composer-pianist Nikolai Medtner (1880-1951) demonstrates an evolution of the traditional forms and harmony. Following the classical and romantic traditions, Medtner’s compositional technique reveals his individual and original approaches to form and harmony. The unique architectonic in his works is achieved through particular tonal-harmonic juxtapositions of the sections, the frequent prevalence of the monothematic principle, the increased role of the developmental material in the exposition, and contrapuntal combination of themes. Harmonic vocabulary is characterized by chromatic harmony, altered dissonant chords, augmented triads, complex chains of modulations, and usage and combination of modes and octatonic scale. Counterpoint is of great importance toward understanding the chord progression found in his music.

*Skazki* (fairy tales) are pieces in small form, such as preludes, or novelettes; they hold an important place in Medtner’s oeuvre. The fairy tale genre is associated with many artistic traditions, including Russian folk art. Medtner’s 38 fairy tales, varied in imagery and character, were composed during different periods of his life. The evolution of the genre is seen in form and harmonic language. The lyrical, subjective mood of the fairy tales of the earlier period, such as op. 8, op. 9 and op. 14, evolve into large-scale works, such as fairy tales op. 20 and op. 35. In his later years, in fairy tales from op. 42, Medtner imbues the form with a greater clarity of expression, a tendency to move toward simpler musical expression, and an expanded use of thematic Russian folklore sources, including more definite ties with song and dance genres.
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This dissertation is dedicated to my husband, Dongkil Oh.
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CHAPTER 1
INTRODUCTION

While Russian composer Nikolai Medtner (1880-1951) continued classical and romantic traditions into the twentieth century, he often took new approaches to the concept of form and harmony.

Medtner’s harmonic language, though within tonal boundaries, is enriched by chromatic harmony and alteration of chords, combinations of modes, octatonic scales and complex modulations. Medtner’s compositional style is informed by his pianism. The piano texture in Medtner’s works is written to fit a pianist’s hands comfortably, and illustrates what a remarkable pianist Medtner was.

Nikolai Medtner, who composed mainly for the piano, paid special attention to the genre skazka, translated into English as “fairy tale.” Fairy tales are small-form pieces that range from simple miniatures to large pictures in compound ternary, rondo and sonata form. He composed 38 fairy tales throughout different periods of his life. Images and themes from these tales inspired his other works as well.

Research and analysis of Medtner’s music is still not extensive. This study makes an attempt to fill in the gap in the studies of Medtner’s musical heritage by offering a detailed examination of the elements of Medtner’s fairy tale genre: its form, harmony, melody, and texture. To reveal the compositional aspects and evolution of the genre, the fairy tales from different periods of Medtner’s life are analyzed and performed.
CHAPTER II

NIKOLAI MEDTNER

Nikolai Karlovich Medtner (1880-1951) was one of the most prominent composers continuing romantic traditions into the twentieth century, and along with his contemporaries, Aleksander Skriabin and Sergei Rachmaninov, one of the most distinguished pianists of his generation.

Medtner was born in Moscow in 1880 into a family of German ancestry, although he always considered himself to be thoroughly Russian. His most influential piano teachers were P.A. Pabst (a student of Liszt), and Vasily Safonov from the Moscow Conservatory. Medtner’s teacher in composition was Sergei Taneev.

From the beginning, Medtner was expected to have a fabulous career as a pianist. After his performance in the Third International Anton Rubinstein Competition in Vienna in 1900, Safonov offered Medtner a tour in Europe. However, Medtner chose to stay in Russia and focus on composition. Medtner was a remarkable interpreter of many works, such as Beethoven’s Fourth Concerto and Appassionata Sonata; Schumann’s Toccata; Bach’s selected preludes and fugues; and Chopin’s études, ballads, polonaises and preludes. Later mastering composition, he started to perform mostly his own works, even though he continued to perform Beethoven’s Concerto no. 4 and Sonata op. 57 (Appassionata) later in his life.

One of the most important relationships in Metdner’s life was his friendship with Rachmaninov, a story best told through their correspondence and recollections of their contemporaries. Medtner’s admiration of Rachmaninov’s art is seen in many letters: “I always

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thought of Rachmaninov as an artist of legendary character. Rachmaninov was an equally considerable composer, pianist and conductor, besides that he was a rare listener . . .”³ Medtner dedicated his Second Piano Concerto and Sonata op. 25, no. 2 to Rachmaninov.

Rachmaninov correspondingly valued Medtner highly; he called him “the greatest genius from all the contemporary musicians.”⁴ He performed and promoted Medtner’s works and included them in his concert programs. Fairy Tales op. 20, op. 26, op. 51, and Sonata-Fairy-Tale op. 25, no. 2 are among those pieces. In addition, Rachmaninov dedicated his Fourth Piano Concerto to Medtner.

They both left Russia after the 1917 Revolution; Rachmaninov in 1918, Medtner in 1921. Medtner and his wife, Anna, stayed in different countries in Europe and gave concerts in Germany, France, and other countries. Rachmaninov helped Medtner in the organization of a concert tour in the United States in 1924-25. During this tour Medtner gave seventeen concerts and recitals, appearing with orchestras such as the Philadelphia Orchestra, conducted by Leopold Stokowski, and the Chicago Symphony Orchestra, conducted by F. Stock. Rachmaninov also supported Medtner in writing *The Muse and the Fashion*, which was subsequently published by Rachmaninov’s publishing company, Tair, in 1935. Medtner, who was against the new, modern tendencies, such as atonality, in twentieth-century music, wrote the book “in defense of the foundations of the art of music,”⁵ such as form, harmony, melody and theme.

In 1927, Medtner was invited by the Russian Philharmonic Society to perform in Russia, where he played thirteen concerts with programs of his own works. This tour of Russia was the only visit to his devotedly beloved native country. During the concert season of 1929-30, Medtner made a second concert trip to America, this time playing concerts in Canada as well.

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1935, Medtner and his wife moved to England where Medtner dedicated his time mainly to composition, but occasionally performing his own works in concerts. In 1942, Medtner had heart problems, but after recovery he immediately continued finishing the orchestration of his Third Piano Concerto and performed it in 1944 in London.  

In 1946, Medtner was offered another tour in the United States, but postponed it until 1948-49. This tour never took place, because he received an offer to record all his works from the Indian Maharaja. The Maharaja’s special admiration of Medtner’s works began when he was a student at Oxford, perhaps partly the result of hearing his sister play some of Medtner’s Fairy Tales. The Maharaja was so fascinated with this music that he decided to make recordings of Medtner’s works and bring them to a wider audience. Medtner continued to make these recordings until the end of his life. He recorded many Fairy Tales (op. 20, op. 34, nos. 2 and 3; op. 51, no. 3; and others), sonatas (Sonata Tragica op. 39, no. 5), and pieces in small forms such as Danza Festiva. These recordings revealed composer’s intentions in terms of tempo, sound and character.

One of the most significant characteristics of Medtner’s compositional style is the influence of his pianism on compositional technique. As Medtner said in a letter:

No single theoretical knowledge, catalogues, tables, or methods are able to substitute the practical knowledge of the instrument, which gave me the possibility to find the only way of expressing my thoughts. The touch is as necessary for me as inner hearing; it gives me the possibility to imagine difficult harmonies and counterpoint, or feeling of the form, directed well by my thought.

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Henrich Neuhaus said of Medtner’s music:

When I am playing or looking at the score of Medtner’s music, I am impressed with the wonderfully written pianistic texture. Also, the editorial aspect in Medtner’s works impresses me. Medtner’s indications in terms of tempos; dynamics; slurs; accents; descriptive words such as “con timidezza,” “irresoluto,” “sfrenatamente,” “acciaccato,” etc. wonderfully and exactly, characterize, explain the sense of music and helps to perform it.”

The attention Medtner paid to detailed performance instructions in his works reflected his talent as a teacher. Medtner worked at the Moscow Conservatory from 1909 to 1910, and again from 1915 to 1921. Although he limited the number of students in order to have more time for composing, he influenced an important generation of pianists and pedagogues in Russia. Later, his students published a book, *Daily Work of the Pianist and Composer*, based on Medtner’s notes that he kept when practiced or composed. These notes reveal his compositional, interpretative, pedagogical and aesthetic ideas. The table of the cycles given in the appendix demonstrates the variety of cyclic features in Medtner’s fairy tales.

While Medtner composed mainly for the piano, he also made valuable contributions to the song genre, composing more than 100 songs on texts of Russian and German poets. His piano compositions include piano sonatas (fourteen), fairy tales (more than thirty), three piano concertos, three cycles of *Forgotten Melodies*, and other piano compositions in smaller form such as dithyrambs, improvisations, danzas and canzonas. He also composed three sonatas for violin and piano.

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* Henrich Neuhaus (1888-1964) was one of the most influential Russian pianists and pedagogues in the Soviet Union. His pedagogic book, *The Art of Piano Playing* (1958), is regarded as one of the most authoritative and most widely used treatments of the subject.

CHAPTER III
MEDTNER’S SKAZKA (FAIRY TALE) AND COMPOSITIONAL LANGUAGE

The genre with the Russian title skazka, translated into English as fairy tale, became one of the favorite genres in the piano works of Medtner. Although the fairy tale genre in musical literature started to appear in the first half of the nineteenth century, no composer before Medtner paid as much attention to this genre, nor evoked such diverse content. The particular characteristics of Medtner’s compositional language are revealed fully in his poetic tales.\(^{10}\)

The fairy tale genre is associated with many artistic traditions, including Russian folk art. Its influence extends not only to the imagery and musical language of fairy tales, but also to the philosophy. The music of the fairy tales attracts attention with its inner content.\(^ {11}\) The meaning of the Russian word skazka is slightly different from the English phrase fairy tale; a closer translation is simply tale. Russian skazka also include such types of story telling as legend or bylina, a type of epic and narrative poetry. The works of many Russian classical writers, poets, painters and composers were influenced by the world of tales. The images from tales inspired a considerable generation of Russian composers, such as Glinka and Rimsky-Korsakov. Medtner established the genre skazka in solo piano music.

Fairy tales belong to the category of pieces in small form such as preludes, musical moments, novelettes, and impromptus. Henrich Neuhaus explained Medtner’s involvement with the genre thus: “One of Medtner’s favorite piano genres was fairy tale — little musical novellas.

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This genre is close to novelettes of Schumann and to intermezzos of Brahms, but is quite new and original due to program-poetic content, even though not indicated.”\textsuperscript{12}

Russian music in the late nineteenth and early twentieth centuries saw the emergence of a variety of small-form pieces in the works of the composers such as Anton Rubinstein, Balakirev, Lyapunov, Tchaikovsky (\textit{The Seasons}), Mussorgsky (\textit{Pictures at an Exhibition}). For composers such as Arensky and Lyadov, the miniature became a leading genre. The evolution of small-form pieces reached a culmination in the small-form pieces of Scriabin (études, preludes, poems), Rachmaninov (preludes, \textit{études-tableaux}), and Medtner (fairy tales). The genre of miniature achieved a significance equal to that of large-scale works. The fairy tale imagery and themes often influenced Medtner’s other works, such as \textit{Sonata-Märchen} [Sonata-Fairy Tale] op. 25, no. 2, which carries the epigraph, “The entire piece in an epic spirit;” and the Third Piano Concerto, which was inspired by Lermontov’s poem \textit{Mermaid}.

The fairy tales of Medtner belong to the category of program works, even though sometimes there is no published program. Similar to Rachmaninov’s étude-tableaux (studies-pictures), each of Medtner’s fairy tales is a picture, image or story where there are associations, although sometimes there is no referral and the composer gives freedom to the performer and listener to follow their own imaginations.

Imagery in Medtner’s fairy tales is broad. Of 38 fairy tales, about 21 pieces have some set of references (titles or epigraphs). Even in tales without references, the imagery is still recognizable. Some tales have references to images from literature or poetry, such as “Song of Ophelia,” Medtner’s name for Fairy Tale op. 14, no. 1; “King Lear,” Fairy Tale op. 35, no. 4; and “Poor Knight,” Fairy Tale op. 34, no. 4, which was derived from Pushkin. There are many

recognizable images of nature in tales, such as Fairy Tale op. 34, no. 2, and op. 34, no. 3, which carries the epigraph “Forest spirit (but a kindly, plaintive one).” Among his fairy tales there are many lyrical pieces with song-like melodies such as Fairy Tales op. 14, no. 1; op. 20, no. 1; and op. 26, no. 1. The examples of dramatic pictures are shown in pieces as op. 20, no.2; op. 35, no. 4; and op. 25, no. 4. The dance and scherzo-like fairy tales are op. 48, no. 1 (“Dance Tale”) and op. 35, no. 2. Heroic motives are found in such tales as “March of the Palladin,” op. 14, no.1, and “Poor Knight,” op. 34, no. 4. Starting from op. 42, there are many fairy tales that are inspired by Russian folk images, such as op. 51, dedicated to “Cinderella and Ivan,” Fairy Tale op. 42, no. 2, entitled “Russian Tale,” and Fairy Tale op. 48, “Dance Tale.”

**Compositional Language**

*Form*

Medtner’s compositional language demonstrates an evolution of the traditional forms and harmony. Following the classical and romantic tradition, Medtner often took new approaches to the concept of form. Henrich Neuhaus said that a strong characteristic of Medtner’s compositional style is his amazing mastery of form. As Medtner himself emphasized in *Muse and Fashion*, content is an important component of form: “Only content plus form are equal to a work of art.”13 Each of his works featured a new architectonic. Often this was achieved through (1) particular tonal-harmonic juxtapositions of the sections, (2) the frequent prevalence of the monothematic principle, (3) the increased role of the developmental material in the exposition, (4) contrapuntal combinations of themes, and (5) modification of the sonata cycle – the tendency to compose one movement sonata-poems and a new type of cycle. For example, *Sonata Tragica* op. 39, no. 5 is followed by *Canzona Matinata*, with Medtner’s instruction to

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perform these two pieces together as a cycle. The theme of Canzona Matinata is inserted and varied in the development part of Sonata op. 39, no. 5.

Medtner united his fairy tales in ten different cycles. Although pianists do not have to play these pieces as cycles, Medtner often performed such fairy tales as op. 14, op. 20 and op. 51 as complete cycles. Medtner united the cycles of his fairy tales in different ways. In earlier opuses he achieved unity through the thematic and tonal similarities (op. 8, nos. 1 and 2, and op. 26, nos. 1 and 2). Medtner often used theme-arches in unifying the movements or the pieces in the cycle. Another notable example of this tendency can also be seen in Medtner’s one-movement Sonata, op. 22, which begins and finishes with the same theme of introduction; and the cycle Forgotten Melodies, op. 38, which begins and finishes with the main theme from Sonata Reminiscenza. The Skazki op. 8 contains examples of the theme-arch: the theme of the introduction of the first fairy tale is given also in the introduction of the second fairy tale of the cycle (Ex. 1 and 2).
Medtner united other fairy tales through the complexity of rhythmic patterns and structures, such as op. 9.

Connection through the contrast of images and themes is achieved in the cycles of tales such as op. 14, nos. 1 and 2, and op. 20, nos. 1 and 2.

Image and thematic unity throughout the program is seen in the cycle of fairy tales op. 51, dedicated to Zolushka [Cinderella] and Ivanushka the Fool — the personages from Russian folktales.
There is an allusion of the sonata-symphonic cycle in the opuses 34 and 35. The first fairy tale is like a prologue, or first movement. The second is a slow, lyrical fairy tale. Fantastic scherzos are in the third movements, and final fairy tales in these cycles are like finales -- large program pictures. Cycle op. 34 concludes with the tale “Poor Knight,” and cycle op. 35 finishes with the picture tale “King Lear,” based on Shakespeare’s tragedy.\textsuperscript{14}

Most of the fairy tales are written in ternary form, sometimes with traits of the sonata form, but some pieces are written in rondo and sonata form. Coda and codetta sections, which take important roles in Medtner’s sonatas, appear very often in his fairy tales as well. In some of the fairy tales the composer inserts the cadenza sections before the return of section A. This occurs in such fairy tales as op. 51, no. 3 and op. 34, no. 3.

\textit{Harmony}

Medtner considered harmony to be one of the most important musical senses, “the central discipline of musical education. . . . The fundamental senses of harmony determine the fundamental senses of form construction, define the strong beat, determine the place of form.”\textsuperscript{15} Medtner followed tradition in terms of harmony. Nevertheless, his harmonic vocabulary is enriched by chromatic harmony, altered dissonant chords, augmented triads, complex chains of modulations, and usage and combination of modes.

The most complex dissonant altered chords in Medtner’s compositions always have a harmonic tension that inclines toward if not resolves to tonic. A dissonant altered chord like the one shown in example exemplifies the dominant function and implies a resolution to tonic (Ex. 3).

\textsuperscript{14} Ibid., 126.  
\textsuperscript{15} Nicolas Medtner, \textit{The Muse and the Fashion}, Alfred Swan, trans. (Haverford, PA: Haverford Bookstore, 1951), 66-68.
Example 3. Sonata op. 25 no. 2. Altered dominant chord resolves to embellished tonic.

Example 4. Cluster-like sonorities in *Sonata Romantica* op. 53, no. 1, movement II.

There are a few examples of tone cluster or cluster-like sonorities in Medtner’s works. But his cluster is not just a collection of different pitches like twentieth-century cluster; Medtner’s cluster is still a harmony (Ex. 4).

Medtner often in his compositions juxtaposed the complex chromatic and simple diatonic sections. In Fairy Tale op. 35, no.1, a simple diatonic theme follows the chromatic introduction (Ex. 5).
Example 5. Fairy Tale op. 35, no.1.

Medtner’s harmonic writing frequently uses augmented triads (Ex. 6).

Example 6. Augmented triads in Fairy Tale op. 35, no. 1.

In the example from the second movement of *Sonata Romantica*, op. 53, no. 1, augmented triads are used both in the melodic line in the right hand and as chords in the left hand (Ex. 7).
Example 7. *Sonata Romantica* op. 53, no. 1. Augmented triads in the melody of the right hand and as chords in the left hand.

The process of modulation is an interesting feature of Medtner’s works. The composer often uses as pivot chords augmented triads, augmented sixths, diminished, ninth, and eleventh chords. Each of these types of chords contains a tritone, the symmetrical interval with characteristic of functional ambiguity since it can be interpreted with “inversional and transpositional invariance.” Medtner uses the chord’s ambiguous characteristic quite often in the enharmonic modulations. The ambiguity of diminished and augmented chords provides variety of possible enharmonic modulations. The example from the development section of *Sonata Romantica*, op. 53, no. 1, illustrates enharmonic modulation from b-flat minor to f-sharp minor, with the pivoting tritone as part of the $V_4^4$ chord. But this seemingly conventional enharmonic modulation is complicated by adding the dominant function pitch A in the next measure. As a result, this chord becomes a dominant seventh with the added sixth, as the A gives the sonority of an augmented triad to this chord (Ex. 8).

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Another important characteristic of Medtner’s compositional language is his affinity for modes and octatonic scales. In his compositions, Medtner uses different modes, octatonic scales, and combinations of modes. In *Muse and Fashion*, Medtner says that “the relationship of the tonic and the mode, i.e. the encirclement of the tonic by the other degrees of the mode, has become a fundamental sense of the musical language.”

Medtner wrote a few fairy tales in Dorian and one in Phrygian mode (Ex. 9).

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Example 8. Enharmonic modulation in *Sonata Romantica* op. 53, no. 1.


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Octatonic scales, which alternate half and whole steps, play an important role in the works of many Russian composers, especially Rimsky-Korsakov (this scale also called “the scale of Rimsky-Korsakov”). They became the essential expressive feature for Medtner’s music. The following examples illustrate the usage of octatonic scales in Fairy Tale op. 34, no. 3 and in the closing theme from Sonata op. 30, where thematic material in both hands is based on an octatonic scale (Ex. 10 and 11).
Example 11. Octatonic scale in Sonata op. 30.

The example from Fairy Tale op. 34, no. 3 shows the combination of a doubly augmented minor scale in the right hand and a melodic minor scale in the left hand (Ex. 12).

Example 12. Combination of doubly augmented and melodic minor scales in Fairy Tale op. 34, no. 3.

Melody

While writing often complex harmonic structures, Medtner composed simple, beautiful and unforgettable melodies, such as the theme from Sonata Reminiscenza, from Skazka op. 26, no. 3, or from op. 34, no. 2. Medtner called melody “the soul of music.” Different kinds of melodies are found in Medtner’s fairy tales: song-like, scherzo-like, recitative and improvisation-like. Many of his themes have speech-like and narrative characteristics. Russian images and song- and dance-like melodies are prevalent in the last opuses.

Medtner’s themes in his piano works, sonatas and fairy tales often have breath markings, a strong indication of a song-like nature to the melody. Because of the extent to which Medtner was inspired by poetry of German and Russian poets such as Goethe, Pushkin, Lermontov, and Tutchev, some of Medtner’s themes, found in his manuscripts, are paired with poetic verses or
rhymes. For example, the theme from Fairy Tale op. 34, no. 4 has a text a Pushkin poem, *Zhil na svete bednii rizar* (There lived in the world a poor knight). The introduction of Sonata op. 25, no. 2 contains the words *Slushaite Slushaite!* (Listen! Listen!) in Medtner’s notes, emphasizing the speech-like characteristics of his melodies.

*Rhythm*

Medtner’s complex rhythmic structures penetrate many of his Fairy Tales. Cross-rhythms between the hands, polyrhythmic sections, shifting of accents and syncopation make the rhythmic picture in those pieces quite intricate. Fairy Tales op. 9 and op. 14, no. 2 are examples of these interesting complex and colorful rhythmic pictures (Ex. 13).

Example 13. Complex rhythmic patterns in Fairy Tale op. 9, no. 3.

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Texture

Synergy between homophonic and polyphonic textures characterizes Medtner’s compositions. In terms of contrapuntal writing, Medtner is close to but not a close follower of his teacher, Sergei Taneev, who gave a predominant role to polyphony in his works. In contrast, Medtner considered the harmony as the main attribute, and contrapuntal polyphony as an additional device. Medtner’s polyphony is inseparable from the harmonic basis. Medtner saw a merging of polyphonic and homophonic writing in the compositions of Mozart and Chopin.¹⁹ Contrapuntal (i.e. linearly oriented) factor is of greater importance toward understanding the chord progression found in Medtner’s music. In his works, including fairy tales, homophonic texture is often combined with imitations and canons, as shown in the examples from Fairy Tales op.14, no. 1; op. 35, no. 1; and op. 20, no. 1 (Ex. 17,19,20,22).

Contrapuntal devices such as canons and strettos are prevalent in the development sections of Medtner’s works, and he often connects several themes polyphonically, as shown in the example from Piano Concerto no.1 and Sonata Romantica (Ex. 14).

Evolution

The evolution of the genre in Medtner’s fairy tales is not as noticeable as in his piano concertos and his piano sonatas. Nevertheless, there are certain traits that are common to the pieces composed in different periods of Medtner’s life. Fairy tales of the earlier period (op. 8, op. 9, and op. 14) have lyrical, epic and lyrico-dramatic characteristics. They are mostly subjective in mood. As a rule, they are mostly monoimage pieces. In the Fairy Tales of op. 20s and op. 30s, the imagery is broader. Along with the lyrical fairy tales that are so prevalent, picture-tales appear more often, such as in the fantastic Fairy Tale op. 34, no.1; the tragic Fairy Tales op. 20, no.2 and op. 35, no. 4; and the picturesque Fairy Tale op. 35, no.4. Also, fairy tales grew in form. The form of what started as a miniature type of piece grew into large-scale concert pieces. The genre became closer to a ballad.20

It seems that in his later years, Medtner tried to achieve even more clarity of expression, as seen in the Forgotten Melodies, ops. 38, 39, and 40, and in sonatas such as the second theme from Sonata-Romantica, op. 53, no. 1, and his last Sonata-Idyll, op. 56. There is a similar tendency to move toward simpler musical expression that is also seen in the evolution of Medtner’s fairy tales.

The fairy tales starting from op.42 are characterized by the proximity of thematic Russian folklore sources, including more definite ties with song and dance genres. This group of tales includes Fairy Tales op. 42 and 48; lyrical miniatures of fairy tales op. 51; and The Romantic Sketches for the Young, op. 54. Medtner’s fairy tales conclude on the last lyrical opus, at a certain point evoking the images of the first opuses of tales.21

21 Ibid., 129.
Further analysis of Fairy Tales op. 14, no.1, op. 20, nos. 1 and 2, op. 34, no. 2, and op. 51, no.3, all composed in different life periods, show the variety and evolution of Medtner’s skazka.
CHAPTER IV.

COMPOSITIONAL AND PERFORMANCE ASPECTS OF THE SELECTED FAIRY TALES.

Skazka op. 14, no. 1

Skazka op. 14, no. 1 was written in May 1907 in Germany, where Medtner had decided to spend time to focus on composition. During this period (1906-1909), he composed Sonata op. 11 in C major, *Three German Songs* op. 12 and *Two Russian Songs* and op. 13, Fairy Tale in F minor op. 14, Settings of Goethe poems op. 15, and *Three Violin Pieces* op. 16. In 1908, Medtner performed his own works in three recitals in Berlin, Leipzig and Dresden. Among the works that he performed were Fairy Tales op. 14, Songs op. 6, *The Tragedy Fragment* in G minor op. 7, Fairy Tales op. 8 and op. 9, and *Dithyrambs* op. 10.22

There are two fairy tales in op. 14: Fairy Tale no. 1 in F minor and no. 2 in E minor. However, Fairy Tale no. 1 in F minor was completed after the Fairy Tale no. 2.23 Fairy Tale in F minor is the first example of Medtner’s song-tale. Medtner gave a subtitle to this fairy tale — “Song of Ophelia.” It is a lyrical and sad song, based on one image.24 Medtner intended to write a set of pieces under the title *Ophelia*, but subsequently he composed only one fairy tale. The image of Ophelia from Shakespeare’s *Hamlet* is expressed in this instrumental song. Medtner’s Ophelia, however, is not Shakespeare’s Ophelia with her tragic fate, but an image of an ordinary girl from an old legend.25

The “Song of Ophelia” is written in ternary form ABA. There is an exposition and development of several themes in section A, deviations to related keys (from F Dorian to B-flat minor and E-flat major) and modulation to C minor that begins the section B. Section B has a

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23 Ibid., 49.
contrasting theme in C minor. The return of section A is a reconfirmation of the main theme and the key – F Dorian. The return of section A is often varied rhythmically in Medtner’s works. Thus, in this piece the main theme in the Section A’ is shorter. The composer omitted two bars from the main theme (Ex. 15 and 16).

Example 15. Theme in Section A.

Example 16. Theme in Section A’.

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The four-part harmony in Dorian mode creates an archaic atmosphere in this piece. (Ex. 17).

Example 17. Four-part harmony in Dorian mode in “Song of Ophelia.”

Example 18. Theme in the B section.

The melody is reminiscent of a lullaby and is based on slow step-motion with frequent suspensions. There are no large leaps or intervals in the melodic line of the song; it is a smooth, lullaby-like singing. The melody develops from the first motive A-A-G-F; in addition, this motive is emphasized in the end of the phrase by different harmonization and with fermata (Ex. 17). In the B section the melody circles around note C (Ex. 18).
Homophonic writing in this piece is interwoven with imitations of the main motive in different voices and canon-like imitations of the second theme in the end of the piece (Ex.18 and 19).

Example 19. Canon-like imitations in coda.

In the chorale texture of this piece it is important to always bring out the melodic line and the imitations of the theme in different voices. The tempo indication in this piece is *andantino con moto*. The tempo stays the same until the end of the piece, with the exception of the *ritenuto* at the end of some phrases, and *poco sostenuto* in the sections where the harmonic deviation occurs. According to Medtner’s indication, section B is supposed to be played *una corda* with dynamic markings *più p, plau do*, and *legatissimo*, which give an additional contrast to the main material, as the dynamic was *mf* in section A. In the recapitulation (section A’*) the dynamic starts with *p*, subsequently growing to *ff pesante* in the culmination of the piece, and then coda returns to *p*. 
Skazka op. 20, no. 1

Fairy Tales op. 20, written in 1909, is the most popular of all the fairy tale collections. In this work, Medtner achieved the culmination of the genre through his masterful treatment of melodic, harmonic and structural elements. Medtner himself performed this cycle very often and included it in all concert tours.

Fairy Tale op. 20, no. 1 belongs to the category of Medtner’s fairy tales with song-like character, as was discussed earlier in the first example of the song-tale, op. 14, no. 1. A different kind of song is represented in Fairy Tale op. 20, no. 1. There are traits of “lyrico-dramatic monologue or ballad” in this piece.26 “Begin at once, impetuously, with a rush, as though appealing to someone with a fervent entreaty,”27 Medtner told one of his students about this piece. This indication reveals the character of the composition. The emotionality of this fairy tale is revealed with an openness unusual for Medtner, reaching the explosion of feelings in the culmination of the piece. This climax can be compared in emotional intensity to the work of Scriabin and Rachmaninov. At the same time, the music of this piece reflects the individuality of the composer. It is in the merging of the present and the past, the merging of the “narrator’s word” and objective lyrical story that this fairy tale reveals the main characteristics of Medtner’s writing.28

This piece is written in ternary ABA form. Monothematic moment is important in the thematic unity of the piece: there is constant development of the initial theme, and theme B is derived from the first theme (Ex. 20 and 21). The thematic material is developed in section B

through deviations, modulations and polyphonic imitations. In section A’ the material returns and reconfirms the main key, B-flat minor.

Example 20. The first theme of the Fairy Tale op.20, no.1.

Example 21. The second theme of the Fairy Tale op.20, no.1.

The harmonic rhythm is fast, especially in the B section, where the harmony changes almost every beat. The music of this piece deviates from the flat keys (B-flat minor and E-flat minor) to sharp keys (F-sharp major and E major) in the B section; by the end of the B section, there is a shift by enharmonic modulation back to the flat keys (Ex. 22).
Example 22. Enharmonic modulation from E minor to E-flat minor.

This method of chord symbol analysis is rooted in the traditional “functional” theory of harmony. However, since it is difficult to aurally discern these harmonic functions it may be more appropriately understood as series of chords containing several common tones with one or two voices move linearly.

The B section frequently uses the dissonant seventh chords and tritone intervals in the bass line in the climax of the piece. The essential sonorities of the altered chords in the climax of the piece eventually lead to tonic B-flat minor in the return of section A (Ex. 23).
Example 23. Altered chords and descending chromatic figure in melody climax.

The melody, similar to an epic song, is narrative in character and based mostly on step-wise motion without leaps or large intervals, except for measure 10. The interval of the third is an essential characteristic of the theme in this fairy tale. Rachmaninov and Medtner make special use of the interval of the third, as, for example, in Rachmaninov’s Étude-tableau op. 33, no. 4 or Medtner’s Sonata Romantica op. 53, no. 2. The motives based on the interval of the third are developed polyphonically in different voices through imitations in this fairy tale (Ex. 20).

The melody in this piece hardly stops from the beginning until the end of the piece, which could be compared with Rachmaninov’s “endless melodies.” The melody is based on
speech-like elements. The melody contains a combination of iambic and horei motives. A descending chromatic figure in the melody of the culmination of this piece greatly emphasizes the feeling of desperation, as composer himself wrote con disperazione (Ex. 23).

The elements of homophonic and polyphonic writing form the texture of this piece. The elements of polyphonic texture are revealed in the inner voices of the melody in the right hand. Often these inner voices repeat and continue the material of the main melody. The right hand is often written in polyrhythmic texture between two voices, where it is important to bring out the upper voice as well as listening to the imitations in the middle voices. The left hand does not always remain in the role of the accompaniment; it also contains contrapuntal motives that imitate the material of the main theme. There is a symmetrical motion of the voices in the B section (a tempo) — the ascending melody in the right hand is juxtaposed against the descending motion in the left hand.

The piece finishes on the lowest B-flat on the keyboard, giving an impression of a bell that leads into the next tale in the cycle, “Ominious Bells,” which ends with the “ring of the bell” on note B, also in the lowest octave of the keyboard, thus, giving a unifying moment to this cycle (Ex. 24 and 25).

Example 24. The end of Fairy Tale op. 20, no. 1.
Skazka op. 20, no. 2

Skazka op. 20, no. 2, called “Campanella” or “Ominious Bells,” evokes the image of Russian bells. Skazka op. 20, no. 2 has more objective characteristics than subjective. In this piece, an artist summons people for great events — in this case, the “bell of the humans.” Knowing that this fairy tale is written in 1909 — the period after the first revolution of 1905 — the poetic idea becomes more apparent. In Fairy Tale op. 20, no. 2, Medtner created a particular type of epic character tale, and gave the title “Campanella” — “song or tale of the bell, but not about the bell,” to this piece. In addition, in the original manuscript of this piece, in a section close the coda, Medtner wrote: “the bell of art.” “Thunder is heard in the ring of the bell,” Medtner said to his student Edna Isles about this piece. This is one of the works in which Medtner’s compositional style finds close connection with the traditions of Glinka, Mussorgsky, and Borodin. “Campanella” reveals through the powerful strength of its music its deep Russian roots.

Development in this piece occurs through the principle of the gradual “swing” of motion, which involves elements such as melody, harmony, mode, polyphony, rhythm and texture.\textsuperscript{31} This piece is written in compound ternary form with coda. Part I is a simple binary form, Part II is a simple ternary form, and Part III, featuring the return of the main theme and key, is shorter and rhythmically changed. The elements of sonata form are noticeable in the key relationship of the themes a and d in Part I, and in the tonal fluctuation (constant deviations and modulations of the themes) in Part II.

The harmonic language in this piece is characterized by fast harmonic rhythm; frequent usage of augmented harmonies and chords, such as augmented seconds, tritone, and augmented triads (augmented dominant in the beginning motive); chromaticism; and sonorities of the intervals of the second.

The main harmonic characteristic in this piece is the juxtaposition of a chromatic scale against a whole-tone scale, which is given in the very beginning. This tale starts with three bells ringing (three chords with descending chromatic motion in the middle voices, forming a “landscape”) and a descending whole-tone motion of the octaves in the bass (Ex. 26).

![Example 26. Start of Fairy Tale op. 20, no. 2, “Campanella.”](image)

\textsuperscript{31} Aleksander Alekseev, \textit{Russian Piano Music End of the XIX-Beginning XX Centuries} (Moskva: Muzyka, 1969), 270.
Medtner uses ostinato as one of the main principles for development of the material in this piece. There are two ostinato figures in this composition: the first three chords, and a descending octave figure (Ex. 26). The first three chords in the beginning of the piece are an example of ostinato harmony, consisting of dominant seventh chord with lowered fifth and omitted third, major tonic triad with added fourth, and a polyharmony of minor tonic and dominant seventh. This last chord combines two dissonances: tritone and augmented triad (Ex. 26 and 27). Another striking example of ostinato harmony is found in the bell scene from the second act of Mussorgsky’s Boris Godunov (Ex. 28).

Example 27. Fairy Tale op.20, no. 2. Ostinato harmony.

The octave ostinato motive is based on a descending figure, associated with dark images. This motive remains persistent until the end of the piece. It is a diatonic motion in the bass from F-sharp toward the tonic, but it does not reach the tonic; rather, it stops on the lower second degree (Neapolitan) of the scale. C natural in B minor emphasizes the whole-tone sphere, which increases the impression of the fairy tale image (Ex. 27).

Throughout this piece there is a “struggle” between whole-tone scale and major-minor scale. Toward the end of the B section, there is an enharmonic modulation, pivoting on a tritone part of the chord. The coda returns and confirms the main tonality of the piece, which is B minor.

Medtner’s favorite use of harmonic shifts represents a variant of the ancient Baroque sequence, which takes place in the coda section (Ex. 29).

Example 29. Sequences in coda.

The use of colorful possibilities of the major-minor system is reminiscent of Rachmaninov pieces, such as his Humoresque. At the same time, Medtner retains his unique and

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32 Ibid., 272.
individual compositional style. In this piece some parallels could be found with Rachmaninov’s étude-tableau op. 39, no. 6 or prelude op. 23, no. 2.\footnote{Ibid., 272.}

This piece develops two melodic lines simultaneously: an ostinato motive in the bass and a hidden melody in the middle voice in the right hand. From the figurations in the right hand, the melody appears in the middle register opposing -- “struggling” with -- ostinato motives in the left hand. The ascending melody in the right hand and the descending ostinato motive in the bass move in contrary symmetrical motion toward C natural (Ex. 30). It is one of the symmetrical features that characterizes Medtner’s compositional language.

Example 30. Two melodic lines.

In this piece it is important to maintain the same tempo from the beginning to the end. In the beginning of the tale, Medtner gave the metronome marking $\text{♩}=92$ and sempre al rigore di
tempo e sostenuto. In the autograph, Medtner wrote: “Whoever finds it boring to play this sempre al rigore di tempo had better leave this piece alone.”

The main image in this piece is pesante minaccioso, which is achieved by the atmosphere of menacing ostinato. Medtner used this term minaccioso (menacing) in many works, for example the sonata Minacciosa op. 53, no. 2. The middle section of tale op. 20, no. 2, marked cantabile in the right hand, gives a contrast to the mainly ominous image of the tale. Dense texture and wide range of the keyboard characterize this piece. The voices are placed in the extreme high and low parts of the keyboard. This piece requires advanced piano skills, although the texture falls very comfortably under the hand.

Skazka op. 34, no. 2

This skazka (fairy tale) was written between 1914-1917. Medtner completed eight fairy tales during the second half of 1916. They were published as two sets, op. 34 and op. 35, and were premiered by Medtner in a solo recital at the Polytechnic Museum on February 21, 1917. The four fairy tales of op. 34 were published in 1919.

After the defeat of the Russian Revolution of 1905, images of wind, snowstorm, or blizzard became important themes in the works of poets and composers of those times. For example, the “theme of the wind” is represented expansively in the poetry of Andrei Beliy or Aleksandr Blok. For Blok, the image of the wind evoked concern for humanity. The tragic images of the night’s darkness, snowstorms, worries and hopes occupied a place in the works of the composers of that time, including Rachmaninov and Medtner. For example, Rachmaninov’s Étude-tableau op. 33, no. 4 in E-flat minor and Étude-tableau op. 39, no.1 in C minor are permeated with the dark images of the wind and snowstorm. Medtner, in his Piano Sonata op. 25,

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no. 2, “Night Wind,” composed in 1911, included an epigraph from a Fyodor Tutchev poem: O chem ti voesh, veter nochnoi? (What are you howling about, night wind?) In Fairy Tale op. 34, no. 2, Medtner also gave an epigraph from Tutchev’s poetry: “When we have called a thing ours, it departs from us forever.” In addition, there are some other parallels between these two works: the second theme of the sonata and the main theme of the fairy tale, both in E minor, are based on tonic triad and tonic-subdominant relationship of the chords in the beginning of the themes (Ex. 31 and 32).

Example 31. The main theme of Fairy Tale op. 34, no. 2.

Example 32. The second theme from Sonata op. 25, no. 2.

In addition, the accompaniment figures are similar in these both works (Ex. 33 and 34).

Example 33. Fairy Tale op. 34, no. 2.

Example 34. Sonata op. 25, no. 2.
Fairy Tale op. 34, no. 2 is written in a simple ternary form, ABA. Tonal unity is seen throughout the piece: E minor is in the first and third parts (A) while the middle section is in C major with a deviation to E-flat major. The first eight bars of section A’ exactly repeat the beginning of section A; after that, the deviation to A minor (iv) occurs, and then the music returns to E minor in the closing section.

There is often a prevalence of subdominant functions (characteristic of Russian music, so-called “Russian plagality”) in Medtner’s music, especially in his fairy tales. From the very beginning of this piece there is frequent usage of subdominant harmonies, such as ii\(^7\) or iv (Ex. 17). In the middle section, where the modulation to C minor occurs, Medtner continues to develop material in the keys of the subdominant region (c: ii\(^7\)) (Ex. 35):

Example 35. Subdominant harmony in the middle section.

The dominant chords in the cadences of Medtner’s music often omit the third. Thus, at the end of this fairy tale, after the ascending chromatic passage in tonic, there is a short authentic cadence V\(^7\) — i. But in the V\(^7\) chord, the third (D sharp) is substituted for the fourth, so-called V\(^7\) with the fourth (Ex. 36).
Example 36. $V^7$ with the fourth in Medtner’s Fairy Tale op. 34, no. 2.

In the later period of Medtner’s music, the traits of Russian song become more apparent. Fairy Tale op. 34, no. 2 is an example of this characteristic. The epic-lyrical melody of this piece is influenced by Russian melodies. This fairy tale is based on two themes similar in character. The first initial theme is colored with characteristics of Russian folk song: the melody of the first phrase starts with the ascending triad toward the fifth degree of the scale, $B$, and circles around note $B$ with the neighboring tones (Ex. 37):

Example 37. First phrase melody starts with ascending triad toward the fifth degree of the scale, $B$, and circles $B$ with neighboring tones.

The melody of the next phrase leads to the diatonic VII degree of the scale (seventh degree of the scale is usually raised, leading to tonic; in Russian folk song it is often diatonic), and then ascends to D-sharp — the culmination of this phrase (Ex. 38).

Example 38. Melody of the next phrase leads to the diatonic VII degree of the scale.
The second theme that appears in section B is close to the imagery of the first theme, but with a contrasting anxious character, chromatic harmonies and the melody. If in the first theme the melody is concentrated around note B, in the second theme there is a prevalence of the ascending line, rich in appogiaturas, retardations and anticipations (Ex. 39):

Example 39. Ascending line, rich in appogiaturas, retardations and anticipations, op. 34, no. 2.

The melody of the second phrase in section B is interrupted with sixteenth rests reminiscent of “sighs,” similar to narration (Ex. 40).

Example 40. Second phrase in section B, interrupted with sixteenth rests reminiscent of “sighs.”

The composer gave the tempo marking Allegro cantabile e leggiero, with the metronome indication $q = 100$. It is a fast tempo, and when Medtner himself performed this piece he played in this tempo.

But even in this fast tempo one should not lose the cantabile and leggiero characteristics. The melody in the right hand should be played legato cantabile, while the fast, etude-like accompaniment in the left hand should create a smooth background with a leggiero atmosphere.
When performing this fairy tale, it is important to pay attention to all of the harmonic and melodic structures, deviations and modulation. An awareness of these aspects helps to better understand the phrasing. It is important to follow Medtner’s indications of the pedal and the slurs. Later, when the left hand gets more chromatic, it is necessary to change the pedal more often. It is important to give attention to the rests in mm. 10 and 36, and take off the pedal on the sixteenth note rests (Ex. 41).

Example 41. Medtner’s indication to take off the pedal on the sixteenth note rests.

About this fairy tale, Medtner said, “One needs to remember to learn the accompaniment and melody, or passage and melody, or counterpoint and theme with different touches. The touch of the passage is always leggiero, piano-energico, with light but resilient fingers. The touch of the melody is deep, flexible legatissimo.” Medtner also told his students, “Remember that legatissimo, which modern pianists often lack, is the main attribute of meaningful sound. . . . Adjustment of the elbows to the hand position. Freedom of the elbows. But along with their absolute concentration. . . . Practice in sustained tempo (moderate tempo) Tranquillo cantabile. Pay attention to held notes. Shade the accompaniment, the evenness of the general line.”

Skazka op. 51, no. 3

Fairy Tales op. 51 was written in 1928 after Medtner left Russia to live in Europe. His nostalgia is reflected in his late fairy tale opuses. Medtner’s later works, such as Round Dance
for two pianos, Russian Folktale op. 42, no. 1, Dance Tale op. 48, no. 1 and the cycle of Fairy Tales op. 51 are inspired by Russian themes: folklore, dance and song. Medtner dedicated op. 51 to Zolushka [Cinderella] and Ivanushka the Fool — the personages from Russian folktales.

Most of the fairy tales in op. 51 belong to the category of tale-scenes, including op. 51, no. 3. Fairy tale scenes are more developed in terms of form and include diverse thematic material. As with nos. 1 and 6, Fairy Tale no. 3 is a genre-picture (tale-genre) connected closely with the music of Russian composers and Russian folk art. At the same time, the individuality of Medtner’s compositional technique is revealed in the unusual rhythmic figurations and usage of the Baroque sequences.

The form of this piece has characteristics of sonata form, which are the presence of two contrasting thematic complexes, where the "statement of the second thematic complex" is in the related keys; the tonal fluctuation in the development section; the return and reconfirmation of the main key in the recapitulation. The presence of one of the themes in the recapitulation is not as important as the return and restoration of the main key. In this piece the composer did not give the full statement of the second theme in the recapitulation, but the reestablishment of the main tonal center is strong.

In addition, the characteristics of the variations are revealed in such sections as the second theme in the exposition (where the composer added also the varied version of the first theme), also the first theme appears in the recapitulation in the varied version — in the

38 Aleksander Alekseev, Russian Piano Music End of the XIX-Beginning XX Centuries (Moskva: Muzyka, 1969), 268.
39 Ibid., 269.
exposition the accompaniment part, the left hand, is written with chords, while in the recapitulation section the accompaniment part supports the melody with arpeggiated figurations.

The harmony in this piece is characterized by frequent usage of seventh chords, especially in the sections of sequences. The sequence is one of the main principles of the development of the material in this piece (Ex. 42). There is common modulation and deviation shifts to the keys of dominant and subdominant areas, such as modulation of the first theme in A major to the dominant key E major in the second theme; later there is deviation from E major to the keys of the subdominant and the mediant (F-sharp minor and G-sharp minor).

Example 42. The sequence in the development section.

Melodic material in this fairy tale is presented by three themes: two song-like themes and one dance-like theme. The piece begins with the theme, based on the A-major triad (Ex. 43).
The next two themes are derived from the figure of the second half of the first theme. The picturesque image of the dance theme suggests the atmosphere of Russian dance. The theme starts with two upbeat notes, leading to the tonic of this theme, E major. The theme appears as imitations, first in the middle voice, then in the soprano, and later in the bass, by which time it has combined with the elements of the motives from the end of the first theme (Ex. 44). The third theme is a lyrical theme, dolce grazioso and cantando, with longer phrases (Ex. 45).
Example 45. The longer phrases of the third, lyrical theme.

The connection with Russian folk melodies can be found in almost every fairy tale of op. 51. As Joseph Yasser observed, the theme of the second fairy tale of the cycle was probably influenced by the song Wine Feast, while the theme of the fifth fairy tale resembles the love song from Mussorgsky’s opera Fair of Sorotchinsk; the third fairy tale of the op. 51 contains folkloristic characteristics only in the end of the theme \(^{41}\) (Ex. 46).

Example 46. Fairy Tale op. 51, no. 3, the main theme.

In addition, more parallels between the themes from Fairy Tale op. 51, no. 3 and Russian folk tunes are found (Ex. 47, 48, 49).

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Example 47. Russian folk tune.

Example 48. Fairy Tale op. 51, no. 3, second theme.

Example 49. Fairy Tale op. 51, no. 3, third theme.

This piece creates a very colorful picture for listeners and performers through the striking contrast of themes: the first Allegretto tranquillo e grazioso with Medtner’s indication dolce, cantando, and languido, and the second contrasting Allegro (non troppo) al rigore di tempo, which maintains the tempo of the dance until the recapitulation, and the third lyrical theme with the composer’s indications cantando, dolce grasioso. The climax of the piece is in the quasi-cadenza section, before the recapitulation. The short codetta, based on the first half of the beginning theme, finishes this piece on pp. Thus, this arch-theme gives a unifying element to the composition (Ex. 50).

Example 50. The arch-theme in the codetta.
CHAPTER V.

CONCLUSION

The aim of this research was to reveal the characteristics of skazka (fairy tale), one of Medtner’s favorite compositional genres, in which he composed throughout his life.

Skazka, the genre close to novelette, prelude or ballad, reveals important characteristics of Medtner’s compositional language. Among the 10 cycles of fairy tales, the most apparent unification of the cycles is seen through the image and thematic contrast. Most of the fairy tales are written in ternary form; although some fairy tales are written in rondo and sonata form. The narrative, declamatory, epic, song-like and dance-like elements are important characteristics of melodies in the fairy tales. Harmonic language in some fairy tales is diatonic, while in others it is often colored with chromatically altered chords. Other features of Medtner’s harmonic palette include complex processes of modulations, usage of modal and octatonic scales, and in some tales the predominance of subdominant functions.

The evolution of the genre is seen through the growth of the form, the complexity of the harmonic language, contrapuntal development of the material, and the complexity of the texture. In the later period, the tendency toward clarity of expression and the influence of the Russian folk themes is noticeable.

This study also highlights the unique compositional style and performance suggestions in selected fairy tales as specifically indicated by the composer himself. Because many of Medtner’s compositions are still rarely performed, it is hoped that this study will enhance future performances of his works, particularly the fairy tales.
Cycles of Fairy Tales

Unification in the cycles

a. Through thematic and tonal unity
   Op. 8, no. 1 Andantino (C minor)
   Op. 8, no. 2 Recitativo. Allegro (C minor)

b. Through rhythmic complexity
   Op. 9, no. 1 Allegro inquieto (F minor)
   Op. 9, no. 2 Allegro alla serenata, con alcuna licenza (C major)
   Op. 9, no. 3 Allegretto vivo, odoroso (G major)

c. Through the contrast of images, themes and texture
   Op. 14, no. 1 *Ophelia’s Song*: Allegro con espressione (F dorian)
   Op. 14, no. 2 *March of the Paladin*: Allegro marchiale (E minor)
   Op. 20, no. 1 Allegro con espressione (B flat minor)
   Op. 20, no. 2 “Campanella”: Pesante. Minaccioso (B minor)
   Op. 26, no. 1 Allegro frescamente (E flat major)
   Op. 26, no. 2 Molto vivace (E flat major)
   Op. 26, no. 3 Narrante a piacere (F minor)
   Op. 26, no. 4 Sostenuto (F sharp minor)

Op. 42, no. 1 *Russian Folktale*: Allegro sostenuto (F minor)
Op. 42, no. 2 *Phrygian Mode*: Con moto disinvolto e grazioso (C phrygian)
Op. 42, no. 3 Moderato, narrante (G sharp minor)

Op. 48, no. 1 *Dance Tale*: Allegro risoluto (C major)
Op. 48, no. 2 *Tale of the Elves*: Con moto flessibile (G minor)
| Through the program | Allegro molto vivace…e sempre leggeierissimo (D minor)  
Op. 51, no. 2 Cantabile, tranquillo (A dorian)  
Op. 51, no. 3 Allegretto tranquillo e grazioso (A major)  
Op. 51, no. 4 Allegretto con moto flessibile (F sharp minor)  
Op. 51, no. 5 Presto (F sharp minor)  
Op. 51, no. 6 Allegro vivace (G major) |
|--------------------|-----------------------------------|
| Allusion of sonata cycle | Tempo cangiando, abbandonamente (B minor)  
Op. 34, no. 2 Allegro cantabile e leggiero (E minor)  
Op. 34, no. 3 Allegretto tenebroso (A minor)  
Op. 34, no. 4 Molto sostenuto e semplice (D minor) |
|----------------------|-----------------------------------|
|                      | Op. 35, no. 1 Andante maestoso (C major)  
Op. 35, no. 2 Capriccioso, con grazia (G major/B minor)  
Op. 35, no. 3 Cantabile, narrate (A minor)  
Op. 35, no. 4 Allegro appasionato e tempestoso (C sharp minor) |
BIBLIOGRAPHY


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DISCOGRAPHY

