

A Performer's Guide and Structural Analysis of Sergei Taneyev's *Concert Suite* for
Violin and Orchestra

by

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ABSTRACT

This research paper is a study of Sergei Taneyev's *Concert Suite* for Violin and Orchestra, Op. 28 and includes Taneyev's biography, a brief musical analysis which benefits the interpretation, and performance suggestions from the perspective of a concert violinist. The purpose of this paper is to enable performers to achieve a better understanding of this artwork and make informed musical choices.

Sergei Ivanovich Taneyev (1856-1915) was a Russian composer. As a composition pupil of Tchaikovsky, and a teacher of Scriabin, Rachmaninoff, Lyapunov, and Glière, Taneyev is an important figure in Russian music. His compositions include operas, symphonies, chamber music, songs, and piano music. Taneyev's style was influenced by Bach, Handel, Mozart, Glinka, Tchaikovsky, Wagner and various European composers. His cosmopolitan style, and wide-ranging compositional interests do not easily lend themselves generalization. This difficulty in categorizing his music along with his self-criticism and aversion to self-promotion, contribute to his lack of recognition when compared with his contemporaries.

The *Concert Suite* for Violin and Orchestra, composed six years before his death, is his only work for Violin and Orchestra and was his last large composition. This work is cast in an unusual five-movement structure and embodies various brilliant violin techniques and rich Romantic-era harmonies. Taneyev's interests in "old fashioned" style and folk music are evidenced by some of the movements titled "Prelude," "Gavotte," and "Theme and Variation" which contains a double fugue. He also utilizes

folk dances such as the mazurka and tarantella. This performance guide provides practical interpretational advice based on an analysis of harmony, form and structural divisions, stylistic considerations and violin techniques. A brilliant and charming work, it has sadly been neglected. Through the study and performance of this piece, the author hopes to provide performers with useful information that enables more musicians to know and enjoy this valuable masterwork.

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CHAPTER 1

BIOGRAPHY

Sergei Ivanovich Taneyev (1856-1915) was a Russian composer and an important figure in Russian music.¹ He is a composition pupil of Pyotr Ilyich Tchaikovsky (1840-1893), and the teacher of Alexander Scriabin (1871-1915), Sergei Rachmaninoff (1873-1943), Aleksandr Lyapunov (1859-1924), Reinhold Glière (1875-1956), and Nikolay Zhilyaev (1881-1938). Zhilyaev was a famous pedagogue in his own right as the teacher of composers such as Vissarion Shebalin (1902-1963), Aram Khachaturyan (1903-1978), Ilya Ginzburg (b. 1930), and Dmitry Kabalevsky (1904-1987).² He was born into an aristocratic family. One of his uncles, Aleksandr Sergeyeich Taneyev, was a nationalistic composer while another uncle served as a marshal of the Imperial Court.³ His father, a government official, was a cultured and intelligent man holding three degrees—literature, medicine, and mathematics—from Moscow State University, and was also an enthusiastic amateur musician.⁴ Sergei Taneyev inherited his father’s interest in a wide variety of topics, especially music.⁵ Taneyev began playing the piano at age five with a private teacher and entered the

¹ David Brown, “Taneyev, Sergey Ivanovich,” *Grove Music Online*, accessed July 22, 2018. <http://www.oxfordmusiconline.com/>

² Anastasia Belina-Johnson, “A Critical Re-Evaluation of Taneyev’s *Oresteia*” (PhD dissertation, University of Leeds, May 2009), 3.

³ *Ibid.*

⁴ M.D. Calvocoressi and Gerald Abraham, *Masters of Russian Music* (New York: Tudor Publishing Company, 1944), 439.

⁵ Brown, “Taneyev,” *Grove Music Online*.

Moscow Conservatory before the age of ten. At the age of thirteen, he entered Tchaikovsky's harmony class and two years later, he entered Nikolay Rubinstein's piano class.⁶ After graduating from Moscow Conservatory in 1875 as the first student to receive the gold medal for both performance and composition, he began a tour abroad with pianist Nikolay Rubinstein during the summer. A few months later, he travelled in Russian provinces in February and March 1876 with violinist Leopold Auer.⁷

In 1876, after his Russian tour, Taneyev spent one year in Paris, where he met César Franck, Charles Gounod, Camille Saint-Saëns, Vincent d'Indy, and Gabriel Fauré, most of whom were interested in pre-Renaissance counterpoint.⁸ Taneyev also maintained a close relationship with Tchaikovsky. In 1875, after the unsuccessful St. Petersburg premier of Tchaikovsky's *First Piano Concerto* by Gustav Kross, Tchaikovsky chose Taneyev to premier it in Moscow,⁹ and from then on, Taneyev premiered all of Tchaikovsky's works for piano and orchestra, as well as his Piano Trio in A minor, Op. 50.¹⁰ In 1878, Taneyev took Tchaikovsky's teaching job at Moscow Conservatory after Tchaikovsky's resignation, but only as a teacher of harmony and orchestration due to lack of confidence in contrapuntal writing.¹¹ However, through the

⁶ Calvocoressi and Abraham, *Masters of Russian Music*, 439.

⁷ Daniel Jaffe, *Historical Dictionary of Russian Music* (Lanham: The Scarecrow Press, 2012), 323.

⁸ Ibid.

⁹ Belina-Johnson, A Critical Re-Evaluation of Taneyev's Oresteia, 3.

¹⁰ Brown, "Taneyev," *Grove Music Online*.

¹¹ Richard Anthony Leonard, *A History of Russian Music* (New York: The Macmillan Company, 1957), 201.

1880's Taneyev accepted more roles at the conservatory taking over Nikolai Rubinstein's piano class in 1880, Hubert's composition class in 1883, the directorship of the conservatory in 1885, and finally teaching counterpoint in 1889 and resigning from directorship.¹² In 1905, Taneyev resigned from the Moscow Conservatory to protest the director Vasili Safonov's repression of student strikers during the 1905 Revolution.¹³ His departure from the Conservatory gave him more time to compose. By 1909, he had already completed many of his important works: *St. John of Damascus*, 4 symphonies, *Orestes* (Opera), six string quartets, two string quintets, the String Trio in D, the Piano Trio in D, and many small works.¹⁴ Also, in 1909, his *Imitative Counterpoint in Strict Style*, a result of his many years exploring counterpoint, was published.¹⁵ By that time, he was already an accomplished and experienced composer in symphonic, instrumental and choral writing, as well as a respectable theorist.¹⁶ In 1915, he developed pneumonia after attending his former student Skryabin's funeral and soon died from a heart attack.¹⁷

¹² Brown, "Taneyev," *Grove Music Online*.

¹³ The 1905 Revolution: an uprising attempting to transform the Russian government from an autocracy into a constitutional monarchy, causing the massacre of peaceful demonstrators in the square in front of the Winter Palace in St. Petersburg on Bloody Sunday.

¹⁴ Brown, "Taneyev," *Grove Music Online*.

¹⁵ *Ibid.*

¹⁶ *Ibid.*

¹⁷ *Ibid.*

Taneyev is not very popular outside Russia today partly because of his humbleness, highly self-critical personality and lack of self-promotion. Prior to 1878, when he took Tchaikovsky's teaching position at Moscow Conservatory, his compositions remained a secret between Tchaikovsky and himself, and it was not until June 1880 that he finally made his debut as a composer.¹⁸ After his public compositional debut, he half-jokingly wrote Tchaikovsky a letter on August 12, 1880, mentioning the possibility of leaving his composition unsigned.¹⁹ He also wrote a series of string quartets that were not published nor performed for years.²⁰ Unfortunately, he argued with the publisher Belyayeff a long time for failing to recognize the worth of his compositions and refusing the publication and payment for some of his string quartets and the score of his opera *Orestes*.²¹ However, *Orestes*, which he had worked on for seven years, is one of his masterpieces. Rimsky-Korsakov said it "struck us all with its pages of unusual beauty and expressiveness."²² His personality of rigor, modesty, pureness, honesty, idealness, and high morality is described in many articles about him.

¹⁸ Brown, "Taneyev," *Grove Music Online*.

¹⁹ Herbert Weinstock, *Tchaikovsky* (New York: Alfred A. Knopf, 1973), 223.

²⁰ Calvocoressi and Abraham, *Masters of Russian Music*, 444.

²¹ Leonid Sabaneyeff, *Modern Russian Composers*, translated by Judah A. Joffe, (New York: Books for Libraries Press, 1967), 32.

²² Calvocoressi and Abraham, *Masters of Russian Music*, 445.

CHAPTER 2

TANEYEV'S COMPOSITIONAL APPROACH AND HIS PLACE IN RUSSIAN MUSIC

Taneyev was an important pedagogue of composition in the Russian school, who worked at the Moscow Conservatory for twenty-seven years and taught a number of important composers. Taneyev only published thirty-six compositions including symphonies, chamber music and vocal music in his fifty-five-year lifetime. Remaining unpublished works include three complete symphonies, six quartets, and several minor compositions.²³ His relatively small output relates to his focus as a pedagogue, as the conservatory occupied a large part of his time and attention from 1878-1889.²⁴ In fact, he valued theoretical and pedagogical work higher than his compositions. When Lev Tolstoy likened Taneyev's gifted pupil Kolya Zhilaev as "little Haydn" and Taneyev himself as Haydn's teacher Porpora, Taneyev replied: "You wanted to hurt me by insinuating that I am not Haydn but Porpora. But you have not succeeded. I don't dream of being a Haydn, I dream of being precisely a Porpora."²⁵ In addition to his pedagogical focus, Taneyev also had a slow-paced, "intellectual" compositional approach.²⁶ According to Rimsky-Korsakov, Taneyev made numerous pre-compositional sketches

²³ Ibid.

²⁴ Jaffe, *Historical Dictionary of Russian Music*, 324.

²⁵ Quoted in Sergei Tolstoy, *Tolstoy Remembered*, Translated from the Russian by Moura Budberg (New York, Atheneum, 1962), 187.

²⁶ Leonard, *A History of Russian Music*, 207.

and studies; he wrote fugues, canons and contrapuntal pieces on various individual themes, phrases, and motives for the future composition, and only after completing those components did he start the general plan of the composition. Using this method, he executed his plan for a composition with strong knowledge of what kind of material he had and what he could build based on that material.²⁷ When he composed his *Oresteia*, he also developed his own, unique approach to operatic writing. In his letter to Tchaikovsky, he described:

My system ensures that no number is completely finished before the draft of the whole work is ready; one may say I compose concentrically, not by building a whole work from a sequence of parts, but by going from the whole to details: from the opera to acts, from acts to scenes, from scenes to separate numbers. This method enables me to note in the early stages those important points of the drama which the composer concentrates his attention on. The method also allows me to decide on the length of scenes and numbers in proportion to their significance, to work out a tonal plan of all acts, arrange orchestral sound in the whole work, and so on.²⁸

Thus, Taneyev's compositional method allowed him to plan all the details of the work completely.

Besides his pedagogical interests and commitment, Taneyev also had wide interests in addition to music that contribute to his compositional style as much as his methodological working style. He was an intellectual who studied natural and social sciences, languages, history, mathematics, and the philosophies of Plato and Spinoza

²⁷ Nikolai Rimsky-Korsakov, *My Musical Life*, Translated by Judah A. Joffe (New York: Alfred. A. Knopf, 1942), 384.

²⁸ Anastasia Belina and Michael Ewans, *Taneyev's Oresteia*, from *Ancient Drama in Music for the Modern Stage* (Oxford University Press, 2010), 263.

“not in the usual Russian way as an idle diversion, but as seriously as he studied the scores of the old contrapuntists.”²⁹ As an intelligent person who studied mathematics, he linked it with his music. In his correspondence with his teacher and friend, Tchaikovsky, he spoke at length of his ideas of a rationally constructed musical beauty, in which he saw something mathematical, something akin to geometrical beauty.³⁰ Unlike some other composers who composed their music expressing earthly passion, Taneyev’s motivation was more from the beauty of art, the beauty of rhythm, and the mystery of orderliness.³¹ This taste is associated with his most important and special enthusiasm for counterpoint, which he considered one of his relative weaknesses prior to devoting himself to the contrapuntal art of Bach, Palestrina, Okeghem, Josquin des Pres, and Lassus.³² In 1909, he published an important two-volume treatise, *Imitative Counterpoint in Strict Style*, establishing his international reputation as a theorist.³³

Taneyev’s style is hard to define clearly. He is considered conventional and conservative in his life and compositions. “The new electrical age went past him, just as contemporary music did. For Taneyev, time had stopped.”³⁴ He surrounded himself with books of ancient wisdom and art³⁵ and was influenced by the Greek tragedy from his

²⁹ Calvocoressi and Abraham, *Masters of Russian Music*, 443.

³⁰ Sabaneyeff, *Modern Russian Composers*, 27-28.

³¹ Ibid.

³² Ibid., 441.

³³ Brown, “Taneyev,” *Grove Music Online*, 2001.

³⁴ Sabaneyeff, *Modern Russian Composers*, 24.

³⁵ Ibid.

childhood, when his father exposed him to *Oedipus at Colonus* at the age of eight.³⁶ The intense exposure to early Greek history and literature influenced his lifelong interest in antiquity. This is evident in his future musical choices. One of his most outstanding works is his musical trilogy, *Oresteia* (composed 1887-94, first performance 1895). Unlike his nineteenth-century contemporaries such as Tchaikovsky, Glinka, Borodin, Rimsky-Korsakov, and Mussorgsky, who chose topics from Russian history, folklore, and literature, Taneyev chose Greek tragedy for his opera.³⁷ Also in the *Concert Suite* for Violin and Orchestra, Taneyev applied the titles “Prelude” and “Gavotte” from two antique dance genres to this nineteenth-century piece.

Other composers also had mixed influence on Taneyev. According to Calvocoressi, he resembles Brahms. Taneyev was “not only physical but mental, and with not dissimilar tastes and ideals.”³⁸ The characterization of Taneyev as “The Russian Brahms” comes from his profoundness as a musician, his devotion to art, his rigor, his admiration of the old traditions, and the austerity in his music.³⁹ However, strangely, he did not like Brahms’ music at all. Except for Tchaikovsky, Mozart was the most modern composer whom he fully admired. His musical idols were Lassus, Palestrina, Bach and Handel, but Strauss, Debussy and Scriabin, for him, were like the telegraph, telephone,

³⁶ Belina and Ewans, *Taneyev’s Oresteia*, from *Ancient Drama in Music for the Modern Stage*, 258-259.

³⁷ Ibid.

³⁸ Calvocoressi and Abraham, *Masters of Russian Music*, 448.

³⁹ Sabaneyeff, *Modern Russian Composers*, 34.

and electric light—too modern and seemingly artificial.⁴⁰ An important researcher on Taneyev, Anastasia Belina-Johnson, states that:

Taneyev's eclectic style, in which counterpoint plays an important role, demonstrates his allegiance to Mozart, Handel, Gluck, Wagner, Tchaikovsky, and his broad knowledge of various European composers. This strikingly cosmopolitan profile is perhaps the reason why Western musicology has so far failed to produce a substantial study about the composer and his opera: it is difficult to place Taneyev's work within a specific context, especially Russian.⁴¹

The difficulty in defining Taneyev amongst his contemporaries further obscures his legacy as a composer, yet he is known best as a pedagogue. Still, it is most helpful to classify Taneyev's unique sound in relation to his pedagogy, numerous academic interests, and his place relative to other composers.

⁴⁰ Calvocoressi and Abraham, *Masters of Russian Music*, 448.

⁴¹ Belina-Johnson, *A Critical Re-Evaluation of Taneyev's Oresteia*, 13.

CHAPTER 3

THE BACKGROUND OF THE *CONCERT SUITE*

The *Concert Suite* for Violin and Orchestra, Op. 28, was composed during 1908 and 1909. As the only large instrumental piece with orchestra he wrote, it plays a distinguished role in Taneyev's output. The reception of the work was underwhelmingly neutral, and it was not widely popular during the composer's life. Dedicated to Leopold Auer, a founder of the Russian violin school, the piece was unfortunately not performed nor taught by Auer. Later, it was commended as one of the best compositions of Russian classical instrumental music due to its artistic dignity and classical themes during Soviet years.⁴² Despite its eventual acclaim, this piece is still not widely known outside of Russia.⁴³ However, the *Concert Suite* deserves more attention.

Five distinctive movements constitute this piece. Taneyev considered that the form should be chosen out of musical language, without arbitrariness. The title "*Concert Suite*" is explained by "Prelude" movement, "Gavotte" movements, a movement titled as "The Fairy Tale," an extensive Theme and Variations, and the finale movement of "Tarantella." This combination does not follow any existing pieces. Taneyev debated with Vladimir Stasov (Russian critic of art and music) about musical form: "To justify existing forms I explained the working out of a form for the allegro of a sonata and said that this was not done arbitrarily. Some artists create by obeying their inner feelings, but

⁴² M.I. Fikhtengol'ts, *Taneyev's Concert Suite for Violin and Orchestra* (Moscow: State Music Publishing House, 1963), 1.

⁴³ Leonard, *A History of Russian Music*, 202.

it turns out in the end that willy-nilly they have to join the existing trend and participate in the working out of musical language.”⁴⁴ Therefore, Taneyev, who was a relatively conservative composer, chose a form that is not commonly applied for his musical intentions.

Before this final successful work for the violin, Taneyev attempted concerto composition for other instruments. The earliest one dating from 1876, was the E-flat Piano Concerto. He did not finish it, partly because of the criticism of Nikolay Rubinstein. When he showed the first movement of this work to Rubinstein, the pianist did not approve.⁴⁵ Taneyev’s notes and diary show that in 1898, 1901, and 1903 he made some sketches for a piano concerto in G Major, a cello concerto in A Major, and a theme for a violin concerto in D minor, which was used in the third movement of *Concert Suite* later on, but did not finish this violin concerto either. At that time, the traditional form of a concerto could not satisfy Taneyev.⁴⁶ The composer’s close friend, violinist B.O Sibor directly encouraged and inspired the creation of the *Concert Suite*. In the handwritten copies of Sibor’s memoirs provided by his wife, Sibor said:

I remember that was late autumn of 1908 – I complained on the poorness of modern Russian repertoire for violin and asked if he could create something big for violin. S. I. Taneyev asked: “Like what? Like a concerto?... again sonata allegro...What would you like?” After thinking I answered: “No, not a concerto but a concert piece, like a fantasy for violin with orchestra or, for example, a suite...” In addition, I added: That would be great if it was written with cantilena lines and singing parts, . . . including such dancing forms as waltz, mazurka,

⁴⁴ Tolstoy, *Tolstoy Remembered*, 180.

⁴⁵ Fikhtengol’ts, *Taneyev’s Concert Suite for Violin and Orchestra*, 1.

⁴⁶ *Ibid.*, 2.

gavotte (. . . due to being at that time a soloist of the Bolshoy Theatre, I was very interested in different forms of dancing music).⁴⁷

This thought captured Taneyev's attention and according to his diary of January 1909, he started to create the *Concert Suite* soon after this conversation. Also, this time, in contrast to his usual slow compositional pace, he worked quickly. According to Sibor's recollection, Taneyev's relatively quick compositional process surprised him, and after only two to three weeks Taneyev had a plan for this piece so they could start the mutual work.⁴⁸ Although Taneyev worked quickly, he still kept his own particular method: his sketches recorded a huge amount of pre-compositional study including sketches, essays, and varieties of contrapuntal developments, especially for the fourth movement.⁴⁹ He explored the most latent possibilities for the theme itself and each variation. During this process, Taneyev, Sibor, and the conductor E. A. Cooper met frequently and Sibor provided Taneyev with some valuable technical suggestions regarding violin technique.⁵⁰ In the summer of 1909, the suite was completed. With the enthusiasm and interest of composing a large instrumental concerto and the free time he got from his resignation from the conservatory, Taneyev accomplished his only complete instrumental piece with orchestra in a few months. This work was successfully

⁴⁷ Ibid., 3.

⁴⁸ Ibid., 4.

⁴⁹ Ibid.

⁵⁰ Ibid.

premiered on October 22th, 1909,⁵¹ with soloist Boris O. Sibor and conductor E. A. Cooper, in Moscow.

After its premiere, the *Suite* received inconsistent reviews. Music critic Nikolay Dmitriyevich Kashkin evaluated it as “a composition written in an expert manner that possibly will gain wide acceptance.”⁵² In other reviews, it was considered too “scientific.”⁵³ In 1910, the *Suite* was honored with the Glinka Award and accepted as a masterpiece of a mature composer.⁵⁴ However, the violinist who performed this piece later probably did not contribute to the promotion of this piece: on November 9th, 1915. Fedotov performed it in Petrograd. According to the review, he was a mediocre violinist working in the palace orchestra.⁵⁵ Because of this poor performance, and Taneyev’s humble personality, this masterpiece was rarely performed before the October Revolution in 1917. During the Soviet years, an important figure of the Soviet violin school, Lev Moiseevich Tseitlin, honored, performed, and taught the *Suite* with great enthusiasm. In March 1928, he even initiated a competition particularly for this piece, and the winner would have the right to play with the Persimfans, a conductor-less

⁵¹ Ibid., 5

⁵² Ibid., 5.

⁵³ Quoted in *ibid.*, 6.

⁵⁴ Ibid.

⁵⁵ Ibid.

symphony formed by Tseitlin, existing from 1922-1932,⁵⁶ which helped promote this work within the Soviet Union.⁵⁷

The public reception did not influence Taneyev greatly. He did not agree with the idea that whether people like or dislike a work determines the worth of the art.⁵⁸ He worked effortfully for himself instead of the ordinary “success” and “fame, despising dilettantism and scorning the appreciation of the masses. He created his artwork obeying his inner feelings instead of seeking external recognition.⁵⁹

Today, Taneyev’s *Concert Suite* for Violin and Orchestra, a massive work with the approximate performing time of forty-five minutes, is still not widely performed, but it received reasonable acknowledgement during the Soviet era, and there is an emergence of contemporary recognition. Six violinists have recorded this piece, including several multiple recordings by the same artist. Not surprisingly, the great Soviet violinist David Oistrakh recorded this piece in 1957 with Philharmonic Orchestra and conductor Nicolai Malko;⁶⁰ in 1958, again with Kirill Kondrashin and the Moscow

⁵⁶ Rosamund Bartlett, “Persimfans,” *Grove Music Online*, accessed July 22, 2018.
<http://www.oxfordmusiconline.com/>

⁵⁷ Fikhtengol’ts, *Taneyev’s Concert Suite for Violin and Orchestra*, 6.

⁵⁸ Tolstoy, *Tolstoy Remembered*, 180.

⁵⁹ Sabaneyeff, *Modern Russian Composers*, 25.

⁶⁰ S.I.Taneyev, *Concert Suite* for Violin and Orchestra, performed by David Oistrakh (violin), Nicolai Malko (conductor), and the Philharmonic Orchestra, recorded 1957, released 2006, Warner Classics—Parlophone, 0094636157153, compact disc.

Philharmonic Orchestra⁶¹ and 1960, and finally with Kurt Sanderling and USSR Symphony Orchestra.⁶² Besides the classic Soviet-era recordings with Oistrakh, there are some other contemporary recordings. Lydia Mordkovitch's recording with the Royal Scottish National Orchestra and conductor Neeme Jarvi has the best recording quality because it is a DDD recording—a digital recording, digital mixing, digital transfer, instead of any analog recording or mixing.⁶³ Mordkovitch draws upon her stated expertise as a specialist in Russian music for an expressive and inspiring interpretation of the third movement— “The Fairy Tale.” She takes a slower tempo, exaggerates all the dynamics, and presents various tone colors, and creates a vivid fairy The Fairy Tale. A more recent recording is from violinist Ilya Kaler with the conductor Thomas Sanderling and Russian Philharmonic Orchestra in 2009.⁶⁴ Igor Oistrakh also recorded this piece with the State Symphony Orchestra of Novosibirsk and conductor Arnold Katz, however the fifth movement is missing. In addition to the complete recordings of the piece, there is

⁶¹ Taneyev, *Concert Suite* for Violin and Orchestra, performed by David Oistrakh (violin), Kirill Kondrashin (conductor), and the Moscow Philharmonic Orchestra, recorded 1958, released 2019, on Profil, PH18046, compact disc.

⁶² Taneyev, *Concert Suite* for Violin and Orchestra, performed by David Oistrakh (violin), Kurt Sanderling (conductor), and the USSR Symphony Philharmonic Orchestra, recorded 1960, released 2013, on MELCD, 1002032, compact disc.

⁶³ Taneyev, *Concert Suite* for Violin and Orchestra, performed by Lydia Mordkovitch (violin), Neeme Järvi (conductor), and the Royal Scottish National Orchestra, released 2008, on Chandos, Chan 10491, compact disc.

⁶⁴ Taneyev, *Concert Suite* for Violin and Orchestra, performed by Ilya Kaler (violin), Thomas Sanderling (conductor), and the Russian Philharmonic Orchestra, released 2009, on Naxos, compact disc.

also a recording of the theme of the fourth movement arranged for cello and piano by Werner Thomas-Mifume.⁶⁵

⁶⁵ Taneyev, *Concert Suite* for Violin and Orchestra, arranged and performed by Werner Thomas-Mifume (cello), Carmen Piazzini (piano), released 1996, C443961A on Orfeo, compact disc.

CHAPTER 4

THE ANALYSIS AND PERFORMANCE GUIDE OF THE *CONCERT SUITE*

The *Concert Suite* is a work for the solo violin and orchestra with five movements. The first movement is a Prelude. The second movement is a Gavotte, which is a traditional dance movement. The third movement is named “The Fairy Tale.” This movement reflects the genre of Russian classics starting from Glinka and Pushkin, showing the battle between good and evil, truths versus falsehoods.⁶⁶ The fourth movement “Theme and Variations,” is the longest and central movement that consists of one theme and seven variations. The fifth movement is a brilliant, exciting Tarantella. Throughout this document, the author has incorporated musical suggestions alongside the harmonic and structural analysis for this piece, to help performers make interpretative decisions from a performer’s point of view.

Another obvious feature of this work is the thematic variation. The three themes presented in the first movement are applied in all other movements. This enables the piece to be an integrated entirety. The table below shows the usage of the themes of the first movement in other movements:

⁶⁶ Fikhtengol’ts, *Taneyev’s Concert Suite for Violin and Orchestra*, 9.

Theme	Appearance in Other Movements			
Mvt. 1	Mvt. 2	Mvt. 3	Mvt. 4	Mvt. 5
Theme I mm. 1-6	mm. 218-225	mm. 50-56	mm. 90-95 mm. 104-109 mm. 115-118 mm. 125-127	
Theme II mm.9-10 Bass Line		mm. 1-4		
Theme II mm. 16		mm. 283-286		
Theme III mm. 24-25			mm. 1-4	mm. 262-263 mm. 284-294

Figure 1. The Utilization of Three Themes in Mvt. 1.

Taneyev also fused Baroque elements with Romantic elements as a distinct feature in this piece. The first movement is Prelude and the second movement is Gavotte, which imply the Baroque elements. At the end of the Prelude movement, he also applied the Picardy Third, a typical ending chord in Baroque period. In the fourth variation of the fourth movement, there is a double fugue, a traditional counterpoint form.

In addition to Baroque forms, chromaticism is also found throughout the piece. For example, the Neapolitan relationship shows in the first movement where the g minor immediately followed by A-flat minor without any transition, and also in the fifth movement the E-flat Major section is over a D pedal. Dances other than the Baroque dance of Gavotte in the second movement include a Waltz, a ballroom dance popular in the nineteenth and twentieth centuries; Mazurka, a Polish folk dance in the fourth movement, as well as Tarantella, a folk dance of southern Italy for the entire fifth movement. Programmatic style, a typical style which was widely applied in Romantic period, is also present in the third movement which is entitled “The Fairy Tale.” This

feature is worth notice throughout all movements of the work, how Baroque elements interplay with Romantic harmony and gesture.

First Movement—Prelude

The “Prelude” movement is marked “Grave,” which indicates the character of heaviness and seriousness and a slow tempo; this movement also employs a double dotted rhythm.⁶⁷ This movement serves as an introduction of the whole piece, and all three themes presented in this movement play significant roles in the following movements. It can be divided into two parts presenting three themes. The structure is “ABCACB.” Part I consists of Themes A, B and C, and Part II also includes these three themes with the second and third themes in reverse order to close the movement. In terms of the harmony, this movement highlights the Neapolitan relationship and the Picardy third.

Here is a diagram of the structure:

Part	I					
Theme mm.:	A 1-9		B 9-23		C 23-42	
Phrase	a	a1	b	b+c	c1	c2
Measure Number	1-4	4-9	9-19	19-23	24-31	31-42
Key & Cadence	g	A ^b , g	B-flat	vii ⁰ of B	B, E ^b	A ^b
Part	II					
Theme mm.	A1 43-52			C1 52-68	B1 68-74	Ext. 74-79
Phrase	a2	a3	a4			
Measure Number	43-46	46-48	49-52			
Key & Cadence	A ^b , B-flat	C, c	D ^b	D ^b , V of E ^b g	g	g, G

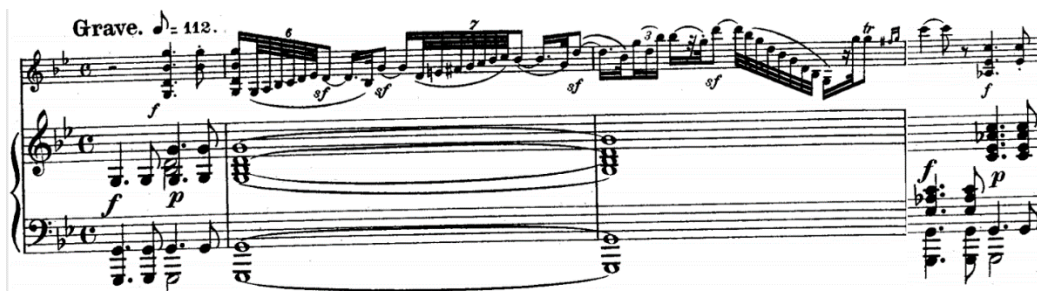
Figure 2. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1.

⁶⁷ David Fallows, “Grave,” *Grove Music Online*, accessed July 22, 2018.
<http://www.oxfordmusiconline.com/>

Part I of this movement goes from mm. 1 to mm. 42, including three themes. It starts with G minor and goes to A-flat Major in mm. 4. In Part II, after the Theme A returns in C minor, the Theme C returns in D-flat major as C1. Both progressions—in Part I from G minor to A-flat Major, and in Part II from C minor to D-flat Major—feature the ascending minor second which highlights the Neapolitan relationship and embodies the chromaticism of this piece. The movement finishes on a G Major chord including a Picardy Third, which was common in 16th century and throughout the Baroque era. It was considered by some composers in the Baroque era as a standard compositional tool.⁶⁸ This application of Picardy Third indicates Taneyev’s interests in antique style.

Part I :Theme A

Theme A is a heavy and dark theme that appears in both Part I and II. It is presented by the solo violin over the G pedal featuring dotted rhythms, running scales, and a sforzando on the G and D to emphasize the tonic and dominant (Example 1).



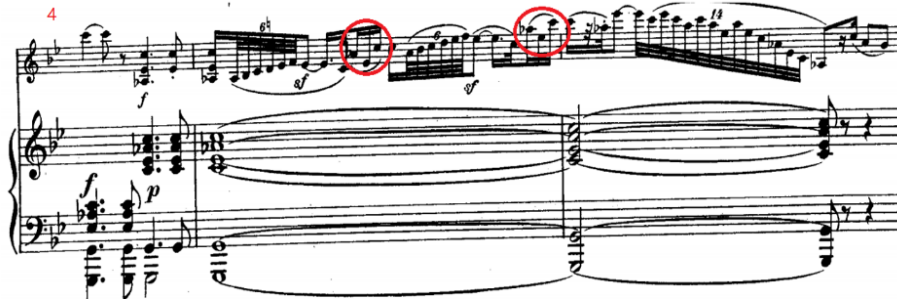
Example 1. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 1-4.⁶⁹

⁶⁸ Alison Latham, “tierce de Picardie,” *Grove Music Online*, accessed July 23, 2018. <http://www.oxfordmusiconline.com/>

⁶⁹ Sergei Taneyev, *Concert Suite* for Violin and Orchestra, Piano Reduction (Edition Russe De Musique, Berlin, Moscou: 1911), 3.

In the beginning, instead of a normal long orchestral introduction, the orchestra only plays a dotted quarter note and an eighth note on G by the string sections. The solo violin enters directly after that. The key of G minor and the first chord with all four strings indicate a dark color and an unexpected, shocking impact. The intensity of the music develops through a series of dotted figures, followed by groups of scales. It is important to bring out the difference between structural and ornamental materials. The eighth notes that are marked with sforzandi are obviously structural because they are tonic and dominant notes. The ornamental running notes move intensely toward the structural notes. It is worth noticing that the rests in the dotted figures create dramatic pauses and should be executed differently from those dotted rhythms that are sustained through, without rests.

After the G minor opening is the “a1.” The key moves to A-flat Major and continues with a similar rhythmic pattern as the beginning but in triplets instead of dotted rhythm (Example 2).



Example 2. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt 1, mm. 1-3 verse mm. 4-6.⁷⁰ (First statement verse Second statement)

The “a1” is more intense because of the A-flat tonality over a G pedal. On the down-beat of mm.4, the orchestra plays an A-flat chord in dotted-quarter rhythm over the G pedal while the soloist plays a C of the previous statement over that. The entrance of the next A-flat chord by the soloist should be played reinforced. The orchestral sonority becomes denser than the first statement in G minor, because in addition to strings, woodwinds, horn, trombone, and timpani join as well. Also, this time, the A-flat chord in the solo violin part involves no open strings which have more resonance in tone quality. Due to the denser orchestral part, and solo violin being in the mid-low range of the register, it would be helpful to utilize a more powerful vibrato to increase the sonority. The other difference that should be brought out are the triplet sixteenth-notes, which replace the eighth notes with sforzandi in the first phrase. The triplets could be played more lyrically to express a reiterative nature of speaking.

In the second half of the “a1” from mm. 7-8, the music becomes more intense with the harmony adding the diminished 7th over the G pedal, continuous triplets, and

⁷⁰ Taneyev, *Concert Suite* for Violin and Orchestra, 3.

incorporating the large leap for solo violin from F-sharp on D string to the high A on the E string (Example 3). In mm. 7, Theme A finishes unexpectedly, going to the diminished 7th over the tonic pedal. At the end of the A section, there are four beats of rests in a row without any orchestral playing. The solo violin carries over and cadences to close the section.



Example 3. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt.1, mm. 7-10.⁷¹

In mm. 8, the orchestra stops after playing the dotted chords. The solo violin should bring out the rhythmic power as a continuation of the orchestra, ending the phrase with incredible drama. The rests create dramatic silences, while the tenuto lines over the sixteenth-notes strengthen the chromatic progression to the resolution and produce a heaviness and darkness. The last two sixteenth-notes, B-flat and G, indicate an appoggiatura and a weaker cadence to G minor. The eighth-rest that follows the sixteenth-notes suggests that the performers should pause briefly after reaching a dramatic, musical climax, before moving into the B section (mm. 9).

Theme B

⁷¹ Ibid., 3.

Theme B can be divided into 2 sections. The first section, from mm.9 to mm.19, is the statement of Theme B, which is singing, lingering, and contrasting with Theme A. (Example 4). The chromatic harmony along with the slow tempo and soft dynamic present a questioning and searching atmosphere. The solo violin plays Theme B over a bass line played by the celli and double-basses, which plays a significant role in the following movements, especially the third movement where this material is expanded as the opening theme (Example 5).



Example 4. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 9-10.⁷²



Example 5. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 1-4.⁷³

⁷² Ibid., 3.

⁷³ Ibid., 18.

The dotted rhythm with the ornamental thirty-second and sixty-fourth-notes is the featured rhythmic pattern in this phrase. The second part of Theme B section (mm. 9) combines elements from both Theme B and C. The violas and the celli play the chromatic bass line of Theme B and the oboe plays a similar melody of Theme C but augmented over that chromatic bass line. The harmony is highly chromatic and the key goes from B-flat Major to B Major enharmonically (Example 6).

The image shows a musical score for Example 6, consisting of a violin part and a piano accompaniment. The violin part is marked with a '12' at the beginning. Annotations highlight specific intervals: a 'diminished fourth' is marked with a blue box and a blue circle, and a 'minor second' is marked with a blue circle. Performance markings include 'p poco cresc.', 'cresc.', 'f', 'dolce', and 'dim.'.

Example 6. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt.1, mm. 12-14.⁷⁴

The utilization of the intervals of diminished fourth and minor second in mm. 12-14 creates a dark, cold atmosphere, like a soul is crying. Moderate moving bow speed with light bow pressure, combined with a calm vibrato would be appropriate for this ghostly effect. The constant diminuendos suggest hopeless sighs. The dotted rhythm should be played more melodically, with singing quality.

From mm. 19, in contrast with the expressive oboe melody and the dark bass line, the solo violin provides brilliant and virtuosic decoration: fast running scales and arpeggios with sforzandi and accents (Example 7). There are variety of fingerings for

⁷⁴ Ibid., 3-4.

this running figure. To accentuate the contrasts with the orchestra, the author suggests that performers use fingering choices that will help to bring out the brilliance as well as brighter and determined tone quality. Structurally, it also produces a contrast with the searching, questioning first part of the B, and the warmth in the next part with Theme C.

The image shows a musical score for Example 7, spanning measures 19 to 25. The score is divided into two systems. The first system (measures 19-25) features woodwind parts for oboe and bassoon (ob+bsn) and oboe and clarinet (ob+cl), and string parts for violin and viola (vln+vc). The woodwind parts play Theme C, which is circled in red. The string parts play Theme B bass line, also circled in red. The percussion part (Timp.) has a sharp sf in measure 20. The second system (measures 23-25) features a violin solo part (vln) and a piano part (p). The violin solo part plays Theme C, which is circled in red. The piano part has a pp in measure 23 and a dolce in measure 24. The violin solo part has an enh. dolce in measure 23 and a cresc. in measure 25.

Example 7. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 19-25.⁷⁵

It is also important to notice that in mm. 20 and mm. 22, the violin solo plays a three eighth-note pickup, which is marked *espressivo* with *crescendo*, leading into a firm but expressive and warm down-beat in mm. 22; at the same time, a sharp *sf* is executed by the timpani. These two down beats should be emphasized, in contrast with the following Theme C, which has similar figure, but a totally different degree of warmth.

Theme C

⁷⁵ Ibid., 4-5.

In Theme C (mm. 24), the color becomes warmer and more open. The cello and bass sections play the element of Theme C twice, while bassoon, flute, and oboe play that in a higher register once. The author suggests that the solo violin starts the phrase on the D string with warm vibrato to enhance the tone quality. This phrase is marked *piano* and *dolce* and “enhanced,” which is an important statement of Theme C and needs to be presented with much expression to come through the orchestra. Meanwhile, the solo violin plays a descending arpeggio and syncopated rhythm doubled by clarinet with the bassoon. Interestingly, the solo violin plays the syncopation with a diminuendo marking, while the bassoon and clarinet play with a crescendo from mm. 27, the two eighth-notes played by the entire orchestra except for oboe and flute indicate a determined character (Example 8).

The image shows a page of a musical score for Sergei Taneyev's Concert Suite for Violin and Orchestra, Movement 1, measures 26-28. The score is for a full orchestra plus a solo violin. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.-bi.), Solo Violin (Sol. Solo.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (V-le.), Violoncello (Ve.), and Contrabass (C.B.). The score includes various dynamic markings such as *cresc.*, *p*, *mf*, *f*, *dim.*, and *poco rit.*, and tempo markings *agitato*, *poco rit.*, and *a tempo*. A red box highlights a section from measure 27 to approximately measure 28.5, where the Solo Violin and Clarinet/Bassoon parts are prominent. The Solo Violin part in this section is marked *dim.* and *poco rit.*, while the Clarinet and Bassoon parts are marked *cresc.* and *mf*. The Solo Violin part also includes a *dolce* marking in measure 28.5. The page number 'R. M. V. 78' is visible at the bottom center.

Example 8. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 28.⁷⁶

⁷⁶ Sergei Taneyev, *Concert Suite* for Violin and Orchestra, Orchestra Score (Berlin: Edition Russe De Musique, 1910), 7.

This syncopated rhythm and the contrary dynamic motion create an agitato atmosphere. A fast bow stroke with release on each syncopation will produce a necessary effect. During “c2” (mm. 31), under the Theme C, the celli, violas and violins play constant dotted-eighth notes and sixteenths which gives the section a feeling of propulsion. The entire Theme C ends on A-flat Major, which is also the end of Part I. The return to the A-flat Major emphasizes the tonic and reaches a closure.

Part II: Theme A1

Part II starts with Theme A1 (mm. 44) which returns to Theme A in A-flat Major instead of G minor. The tonic introduction with dotted-quarter-note and eighth-note is not presented here, nor the full chords by the solo violin. Instead, the celli and basses play the first theme before the solo violin’s entry. The tonic pedal is replaced by a more agitated moving line and the solo violin presents the theme with double stops, chromatic triplets and continuous dotted rhythms with large leaps and chromatic voicing (Example 9).

Example 9. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 41-44.⁷⁷

⁷⁷ Taneyev, *Concert Suite* for Violin and Orchestra, Piano Reduction, 7.

The first statement of Theme A1 by solo violin in mm. 44 is over the dominant of B-flat minor and the second present in mm. 46 is over the dominant of C Major, indicating an upward and developing tendency (Example 10).

The image shows a musical score for Example 10, consisting of two systems of music. The first system covers measures 44 and 45, and the second system covers measures 46 and 47. The top staff is for the violin, and the bottom staff is for the piano accompaniment. The score includes various annotations: 'poco rit.' and 'a tempo' above the violin staff; 'colla parte' above the piano staff; 'hn Chromatic line' and 'hn Theme B bass line' in blue text with red circles and ovals highlighting specific notes in the horn part and piano accompaniment respectively. The piano accompaniment features a bass line with triplets and dotted rhythms. The violin part features a melodic line with double stops and accents.

Example 10. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 44-46.⁷⁸

There are two basic elements in mm. 44 and 46: 1. The Theme A enhanced by double stops. The last beats of mm. 44 and mm. 46 correspond with the horn melody of the Theme B bass line and on these fourth beats, the horn melody is tied over. Emphasizing these beats allows for more accurate communication of the two melodies between the solo violin and the horn. 2. The second element is the continuous dotted-eighth- and sixteenth-notes in mm. 45. The solo violin should present clear and brilliant accents to emphasize the doubled ascending chromatic line in eighth notes played by the horn. It is also important for the violinist to explore the brighter sound over the heavy Theme A that is played by celli and basses.

⁷⁸ Ibid., 7.

In mm. 47, the key moves to C minor when the solo violin starts to play the continuous dotted rhythm. The motive of running scales and the dotted rhythms are repeated in various instrumental groups of the orchestra. In Theme A1, the music becomes more intense compared to the first statement of Theme A, because the texture of the orchestra is more active and denser instead of simple and transparent long notes. The solo violin should be powerful enough to compete with the denser texture of sound created by the orchestra (Example 10).

Theme C1

After Theme A1, instead of moving to Theme B as in Part I, Theme C returns first, in the version of Theme C1 (mm. 53). From the end of Theme A1 to Theme C1, the key moves from C minor to D-flat Major. This time it fuses elements from the original Theme A such as large leaps from the F on D string to the high B-flat on E string, and the intense triplets of fast-descending arpeggios (Example 11).

The image shows two staves of musical notation. The top staff is the violin part, starting at measure 52. It is marked 'Tempo I.' and 'Theme C1'. A red circle highlights a melodic phrase with a large interval leap. Another red circle highlights a triplet of fast-descending arpeggios. The bottom staff is the piano accompaniment, starting at measure 55. It is marked 'agitato' and 'Theme C element'. A red circle highlights a triplet of fast-descending arpeggios. The score includes various dynamics and performance instructions like 'pp', 'cres.', 'f', 'dim.', 'espr.', and 'mp dim.'.

Example 11. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 52-57.⁷⁹

⁷⁹ Ibid., 8.

From mm. 61-65, over the orchestra playing Theme C by clarinet, oboe, second violins and celli, the solo violin takes the “one step-down followed by one leap-up” element of Theme C, adding virtuosic ornamentation to create an intense bridge connecting with Theme A element which ends Theme C1 with dramaticism (Example 12). The solo violin only takes the three-note motif and develops into four measures with hairpins and the overall dynamic from mezzo forte to fortissimo, indicating an urgent and unsettled emotion. The dynamic change could mostly be accomplished by the change of bow speed, which creates more body movements and emotional growth.

The image shows a musical score for Example 12, spanning measures 61 to 65. The score is written for a solo violin and an orchestra. The violin part begins at measure 61 with a mezzo-forte (mf) dynamic. A three-note motif is circled in red and labeled "Three-note-motive". The violin line continues with a Theme A element circled in blue, which is marked with a fortissimo (ff) dynamic. The orchestra part includes a timpani line and strings. The dynamics in the orchestra part range from piano (p) to fortissimo (sf). The score is annotated with various markings, including "Timp.", "cl+ob+v2+vc Theme C", and "Theme A element".

Example 12. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 61-65.⁸⁰

Theme B1

⁸⁰ Ibid., 8-9.

The return of Theme B (mm. 68) is much shorter than the first time, with the return of second part of Theme B exclusively. In mm. 70-73, the solo violin has a conversation with the orchestra which plays the elements of Theme C. The solo violin starts first from pianissimo and crescendo to piano. The second time, it starts from forte but ends with a diminuendo with a ritardando and dolce marking, expressing a pleading tone. Both times, the orchestra responds with abrupt, rhythmic answers, like an inarguable refusal. After the conversation, the solo violin has a short cadenza with the lingering dotted rhythm from Theme B. The same figure goes down through three octaves with a decreasing dynamic and ritardando, almost like a hopeless person who is left alone, murmuring a monologue desperately (Example 13).

Example 13. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 70-73.⁸¹

This is a quasi-recitative section: the figure of the thirty-second pick-up note with two eighth notes in mm. 70 and 71 is an opportunity for the free and expressive quality,

⁸¹ Ibid., 9.

imitating a sigh. Those little notes could be played melodically, with every note vibrated.

Extension

In the last section of this movement, an extension of a descending quasi-chromatic syncopation with frequent hairpins on the G string is presented for the solo violin creating a breathless effect. Coordination of bow speed with the hairpins is the most significant tool to accomplish this effect. The whole movement ends with a G Major chord, which is an application of the Picardy Third.

In this movement, materials are fully developed and well incorporated. It is very common to see the Theme C combined with Theme A and B while still leaving each theme easily distinguished for the listener and performer. Some of the materials will appear in the future movements. As a performer, it is important to bring out the tragic and dark atmosphere throughout the entire movement.

Second Movement—Gavotte

The Gavotte is a traditional French dance. It is a lively duple-meter dance and is common in an instrumental suite.⁸² “Delightful, coherent in structure, lucid in texture, and clear in style, the Gavotte is an homage to Taneyev’s life-long interest in earlier music and the works of his favorite composers Handel, Bach, and Mozart.”⁸³ This movement could be divided into three parts and coda. In each part, the specialty in terms of the form is the application of “bar form,” which is presented as *AAB*. The bar form derives from German *Meistersinger* of the 15th to 18th centuries. The sections are called first *Stollen* (*pes*; *A*), second *Stollen* (*pes*; *A*), together forming the *Aufgesang* (*frons*), and *Abgesang* (*cauda*; *B*).⁸⁴ Two important traditions of the bar form are that it always had an uneven number of stanzas, and the stanzas were written according to a previously determined model. *Meistersingers* intended to use this term to distinguish their artful songs from the artless songs of those who were not a *Meistersinger*.⁸⁵ In this movement, the Russian Taneyev creatively used a German artful song form to compose the music in a French dance style.

⁸² Meredith Ellis Little and Matthew Werley, “Gavotte,” *Grove Music Online*, accessed July 24, 2018. <http://www.oxfordmusiconline.com>

⁸³ Taneyev, *Concert Suite* for Violin and Orchestra, performed by Ilya Kaler (violin), Thomas Sanderling (conductor), and the Russian Philharmonic Orchestra, released Sept. 01, 2009, Naxos, 8.570527, 2009, compact disc, liner notes by Anastasia Belina.

⁸⁴ Ellis Little and Werley, “Gavotte,” *Grove Music Online*.

⁸⁵ *Ibid.*

The overall structure is A-B-C-A1-B1-Coda I & Coda II with the C section as the center of this whole movement divided into three big parts. Here is a diagram of the structure of the second movement.

Part I		Part II		Part III		Coda	
mm. 1-58		mm. 58-111		mm. 112-197		mm. 197-225	
A	B	C		A1	B1	Coda I	Coda II
a+a+b	c+c+db	e+e+f		ab+ab+b	cc+dd+b		

Figure 3. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2.

Part I

Part I consists of A and B sections. The detailed diagram of Part I is below:

Section	Part I									
	A (mm.1-27)							B (mm.28-58)		
Sub-Section	a		a1		b			c	c1	d +b
Phrase	4	4	4	4	5	4	3	8	8	6+9
Key & Cadence	HC	PAC/D	HC	V7	N	V7	PAC/D	IAC/b	V/D	dominant prolongation PAC/D

Figure 4. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, Part I.

In the A section, the orchestra plays the sub-section “a” with oboe for the first four measures and then flute, clarinet and the first violins join in the following four measures, creating a light dance feeling. The “a1” (mm. 9) is presented by the solo violin, in a minor variation, hiding the melody in the continuous eighth-notes (Example 14).



Example 14. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 8-12.⁸⁶

To feature the shape and direction of the hidden melody, it is important for the solo violin to bring out those primary eighth-notes melodically. The “a” ends in a PAC of D Major but the “a1” ends in a Dominant 7th in mm. 16. Overall, the two types of bow strokes—a brushed bow stroke and a spiccato bow stroke should be easily differentiated to bring out the dance feeling and create more contrasts to the orchestral introduction.

The “b” sub-section (mm. 17) includes more double-stops, chords, and sequential progress by the solo violin, indicating heavier dance steps. Under the solo violin, the bassoon and lower strings play a motif that appears later by the solo violin (Example 15).

Example 15. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 2, mm.17-20.⁸⁷

With double-stops and chords, the brushed bow stroke would indicate heavier dance steps while maintaining an elegant tone quality. From mm. 18-20, the sforzandi are also a sequence, which is more like an emphasis of the beginning of a phrase. In the

⁸⁶ Ibid., 10.

⁸⁷ Ibid.

orchestra, the celli and double-basses imitate the motif from the solo violin, creating a small conversation between the solo and the orchestra. The entire A section ends in a PAC of D Major, creating a sectional closure.

The B section includes three parts of “c-c1-d+b.” The “c” material (mm. 28), starts in B minor, the relative minor of D Major. The four-eighth-note groups (two slurred, two spiccato) alternate with the eight slurred eighth-note groups, creating a light and wavelike line. It is important for the solo violin to highlight the legato character to contrast with the previous dancing section (Example 16).



The image shows a musical score for Example 16, consisting of two staves: a violin staff (top) and a piano staff (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The violin staff begins at measure 28 with a dynamic marking of *p*. It features a melodic line with slurs and accents, alternating between groups of four eighth notes and groups of eight eighth notes. Measure 33 is marked with a dynamic of *poco cresc.* and measure 35 with *dim.*. The piano staff provides harmonic support with chords and moving lines, starting with a dynamic of *p* and ending with *pp*. The score is in D Major and B minor.

Example 16. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 28-35.⁸⁸

After “c” comes to “c1” (mm. 36), where the “c” material is played by the flute, the solo violin plays a lyrical melody featuring syncopation and gentle accents on the weak beats (Example 17).

⁸⁸ Ibid., 11.



Example 17. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 36-43.⁸⁹

The accents, in the context of a piano dynamic and lyrical character, create a contrast with the lively orchestral “c” material. Both “c” and “c1” have an open cadence. The “c” material ends in an IAC of B minor and “c1” ends in a HC of D minor, indicating an unfinished and developing effect. Following the statements of “c” and “c1,” the “d” (mm. 44) enters and functions as a dominant prolongation with the orchestra repeatedly emphasizing the dominant (Example 18).



Example 18. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 43-47.⁹⁰

The accented phrase on the G string creates a dramatic color change with the following phrase on the E string for solo violin. The G string phrase with fortissimo dynamic and

⁸⁹ Ibid.

⁹⁰ Ibid., 11.

accents of sforzandi on every quarter note creates a rustic, dance-like character on the G string. The overall downward direction also suggests a tendency of getting heavier and more massive, which creates a more grounded sound. In the return of the B section (mm. 138), which is section B1 in Part III, the horns play the “d” material twice, which could be an inspiration for the solo violin in terms of tone color; for the E string phrase, although the dynamic stays fortissimo, the tone quality is much brighter because of the overall upward direction. Also, the character is much lighter and legato, without any accents, producing a singing and lyrical sentiment. The drastic change of character is mostly accomplished with the bow. At the end of Part I, the sequential material of “b” returns, mixing with the “d” material, and closes Part I on a PAC of D Major.

Part II

Part II presents the “C” section, which is the center of this movement. It contains four groups: “e-e-f, e-e-f, e-e-extension, e-e-extension.” The detailed diagram of Part II is below:

Part II												
Section	C (mm. 59—111)											
Small Group	Group 1			Group 2			Group 3			Group 4		
Sub-Section	e	e1	f	e2	e3	f1	e4	e5	ext.	e6	e7	ext.
Phrase	4	4	4	4	3	6	3+3	2+3	5	4	3	5
Key & Cadence	G pedal	V7/b	Vii ⁶⁵ /C	C,G	V7/b	V7/F	F,G	c	G			V6/A ^b

Figure 5. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, Part II.

In this section, Taneyev fully developed the “e” and “f” materials, expanding them to a whole section. The marking of this section is “Musette,” a small bagpipe

popular in France in the 17th and early 18th centuries.⁹¹ The C and G drones were applied most commonly, which also appeared mostly in the instrumental tonalities. Other than those, D and A tunings were used as well, although much less.⁹² The first “e-e-f” (mm. 59) starts from G Major and has a G pedal played by the horn, oboe and the bassoon, which serve as the “drone” effect of the Musette. The texture is simple and transparent, with the drone and a repeating, descending minor third. The solo violin plays continuous four-eighth-note groups with every two notes slurred. It is worthy to mention that the second notes of the slur are always repeated by the next groupings, creating a forward rolling effect. In “e,” the rolling eighth notes go smoothly by steps, and in “f” section, the intervals become livelier with ascending and descending octaves and sevenths (Example 19 & 20).

The image shows a musical score for the piece 'Musette' by Taneyev. It consists of two staves: a violin staff on top and a piano accompaniment staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures 59 and 60. The violin part begins with a slur over four eighth notes (G4, A4, B4, C5), with the second note (A4) repeated in the next group. The piano accompaniment features a drone in the bass clef, consisting of a G4 pedal point. The piano part is marked with 'p dolce' and 'pp'. The score is labeled 'Musette. 28' and '59'.

Example 19. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 59-62.⁹³

⁹¹ Robert A. Green, Anthony C. Baines and Meredith Ellis Little, “Musette,” *Grove Music Online*, accessed July 22, 2018. <http://www.oxfordmusiconline.com/>

⁹² Ibid.

⁹³ Ibid., 12.



Example 20. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 67-70.⁹⁴

The harmony mirrors this change and shifts from being transparent to more dissonant.

The “e” stays in G Major. The “e1” (mm. 63) moves to the dominant 7th of B minor and the “f” (mm. 67) moves to vii⁰ 65 of C Major.

In the second group of “e-e-f” (mm. 71), the solo violin and orchestra reverse roles. The solo violin serves as the drone, and the oboe, clarinet and bassoon play the rolling eighth-notes. The key goes from C Major to G Major and the dominant 7th of B minor. In “f1” (mm. 78), the solo violin again plays rolling and jumping eighth-notes and the celli and double-basses play the descending half-notes, leading the bass line to the F, the key of the next “e-e-extension.” In e2 (mm. 71) and e3 (mm. 75), the solo violin which plays the drone is marked forte while the orchestra is marked piano. The solo violin can play more wildly with a sustaining bow to bring out the feeling of a country dance, to evoke vernacular images such as the peasants dancing heavily with muddy boots.

⁹⁴ Ibid.

The following two “e-e-extension” sections serve more like a harmonic transition. In the first extension (mm. 95), the key moves to G Major and the melody and texture remain similar; in the second extension (mm. 107), also the last part of the whole C section, the music speeds towards an exciting ending. The solo violin and the woodwind sections have conversations in each sub-section. The drone of “G” sustains throughout the second “e-e-extension.” Then, surprisingly, the last chord of this section directly goes up by a half-step, leading the key from G Major to A-flat Major, the Neapolitan key.

Part III

The Part III consists of A1 and B1 with mixing ideas in both sections. The detailed diagram of Part III is below:

	Part III								
Section	A1 (mm. 112—138)				B1 (mm.139—197)				
Sub-Section	a+b	a+b	b	ext.	c	c	d	d	b
Phrase	4	6	10	7	9	8	8+12	8+8	7
Key & Cadence	A ^b , G	C	a	g	g	E ^b	V/D	V dominant prolongation	PAC/D

Figure 6. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, Part III.

The color of Part III is darker and starts from A-flat tonality and moves to G tonality, although the materials remain similar, compared to Part I which is mainly in D Major and B minor. Flat keys and frequent tonal motion are common in Part III, and movement by a half-step or chromatic mediant create harmonic instability.

The structure of A1 section is “a+b—a+b—b+extension,” which is still a three-part form. A1 (mm. 112) starts from “a” in A-flat Major. Different from the simple melody presented in the very beginning, this melody is strengthened by heavier chords and octaves. In the second part of this melody, the bassoon plays the original “b” bass line. Therefore, this four-measure-phrase could be called “a+b.”

Along with the “a” material played by the woodwinds, the solo violin and the woodwinds also play the searching, unsettled “b” material alternatively (Example 21).

The image displays two systems of musical notation from Taneyev's Concert Suite for Violin and Orchestra, Mvt. 2, measures 116-126. The first system (measures 116-122) features a piano part with a treble clef and a bass clef. The treble clef part contains a melodic line with a blue oval labeled 'ob "a"' and a red oval labeled 'bn "b"'. The bass clef part contains a bass line with a red oval labeled 'cl "b"'. The second system (measures 123-126) features a violin part with a treble clef and a piano part with a bass clef. The violin part contains a melodic line with a red oval labeled 'fl "b"' and a red oval labeled 'ob "b"'. The piano part contains a bass line with a red oval labeled 'ob "b"'. The score includes dynamic markings such as 'cresc' and 'mf'.

Example 21. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 116-126.⁹⁵

With frequent dynamic changes created by consecutive hairpin markings as well as the downward chromatic line, Taneyev conveys a twisting and disturbing feeling. Drastic changes of the bow speed and vibrato speed would be a great tool to create this effect.

⁹⁵ Ibid., 14.

In the following B1 section (mm. 139), the pattern is “cc-dd-b,” an altered three-part form. The “cc” section is similar to the original “c,” but in g minor and moves to E-flat Major. The “dd” section (mm. 156) becomes much longer. Taneyev added an eleven-bar sequence of the inversion of the “b” element played by solo violin over the “a” element played by the cello and bass sections in the first “d” (Example 22).

The image shows a musical score for Example 22, consisting of two systems of staves. The first system starts at measure 163 and ends at measure 175. The second system starts at measure 169. The score is in G minor. A red circle highlights a sequence of notes in measure 164, labeled 'b element'. A red oval highlights a sequence of notes in measures 165-166, labeled 'vc+db "a"'. The score includes dynamics such as 'poco più mosso', 'cresc.', and 'mf'. A 'Corn.' part is also visible in the later measures.

Example 22. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 163-175.⁹⁶

This sequence is somewhat technically awkward because the intervals change in every grouping. However, musically, it is ornamental and fragmental, compared to the main theme presented in the orchestra. The dynamic goes up and down twice, resisting the real excitement until mm. 173, where the double stops start and finally reaches the D Major. Therefore, the author suggests keeping it gentle and light and shaping with the four-bar orchestral phrasing.

⁹⁶ Ibid., 15.

After the dominant of D Major of the end of first “d,” the second “d” (mm. 175) functions harmonically as a dominant prolongation. The solo violin and the orchestra have an imitation of the material. After the violin, the woodwinds play a transitional phrase and the violin repeats it with the drone of D octaves. Meanwhile, the oboe plays a short “c” material as a reminiscence. The author suggests the solo violin playing with more determination to compete rather than blending with the orchestra. The following “b” (mm. 192) is a repetition and sequence of the original elements, leading to the Coda.

Coda

The Coda I is a Tarantella, a folk dance from southern Italy⁹⁷ (Example 23). It could be divided into two parts. The detailed diagram of Coda is below:

Section	Coda I (mm. 197—217)			Coda II (mm. 218—end)		
Phrase	5	6	11	4	2	2
Key & Cadence	G	V7/D	V7/D	g	a	G

Figure 7. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, Coda.

Example 23. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 197-202.⁹⁸

In the first four bars from mm. 197-200, over the simple, rhythmic orchestra accompaniment, the solo violin plays continuous triplets, alternating slurs and spiccato.

⁹⁷ Erich Schwandt, “Tarantella,” *Grove Music Online*, accessed July 25, 2018. <http://www.oxfordmusiconline.com/>

⁹⁸ Taneyev, *Concert Suite* for Violin and Orchestra, 17.

Both the solo violin line and the orchestral line ascend chromatically. In these four bars, the chromatic line goes up every two beats, and the following two bars, it goes up by every beat until it reaches the A-flat in mm. 202. It is important to follow this written-out compression in both rhythm and chromaticism, which increases the intensity.

From mm. 202, the oboe and horn play the “d” element and the solo violin plays more sweepingly with broken chords and open strings. After an ascending scale to the note A6, the solo violin plays the “a” element in a much faster tempo over the “d” elements played by low strings. Then the “a” element is repeated by flutes and oboe, ending in the dominant 7th of D Major.

Coda II (mm. 218) returns to Theme A of the first movement and is marked “Grave.” This time, the orchestra starts from the first inversion of G minor. After the first statement, it goes to A Major and displays a surging effect by the ascending sextuplets of double-stops. The double-stop sextuplets are played without any orchestral accompaniment (Example 24).

218 **57** Grave. $\text{♩} = 412.$ **58**

222 **222** Andante.

Example 24. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 2, mm. 218-end.⁹⁹

In the last three measures, the chords and double-stops along with the whole orchestra create a grounded, massive ending, like a curtain dropping after a drama. This return, like a reminder not to forget life's difficulties, is completely unpredictable after the lovely dance movement.

⁹⁹ Ibid.,18.

Third Movement — Märchen (The Fairy Tale)

This “Märchen” or “The Fairy Tale” movement suggests the romantic tradition of using fairy tales as musical inspiration, as Schumann or Mendelssohn did. It also significantly reflects the Russian tradition of utilizing allegorical fairy tales in music starting from M. I. Glinka and extending through Rimsky-Korsakov.¹⁰⁰ A mysterious atmosphere permeates the movement; the parts with “con sordino” especially have an especially magical effect. Lasting 298 measures, this movement is developed using three basic themes. Therefore, to explore diverse tone colors for similar material is especially essential to this movement. Structurally, it is divided into A-B-A1-B1-Coda. Here is the diagram of this movement:

Section	A	B								A1			B1	Coda
Measure Number	1-66	66-125								126-266			267-276	276-298
Phrase	a	b	a1	c	c1	c2	c3	c4	a	b	a	c5	a	
Key	d	E ^b , d, c	d, G	G	g	g	B ^b	d	d, c, A, g, e ^b	E ^b , d	d, g, d, g	E ^b	eb, d, d	

Figure 8. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3

The notable feature of this movement is the “voice exchange” between the soloist and orchestra. For example, the “a” part consists of phrase “x” and phrase “y.” The “y” is consistently played by the violin and the x is presented alternately by the solo violin and the orchestra. Also, the “b” part consists of “z” and “y.” (Examples 26, 27, and 28)

¹⁰⁰ Fikhtengol’s, *Taneyev’s Concert Suite for Violin and Orchestra*, 9.

Andantino. $\text{♩} = 136.$

Example 25. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 1-8.¹⁰¹

9 [59]

Example 26. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 9-16.¹⁰²

17

Example 27. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 17-24.¹⁰³

Throughout this movement, the violin and orchestra exchange the basic materials with the solo violin heavily ornamenting the materials.

A

¹⁰¹ Taneyev, *Concert Suite for Violin and Orchestra*, 18.

¹⁰² Ibid.

¹⁰³ Ibid.

The first part is A, dividing into “a-b-a.” The detailed diagram of A is below:

A (mm.1-66)								
Section	a		b		a1			
Sub-Section	a	a	b	b (b+a)	a	a	T1	T2
Phrase	4+4	4+4	4+4	5+7	4+ 4	6	5+3	7+3
Voice Exchange	x y	x y	z y	z x	x y	x		
Key & Cadence	PAC/d	PAC/d	E ^b PAC/d	c	PAC/d		G	V/G

Figure 9. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, A.

This movement is closely related to the first movement. The theme, “a,” is a phrase consisting of 4+4 measures. The first four-measure-phrase can be delineated as “x.” It features the long-short triplets consisting of descending half steps and ascending diminished 4th or major thirds, which derives from the bass line of Theme B of the first movement. In the first movement, this bass line is played by bassoon over the lingering violin melody, foreshadowing darkness or misfortune. The overall direction is an ascending G-B^b-C[#]-E^b, an inversion of Ger 6+ of G minor (Examples 28 & 29).



Example 28. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 9-10.¹⁰⁴

¹⁰⁴ Ibid., 3.

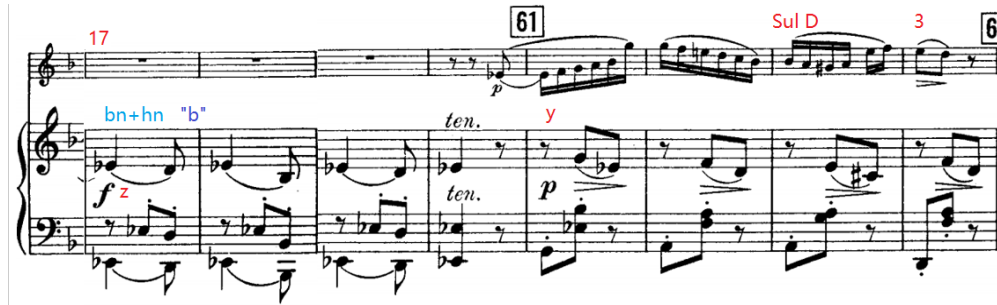


Example 29. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 1-8.¹⁰⁵

In the first movement, the line is stopped on E-flat, both creating intensity and avoiding closure. However, in the third movement, it is prolonged and played by the solo violin on G string with the clarinets echoing every second beat, slightly changing the character. After the “x,” colored by the German augmented sixth sonority at the beginning, the intensity is lessened by another 4-measure-phrase— “y,” a relatively tender progression consisting of minor and major thirds. It is marked “expressive” and “piano” on the solo violin part and the character is more at ease, and lilting, like an introduction of “Once upon a time” to an old fairy tale. The chromatic intervals along with the frequent dynamic hairpins set up the basic color of mystery and should be emphasized by the performer. The “a” repeats in a “voice-exchanging” way in the following 4+4 phrase from mm. 9-16; the clarinets and the violin reverse the role for the “x” part while the soloist to play the “y” part. The violin serves as the shadow of the clarinets. Therefore, balance becomes an important issue as it is critical to not exceed the volume and the intensity of the clarinets.

¹⁰⁵ Ibid., 18.

After “A” is the “B,” the “b” (mm. 17) materials are all played by the orchestra. Firstly, the bassoon and horn play the new material of “z,” creating a darker color by the repetition of E-flat, followed by the echo of “y.” (Example 30)



Example 30. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 17-24.¹⁰⁶

The solo violin plays the ornaments of sextuplets over the “y.” This is like the young, lively and sweet protagonist of the fairy tale appearing or the beginning of the real story. In measure 23, David Oistrakh applied the fingering of E5 going up on the D string.¹⁰⁷ The purpose of his fingering is for more expressiveness, rather than the direct sound of crossing the string at a perfect fifth. Although it is more difficult to shift this high on the D string, the sound will be more lyrical and sweet, and the difficulty can be countered by employing slight rubato to emphasize the fifth. The following is the b1 where the bassoon and horn play the “z” with the solo violin echoing. The “x” is played by solo bass and along with the descending chromatic solo violin line, a diminished 7th leap on solo violin ends the “b” section (Example 31).

¹⁰⁶ Ibid., 18.

¹⁰⁷ Taneyev, *Concert Suite* for Violin and Orchestra, performed by Oistrakh (violin), Malko (conductor) and the Philharmonia Orchestra, compact disc.

ascending chromatic line descending chromatic line diminished seventh

29 63

dim. *pp* *poco cresc.* *dim.*

pp *espr.* *poco rit.*

Example 31. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 29-35.¹⁰⁸

Chromaticism is obvious here in both the orchestral and solo parts. The solo violin should pay attention to the ascending chromatic quintuplets, playing them with slowly moving fingers to create the sense of expressive expansion and unevenness. The leap of a diminished 7th with a “*poco ritard.*” marking is a place to apply portamento to bring out the expressiveness and color of the interval, and it is also helpful to achieve more accuracy in the shifting.

In the next “a” (mm. 36), the “x” material of “a” appears again by cello section instead of clarinets, and the solo violin plays the “y,” ending on d minor. The example below indicates the voice exchange again (Example 32).

36 40

a tempo *vc x* *p* *dim.*

p *espr.*

¹⁰⁸ Taneyev, *Concert Suite* for Violin and Orchestra, 18.

Example 32. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 36-43.¹⁰⁹

After the next "a" (mm. 44) where the double bass, solo violin and viola play a canon on the "x," the solo violin begins the first transition, T1, from mm. 50-57, born out of the material of Theme A of the first movement (Example 33).

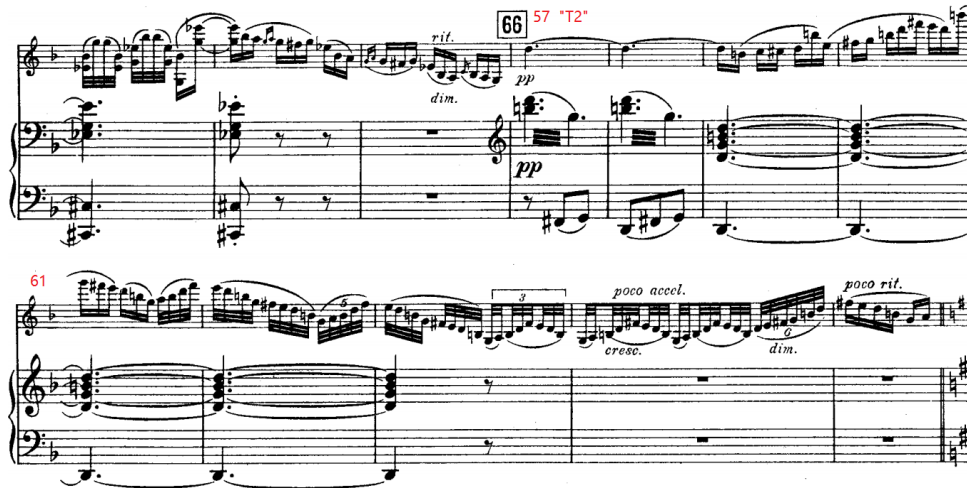
Example 33. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 52-56.¹¹⁰

T1 emphasizes the triplets and speeds up them to quadruplets in mm. 54 with added chords and double stops over a Ger +6 in G minor, creating a reminiscence of the thick, dark atmosphere. It is wise for the solo violin to observe the speed here and not play too fast because there is already a natural rhythmic momentum. Also, to clarify the voice leading, the author suggests bringing out the high notes and emphasizing the duple on the third beat of mm. 54 to create a grandiose sonority. T1 soon dissolves into a contrasting T2 (mm. 57). It moves to G Major and the orchestra plays a static Cadential six-four chord to emphasize the dominant function, over which the solo violin plays the short cadenza with more rubato. The running open chords should be treated more lyrically like a soprano singing her melismas instead of merely showing virtuosic violin

¹⁰⁹ Ibid., 19.

¹¹⁰ Ibid.

techniques. This is played with light and fast-moving bow stroke, creating a transparent, dream-like sound (Example 34).



Example 34. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 57-65.¹¹¹

B

The solo violin dissolves into the B. It develops the “c” material in five smaller sections. The detailed diagram of B is below:

B (mm. 66-125)													
Section	c		c1		c2				c3			c4	
Phrase	4	4	4	4	4	4	4	5	3	3	3	4	6+10 sequence
Voice Exchange	r	s	r	s		r		s	r	ext.	r.	ext.	r
Key & Cadence	G D Pedal		g						B-flat			d	

Figure 10. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, B.

The “c” (mm. 66), starts in G Major. It could also be divided into two voices—“r” and “s.” The “r” features the long-short triplets alternating with the dotted-quarter

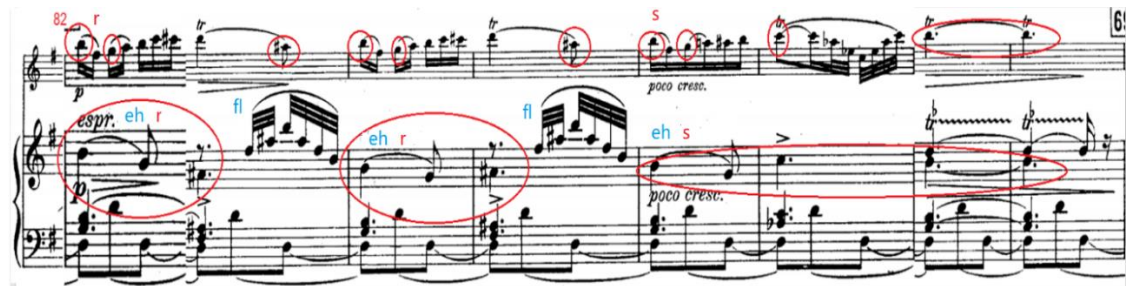
¹¹¹ Ibid.

note and an ascending augmented second. The “s” replaces the first dotted-quarter note with an ornament of triplets plus quadruplets (Example 35).



Example 35. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 66-73.¹¹²

The “c1” (mm. 74) has a similar rhythmic pattern, but features the diminished 4th of B-flat and F-sharp instead of a major third by going down a half step. In “c2” (mm. 82), the solo English horn plays the “r” and “s,” and the violin plays the minor variation on the E string in a higher register, adding triplets, quadruplets, and trills (Example 36).



Example 36. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 82-89.¹¹³

The English horn produces a warm tone and the flute creates an image of blinking lights in a fairy tale. To differentiate from the English horn sound and match the sparkling flute sound which has a conversation with the solo violin, the author suggests choosing

¹¹² Ibid., 19.

¹¹³ Ibid., 20.

the fingering on the bright and delicate E string as much as possible. A faster bow speed will also contribute to produce the sound with more transparency and shine. Another suggestion is to discover the melody hidden in the ornamentation, which helps to define the direction of the music. In mm. 82 and 84, the triplets which include no melodic notes should be directional to the next bar and function as the appoggiatura of the next melody note.

The following phrase looks similar, but the first note of the triplets is the melody note, so the previous duple should be more directional and the triplets could be broader, emphasizing the first note (Example 37).

The image shows a musical score for Example 37, consisting of a violin part and a piano accompaniment. The violin part begins at measure 90, marked with a dynamic of *mp*. It features a series of triplets, with the first note of each triplet circled in red. The piano accompaniment provides harmonic support with chords and moving lines. The score includes various musical notations such as slurs, accents, and fingering numbers (9, 2, 3, 4, 5).

Example 37. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 90-93.¹¹⁴

In “c3” (mm. 99) and “c4,” (mm. 110) the “c” material is played mainly by the orchestra and the solo violin becomes more passionate and virtuosic, building up the excitement. In “c4,” the author suggests that the solo violin plays with the whole bow to achieve brilliant sound because it is the climax of this section after all the materials

¹¹⁴ Ibid.

developed and ornaments occurred, and after that, the music prepares to return (Example 38).

Example 38. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 110-12.¹¹⁵

The entire “B” section is based on the material of “c” developing the basic idea four times. In the original “c” and the following “c1,” the “c” material is played by the solo violin; in c2, c3 and c4, the “c” material is played by the orchestra and the solo violin plays faster ornamental figures. Musically, it is more active and open, compared to the dark, mysterious previous sections. The solo violin plays mostly in the high register on the E string, which is reminiscent of elves hovering freely in the sky or flying up and down over the trees through the forests. Light and smooth bow is appropriate for the sparkling tone color.

A1

The A1 section then returns for closure. The detailed diagram of A1 is below:

¹¹⁵ Ibid., 21.

Section	a				b			
Sub-Section	a2	a3	a4	a5	b2	T2	b3	T3
Phrase	6+4+3	5+2	4+10	4+4+6	5+9	7	4+5	12+7
Voice Exchange	x y ext.	x q	x q	x x ext.	y	y	z y	x ext.
Key & Cadence	d	c A	g	e ^b	Chromatic bass line			
Section	a							
Sub-Section	Orch.	vln	orch	vln	orch	vln.		
Phrase	8	4	4	13	9	8		
Voice Exchange	x	x	x	z	x	bridge		
Key & Cadence	d		g		d, g			
	D Pedal							

Figure 11. Diagram of Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, A1.

A1 is an expanded “a-b-a” form. The “a” from mm. 138-176, can be distinguished as a2, a3, a4, a5, with each one in different key in the orchestra. The solo violin presents three different characters. The “a2” (mm. 126) is in D minor. The double-bass section and the violins play a canon on “x” and the solo violin continues to play the “y” with an extension (Example 39). Although the solo violin plays the same “a” material as the very beginning, the orchestral texture, compared to the very beginning which is echoed by only clarinet, is much thicker, chromatic and more complicated. Accordingly, the solo violin should present a much darker and more intense sound.

122 *mf* *dim.* **Tempo I.** *f* *y*

in tempo *dim.* *p* *espr.* *db* *x*

130 *mf* *y* *cresc.* *sf* *f* *cresc.* *colla parte*

Example 39. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 122-135.¹¹⁶

In the following “a3” (mm. 138) and “a4” (mm. 149), the orchestra plays the “a” material and the solo violin plays the virtuosic ornaments. In “a3,” the bassoon plays the “x” in C minor and after that, the solo violin moves to A Major directly (Example 40).

138 **75** *bn* *x* *mf* *espr.* *sf* *p* **76**

144 *p* *cresc.* *f* *espr.*

Example 40. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 138-148.¹¹⁷

¹¹⁶ Ibid., 21-22.

¹¹⁷ Ibid., 22.

The “a4” is in G minor, and the “x” is played by bassoon again with the solo violin expanding the ornaments and playing them in a high register on the E string in E Major (Example 41). In both “a3” and “a4,” the tempo moves faster with increased excitement. The orchestra and the solo violin are competitive rather than conversational. The diminuendo and “*piano*” markings in “a3” should be considered more as a phrasing suggestion than to drop dramatically in sound. Additionally, the rests serve more as a breath within a continuous phrase. For example, in mm. 149, while the solo violin part is marked with a diminuendo, the orchestra increases and leads the solo violin into a *piu forte* in the next measure. Therefore, the phrase does not stop in mm. 149 for the violin.



Example 41. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 147-151.¹¹⁸

In this reprised “a” section, intonation needs substantial attention because the harmonic rhythm moves quickly. The feature of each key of each phrase as well as the key change should be clarified. In the end of “a4,” the key modulates to E-flat minor through the Ger+6 and dissolves into “a5” (mm. 163).

¹¹⁸ Ibid., 22.

The “a5” contrasts dramatically with “a3” and “a4,” with a much slower tempo and a mysterious atmosphere. The celli and solo double-bass play the “x” voice of “a” and the violin section, flute and clarinet play a moving chromatic line. Together, they create a dark, cold and apprehensive atmosphere (Example 42).

Example 42. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 163-170.¹¹⁹

The phrases on the E string and the G string create a conversation. On the E string, the solo violin plays broken octaves with a descending chromatic line presenting a sentiment of exhausted pleading. The contrasting figure of downward half steps on the G string produce an atmosphere of gloom and doom, resembling a desperate sigh and hopeless answer. A slower bow speed, passive vibrato, and slower shift will emphasize the static feeling of constant pain.

In the following “b2” section (mm. 177), through a contrary chromatic line from mm. 171-176, the key goes from E-flat minor to a much brighter and happier B minor, changing the color completely. The lively ornamental phrase played by the solo violin is extended with continuous triplets above the chromatic bass line played by cello section.

¹¹⁹ Ibid., 22-23.

In the following T2 (mm. 190), the solo violin plays a cadenza-like, virtuosic passage in E-flat Major. After “b3” (mm. 196) played by the orchestra, the third transition T3 (mm. 205) is played by the solo violin with mute. The double-bass section emphasizes the dominant of D minor and the solo violin plays the repeating two-note groups of half steps alternating with six-note groups for four times, with the last two times shortening the pattern. The overriding effect of this section is vague and foggy, like gust of wind, especially with the hairpins (Example 43).

The image shows a musical score for Example 43, consisting of two staves. The top staff is the solo violin part, starting at measure 205. It is marked 'Piu mosso. ♩. = 80.' and features a series of repeating two-note groups of half steps alternating with six-note groups. The bottom staff is the double bass part, starting at measure 205. It features short chords on shifting meters. The score includes dynamic markings like 'pp' and 'mf', and a 'db A Pedal' instruction.

Example 43. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm.205-212.¹²⁰

In this section, the solo violin plays with mute and the dynamic hairpins, creating an unsettled, disturbing atmosphere, foreseeing the coming danger. The shocking percussion attack on the first beat of mm. 217 imitates the real appearance of the danger, and then in the solo violin part, duplets become triplets, creating an image of escaping with a faster running motion. The orchestra portion also grows more anxious, chasing the solo violin with the short chords on shifting meters (Example 44).

¹²⁰ Ibid., 24.



Example 44. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 217-223.¹²¹

The following section is the return of “a” (mm. 223). In measures 239-247, the solo violin inserts ornaments into a descending chromatic line, which prolongates the progress and creates a more expressive character (Example 45).



Example 45. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 239-247.¹²²

B1

After a cadenza-like transition comes the shortened B1. The solo violin plays a long trill on E-flat, and the English horn plays the “c” material in A-flat tonality, but never establishes A-flat Major. The solo violin plays a quiet, yet sparkling trill in mm. 267 with

¹²¹ Ibid.

¹²² Ibid., 25.

chromatic grace notes, modulating to E-flat Major. The last B-flat trill dissolves into the Coda. Here are the diagrams for B1 and Coda:

Section	B1. (mm.267-276)
Sub-Section	c5 (orch.)
Phrase	6 +4
Voice Exchange	rs s
Key & Cadence	E ^b

Figure 12. Diagram of Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, B1.

Section	Coda (mm.276-298)			
Sub-Section	a			
Phrase	5	7	5	5
Voice Exchange	x			
Key & Cadence		e ^b	d	PAC/d

Figure 13. Diagram of Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, Coda.

Coda

In the Coda (mm. 277), the solo violin repeats every note in the sextuplets in a very fast *sautille*, like glistening light on a wave. In the orchestra, the cello and double-bass sections play the “x” voice in the same interval but altering the triple rhythm into duple rhythm (Example 46).

Example 46. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 277-281.¹²³

¹²³ Ibid., 26.

The next phrase (mm. 282) is the combination of the voice “y” and the reminiscent of elements from the first movement. Besides the long-short triplet pattern, the figure of the sixty-fourth notes group on the off beats is similar to the lingering Theme B of the first movement (Example 47).

The image displays two systems of musical notation. The first system, starting at measure 282, is marked 'Tempo I.' and features a circled 'y' above the first note of the upper staff. The second system, starting at measure 289, is marked 'pp dolce' and also features a circled 'y' above the first note. The score includes piano and violin parts with various dynamics and markings.

Example 47. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 3, mm. 282-298.¹²⁴

Those figures with sixty-fourth notes from the first movement are gentle interruptions in between the “y” voice, as if the fragmented memories from real life keep popping out, preventing the dream to continue. The tone should be very light and delicate, with inevitable anxiety remaining deep inside the heart. The whole third movement ends on two short chords in PAC of D minor by the orchestra.

¹²⁴ Ibid., 26.

The third movement is a movement full of distinct colors. Taneyev uses voice exchanging, ornaments, and contrapuntal devices such as canon to create various effects. The solo violin should explore more different characters to tell an interesting story.

Fourth Movement—Theme and Variations.

The fourth movement is a “Theme and Variations.” It is the longest of all movements. This configuration of movements also happens in other Russian Literature such as Tchaikovsky’s Piano Trio and Arensky’s String Quartet No. 2. In those two pieces, the movement of “Theme and Variations” are also the most developed movement. In “*Concert Suite*,” Taneyev did arduous work on this movement, which is mentioned in his diary:

On April 12, 1909, he wrote: “I write double fuga (4th variation.—M.F.) for suite... Spent the evening at home, completed fuga in general manner”; May 9: “At 11 o’clock came Sibor. We were playing suite’s variations (the last variation does not exist yet). Sibor approved them very much”; May 11: “I write (very slowly) the last variation; May 12: I was writing the last variation”; May 13: “Completed variations. Looks like final part should be shortened”; May 14: “Recomposed coda of variations.”¹²⁵

The components are free sectional variations based on motivic development from the theme. The form of each variation varies and the harmonic design changes. Taneyev included a cyclic return of thematic material from the first movement. Each variation embodies Taneyev’s compositional habit of developing a theme in many possibilities. Below is an overall diagram of this movement:

Formal Section	Meter	Tempo Marking	Number of Measures	Structure
Theme	3/4	♩ = 80	27	a-a1-b
Var. 1	3/4	♩ = 136	51	a-a1-a2-a3-b
Var. 2	3/8	♩. = 79	85	a-a1-a2-a3-a4-a5
Var. 3	3/4	♩. = 72	80	a-a1-b-c-d-d1
Var. 4	3/4	♩ = 144	75	Double fugue
Var. 5	2/4	♩ = 152	68	a-a1-a2-a+b-a3 ext.
Var. 6	3/4	♩ = 176	70	a-b-c-a1-b1-ext.
Var.7	3/4	♩ = 80	70	a-a1-a2-theme-a3-b-coda

¹²⁵ Quoted in Fikhtengol’ts, *Taneyev’s Concert Suite for Violin and Orchestra*, 9.

Figure 14. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4.

Theme: Andantino

The theme is in F Major, lyrical and sweet. The structure is a-a1-b. The diagram of Theme is below:

Variation I Allegro (m.28-79)					
Section	a	a1	a2	a3	b
Phrase	4+4	4+7	4+6	8	4+4+7 (post cadential ext.)
Key	F	F	F	F	F
Cadence	IAC	V	dissolved cadence	IV	PC

Figure 15. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Theme.

The “a” starts from the solo violin, with the accompaniment of strings and the horn joining with a long C in mm. 7 and 8. The general texture is smooth and gentle (Example 48).



Example 48. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 1-8.¹²⁶

The first four-measure-phrase is marked “piano” and the harmony stays in the tonic and subdominant areas before an IAC cadence. The second four-measure-phrase is one dynamic level higher than the previous one, and harmonically it moves to V, ii and vi,

¹²⁶ Taneyev, *Concert Suite* for Violin and Orchestra, 3.

which is relatively more active. This phrase fades with a diminuendo and a half cadence, preparing a contrast with the following “a1” (mm. 9), in which the dynamic goes one level higher.

In “a1,” the emotion develops with increasing sonority in the orchestra, dynamic changes, and a more dissonant harmony. The orchestra also moves faster, now utilizing eighth notes in addition to half and quarter notes from the “a” section, creating a conversation with the solo violin and a feeling of urgency (Example 49).



Example 49. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 9-15.¹²⁷

The key modulates to a minor, utilizing the dissonant G-sharp in mm. 12 as the leading tone to prepare the key. A more expressive G-sharp in mm. 12 could emphasize this unexpected chromaticism and the harmonic progression. The figure in mm. 13-14 appears twice. The second time, after the urgent development, the orchestra rests, which allows the solo violin to be freer, and creating an echo effect. Creative fingerings would also help to achieve such artistic, musical interpretation. For example, David Oistrakh applied an expressive fingering, going up the A string on the note “A5” in mm. 13 and executing a same-finger shift down on the 3rd finger to create a beautiful, contrasting

¹²⁷ Ibid., 27.

vocal line.¹²⁸ The second part of “a1” is more chromatic and dramatic, ending up on the first inversion of subdominant and creating a feeling of suspension. The rhythm is more energetic with short dotted figures. Accompanying the chromaticism and the rhythmic excitement, the dynamic range expands compared to the previous phrases, going from piano to forte with a crescendo; the solo violin emphasizes the chromatic intervals, as well as differentiates the slurred in mm. 15-16 and staccato dotted rhythm in mm. 17-18. All these changes lead to more drama, intensity and suspense (Example 50).

Example 50. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 14-18.¹²⁹

The triplets with the tenuto marking in the last beat of mm. 16 need more attention, since this is the only appearance of triplets in the whole passage. The sixteenth note prior to the triplets as well as the sixteenth notes in mm. 17 and 18 with staccato markings should be carefully distinguished from the triplets.

¹²⁸ Taneyev, *Concert Suite* for Violin and Orchestra, performed by David Oistrakh (violin), Nicolai Malko (conductor), and the Philharmonia Orchestra, recorded on 1957, Warner Classics, 0094636157153, remastered on 2006, compact disc.

¹²⁹ Taneyev, *Concert Suite* for Violin and Orchestra, 27.

The “b” section (mm. 19) creates another big contrast. The *subito piano* is a surprise and the character switches suddenly from dramatic to lyrical and *dolce* (Example 51).

R.M.V. 69 attacca subito

Example 51. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 19-27.¹³⁰

Starting from the highest note of the theme, the A6 on the E string, it descends gradually and then echoes it on a lower octave, both ending on an IAC of F Major. This is the place where the solo violin can explore different colors and textures of sound on different strings to indicate the color changes.

The “Theme” is an introduction of this substantial movement. Based on this simple, singing theme, Taneyev developed seven distinguished stylistic variations.

Variation 1: Allegro

¹³⁰ Ibid., 27.

This variation is fast, in contrast with the theme, M. I. Fikhtengol'ts mentions this variation in his book as a “Graceful first variation... full of ingenuousness and youthful fun.”¹³¹ It is expanded almost twice in length compared to the theme. The structure is “a-a1-a2-a3-b.” The detailed diagram of Variation I is below:

Variation I Allegro (m.28-79)					
Section	a	a1	a2	a3	b
Phrase	4+4	4+7	4+6	8	4+4+7 (post cadential ext.)
Key	F	F	F	F	F
Cadence	IAC	V	dissolved cadence	IV	PC

Figure 16. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Var.1.

The “a” appears from mm. 29 to mm. 35 and ends on IAC of F Major. The “a” material is developed three more times. The solo violin starts this variation with a motive of sixteenths on the off-beat followed by a quarter and half note (Example 52). In this four-bar-phrase, there are three units:



Example 52. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 29-32.¹³²

For the first two units, the pick-ups and the down-beats comprise a single decaying gesture. The third unit, however, shows the direction of going forward and should

¹³¹ Fikhtengol'ts, *Taneyev’s Concert Suite for Violin and Orchestra*, 9.

¹³² Taneyev, *Concert Suite* for Violin and Orchestra, 28.

increase intensity to the next measure before decaying. The general dynamic in these four measures are *piano* and *pianissimo*, which here indicates lightness and clarity. With fast tempo and frequent string crossings, it is important to maintain a clear tone projection.

The “a1” (mm. 36) starts with the same figure of “a” and changes from the third unit, ending on the dominant chord with an appoggiatura of the diminished chord of the dominant chord, enhancing the dissonance and making a feeling of suspense. In the following “a2” (mm. 47), the leap between the first two notes and the second two notes of the four-note group become a sixth interval instead of fifth, indicating more liveliness. In the second half of “a2,” Taneyev applied a sequence featuring leaps of a seventh up and down and then dissolves into “a3” on a long trill of C, the dominant of F Major (Example 53).



Example 53. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 51-57.¹³³

In “a3” (mm. 57), the flute and solo violin consecutively play quintuplet ornaments. The harmony rests on the dominant function and moves to the subdominant. In the following “b” section (mm. 65), the solo violin melody is hidden in the sixteenths

¹³³ Ibid., 29.

with leaps and the bassoon plays the counter melody instead of the clarinet in the theme (Example 54 versus Example 51).



Example 54. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 65-71.¹³⁴



Example 51. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 19-27.¹³⁵

The main voice can be overwhelmed by many other ornaments. The author suggests elegantly voicing the melody line, while keeping the ornamental figures light and graceful.

In the second half of “b,” the figure of first beat of mm. 73 derives from the sequence of “a2,” but the leap is a major seventh instead of a minor seventh, which is more dissonant, and descending quadruple scale figures are replaced by descending

¹³⁴ Ibid.

¹³⁵ Ibid., 27.

sextuplets, which are rhythmically more intense and technically more virtuosic (Example 55).



Example 55. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 73-79.¹³⁶

As in the first movement of the suite, the harmony here features the Neapolitan relationship—G-flat tonality over the tonic “F” pedal. The last five bars feature playful, continuous sixteen notes in both slurs and spiccato, going from the D string to the highest F on the E string and repeats the F, delineating the character of lightness, like a dancer spinning and dancing on tiptoes. It ends on the plagal cadence in F Major, displaying a weaker closure and a stronger feeling of openness.

This variation is a light and graceful episode between the previous peaceful, sweet theme and subsequent variation which recalls more dark memories from the first movement.

Variation 2: Allegro energico

This variation, lasting 85 measures, is more than three times as long as the theme. Variation II is also in a new meter, 3/8. Compared to Variation I, it is darker and

¹³⁶ Ibid., 29.

more tragic in affect. It can be divided into six small sections and according to the utilization of materials, it could be grouped as three parts. Each part contains two sections with the same or similar pattern. The detailed diagram of this variation is below:

Variation II Allegro energico (mm. 80-164)						
Section	First Part		Second Part		Third Part	
	a	a1	a2	a3	a4	a5
Phrase	9+ 6 mvt1.A	8+ 6 mvt1.A	5 orch.a+vln.b+ 3 mvt1. A	5 orch.a+vln.b+ 3 mvt1. A	13	11+9 (ext.)
Key	F, d	d	g	c, d	d	B-flat, D
Cadence	HC	PAC	PAC	PAC	PAC	HC, IAC

Figure 17. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Var. 2.

This section explores various possibilities to develop the “a” material combined with elements from Theme A of the first movement. The first part, from mm. 80 to mm. 119, consists of “a” and “a1,” including an interruption from the Theme A of the “Prelude.” In “a” (mm. 80), the viola, cello, and bass sections provide a step progression in vertical chords on the down beat of every measure, and the solo violin plays an energetic and powerful melody on the G string with all of the down beats slurred (Example 56).



Example 56. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 80-90.¹³⁷

¹³⁷ Ibid., 30.

This eight-measure melody is a long, unbroken phrase. It is important for the soloist to carry the musical direction through all the down bows and maintain a sense of forward motion. Vibrato also plays an essential role here to let the string ring when the bow is released.

After a progression of Cadential six-four to dominant chords, the Theme A of the first movement interrupts over the static A pedal provided by the strings and the running sixteen triplets of dominant in d minor played by the clarinets (Example 57).



Example 57. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 89-95.¹³⁸

This interruption is a reminder of the tragedy of the Prelude, but the A Major tonality lessens the darkness. In contrast to the first movement, where orchestra just has a long chord, in this variation, the orchestra is more active. In the author's opinion, in mm. 92 and 93, the dotted sixteenth notes need to express some dramatic resistance and the thirty-second notes could be played with short articulation to indicate the great power of four against three between the solo violin and the orchestra. In the following "a1" section (mm. 96), the pattern remains similar with the whole tonality going down a

¹³⁸ Ibid.

fourth in the statement of “a” but the reminiscence of first movement going up a fourth. This contrary direction displays an emotional development and tension. It ends on d minor PAC, closing the first part with a strong cadence.

The following part from mm. 110 to mm. 130 introduces the “b” material by solo violin, above “a2” and “a3” played by the orchestra. In “a2” (mm. 110), the cello and bass play the “a” a fifth down from the first phrase, moving directly to G minor, and the solo violin plays the “b” above it (Example 58).



Example 58. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 110-115.¹³⁹

The “b” (mm. 110) features double stops in thirds and dotted eighth notes combining with three sixteenths. Contrary with the determined orchestra “a” material, the solo violin presents a more lyrical and legato character, but also with the urgency displayed by dotted rhythms. However, the *forte* dynamic and the disadvantage of thirds on D and A strings requires the violinist to produce a powerful and rich sound in order to project the intensity above the orchestra. In the second half of this section (mm. 114), the solo violin plays the interruptive Theme A of the Prelude above the “b” material

¹³⁹ Ibid.

played by oboe and bassoon. In “a3,” it moves directly to C minor. This part also ends on the strong PAC in D minor.

The last part from mm. 132 to mm. 164 consists of “a4” and “a5.” The Prelude element does not appear in this part. In “a4” (mm. 132), the key stays in D minor, establishing it by a PAC. In “a5” (mm. 145), it modulates to B-flat Major but does not remain in this key. The melody goes up an octave and the intensity of the solo violin line is enhanced by a higher register and more double stops in sevenths, sixths and octaves (Example 59).



Example 59. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 144-152.¹⁴⁰

The double stops on seventh intervals are part of the modulating process, which should be played more to bring out the dissonance and the instability. This variation ends on D Major with an IAC. It is interesting that every section ends in a PAC except the first (HC) and the last (IAC). This design creates a sense of great suspense and lack of closure.

¹⁴⁰ Ibid., 31.

This variation includes three main materials (Example 56, 57 and 58), which constitute the skeleton of this variation, and provide a contrasting transition between the previous and the next variations. It also recalls the image from the very beginning, connecting the movements seamlessly.

Variation 3: Tempo di Valse

The waltz is a popular ballroom dance. Evoking images of its turning, embracing couples, it is characterized by a step, slide and step in 3/4 time.¹⁴¹ This variation returns to 3/4 meter and lasts for 80 measures. The structure is “a-a1-b-c-d-d1,” embracing new materials of “c” and “d.” The character of a graceful waltz is highly contrasting to the previous variation. Fikhtengol’s mentions in his book: “Taneyev finely develops the beautiful tradition of Glinka's and Tchaikovsky's waltzes with their heartiness, bright imagery, depth of content and authentic symphonic style.”¹⁴² In contrast to the previous variations, the waltz variation in this movement is in A Major, instead of a flat key such as F Major and D minor. The detailed diagram of this variation is below:

Variation III Tempo di Valse (m. 166-255)							
Section	a vln.	a1 orch.	b vln.	c vln.c+orch.a	d	d1	Modulating Transition
Phrase	16	16	17	13	8	8	9+4
Key	AM	AM	GM	bm DM	AM	AM	FM
Cadence	V7	V7	V7	IAC	V7	PAC	V7

Figure 18. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Var. 3.

¹⁴¹ “Waltz,” *Encyclopaedia Britannica*, accessed July 26, 2018. <https://www.britannica.com/>

¹⁴² Fikhtengol’s, *Taneyev’s Concert Suite for Violin and Orchestra*, 9.

In “a,” the solo violin plays the waltz theme, starting from an appoggiatura in mm. 164, embellished with trills and sequences, and ending with an appoggiatura. The strings provide the accompaniment rhythm with the lower strings playing the down beats (Example 60).



Example 60. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 166-169.¹⁴³

The important thing of interpreting this variation is to produce the lilting feeling of elegant and graceful dance steps. The bow stroke should not be too heavy nor intense. The entire “a” is a long phrase, just like the dancers who spin without stopping. The downbeat quarter notes of every bar, which are also the end of a slurs or phrase, should go up and move forward. The slurred quarter note of downbeats should be released instead of being sustained because together with previous and the next two beats, it indicates a hemiola over two measures, which creates a “three against two” moment with the orchestra. Therefore, it is important to emphasize the beginning of the three half-note metrical sequence, and the emphasis on the second and third group should not exceed that on the first one (Example 61).

¹⁴³ Taneyev, *Concert Suite* for Violin and Orchestra, 32.



Example 61. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 173-175.¹⁴⁴

In the following “a1” (mm. 181), the flute and clarinet play the waltz theme and the solo violin plays some chromatic ornaments, creating an echo. The running notes at the end of “a1” are gestural ornaments over the waltz melody played by the orchestra.

The “b” (mm. 197) is more humorous with fast grace notes, shorter duration of the notes, and is less legato than “a” (Example 62).



Example 62. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 197-205.¹⁴⁵

It is important to bring out the differences of these three characters. The quarter notes with grace notes in mm. 200 and 203 could be played with full length and a decaying end, which is more gentle and elegant. The eighth notes with rests and ornamental

¹⁴⁴ Sergei Taneyev, *Concert Suite* for Violin and Orchestra, 32.

¹⁴⁵ Ibid.

triplets in mm. 201 and 204 could be played shorter, drier, and with more humor, imitating light steps of waltz. The trilled half notes with quarter notes slurred in mm. 202 and 205 present a more singing quality, which is better to be played with melodic trills and a long legato bow.

The following section “c” from mm. 214-226 is the combination of the orchestral “a” and solo violin “c.” The first violin, viola, flute, clarinet, and oboe play the elements of “a” consecutively. The solo violin plays a broader and more singing melody in a high register above embellished by running triplets, quadruplets, quintuplets and sextuplets. It modulates to D Major and ends on an IAC to be followed by the “d” section (Example 63).

The image shows a musical score for Example 63, consisting of two systems of staves. The first system covers measures 214 to 129, and the second system covers measures 130 to 220. The score is in D major and 3/4 time. The solo violin part is highly ornate, featuring numerous triplets, quadruplets, quintuplets, and sextuplets. The orchestral accompaniment provides harmonic support with various textures. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (f). The score concludes with a double bar line and a repeat sign.

Example 63. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 214-226.¹⁴⁶

¹⁴⁶ Ibid.

In “d” (mm. 227), the solo violin plays a sequence featuring quarter-note triplets over the accompaniment of the lower strings (Example 64).

The image shows a musical score for Example 64, consisting of two staves. The top staff is the solo violin part, and the bottom staff is the lower strings accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The violin part begins at measure 227 with a quarter-note triplet. The first triplet is marked *p* and has a hairpin. The second triplet is marked *poco cresc.* and the third is marked *dim.*. The lower strings part begins at measure 227 with a descending chromatic line, marked *p* and *espr.*. The score ends at measure 234 with a C-sharp note.

Example 64. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 227-234.¹⁴⁷

This section is more lyrical and singing than the previous dancing character. The figure starting from the hemiola repeats three times and each time it increases in dynamic and phrasing. The first time it has a hairpin. The second time, it does not have a diminuendo and the harmony incorporates more diminished sonorities. The third time it has a crescendo and the quarter notes are replaced by eighth notes and the triplets. Also, the violin section in the orchestra plays a descending chromatic line, creating a melancholy, mysterious atmosphere and harmonic intensity. The third group is also where the real crescendo happens. The author suggests breaking the bowing for the last two beats to get a faster bow speed for a more brilliant sound and managing the bowing to end downbow for the C-sharp on mm. 234. The C-sharp functions as a harmonic surprise—an appoggiatura for the dominant 7th chord.

In “d1” (mm. 235), the register goes down by an octave and the rhythm is prolonged, creating an even more quiet atmosphere. The following is a modulating

¹⁴⁷ Ibid., 34.

transition. The solo violin, flute, piccolo and clarinet play a *leggiero* eighth-notes figure consecutively, with the oboe playing the elements of “d1.” It starts from A Major, but the harmony becomes ambiguous and gradually moves to F Major through a chromatic progression.

This Waltz by Taneyev shows he inherited the tradition of Tchaikovsky’s waltzes instead of Viennese waltz. This difference is noted by a statement of Viennese-born conductor Alexis Hauser, professor of conducting at McGill University’s Schulich School of Music, “Surely, this treatment (early arrival of the second beat) is authentic Viennese, stemming from the 19th century. You wouldn’t dream of doing it in a waltz-tempo minuet of the 18th century or in a 19th-century Tchaikovsky waltz.”¹⁴⁸ The essential part of playing this variation is to keep the phrase moving forward and bring out the humor and playfulness. The sound should be airy, not fully sustained.

Variation 4: Double Fuga

This variation is a sophisticated double fuga, in F Major. Counterpoint played a special role in Taneyev’s compositions. As mentioned in previous chapters, he was extremely interested in this “old fashioned” style. The entire fuga variation possesses a built-in nobility. The rhythm consists of quarter notes and eighth notes and although it is marked “*Allegro molto*,” it is never hurried. It is very symphonic, like a four-voice fuga

¹⁴⁸ Arthur Kaptainis, “With Viennese waltzes, it’s never as simple as one-two-three.” *Montreal Gazette*, accessed July 26, 2019, <https://montrealgazette.com/>.

played by the orchestra with the solo violin serving as one of the voices. The diagram of this variation is below:

Variation IV Double Fuga (mm. 256-332)											
	Fuga 1				Fuga 2						
Section mm.	Expo 256	Dev 268	Recap 284		Expo 281	Dev 292	Recap 310				
Voice mm.	1st 256	2nd 259	3rd 263	4th 266	1st 281	2nd 286	3rd 310	4th 321			
Sub/Ans mm.	Sub.A 256	Ans.A 259	Sub.A 263	Ans.A 266	Sub.B 281	Ans.B 287	Sub.B 310	Ans.B 321			
					Sub.A 284	Ans.A 289	Sub.A 294	Ans.A 304	Sub.A 314	Ans.A 316	

Figure 19. Diagram of Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, Var. 4.

The fuga begins with three accented pick-up notes played by the brass to indicate that Subject A is producing a solid and brilliant sound. Before the solo violin comes in with the Subject B, the orchestra has already presented the first fuga's exposition and development, setting up a grand first part. Subject B starts from mm. 281 in the solo violin with a lighter orchestral part, presenting a different character from Subject A. The solo violin plays with tenuto marks on several notes, which are much more tender than accents, in Subject A and some slurs, indicating an elegant and gentle character (Example 65).



Example 65. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 281-287.¹⁴⁹

¹⁴⁹ Ibid., 35.

After the Subject B, the solo violin returns to Subject A (mm. 294) with octaves and sforzandi, mirroring the grand character of the orchestral Subject A with the rich texture. The solo violin should produce a brilliant and full sound, imitating the orchestra and bringing out the contrasts with the Subject B (Example 66).



Example 66. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 293-300.¹⁵⁰

This variation recalls several elements from the first movement “Prelude,” which also contains previous elements of composition (Example 67).



Example 67. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 306-309.¹⁵¹

The second violin and viola alternatively play the bass line of Theme B of first movement, which is also the opening theme of the third movement. It is hidden in inner

¹⁵⁰ Ibid., 35-36.

¹⁵¹ Ibid., 36.

voices in a piano dynamic, but still a symbolic recall. The solo violin plays three measures of triplets in double stops in a fortissimo dynamic, which is like a strong voice against the “old” style or recall of these previous themes. The solo violin should produce a powerful sound to bring out this conflict from a triumphal gesture and the old tragic reminder.

At the end of the fuga, after an interrupted cadenza, the solo violin and the orchestra play the Subject B with an augmented rhythm and full chords, wrapping up this variation with a grand, magnificent closing (Example 68).



Example 68. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 326-331.¹⁵²

The fourth movement is the longest and the most significant movement of the entire piece, and the fuga variation is the center of the fourth movement. This fuga is also the capstone of the entire arch of the piece. In this refined double fuga, it is more reasonable to consider the solo violin not only a soloist, but more like a part of the four-voice fuga.

Variation 5: Presto scherzando

¹⁵² Ibid., 37.

This variation lasts 68 measures and is in 2/4 meter. This is a fast, virtuosic variation. The structure is “a-a1-a2-a+b-a3-extension.” The detailed diagram of this variation is below:

Variation V Presto scherzando (mm. 333-400)						
Section	a	a1	a2	a+b	a3	extension
Phrase	8	8	20	13	11	8
Key	FM					
Cadence	HC	V	I	I	I	PAC

Figure 20. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Var. 5.

The last note of the previous fuga variation is an elision of the first measure of Variation 5. Highly contrasting from the noble, “old-fashioned” 4th variation, the 5th variation presents some playfulness, humor and fun. The dynamic switches directly and quickly, like a joke, and is also the most challenging technical issue of this variation. For example, in the beginning the solo violin plays the “a” (mm. 332) on the G string with a spiccato bow stroke and short slurs with simple, vertical accompaniment by the strings and woodwinds, creating a vigorous character. The piano dynamic happens within the slur at an upbow, creating a great surprise and dramaticism (Example 69).



Example 69. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 332-336.¹⁵³

In the following “a1” (mm. 341), the solo violin plays an octave higher, and the

¹⁵³ Ibid.

oboe followed by the first violin section takes over the melody with the solo violin playing dotted eighth notes and sixteenths over the melody. In “a2” (mm. 349), from mm. 354-359, the solo violin plays sequences with sforzandi on off-beats to emphasize the voicing (Example 70).



Example 70. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 354-359.¹⁵⁴

The sforzandi and the piano alternate quickly, which makes bow control challenging. The general character of this variation is light; the sforzandi are within the piano dynamic and are more in a humorous and sparkling spirit instead of aggressive attacks. Swift finger vibrato would add more singing quality while emphasizing the sforzandi.

The next section (mm. 369) is the combination of “a” and “b.” The orchestra and the solo violin play the “a” and “b” material alternatively. It is important to distinguish the hidden “b” melody (Example 71).



¹⁵⁴ Ibid., 38.

Example 71. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 369-371.¹⁵⁵

The next “a3” (mm. 382) features the solo violin with the rhythm of eighth notes with two slurred sixteenths on top of the “a” element played by clarinet and oboe. Later the solo violin and the woodwinds play the “a” element followed by an extension. After the extension (mm. 393), this variation ends in pizzicato played by both the solo violin and the strings in F Major.

The bow strokes of spiccato and ricochet also occur throughout the variation, all under a piano dynamic. In the high register, the solo violin bounces as glittering crystal beads. When playing in the soft dynamic, it is important to produce a clear and focused sound then merely playing “softly.”

This highly spirited variation is strongly contrasting with the previous fuga variation. It is important to bring out the all the detailed dynamic and characteristic contrasts to accomplish the humor and lightness.

Variation 6: Mazurka. Allegro con fuoco

A mazurka is a Polish folk dance in triple meter.¹⁵⁶ It characteristically features the dotted rhythm and often shifts the accents to weak beats of the bar. The basic and characteristic rhythms are below: (Example 72 & 73).

¹⁵⁵ Ibid.

¹⁵⁶ Stephen Downes, “Mazurka” *Grove Music online*, , accessed July 23, 2018, <http://www.oxfordmusiconline.com>.

Ex.1



Example 72. Mazurka: Basic Mazurka Rhythm.

Ex.2



Example 73. Mazurka: Characteristic Mazurka Rhythms.¹⁵⁷

This variation lasts 70 measures and returns to the 3/4 meter, which matches the triple meter of a traditional Mazurka. The structure is “a-b-c-a1-b1-a2.” The detailed diagram of this variation is below:

Variation VI Mazurka, Allegro con fuoco (mm. 401-470)						
Section	a	b	c	a1	b1	a2
Phrase	4+4	8+8	8+8 vln. orch.	6	4+7 extension	4+9 extension
Key	f	A ^b	A ^b , E, c#	c#	f	f
			A ^b Pedal	c# Pedal		F Pedal
Cadence	i	PAC	PAC V7	PAC	IAC	PAC

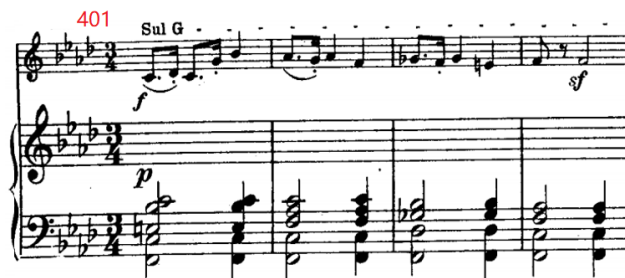
Figure 21. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Var. 6.

In this variation, the most stylistic elements are the dotted rhythms with various embellishments. These dotted rhythms contribute essential characters to Mazurka. The author finds four different types of the dotted rhythm.

The first type of dotted rhythm will be called the original dotted rhythm. The sixteenths are short, and they provide the momentum of going to the next beat. The

¹⁵⁷ Ibid.

quarter-notes and the eighth-note produce the feeling of lifts and the half note with sforzando comes up with resistance and downward motion (Example 74).



Example 74. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 401-404.¹⁵⁸

The second type of dotted rhythm embellishes the sixteenths and places the sforzandi in second and third beats in the solo violin part. In Example 75 and Example 76, the orchestra plays the down beats with sforzandi and the solo violin plays the second sforzando after the altered sixteenth notes every other bar. In Example 77, the solo violin plays the third beats with sforzandi after embellished sixteenths in every bar. The placement of sforzandi on both the second and third beats is one of the examples of the shifting accents, an important stylistic element to the dance. The notes with sforzandi present more upward gestures and resilience instead of heaviness. Those ornamental notes are very rhythmic, which also enhance the gesture of the following beats with sforzandi (Example 75, 76 & 77).

¹⁵⁸ Taneyev, *Concert Suite* for Violin and Orchestra, 39.

409

Example 75. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 409-412.¹⁵⁹

447

Example 76. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 447-450.¹⁶⁰

434

Example 77. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 434-437.¹⁶¹

The third version of dotted notes is in the beginning of the second “c” (mm. 425). The character turns to light and graceful steps. The triangle in the orchestra played on every third beat and occasionally the second beat as well. The light triangle could be

¹⁵⁹ Ibid., 39.

¹⁶⁰ Ibid., 40.

¹⁶¹ Ibid.

an inspiration of the crystalline, light, and transparent tonality. The sforzandi played by the solo violin are more gentle, like a melodic emphasis instead of aggressive accents (Example 78).



Example 78. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 425-428.¹⁶²

The fourth type of the dotted rhythm involves chords and added sixteenth rests. This is the most different iteration of the dotted rhythm. The chords on beat one and beat three should have more weight in order to produce the characteristic of the pulse. It is worth noticing that Taneyev applied slurs on the chords over the rests, which indicates a ringing, resonant tone of the chords. (Example 79).



Example 79. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 4, mm. 445-446.¹⁶³

¹⁶² Ibid., 40.

¹⁶³ Ibid.

In the Mazurka variation, it is important to bring out the various characters of the dotted rhythms and the sforzandi on different beats, creating a folk dance with both brilliance and playfulness.

Variation 7: Final variation with Coda. Andante

This variation lasts 70 measures and is in a 3/4 meter. The structure is “a-a1-a2-theme-a3-b-coda.” The “a” material is developed three times and in the middle of the variation, the original theme returns. After a short return of “b” section, a sixteen-measure Coda closes this long movement. The detailed diagram of this variation is below:

Variation VII Final Variation and Coda, Andante (mm. 471-540)							
Section	A	a1	a2	Theme	a3	b	Coda
Phrase	3+4	9	3+3+16	4	6	5	7+9
Key	D ^b D ^b Pedal	D ^b	c F	F	A ^b , B ^b , F	F	F F Pedal
Cadence	IAC	IAC	PAC	IAC			IAC

Figure 22. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, Var. 7.

The final variation starts from D-flat Major, embodying the flatted-sixth degree relationship with both the Variation 6 (F minor) and the original Theme (F Major). In terms of the character, the Theme and the Var. 7 are both slow and lyrical, but they possess some distinctive differences. The Theme is marked Andantino and flows more, but Var. 7 is marked Andante, which is slower than Andantino. The Theme is in F Major and ends in a stable PAC, but the Var. 7 starts from D-flat Major and ends on an IAC of F Major. The harmonic tempo in Var. 7 feels more static. For example, the D-flat pedal lasts for nine measures from the beginning. The texture in the Theme is simpler, with the

strings and woodwinds playing the accompanying figures, but in the Var.7, the woodwinds and strings play more counter-melodies, which is more emotionally involved and interactive. The music in the Theme expresses more sweetness and peace, but Var. 7 indicates more melancholy and sentimentality with a darker key and harmony.

Through the entire “a” and “a1,” the solo violin plays with the counter melodies by the English horn and solo cello. Interestingly, in the piano reduction, the counter melodies are marked “marcato il tema,” But in the orchestral score, it is marked “expressive” (Example 80).

The image shows a page of an orchestral score for Taneyev's Concert Suite, Mvt. 4, measures 471-478. The section is titled "Variazione finale e coda" and is marked "Andante" with an expressive ("espr.") character. The score includes parts for English Horn (Cor. ingl.), Solo Violin (Viol. Solo.), Violin I (Viol. I.), Violin II (Viol. II.), Viola (V. le.), Violoncello (Vc.), and Double Bass (C. B.). The Solo Violin part features a long, tender phrase with dynamic markings of *p*, *poco cresc.*, and *dim.*. The other instruments provide accompaniment, with muted strings (marked "con sord.") and expressive counter-melodies. The score is numbered 168 at the beginning and 169 at the end of the excerpt.

Example 80. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 4, mm.471-478.¹⁶⁴

Accompanied by muted strings and expressive counter melodies by the English horn and solo cello, the solo violin plays a tender and long phrasing. Legato bow connection and

¹⁶⁴ Taneyev, *Concert Suite* for Violin and Orchestra, Orchestra score, 80.

continuous singing vibrato, especially over the frequent use of perfect 5th, will successfully accomplish this musical expression.

After “a2” (mm. 487), the key keeps modulating until it reaches the only PAC in this variation. In mm. 509, the music finally returns to the original Theme but an octave higher, which is the most peaceful and transparent moment in this variation. In “a3” (mm. 515), the same material suddenly appears in A-flat Major on the G string, the orchestra starts to play tremolo, and the mood turns darker and more intense. Then, when the music reaches the b section in mm. 521, although the dynamic remains *forte*, the mood becomes calm again. The texture of the orchestra also becomes lighter and simpler. It is essential that the solo violin applies a warm tone color to heighten this sense of calm and provide contrast. In the coda (mm. 525), the oboe, English horn and the solo violin again play the theme in canon and the rhythm gradually becomes calmer. The final presentation of the theme is played by oboe and flute, along with the step progression of long notes played by solo violin end this whole movement on an IAC of F Major, leaving an open feeling to the next movement.

Fifth Movement—Tarantella

The tarantella is a folkdance originating from southern Italy. Local legend suggests that dancing the tarantella was the only way to survive a bite by the wolf spider in a period of Italian history. In the stylized version, the dancers are usually one couple surrounded by a circle of onlookers, holding castanets and tambourines to accompany their dance. The dancers do not sing along the dance but sometimes the audience sings. It is usually phrased in 3/8 or 6/8 that alternates between major and minor modes and gradually increases in speed. The traditional Tarantella rhythm is below:

Ex.1 Traditional tarantella



Tarantella tarandla tarantela tarantelle: Ex.1 Traditional tarantella

Example 81. Traditional Tarantella Rhythm.¹⁶⁵

The tempo marking of this movement is *Presto*, indicating the character of this fast, exciting dance. The structure of this movement is not a traditional standard rondo form of A-B-A-C-A, but it is close to a rondo because the fast and lively themes keep occurring in different keys and there are lyrical episodes in between.

¹⁶⁵ Erich Schwandt, "Tarantella," *Grove Music Online*, accessed July 25, 2018.
<http://www.oxfordmusiconline.com/>

This movement contains three big parts: Part I is in Ternary form: A-(T)-B-A; Part II is C-A2-C-A3-(T2), and Part III is a long coda, divided into two sections. The “C” section is new material in this movement but originally from the first movement. The big diagram of this movement is below: T=Transition

Part	Part I						
Section	A	T1	B	A1			
Measure Number	1-42	42-70	71-174	174-204			
Key	d, F, d		C, a, F, D ^b , d	c			
Part	Part II					Part III	
Section	C	A2	C	A3	T2	Coda I	Coda II
Measure Number	204-230	231-283	283-314	314-381	382-400	401-481	481-548
Key	E ^b , c	E ^b , B	B, c	c, A ^b E, B ^b	g, d	d, g, d, f [#]	c, d

Figure 23. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5.

Part I

In Part I, the A section starts from a four-measure introduction in D minor, played by the orchestra, with the tambourines, the featured instrument of this folkdance. The first transition T1 (mm. 42) is a dependent transition that employs the “a” material. It starts from the introduction with the solo violin playing it in double-stops and chords. After the orchestra play the “a” theme, the solo violin plays a percussive figure of triplets. The B section (mm. 71) starts in C Major. It consists of “b-c-c1-b1-b2-b3” and is slower and more tender. The following A1 (mm. 174) starts from the intro played as canon by both the orchestra and solo violin, indicating an excitement of competition. The first big part does not have a cadence. It stays in C minor and dissolves into the next part. Here is the detailed diagram for Part I:

Section	A mm. 1-42					T1 mm. 42-70
Sub-Section	Intro orch.	a	a1	a2	a3	Intro vln. + a fragment
Measures	4	9	9	8	12	4+7+4+4+10
Keys	d	d	F		d	d
Cadence		PAC		IAC	PAC	V/V

Section	B mm. 71-174						A1 mm. 174-204			
	b	c	c1	b1	b2 orch	b3 vln.	Intro vln	a4	a5	a6
Measures	7+1 3	6+ 6	10+ 7	12+1 1	7+8	19	4	10	8	8
Keys	C	a	a	F	d	d	d	d	c	
Cadence	IAC		IAC	IAC		PAC				ii ⁰⁷

Figure 24. Diagram of Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, Part I.

Part II

The second big part consists of four sections, C-A2-C-A3-T2. The “C” (mm. 204) comes from the Theme C of the first movement. It has a similar interval pattern, but the rhythm is slightly different (Example 82 & 83). The following section is A2 (mm. 231), starting from E-flat Major, which is the Neapolitan key over the home key D minor. In this section, the solo violin and the orchestra alternately play the “a” material. The first time it is played by the violin, and then respectively by flute, oboe and clarinet. When the orchestra is playing the “a,” the solo violin plays the chromatic line with long notes or arpeggios to decorate “a.” When the clarinet plays its theme the second time, the horn and cello sections present the “C” melody in E-flat Major, with the solo violin playing the “a” over it, creating an infusion of these two ideas. The solo violin turns to the “b” material at the end and moves to B Major, merging into the next “C1” section (mm. 284). In this section, the solo violin plays the melody in a high position on the E string

with a singing, tender character. After two iterations, the orchestra starts to play “a” with a G pedal played by the viola section as the dominant preparation of C minor, the key of the next section. In the next A3 section (mm. 314), both the solo violin and orchestra played the theme, but in majority, the solo violin plays the singing ornamental melody over the theme played by the woodwinds. After A3 is the second transition, T2 (mm. 382). The entire orchestra provides an ascending chromatic progression with accents to create forward direction is another feature of the Tarantella. After the tremolo on A, the dominant of D minor, comes the Coda section. The detailed diagram of Part II is below:

Section mm.	C 204-230			A2 231-283						
Sub-Section	d	d1	d2	vn	orch	orch	orch	vn	orch	vn
Phrase	7	13	9	7	4	15	8	8	7	6
Keys	E ^b	c		E ^b						B
Cadence			PAC				V/V			
Section mm.	C1 284-314			A3 314-381				T2 382-400		
Sub-Section	e	orch	vn.	orch.	orch.	orch.	vn.			
Phrase	7	11	15	8	12	11	11	19		
Keys	B	c	A ^b , A ^b Pedal	E	B ^b		g	d, A Pedal		
Cadence							HC			

Figure 25. Diagram of Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5, Part II.

The “C” (mm. 204) comes from the Theme C of the first movement (Example 82 & 83).



Example 82. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 204-207.¹⁶⁶

¹⁶⁶ Ibid., 50.



Example 83. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 23-24.¹⁶⁷

Part III (Coda I & II)

The Coda is quite extensive and full of additional new ideas, and thus it could be an independent Part III, divided into Coda I and Coda II. Coda I consists of four groups.

The detailed diagram of Coda is below:

Section	Coda I (mm. 401-481)								
Group	I				II	III			
Sub-Section	a	a	a	a intro vn	c	x	x1	x2	x3
Phrase	8	8	5	12	9	11	6	13	11
key	d	a	g	G D Pedal	g	d		d	f# tonality
Cadence					DC	PAC	HC		
Section	Coda II (mm. 481-548)								
small sections	a orch.	y vn.	y1 vn.	x vn.	x orch.	extension			
measures	13	8.	12	9	8	6+6+9			
keys		c	a, d	d	d	d A Pedal D Pedal			
Cadence					PAC	PAC			

Figure 26. Diagram of Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, Part III.

¹⁶⁷ Ibid., 5.

The first group (mm. 401) is based on “a” material. After the exploding full orchestra playing followed by an elongated dramatic silence in the previous section T2, Coda I enters with the orchestra playing the fragment of “a” material and the solo violin playing a repetitive figure in a minor-second interval with a new grouping (Example 84).

401
Più presto. $\text{♩} = 116$.

Example 84. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 401-405.¹⁶⁸

This figure modulates two times to A minor and G minor. This new grouping in three against the orchestra part which is in two creates an urgency, pushing the music to a new level of excitement.

Group II (mm. 434) is the combination of “a6” (mm. 196) by the solo violin and “c” (mm. 91) by the orchestra (Example 85).

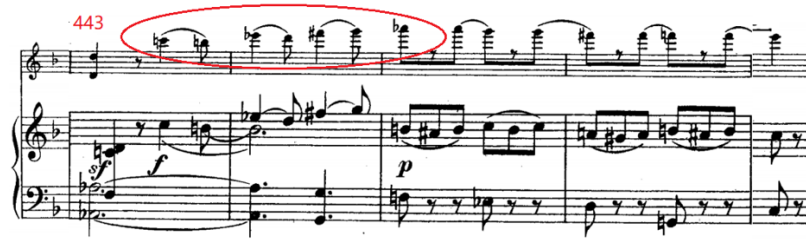
437

Example 85. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 437-442.¹⁶⁹

¹⁶⁸ Ibid., 57.

¹⁶⁹ Ibid., 58.

Group III altered the heavy, dark bass line of Theme B from the first movement into the fast, celebrating Tarantella rhythm, which is “x” (Example 86 & Example 4).



Example 86. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 443-447.¹⁷⁰



Example 4. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 1, mm. 9-10.

In Coda II, in addition to the “a” and “x” materials, Taneyev developed a new “y” material for 20 measures, over the fragment of “a” material played by the orchestra (Example 87). The entire piece ends with chords by both solo violin and the orchestra playing together for nine measures, reaching an incredible climax.



¹⁷⁰ Ibid.

Example 87. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 494-497.¹⁷¹

From the perspective of a performer, the rhythm and special bow stroke of long-short-long-short is the major tool to present the brilliance and excitement. This figure occurs throughout the movement, presenting different characters. Therefore, the performer needs to apply different bow technique to achieve each different character. In the very beginning, it is delightful and playful, in the dynamic of piano (Example 88).



Example 88. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 5-11.¹⁷²

In A1 section, particularly "a4" and "a5," this figure returns in a different character (Example 89 and 90).



Example 89. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 178-181.¹⁷³

¹⁷¹ Ibid., 60.

¹⁷² Ibid., 44.

¹⁷³ Ibid., 49-50.



Example 90. Taneyev’s *Concert Suite* for Violin and Orchestra, Mvt. 5, mm.188-191.¹⁷⁴

In “a4,” the theme returns after numerous detours. Compared to the previous presentations of the theme, it is also the first time to feature this on the bright and brilliant E string, indicating a joyful and celebrative nature. In “a5,” with the *fortissimo* dynamic on the G string, the music presents a vigorous and rough dancing spirit. In these two phrases, the orchestra is marked *piano* both times, while the solo violin plays with *forte* and *fortissimo* produced by contrasted registers. It is important to bring out clear articulation to present brilliance and power.

In A2 section, this long-short-long-short figure is played by the solo violin again, while the French horn, English horn and cello section play Theme C from the first movement (Example 91).



¹⁷⁴ Ibid., 50.

Example 91. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 262-272.¹⁷⁵

It is marked "scherzando, ritmo di tre battute," which means "in 1 as opposed to 3 beats per measure," and indicates a humorous character. The music is not heavy, presenting a 3-measure phrasing in different voices. The key is also ambiguous, more or less close to E-flat Major but never fully established.

The final statement of this figure by the solo violin is before the coda. This is the last celebration of the two big sections, and after this, an ascending chromatic progression provided by the first violin section leads the music to the huge coda section. It is now in G minor, the subdominant key of D minor. Taneyev added chords for the solo violin to increase the sonority, especially with the low open 5th of G and D. The sforzandi bring out the descending voice of "B^b-A-G-F[#]" (Example 92).



Example 92. Taneyev's *Concert Suite* for Violin and Orchestra, Mvt. 5, mm. 371-377.¹⁷⁶

In this movement, Taneyev incorporates the exciting Tarantella dance rhythms with the lyrical materials from the first movement, and creates a brilliant and celebrative ending of the entire piece.

¹⁷⁵ Ibid., 52.

¹⁷⁶ Ibid., 56.

CONCLUSION

“He is the greatest master of counterpoint in Russia; I am not even sure there is his equal in the West”, was Tchaikovsky’s verdict on his protégé, champion and friend, Sergey Ivanovich Taneyev.¹⁷⁷ As Tchaikovsky’s favorite pupil, Taneyev was influenced by Tchaikovsky’s style. Taneyev’s style is also shaped by Russian Nationalism and composers from the Renaissance, Baroque, Classical and Romantic eras. This cosmopolitan style is hard to place in a Russian context, which impeded his profoundness as a composer in the West compared to his contemporaries such as Anton Arensky and Alexander Glazunov. His *Concert Suite* for Violin and Orchestra is a hybrid integrating a quasi-Baroque style and late Romanticism. In this magnificent piece with the approximate performance time of forty-five minutes, the violinist must exhibit numerous musical characters including gravity, vigor, pastoralism, different types of dances, and storytelling. Taneyev incorporates great amount of virtuosity into the violin playing, such as complicated passages, double-stops, chords, various extended bowing techniques, and combinations of different rhythms. This is an intensely dramatic and emotional work and filled with unique characters and virtuosity.

The recurring use of the three themes from the first movement in subsequent movements integrates the whole piece. An understanding of the compositional structure is essential for an appropriate interpretation of this lengthy piece. Also, the elaborate

¹⁷⁷ Taneyev, *Concert Suite* for Violin and Orchestra, performed by Lydia Mordkovitch (violin), Neeme Järvi (conductor), and the Royal Scottish National Orchestra, released 2008, Chandos, Chan 10491, 2008, compact disc. (DDD), liner notes by Calum MacDonald, 7.

development of the same thematic material throughout the piece requires the performer to be creative in the formation of each musical character.

Outside of Russia, Taneyev's *Concert Suite* is performed far less frequently than other Russian violin concertos such as those by Tchaikovsky, Glazunov, Prokofiev, or Shostakovich. Through the study of the composer and performances of this piece, the author is convinced that this piece is worthy of the notoriety and appreciation afforded to other standard, well-known Russian violin concertos. The author hopes that this study and performance guide will influence other professional musicians to recognize the value of this work as well as to increase musical awareness of this magnificent *Concert Suite*.

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