

5-4-2015

# Sergei Mikhailovich Lyapunov's Piano Sonata Op. 27 (1908): Style, Structure, and Nineteenth-Century Precedents

Andrey Y. Karpyuk

University of Connecticut - Storrs, andreykarpyuk@gmail.com

Follow this and additional works at: <https://opencommons.uconn.edu/dissertations>

---

## Recommended Citation

Karpyuk, Andrey Y., "Sergei Mikhailovich Lyapunov's Piano Sonata Op. 27 (1908): Style, Structure, and Nineteenth-Century Precedents" (2015). *Doctoral Dissertations*. 832.  
<https://opencommons.uconn.edu/dissertations/832>

Sergei Mikhailovich Lyapunov's Piano Sonata Op. 27 (1908): Style, Structure, and  
Nineteenth-Century Precedents

Andrey Y. Karpyuk, D. M. A.

University of Connecticut, 2015

Sergei Mikhailovich Lyapunov (1859-1924), Russian composer, pianist, conductor, musicologist, editor and pedagogue, holds an important place in the history of Russian music. Lyapunov established his reputation as a composer and as a distinguished professor at the Saint Petersburg Conservatoire in the early 1900s. Given his prominence in Russian music history, it is surprising that his work is relatively unknown in the United States.

Lyapunov's Op. 27 Piano Sonata, composed in 1906-08 and published in 1908, is a work of considerable merit both compositionally and pianistically. It is one of the few consequential works modeled directly after Liszt's Sonata in B minor, in which the different movements of a sonata cycle are combined within one single-movement sonata form.

Chapter one discusses Lyapunov's life and compositional output. Chapter two includes a historical overview of Op. 27 that explores the compositional progress of the work as documented in letters between Lyapunov and Balakirev, as well as a complete analysis of the work focusing on formal and tonal structure, thematic content and motivic development, texture, and harmony. The third chapter addresses influences on Lyapunov's compositional style as reflected in this sonata. The final chapter provides

Andrey Y. Karpyuk – University of Connecticut, 2015

information about early reception of Op. 27 as well its performance history, recordings, and some performance considerations.

A large portion of this dissertation is based on previously unpublished materials obtained from the Department of Manuscripts at the National Library of Russia and the Department of Manuscripts at the Rimsky-Korsakov State Conservatory in Saint Petersburg.

Sergei Mikhailovich Lyapunov's Piano Sonata Op. 27 (1908): Style, Structure, and  
Nineteenth-Century Precedents

Andrey Y. Karpyuk

B. M., University of Hartford, 2005

M. M., University of Hartford, 2007

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

at the

University of Connecticut

2015

Copyright by  
Andrey Y. Karpyuk

2015

APPROVAL PAGE

Doctoral of Musical Arts Dissertation

Sergei Mikhailovich Lyapunov's Piano Sonata Op. 27 (1908): Style, Structure, and  
Nineteenth-Century Precedents

Presented by

Andrey Y. Karpyuk, B. M., M. M.

Major advisor \_\_\_\_\_

Richard Bass

Associate advisor \_\_\_\_\_

Irma Vallecillo

Associate advisor \_\_\_\_\_

Peter Kaminsky

University of Connecticut

2015

## Acknowledgements

I would like to express my most sincere appreciation to the advisor of this dissertation, Dr. Richard Bass, for his assistance and encouragement throughout the preparation of this document. I also wish to express my gratitude to Irma Vallecillo, Dr. Peter Kaminsky, Dr. Alain Frogley, and Dr. Solomiya Ivakhiv, who graciously served on the committee for this study.

Deep gratitude is also expressed to my former piano teachers, Dr. Neal Larrabee, Dr. Paul Rutman, and Irma Vallecillo, for their outstanding teaching and inspiration.

Isabella Krasnova, Anna Kijas, Andrey Glotov, Susan Cheng, and Dr. Wen-Hui Lily Lin, deserve recognition for their assistance in the process of this project.

I also would like to thank my parents for their love and support throughout my doctoral studies. Finally, this work would not have been possible without the encouragement and the continuous support from my wife, Katie, to whom this work is lovingly dedicated.

To My Wife



## Contents

Title page	i
Copyright page	ii
Approval page	iii
Acknowledgements	iv
Table of contents	vi
List of examples	viii
List of tables	xi
Chapter	
1. Biographical Information . . . . .	1
2. Lyapunov's Piano Sonata Op. 27 . . . . .	23
The Composition and Publication of Op. 27, with Early Criticism from Balakirev . . . . .	23
A Chronological Table of Op. 27 . . . . .	29
Formal Design . . . . .	31
Thematic Transformation . . . . .	44
Harmonic Language . . . . .	53
3. Stylistical Influences on Lyapunov's Piano Sonata Op. 27 . . . . .	63
Western Influences . . . . .	64
Franz Liszt . . . . .	64
Frederick Chopin . . . . .	82
Richard Wagner . . . . .	87
Mily Balakirev . . . . .	88

Chapter	Page
3 (continued)	
Russian Orthodox Church Music . . . . .	101
4. Publication, Reception, and Performance of Op. 27 . . . . .	107
Performances and Reception . . . . .	107
The Manuscript and Printed Editions . . . . .	114
Recordings of Op. 27 . . . . .	115
Some Performance Considerations . . . . .	117
Conclusion . . . . .	122
References . . . . .	126

## Examples

Example	Page
1. Lyapunov, Op. 27, Main Theme, mm. 1-13 . . . . .	34
2. Lyapunov, Op. 27, Transition, mm. 52-63 . . . . .	35
3. Lyapunov, Op. 27, Subordinate Theme, mm. 108-113 . . . . .	36
4. Lyapunov Op. 27, Development Section, mm. 162-168 . . . . .	38
5. Lyapunov Op. 27, Second Movement, mm. 245-252 . . . . .	39
6. Lyapunov Op. 27, <i>Allegro vivo</i> , <i>Scherzando</i> , mm. 360-370 . . . . .	43
7. Lyapunov, Op. 27, mm. 586-595 . . . . .	44
8. Lyapunov, Op. 27, Main Theme and Motives, mm. 1-9 . . . . .	45
9. Lyapunov, Op. 27, Transition, mm. 52-56 and mm. 64-68 . . . . .	46
10. Lyapunov, Op. 27, Subordinate Theme, mm. 108-112 and 116-121 . . . . .	47
11. Lyapunov, Op. 27, Development, mm. 166-169 . . . . .	48
12. Lyapunov, Op. 27, Development, mm. 170-174 . . . . .	49
13. Lyapunov, Op. 27, Development, mm. 184-189 . . . . .	49
14. Lyapunov, Op. 27, Comparison of the Themes in the Second Movement . . .	50
15. Lyapunov, Op. 27, Second Movement, mm. 287-294 . . . . .	51
16. Lyapunov, Op. 27. Comparison of Transition and <i>Scherzando</i> Themes . . .	52
17. Large-Scale Tonal Scheme of Lyapunov's Op. 27 . . . . .	53
18. Lyapunov, Op. 27, Harmonic Reduction, mm. 52-60 . . . . .	54
19. Lyapunov, Op. 27, Harmonic Reduction, mm. 108-135 . . . . .	55
20. Resolutions of the A7 to F minor . . . . .	56
21. Lyapunov, Op. 27, Harmonic Reduction, mm. 170-184 . . . . .	57

Example	Page
22. Lyapunov, Op. 27, Harmonic Reduction, mm. 287-307 . . . . .	58
23. Lyapunov, Op. 27, Harmonic Reduction, mm. 548-569 . . . . .	61
24. Liszt, Sonata in B minor, mm. 465-47 . . . . .	67
25a. Lyapunov, Sonata Op. 27, mm. 88-93 . . . . .	70
25b. Liszt, Sonata in B minor, mm. 221-226 . . . . .	70
26a. Lyapunov, Op. 27, mm. 162-168 . . . . .	72
26b. Liszt, B minor Sonata, mm. 555-567 . . . . .	72
27a. Lyapunov, Op. 27, mm. 356-361 . . . . .	73
27b. Liszt, Sonata in B minor, mm. 704-715 . . . . .	73
28a. Lyapunov, Op. 27: Coda, mm. 584-595 . . . . .	74
28b. Liszt, Sonata in B minor: Coda, mm. 744-760 . . . . .	74
29. Liszt, Sonata in B minor, mm. 82-90 and mm. 673-78 . . . . .	75
30. Lyapunov, Op. 27, mm. 52-55 and 368-371 . . . . .	76
31. A Comparison of Themes: (a) Lyapunov, Op. 27, mm. 336-37, and (b) Liszt, Piano Concerto Op. Posth., mm. 178-79 . . . . .	80
32. Liszt, <i>Harmonies Poétiques et Religieuses</i> No. 3, mm. 156-160 . . . . .	81
33a. Lyapunov, Sonata Op. 27, mm. 408-410 . . . . .	81
33b. Liszt, Piano Concerto No. 1, <i>Scherzo</i> (Excerpt) . . . . .	81
34a. Lyapunov, Op. 27, mm. 548-49 . . . . .	81
34b. Liszt, <i>Twelve Transcendental Studies</i> , S. 139, No. 4 (Excerpt) . . . . .	82
35a. Lyapunov, Op. 27, mm. 245-48 . . . . .	83
35b. Chopin, Sonata in B minor (Excerpt) . . . . .	83
36. Lyapunov, Op. 27, mm. 52-55 . . . . .	84

Example	Page
37. Chopin, Sonata in Bb minor, Selected Themes . . . . .	86
38. Lyapunov, Op. 27, Selected Themes . . . . .	86
39. Chopin, Prelude Op. 28, No. 13, mm. 1-3 . . . . .	87
40. Wagner, <i>Die Walküre</i> ( <i>Leitmotiv</i> ) . . . . .	87
41. Balakirev, <i>La Fileuse</i> (1906), mm. 10-12 . . . . .	92
42. Lyapunov, Op. 27, mm. 5-8 . . . . .	92
43. Balakirev, Mazurka No. 7, mm. 33-38 . . . . .	93
44. Lyapunov, Op. 27, mm. 108-11 . . . . .	94
45. Lyapunov, Op. 27, mm. 445-451 . . . . .	95
46. Lyapunov, Op. 27, mm. 245-48 and mm. 339-40 . . . . .	96
47. Comparison of (a) Balakirev, Symphony No. 1, First Mvt., Ending and (b) Lyapunov, Op. 27, Coda, mm. 587-593 . . . . .	97
48. Balakirev, Etude <i>Au Jardin</i> (1884), mm. 42-46 . . . . .	99
49. Lyapunov, Op. 27, mm. 392-397 . . . . .	99
50. Lyapunov, Op. 27, mm. 383-388 . . . . .	100
51. Balakirev, Etude <i>Au Jardin</i> (1884), mm. 50-54 . . . . .	100
52. Lyapunov, Op. 27, mm. 288-307 . . . . .	103
53. Bortnyansky, <i>Pomoshchnik i Pokrovitel</i> , mm. 1-19 . . . . .	104
54. Lyapunov, Op. 27, Harmonic Reduction, mm. 287-307 . . . . .	106
55. Lyapunov, Op. 27, mm. 378-381 and 412-414 . . . . .	119
56. Lyapunov, Op. 27, mm. 155-161 . . . . .	120
57. Lyapunov, Op. 27, mm. 184-189 . . . . .	121
58. Lyapunov, Op. 27, mm. 18-21 . . . . .	121

## Tables

Table	Page
1. Lyapunov's Op. 27, Two-Dimensional Sonata Form . . . . .	33
2. Lyapunov, Op. 27: Form Chart . . . . .	40
3. Comparison of Form: (a) Liszt, Sonata in B minor and (b) Lyapunov, Op. 27 . . . . .	66
4. Relative Proportions of Movements in (a) Lyapunov's Op. 27 and (b) Liszt's Sonata in B minor . . . . .	66
5. Liszt, Sonata in B minor . . . . .	69
6. Lyapunov, Sonata Op. 27 . . . . .	69
7. Comparison of Form: (a) Lyapunov, Op. 27 and (b) Liszt, Concerto Op. Posthumous . . . . .	78
8. Balakirev's and Lyapunov's Compositions with 5 Flats or 2 Sharps . . . . .	91
9. Recordings of Op. 27 . . . . .	116
10. Comparison of Performance Timings of Op. 27 . . . . .	116

## Chapter I

### Biographical Information

Composer, pianist, conductor, musicologist, editor, and pedagogue, Sergei Mikhailovich Lyapunov [Сергей Михайлович Ляпунов] was born on November 30, [November 18 according to the Julian calendar] 1859 in Yaroslavl, a city on the Volga River, about 155 miles northeast of Moscow.

According to genealogical records acquired by the composer's daughter Anastasiya Sergeyevna Lyapunova (1903-1973), the Lyapunov family line goes back to the 13th century, and specifically to Duke Konstantin Yaroslavovich, a younger brother of the Great Duke Aleksandr Nevskiy.<sup>1</sup>

The father of Sergei Mikhailovich, Mikhail Vasilyevich Lyapunov (1820-1868), graduated from the University of Kazan with a degree in mathematics in 1839 and worked as an astronomer for over fourteen years in the Observatory of the University of Kazan. Upon resignation from the Observatory in 1855 he became director of Demidov's Lyceum, a school for the upper class citizens in Yaroslavl. The mother, Sofia Aleksandrovna Lyapunova [Shipilova] (1824-1879), was born into the family of a Titular

---

<sup>1</sup> Anastasiya S. Lyapunova, Monograph of S. M. Lyapunov, № 8201, Department of Manuscripts, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova, St. Petersburg, Russian Federation, 1. Hereafter referred to by abbreviation as RUS-SPk, № 8201. Much of the information in this chapter is taken from this source, including her own quotations from Sergei Lyapunov's unpublished autobiography. Many of the quotations given here from Sergei's autobiography are translated from Anastasiya's Monograph by the author of the present study. Other archival documents cited in this dissertation are located in the Department of Manuscripts in Rossijskaja Nacional'naja Biblioteka (The National Library of Russia), hereafter abbreviated as RUS-SPsc [as given in Répertoire International des Sources Musicales (RISM)]: the archives of Lyapunov (Fond 451), and of his daughter Anastasiya Sergeyevna Lyapunova (Fond 1141), referred to hereafter as A.S. Lyapunova. These archival materials are identified herein by three numbers. For example, in the notation 451–2–47, 451 is the fond number, (Lyapunov in this instance), the number 2 refers to the schedule (opis'), and 47 is the item of storage (edinita khraneniya).

Councilor and received a well-rounded home-school education, which focused primarily on languages and music.

Sergei was one of three children that survived infancy. Sarah, the first daughter of Mikhail Vasilyevich and Sofia Aleksandrovna was stillborn. The second daughter, Yekaterina, was born in 1855 and lived only to about one year of age. Their youngest son, Anatoliy (1865-1866), and their youngest daughter, also named Yekaterina (1867-1870), both lived for a very short time as well.<sup>2</sup> Aleksandr (1857-1918), the oldest of the sons, became one of the greatest mathematicians of his time; and Boris (1862-1943), the youngest, became a distinguished Russian philologist and a member of the USSR Academy of Science.<sup>3</sup>

As a director of the Lyceum, Mikhail Vasilyevich and his family occupied a large apartment on campus, which was beautifully located on an elevated cape between the Volga and Kotorost Rivers.<sup>4</sup> “... the building faced a large shaded garden, which revealed the wide banks of Volga. Here the children spent most of their days playing and observing life on the great river. These impressions remained with S.M. [Sergei] throughout his life.”<sup>5</sup>

Sergei’s mother, Sofia Aleksandrovna, was an amateur musician herself and played the piano fairly well. Sergei later made the following remarks about his mother’s playing:

My mother... was a music-lover and played the piano rather well. At least, I do not know if anyone from relatives or friends could be compared to her. Her repertoire was not large, yet it contained works of first-rate difficulty, such as

---

<sup>2</sup> RUS-SPk, № 8201, 6.

<sup>3</sup> Mikhail Y. Shifman, *S.M. Lyapunov: A Sketch of His Life and Work*, (Moscow: State Music Publishing House, 1960), 7.

<sup>4</sup> RUS-SPk, № 8201, 7.

<sup>5</sup> Ibid.



opera transcriptions and fantasies by Liszt and Thalberg, the A minor concerto by Hummel, sonata *Pathétique* by Beethoven, etc... It is necessary to add that she received her music education at home, excluding a few lessons taken later as a young adult from Langer, when visiting relatives in Nizhniy Novgorod.<sup>6</sup>

Sergei's first music lessons were from his mother, who noticed his talent at an early age. She started to teach both Aleksandr and Sergei, giving them elementary theory and piano lessons. Although the older son, Aleksandr, lost interest quite soon, Sergei was passionate about music study.

After Mikhail Vasilyevich's resignation as director of Dimidov's Lyceum in 1864, Lyapunov's family moved to Pletnikha village, then to Bolobonovo, Sofia Aleksandrovna's estate, about 330 miles southeast of Yaroslavl. The countryside of Bolobonovo made a permanent impression on Sergei: "With regard to a life in the country-side I felt self-conscious... and am able to recall all its charm. It was there that I acquired the love for nature and country life... [and] as years passed by it became stronger and evolved into a feeling, similar to that of nostalgia, which has never left me."<sup>7</sup>

In Bolobonovo, the father began to instruct his sons in general subjects while the mother taught them music.<sup>8</sup> The first music lessons given to Sergei by his mother are described by the composer's daughter: "... There were no scales or exercises. Daily practicing primarily involved practicing four-hand music. At four years of age Sergei spent a lot of time at the grand piano and barely knowing the notes started to read Liszt's transcription of [Rossini's] overture to 'William Tell,' which he liked, and was hoping to

---

<sup>6</sup> Lyapunova, "S. M. Lyapunov," *Sovetskaya Muzika* 9 (September 1950): 90.

<sup>7</sup> Lyapunov, Diary from 1893, RUS-SPsc 451-2-37, 103.

<sup>8</sup> RUS-SPk, № 8201, 8.

play as his mother did. Obviously, he did not get past the first page. The mother was nevertheless delighted with her son's musical gifts..."<sup>9</sup>

Due to financial difficulties and the loss of her husband in 1868, Sofia Aleksandrovna and her sons moved to Nizhniy Novgorod<sup>10</sup> in 1870, where Sergei, then eleven years of age, was accepted into a gymnasium. In his autobiography of 1859-1913 Sergei remembered: "Music was completely abandoned... in addition, she [his mother] did not consider herself capable of teaching further, and there was no one to study with in Nizhniy Novgorod. These circumstances lasted about four years, until the Im[perial] Russ[ian] M[usical] S[ociety] opened its branch offering music classes."<sup>11</sup>

The Russian Musical Society (RMS) in Nizhniy Novgorod opened its doors in November of 1873, with Vasiliy Yul'yevich Villoing as its director.<sup>12</sup> Young Sergei became one of its most active students, taking piano, harmony, and counterpoint classes with Villoing himself. Already in his second year of studies at RMS, Sergei performed as a soloist, playing Mendelssohn's piano pieces, as well as a chamber musician, performing the F major Sonata for piano and violin by Beethoven (Op. 24) and Haydn's Trio in G major.<sup>13</sup> "In spite of Lyapunov's young age, as noted by A.S. Lyapunova, his musical talent granted him social prominence and success in Nizhniy Novgorod. Music amateurs were interested in his opinion regarding their music abilities and desired to become his students."<sup>14</sup>

---

<sup>9</sup> Ibid., 8.

<sup>10</sup> A city on the Volga River in central Russia, and incidentally the birthplace of Mily Balakirev.

<sup>11</sup> Lyapunov, *Autobiography for 1859-1913*, RUS-SPsc 451-1-399, 2.

<sup>12</sup> Vasiliy Yul'yevich Villoing (1850-1922) was a nephew of Alexander Villoing, a teacher of Anton and Nikolai Rubinstein.

<sup>13</sup> RUS-SPk, № 8201, 11.

<sup>14</sup> Ibid.

In addition to classes at RMS, Sergei sought every possibility to attend music recitals as well as symphonic concerts, which featured local and visiting musicians invited by RMS. There he became familiar with works by Russian and foreign composers, such as Glinka, Dargomyzhsky, Tchaikovsky, Rimsky-Korsakov, Haydn, Mozart, Beethoven, Chopin, Schumann, and others. Nikolai Rubinstein (1835-1881), a pianist and founder of the Moscow Conservatory, was among the visiting artists who had a significant impact on young Sergei at that time. Among the works that Lyapunov heard N. Rubinstein perform in Nizhniy Novgorod were Beethoven's Piano Concerto No.4 and Chopin's F minor Piano Concerto, as well as solo piano works by Schubert, Mendelssohn, and Liszt. The memories of Rubinstein's performances, as well as the performer himself, made a lasting impression on Lyapunov as a pianist and a composer in future years.

During his studies with Villoing in Nizhniy Novgorod, Lyapunov composed a number of pieces, including a work for piano and violin in sonata form, and a Rondo in G major, dedicated to his mother, dated September 17, 1877. It was during these years that he became interested in the music of the "Five." In his autobiography from 1859-1913 Lyapunov writes: "During the period of study in Nizhniy Novgorod, classes of RMS, [I] became interested in music of the new Russian school, known as the 'Mighty Five.' Yet the lack of opportunity to get a closer acquaintance with them on the one hand, and the shortage of experience with the most current music literature on the other – prevented [me] from carefully examining the approach taken by this school..."<sup>15</sup>

---

<sup>15</sup> Lyapunov, *Autobiography for 1859-1913*, RUS-SPsc 451-1-399, 3. As is common in Russian autobiographical writing, Lyapunov here refers to himself in the third person. In the present study these constructions are converted to first person for clarity of expression in English.

Little is known about Lyapunov's relationship with his first teacher at RMS. As noted by his daughter, Lyapunov did not stay in touch with Villoing after moving to Moscow in 1878, nor did he include Villoing's name among his list of teachers later on.<sup>16</sup> Villoing, a violinist and a graduate of Moscow conservatory, apparently did not have enough professional experience in teaching piano, but felt compelled to undertake a piano studio at RMS in Nizhnyi Novgorod because no qualified pianist was available. As a result, after entering the Moscow Conservatory Lyapunov was forced to relearn much of his piano technique and to make significant changes to his hand position.<sup>17</sup> Nevertheless, Villoing was among a small number of people who received Lyapunov's newly published Piano Sonata in 1908.

Lyapunov's determination to enter a music conservatory and to become a professional musician initiated a wave of debate among his relatives, many of whom did not regard a career in music as a serious profession. His mother wished him to enter law school, but considering her son's decision to continue his studies in music, she sought additional advice from professional musicians. During one of Rubinstein's visits to Nizhniy Novgorod, Sofia Aleksandrovna confronted him: "I asked him... about Sergei, and his response was: musically gifted but [I] cannot answer about the outcome, since it all depends on diligence..."<sup>18</sup> In addition, Sergei's teacher Villoing also reassured her with regard to her son's musical talent, adding that Sergei would possibly receive a stipend during his studies at the conservatory.

---

<sup>16</sup> RUS-SPk, № 8201, 13.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid., 16. Quoted from a letter of Sofia Aleksandrovna to her oldest sons Aleksandr, dated September 26, 1877.

After graduating from Nizhniy Novgorod's gymnasium and RMS in June of 1878, Lyapunov was accepted to the Moscow Conservatory majoring in piano performance and composition. His decision to study in Moscow, and not in St. Petersburg, a city in which his older brother Alexander lived at the time, was based on his admiration and respect for the professors. In his autobiography Lyapunov writes: "Among its [Moscow Conservatory's] professors at the time were legendary names such as Nikolai Rubinstein, f[orte]p[iano] and P. Tchaikovsky, composition. These two names influenced the decision to enter the Moscow Conservatory."<sup>19</sup>

Lyapunov's desire to study piano with N. Rubinstein, who taught advanced piano students, was unsuccessful, and he was accepted instead into the studio of Vasiliy Ivanovich Wilborg. A student of Karl Klindworth, Wilborg graduated from the Moscow Conservatory in 1872 and in 1878 was offered a position teaching intermediate level piano students at the same conservatory. Reviewers of Wilborg's performances note his "intelligent playing, an excellent technique, and moreover his remarkable artistic personality."<sup>20</sup> With respect to his teaching, Lyapunov remembered Wilborg as a "strict, dry, and highly pedantic German..."<sup>21</sup>

In a letter to Balakirev dated October 1, 1909, Lyapunov wrote, "... Upon my arrival in Moscow with Schumann's Toccata, I was ordered to practice Schmitt's five-note exercises and scales in slow tempo. Yet, because of a genuine love for music I agreed, and soon fathomed that it was absolutely necessary."<sup>22</sup> During the first two years of study with Wilborg, Lyapunov learned a large amount of repertoire, among which

---

<sup>19</sup> Lyapunov, *Autobiography for 1859-1913*, RUS-SPsc 451-1-399, 3.

<sup>20</sup> RUS-SPk, № 8201, 21.

<sup>21</sup> Ibid.

<sup>22</sup> Lyapunov, *Letter, Lyapunov to Balakirev*, RUS-SPsc 451-2-75, 40.

were two English suites and two preludes and fugues by J.S. Bach, three Beethoven piano sonatas, Schubert's fantasy, selected etudes by Chopin from Op. 25, Weber's piano concerto, and other works. After two years of fastidious work and an exam, during which he performed Liszt's transcription of "Le Prophete" from Meyerbeer's opera "Les Patineurs," Lyapunov was accepted into an advanced studio, which at the time was taught by Karl Klindworth, due to Rubinstein's fragile health and unexpected death in 1881.

Karl Klindworth (1830–1916), a pupil of Liszt and Hans von Bülow, was a professor at the Moscow Conservatory from 1868 until his relocation to Berlin in 1881. According to Lyapunov, his studies with Klindworth were the most fruitful among the piano professors at the conservatory. In fact, Lyapunov stated that his short time with Klindworth, "a subtle musician and a pedagogue of the Lisztian school... was perhaps more beneficial, in terms of musical growth, than all the other years at the conservatory combined ..."<sup>23</sup>

Many years later, in a letter to Lyapunov, dated February 3, 1906, 76-year old Klindworth wrote: "First of all, hastening to give you my humble appreciation for the kind surprise of mailing me your interesting Etudes and friendly letter... It is beyond words for me to hear that you remember me so lively and consider my ancient lessons such a valuable influence upon your artistic growth..."<sup>24</sup> Lyapunov's studies with Klindworth in the conservatory lasted only a year, but Klindworth's influence was such that Lyapunov dedicated his only sonata for piano to his dear professor.

After Klindworth left the Moscow Conservatory, Lyapunov was transferred to study with Pavel Avgustovich Pabst (1854-1897). Also a student of Liszt, Pabst was

---

<sup>23</sup> A.S. Lyapunova, RUS-SPsc 1141-1-87, card index 1880–1881.

<sup>24</sup> Lyapunov, Letter, Klindworth to Lyapunov, 1906, RUS-SPsc 451-1-791, 2.

often referred to as a “pianist of divine elegance.” Nevertheless, Lyapunov found his character “foreign and unpleasant” to the extent that he would refuse to play certain works.<sup>25</sup> For example, Lyapunov declined to play Chopin’s F minor Piano Concerto because some passages were rearranged by Carl Tausig.

During the last three years of studies in the conservatory, Lyapunov began to perform in student recitals and evening concerts. The works he performed included Beethoven’s Sonata Op. 111, Schumann’s Carnival, Variations by Brahms, and Saint-Saëns’s G minor Piano Concerto, as well as works by Liszt and Chopin.

With respect to his compositional studies at the conservatory, Lyapunov experienced a similar disappointment in the choice of his instructor for composition. Tchaikovsky’s resignation from the conservatory in October of 1878 prompted Lyapunov to study with Professor N.A. Gubert, with whom he studied harmony (1878-1881), counterpoint (1879-1880), form and fugue (1880-1881), and free composition (1881-1882). In December of 1882 Gubert’s health, as well as disagreements with the members of the board, prompted him to leave the conservatory, at which time Gubert asked Sergei Taneyev to admit Lyapunov to his studio.

During his second year at the conservatory, Lyapunov took an orchestration course with Taneyev, who was relatively young at the time. Although no record is found regarding conflicts or arguments between the two men, the relationship was far from productive for Lyapunov. His interest in the music of the “Five” caused some tension in his relationship with Taneyev, who spoke harshly about the composers of the “New Russian School.” In the 1880s, Rimsky-Korsakov wrote that “Taneyev... was a person of very conservative views... About Glazunov and his first works he felt suspicious; he

---

<sup>25</sup> RUS-SPk, № 8201, 22.

considered Borodin as a gifted dilettante, and with regard to Mussorgsky he laughed. Apparently, he did not think highly of Cui, nor myself.”<sup>26</sup> After the minimal number of lessons Lyapunov needed to graduate from the conservatory, his relationship with Taneyev soon faded away.

During his time at the Moscow Conservatory, Lyapunov composed five orchestral works, two vocal works with orchestra, and a number of pieces for piano solo. In addition to his classes in piano and composition, Lyapunov sang in the conservatory’s choir, which at the time learned and premiered Tchaikovsky’s “Eugene Onegin,” with N. Rubinstein at the podium. Other duties included accompanying and conducting an opera class, where he assisted N. Rubinstein in rehearsing Beethoven’s “Fidelio,” which was performed on the stage of the Bolshoi Theater in 1880.

At a student recital in January of 1883 Lyapunov premiered his Scherzo in F major for double orchestra with trombones and percussion. A review of his performance in a local newspaper, dated January 28, 1883 stated: “... a scherzo for orchestra, written and conducted by Mr. Lyapunov, a student at the Conservatory... features an author with a true gift for writing; the orchestration is beautiful; the composition has no signs of struggle and paleness, which is often characteristic of young composers...”<sup>27</sup>

In May of 1883 Lyapunov graduated from the Moscow Conservatory, earning a small gold medal in piano performance and composition. The final exam for Lyapunov included a performance of the Symphonic Etudes by Robert Schumann, as well as a presentation of the score of his Fantasy for Alto, Choir, and Orchestra, titled “The Gifts of Terrek,” based on a libretto by Mikhail Y. Lermontov.

---

<sup>26</sup> Nikolai A. Rimsky-Korsakov, *Complete Collection of Works*, volume I (Moscow: Musgiz, 1955), 44.

<sup>27</sup> A.S. Lyapunova, RUS-SPsc 1141-1-87, card index 01/22/1883.



It is significant that Lyapunov's final years in Moscow Conservatory came at a time of its decline with respect to its artists and faculty. In 1878 Tchaikovsky resigned as professor of composition, and three years later the conservatory lost both its founder N. Rubinstein, and the pianist Karl Klindworth. Professor Gubert, with whom Lyapunov spent most of his time at the conservatory, was not able to satisfy the young composer, who was sympathetic toward the music of the "Five." Taneyev, on the other hand, greatly influenced by the music of Bach, Mozart, and Tchaikovsky, did not have enough time to convince Lyapunov to take a different path that was later chosen by Taneyev's later students, Scriabin and Rachmaninoff.

Lyapunov's acquaintance with the works of the Five, and specifically the opera "William Ratcliff" by Cui, Symphony No. 2 by Borodin, and Balakirev's solo piano fantasy "Islamey," made an enormous impression on the young composer. In his autobiography Lyapunov remembers that, "...near the end of [my] time at the conservatory, [I was] finally convinced that... [in St. Petersburg] there lies the true path on which Russian music shall travel..."<sup>28</sup> Upon graduation, Lyapunov declined the offer of a teaching position at the Moscow Conservatory, intending instead to move to St. Petersburg and to meet Balakirev and his followers.

During his first visit to St. Petersburg, most likely in late December of 1883,<sup>29</sup> Lyapunov was introduced to Balakirev by Russian physiologist I.M. Sechenov, a distant relative of Lyapunov and a friend of Balakirev. Lyapunov presented a score of his Overture in C-sharp minor, which Balakirev found "charming," and also performed

---

<sup>28</sup> Shifman, 15.

<sup>29</sup> The exact date is unknown. His daughter Anastasiya has suggested late December.

Balakirev's fantasy "Islamey."<sup>30</sup> Shortly after, Lyapunov was introduced to Rimsky-Korsakov, Borodin, Cui, Glazunov, Liadov, the Stasov brothers, and other St. Petersburg composers. In a letter to his relative A.M. Shipilova, dated March 18, 1884, Lyapunov disclosed his feelings about the experience in St. Petersburg:

I intend to bid farewell to Moscow altogether... After my discoveries and acceptance here, I cannot go to Moscow again... If I were to settle in Moscow, the German professors would approach me with admiration and lenience... yet, this relationship would be soon replaced with violence, since I cannot agree to their routine views and their business-like approach to the arts... The most important thing for these gentlemen in the arts is salary, for which they will sacrifice everything... Here Balakirev has introduced me to the Stasov[s]. Both brothers are interesting to me.... A concert, given on behalf of the Free Music School and conducted by Balakirev, took place during the second week of the feast. The program of this concert strongly contrasts with other symphonic concerts of its kind. In other concerts, German music prevails, and none, or very little, Russian music is heard; here the Russian works were at the forefront.<sup>31</sup>

Despite Lyapunov's desire to settle permanently in St. Petersburg, mandatory military service, health issues, and other family considerations kept him in Bolobonovo until the autumn of 1885. In March of the same year, however, Lyapunov was able to visit St. Petersburg for the premier of his Overture in C-sharp minor at the Free Music School under Balakirev's direction. The work was very well received by Russian music critic Vladimir Vasilyevich Stasov, who, in a letter dated March 13, 1885 to his colleague S.N. Kruglikov, wrote "The Overture by Lyapunov... yet, you will judge for yourself, what a talented and poetic work!"<sup>32</sup>

Upon his arrival in St. Petersburg in the late fall of 1885 Lyapunov faced financial difficulties, and the question of how to earn the living became a major concern for him. A number of attempts to find a permanent teaching position in any of St. Petersburg's

---

<sup>30</sup> Shifman, 16.

<sup>31</sup> Ibid., 17-18.

<sup>32</sup> Ibid., 21.

institutions were unsuccessful. Thus, to be able to stay in St. Petersburg, Lyapunov was reduced to giving private music lessons to the general public, and, as described by Lyapunov, to those “to whom music should be prohibited by law.”<sup>33</sup>

By the time of Lyapunov’s arrival in St. Petersburg, the “Mighty Handful” (or the Kuchkists), whose formation began in the late 1850s and early 1860s, was practically non-existent.<sup>34</sup> Balakirev’s credibility among the members of the “Five” also began to fade, resulting in Rimsky-Korsakov’s and Cesar Cui’s isolation from Balakirev. In addition, a group referred to as “Belyayev’s Circle,” which was led by Rimsky-Korsakov, became active in the musical life of St. Petersburg in the 1880s.<sup>35</sup> In St. Petersburg, Lyapunov often visited the “Belyayev’s Fridays,” but following Balakirev’s alienation from Belyaev, Lyapunov withdrew from the circle altogether. In his book *My Musical Life*, Rimsky-Korsakov states that “Balakirev’s attitude towards Byelayev soon began to turn to open enmity towards Byelayev himself, to the whole circle, and to all its affairs; beginning with the nineties, all intercourse between Byelayev’s circle and Balakirev was broken off. Balakirev was joined for good and all by S.M. Lyapoonov who had fallen completely under his sway.”<sup>36</sup>

Balakirev, known for his “honesty” and “independence of thought,” became one of the most influential people for young Lyapunov.<sup>37</sup> In a letter to Demidova, dated November 4, 1891, Lyapunov wrote, “I continue to study here without taking any

---

<sup>33</sup> RUS-SPk, № 8201, 47.

<sup>34</sup> The “Five” began to disintegrate during the 1870s, partially due to the fact that Balakirev withdrew from the musical life of St. Petersburg for an extended period of time.

<sup>35</sup> The circle was named after Mitrofan Belyayev, a timber merchant and amateur musician who also became its publisher. The members included Glazunov, Lyadov, Maliszewski, Tcherepnin, Sokolov, and Winkler, among others.

<sup>36</sup> Nikolai A. Rimsky-Korsakov, *My Musical Life* (New York: Alfred A. Knopf Inc., 1942), 285.

<sup>37</sup> Shifman, 23-24.

lessons.”<sup>38</sup> The friendship between Lyapunov and Balakirev was beneficial not only for Lyapunov but also for Balakirev, who at the time had lost most of his friends. The death of Mussorgsky in 1881 and Borodin in 1887 on the one hand, and the isolation of Rimsky-Korsakov and Cui on the other, prompted Balakirev to find new followers among the younger generation.

During the first decade of his friendship with Balakirev, Lyapunov carried out active correspondence with his mentor and composed a number of works, writing mostly for orchestra and piano. The first was the Symphony No.1 in B minor, Op. 12 (1887), premiered on April 11, 1888, at the Free Music School with Balakirev at the podium. Later in December of the same year it was performed at the Russian Symphonic Concert, under the direction of Rimsky-Korsakov. A music critic from St. Petersburg’s newspaper “Day” gave the following review: “... [T]he main interest of the program centered around the symphony of a young composer S.M. Lyapunov... with his symphony the author made a significant contribution to Russian music, a contribution that is no less than a symphony of A.P. Borodin or N.A. Rimsky-Korsakov. Lyapunov’s symphony... portrays a huge musical talent... The symphony was a great success...”<sup>39</sup>

The second major work was the Piano Concerto No. 1 in E-flat minor, Op. 4, completed in 1890, a work in one movement, despite the fact that Balakirev suggested a multi-movement form.<sup>40</sup> The concerto was first performed in 1891 in the Free Music School and later found its place in the repertoire of a number of well-known pianists, such as Joseph Hoffman, Konstantin Igumnov, and Vladimir Horowitz, among others.

---

<sup>38</sup> RUS-SPk, № 8201, 57.

<sup>39</sup> Shifman, 33.

<sup>40</sup> A longing for a single-movement form has been observed in a number of Lyapunov’s works, including the second piano concerto, violin concerto, and his piano sonata.

Other works of this period include the Ballade for Orchestra, Op. 2,<sup>41</sup> conducted by the composer for the first time on April 11, 1898 at the Free Music School, and Three Piano Pieces Op. 1, in which the traditions of the “Five” and the influence of Balakirev are evident.

After briefly serving as a faculty member of Nikolayevsky Cadet School in 1890, Lyapunov, due to financial struggles after his marriage in March of 1892, was compelled to work at the Ministry of Federal Control. In 1893 on Balakirev’s recommendation, Lyapunov, along with Istomin, was commissioned by the Imperial Russian Geographic Society to collect folk songs in provinces of Vologda, Viatka, and Kostroma. Consequently, 165 unaccompanied folk songs (“Songs of the Russian People”) were published by the society in 1899 with a foreword by Istomin and Lyapunov.

In 1894 Lyapunov succeeded Rimsky-Korsakov as an assistant director of the Imperial Court Capella, a post he held until 1902. Due to the large amount of time and energy required in this position, Lyapunov’s compositional output was diminished. Nevertheless, a number of works were composed during this period, including the Impromptu in A-flat major, Op. 5 (1894), Seven Preludes for Piano, Op. 6 (1895), Solemn Overture on Russian Themes, Op. 7 (1896), Nocturne in D-flat major, Op. 8 (1898), and Two Mazurkas in F-sharp minor and D-flat major, Op. 9 (1898).

During the years 1902 – 1905 Lyapunov, along with Balakirev, edited the works of Glinka at the request of Jurgenson’s Publishing House. This enormous task fell principally on Lyapunov’s shoulders, due to Balakirev’s deteriorating health in the early 1900s. In a letter to Balakirev, dated June 18, 1903, Lyapunov writes, “... The work takes

---

<sup>41</sup> The Ballade is based principally on material from Lyapunov’s Overture in C-sharp minor.

so much time that composing at the same time is practically impossible...”<sup>42</sup> Yet in spite of the lack of time Lyapunov produced a number of short pieces for solo piano, which include four mazurkas, two waltzes, a novelette, and a song for piano. Two substantial works from these years are the Twelve Transcendental Etudes for Piano, Op. 11, composed between 1897 and 1905 and published by Zimmerman in 1906, and the Polonaise in D-flat major, Op. 16, for orchestra, written in 1902 and published a year later.

In 1902 Lyapunov accepted a teaching position at the Saint Helen’s Institute, which he held until 1910. In 1908 he also took on the directorship of the Free Music School, succeeding Balakirev. Due to financial struggles for many years, the school finally closed its doors on March 5, 1911 after a memorial concert of the music of Balakirev, its founder and director. The program included Balakirev’s Piano Concerto No. 2, featuring Lyapunov as a soloist, and the symphonic poems “Russia,” “In Bohemia,” and “Tamara,” as well as a number of romances for voice.

Between the years of 1906 and 1909 Lyapunov produced an abundance of pieces, including the Piano Sonata Op. 27 (1906 – 1908); Rhapsody on Ukrainian Themes Op. 28, for piano and orchestra (1907); Symphonic Poem “Zelazowa Wola,” Op. 37 (1909), written for the centennial of Chopin’s birth; Piano Concerto No. 2, Op. 38 (1909); and a number of opuses for solo piano, as well as multiple romances for voice and piano.

In addition to extensive writing during these years, Lyapunov traveled abroad, performing his own works and those of Balakirev. During his first concert tour to Berlin and Leipzig in 1907 Lyapunov performed a piano sonata and a scherzo by Balakirev, dedicating both works to the composer’s 70<sup>th</sup> birthday. He also conducted Balakirev’s

---

<sup>42</sup> Lyapunova, “S. M. Lyapunov”: 92.

*King Lear* overture, his own Symphony No. 1, and performed two etudes from his cycle of Twelve Transcendental Etudes for Piano, Op. 11. Upon his return to Russia later that year, Lyapunov conducted a concert in Moscow that consisted mostly of music by Balakirev, with the exception of his own solemn Overture on Russian Themes, Op. 7.

In 1910, in spite of Balakirev's disapproval, Lyapunov welcomed Glazunov's invitation to serve as a faculty member with the rank of professor of piano at the St. Petersburg Conservatory, where he taught for the last fourteen years of his life. In a letter dated February 27, 1909, Lyapunov wrote: "... with seven children, I have no right to decline such an offer of earnings, if it is not utterly contradictory to my beliefs and principals..."<sup>43</sup>

Lyapunov's dedication to his students and his love of teaching is evident from a number of his notebooks that have survived, which he kept for individual students, carefully documenting their capabilities, knowledge, and repertoire.<sup>44</sup> The repertoire in his studio consisted of a variety of composers and genres, including Bach's 48 Preludes and Fugues, Beethoven Sonatas, works of Chopin, Liszt, and Schumann, as well as pieces by Balakirev, Lyadov, Rimsky-Korsakov, Karpov, and Glazunov. A large number of concertos by Western and Russian composers, as well as his own concertos and a Rhapsody on Ukrainian Themes for piano and orchestra were played by his students.

With respect to piano technique, Lyapunov did not feel he was a competent teacher. Zinaida Oskarovna Shandarovskaya, one of his students at the conservatory remembered, "... S[ergei] M[ikhailovich] did not deal, nor give any instructions to his students with respect to their hand technique. In his opinion, all technical aspects

---

<sup>43</sup> A.S. Lyapunova, RUS-SPsc 1141-1-89, card index "Petersburg Conservatory."

<sup>44</sup> Lyapunova, "S. M. Lyapunov": 93.

concerning the hand technique should be well acquired in the early years.”<sup>45</sup> Nonetheless, Lyapunov advised his students in practicing scales, octaves, and exercises with double notes.

During the lessons Lyapunov was very much concerned with carefully following the score. He did not allow any errors regarding the composer’s markings, which could be contradictory to the composer’s ideas and intentions. He preferred a serious but simple approach to phrasing in music, without excessive or insincere expression and the extensive use of rubato.

After the death of Balakirev in May of 1910, Lyapunov inherited Balakirev’s belongings (music, manuscripts, archives, instruments, etc.), as well as his publishing privileges. He also was entrusted by Balakirev to complete his unfinished Piano Concerto in E-flat major, which Lyapunov published in 1911. Balakirev’s unfinished orchestral Suite in B-minor and other small pieces and romances were also completed by Lyapunov shortly after Balakirev’s death. In addition, Lyapunov published correspondence between Balakirev and Rimsky-Korsakov (1912), as well as between Balakirev and Tchaikovsky (1915-16), and in 1911 completed a short biography of Balakirev. Lyapunov also orchestrated Balakirev’s “Islamey,” and completed piano transcriptions of his two symphonies, the symphonic poem “Russia,” Overture on a Theme of the Spanish March, and other orchestral works.

During his second trip to Germany in 1910 Lyapunov performed his piano sonata Op. 27, selected etudes from op. 11, and a number of romances for voice. The Sonata attracted the attention of pianists who performed it the following year in Germany. About her father’s playing Anastasiya Lyapunova offers her memories of “... a simplicity of

---

<sup>45</sup> A.S. Lyapunova, RUS-SPsc 1141-1-122, 5.



phrasing with a great variety of sonorities. His playing was simple, noble, calm, [and] perhaps even overly balanced. He had a strong technique and his repertoire consisted of pieces of first-class difficulty, – enough to mention “Islamey” and his own etudes.”<sup>46</sup>

A small number of Lyapunov’s works were recorded by the composer using a Welte-Mignon recording device in 1910. These have been restored and are available today: “Lullaby,” “Summer Night,” “Elegy in memory of Liszt” from *Transcendental Etudes*, Op. 11, and “Chansonette Enfantine” from *Divertissements* Op. 35.

In 1911 Lyapunov traveled to Rome as a representative from Russia to an International Music Congress. On the way back from Italy he stopped in Graz, Austria, where he performed his Piano Sonata Op. 27, Ukrainian Rhapsody Op. 28, and selected Etudes from Op. 11.

Between the years of 1912 and 1919 Lyapunov dedicated a significant amount of time to writing for piano. Among the solo piano works from this period are Variations on a Russian Theme, Op. 49 (1912), dedicated to Konstantin Igumnov; Three Pieces for Piano, Op. 57 (1913); Prelude and Fugue in B-flat minor, Op. 58 (1913); Variations on a Georgian Theme, Op. 60 (1914-15); Sonatina D-flat major, Op. 65 (1917); and Valse-Improptu No. 3, Op. 70 (1919).

Lyapunov’s compositional output includes 119 romances, 10 unaccompanied vocal quartets, a cantata “Evening Song,” and other unaccompanied choral pieces. Many of these vocal works and romance cycles for voice and piano were composed between 1910 and 1913 on words by Tolstoy, Lermontov and others.

In 1913 Lyapunov completed a symphonic poem “Hashish,” Op. 53, in which melodic and textural structures resemble the music of Russian “orientalism,” as heard in

---

<sup>46</sup> A.S. Lyapunova, From Reminiscences of My Father, 1959, RUS-SPsc 1141-1-90, 7-8.

Rimsky-Korsakov's "Scheherazade" and Balakirev's poem "Tamara." The work was premiered on February 27, 1914 by Glazunov at the Russian Symphonic Concert.

In 1917 Lyapunov finished his Symphony No. 2 in B-flat minor, Op. 66, which he had begun in 1910. The symphony was dedicated to Glazunov, who held the work in high regard. It was not until 1950, however, that the Symphony was premiered by the Leningrad (now St. Petersburg) Orchestra with Mravinskiy conducting.

In addition to teaching piano, Lyapunov agreed in 1917 to instruct advanced theory, counterpoint, and orchestration courses at the St. Petersburg Conservatory. This decision was made principally due to his family financial circumstances. In a letter to his friend Bernardi, dated January 31, 1917, Lyapunov writes: "Without a doubt, the conservatory requires a lot of time: necessity forces [me] to increase the number of students and lessons..."<sup>47</sup> Lyapunov's commitment to teaching at the conservatory during the last few years of his life left very little time for composing. In Anastasiya Lyapunova's opinion, her father could compose music only under favorable circumstances: "he needed a peaceful environment... a clear and a fresh mind, [and] a rested ear. An abundance of pedagogical work, a daily necessity to listen to a large number of students, exams, student evenings, concerts, all this overloaded his perception, [and] limited [his] imagination."<sup>48</sup> As a result, a limited number of works were composed after 1917.

Nevertheless, during the final years of his life Lyapunov became interested in polyphony, and specifically in canonic and fugal compositional forms. Among such works are a Toccata and Fugue in C major (1920), published posthumously in 1949, and

---

<sup>47</sup> A.S. Lyapunova, RUS-SPsc 1141-1-89.

<sup>48</sup> A.S. Lyapunova, RUS-SPsc 1141-1-90, 10.

a Canon in E minor, composed in 1923 and also published in 1949. His Violin Concerto in D minor, Op. 61, written in 1915 and revised in 1921, as well as a Sextet for Strings and Piano<sup>49</sup> (published 1921), both feature the development of canonic and fugal compositional devices.

After the Bolshevik revolution in 1917, life in Russia became increasingly difficult. In a letter to his relative Shipilova, dated August 4, 1920 Lyapunov wrote, "... during the winter I could not write because of cold weather. With terror we remember the past winter; it seemed appropriate to go elsewhere."<sup>50</sup> Many years later his daughter Anastasiya remembered those post-revolutionary years:

The loss of two of his older sons at the battle-front, Yuriy – in 1920, and Andrey – in 1918, has greatly affected my father. He did not reconcile with this loss to the end of his days...

Financial and everyday conditions under which our family lived during the first years of the revolution were exceptionally difficult– hunger, cold, frozen water pipes, darkness, mud, overcrowding, the lack of basic conditions for a normal existence – at times made life unbearable... Material and psychological hardships undermined my father's health...

Official and public obligations for my sixty-four year old father were too great. No time and strength was left for creative activity...<sup>51</sup>

This discouraging atmosphere resulted in an incident that occurred in March of 1922, in which Lyapunov was involved in a criminal procedure for not giving up the church key of St. Petersburg's Conservatory during the government action to confiscate all church valuables in the city of St. Petersburg. This resulted in six months of probation for the composer.

---

<sup>49</sup> The original autograph of this Sextet was lost after its completion in 1915; thus in 1921 Lyapunov rewrote the work with significant changes.

<sup>50</sup> Lyapunov, Letters, Lyapunov to Shipilova, 1883-1923, RUS-SPsc 451-2-96, 21.

<sup>51</sup> V.A. Somov, "From A. S. Lyapunova's Correspondence," in *In Memoriam Anastasia Sergeyevna Liapunova* vol. 9 (St. Petersburg: Polytechnic University Publishing House, 2012), 94.

In the fall of 1923 Lyapunov was granted a year's leave of absence from the Conservatory, which initiated his tour to France. A small number of works were composed during Lyapunov's time in Paris, since a significant amount of time had to be devoted to practicing and concertizing. Between 1923 and 1924 he played a number of concerts that included his own solo piano works, and a Sextet for Piano and Strings, Op. 63, as well as the transcription of his second Symphony for two pianos, assisted by a French pianist and student of Debussy, Maurice Dumesnil. On October 31, 1924 at the opening of the Russian Public Conservatory in Paris<sup>52</sup> Lyapunov, along with Sergei Prokofiev, performed his own transcription of Glinka's Overture to "Ruslan and Ludmila" for two pianos.

In a letter to his family, dated September 20, 1924, Lyapunov wrote, "I have many plans for the winter: wish to play [my] concertos and a Ukr[ainian] rhapsody, as well as to repeat the sextet, and all etudes. God only knows which of this will be fulfilled!"<sup>53</sup> In fact, none of these plans came to fruition due to his unexpected heart attack and death on November 8, 1924. Sergei Mikhailovich Lyapunov was buried at des Batignolles cemetery in Paris with the epitaph "*Compositeur de musique et Professeur du conservatoire.*"

---

<sup>52</sup> The Russian Public Conservatory in Paris was a music school for Russian émigrés. Currently it holds the name of "Le Conservatoire Russe de Paris Serge Rachmaninoff."

<sup>53</sup> Lyapunov, Letters, Lyapunov to His Family, 1923-1924, RUS-SPsc 451-2-94, 109.

## Chapter II

### Lyapunov's Piano Sonata Op. 27

#### The Composition and Publication of Op. 27, with Early Criticism from Balakirev

Lyapunov's Op. 27 piano sonata, composed between 1906 and 1908, and published in 1908 by Julius Heinrich Zimmermann in Leipzig, is a work of considerable merit both compositionally and pianistically. The first mention of Op. 27 is found in Balakirev's letter to Lyapunov, dated August 23, 1906,<sup>54</sup> in which Balakirev states his opinion regarding the opening themes:

With regards to your Sonata, although it is difficult to judge from an excerpt heard only once, I will give you my opinion: the impression would be more complete if the 2<sup>nd</sup> theme were in greater contrast with the 1<sup>st</sup> and more singing in character, as with the 2<sup>nd</sup> theme of Chopin's B minor sonata or the *cantabile* of Liszt's sonata, which concludes with that energetic phrase that immediately loses its tonality and to which you refer as the 2<sup>nd</sup> theme.<sup>55</sup>

In a reply to Balakirev, dated August 27, 1906, Lyapunov writes:

My sonata does not budge... I am not satisfied with the 2<sup>nd</sup> theme (D dur); I find it unpianistic and difficult to link to the preceding tempo. According to my plan, the singing character was intended, yet in general it had to be energetic, considering the abundance of *cantilena* in it."<sup>56</sup>

No further communication between the two composers is written about Op. 27 until a letter dated June 10, 1907, in which Lyapunov writes: "Beginning to work on the sonata again..."<sup>57</sup>

---

<sup>54</sup> It is important to keep in mind that the Julian (or the Old Style) calendar was used in Russia until the end of 1917. This meant that Russian (Old Style) dates were twelve days behind western (New Style) dates in the nineteenth century and thirteen days behind in the twentieth century (from 1900 until 1917). Where Old Style and New Style dates appear together, the Old Style date comes first.

<sup>55</sup> RUS-SPk, № 8201, 66.

<sup>56</sup> Ibid.

<sup>57</sup> Quoted from the card index of A.S. Lyapunova, RUS-SPsc 1141-1-129.

A week later Lyapunov writes: “Working on the sonata, but moving along extremely slow and with difficulty.”<sup>58</sup> Clearly, the compositional process of Op. 27 was not an easy one for Lyapunov; he was still having trouble with the sonata two weeks later when he wrote to Balakirev again: “In the sonata I reached the *Andante* and stumbled, and under the influence of Zimmerman’s letter I decided to leave it for a while, and began to work on the ‘Ukrainian Rhapsody...’ for piano and orchestra...”<sup>59</sup> “The [work on the] sonata is postponed; the difficulties with its form and material are yet to be resolved...” (July 15, 1907).<sup>60</sup>

Lyapunov’s relatively slow compositional progress on Op. 27 may be attributed to a number of factors. At the same time he was composing Op. 27, Lyapunov was also working on the *Rhapsody on Ukrainian Themes* for piano and orchestra (1907)<sup>61</sup> and a transcription of Glinka’s chorus “Pogibnet” from the opera *Ruslan and Ludmila*.<sup>62</sup> In addition, he produced two pieces entitled “Lullaby of the Fairies” (1908) and “Battle and Death of Chernomor” (1907-8), which consist of “two fairly brief paraphrases of episodes from Glinka’s opera *Ruslan and Ludmila*.”<sup>63</sup>

Teaching responsibilities at the Saint Helen’s Institute (a school for girls) between 1902 and 1910, his first concert tour to Berlin and Leipzig in 1907,<sup>64</sup> and a concert in Moscow during the same year, also help to explain Lyapunov’s rather slow progress on Op. 27, which was accomplished mostly during the summers.

---

<sup>58</sup> Letter to Balakirev, dated June 16, 1907. RUS-SPsc, 1141-1-129.

<sup>59</sup> Letter from July 1, 1907, RUS-SPsc, 1141-1-129.

<sup>60</sup> Ibid.

<sup>61</sup> As noted in a letter above, dated July 1, 1907, RUS-SPsc, 1141-1-129.

<sup>62</sup> RUS-SPk, № 8201, 66.

<sup>63</sup> David Norman Kaiserman, “The Solo Piano Music of S. M. Lyapunov (1859-1924): An Essay Together With a Comprehensive Project in Piano Performance,” (DMA diss. University of Iowa, 1977), 150.

<sup>64</sup> During this tour Lyapunov performed a piano sonata and a scherzo of Balakirev, his own selected etudes from Op. 11, and conducted Balakirev’s *King Lear* overture and his own Symphony No. 1.

In a letter to Balakirev, dated June 21, 1908, Lyapunov writes: “I completed the sonata, and am sending it to Zimmerman. I do not know if you are going to be satisfied with it, since you have protested against the form to which it conforms. After this I would like to compose something for fortepiano and [then] move to something orchestral...”<sup>65</sup> Before receiving this letter Balakirev wrote: “Before your sonata is sent for publication, I turn your attention to a passage of thirds, which appeared to me meaningless, interrupting the tranquil presentation of the 2<sup>nd</sup> theme and [thus] departing elsewhere, similar to the pianism of Carl Czerny. I will be glad if it turns out that I am wrong in this case.”<sup>66</sup>

Anastasiya Lyapunova, in her Monograph, points out that it was very unusual for Lyapunov to submit a new work to a publisher without first showing it to Balakirev.<sup>67</sup> In this case, Lyapunov’s hasty decision to send the work to Leipzig may have been a consequence of Balakirev’s tendency to impose his ideas on Lyapunov without giving him much freedom. Disagreements between Lyapunov and Balakirev occurred from time to time, yet the younger of the two “would consider the older man’s opinion and then make up his own mind; such decisions, once reached, could not be altered by Balakirev.”<sup>68</sup>

Replying to Lyapunov’s letter from June 21, 1908, Balakirev writes on June 25:

With respect to your question about the sonata I must say that I have nothing against the form of Liszt, which you have followed, although the former I consider much more extensive and expressive. Liszt slightly touched upon the character of a Scherzo in his first concerto, and did not go into this sphere in his sonata, which finds its analogy with the F minor fantasy of Chopin. Will you succeed with so many elements in one movement – I don’t know. Although I

---

<sup>65</sup> RUS-SPk, № 8201, 67.

<sup>66</sup> Letter from June 22, 1908 and not from 1903 as misprinted in the article. A.S. Lyapunova, “Iz Istorii Tvorcheskikh Svyazei M. Balakireva i S. Lyapunova,” *Balakirev, Issledovaniya i Stat’i* [Balakirev, Researches and Articles], (Leningrad, 1961): 402.

<sup>67</sup> RUS-SPk, № 8201, 67

<sup>68</sup> Kaiserman, 26

don't want to think that you will fail, since I would be afraid to touch upon a trait of Scherzo in a one-movement sonata. The only thing that I have against it, from my perspective, is the passage of thirds episode, which overshadows its presentation.<sup>69</sup>

Lyapunov's response on June 29 states:

My sonata already went to Leipzig. The passage to which you refer is left in the same form as I have played it for you, since I do not see in it the weaknesses you indicate. And I do not find the passage with double notes to be reminiscent of the pianism of Karl Czerny. The form [of the sonata] came to be as in the E-flat major concerto by Liszt, due to the fact that the development of one of the themes took on the character of a Scherzo. All this was very difficult to do, yet I prefer such a form to the traditional four-movement organization, in which nothing new can be made without significant deviations from the form, and it is known in advance when and what has to appear.<sup>70</sup>

Balakirev writes back on July 3 that "It will be very interesting to make a closer acquaintance with your sonata; with respect to an older form, it did not hold back Chopin and Schuman to introduce a completely new spirit and new content in [their] sonatas."<sup>71</sup>

On August 21 of the same year Balakirev brings up the subject of Lyapunov's sonata again: "I still think about your sonata, and I am haunted by the thought of whether or not you have hastily submitted it for print. I will be very glad if, after a closer acquaintance with it, my apprehensions will appear unjustified."<sup>72</sup>

In November of 1908 the sonata was published, and for almost a year neither of the two men mentioned anything in their correspondence about Op. 27. Perhaps during one of Lyapunov's visits to Balakirev the latter gave his detailed judgment in person after its publication, yet not until a letter to Lyapunov, dated August 27, 1909 does Balakirev offers further thoughts in writing:

---

<sup>69</sup> A.S. Lyapunova, "Iz Istorii Tvorcheskikh Svyazei..." 402.

<sup>70</sup> RUS-SPk, № 8201, 68.

<sup>71</sup> A.S. Lyapunova, "Iz Istorii Tvorcheskikh Svyazei..." 403.

<sup>72</sup> RUS-SPk, № 8201, 68-9.



I am fond of your 2nd [piano] concerto. Although with respect to its content it is inferior to the sonata, due to a successful form, it has an enormous advantage over the sonata. With time, perhaps, you may decide to rewrite your sonata omitting the *Andante* E-dur completely and a portion of the *Scherzo*, turning it into a new form of either a *Concerto pathétique pour piano et orchestre*, or a *Concerto symphonique* with an orchestra, the presence of which is certainly suggested by the music itself. The material of this work is so good that it is a pity to leave it in the present state in which you have published it.<sup>73</sup>

Lyapunov's opinion with regard to the form of Op. 27 remained unchanged, as evident in his bold response to Balakirev:

I do not intend to rewrite my sonata and absolutely disagree with your opinion. The choral theme of the *Andante* is its only fault I find. However, this weakness is in its content and not the form. When Zimmermann wrote to me that my sonata is of little interest and sent me a silly review of it, I replied to him that I consider it as one of my best compositions and am convinced, that the critics and the performers will consequently agree. Apparently, considering a new article about it in *Allgemeine Musikalische Zeitung*,<sup>74</sup> these expectations are beginning to be fulfilled.<sup>75</sup>

Balakirev's reply to Lyapunov was unequivocal:

I regret your unwillingness to rewrite your sonata. Its E major *Adagio* is portrayed as a huge wedge, violently hammered into a foreign object [and] breaking its unity. Also, the [G]-sharp minor *Scherzo*,<sup>76</sup> with its lack of completion, deserves an epitaph: "Po usam teklo, a v rot ne popalo" [It trickled on the mustache, but didn't make it into the mouth].<sup>77</sup> When thinking of this I recall a *Scherzo* from Liszt's 1<sup>st</sup> [piano] concerto, which appears as a great miniature in itself, with its three rather complete statements. And how beautifully it is prepared with its high piano trill and the dying away clarinet of the *Adagio* theme. Your *Scherzo*, [on the other hand], appears out of nowhere and makes the sonata a potpourri. I still think that in the future you will seriously consider and follow my suggestion on this. It will be unfortunate to lose such wonderful material from the beginning of the sonata.<sup>78</sup>

---

<sup>73</sup> Ibid., 69.

<sup>74</sup> The *Allgemeine Musikalische Zeitung* was a German-language periodical published in the 19th century.

<sup>75</sup> Letter from August 28, 1909. RUS-SPsk, 1141-1-129.

<sup>76</sup> A.S. Lyapunova has quoted this letter in her Monograph (RUS-SPk, № 8201, 70), as well as in her article from 1961 ("Iz Istarii Tvorcheskikh Svyazei..." 403), in which the tonality of the *Scherzo* is mistakenly written as C-sharp minor. The author of this study did not examine Balakirev's original letter to Lyapunov, however, Shifman in his book has corrected the error. (See Shifman, 91).

<sup>77</sup> This epitaph was taken from Fyodor Dostoyevsky's novel *The Brothers Karamazov* (1880).

<sup>78</sup> Letter from August 29, 1909, RUS-SPk, № 8201, 70. A misprint occurs in the article by A.S. Lyapunova, "Iz Istarii Tvorcheskikh Svyazei..." (page 403) giving August 19, 1909 as a date for this letter.

It is likely that, in addition to the written criticisms Lyapunov received from Balakirev about Op. 27, he had also heard plenty of similar verbal comments during their personal meetings.<sup>79</sup> Disagreements about the sonata remained a stumbling block between Lyapunov and Balakirev to the point that the latter “conspicuously refused to listen to it” when Lyapunov played it in private venues.<sup>80</sup> Despite Balakirev’s harsh criticisms of Op. 27, however, Lyapunov left the sonata in its original published version.

---

<sup>79</sup> A.S. Lyapunova, “Iz Istorii Tvorcheskikh Svyazei...” 403.

<sup>80</sup> Ibid.

**A Chronological Table of Op. 27 (as seen in letters between Lyapunov and others).**

<b>Date</b>	<b>Addresser – Addressee</b>	<b>Discription</b>
August 23, 1906	Balakirev – Lyapunov	The 2nd theme needs to be more contrasting and singing.
August 27, 1906	Lyapunov – Balakirev	Unsatisfied with the 2nd (D-dur) theme. Sonata does not budge.
November 01, 1906	Klindworth – Lyapunov	Klindworth will be happy to see his name tied to a significant work. <sup>81</sup>
[May 23] June 5, 1907	Zimmermann - Lyapunov	Zimmermann is excited about Lyapunov's summer plans to write a piano sonata, a concerto, and an orchestral work. <sup>82</sup>
June 10, 1907	Lyapunov – Balakirev	Beginning to work on the sonata again.
June 12, 1907	Balakirev – Lyapunov	Balakirev is happy to hear that work on the sonata has resumed. <sup>83</sup>
June 16, 1907	Lyapunov – Balakirev	The sonata is moving along “extremely slow and with difficulty.”
July 1, 1907	Lyapunov – Balakirev	“Reached the <i>Andante</i> and stumbled...”
July 15, 1907	Lyapunov – Balakirev	Work on the sonata is postponed; the difficulties with its form and material are yet to be clarified.
June 15, 1908	Lyapunov – Balakirev	The sonata is completed. The date is hand written on the manuscript.
June 21, 1908	Lyapunov – Balakirev	Lyapunov writes that he sent the sonata to Zimmerman. “I do not know if you are going to be satisfied with it, since you have protested against the form to which I have it conformed to.”
June 22, 1908	Balakirev – Lyapunov	Balakirev writes about the passage of thirds.
June 25, 1908	Balakirev – Lyapunov	Balakirev writes about one-movement vs. four-movement form, and the passage of thirds again.
June 29, 1908	Lyapunov – Balakirev	Lyapunov defends the form of the sonata.
July 03, 1908	Balakirev – Lyapunov	About the “old” sonata form with respect to Chopin and Schumann.
July [5] 18, 1908	Zimmermann – Lyapunov	Zimmermann informs Lyapunov that his “sonata has arrived to Leipzig and has already been given to B[reitkopf] & H[ärtel] for engraving.” <sup>84</sup>
August 21, 1908	Balakirev – Lyapunov	Balakirev worries that the sonata was sent too quickly.

<sup>81</sup> RUS-SPsc 451-1-791, 6.

<sup>82</sup> RUS-SPsc 1141-1-88, (card index).

<sup>83</sup> RUS-SPsc 1141-1-129, (card index).

<sup>84</sup> RUS-SPsc 1141-1-88.

[October 27] Novemebr 9, 1908	Zimmermann – Lyapunov	The sonata was sent to Lyapunov. <sup>85</sup>
November [23?], 1908	Villoing – Lyapunov	Villoing thanks Lyapunov for sending him a copy of Op. 27 and promises to write his opinion after an acquaintance with it. <sup>86</sup>
November [15] 28, 1908	Klindworth – Lyapunov	Klindworth received Op. 27 from Leipzig (Zimmerman) and thanks Lyapunov for dedicating it to him. Plans to learn the sonata, although he is afraid that it will be technically too hard at his age. <sup>87</sup>
[November 27] Decemebr 10, 1908	Ricardo Viñes – Lyapunov	Viñes thanks Lyapunov for dedicating to him two piano pieces (Op. 33) and intends to learn Op. 27. <sup>88</sup>
January [11] 24, 1909	Zimmermann – Lyapunov	Zimmermann writes that Op. 27 is of little interest and hopes that the new Klavierkonzert will not be too difficult and thus will be better received. Zimmermann and his wife visited Klindworth who asked Vianna da Motta to play Op. 27, since it is difficult to play such a piece at his age. <sup>89</sup>
August 27, 1909	Balakirev – Lyapunov	Balakirev writes about Lyapunov's piano concerto and the sonata: "With time, perhaps, you may decide to rewrite your sonata..."
August 28, 1909	Lyapunov – Balakirev	Lyapunov does not intend to rewrite the sonata and disagrees with Balakirev's opinion.
August 29, 1909	Balakirev – Lyapunov	Balakirev regrets Lyapunov's unwillingness to rewrite the sonata and brings up the <i>Scherzo</i> of Liszt as an example.
[March 31] April 13, 1910	Lyapunov – A.A. Kasianov	"Arrived safely to Berlin... Visited Vianna da Motta and played him the sonata and <i>Nuit d'été</i> . Going to Klindworth and in the evening to [St.] Petersburg." <sup>90</sup>

---

<sup>85</sup> RUS-SPsc 1141-1-88.

<sup>86</sup> Ibid.

<sup>87</sup> RUS-SPsc 451-1-791, 9

<sup>88</sup> RUS-SPsc 1141-1-88, Ricardo Viñes (1875-1943) was a Spanish pianist who premièred a number of works by Maurice Ravel. He was also a piano teacher of Francis Poulenc.

<sup>89</sup> Ibid., Vianna da Motta (1868-1948) was a distinguished Portuguese pianist, teacher, and composer. He was one of the last pupils of Liszt.

<sup>90</sup> Ibid.

## Formal Design

Both William Newman and Richard Davis have suggested that Lyapunov's Op. 27 is one of the few consequential works modeled directly after Liszt's Sonata in B Minor,<sup>91</sup> in which the different movements of a sonata cycle are combined within a single-movement sonata form.<sup>92</sup> That is, though the work is in one movement, it contains elements of a first movement, second movement, scherzo, and finale.<sup>93</sup>

These movement-like elements associated with Lyapunov's Op. 27 Sonata may be understood in one of two arrangements. In the first view, the work is divided into three sections, clearly delineated by tempo indications at the beginning (*Allegro appassionato*), at measure 245 (*Andante Sostenuto e molto espressivo*) and at measure 360 (*Allegro vivo*). In the second view, it is divided into four sections, in which, in addition to those noted above, a Tempo I indication at measure 452 launches the finale.

The concept of an uninterrupted succession of movements, or the idea of passing from one movement to another without break, dates back as far as Johann Kuhnau and Carl Philipp Emanuel Bach.<sup>94</sup> Beethoven also adopted this concept in a number of his piano sonatas, and Schubert in his *Wanderer Fantasy* (1822) "had successfully achieved the same feat."<sup>95</sup> Liszt, being fond of Schubert's work,<sup>96</sup> further expanded on the principal

---

<sup>91</sup> Other single-movement sonatas modeled on Liszt's B minor are by Draeseke, Viole, and Reubke. Richard Strauss and Schoenberg used similar formal designs in other genres of large-scale instrumental works.

<sup>92</sup> William Newman, *The Sonata Since Beethoven*, (Chapel Hill: The University of North Carolina Press, 1969), 134-5; Richard Davis, "Sergei Lyapunov (1859-1924), The piano works: a short appreciation," *The Music Review*, vol. 21, No. 1 (February 1960): 196.

<sup>93</sup> This is not to be confused with a simple one movement sonata form as seen in Moscheles' Op. 49, Liszt's "Dante Sonata," Wagner's *Album-Sonate*, Raff's Op. 129, and selected sonatas by Medtner.

<sup>94</sup> J.S. Shedlock, *The Pianoforte Sonata. Its Origin and Development*, (New York: Da Capo Press, 1964), 219.

<sup>95</sup> Kenneth Hamolton, *Liszt: Sonata in B Minor*, (Cambridge University Press, 1996), 11.

<sup>96</sup> Liszt also has arranged *Wanderer Fantasy* for piano and orchestra (S. 366), and two pianos (S. 653).

of unifying the movements into a single work in his B Minor Sonata, written in 1853 and published in 1854.

Newman, who was the first to define this form in print,<sup>97</sup> refers to it as a “double-function sonata form,”<sup>98</sup> whereas Steven Moortele in his more recent book suggests that Newman’s terminology is somewhat problematic and should be replaced with a “two-dimensional sonata form” definition.<sup>99</sup> Regarding Newman’s concept of “double-function form” Moortele writes: “... it forms an ideal starting point for the development of a theoretical model of two-dimensional sonata form. Behind Newman’s model lies the assumption that a sonata form and a multi-movement sonata cycle are projected onto each other.”<sup>100</sup> He further explains:

The hierarchical organization of the sonata form is analogous to that of the sonata cycle, except that the former is incomplete, lacking the cycle as an upper hierarchical level. The result is an oblique relationship between both hierarchies. The levels of the form’s hierarchy do not correspond to those of the cycle’s: every formal unit in a two-dimensional sonata form simultaneously functions at two *different* levels, one in the complete and one in the incomplete hierarchy.<sup>101</sup>

Moortele refers to these two hierarchies (the incomplete hierarchy of the sonata form and the complete hierarchy of the sonata cycle) as “dimensions.”<sup>102</sup>

Thus Moortele argues that Newman’s concept of a “double-function form” is somewhat misleading, and results in a one-to-one relationship between the sections of the form and the movements of the cycle, calling it “fictitious.”<sup>103</sup> Nonetheless, both

---

<sup>97</sup> Although the students of Dohnányi have claimed that Dohnányi was teaching the “double structure” view of Liszt’s sonata in Berlin and Budapest before World War I. [Alan Walker, *Franz Liszt, The Weimar Years 1848-1861*, (New York: Alfred A. Knopf, 1989), 151n.]

<sup>98</sup> Newman, 134.

<sup>99</sup> Steven V. Moortele, *Two-dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky*. (Leuven: Leuven UP, 2009), 21.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

<sup>102</sup> The dimension of the cycle on the one hand and the dimension of the form on the other. Ibid.

<sup>103</sup> Ibid., 22.

Newman and Moortele agree that the crucial characteristic of this formal paradigm is the combination of multi-movement elements in a single-movement form.

Table 1 illustrates my own view of Lyapunov's Op.27. The top row shows the sections of the single-movement sonata form and the bottom row illustrates the movements of a sonata cycle. The middle row provides measure numbers for each dimension. Moortele refers to the dimension that spans the entire composition as the "overarching sonata form," and the other representing the first movement of the sonata cycle as the "local sonata form."<sup>104</sup>

Exposition		Development	
1 – 161		162 – 244	245 – 359
Sonata-Form First Movement			Slow Movement

Recapitulation		Coda
360 – 451		452 – 547
360 – 451		548 – 595
Scherzo	→	Finale

Table 1. Lyapunov's Op. 27, Two-Dimensional Sonata Form.

The sonata commences with an energetic, march-like main theme, illustrated in Example 1, that consists of thematic material developed later across the entire work.<sup>105</sup>

<sup>104</sup> Ibid, 23.

<sup>105</sup> The designations of themes (i.e. main theme, transition, subordinate theme, etc.) in the present study will be adapted from William Caplin's book entitled *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven* (New York: Oxford University Press, 1998).

The composer restates the main theme in numerous keys in the next approximately 50 measures, bringing the section to quiet closure in the principal key of F minor.

The image shows a musical score for S. Liapounov, Op. 27, Main Theme, measures 1-13. The score is in F minor, 3/4 time, and is marked 'Allegro appassionato.' and 'Piano.' The tempo is 'mf risoluto assai'. The score is divided into three systems: measures 1-4, 5-8, and 9-13. The first system (measures 1-4) shows a melodic line in the right hand and a harmonic line in the left hand. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-13) concludes the first twelve measures of the theme.

Example 1. Lyapunov, Op. 27, Main Theme, mm. 1-13.

The first twelve measures of the main theme (Example 1) may be divided into three four-measure units: measures 1-4, measures 5-8, and measures 9-12, respectively. These three units, regardless of their clear melodic divisions, do not follow the traditional definition of phrases for two reasons: first, the passage continuously changes tonal focus; and second, it lacks clear cadential closure. In the first unit (mm. 1-4), the F minor tonal implications of the melody do not correspond to the harmonic movement, which concludes with an inverted dominant seventh of the submediant, Db. The second unit (mm. 5-8) creates an impression of a minimally complete musical thought divided as a



repeated two-measure melodic idea, but with the repetition redirecting the tonality back toward F minor. Finally, the third unit momentarily brings about a much stronger harmonic arrival than the preceding ones, with what seems to be a half cadence in F minor at the beginning of its last measure, but then ends with an appended dominant seventh of Bb minor to set up a restatement of the main theme material in the subdominant at measure 13.

A *Cantabile ed espressivo* theme appears in measure 52, shown in Example 2, beginning with triplet quarter notes above an arpeggiated bass, together with a beautifully structured melody in the right hand in the key of F minor. This highly developmental transition theme is somewhat reminiscent of the main theme, due to the similarities between the dotted rhythm and its placement of the grace note in the melody.

Example 2. Lyapunov, Op. 27, Transition, mm. 52-63.

Measures 52-63 may be analyzed as three four-measure phrases. Unlike the main theme (Example 1), the melodic-harmonic content of this transition theme expresses a more conventional formal arrangement. The first phrase (mm. 52-55) concludes with a half cadence in F minor; the second (mm. 56-59) modulates to A-flat major and also concludes with a half cadence; and the third (mm. 60-63) reaffirms the key of A-flat major with an authentic cadence. Yet even in this case closure is evaded when what might have been a period is thwarted by the fact that the cadence on Ab at measure 63 is imperfect, with the third in the melody instead of the root. The transition continues with an energetic *Capricioso e poco a poco ritenuto*, which utilizes the rhythm of the main theme and ushers in a subordinate theme in measure 108. Thus in general, classically conceived phrasing is rare in this work, and even where clear phrases can be identified, their organization into other small-scale formal paradigms such as periods and sentences are typically eschewed in favor of continuous melodic-harmonic development that moves freely among a wide range of tonalities that may be either closely or distantly related, and that occurs within statements of important thematic material as well as in transitional or developmental passages.

A lyrical subordinate theme in the key of D major over a long bass pedal point (Example 3) was suggested to Lyapunov by Balakirev in a letter dated August 23, 1906.<sup>106</sup>

...the impression would be more complete if the 2<sup>nd</sup> theme were in greater contrast with the 1<sup>st</sup> and more singing in character, as with the 2<sup>nd</sup> theme of Chopin's B minor sonata or the *cantabile* of Liszt's sonata, which concludes with that energetic phrase that immediately loses its tonality and to which you refer as the 2<sup>nd</sup> theme.<sup>107</sup>

---

<sup>106</sup> Olga V. Onegina, "Fortepiannaya Muzika S. M. Lyapunova. Cherti Stilya" [Piano Music of S. M. Lyapunov. Characteristics of Style], (PhD diss., St. Petersburg Conservatory, 2010), 166.

<sup>107</sup> RUS-SPk, № 8201, 66.

Lyapunov responded:

I am not satisfied with the 2<sup>nd</sup> theme (D dur); I find it unpianistic and difficult to link to the preceding tempo. According to my plan, the singing character was intended, yet in general it had to be energetic, considering the abundance of *cantilena* in it.”<sup>108</sup>



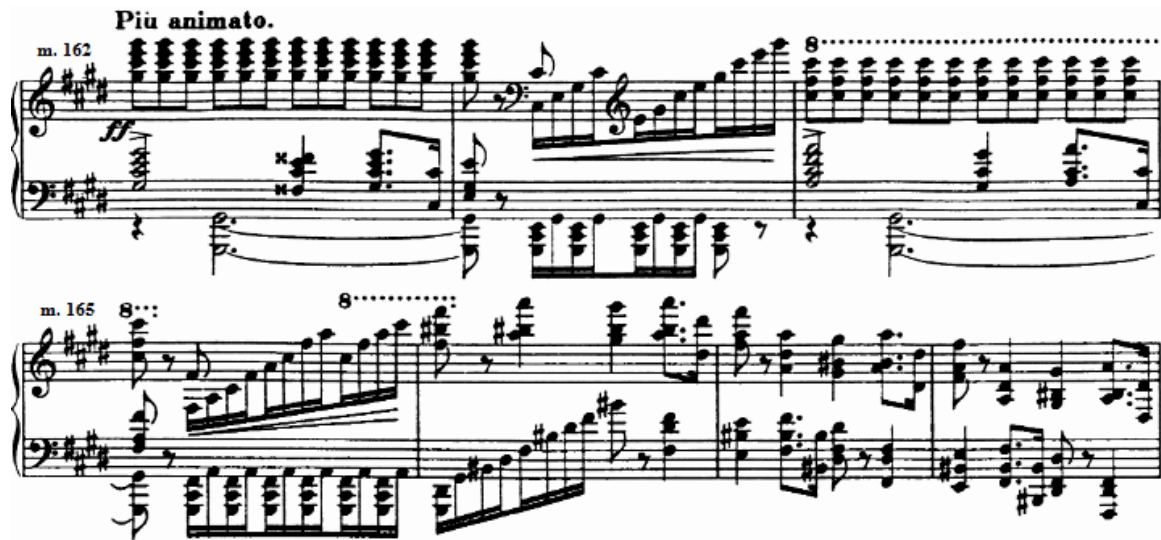
Example 3. Lyapunov, Op. 27, Subordinate Theme, mm. 108-113.

As a result, Lyapunov heeded Balakirev’s suggestion and composed the subordinate theme in two parts, the first of which is distinguished by its flowing and singing character, while the second is reminiscent of the main theme because of its dotted rhythm.<sup>109</sup>

The next section of the sonata (illustrated in Example 4) must be interpreted as a development section at the “local sonata form” as well as at the “overarching sonata form” dimensions. There is no question that this section is developmental, yet the interpretation of it as a recapitulation at the “local sonata form” dimension is less clear.

<sup>108</sup> Letter of August 27, 1906, RUS-SPk, № 8201, 66.

<sup>109</sup> Onegina, 167.



Example 4. Lyapunov Op. 27, Development Section, mm. 162-168.

Davis writes:

This passage, one of the most interesting in the Sonata, is characteristic of the way in which Lyapunov is able to improvise a great rhapsody of considerable harmonic richness out of a tiny fragment, and is notable for the luxuriant piano-writing and also for the static nature of the music. We have come a long way from the feeling of forward movement engendered in the opening. This, however, is once more restored in the development which commences *Piu animato* with an orchestral and Lisztian version of the opening bars, before leading into a fine passage *Fantastico ed appassionato assai*... This done, the remainder of the development consists of a rather repetitive re-presentation of the opening 50 bars, in various keys.<sup>110</sup>

The main and transitional themes from the exposition both appear in this passage. The subordinate theme is not restated here, but the use of material from the exposition gives the section a recapitulatory character despite the fact that the themes are not fully restated and the key of F minor does not return.<sup>111</sup>

<sup>110</sup> Davis, "Sergei Lyapunov..." 197.

<sup>111</sup> In the first movement of the B-flat minor sonata Chopin similarly avoids the restatement of the first theme in the recapitulation.

The second movement of the overarching sonata form, *Andante sostenuto e molto espressivo*, begins with a descending melody reminiscent of Chopin's writing (Example 5). This section is composed in a ternary form (A-B-A') with a contrasting melody of a liturgical character in the middle, as outlined in Table 2. This slow movement in Lyapunov's two-dimensional sonata form portrays two obvious contradictory qualities. On the one hand, it is a new theme intended to provide contrast with the outer movements, and on the other hand, it is part of the one-movement sonata that must be integrated within the large-scale development section. The former is most obvious as a result of the new tempo (*Andante sostenuto*), meter (12/8), and tonal center (E major). The latter is less evident at the outset. The larger key scheme of the "overarching sonata form," as well as the "infiltration" of thematic material that originates in the exposition, reveal the integration of the slow movement with the development section of the sonata. This is discussed in more detail later in the present chapter.<sup>112</sup>



Example 5. Lyapunov Op. 27, Second Movement, mm. 245-252.

<sup>112</sup> The term "infiltration" is used by Moortele.

Ms. nos.	1	52	108	162	170	245	288	336	360	452	498	534	548	
One-mvt. Sonata form	Exposition: M T S			Development:						Recapitulation: M S (T)			Coda: (return of slow mvt. themes)	
Mvts. of Sonata cycle	i (sonata-form)					ii (slow mvt.): A B A'			iii(scherzando)→iv(finale):					
	Exposition: M T S			Dev./Recap: M T		T			M S (T)			(return of slow mvt. themes)		
Main tempos and meters	F					S			F		F			F/S
	C 6/4 C					12/8 C 12/8		6/8		C			12/8 C	
Main tonal centers	f D c#			E d E		g#			f D b			F		

Table 2. Lyapunov, Op. 27: Form Chart

Opinions differ as to the number of movements involved in a two-dimensional sonata form. Alan Walker and Newman consider the *Scherzando* of Liszt's B Minor sonata as a separate movement, and identify it with the final segment of the development section, making the sonata a four-movement work.<sup>113</sup> Longyear, on the other hand, includes the scherzo-like section in the Finale, which launches its recapitulation section, thus making the sonata a three-movement work.<sup>114</sup>

Regarding the scherzo-like section from Liszt's B Minor sonata, Moortele writes:

Interpreting mm. 460-522 as an interpolated scherzo movement is problematic too, not so much because it would have to account for a movement that is disproportionately short in comparison to the others, but mainly because the passage is neither tonally nor formally closed and thus constitutes no movement at all.<sup>115</sup>

Davis interprets the slow and scherzo-like sections of Op. 27 as separate entities enclosed between the development and recapitulation: "The form is thus interesting, particularly the idea of sandwiching the slow section and the scherzo-like section between the development and recapitulation of the movement in sonata form..."<sup>116</sup> Lyapunov's letter to Balakirev, dated June 29, 1908 clearly illustrates the composer's perception of the *Scherzando* section (illustrated in Example 6 and Table 2) as being the final segment of the sonata's development as well as a separate movement: "The form [of the sonata] came to be as in the E-flat major concerto by Liszt, due to the fact that the development of one of the themes took the character of a *Scherzo*."<sup>117</sup> In Liszt's Piano

---

<sup>113</sup> Newman, 375; Alan Walker, *Franz Liszt: The Weimar Years*, vol. II, (New York: Alfred A. Knopf, 1989), 151.

<sup>114</sup> Rey M. Longyear, *Nineteenth-century Romanticism in Music* (Englewood Cliffs: Prentice-Hall, 1973), 163.

<sup>115</sup> Moortele, 51.

<sup>116</sup> Davis, "Sergei Lyapunov..." 196.

<sup>117</sup> RUS-SPk, № 8201, 68.

Concerto No. 1 and Piano Concerto Op. Posthumous,<sup>118</sup> a two-dimensional approach to form is also applicable, in which four distinct sections work as a one-movement sonata, and also represent Exposition – Development – Recapitulation functions.

The golden ratio is apparent in the placement of the *Scherzando* sections with respect to the other movements of Op. 27, as is also the case with Liszt's B minor sonata.<sup>119</sup> In Lyapunov's Sonata, which is 595 measures long, segment *a* equals 368, and segment *b* is 227. The golden section is therefore located at measure 368, the same measure in which Lyapunov writes the *Scherzando* marking, as shown in Example 6.<sup>120</sup>

---

<sup>118</sup> Liszt's Piano Concerto Op. Posthumous was discovered in 1989 by Jay Rosenblatt, a doctoral candidate in historical musicology (University of Chicago), in the National Library of Russia in St. Petersburg (former M. E. Saltikov-Shchedrin State Public Library in Leningrad), among other locations.

<sup>119</sup> The golden section (or golden ratio) can be represented as a line divided into two segments *a* and *b*, such that the entire line is to the longer *a* segment as the *a* segment is to the shorter *b* segment. For a fuller discussion of golden section and its musical applications, see Stuart Woronecki, "A Critical Study of the Use of Golden Ratio in the Analysis of Musical Form, with Recommendations for Effective Applications," MA Thesis, University of Connecticut, 2000.

<sup>120</sup> In Liszt's B Minor Sonata the golden ratio (470) also aligns exactly with an entrance of a fugue subject in the right hand in measure 470.





Example 6. Lyapunov Op. 27, *Allegro vivo*, *Scherzando*, mm. 360-370.

The recapitulation section of Op. 27 occurs at measure 452, bringing back the main theme, followed by a subordinate theme in measure 498, and ending with a statement of transition material in measure 534, abbreviated ostensibly due to the fact that the beginning of the transition is considerably developed earlier, in the *Scherzo* (see Table 2 above). The finale concludes with an extended coda, also indicated in Table 2 (mm. 548-595) that brings back both themes from the *Andante* and thus creates a unified structure. This idea of “binding together” was expressed by Liszt, in reference to his first Piano Concerto in E-flat major, in a letter to Eduard Liszt, dated Weimar, March 26, 1857:

The fourth movement of the concerto from the *Allegro marziale* corresponds with the second movement, *Adagio*. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together*

and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the stand-point of musical form.<sup>121</sup>

The sonata concludes with *pesante* chords, shown in Example 7, bringing the work to a peaceful conclusion in F major, especially indebted to the coda of Liszt's Sonata in B Minor.



Example 7. Lyapunov, Op. 27, mm. 586-595.

### Thematic Transformation

Thematic transformation is a prominent characteristic of Lyapunov's compositional language and is especially evident in his Op. 27. Moortele writes that thematic transformation is "closely allied with the phenomenon of two-dimensional sonata form itself.... [T]hematic transformation is an ideal tool for the mediation of the

---

<sup>121</sup> James Huneker, *Franz Liszt*, (New York: Charles Scribner's Sons, 1911), 169-70.

single-movement and multi-movement patterns.”<sup>122</sup> In Op. 27 such transformations provide both unity and contrast between separate movements. The sonata contains five distinct themes which, while providing thematic contrast, are at the same time quite closely related to one another.

The sonata’s opening main theme consists of seven distinct motives that undergo transformations throughout the work (Example 8). The ascending dotted rhythm of motive *c*, as well as its descending inversion, cited as motive *f*, gain independent thematic importance in the course of the sonata.

**Main Theme:**  
*Allegro appassionato*

m. 1      motive *a*      motive *b*      motive *c*      motive *d*      motive *e*

m. 6      motive *f*      motive *g*      etc.

Example 8. Lyapunov, Op. 27. Main Theme and Motives, mm. 1-9.

The melodic material of the transition theme (Example 9) is partially related to the main theme. Measure 52 begins with an ascending interval of a minor second followed by the same interval in a descending motion, which outlines the first three notes of motive *a* (Example 8) in inversion. A dotted descending figure in the second half of measure 54 resembles the dotted figure of motive *b* as an augmented inversion. The

<sup>122</sup> Moortele, 41.

interval of a diminished fifth, cited as motive *g*, becomes a prominent feature of the transition melody in measure 53.<sup>123</sup>

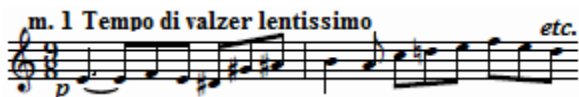


Example 9. Lyapunov, Op. 27, Transition, mm. 52-56 and mm. 64-68.

The main theme and the continuation of the transition theme (from measure 64) also have some motivic and intervallic similarities. Although different in tempo and character, measure 64 brings back an interval of a perfect fourth, as heard in motive *e*, which is followed by the descending dotted rhythm figure (m. 65) with its characteristic grace-note ornamentation similar to that of motive *f*. The transition concludes with an energetic phrase (mm. 100-107) in which an upper mordent as seen in measure 54 recalls the related gesture from motive *f* of the main theme.

The poetic subordinate theme in D major, shown in Example 10, is divided into two segments. The opening of the theme (from measure 108) has a very narrow melodic

<sup>123</sup> Sergei Prokofiev used an adaptation of this theme in the opening of the third movement of his Piano Sonata No. 6, Op. 82 (1939-40):



range, using major and minor second intervals, resembling the first three notes of motives *a* and *e*, and the intervallic structure of motive *c*.

### Subordinate Theme:

*Un poco meno mosso  
dolcissimo molto con anima*



Example 10. Lyapunov, Op. 27. Subordinate Theme, mm. 108-112 and 116-121.

A new syncopated motive *h* is introduced in the subordinate theme (m. 108), and used in subsequent movements, namely in the opening theme of the slow movement, as well as in the *Scherzando* section where it assumes a completely different character. In addition, the dotted rhythms of measures 116 and 118 are reminiscent of that rhythmic idea in motive *b*; motives *c* and *f* from the main theme are rhythmically reincarnated in the second part of the subordinate theme (m. 117).

In the development section at the “local sonata form” dimension (mm. 162-244) the work uses a number of themes and motives presented in the exposition of the first movement, demonstrating what Davis describes as Lyapunov’s ability to “improvise a great rhapsody of considerable harmonic richness out of a tiny fragment.”<sup>124</sup> For

<sup>124</sup> Davis, “Sergei Lyapunov...” 197.

example, motive *a* from the main theme is creatively developed utilizing a *stretto* technique in measures 166-169, illustrated in Example 11.



Example 11. Lyapunov, Op. 27, Development, mm. 166-169.

The initial phrase of the transition (see Example 9 above, mm. 52-55) is developed in its entirety starting in measure 170 (Example 12) with a different character, harmony, and texture. Here the diminished fifth interval, cited as motive *g* in Example 8, appears in retrograde as the enharmonically equivalent diminished fifth of measure 171. A *stretto* technique is used once again in measures 184-188 of the development section, where the transition theme is abbreviated. This is illustrated in Example 13. The remainder of the development at the “local sonata form” dimension consists of a working-out of motives *e* and *f* of the main theme concluding with an expressive phrase (mm. 237-244) that recalls the opening of the transition theme once again and thus prepares for the beginning of the sonata’s second movement.



Example 12. Lyapunov, Op. 27, Development, mm. 170-174.

Example 13. Lyapunov, Op. 27, Development, mm. 184-189.

Davis, in his article on Lyapunov's piano works, makes a comparison of themes from the *Andante sostenuto e molto espressivo* movement, in which the opening theme (measure 245), along with its inversion (measure 257) and the continuation in the minor mode (measure 269) originate from the opening motives of the sonata.<sup>125</sup> It is obvious

<sup>125</sup> Davis, "Sergei Lyapunov ..." 197.



that the descending line in measures 245 and 246 (Example 14) is a distorted augmentation of motive *f*, expressed in a different meter, character, and register of the instrument. In addition, measure 246 is presented as a rhythmically syncopation of motive *h* (introduced above in Example 10). Finally, the rhythmic figuration of the ascending line of measure 269 is evocative of the *b* and *c* motives from the main theme of the sonata. Such integration of thematic material from the first movement, which takes on a developmental character here, provides further support for considering the slow movement as a development in the “overarching sonata form.”

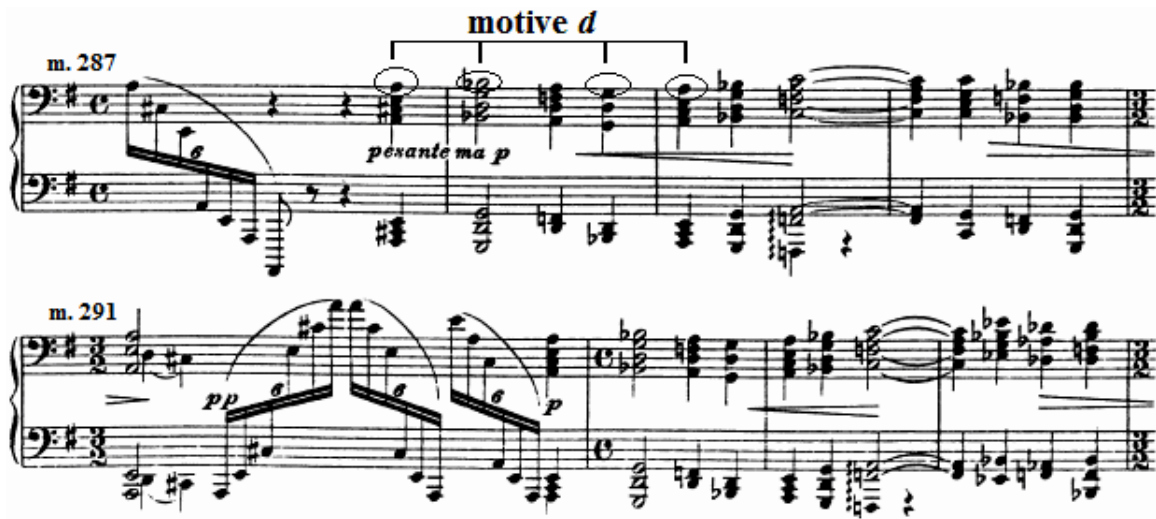
The image displays three staves of musical notation from a piano score. The first staff, labeled 'm. 245', is in treble clef and features a descending melodic line with a 'dolce' marking. The second staff, labeled 'm. 257', is in bass clef and shows a more active, ascending line with a 'poco cresc.' marking. The third staff, labeled 'm. 269', is in bass clef and contains a complex, rhythmic figure. The key signature is D major (two sharps) and the time signature is 3/8. The tempo and character markings are 'Andante sostenuto e molto espressivo.' and 'dolce'.

Example 14. Lyapunov, Op. 27, Comparison of the Themes in the Second Movement.

A liturgical chorale appears in the middle section of the slow movement, as illustrated in Example 15. With regard to this section, Lyapunov wrote in a letter to



Balakirev dated August 28, 1909, that “The chorale theme of the *Andante* is its only fault I find. However, this weakness is in its content and not the form.”<sup>126</sup> Here the composer uses a mostly stepwise melodic line, which is characteristic of Russian Orthodox choral music and reminiscent of the subordinate theme from measure 108, originating in turn with the first three notes of motives *a* and *e* from the main theme, as well as motive *d*.



Example 15. Lyapunov, Op. 27, Second Movement (mm. 287-294).

The transition theme from the first movement is transformed once again into a theme for a *Scherzando* movement beginning in measure 368. The comparison of both themes is shown in Example 16, in which tempo, meter, character, key, and texture are transformed. Furthermore, the transition theme in the *Scherzando* section also incorporates the syncopated rhythm of motive *h* from the subordinate theme of the first movement.

<sup>126</sup> RUS-SPsc, 1141-1-129.

### Transition:



### Allegro vivo:



Example 16. Lyapunov, Op. 27. Comparison of Transition and *Scherzando* Themes.

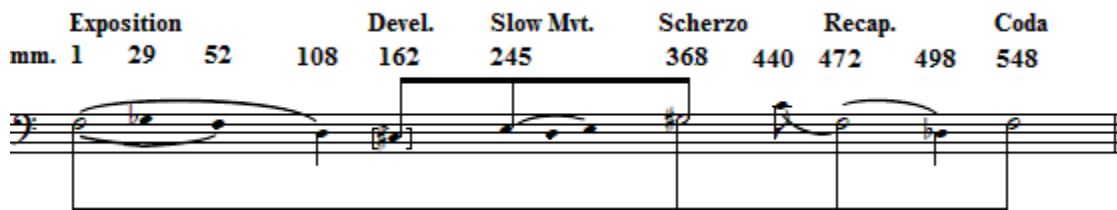
The finale of the sonata recapitulates a series of themes and motives: an altered restatement of the main theme (mm. 452-497); the reappearance of the subordinate theme in D-flat major, expressed here in octaves in the right hand over an arpeggiated accompaniment in the left hand; and the second part of the transition theme (m. 534), similar to that of measure 88 from the exposition, both of which employ motives *e*, *f*, and *b*, respectively.

The Coda (mm. 548-595) brings back the opening theme from the second movement (now in octaves in the left hand), as well as the liturgical-like chorale (mm. 570-595) with its initial motives.

## Harmonic Language

In addition to technical and pianistic reasons for assigning his works certain tonalities, Lyapunov chose keys for Op. 27 that he perceived as having specific affects, shades or colors. Lyapunov's daughter, Ludmila Sergeyevna Lyapunova, wrote down an incomplete list of tonalities and how they were perceived by her father.<sup>127</sup> For example, the sharp keys for Lyapunov were considered as "bright," whereas the keys with flats were closer to "white" in color, with exception of D-flat major ("the sun through a cloud") and G-flat major ("murky").<sup>128</sup> The key of A-flat major is described as a "cold, freezing day," and the key of B major as "refreshing."<sup>129</sup> Op. 27 uses the principal key of F minor, which Lyapunov perceived as a "gloomy day."<sup>130</sup>

Example 17 illustrates the large-scale tonal plan of Op. 27, in which most of the important tonal centers are organized as third-related keys.



Example 17. Large-Scale Tonal Scheme of Lyapunov's Op. 27.

<sup>127</sup> RUS-SPsc 451-2-44, 1-3. This item consists of a hand written piece of paper with an envelope that states: "Color and picturesque reception of tonalities by S. M. Lyapunov [as] noted from his words. (1922-23?)"

<sup>128</sup> Ibid.

<sup>129</sup> Ibid.

<sup>130</sup> Ibid. The key of F minor is often associated with passion. Both Beethoven's piano sonata Op. 57 (*Appassionata*) and Haydn's Symphony No. 49 (*La Passione*) are written in the key of F minor. Lyapunov, in his Op. 27, likewise assigns an *Allegro appassionato* tempo marking to the beginning of the work.

The main theme of Op. 27 begins in F minor. The Neapolitan or flat-II harmony (G-flat major) is briefly touched upon starting in measure 29 before returning to F minor, in which the next transition theme is launched, as illustrated in Example 17. The transition theme quickly moves away from the key of F minor, arriving at the half cadence in measure 55 and modulating to the key of A-flat major – a diatonic mediant of F minor as shown in Example 18.

mm. 52 53 54 55 56 57 58 59 60

f i Ger<sup>+6</sup> V<sup>7</sup> i V<sup>7</sup>/V V I<sup>6</sup> V<sup>7</sup>/IV ii<sup>6</sup>/<sub>5</sub>  
 Ab: vii<sup>6</sup>/<sub>5</sub> V<sup>7</sup> I V<sup>7</sup>/V V<sup>7</sup> V<sup>7</sup>/II ii

Example 18. Lyapunov, Op. 27. Harmonic Reduction, mm. 52-60.

The subordinate theme is written in the key of D major – a distant mediant relationship to F minor. The root of the D major triad lies a third away from the tonic F minor, yet the triads have no common tones.<sup>131</sup> Example 19 provides a harmonic reduction of an excerpt from the second theme (mm. 108-135). The harmonic language of this fragment has some remarkable chromatic features. An A dominant seventh chord in measure 125 resolves deceptively to G minor in measure 126, which is followed by another A dominant seventh resolving to F minor in measure 127.

<sup>131</sup> In neo-Riemannian transformational theory, this relationship is referred to as “hexatonic poles,” because the two triads together express a complete hexatonic collection with no shared pitch classes. See Richard Cohn, “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions,” *Music Analysis* 15/1 (1996), 18-19.

mm. 108 109 110 111 112 113 114 115 116

D: V vii<sup>°7</sup> IV<sup>6</sup> V<sup>7</sup> I IV<sup>6</sup> vii<sup>°7</sup> V<sup>7</sup>/IV

G: V<sup>7</sup> vii<sup>°7</sup>/vi IV V<sup>7</sup> vi

b: V<sup>9</sup>/iii V<sup>9</sup>

dec. res.

117 118 119 120 121 122 123 124 125 126

i<sup>6</sup> vii<sup>°7</sup>/V V<sup>9</sup> i<sup>6</sup> vii<sup>°6</sup>/iv iv vii<sup>°7</sup> V<sup>7</sup> i i<sup>6</sup> iv

d: V<sup>7</sup>/III V<sup>7</sup> iv<sup>6</sup>

dec. res.

Hex-I Hex-III

127 128 129

V<sup>7</sup> c#: ii<sup>6</sup> ii<sup>°6</sup>/5 V<sup>7</sup> V<sup>4</sup>/2

PLP PLP

Real seq. ↓ M2

Hex-III Hex-I

130 131 132 133 134 135

i<sup>6</sup> V<sup>7</sup>/V G: ii<sup>6</sup> ii<sup>°7</sup> V<sup>7</sup> V<sup>7</sup> I

PLP PLP

Real seq. ↓ M2

Example 19. Lyapunov, Op. 27. Harmonic Reduction, mm. 108-135.

This is among those types of seventh-chord resolutions that Richard Bass has described as “atypical yet not so uncommon that they may simply be dismissed as anomalous.”<sup>132</sup>

Example 20 illustrates the parsimonious voice leading of this progression: (1) an enharmonic augmented fourth resolves to the interval of a minor sixth; (2) an enharmonic augmented sixth resolves to an octave; and (3) an enharmonic diminished seventh resolves inward to a perfect fifth. This “hexatonic poles” progression between the triads A major and F minor can be expressed in neo-Riemannian theory as a PLP transformation, with the two harmonies expressing a hexatonic collection. Here, the specific system is Hexatonic I, and this progression serves as a pattern for a sequential statement down a major second, expressing Hexatonic III (indicated in Example 19).<sup>133</sup> A similar progression occurs in measures 130-132.



Example 20. Resolutions of the A7 to F minor.

In the development section of Op. 27 Lyapunov uses the transition theme from the exposition of the sonata, in which the original melodic line is developed in a series of tonalities as shown in Example 21. The first appearance of this theme in the development

<sup>132</sup> Richard Bass, “Enharmonic Position Finding and the Resolution of Seventh Chords in Chromatic Music,” *Music Theory Spectrum*, 29. 1 (2007): 80.

<sup>133</sup> Other examples of this progression include Chopin’s Nocturne Op. 55 No. 1, Mozart’s Fantasy in C minor, K. 475, and Franck’s Violin Sonata (Bass, 80), as well as Liszt’s Credo from *Missa Solemnis* S. 9 (Un poco ritenuto, maestoso assai section).

section is in the key of C-sharp minor (m. 170); the tonality quickly moves to G-sharp minor (m. 172) and then to E minor (m.174), creating a pattern for a real harmonic sequence (Example 21). The pattern is restated in its entirety (except for the last chord) a minor third higher in measures 177 through 182. The dominant seventh sonority (V7/III in Eb minor) in measure 183 does not resolve as expected, moving instead by a chromatic mediant progression to the dominant in the following measure as indicated in Example 21.

The image displays a harmonic reduction of measures 170-184 from Lyapunov's Op. 27, presented in two systems of musical notation. The first system covers measures 170-178, and the second system covers measures 179-184. Each system includes a grand staff with treble and bass clefs, showing the harmonic structure of the music. Below the staves, chord symbols are provided for each measure, including Roman numerals and figured bass notation. A bracket labeled 'Real seq. m3' spans measures 177-182, indicating a real harmonic sequence a minor third higher. The reduction shows a progression from C-sharp minor (m. 170) through G-sharp minor (m. 172) and E minor (m. 174) to a restatement of the sequence in measures 177-182, ending with a chromatic mediant progression in measure 183.

mm. 170 171 172 173 174 175 176 177 178

c#: i<sup>6</sup> Ger<sup>+6</sup> vii<sup>04</sup><sub>2</sub> [i<sup>6</sup>] g#: [iv<sup>6</sup>] ii<sup>0</sup><sub>7</sub> V Ger<sup>+6</sup> e: [vii<sup>04</sup><sub>2</sub>] Ger<sup>+6</sup> vii<sup>04</sup><sub>2</sub> V7 i<sup>6</sup> Ger<sup>+6</sup>

Real seq. m3

179 180 181 182 183 184

vii<sup>04</sup><sub>2</sub> [i<sup>6</sup>] b: [iv<sup>6</sup>] ii<sup>0</sup><sub>7</sub> V Ger<sup>+6</sup> g: [vii<sup>04</sup><sub>2</sub>] Ger<sup>+6</sup> [vii<sup>04</sup><sub>2</sub>] eb: [vii<sup>04</sup><sub>3/V</sub>] V7/III V

cm

Example 21. Lyapunov, Op. 27. Harmonic Reduction (mm. 170-184).

The outer sections of the A-B-A' ternary form of the *Andante sostenuto e molto espressivo* movement of Op. 27 are principally in the key of E major, as indicated in

Example 17 above. The B section of the slow movement (beginning in measure 288) presents a liturgical melody in the D Aeolian mode. Example 22 provides a harmonic reduction of this section in which Lyapunov utilizes an incomplete equal division of the octave by successive minor thirds, establishing the D – F – A-flat diminished triad.

Davis has described this melody as a “liturgical melody in the Dorian mode, which makes a most unexpected, if not almost dramatic entry...”<sup>134</sup> In a 2010

**Kopp:** F<sup>2</sup> D<sup>1</sup> D D<sup>2</sup> D<sup>2</sup> F<sup>2</sup> D<sup>1</sup> D<sup>2</sup> r F<sup>2</sup> F<sup>2</sup> D<sup>1</sup> D D<sup>2</sup> D<sup>2</sup> F<sup>2</sup> D<sup>2</sup>

d: V iv i iv<sup>6</sup> v iv III VII VI<sup>6</sup> iv V iv i iv<sup>6</sup> v iv III

D<sup>2</sup> D<sup>2</sup> r F<sup>2</sup> F<sup>2</sup> D<sup>1</sup> D D<sup>2</sup> D<sup>2</sup> F<sup>2</sup> F D<sup>1</sup> D D<sup>2</sup> D<sup>2</sup>

f: <sup>b</sup>II VII VI<sup>6</sup> iv V iv i iv<sup>6</sup> v iv III <sup>b</sup>vi <sup>g#</sup>: iv i iv<sup>6</sup> v

D<sup>2</sup> F<sup>2</sup> D<sup>1</sup> D<sup>2</sup> r F<sup>2</sup> D<sup>2</sup> r F<sup>2</sup> D<sup>2</sup> D<sup>1</sup> F<sup>2</sup> D F<sup>2</sup> D

iv III VII VI<sup>6</sup> iv V f: VII VI<sup>6</sup> iv d: <sup>b</sup>II VII VI<sup>6</sup> III iv i V/V V

Example 22. Lyapunov, Op. 27. Harmonic Reduction, mm. 287-307.

<sup>134</sup> Davis, “Sergei Lyapunov...” 198.



dissertation on Lyapunov's piano music, Onegina writes: "The middle section of the *Andante* represents a contrasting episode with a liturgical melody in a strict chord-like presentation, [which is] written in the [D]orian mode."<sup>135</sup> Neither Onegina nor Davis specifies the chief scale degree when referring to this melody as a "Dorian mode." If the implication is that the melody in measures 288-307 is in D Dorian, then the B flats may occur "by license." However, it would be difficult to justify the C-sharps that occur in measures 287 and 291 as well as the G-sharp in measure 306 as being in the D Dorian mode. On the other hand, G Dorian makes no sense either, due to the strong half cadence in D minor at measure 291.

The melodic line of this passage in fact expresses a complete octatonic collection [OCT (0,1) A],<sup>136</sup> or in atonal nomenclature, set 8-28 with the prime form (0134679T).<sup>137</sup> The approach to chromatic chord relations developed by David Kopp is useful in analyzing this portion of the sonata.<sup>138</sup> This approach offers another perspective from which this liturgical-like melody may be understood. For example, the progression in measures 287 and 288 is expressed by F<sup>2</sup>, in which the G minor triad in measure 288 is two perfect fifths down with a mode change from the A major triad in measure 287, as indicated in Example 22.<sup>139</sup>

In the large-scale tonal plan of the sonata, shown above in Example 17, the *Scherzando* section (mm. 368-451) is related to the development section at the

---

<sup>135</sup> Onegina, 168.

<sup>136</sup> This system of labeling the specific octatonic collections is used by (among others) Miguel A. Roig-Francoli, *Understanding Post-Tonal Music* (New York: McGraw-Hill, 2008), 52-3.

<sup>137</sup> The only exception is an F natural in measure 305 (beats 3-4), which is not part of this 8-28 set, which, ironically, is the first scale degree of F minor (the principal key of Op. 27).

<sup>138</sup> David Kopp, *Chromatic Transformations in Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2002).

<sup>139</sup> Richard Bass in his review of David Kopp's book gives a table summary of Kopp's thirteen transformations that are characterized according to root movement, triad quality, and mode. See Bass, *Music Theory Online* 10. 1 (February 2004).

“overarching sonata form” dimension: G-sharp prolongs the development’s scheme of C-sharp minor. It also may be argued that the *Scherzando* section is linked to the recapitulation on a deeper level, since the G-sharp, being enharmonically equivalent to A flat, functions as scale-degree 3 in F minor.

The Tempo I marking in measure 452 defines a clear sectional division at the beginning of the recapitulation. However, the end of the *Scherzando* section hints at the impending tonal presentation of F minor by introducing the key signature in measure 440, as well as “standing on the dominant” of F minor until the statement of the main theme in measure 464. In other words, the recapitulation may be said to begin progressively, where “... the listener only gradually becomes aware of it.”<sup>140</sup>

While standing on the dominant, the recapitulation’s main theme is stated with some variation in measures 452-463. A true recapitulation of the main theme, in which the key of F minor is recapitulated, occurs in measure 472. Even though there is no perfect authentic cadence (PAC), there is no question that it is in the key of F minor. A shortened subordinate theme of the recapitulation is stated in the key of D-flat major, and later moves into the tonic major.

The large coda (mm. 548-595) is in the key of F major. Example 23 provides a harmonic reduction of measures 548-569. Measures 548-550 create a pattern that is restated to form a real harmonic sequence in measures 551-553 a perfect fourth higher. A deceptive resolution takes place in measure 554, which begins another restatement of the theme in the left hand. More sequential material is presented in measures 560-565, arriving on a C dominant seventh chord in measure 569. The material of measures 570-595 is treated much the same as before, concluding the work in the key of F major.

---

<sup>140</sup> Moortele, 52. Liszt’s B minor sonata follows a similar idea.

mm. 548 549 550 551 552 553 554 555

F: I V<sup>6</sup><sub>4/vi</sub> vi V<sup>4</sup><sub>3/IV</sub> B: I V<sup>6</sup><sub>4/vi</sub> vi V<sup>4</sup><sub>3/IV</sub> <sup>b</sup>II<sup>6</sup>

Real seq. ↑ P.4

<sup>b</sup>a: III<sup>6</sup> dec.res. V <sup>b</sup>i <sup>b</sup>iv

556 557 558 559 560 561

i Ger<sup>+6</sup> i<sup>6</sup><sub>4</sub> F: ii<sup>6</sup> cm vii<sup>6</sup><sub>5</sub> V<sup>4</sup><sub>3</sub> V<sup>7</sup> I I<sup>6</sup><sub>4</sub> ii<sup>6</sup><sub>3</sub> iv<sup>6</sup><sub>4</sub> I<sup>6</sup> I iii<sup>6</sup><sub>4</sub> g: Fr<sup>+6</sup>

Tonal seq. ↑ M2

562 563 564 565

i<sup>6</sup><sub>4</sub> i<sup>6</sup><sub>4</sub> ii<sup>6</sup><sub>3</sub> iv<sup>6</sup><sub>4</sub> V<sup>4</sup><sub>3</sub> V<sup>6</sup><sub>5</sub> <sup>b</sup>a: Fr<sup>+6</sup> i<sup>6</sup><sub>4</sub> i<sup>6</sup><sub>4</sub> ii<sup>6</sup><sub>3</sub> i<sup>6</sup><sub>4</sub> iv. V<sup>4</sup><sub>3</sub>

↑ M2

566 567 568 569

i<sup>6</sup><sub>4</sub> ii<sup>6</sup><sub>3</sub> i<sup>6</sup><sub>4</sub> i<sup>6</sup><sub>4</sub> ii<sup>6</sup><sub>3</sub> F: vii<sup>6</sup><sub>3/V</sub> V<sup>6</sup><sub>5/V</sub> V<sup>7</sup><sub>/V</sub> vii<sup>6</sup><sub>3/V</sub> V<sup>7</sup><sub>/V</sub> V<sup>7</sup> V<sup>7</sup> I

Example 23. Lyapunov, Op. 27. Harmonic Reduction, mm. 548-569.

Throughout the sonata Lyapunov utilizes German and French augmented-sixth chords as a means of evading resolutions of dominant harmony (i.e., Example 23, m. 563), and to create a coloristic harmonic effect (i.e., Example 21, m. 171) as well as to modulate more effectively (i.e., Example 21, m. 181). In addition to augmented sixths chords, the sonata makes extensive use of chromatic mediant-related chords in the overall tonal scheme of Op. 27 as seen in Example 17, as well as in local modulatory passages, illustrated in Example 21 (mm. 183-184) and Example 23 (mm. 557-558). The harmonic language of Op. 27 also features extensive use of real and tonal harmonic sequences (i.e., Example 23), and progressions that involve elaborate deceptive resolutions of harmonies (e.g., Example 23, mm. 553-54), as well as other non-traditional resolutions of seventh chords such as the one examined in Example 20.

In his dissertation on Lyapunov's piano works, David Kaiserman presents a description of Lyapunov's late-Romantic harmonic language that is certainly applicable to the Sonata Op. 27:

Authentic and plagal cadences... are found less frequently than versions of stepwise progressions that make use of mediant, submediant, Neapolitan relationships, augmented sixths, and diminished chords in both root position and inversions, often with chromatically altered tones. All of these elements make Liapunov's harmonic language highly colorful and, in spite of the repetition of certain formulas, one of the most compelling attributes of his style. Dissonance is kept to a moderate level and tonality is securely anchored; one feels a firm sense of key even with the frequent modulations because they usually occur at the conclusions of phrases. Therefore no sense of tonal disintegration is felt in the chromaticism of Liapunov, ...as might be said of Wagner; it functions either as a decorative element or as a means of modulating, in a carefully arranged sequence, from one well-defined key to another, however brief the passage and abrupt the transition.<sup>141</sup>

---

<sup>141</sup> Kaiserman, 36.

### Chapter III

#### Stylistical Influences on Lyapunov's Piano Sonata Op. 27

Although a number of prominent late nineteenth century Russian composers (e.g., the “Mighty Five,” Belyayev’s circle, and Tchaikovsky) composed many of their works for the piano, the majority of them concentrated their efforts on other genres, such as orchestral and vocal works, and opera. For Lyapunov, however, piano was his principal compositional medium of expression. Of his 71 completed opus numbers, 35 are for piano solo. In addition, he composed two piano concertos, a rhapsody for piano and orchestra, a sextet for piano and strings, and a large number of songs for voice and piano, as well as a number of piano arrangements of his and other composers’ works. In addition, a small number of solo works for piano were published posthumously without opus numbers.

Lyapunov’s piano works hold a special place in the piano literature of the late nineteenth to early twentieth centuries. His own expertise as a pianist, along with his individuality and talent, makes his piano writing extraordinarily idiomatic and effective, in the great tradition of pianist-composers from earlier in the nineteenth century. In particular, his sense of melody and harmony in writing for the piano, as well as the capacity for heroic eloquence and subtle shades of tone color have caught the attention of a number of music scholars.<sup>142</sup>

Lyapunov’s piano style derives from a number of influences, especially the music of Balakirev and western-European predecessors (Liszt, Chopin, Wagner, Henselt), as

---

<sup>142</sup> M. D. Calvocoressi and G. Abraham, *Masters of Russian Music*, (London: Duckworth, 1936), 438.

well as the musical traditions of the Russian Orthodox Church. The present chapter discusses specific instances of these influences that are manifest in the Sonata Op. 27.

### **Western Influences**

By the mid-nineteenth century, the music of Chopin and Liszt has acquired a solid footing in Russia. Russian composers from the mid-nineteenth to the early twentieth century expressed their admiration and fondness for works of Chopin and Liszt in their own works, in some cases to the extent that they have been criticized for being too Lisztian or too Chopinesque. In their search for a new musical vocabulary, some Russian composers, such as Musorgsky, worked hard to distance themselves from the traditions of Chopin and Liszt, while others such as Lyapunov and Balakirev openly attested to their admiration of these composers. In summarizing the influences of western composers on Lyapunov, Davis writes:

Like practically all Russians before him, Lyapunov was an eclectic drawing on models supplied, in particular, by the great pianist-composers of Western Europe. Strongly conservative in idiom – the new methods springing up in music during his life find little place – he seeks inspiration, sometimes perhaps rather obviously, in the forms and techniques furnished particularly by Chopin and Liszt, who both naturally play a prominent part in the style of his piano writing; to a lesser, though by no means unimportant extent, Schumann, to a quite considerable extent, Henselt, domiciled for so long in Russia...<sup>143</sup>

### **Franz Liszt**

The influence of Liszt, whom Lyapunov greatly admired, is reflected in much of Lyapunov's piano music. The *Twelve Transcendental Studies* Op. 11 (1897-1905) for solo piano were composed with the specific purpose of completing the key cycle begun

---

<sup>143</sup> Davis, "Sergei Lyapunov...", 186.

by Liszt in his twelve studies by the same title.<sup>144</sup> Lyapunov's Op. 11 is dedicated to the memory of Liszt, in which the most evident Lisztian influences are seen in the borrowed textures in many of the pieces.

Lyapunov's Piano Sonata Op. 27, dedicated to Karl Klindworth,<sup>145</sup> is described by Hamilton as the "final Liszt Sonata epigone."<sup>146</sup> The most obvious influence on Lyapunov's Op. 27 is found in its form, in which Lyapunov followed Liszt's model in combining different movements of a sonata cycle into a single-movement sonata form.<sup>147</sup> Davis writes: "The debt, of course, is to Liszt's Sonata, first and foremost, and the principles embodied in that great work, *viz.* cyclic construction and thematic metamorphosis."<sup>148</sup> Table 3 compares the form of Liszt's B minor Sonata (a) to that of Lyapunov's Op. 27 (b).<sup>149</sup>

A parallel between Op. 27 and Liszt's B minor sonata may be drawn with respect to the relative proportions of their sections. As evident in Table 4 (a), the proportional percentages of the first and second movements of Op. 27 are about equal proportions to those of Liszt's B minor sonata, illustrated in Table 4(b).

---

<sup>144</sup> Liszt composed his studies in each of the flat keys, whereas Lyapunov wrote in the sharp keys, completing the circle of fifths.

<sup>145</sup> Klindworth, a late student of Liszt and Lyapunov's former master at the Moscow conservatory, gave a private performance of Liszt's B minor Sonata to Wagner in 1855. (Walker, *Franz Liszt The Weimar Years*, 185-86).

<sup>146</sup> Hamilton, 81.

<sup>147</sup> The form of Op. 27 is analyzed in detail in chapter 2.

<sup>148</sup> Davis, "Sergei Lyapunov...", 196.

<sup>149</sup> The design of Liszt's B minor Sonata in this table is according to Alan Walker, (Walker, *Franz Liszt, The Weimar Years*, 151).

**a) Liszt's B minor:**

<b>I: Allegro</b>		<b>II: Andante</b>	<b>III: Fugato</b>	<b>IV: Allegro</b>	<b>Prestissimo</b>
<b>Intro.</b>	<b>Exposition</b>	<b>Development</b>		<b>Recapitulation</b>	<b>Coda</b>
	<b>m. 32</b>	<b>m. 331</b>	<b>m. 459</b>	<b>m. 533</b>	<b>m. 682</b>

**b) Lyapunov's Op. 27:**

<b>I: Allegro</b>		<b>II: Andante</b>	<b>III: Scherzando</b>	<b>IV: Tempo I</b>	<b>Andante maestoso</b>
	<b>Exposition</b>	<b>Development</b>		<b>Recapitulation</b>	<b>Coda</b>
	<b>m. 1</b>	<b>m. 245</b>	<b>m. 360</b>	<b>m. 452</b>	<b>m. 548</b>

Table 3. Comparison of Form: (a) Liszt, Sonata in B minor and (b) Lyapunov, Op. 27.

By comparison, the proportion of the *Scherzando* of Op. 27 is slightly longer than the *Fugato* section in the sonata in B minor. Likewise, the *Finale* of Liszt's work exceeds the final *Allegro* of Op. 27 by 4 percent. The information provided in Table 4 nevertheless suggests Lyapunov's approximation of the proportional design of Liszt's B minor sonata.

**a) Lyapunov's Op. 27:**

<b>I: Allegro</b>	<b>II: Andante</b>	<b>III: Scherzando</b>	<b>IV: Tempo I</b>	<b>Coda</b>
<b>41%</b>	<b>19%</b>	<b>15%</b>	<b>16%</b>	<b>8%</b>

**b) Liszt's Sonata in B minor:**

<b>I: Allegro</b>	<b>II: Andante</b>	<b>III: Fugato</b>	<b>IV: Allegro</b>	<b>Coda</b>
<b>43%</b>	<b>17%</b>	<b>10%</b>	<b>20%</b>	<b>10%</b>

Table 4. Relative Proportions of Movements in (a) Lyapunov's Op. 27 and (b) Liszt's Sonata in B minor.

The placement of the *Scherzando* section in Op. 27 was also influenced, consciously or unconsciously, by Liszt's B minor sonata, in which the beginning of the



*Fugato* section occurs at the point of the golden ratio.<sup>150</sup> This proportional relationship in Op. 27 contributes to the overall musical satisfaction of the sonata, as is also the case with Liszt's sonata. In Op. 27, the golden ratio occurs at measure 368, where Lyapunov writes the indication *Scherzando*, as shown in Example 6 of Chapter 2. In Liszt's B Minor Sonata the golden ratio also aligns precisely with an entrance of the fugue subject in the right hand in measure 470 (Example 24).



Example 24. Liszt, Sonata in B minor, mm. 465-472.

The general outline of Liszt's B minor sonata presented in Table 5 reveals a number of influences on Op. 27, most notably the following correspondences:

1. Both works have an exposition containing main and subordinate themes, in which the main theme is presented in a minor key. Both Liszt and Lyapunov use the key of D major for the subordinate key area. In Op. 27, the key of D major functions as a distant mediant tonality with respect to F minor, whereas in Liszt's B minor sonata the key of D major

<sup>150</sup> Regarding golden section divisions in these two works, see the discussion in the section on form in Chapter 2 of the present study.

functions as an upper mediant. Thus in both cases, the main and subordinate themes are related by a third.<sup>151</sup>

2. Both sonatas use slow and scherzo-like movements as part of the development sections, as shown in Tables 5 and 6. In addition, both Andante movements are conceived as self-contained ternary forms (A-B-A').

3. A clear delineation between the *Scherzo* and the restatement of the main theme in the recapitulation is absent in both sonatas. A number of studies have argued that the recapitulation in Liszt's sonata in B minor begins in measure 531, while others (including the present study), place it in measure 533, as shown in Table 5.<sup>152</sup> In Op. 27, regardless of the composer's "Tempo I" inscription in measure 455, a true recapitulation of the main theme, in which the key of F minor returns, occurs in measure 472.<sup>153</sup>

4. Similar to Liszt's B minor sonata, the coda of Op. 27 is written in a major tonic key with a variety of tempos (see Tables 5 and 6), in which the slow movement themes are restated, providing unity and balance for the piece.

5. Both sonatas have a clear long-range tonal structure that arpeggiates their respective minor triads across the whole sonata, also evident in Tables 5 and 6.<sup>154</sup>

---

<sup>151</sup> Composers in the nineteenth century – especially Schubert and Liszt – made effective use of chromatic mediants and other distant tonal relationships in their tonal schemes, thus influencing Lyapunov, who employed such tonal shifts routinely in his harmonic language as evident in Op. 27.

<sup>152</sup> For a complete comparison of views on Liszt's B minor see Ben Arnold, "Piano Music: 1835-1861," in *The Liszt Companion*, ed. by Ben Arnold. (Westport: Greenwood Press, 2002), 121.

<sup>153</sup> This is discussed in more detail in Chapter 2.

<sup>154</sup> For more details on tonal structure of Op. 27 see Example 17 of Chapter 2.

Measures	Key	Section	Tempo Markings
1	G minor	Intro	<i>Lento assai, Allegro energico</i>
32	B minor	Expo: Main Theme	[ <i>Allegro energico</i> ]
105	D major	Subordinate Theme	<i>Grandioso. Dolce con grazia Cantando espressivo</i>
179	—	Closing Section	
205	—	Development	[ <i>Allegro energico</i> ]
331	F# major	[A-B-A']	<i>Andante Sostenuto</i>
460	Bb minor/Eb major	[fugue]	<i>Allegro energico</i>
533	B minor	Recap: Main Theme	
600	B major	Subordinate Theme	<i>Accentuato il canto Cantando espress. senza slentare</i>
642	—	Closing Section	<i>Un poco animato. Stretta quasi Presto</i>
673	B major	Coda	<i>Presto. Prestissimo Andante sostenuto Allegro moderato Lento assai</i>

Table 5. Liszt, Sonata in B minor.

Measures	Key	Section	Tempo Markings
1	F minor	Expo: Main Theme	<i>Allegro appassionato</i>
52	F minor/Ab major	Transition Theme	<i>Cantabile ed espressivo</i>
108	D major	Subordinate Theme	<i>Un poco meno mosso</i>
162	—	Development	<i>Piu animato</i>
245	E major	[A-B-A']	<i>Andante sostenuto e molto espressivo</i>
360	G# minor	[Scherzando]	<i>Allegro vivo.</i>
452	V/Fminor->Fminor	Recap: Main Theme	<i>Tempo I</i>
498	Db major	Subordinate Theme	<i>Meno mosso</i>
534	—	Transition Theme	<i>Piu animato</i>
548	F major	Coda	<i>Andante maestoso L'istesso tempo Pesante</i>

Table 6. Lyapunov, Sonata Op. 27.

Lyapunov's sonata Op. 27 employs a number of pianistic techniques and textures that suggest Liszt's B minor sonata as its model. The Lisztian influences are quite obvious in a number of passages in Op. 27 as in, for instance, the excerpt shown in Example 25a, which is reminiscent of the similar passage from Liszt's sonata given in Example 25b.



Example 25a. Lyapunov, Sonata Op. 27, mm. 88-93.

Example 25b. Liszt, Sonata in B minor, mm. 221-226.

In these two excerpts, a descending melodic line with a crescendo marking in both instances is given to the left hand, doubled at the octave, while the right hand accompanies with sweeping ascending and descending arpeggios.

Another instance of Lyapunov's borrowing of texture occurs in measure 162, (Example 26a). The repetitive gestures of chords in measures 162 and 164 are similar to those found in measures 555-559 of the Liszt sonata (Example 26b). An upward arpeggiated sweep in the right hand, together with tremolo-like figuration in the left, occurs in both excerpts following the repetitive accompaniment figures.

A build up of a dominant chord with a triple fortissimo occurs in measures 358-359 of Op. 27 (Example 27a), which bears close resemblance to the excerpt from Liszt's sonata illustrated in Example 27b. In fact, the similarities are such that Lyapunov must have worked directly from Liszt's score. Following a *tremolando* figure in the right hand, along with the octaves in the left, Liszt "delivers the earthshaking apotheosis... that a work of this length demands," as Arnold puts it.<sup>155</sup> An equivalent long silence, expressed with several rests and a fermata, is conspicuous in the passage from Op. 27.

---

<sup>155</sup> Arnold, 126.

**Piu animato.**

m. 162

m. 165

Example 26a. Lyapunov, Op. 27, mm. 162-168.

m. 555 **Piu mosso.**

m. 562

Example 26b. Liszt, B minor Sonata, mm. 555-567.



Example 27a. Lyapunov, Op. 27, mm. 356-361

Example 27b. Liszt, Sonata in B minor, mm. 704-715.

Newman observes that Lyapunov's coda is "modeled after Liszt's, being a similar peaceful resignation in andante tempo."<sup>156</sup> Example 28a illustrates the last 12 measures of Op. 27, which are clearly similar in texture and character to the passage from Liszt's coda shown in Example 28b.

<sup>156</sup> Newman, 731.





Example 28a. Lyapunov, Op. 27: Coda, mm. 584-595.

Example 28b. Liszt, Sonata in B minor: Coda, mm. 744-760.

The influence of Liszt’s treatment of thematic material, as evident in his B minor sonata, on Lyapunov’s Op. 27 is overwhelming. The transformation of themes, in which four distinct movements are thematically linked, provides continuity and a “binding



together”<sup>157</sup> for Op. 27, as is also the case with Liszt’s sonata. With regard to Liszt’s “metamorphosis” technique, Louis Kentner writes:

[Liszt] twists and bends them [motifs], gives them different meanings (sometimes diametrically opposed ones); they appear in slow or fast tempi, rhythmically re-shaped to fit into the *musical* design... Liszt was not the first to use this technique (which Eduard Hanslick, the Viennese critic, called ‘a monstrous, anti-musical procedure’); Schubert made use of it in one single work, the ‘Wanderer’ Fantasy.<sup>158</sup>

One such treatment of thematic material is illustrated in Example 29, in which a recurring opening theme from Liszt’s B minor sonata undergoes a number of transformations (a rhythmic diminution in this instance) throughout the work. Likewise, the transition theme from the exposition of Op. 27 also appears in diminution in the *Scherzando* section, illustrated in Example 30.<sup>159</sup>

The image displays two musical excerpts from Franz Liszt's Sonata in B minor. The top excerpt, starting at measure 82, shows a piano introduction with a theme of eighth notes in the right hand and sustained chords in the left hand, marked 'pesante'. The bottom excerpt, starting at measure 673, is labeled 'Presto' and shows a more rhythmic, eighth-note version of the theme in the right hand, with a 'ff' (fortissimo) dynamic marking in the left hand.

Example 29. Liszt, Sonata in B minor, mm. 82-90 and mm. 673-78.

<sup>157</sup> The term “binding together” was used by Liszt himself in describing his treatment of thematic material with respect to his Piano Concerto No. 1 in E-flat major.

<sup>158</sup> Louis Kentner, “Solo Piano Music (1827-61),” *Franz Liszt: The Man and His Music*, ed. by Alan Walker. (London: Barrie & Jenkins, 1970), 84-5.

<sup>159</sup> A detailed discussion of thematic transformation in Op. 27 is given in Chapter 2.



Example 30. Lyapunov, Op. 27, mm. 52-55 and 368-371.

Apart from Op. 27's close resemblance to the form of Liszt's B minor Sonata, Lyapunov stated in a letter to Balakirev, dated June 29, 1908, that "the form [of the sonata] came to be as in the E-flat major concerto by Liszt, due to the fact that the development of one of the themes took on the character of a Scherzo."<sup>160</sup> Based on close examination of this correspondence, it seems most likely that Lyapunov here is referring to Liszt's Piano Concerto Op. Posthumous in Eb major rather than Liszt's Piano Concerto No. 1 in the same key. Although all three piano concertos by Liszt are written in a two-dimensional sonata form, it is the Concerto Op. Posthumous that exhibits the closest resemblance to Op. 27.

The autograph manuscript of Liszt's Piano Concerto in Eb major, Op. Posth. was discovered in St. Petersburg, Russia, which was the city of Lyapunov's primary residence. Jay Rosenblatt, in his foreword to the first edition of Liszt's Piano Concerto in Eb major, Op. Posth., writes:

<sup>160</sup> RUS-SPk, № 8201, 68.

[It] is uncertain how various pages found their way into three archives... The primary source for the Concerto, op. posth., is Liszt's autograph manuscript. Unfortunately, this source is no longer intact, and pages are located in the M. E. Saltikov-Shchedrin State Public Library in Leningrad [currently The National Library of Russia, St. Petersburg], the German National Museum in Nuremberg, and the Goethe and Schiller Archive in Weimar.<sup>161</sup>

A distinction in the title of the work by Liszt referred to in the correspondence between Balakirev and Lyapunov suggests that, whereas Lyapunov was writing about Liszt's Piano Concerto Op. Posth., Balakirev mistakenly believed he was referring to the Concerto No. 1. In a letter to Lyapunov dated August 29, 1909, Balakirev writes:

...I recall a *Scherzo* from Liszt's 1<sup>st</sup> [piano] concerto, which appears as a great miniature in itself, with its three rather complete statements. And how beautifully it is prepared with its high piano trill and the dying away clarinet of the *Adagio* theme.<sup>162</sup>

Elsewhere Balakirev writes: "Liszt slightly touched upon the character of a Scherzo in his first concerto, and did not go into this sphere in his sonata, which finds its analogy with the F minor fantasy of Chopin."<sup>163</sup> Because Lyapunov's statement quoted above specifically mentions a theme being transformed into a scherzo-like passage as a developmental procedure, it seems clear that the two men were, in fact, citing two different concertos by Liszt.

The similarities of form between Op. 27 and Liszt's Piano Concerto Op. Posth., are readily apparent. Rosenblatt writes that, of all Liszt's Piano Concertos, the Concerto in Eb major, Op. Posth., shows the "greatest evidence of Liszt's 'double-function'

---

<sup>161</sup> Franz Liszt, *Concerto for Piano and Orchestra in Eb Major, Op. Posthumous*, ed. Jay Rosenblatt (Budapest: Editio Musica Budapest, 1989), ii. During WWII the manuscript materials, located in the National Library of Russia at St. Petersburg, were relocated to a city of Melekhov (now Dimitrovgrad), Russia due to the Siege of Leningrad by Germans. It is possible that a number of pages from Liszt's work were lost then. It is interesting to note that Lyapunov's daughter, Anastasiya, was among those who accompanied the evacuation. (The National Library of Russia, "The History," [http://www.nlr.ru/nlr\\_history/persons/info.php](http://www.nlr.ru/nlr_history/persons/info.php) (accessed March 8, 2014).

<sup>162</sup> RUS-SPk, № 8201, 70.

<sup>163</sup> Letter from June 25, 1908, A.S. Lyapunova, "Iz Istorii Tvorcheskikh Svyazei..." 402.

form.”<sup>164</sup> Table 7 illustrates the similarities of form between Op. 27 (a) and Liszt’s Concerto Op. Posthumous (b).<sup>165</sup> Four well-defined sections in Liszt’s work (*Allegro – Andante – Allegro – Allegro Vivace*) function as a one-movement sonata, in which exposition, [slow movement],<sup>166</sup> development, and recapitulation divisions are manifest.

**a) Lyapunov's Op. 27:**

<b>I: Allegro</b>	<b>II: Andante</b>	<b>III: Scherzando</b>	<b>IV: Tempo I</b>	<b>Andante maestoso</b>
<b>Exposition</b>	<b>Development</b>		<b>Recapitulation</b>	<b>Coda</b>
<b>m. 1</b>	<b>m. 245</b>	<b>m. 360</b>	<b>m. 452</b>	<b>m. 548</b>

**b) Liszt's Piano Concerto Op. Posthumous:**

<b>I: Allegro</b>	<b>II: Andante</b>	<b>III: Allegro</b>	<b>IV: Allegro vivace</b>	<b>Piu mosso</b>
<b>Intro.</b>	<b>Exposition</b>	<b>Development</b>	<b>Recapitulation</b>	<b>Coda</b>
<b>m. 42</b>	<b>m. 134</b>	<b>m. 190</b>	<b>m. 262</b>	<b>m. 430</b>

Table 7. Comparison of Form: (a) Lyapunov, Op. 27 and (b) Liszt, Concerto Op. Posth.

Liszt’s use of brief recitative-like passages, or short cadenzas, in the Concerto Op. Posthumous, which precede nearly all major sectional divisions, had an influential imprint on Lyapunov’s Sonata. Price writes:

The use of brief cadenzas for piano can be used to clarify the sectional boundaries of the Concerto Op. Posthumous. Following each section of major musical activity is a short cadenza... or, in the case of section three, a fermata in both the piano and orchestra parts.<sup>167</sup>

<sup>164</sup> Jay Rosenblatt, “Piano and Orchestra Works,” *The Liszt Companion*, ed. by Ben Arnold. (Westport: Greenwood Press, 2002), 289.

<sup>165</sup> The sectional divisions of Liszt’s Piano Concerto Op. Posth. are as suggested by Thomas Price, “An Overview of the Piano Concerto No. 3 in E-Flat Major, Op. Posthumous by Franz Liszt,” (DMA diss. University of Oklahoma, 1996), 28.

<sup>166</sup> The slow movement also functions as a secondary key area.

<sup>167</sup> Price, 29.

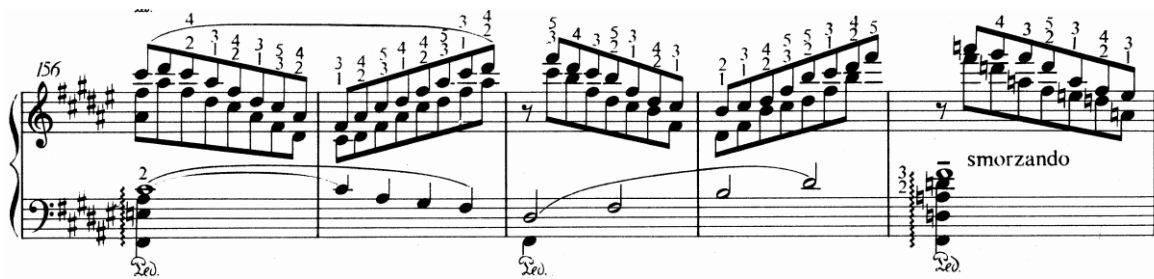
In Lyapunov's Op. 27 there is a short, recitative-like cadenza following each movement: mm. 100-107, 237-244, and 444-451. The link between the *Andante* and the *Scherzando* sections of Op. 27 (m. 359) is expressed with a moment of silence (using a fermata), which recalls section three of Liszt's Concerto Op. Posthumous.

Another remarkable connection is present in the second movement of Op. 27 (mm. 245-335), which is strikingly evocative of Liszt's Concerto Op. Posth. Following the middle section of the slow movement of Op. 27 is a delicate cadenza that leads into a restatement of the slow movement theme in its original key of E major, inscribed with a "*quasi Cello*" marking in the melody, as illustrated in Example 31a. In the slow movement of Liszt's Concerto Op. Posth., a final restatement of the slow movement theme is preceded by a short cadenza in the piano part, similar to that of Op. 27. Analogous to Lyapunov's sonata, the melodic material of the final episode of Liszt's slow movement is given to the cello section of the orchestra, which may be described as one of the most beautiful moments in that work. These themes are compared in Example 31.



Example 31. A Comparison of Themes: (a) Lyapunov, Op. 27, mm. 336-37, and (b) Liszt, Piano Concerto Op. Posth., (Piano Reduction of the Orchestral Score, used by permission, © Copyright 1991 by Editio Musica Budapest), mm. 178-79.

A number of other passages from Op. 27 display further Lisztian textures and effects and may have resulted from Lyapunov's acquaintance with other works by Liszt. For instance, the texture of the A' section of the slow movement of Op. 27 (Example 31a) is very reminiscent of Lisztian double-note gestures in the right hand with its melody in the left, as in Liszt's *Harmonies Poétiques et Religieuses* No. 3 shown in Example 32. Lyapunov's texture and technical devices in measures 408-409 of Op. 27 (Example 33a) are especially evocative of the passage from Liszt's Piano Concerto No. 1 (*Scherzo* movement) illustrated in Example 33b. The double-note arpeggios of the right hand in the *Andante maestoso* section of Op. 27 (m. 548, Example 34a) are also reminiscent of Liszt, as illustrated in Example 34b.



Example 32. Liszt, *Harmonies Poétiques et Religieuses* No. 3. Mm. 156-160.



Example 33a. Lyapunov, Sonata Op. 27, mm. 408-410.



Example 33b. Liszt, Piano Concerto No. 1, *Scherzo* (Excerpt).



Example 34a. Lyapunov, Op. 27, mm. 548-49.



Example 34b. Liszt, *Twelve Transcendental Studies*, S. 139, No. 4 (Excerpt).

### Frederick Chopin

The influence of Chopin's music on Lyapunov's compositional style is less obvious than that of Liszt. Nonetheless, Lyapunov's musical style, as evident in Op. 27, shares a number of features with the music of Chopin, especially with regard to melody, harmony, and texture, in which Lyapunov adhered to the traditional principles of nineteenth century practice.

The music review column of the German newspaper *Die Post* dated March 26, 1912, states: "Lyapunov – one of the most interesting composers from the young Russia... With respect to the inner content of his compositions, he is largely indebted to Chopin... yet with respect to form he stands under the influence of Liszt, which he does not hide."<sup>168</sup>

About Lyapunov's style characteristics Asaf'ev writes: "...the plasticity of melodies and harmonies, the richness of the ornamentation and the fullness of the sonority – a luscious suffusion of the sound space." Kaiserman also writes: "Other composers who left their mark on Liapunov were: Chopin and Adolf Henselt, particularly

<sup>168</sup> Quoted from *Onegina*, 210.



in the areas of lyrical melodic writing and widely spaced accompaniment figures...’’<sup>169</sup>

Indeed, Op. 27 is full of lyricism and musical elegance for which Lyapunov is especially indebted to Chopin.

In Op. 27, aspects of Chopin’s Romantic musical esthetic appear as elegant, lyrical melodies, clarity, suppleness of texture, and flowing harmonic progressions. For example, a beautiful *Andante sostenuto* theme (Example 35a) has been said to bear some resemblance to the “*cantabile* which starts the second subject group in the first movement of Chopin’s Sonata in B minor...” (Example 35b).<sup>170</sup>



Example 35a. Lyapunov, Op. 27, mm. 245-48.



Example 35b. Chopin, Sonata in B minor (Excerpt).

Despite the abundance of chromatic harmony in Op. 27, the melodic material is predominantly diatonic, similar to that of Chopin. The chromatic elements consist

<sup>169</sup> Kaiserman, 27.

<sup>170</sup> Davis, “Sergei Lyapunov...,” 197-98.

primarily of passing tones, appoggiaturas, neighboring tones, etc... In his texture, Lyapunov often demonstrates striking sensitivity to graceful ornamentation and expressive lyricism, resembling the inherent beauty of Chopin's music. Example 36 illustrates the *Cantabile ed espressivo* transition theme from the exposition of Op. 27, in which a calm and tender melodic line is enhanced by its delicate ornaments as seen in measures 52 and 54.



Example 36. Lyapunov, Op. 27, mm. 52-55.

The predilection for keys of five flats (D-flat major and B-flat minor) or two sharps (D major and B minor) was pronounced with Lyapunov as it was for many of his predecessors, including Chopin and Balakirev. Although Op. 27 is written in the key of F minor, the subordinate theme from the exposition is introduced in the key of D major, and the same theme is restated in the recapitulation of the sonata in the key of D-flat major. The keys with two sharps for Lyapunov was a pitch preference, whereas the choice of “black note” keys, such as D-flat major, had more to do with considerations of pianistic technique, as it did with Chopin. Although harder to read, piano pieces with more flats or sharps are often easier to play as they fit more comfortably under the pianist's hands. This conception of the “correct” hand position, in which the shorter fingers (thumb and fifth) are resting on the white keys while the longer fingers (second, third and fourth) occupy the black keys, was noted by earlier musicians such as Muzio

Clementi, François-Joseph Fétis, and was also adopted and valued by Chopin, Liszt, and Balakirev.

A specific idea found in Op. 27 that Lyapunov adopted from Chopin is the “intense *compression* of recapitulation.”<sup>171</sup> Chopin, in his Piano Sonatas No. 2 and No. 3, does not restate the main theme in the recapitulation at all. The development section leads directly into the subordinate theme, about which Walker writes:

The first subject generates so much of the development that to recapitulate it as well would be repetitive, less than masterly... The more you compress, the more you express. Compression is the method *par excellence* of maintaining structural tension which would otherwise be lowered through over-familiarity.<sup>172</sup>

A transition theme from the exposition of Op. 27 (measure 52), illustrated in Example 36, having been greatly exploited in the Scherzo (or the development) section of the sonata, is omitted in the recapitulation, thus resembling Chopin’s approach to compressed recapitulation.

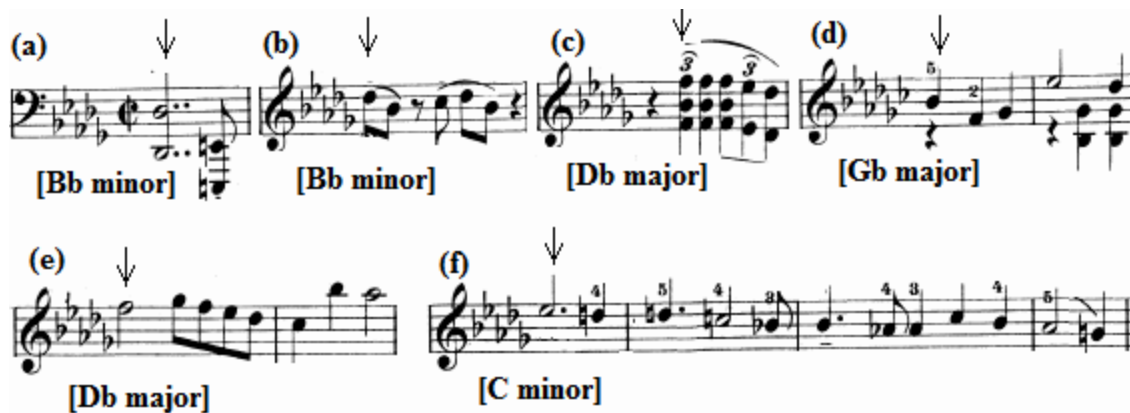
Lyapunov’s fondness for melodic mediant relationships across Op. 27 is also influenced by Chopin. Walker writes that “mediant relationships, melodic and harmonic, are important unitive sources in [Chopin’s Bb minor] sonata. So is the mediant degree itself. No fewer than six of the sonata’s themes begin on the mediant degree,” as illustrated in Example 37.<sup>173</sup> Many of the lyrical, Chopin-like themes in Lyapunov’s Op. 27 begin with the third degree as well, shown in Example 38.

---

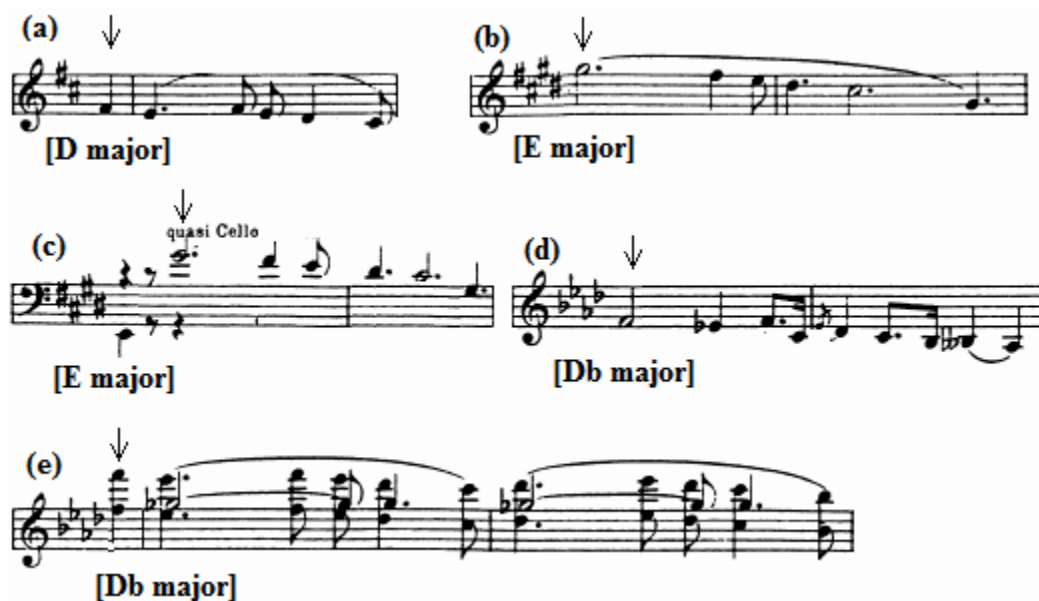
<sup>171</sup> Alan Walker, “Chopin and Musical Structure: An Analytical Approach,” *Frederic Chopin*, ed. by Alan Walker (New York: Taplinger Pub. Co., Inc., 1966), 242.

<sup>172</sup> *Ibid.*, 243.

<sup>173</sup> *Ibid.*, 246.



Example 37. Chopin, Sonata in Bb minor, Selected Themes.



Example 38. Lyapunov, Op. 27, Selected Themes.

One of the most obvious borrowings of texture occurs in the left hand accompanimental figure of the *Cantabile ed espressivo* theme from Op. 27 (shown in Example 36 above), which is clearly indebted to the nearly identical figure in Chopin's Prelude Op. 28 No. 13, illustrated in Example 39. Both passages are in 6/4 meter, and

such close resemblance strongly suggests that Lyapunov based it on this specific work by Chopin.<sup>174</sup>



Example 39. Chopin, Prelude Op. 28, No. 13, mm. 1-3.

## Richard Wagner

Although Lyapunov in his Piano Sonata Op. 27 drew inspiration mostly from the works of Liszt and Chopin, among the Western composers the *Cantabile ed espressivo* theme shown in Example 36 in particular is “highly reminiscent of a *leitmotiv* from *The Ring*” by Wagner, as suggested by Davis (illustrated in Example 40).<sup>175</sup>



Example 40. Wagner, *Die Walküre* (*Leitmotiv*).

<sup>174</sup> Davis, on the other hand, suggests its resemblance with Henselt's Study in F minor, Op. 5, No. 10, (Davis, "Sergei Lyapunov...", 197), but the pattern is not as nearly as precise a match as that of the Chopin Prelude.



<sup>175</sup> Davis, "Sergei Lyapunov...", 197.

## Mily Balakirev

In contrast to Arensky and Ippolitov-Ivanov, who graduated from St. Petersburg Conservatory but later fell under the influence of Moscow Conservatory composers, Lyapunov, a graduate of Moscow Conservatory, became interested in the music of the “Five.” He has been regarded as a “musical grandson of Glinka and – to maintain the metaphor – as the heir of Balakireff, with whom for many years he was on terms of the closest intimacy.”<sup>176</sup> Indeed, Balakirev is the single most important Russian influence on Lyapunov, and his contribution to Lyapunov’s compositional style is no less significant than that of Liszt.

Lyapunov’s reason for moving to St. Petersburg was in large part due to his desire to join the national movement of kuchkists.<sup>177</sup> Mikhail Shifman, one of the earliest Russian biographers on Lyapunov, writes:

The composer’s life for the most part proceeded during the years when realistic traditions of Russian music underwent embittered accusations from the pioneers of modernistic streams. In [these] conditions of poignant battle for creative directions in music Lyapunov preserved loyalty to the legacy of the “Mighty Five” and firmly stood upon traditions of the “new Russian school.”<sup>178</sup>

Among the composers of the “Five” Lyapunov was mostly attracted to Balakirev, with whom he began his twenty-five year association.

At the time of Lyapunov’s first visit to St. Petersburg in 1883, Balakirev had already reemerged into the music world after his disappearance from the musical life of

---

<sup>176</sup> M. Montagu-Nathan, *A History of Russian Music*, (New York: Biblo and Tannen, 1969), 252-3.

<sup>177</sup> The Russian word *kuchka* also spawned the terms “kuchkism” and “kuchkists” which may be applied to artistic aims or works of the “Mighty Five.”

<sup>178</sup> Shifman, 3.

St. Petersburg for an extended period of time. Simon Kruglikov<sup>179</sup> wrote to Rimsky-Korsakov in 1884:

I have never seen him [Balakirev] this attractive and pleasant. He ... played me a ton of excellent pieces at the f[orte] p[iano]; [he] was soft, definitely polite, not selfish, by no means did he confound with one-sidedness or narrowness of views. On the contrary... he judged with intelligence, clarity, and originality... Taneyev, Arensky, Grzhimali, [and] Fitzenhagen are fascinated by him, even though, apart from Arensky, none of them fully share Balakirev's views on music.<sup>180</sup>

For Balakirev, who at the time had lost most of his friends and students, Lyapunov's permanent relocation to St. Petersburg was a true gift of fate. For Lyapunov, Balakirev became a mentor and a close friend, which he had long desired during his studies at the Moscow Conservatory.

Upon arriving in St. Petersburg, Lyapunov began to attend the so called "Belyayev's Fridays," which was a gathering of composers at Belyayev's estate to perform, discuss, and reflect on music of Russian, as well as Western European composers. Towards the end of the 1880s a number of issues arose between Belyayev and Balakirev that resulted in Balakirev's alienation from the circle. Lyapunov, being a sincere friend and a follower of Balakirev, also departed from Belyayev and his circle for good.

At this time a new group of younger composers began gathering around Balakirev. Aleksandr Olenin,<sup>181</sup> a composer and member of this new circle remembered: "Our circle was close-knit, yet initially very small. Its leading members included: A. A.

---

<sup>179</sup> Simon Nikolayevich Kruglikov (1851-1910) – a Russian music critic, a student of Rimsky-Korsakov and Lyadov.

<sup>180</sup> RUS-SPk, № 8201, 56.

<sup>181</sup> Aleksandr Alekseyevich Olenin (1861–1944).

Petrov – a Conservatory professor, Kazanli and I; a little later we were joined by S. M. Lyapunov...”<sup>182</sup>

Anastasiya Lyapunova, in her 1961 article entitled “Iz Istorii Tvorcheskikh Svyazei M. Balakireva i S. Lyapunova” [“From the History of the Creative Links between M. Balakirev and S. Lyapunov”] writes:

The creative relationship between Balakirev and Lyapunov is outlined with a provisional periodization... Noticeably standing out are the first eight years (1884-1892), when the influence of Balakirev was especially strong with its specific touch of “guidance.” The role of Lyapunov increases during the last years of Balakirev’s life (1905-1910), when he becomes not only a friend, but an assistant, advisor, and co-author for Balakirev.<sup>183</sup>

A number of similarities between Balakirev and Lyapunov have been observed by music historians in the past. For example, besides a similarity in their personal appearance,<sup>184</sup> both artists are similar in their “character of talent” and their “manner of writing.”<sup>185</sup> “In Russian piano music – as noted by Olga Onegina – he [Lyapunov] continued the line of Balakirev, creating works with a deep knowledge of the instrument’s nature... which gave B. V. Asaf’yev the freedom to characterize this line as a ‘Balakirev–Lyapunov pianism.’”<sup>186</sup>

With regard to Balakirev’s influence on Lyapunov David Kaiserman, in his 1977 dissertation, writes:

It was Balakirev more than anyone else who was the lodestar of Liapunov’s musical life. Liapunov wholeheartedly shared his master’s artistic beliefs, being drawn to them even before he moved to St. Petersburg; they were not foisted upon him. The intimacy between teacher and pupil was based not only on a similar musical philosophy but also a deep mutual personal respect.<sup>187</sup>

---

<sup>182</sup> Quoted from Shifman, 26-7.

<sup>183</sup> A.S. Lyapunova, “Iz Istorii Tvorcheskikh Svyazei...,” 391.

<sup>184</sup> V. V. Stasov has often called Lyapunov a “black Balakirev.”

<sup>185</sup> A. Malkov, “Fortepiannoye Tvorchestvo M. Balakireva and S. Lyapunova,” *Russkaya Muzikalnaya Gazeta*, January 6, 1913, 6.

<sup>186</sup> Onegina, 206.

<sup>187</sup> Kaiserman, 24.



Lyapunov's creative independence, regardless of Balakirev's inclination to dominate his students, is perhaps best illustrated in the compositional process of Op. 27, as evident from letters between the two men, discussed in Chapter 2. Nevertheless, a closer look at Lyapunov's Op. 27 reveals a number of influences that can clearly be attributed to Balakirev's piano writing.

Lyapunov's obsession with key signatures of five flats (B-flat minor and D-flat major) and two sharps (D major and B minor) was inherited not only from Chopin, but also from Balakirev. Davis in his article on Lyapunov has given the following table (Table 8), in which a comparison of Lyapunov's and Balakirev's works that use keys with 5 flats or 2 sharps is made.<sup>188</sup>

<i>Balakirev.</i>	
Original compositions .. .. .	37
In basic key of 5 flats or 2 sharps (including all four movements of the piano Sonata with the exception of the opening bars of the mazurka which has a key signature of 2 flats; also the whole of <i>Islamey</i> ) .. .. .	16
Introducing key of 5 flats or 2 sharps .. .. .	13
<i>Lyapunov.</i>	
Original individual movements or pieces .. .. .	69
In basic key of 5 flats or 2 sharps .. .. .	20
Introducing key of 5 flats or 2 sharps either with extended or passing reference .. .. .	15

Table 8. Balakirev's and Lyapunov's Compositions with 5 Flats or 2 Sharps.

Michael Burford in his 1988 thesis writes: "Most of the ideas which Lyapunov borrowed from Balakirev were either technical or, less frequently, structural..."<sup>189</sup> One example is Lyapunov's fascination with one of Balakirev's melodic ideas, consisting of

<sup>188</sup> Davis, "Sergei Lyapunov...", 188.

<sup>189</sup> Michael Charles Burford, "The transcendental Studies of S. M. Lyapunov," (Master Thesis, University of Sheffield, England, 1988), 131.

three descending stepwise notes, which at times is preceded by a grace note ornamentation and an interval of a descending fourth.<sup>190</sup> Example 41 illustrates this type of idea as used in Balakirev's *La Fileuse* in measures 11-12. In Op. 27, illustrated in Example 42, not only does Lyapunov "borrow" Balakirev's melodic idea, he also uses exactly the same intervals and pitch classes (including the grace note ornamentation) in measures 5-6 and 7-8, despite the contrasting tonal context of the two melodies.



Example 41. Balakirev, *La Fileuse* (1906), mm. 10-12.



Example 42. Lyapunov, Op. 27, mm. 5-8.

Kaiserman points out a number of Balakirev's stylistical influences on Lyapunov's piano writing, many of which can be found in Op. 27. He writes that "the use of an augmented fifth to progress from an original or temporary tonic to the first

<sup>190</sup> Davis suggests that Balakirev inherited this motive from Henselt. Davis, "Henselt, Balakirev and the Piano," *The Music Review*, XXVIII/3 (Aug. 1967): 201-02.

inversion of a submediant chord” may be traced back to Balakirev, which initially derived from the melodic patterns of the Caucasus.<sup>191</sup> Example 43 is an excerpt from Balakirev’s Mazurka No. 7 (1906) in which the composer resolves an interval of an augmented fifth (measure 35) to a submediant chord in the first inversion in measure 36. Likewise, Lyapunov in Op. 27 utilizes a similar progression in the main theme of the sonata, illustrated in Example 42, in which an interval of an augmented fifth in the temporary tonic of D-flat major (measure 5) is resolved to a submediant B-flat minor sonority in the first inversion in measure 6.



Example 43. Balakirev, Mazurka No. 7, mm. 33-38.

Lyapunov’s “predilection for harmonic pedals and, to a lesser extent, ostinatos” is another connection to Balakirev.<sup>192</sup> Such compositional techniques may be found in a number of Lyapunov’s works before 1911.<sup>193</sup> A subordinate theme of Op. 27, represented by the harmonic reduction in Example 44, is written over a tonic D pedal point, which at times functions as a non-chord tone (expressed by filled in note-heads), creating dissonant sonorities until the harmony, not the pedal, is resolved to a consonance.

<sup>191</sup> Kaiserman, 34-5. Edward Garden suggests that the progression from an augmented fifth to a relative minor “is not an original idea. Schumann, Chopin, Glinka and others use the device, but less frequently.” Garden, *Balakirev, A Critical Study of His Life and Music*, (New York: St. Martin’s Press, 1967), 307-08.

<sup>192</sup> Kaiserman, 36.

<sup>193</sup> Ibid.

Furthermore, the pedal point in this instance has a strong tonal effect, pulling the harmony back to the tonic as evident in measures 108-111. In the subsequent measures, however, the intensity of the passage is heightened by the upper voices, which results in a weakening and subsequent abandonment of the pedal point altogether.

mm. 108 109 110 111 112 113 114 115

D: V  $vii^{\circ 7}$   $IV_4^6$   $V^7$  I  $IV_4^6$   $vii^{\circ 7}$   $\left[ \frac{V^7}{IV} \right]$

G:  $\left[ V^7 \right]$   $\frac{vii^{\circ 7}}{vi}$  IV  $V^7$  vi

dec. res.

Example 44. Lyapunov, Op. 27, mm. 108-114.

The noted Russian music historian Igor Glebov (pseudonym of Boris Asaf'ev) in his book of 1930 draws a number of parallels between Lyapunov and Balakirev.<sup>194</sup> He writes:

As Balakirev, Liapunov rests on a homophonic-diatonic fabric. Chromaticism is for both of them rather a passing and ornamental element, than an impulse to disintegrate tonality. The tonal feeling and perception of vertical formations are unshaken. Thus both Balakirev and Liapunov remained untouched by the Wagnerian chromaticism (*Tristan*), with its nervous excitement and pessimistic moods.<sup>195</sup>

Asaf'ev goes on to say that Lyapunov was influenced by Balakirev, and followed his master's footsteps, in the "interruption of a climax and of dynamic accumulation," which perhaps resulted in listeners' carelessness for all the other "great attractiveness of

<sup>194</sup> Boris V. Asaf'ev, *Russian Music From the Beginning of the Nineteenth Century*, trans. Alfred J. Swan (Ann Arbor: J.W. Edwards, 1953), 232-23.

<sup>195</sup> *Ibid.*, 233.

its plastic, relief-like melodies and the firmness of its knitting.”<sup>196</sup> One such instance occurs at the end of the *Scherzando* section of Op. 27, illustrated in Example 45, where Lyapunov unexpectedly interrupts the dynamic accumulation, established by imitative gestures in octaves in both hands, by changing the texture, character, and register of the piano, as evident in measures 445-451. The influential work for Lyapunov, perhaps, was Balakirev’s Piano Sonata in B-flat minor, in which the development section of the first movement was interrupted by a brilliant cadenza, right before the restatement of the main theme. The cadenza of Op. 27, analogously, leads into the recapitulation of the main theme.



Example 45. Lyapunov, Op. 27, mm. 445-451.

Kaiserman notes that “A favorite device, learned from Balakirev, is the repetition of a theme in the left hand above changed figuration in the right.”<sup>197</sup> A noteworthy example of this compositional technique is found in the slow movement of Op. 27, illustrated in Example 46. The melody of the A’ section (m. 339), initially stated in the

<sup>196</sup> Ibid.

<sup>197</sup> Kaiserman, 39.

right hand along with its left-hand arpeggiated-like figuration (m. 245), occurs here in the left hand, while the accompaniment, consisting of double notes, is played in the right.



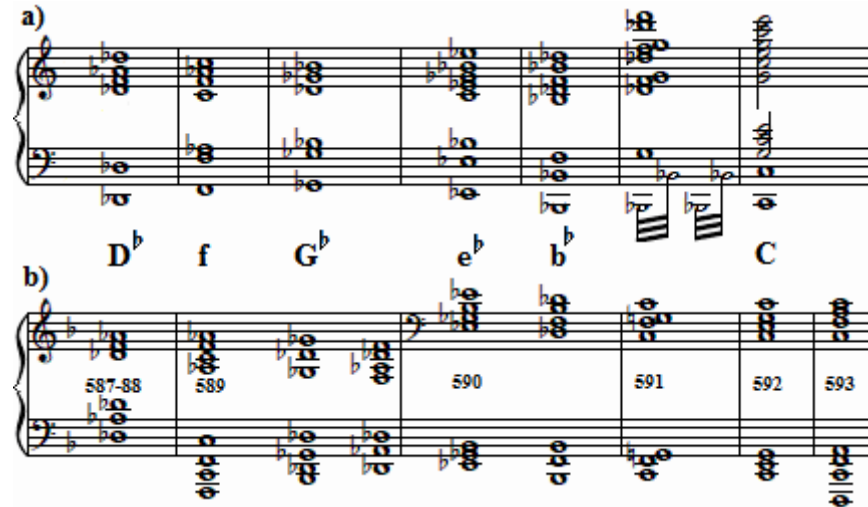
Example 46. Lyapunov, Op. 27, mm. 245-48 and mm. 339-40.

Another Balakirev characteristic that made its way into Lyapunov's music involves cadential progressions. Edward Garden writes that "Balakirev's cadences are sometimes of great interest. They are often painted in dark colours, though the last chord is usually major."<sup>198</sup> Garden provides a harmonic reduction of such a progression, shown in Example 47a, occurring at the end of the first movement of Balakirev's Symphony No. 1 in C major (1897).<sup>199</sup> A harmonic reduction of the cadential progression from Op. 27, illustrated in Example 47b, reveals striking similarities with Balakirev's cadence. Lyapunov, who had an intimate knowledge of the symphony, used this progression in the key of F major with minimal modifications.<sup>200</sup>

<sup>198</sup> Garden, 305.

<sup>199</sup> Ibid., 200.

<sup>200</sup> Balakirev's Symphony No. 1 was transcribed for piano four hands by Lyapunov.



Example 47. Comparison of (a) Balakirev, Symphony No. 1, First Mvt., Ending and (b) Lyapunov, Op. 27, Coda, mm. 587-593.

Balakirev's idea of rhythmically altering themes during the course of their development has been observed in a number of his works, such as the Symphonic Poem *Tamara*, Oriental Fantasy *Islamey*, and others.<sup>201</sup> Such rhythmic metamorphosis of themes is also favored by Lyapunov in Op. 27, in which the lyrical transition theme from the exposition (m. 52) is transformed into a lively syncopated melody in the *Scherzando* section (m. 371). A change in character of themes, which is also akin to Balakirev,<sup>202</sup> occurs between the *Andante* theme (m. 245) and the Coda (m. 551), where the same melody assumes a *maestoso* character.

The thematic development of material in Op. 27, discussed in Chapter 2, in which Lyapunov utilizes a non-Western approach to the restatement of thematic ideas, also

<sup>201</sup> Garden, 306.

<sup>202</sup> Ibid.

derives from (among others) Balakirev.<sup>203</sup> According to Burford, “A purely Balakirevian feature of Lyapunov’s writing can be detected in his subtle treatment of repeated material.... As can be expected of a disciple of Balakirev, Lyapunov never restates thematic material without some alteration or embellishment to the harmony.”<sup>204</sup>

A number of other stylistical features of Balakirev that have been observed by Garden are echoed in Op. 27, for example, cross rhythms over a beat or bar line; a beautiful pianistic decoration of themes; well-spaced arpeggios in the left hand, which provide a distinctive harmonic effect; the use of augmented intervals, and third and sixth related harmonies across sections of the movement; and the integration of church melodies.<sup>205</sup>

In addition to Balakirev’s melodic, harmonic, and thematic influences, a number of passages from Op. 27 portray Lyapunov’s affection for the former’s textures and style of writing. A passage from Balakirev’s *Au Jardin* (Example 48) resembles that of a passage from Op. 27, illustrated in Example 49, in which both hands are written in a chromatically descending line, concluding with a single upward (Example 48) or downward (Example 49) sweep.

---

<sup>203</sup> Davis suggests that Balakirev adopted this technique from Henselt, who used it in a number of his works (i.e. Piano Concerto in F minor and “Chanson de Printemps”), Davis, “Henselt, Balakirev and the Piano,” 177.

<sup>204</sup> Burford, 184. Garden has described this treatment of material in Balakirev’s music as “fresco-form,” (Garden, 309-10).

<sup>205</sup> Garden, 302-312.





Example 48. Balakirev, *Etude Au Jardin* (1884), mm. 42-46.



Example 49. Lyapunov, Op. 27, mm. 392-397.

An additional instance of Lyapunov's "borrowing" from Balakirev occurs in the *Scherzando* section of Op. 27, shown in Example 50. The lightness and brilliance, as well as the rhythmic and intervallic features of this passage are very similar to that in Balakirev's Etude in Example 51. In fact, the similarity is such that Lyapunov must have had an intimate knowledge of Balakirev's score. Balakirev's influence, however,



Example 50. Lyapunov, Op. 27, mm. 383-388.



Example 51. Balakirev, Etude *Au Jardin* (1884), mm. 50-54.

does not diminish the individuality of the work, much in the way that the many Lisztian elements in Balakirev's *Islamey* do not weaken its charisma. Kaiserman writes:

Balakirev's piano music, to be sure, is notable for its transparency and clarity, sensitivity to timbre, and the demands it places on finger technique; Liapunov's incorporates these features as well but is even more luxuriant and imposing, with a thicker texture and an even greater emphasis on executive skill.<sup>206</sup>

<sup>206</sup> Kaiserman, 29-30.

Despite all the similarities between the two, Lyapunov's creative approach remains very different from that of his teacher. In his chapter on Balakirev's influence on Lyapunov, Calvocoressi makes this very clear when he writes: "[Lyapunov's] music is more purely lyrical, less vehement, [and] fundamentally contemplative. He was endowed with a keen sense of color and poetry... So his music, let it be repeated, has an identity of its own..."<sup>207</sup> Balakirev's influence on Lyapunov is, perhaps, best summarized by a Russian music critic Malkov, who wrote: "... Lyapunov is imitative with regards to Balakirev as much as Balakirev is imitative with regard to Chopin and Liszt..."<sup>208</sup>

### **Russian Orthodox Church Music**

Numerous well known Russian composers who have used liturgical melodies and chants in their works include Dmitry Bortnyansky, Glinka, Balakirev, Rimsky-Korsakov, Anatoly Lyadov, Ippolitov-Ivanov, Tchaikovsky, Rachmaninoff, and others. Research pertaining to the role Russian Orthodox Church music plays in the works of these composers has been scant, however, due to atheistic propaganda in the former USSR for nearly seventy years.

With the exception of folk music, the Russian Orthodox Church music is the only branch of the art that has any claim to antiquity in Russia.<sup>209</sup> Lyapunov, being a deeply religious person, fruitfully integrated Orthodox Church music into a number of his works, including Op. 27, in which a setting of a chant melody entitled *Pomoshchnik i Pokrovitel*

---

<sup>207</sup> Calvocoressi, 437.

<sup>208</sup> A. Malkov, "Fortepiannoye Tvorchestvo M. Balakireva and S. Lyapunova," *Russkaya Muzikalnaya Gazeta*, February 2, 1913, 124-5.

<sup>209</sup> "Music in Russia," *The Musical Herald*, issue no. 677, (August 1, 1904): 234.

[Помощник и Покровитель] appears in the middle section of the *Andante sostenuto* movement, illustrated in Example 52.<sup>210</sup> Another version of this particular chant in the “so-called ‘monastery’ style of harmonization,”<sup>211</sup> was used by Bortnyansky, illustrated in Example 53. With regards to Bortnyansky’s version of *Pomoshchnik i Pokrovitel* Frolova-Walker writes:

Here... we encounter the characteristic dactylic rhythm; other notable features include the reiteration of I–V–I in the tonic and related keys, and the melodic motion 2–3–4 or 4–3–2 over V in each key. These are all features of church harmonization that have survived up to the present. In the works of the Kuchka [The Five], these features certainly appear, but on almost every occasion there is some additional complication.<sup>212</sup>

In a letter to Balakirev, dated August 28, 1909, Lyapunov writes: “I do not intend to rewrite my sonata and absolutely disagree with your opinion. The chorale theme of the *Andante* is its only fault I find. However, this weakness is in its content and not the form.”<sup>213</sup> Davis, in his overview of Op. 27, writes: “... a liturgical melody in the Dorian mode... makes a most unexpected, if not almost a dramatic entry, the effect of which unfortunately wears thin by the uninteresting treatment to which the melody is subjected.”<sup>214</sup>

---

<sup>210</sup> For more information about Lyapunov’s spiritual life and his criminal incident (1922) involving the Orthodox Church at the St. Petersburg’s Conservatory see V.R. Miller, “S.M. Lyapunov i ‘Delo o Tserkvi’” [S.M. Lyapunov and ‘The Church Case’], *In Memoriam Anastasia Sergeyevna Liapunova*, vol. 9, (St. Petersburg: Polytechnic University Pub., House, 2012), 64-91. Lyapunov’s output also includes a collection of sacred works for mixed voices published under Op. 62.

<sup>211</sup> Marina Frolova-Walker, *Russian Music and Nationalism*, (New Haven: Yale University Press, 2007), 176.

<sup>212</sup> Frolova-Walker, 176-77.

<sup>213</sup> RUS-SPsc, 1141-1-129.

<sup>214</sup> Davis, “S.M. Lyapunov...,” 198. The designation of Dorian mode for this melody as Davis presents it is problematic in a number of respects, as is evident from the discussion in the present study.

m. 288

*pesante ma p*

m. 291

*pp* *p*

m. 295

*pp* *p* *mf*

m. 299

*pp* *mf*

m. 303

*pp* *p* *pp*

Example 52. Lyapunov, Op. 27, mm. 288-307.

D. Bortnyansky

Po-moshch-nik i Pok-ro - vi - tel' bīst' mne vo spa - se - ni - ye, sey moy\_

m. 7  
Bog, i pro - slav - lyu Ye - go Bog ot - sa mo-ye - go, i voz-ne - su Ye-go slav -

m. 13  
no bo pro - sla - vi - sya. Po-mi-luy mya, Bo - zhe, po - mi - luy mya.

Example 53. Bortnyansky, *Pomoshchnik i Pokrovitel*, mm. 1-19.

The nature of this chant, as well as other Russian Liturgical Church melodies, is in itself very simple. It follows a rhythmic song-speech, entirely characteristic of the liturgical singing practice of the Russian Orthodox Church, in which the natural nuances and inflections of language prevail. Peter the Great, in the early eighteenth century, supported the Western European harmonization of Orthodox chants, which up to that time remained monophonic. This prompted Bortnyansky and other composers to experiment with the composition of concert-like works in the Western traditions of harmony using the same chants. “Lyapunov, was one of those composers who fruitfully exploited the cultural heritage passed on to them.”<sup>215</sup>

<sup>215</sup> Asaf'ev, 234.

A closer examination with Lyapunov's harmonization of this chant in Op. 27 reveals a number of references to Christian doctrine.<sup>216</sup> Namely, the reference to the number three, referring to the "threefold nature of God" (in Russian Orthodox Church doctrine known as "Troitsa" [Trinity]), is explicitly revealing.

The meter alternates between 3/2 and 4/4, in which the former represents three half notes per measure, and the latter is grouped into three measures of 4/4 meter, as shown in Example 52.<sup>217</sup> Lyapunov's treatment of this chant is bound only to triadic homophony (Example 54), in which the word "triad" (Lat., *trinitas* from the Lat. *triad*, "three")<sup>218</sup> in itself refers to the Trinity. In addition, harmonic reduction of this chorale given in Example 54 reveals Lyapunov's partial octave partitioning by the number three, establishing the D – F – A-flat diminished triad. Finally, the chant melody of this passage, in fact, expresses a complete octatonic collection [OCT (0,1) A],<sup>219</sup> in which its intervals are organized as four groups of three:  $\widehat{1+2} + \widehat{1+2} + \widehat{1+2} + \widehat{1+2}$ . The only note of the melody lying outside this collection is the F in m. 305 approaching the cadence. It is quite possibly included as a reference to the principal key of the sonata as a whole.

---

<sup>216</sup> For more information on the subject of expression of Christian doctrine in the Western classical music see J.M. Ross, "Bach's Trinity Fugue," *The Musical Times*, Vol. 115, No. 1574 (Apr., 1974), pp. 331-333; and Chapter 13 in Albert Schweitzer, *J.S. Bach*, (New York: Dover Pub., 1966).

<sup>217</sup> Bornyansky's work also utilizes a shift between 3/2 and 4/4 meter, as shown in Example 53.

<sup>218</sup> Stanley Baldwin, *The Oxford English Dictionary, 1884-1928*, (Oxford: Clarendon Press, 1928).

<sup>219</sup> This system of labeling the specific octatonic collections is used by (among others) Miguel A. Roig-Francoli, *Understanding Post-Tonal Music* (New York: McGraw-Hill, 2008), 52-3.

mm. 287 288 289 290 291 292 293

d: V iv i iv<sup>6</sup> v iv III VII VI<sup>6</sup> iv V iv i iv<sup>6</sup> v iv III

294 295 296 297 298 299

f: <sup>bII</sup>[VII] VI<sup>6</sup> iv V iv i iv<sup>6</sup> v iv III <sup>bvi</sup>[iv] g#: <sup>bvi</sup>[iv] i iv<sup>6</sup> v

300 301 302 303 304 305 306 307

iv III VII VI<sup>6</sup> iv V

f: VII VI<sup>6</sup> iv <sup>V</sup>[V] d: <sup>VII</sup>[VII] VI<sup>6</sup> III iv i V/V V

Example 54. Lyapunov, Op. 27. Harmonic Reduction, mm. 287-307.



## Chapter IV

### Publication, Reception, and Performance of Op. 27

#### Performances and Reception

Lyapunov's Op. 27 piano sonata, attracted considerable attention when it was published in 1908 by Zimmermann in Leipzig. Julius Heinrich Zimmermann, Lyapunov's publisher, provided this enthusiastic review in promoting the work shortly after its publication:

The name Lyapunov is often spoken with respect in the music world. The Russian composer's *Etudes Transcendantes*, which, along with the Chopin-Godowsky, probably belong to the most difficult works conceived for the domain of the white and black keys, invite increasing interest. But the sonata here in question seems to me to be the most mature work that Lyapunov has created so far. A large sonata (31 pages!) in 3 movements pulled together into one. One knows what to expect from Russian tone-poets. A lavish, over-saturated mood, which pain could in no way have given birth to, seems to characterize all of them – how different from Russian literature, in which all the strings of human feeling are ripped open. This Cantabile (Andante) movement of Lyapunov's is truly beautiful, delicate, of chaste emotions; but not one bar hints at wounds of the soul, or at the psyche of Chopin-Schumann-Schubert. So the effect is purely sensuous. From a pianistic point of view the effect of the development is almost unpleasant, because it, like all cadenza-like passages, shamelessly imitates Chopin. Such dismissals should not detract from the worth of the work, however. Taken all together the work is a success. One never has the impression of something *recherché*, or self-conscious, but rather on the contrary, of something successfully cast in one great motion.<sup>220</sup>

A number of less-than-favorable reviews of Op. 27 followed shortly thereafter, most of them based on insufficient knowledge and understating of the work. One such review, from the German periodical *Die Musik*, failed to recognize its one-movement form. The reviewer stated:

It is unbelievable, the creations which try to dress themselves nowadays with the old and noble title of Sonata. Even this very spotty Fantasy by Lyapunov that

---

<sup>220</sup> The review was published by *Allgemeine Deutsche Musik-Zeitung* (VIII, 1909). An original print of this article is located in the National Library of Russia at St. Petersburg, RUS-SPsc, 451-1-888, 49.

lacks any remote trace of structure and development, does not reveal how it [Op. 27] came to have this title. Individual charming motives, placed together without connections, and interrupted by uninteresting (I would like to say rhetorical) passages are a long way from being a sonata. If the composer had given us these attractive motives (e.g. the F minor passage on page 5 and some parts of the E major Andante, page 15) in the form of small, isolated pieces, and had done without the large form, of which he is not a master, we would have thanked him.<sup>221</sup>

Lyapunov premiered his Op. 27 on December 29, 1910 at the Sing-Akademie Hall in Berlin.<sup>222</sup> In addition to Op. 27, Lyapunov performed *Berceuse*, *Carillon*, *Nuit d'été*, and *Elégie an mémoire de Francois Liszt* from Op. 11, and accompanied Julia Culp, who sang a selection of songs from Lyapunov's Op. 14, Op. 30, Op. 32, and Op. 39. Critical assessments of the concert varied considerably, as evident from the reviews below.

*Berliner Tageblatt (Morgenausgabe)* [Berlin Daily (morning edition)], from December 31, 1910 states:

A song and piano music evening by Sergei Lyapunov showed the best-known Russian artist in Berlin as a talented master of the small and demanding vocal and instrumental forms, as shown in song and in the distinguished salon music of the piano... In Sonata Op. 27, which the composer performed in a technically able manner, but without real dramatic precision, there was no lack of pleasing melodic themes, but it lacked clear [illegible] and formal skill.<sup>223</sup>

A newspaper article in *Zeit am Montag* from Berlin, dated January 2, 1911, reads:

The concert-givers rest not. Even in the otherwise very peaceful time between Christmas and New Year they [musicians] set off their explosives. And indeed, not at all without success, even if some have exposed only barren rock. But really only one concert proved lastingly stimulating – that of the Russian master Sergei Lyapunov. His name is correctly pronounced by stressing the vowel “u” or the last syllable (pronounced “off”), which might vary with some branches of the old,

<sup>221</sup> Albert Leitzmann, “S. Liapounow: Sonate pour le piano, op. 27,” *Die Musik* VIII/18 (1908-09), 365.

<sup>222</sup> A copy of the original program of this concert is held in the National Library of Russia, which reads: “1. Sonate, op. 27. (In einem Satz.) Uraufführung [premier].” RUS-SPsc, 451-2-23, 9. Shifman has mistakenly given November 29 for the premier of Op. 27 (Shifman, 92).

<sup>223</sup> RUS-SPsc, 451-2-23, 30.

renowned race; the short refined “I” [“Y” in English] of the first syllable can almost not be reproduced by a German tongue, however, and even less can it be represented phonetically on paper. The brilliant representative of the young-Russian school played his one-movement piano sonata Op. 27 and a series of his twelve Etudes Op. 11. These were inspired by Liszt’s Etudes, and the latter serve as an elegy in remembrance of the unrivalled piano master. Technically indescribably difficult and full of new, exciting problems, they wander [Liszt’s] spiritual paths. But with that, they turn out to be more poetic and musical than everything the modern post-Liszt heaven-stormers have accomplished. The playing of Lyapunov also points to Liszt. An uncommonly expressive, large and differentiated, but never harsh, tone; a technique that is capable of the highest things but that seems obviously effortless, quite apart from the purely musical quality of its happy possessor, make it extremely attractive for the listener who himself was thoroughly trained in the piano. By means of a delicate, imaginative piano voice, which avoided the modern template, Lyapunov’s songs also distinguished themselves.<sup>224</sup>

Another reviewer from *Vossische Zeitung* who failed to recognize Liszt’s form in Op. 27 writes:

Good songs and bad piano pieces by Sergei Lyapunov were presented in the Singing Academy. In the breast of this composer lie two souls. One stands completely under the spell of pliant and empty rhetoric, of the superficial throng of figures of the salon or concert variations; this soul produced the bad piano pieces. It produced a sonata (Op. 27) in one movement, which has no form whatsoever (despite “thematic work”)... The other soul in the composer’s breast is somewhat more independent. It is receptive towards emotions, towards love poetry and towards the allure of the erotic. It produced good songs: songs without sharper characteristics, to be sure, but of broad, effective (not banal) melody, which brings out the full emotional content of the poem. The piano pieces were performed by the composer himself.<sup>225</sup>

*Allgemeine Musik-Zeitung* from Charlottenburg, dated January 6, 1911, states:

At the beginning of the piano sonata (Op. 27) the composer’s plastic gift for structure gives pleasure; then the impression evaporates: Liszt’s familiar piano phrases and effects of tone rang out from the Andante, and Chopin’s cantilena and harmonics obliterate any of the work’s own values and ideas.<sup>226</sup>

---

<sup>224</sup> RUS-SPsc, 451-2-23, 26.

<sup>225</sup> January 3, 1911, RUS-SPsc, 451-2-23, 23.

<sup>226</sup> RUS-SPsc, 451-2-23, 21.

*Die Wahrheit*, dated January 9, 1911, in its Berlin Concerts column, writes:

The concert of the composer Sergei Lyapunov, held just previously, which the composer himself opened with a sonata Opus 27 (in one movement), dedicated to Professor Karl Klindworth, made a much less “Russian” impression. This composer composes in the manner that was customary in Germany about 30 years ago... Presumably he has been a good “Liszt performer” – he still is, pretty much, for one notes in his fingers the Liszt style in concerto passages, which he employed more or less unconsciously in his piano pieces.

Carillon, Opus 11, No. 3 and Elégie en mémoire de Francois Liszt, Opus 11, No. 12 are in any case splendid concert pieces. The sonata was treated in a fantasy style and was largely homophonic.<sup>227</sup>

Another Berlin paper by the name *Deutsche Nachrichten* on January 19, 1911, writes:

Since Tchaikovsky’s following here in Germany has increased mightily, young Russians overall have been gaining ground. One has to wonder, though, whether this healthy east wind, which has been very good for us so far, will last for long, or whether westerly influences won’t soon regain strength. Already (unfortunately) things have been rather still around Rimsky Korsakov, whose “Scheherazade” we haven’t encountered this season, not to mention Rubinstein, whose works have almost completely disappeared from our concert halls. On the other hand, one can now hear Debussy everywhere, and Saint-Saens has a secure place with the public as well as with the conductors.

So the visit of Sergei Lyapunov was anticipated with great interest in musical circles... His sonata Op. 27 offers much attractive sound, and the pretty piece “Carillon” is especially effectively crafted... Certainly all these piano works should only be undertaken by skilled pianists. A layman will not be able to conquer them.<sup>228</sup>

Lyapunov’s son, Yuriy Sergeyevich, made the following remark in his diary with respect to the reception of his father’s works in Berlin: “About criticisms – father is unsatisfied. With an exception of two or three, all write the most impossible nonsense.”<sup>229</sup> Zimmerman, on the other hand, on December 29, 1910, sent a telegram to Lyapunov’s

---

<sup>227</sup> RUS-SPsc, 451-2-23, 15.

<sup>228</sup> Ibid., 32.

<sup>229</sup> RUS-SPsc, 1141-1-88, index card from December of 1910.

wife, Evgeniya Platonovna, stating that “The concert of Lyapunov and J. Culp was a big success.”<sup>230</sup>

Lyapunov’s subsequent visit to Graz, Austria on May 8, 1911 included, among other works,<sup>231</sup> a performance of his sonata Op. 27, which was received in a more positive light.<sup>232</sup> With respect to this concert, Lyapunov’s wife, Evgeniya Platonovna, in a letter to her daughters Kseniya and Ludmila, dated May of 1911, wrote: “father arrived happy and satisfied: the concert in Graz was brilliant.”<sup>233</sup> A review in a local St. Petersburg newspaper, Dated May 25, 1911 states:

A well known pianist in St. Petersburg, Lyapunov, recently performed in a concert in the city of Graz. A number of sensational articles dedicated to the performance of our artist came from the local newspapers. This is what we read in the columns of “Tagespost:”

“Lyapunov has succeeded in two categories: as a composer and as a pianist. With respect to technique he is reminiscent of Godowsky; and as a composer, he is an advocate for a ‘new’ direction. His creations are truly musical. His works for piano captivate the listener. Particularly, it should be noted that the sonata and three etudes from op. 11, orchestrally, as well as acoustically, make a great impression. The audience honored the artist and his works in a most enthusiastic way.”

With respect to Lyapunov’s concert, another newspaper, “Grazer Tageblatt,” writes: “Already at the end of the season, in the midst of the summer musical standstill, suddenly an event has burst into our city, which must be called sensational: we are talking about the concert of a Russian composer-pianist Sergei Lyapunov from [St.] Petersburg, hosted by the Steiermärkischen Musikverein School and dedicated to the Russian artist-composer. The sublime talent of Lyapunov is truly remarkable. In his playing he has integrated the technique of Rosenthal with the lyrical charm of Godowsky, creating a distinct style of playing. Lyapunov, like Schumann, is exclusively a pianistic talent. All his power has unfolded at the piano. He performed his piano sonata with rare artistry, representing a grandiose and brilliant work in a virtuoso style. The traditions of Liszt and Chopin have been resurrected... The stormy and unending applause

---

<sup>230</sup> Ibid.

<sup>231</sup> Other works included Lyapunov’s *Jelasova Vola*, *Ukrainische Rhapsodie*, and *Drei Etuden* from Op. 11.

<sup>232</sup> RUS-SPsc, 451-1-917.

<sup>233</sup> RUS-SPsc, 1141-1-88, index card from May of 1911.

honored the performer as he appeared on stage a countless number of times at the audience's request...<sup>234</sup>

Paul Schramm (1892-1953), Austrian born pianist and composer, performed Lyapunov's Op. 27 in a joint recital with Uta Hahn (voice) on February 27, 1911 in the Ehrbar Saal in Vienna.<sup>235</sup> Other works included pieces by Schubert, Mendelssohn, Grieg, Rubinstein, Chopin, and others.

On March 16, 1911, Paul Schramm in collaboration with Elena Samassa (voice) performed a concert that featured another performance of Lyapunov's Op. 27, as well as works by Bach-Busoni, Beethoven, Haydn, Wolf, Liszt, and others.<sup>236</sup>

A two-piano concert featuring Mark Günzburg and Elza Günzburg-Ertel at the Klindworth-Scharwenka Hall in Berlin on February 14, 1914, included the following program: Alkan's Benedictus Op. 54, Rachmaninoff's Fantasy for 2 pianos Op. 5, Lyapunov's Piano Sonata Op. 27, Emil Kronke's Concert Variations for 2 pianos Op. 81, and Liszt's Rhapsody No. 12 for 2 pianos.<sup>237</sup>

One of the oldest American periodicals devoted to classical music, *Musical America*, in its issue from February 18, 1911 writes:

Chicago, Feb. 11. – Isaac Levine, a Russian pianist who has made Chicago his home for several years past, gave a recital last week in Whitney Opera House, under the direction of Samuel Garten, which advanced a novelty in the shape of a Russian program, presenting the works of more than a dozen different composers in a style that developed the Slav characteristics to the delight of a crowded house. While the names of Glinka, Balakirew, Rachmaninoff, Rubinstein and Tschaikowsky are familiar through many orchestral ministrations, Mr. Levine was happy in advancing a number by the lesser-known composers. He opened his program with five preludes of Gliere... Following this came a Sonata by

---

<sup>234</sup> RUS-SPsc, 451-2-23, 99-100.

<sup>235</sup> Ibid., 85.

<sup>236</sup> A copy of this recital's program (RUS-SPsc, 451-2-23, 87) does not specify the location of the concert.

<sup>237</sup> RUS-SPsc, 1141-1-88, index card from February 14, 1914.

Liapounow, which finished a most agreeable contrast to the familiar selections worn threadbare by many pianists...<sup>238</sup>

Harriett Brower, a music critic for *Musical America*, in her column entitled “Analyzing New York’s Piano Season,” dated May 18, 1918, wrote: “Several modern sonatas have been heard during the season... the Liapounoff Sonata, of strong Russian color, by Beryl Rubinstein...”<sup>239</sup> The *New York Times* newspaper on March 24, 1918, in its “Program of the Week” column printed: “Beryl Rubinstein,<sup>240</sup> in his only recital at Aeolian Hall on Thursday afternoon, will play a sonata in one movement by Liapounow, preceded by pieces of Bach and Brahms, and followed by others of Debussy, Ravel, and Liszt.”<sup>241</sup> A review of Rubinstein’s recital stated:

Beryl Rubinstein is one of the young pianists whom one can single out and say in all confidence, “Here is an artist whose future is assured.”

He reveled in the romanticism of the Liapounoff Sonata, a grateful and worthy, if suggestively reminiscent, composition, which merits more attention from recitalists. Rubinstein played the three movements as a musician should, without any applause-inviting pause.<sup>242</sup>

Ernesto Berumen,<sup>243</sup> performed Op. 27 on March 30, 1922 in New York’s prestigious Aeolian Hall.<sup>244</sup> One review stated “His playing was distinguished by rhythmical firmness and power, beauty and sonority of tone, clean-cut technical precision and clarity of exposition.”<sup>245</sup> Another reviewer at the same concert wrote “The young

---

<sup>238</sup> C.E.N., *Musical America*, vol. 13 no. 15 (March 18, 1911): 14.

<sup>239</sup> “Analyzing New York’s Piano Season,” *Musical America*, vol. 28 no. 3, (May 18, 1918): 46.

<sup>240</sup> Beryl Rubinstein (1898-1952) – was an American pianist, composer and teacher. He studied piano with Busoni and made his first debut in 1911 at the Metropolitan Opera House in New York.

<sup>241</sup> “Program of the Week,” *New York Times*, (March 24, 1918): pg. X9. Accessed through ProQuest Historical Newspapers: The New York Times (1851-2010).

<sup>242</sup> “Beryl Rubinstein Shows Amazing Art,” *Musical America*, vol. 27 no. 23, (April 6, 1918): 44.

<sup>243</sup> Ernesto Berumen, a Mexican-born pianist, studied in Leipzig and Vienna before settling in New York in 1917.

<sup>244</sup> *Musical America*, vol. 36 no. 1 (April 29, 1922): 26.

<sup>245</sup> *Ibid.*

Mexican used his nimble fingers brilliantly in a haunting song of Liapounow's sonata."<sup>246</sup> *Brooklyn Times* wrote: "He played with accomplished style and great charm a sonata by Liapounow."<sup>247</sup> *New York Staats-Zeitung* stated that "Berumen played this time a highly colored programme in which the clear delineation and the carefully chiseled technique of the artist was in evidence."<sup>248</sup>

In an interview with Dorothy Teall, printed in *Musical America* on February 8, 1919, Berumen states: "It is so rich, so fascinating, this Russian music! There is one composer particularly, Liapounoff, whose work I find very grateful to play. I have never heard anything about him; I know nothing of him but his music, but for me that is enough."<sup>249</sup>

### **The Manuscript and Printed Editions**

Julius Heinrich Zimmerman, the publisher of the original edition, informed Lyapunov in a letter dated July 18, 1908 that the "Sonata has arrived in Leipzig and has already been given to B[reitkopf] & H[ärtel] for engraving."<sup>250</sup> By November 9 of the same year, the Sonata was published (Plate Z.4633), and Lyapunov received a telegram from Zimmerman stating that the manuscripts of "the Sonata and Mazurka are sent back to their author..."<sup>251</sup> A number of libraries in the United States, including Wesleyan University Library (Middletown, CT), Harvard University Library, The Julliard School Library, and others own a copy of the 1908 edition of Op. 27.

---

<sup>246</sup> Ibid.

<sup>247</sup> Ibid.

<sup>248</sup> Ibid.

<sup>249</sup> Dorothy J. Teall, "Berumen Finds Teaching and Recital Work Reconcilable," *Musical America*, vol. 29 no. 15 (March 8, 1919):19.

<sup>250</sup> RUS-SPsc 1141-1-88, index card from July of 1908.

<sup>251</sup> Ibid., index card from November 9, 1908.



The manuscript of Op. 27 is located in the National Library of Russia at St. Petersburg,<sup>252</sup> with Lyapunov's handwriting on the last page of the sonata: "Петровское 15 Июня 1908." [Petrovskoye, June 15, 1908]. In addition, a number of manuscript folios in Lyapunov's handwriting, containing various sketches and working-out of themes of Op. 27, are also in possession of National Library of Russia at St. Petersburg.<sup>253</sup>

The Sonata, together with other piano works of Lyapunov, was reprinted in several volumes in 1950 by the State Music Publishing House in Moscow, edited by V. Belova and K. Sorokina.<sup>254</sup>

### **Recordings of Op. 27**

A variety of distinct interpretations of Op. 27, ranging from 1994 until 2010, were professionally recorded on compact disks. Table 9 illustrates four different recordings of Lyapunov's Sonata, in which all the artists challenge the listener with their individual interpretations of the work.<sup>255</sup> Table 10 illustrates the timing for each individual movement, as well as the total time for the performance of Op. 27 by each artist. The durations vary widely, ranging from Nicholas Walker, who manages to play it in less than twenty three minutes, to Dorothy Elliot Schechter, who stretches it to nearly thirty two minutes.

---

<sup>252</sup> RUS-SPsc, 451-1-118.

<sup>253</sup> RUS-SPsc, 451-1-119.

<sup>254</sup> A copy of the reprint is located at the Music Library of the National Library of Russia, 36 Naberezhnaya of Fontanka River, St. Petersburg, Russia.

<sup>255</sup> Both Olympia and Divine Art labels feature the same performance of Op. 27 by Goldstone.

Performer	Album title	Date	Label	Venue	Type
Dorothy Elliot Schechter	S. M. Liapunov Piano Works	Aug. 8, 1994	Marco Polo № 223468	Tucson, Arizona	CD
Anthony Goldstone	Sergei Lyapunov Piano Music	Jan. 30, 2001	Olympia № 688		CD
Nicholas Walker	Rarities of Piano Music at Schloss vor Husum (1999)	June 1, 2001	Danacord № 539	Schloss vor Husum, Germany (live)	CD
Karl-Andreas Kolly	S.M. Ljapunov Piano Works	Sep.25, 2004	Novalis № 150177		CD
Anthony Goldstone	Russian Piano Music Series, vol. 4	Mar. 1, 2010	Divine Art № 25084		CD

Table 9. Recordings of Op. 27

Performer	Dorothy Elliot Schechter	Anthony Goldstone	Nicholas Walker	Karl-Andreas Kolly
<b>Allegro</b>	<b>11:50</b>	<b>08:16</b>	<b>08:07</b>	<b>09:31</b>
<b>Andante</b>	<b>08:22</b>	<b>07:30</b>	<b>06:22</b>	<b>08:12</b>
<b>Scherzando/ Finale</b>	<b>11:44</b>	<b>09:07</b>	<b>08:12</b>	<b>09:41</b>
<b>Total Time</b>	<b>31:56</b>	<b>24:53</b>	<b>22:41</b>	<b>27:24</b>

Table 10. Comparison of Performance Timings of Op. 27

## Some Performance Considerations

Lyapunov's expertise in piano performance contributed to his Sonata's pianistic demands, which pose a wide range of challenges for the performer. The foregoing examination of form, thematic transformation, and harmony of Op. 27 in Chapter 2 may influence the performer's interpretive choices, and reveal some challenges as well.

Apart from the technical difficulties that are abundant in Op. 27, perhaps the greatest challenge lies in the rendering of work's form, which requires a unification of different movements (and their tempos) into a continuous single movement. The question of whether Op. 27 will be interesting and satisfying to the listener depends in large part on the performer's understanding of the work. In addition to learning and memorizing the score, the performer must immerse himself or herself in the formal structure of the sonata, in which the way the important materials are conveyed (i.e, the main theme, transition, recapitulation, etc.) are crucial for the interpretation.<sup>256</sup>

When learning Lyapunov's sonata, it is important to consider the composer's numerous expressive markings in the score, such as *appassionato*, *strepitoso*, *espressivo*, *dolce*, *leggiero*, *fantastico*, and so on. These will guide the pianist in selecting the most appropriate sound, touch, tempo, and character for each theme and section. Furthermore, careful attention to the details of Lyapunov's phrasing can reflect the composer's mastery of coloristic possibilities of the piano as they apply to this work.

---

<sup>256</sup> Balakirev believed that a student who mastered the "laws of form" will "intelligently listen and perform symphonies, sonatas, trios, quartets, and others, since the logic of the work will be familiar to him and thus will not merely represent... attractive or unattractive chords and melodies..." (Tatiana Zaitseva, "Balakirev and Lyapunov," *Nashe Sviatoye Remeslo* [Our Holy Craft], editor T. Zaitseva, St. Petersburg State Conservatory: Sudarinya, 2004: 256). Neuhaus also suggests that the student should study a score "as a conductor studies a score," namely, "taking the composition apart to see its component elements, the harmonic structure, the polyphonic structure... to dwell particularly on the decisive 'turnings' of a composition – such as (in the case of a sonata) the transition to the second subject or to the recapitulation or coda..." (Heinrich Neuhaus, *The Art of Piano Playing*, transl. by K. Leibovitch, (London: Kahn & Averill, 1993): 1.

Lyapunov was remarkably specific in the sonata about indicating adjustments in tempo. On two occasions Lyapunov writes “*poco a poco accelerando*” (m. 157) and “*poco agitato ed accelerando*” (m. 529); more frequently he indicates “*ritenuto molto*” (mm. 106, 244), “*poco rit.*” (mm. 330, 335), “*poco a poco ritenuto*” (m. 495), and “*poco a poco ritardando*” (m. 582).

As discussed in Chapter 3, the poetic melodies of Op. 27 are somewhat reminiscent of Chopin’s *cantabile* writing, which may pose a number of difficulties for the pianist. The main challenge of these sections is to find the correct balance between melody and accompaniment, in which the accompaniment should supply the harmony while the melodic line has a higher level of dynamic intensity. Another dilemma with *cantabile* writing in Op. 27 is to play with “correct” *rubato*. The nature of *rubato* in keyboard music of the late nineteenth and early twentieth centuries varies from one composer to another and also according to the dates the works of these composers were performed.<sup>257</sup> Thus the performer needs to use good judgment and intuition in executing the *rubato* that is most appropriate for Lyapunov’s style.

In Op. 27, Lyapunov left the issue of fingering to the performer, with the exception of a few passages from the *Scherzando* section illustrated in Example 55. Zaitseva writes that Lyapunov “did not impose his own fingering, believing that different fingering may be suitable for different hands.”<sup>258</sup> In response to one of Lyapunov’s questions about fingering in another of his works, Balakirev replied: “Your fingering is

---

<sup>257</sup> Neuhaus always suggested to his students that “when confronted by a *rubato*, that *rubare* is the Italian for stealing and if you steal time without returning it soon after, you are a thief; if you first accelerate the tempo, you must subsequently slow down; remain an honest man: restore balance and harmony.” (Neuhaus, 31).

<sup>258</sup> Zaitseva, 258.

suitable only for large hands, such as yours and Borovka's,<sup>259</sup> yet such hands are not so common, even rare, thus my fingering is more appropriate, since it works for the majority [of pianists]."<sup>260</sup>



Example 55. Lyapunov, Op. 27, mm. 378-381 and 412-414.

Although Lyapunov did not include a single pedal marking in the score of Op. 27, it is assumed that the artist will use pedaling with appropriate discretion. As in the music of Liszt and Chopin, the sustaining pedal in Lyapunov's sonata is used to create massive sonorities and coloristic effects with the help of overtones. Example 56 illustrates a particularly challenging passage, in which transparency (Lyapunov writes *agitato*) and building to a point of climax (*crescendo*) needs to be created with the help of the sustaining pedal. The soft, or *una corda*, pedal may be used to create transparent sounds of murmuring and whispering, which are needed especially in portions of the chorale-like section of the *Andante* movement.

<sup>259</sup> Joseph Alexandrovich Borovka was a student of Leschetizky and later a professor of piano at St. Petersburg Conservatory.

<sup>260</sup> Zaitseva, 257-58.



Example 56. Lyapunov, Op. 27, mm. 155-161.

The development section of Op. 27, at the “local sonata form” dimension (mm. 162-244), challenges the performer to articulate each entrance of the transition theme, creating a dialog between the voices somewhat reminiscent of a fugue by Bach. Example 57 illustrates such *stretto* writing in Op. 27.

The cross rhythm of a dotted eighth and sixteenth note in one voice placed against triplets in another voice is a common technical difficulty found in Op. 27. This is illustrated in Example 58, with the dotted figure in the left hand (in octaves) against triplets in the right. Here in measures 18-20, as well as across the entire sonata, the sixteenth is to be performed after the last triplet.<sup>261</sup> In this case the descending line of the left hand will assume its own melodic independence, resembling a march-like rhythm as heard in the opening of Op. 27.

<sup>261</sup> For more information on this subject see: David Montgomery, “Triplet Assimilation in the Music of Schubert: Challenging the Ideal,” *Historical Performance* 6, no. 2 (1993): 79-80.



Example 57. Lyapunov, Op. 27, mm. 184-189.



Example 58. Lyapunov, Op. 27, mm. 18-21.

Dynamic markings in Op. 27 range from *pianissimo* to triple *forte*, and the sonata is full of additional detailed dynamic indications (*crescendo* and *diminuendo*, hair pins, etc.), which Lyapunov utilizes to guide the performer in achieving an appropriate level of sound. Lyapunov's indications such as *appassionato* (m. 29), *pesante* (m. 288), *lusingando* (m. 388), *brillante* (m. 428), *perdendosi* (m. 582), are additional descriptive indications to influence the level of sound throughout the sonata. In general, Lyapunov avoided indications calling for abrupt dynamic shifts, such as *subito forte* or *subito piano*, with the exception of measures 72, 189, and 444, in which *subito piano* is used to interrupt progress toward a point of climax, discussed in Chapter 3.

Both Zimmerman's (Leipzig, 1908) and State Music Publishing House (Moscow, 1950) printed editions of Op. 27 contain two inconsistencies of pitch. The first anomaly occurs in the left hand of the first beat of measure 29, which should most likely contain a G-flat, rather than E-flat as printed.<sup>262</sup> Another misprint found in both editions occurs in the right hand of measure 543. The last sixteenth note of the first beat (B-flat) should be a double flat, consistent with the other B double flats in the same measure.

Heinrich Neuhaus, one of the most respected piano pedagogues in the history of the Russian piano school, wrote in the preface to his book entitled *The Art of Piano Playing* that:

Every performance... consists of three fundamental elements: the work performed (the music), the performer, and the instrument. Only a complete mastery of these three elements (and first of all, the music) can ensure a good artistic performance...<sup>263</sup>

## Conclusion

Nineteenth-century musical life in Russia acquired fresh momentum through the compositions of Balakirev and his circle. Until the early 1860s there was no music conservatory or academy in Russia that offered professional musical training. Early Russian composers, such as Dmitry Bortniansky (1751-1825), Mikhail Glinka (1804-1857), Anton Rubinstein (1829-1894), and his brother Nikolai Rubinstein (1835-1881) all traveled abroad to receive their musical education.

Lyapunov was among the next generation of Russian composers immediately following the Five and Tchaikovsky, most of whom were products of the Moscow and St. Petersburg conservatoires. Among the other members of this group were Anatoly Lyadov

---

<sup>262</sup> In the recapitulation of Op. 27 (measure 491) the same passage is printed correctly.

<sup>263</sup> Neuhaus, 1.



(1855-1914), Sergei Taneyev (1856-1915), Mikhail Ippolitov-Ivanov (1859-1935), Anton Arensky (1861-1906), Alexander Gretchaninov (1864-1956), and Alexander Glazunov (1865-1936). Born in the 1850s and 1860s, they were positioned between the Mighty Five and Tchaikovsky, and the composers active in the early twentieth century, whose compositional aesthetics were considered radical at the time.<sup>264</sup>

Lyapunov, living in the late-nineteenth and early-twentieth centuries, faced an environment of conflicting artistic currents in music, arts, and politics in Russia. Upon graduating from the Moscow Conservatory, he was influenced largely by Balakirev, who greatly admired the works of Liszt, Chopin, and certain other Western-European composers. But at the same time Balakirev dismissed the music of Bach, Mozart, and other major, mostly German composers, which he felt was uninspired and purely academic. Lyapunov, in rejecting the emerging style of modernism, looked for inspiration to the same earlier composers respected by Balakirev, whereas the subsequent generation of Russian composers from the early twentieth century searched for new and innovative compositional approaches. As a result, Lyapunov's influence on the next generation was quite limited, although his works, including Op. 27, must have been well known and respected at the Russian conservatories. An exceptional example of Lyapunov's influence is Prokofiev's adaptation of the transition theme from Op. 27 in his Piano Sonata No. 6, as illustrated in Chapter 2 of the present study (see Example 9 and note 2 above). A more general kind of influence involving Op. 27 is its perpetuation of one-movement sonata form genre inherited from Liszt and used by a number of later Russian composers,

---

<sup>264</sup> These included Scriabin, Stravinsky, Prokofiev, Shostakovich, and others.

including Prokofiev, Scriabin, and Miaskovsky.<sup>265</sup> None of these works, however, adhered as closely as Op. 27 to the “two-dimensional” sonata form modeled on Liszt’s Sonata in B Minor. And finally, Op. 27 represents an important milestone in the Russian pianistic idiom, with its wide ranges and full textures, heroic melodic style, long lyrical melodies, strong contrasts, and brilliant virtuoso passages.

Lyapunov’s Op. 27 thus stands as an important culmination of various influences from Western and Russian traditions. The techniques employed in the work suggest Liszt’s B Minor Sonata as a model in many respects, particularly in the use of single-movement form and motivic development to create a coherent structure. Other stylistic traits evident in Op. 27 express a close affinity with the music of Chopin, especially with regard to melody and texture. In other respects, Op. 27 projects the nationalistic idiom propagated by Balakirev and composers of the Five, especially the incorporation of the Russian Orthodox liturgical chorale, identified in the present study as a setting of the chant melody *Pomoshchnik i Pokrovitel*, which appears in the middle section of the *Andante sostenuto* movement (see Example 52 in Chapter 3 above).

In the years closely following its publication and early performances, Lyapunov’s Sonata Op. 27 was noted for its structural coherence, Romantic affect and scope, and decidedly Russian character, but also for being stylistically derivative of Liszt and Chopin. While both assessments remain true today, what is perhaps clearer now than before is the work’s success in carrying the Romantic pianistic and compositional tradition forward and infusing it with nationalistic characteristics in an expression of the late-Romantic Russian pianistic style that may be unequaled by any other sonata of its

---

<sup>265</sup> Nicholas Medtner (1880-1951), another Russian composer, wrote three one-movement sonatas (Op. 11, Nos. 1, 2, and 3) at about the same time (1907) as Lyapunov’s Op. 27, although the three sonatas by Medtner could also be performed together as a single, multi-movement work.

time. It came near the end of a movement rather than at the beginning, and thus could be criticized now as then for a lack of originality or progressive features, yet it represents its composer's uniquely creative voice and endures as a significant contribution to the genre.

## References

- Arnold, Ben. "Piano Music: 1835-1861." In *The Liszt Companion*. Edited by Ben Arnold. Westport: Greenwood Press, 2002.
- Asaf'ev, Boris V. *Russian Music From the Beginning of the Nineteenth Century*. Translated by Alfred J. Swan. Ann Arbor: J.W. Edwards, 1953.
- Baldwin, Stanley. *The Oxford English Dictionary, 1884-1928*. Oxford: Clarendon Press, 1928.
- Bass, Richard. "Enharmonic Position Finding and the Resolution of Seventh Chords in Chromatic Music." *Music Theory Spectrum* 29.1 (2007): 73-100.
- . Review of David Kopp, *Chromatic Transformations in Nineteenth-Century Music*. *Music Theory Online* 10.1 (February 2004).
- Burford, Michael Charles. "The Transcendental Studies of S. M. Lyapunov." MA Thesis, University of Sheffield, England, 1988.
- Calvocoressi, M. D., and Gerald Abraham. *Masters of Russian Music*. London: Duckworth, 1936.
- Caplin, William E. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven*. New York: Oxford University Press, 1998.
- Cohn, Richard. "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions." *Music Analysis* 15.1 (1996):9-40.
- Davis, Richard. "Sergei Lyapunov (1859-1924), The Piano Works: A Short Appreciation." *The Music Review* XXI/1 (February 1960): 186-206.
- . "Henselt, Balakirev and the Piano." *The Music Review* XXVIII/3 (August 1967): 201-02.
- Frolova-Walker, Marina. *Russian Music and Nationalism*. New Haven: Yale University Press, 2007.
- Garden, Edward. *Balakirev: A Critical Study of His Life and Music*. New York: St. Martin's Press, 1967.
- Hamilton, Kenneth. *Liszt, Sonata in B Minor*. Cambridge: Cambridge University Press, 1996.

- Huneker, James. *Franz Liszt*. New York: Charles Scribner's Sons, 1911.
- Kaiserman, David Norman. "The Solo Piano Music of S. M. Lyapunov (1859-1924): An Essay Together With a Comprehensive Project in Piano Performance." DMA diss., University of Iowa, 1977.
- Kentner, Louis. "Solo Piano Music (1827-61)." In *Franz Liszt: The Man and His Music*. Edited by Alan Walker. London: Barrie & Jenkins, 1970.
- Kopp, David. *Chromatic Transformations in Nineteenth-Century Music*. Cambridge: Cambridge University Press, 2002.
- Leitzmann, Albert. "S. Liapounow: Sonate pour le piano, Op. 27," *Die Musik* VIII/18 (1908-09): 365.
- Liszt, Franz. *Concerto for Piano and Orchestra in Eb Major, Op. Posthumous*. Edited by Jay Rosenblatt. Budapest: Editio Musica Budapest, 1989.
- Longyear, Rey Morgan. *Nineteenth-century Romanticism in Music*. Englewood Cliffs: Prentice-Hall, 1973.
- Lyapunov, Sergei Mikhailovich. Fond 451. Department of Manuscripts. Rossijskaja Nacional'naja Biblioteka [The National Library of Russia], St. Petersburg, Russian Federation.
- \_\_\_\_\_. *Piano Sonata, Op. 27*. In *Selected Works, Volume I*. Edited by V. Belova and K. Sorokeena. Moscow and Leningrad: State Music Publishers, 1950.
- \_\_\_\_\_. *Sonata pour le Piano, Op. 27*. Leipzig: Julius Heinrich Zimmermann, 1908.
- Lyapunova, Anastasiya S. Fond 1141. Department of Manuscripts. Rossijskaja Nacional'naja Biblioteka [The National Library of Russia], St. Petersburg, Russian Federation.
- \_\_\_\_\_. "Iz Istorii Tvorcheskikh Svyazei M. Balakireva i S. Lyapunova" [From the History of the Creative Links between M. Balakirev and S. Lyapunov], 388-421. In *Balakirev, Issledovaniya i Stat'i* [Balakirev, Researches and Articles]. Leningrad: State Music Publishing House, 1961.
- \_\_\_\_\_. Monograph of S. M. Lyapunov, № 8201, Department of Manuscripts, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova, St. Petersburg, Russian Federation.
- \_\_\_\_\_. "S. M. Lyapunov." *Sovetskaya Muzika* 9 (September 1950): 90-93.

- Malkov, A. "Fortepiannoye Tvorchestvo M. Balakireva and S. Lyapunova." *Russkaya Muzikalnaya Gazeta*. (January 1913).
- Miller, V.R. "S.M. Lyapunov i 'Delo o Tserkvi'" [S.M. Lyapunov and 'The Church Case']. In *In Memoriam Anastasia Sergeyevna Liapunova*, 64-91. Vol. 9. St. Petersburg: Polytechnic University Publishing House, 2012.
- Montagu-Nathan, M. *A History of Russian Music*. New York: Biblo and Tannen, 1969.
- Montgomery, David. "Triplet Assimilation in the Music of Schubert: Challenging the Ideal." *Historical Performance* 6, no. 2 (1993): 79-94.
- Moortele, Steven V. *Two-dimensional Sonata Form: Form and Cycle in Single movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky*. Leuven: Leuven University Press, 2009.
- Neuhaus, Heinrich. *The Art of Piano Playing*. Translated by K. Leibovitch. London: Kahn & Averill, 1993.
- Newman, William S. *The Sonata since Beethoven*. Chapel Hill: The University of North Carolina Press, 1969.
- Onegina, Olga Vladimirovna. "Fortepiannaya Muzika S. M. Lyapunova. Cherti Stilya" [Piano Music of S. M. Lyapunov. Characteristics of Style]. PhD diss., St. Petersburg Conservatory, 2010.
- Price, Thomas. "An Overview of the Piano Concerto No. 3 in E-Flat Major, Op. Posthumous by Franz Liszt." DMA diss., University of Oklahoma, 1996.
- Rimsky-Korsakov, Nikolai A. *Complete Collection of Works*. Vol. I. Moscow: Musgiz, 1955.
- \_\_\_\_\_. *My Musical Life*. Translated from the fifth revised Russian edition by Judah A. Joffe. Edited with an Introduction by Carl van Vechten. New York: Alfred A. Knopf, 1942.
- Roig-Francoli, Miguel A. *Understanding Post-Tonal Music*. New York: McGraw-Hill, 2008.
- Rosenblatt, Jay. "Piano and Orchestra Works." In *The Liszt Companion*. Edited by Ben Arnold. Westport: Greenwood Press, 2002.
- Ross, J. M. "Bach's Trinity Fugue." *The Musical Times* Vol. 115, No. 1574 (April 1974): 331-333.
- Schweitzer, Albert. *J.S. Bach*. New York: Dover Publishers, 1966.

- Shedlock, J.S. *The Pianoforte Sonata. Its Origin and Development*. New York: Da Capo Press, 1964.
- Shifman, Mikhail Yefimovich. *S.M. Lyapunov: A Sketch of His Life and Work*. Moscow: State Music Publishing House, 1960.
- Somov, V. A. "From A. S. Liapunova's Correspondence." In *In Memoriam Anastasia Sergeyevna Liapunova*, 92-152. Vol. 9. St. Petersburg: Polytechnic University Publishing House, 2012.
- Teall, Dorothy J. "Berumen Finds Teaching and Recital Work Reconcilable." *Musical America*. Vol. 29 no. 15 (March 8, 1919).
- Walker, Alan. "Chopin and Musical Structure: An Analytical Approach." *Frederic Chopin*. Edited by Alan Walker. New York: Taplinger Publishing Company, 1966.
- \_\_\_\_\_. *Franz Liszt: The Weimar Years 1848-1861*. Vol. II. New York: Alfred A. Knopf, 1989.
- Woronecki, Stuart. "A Critical Study of the Use of Golden Ratio in the Analysis of Musical Form, with Recommendations for Effective Applications." MA Thesis, University of Connecticut, 2000.
- Zaitseva, Tatiana. "Balakirev and Lyapunov." *Nashe Sviatoye Remeslo* [Our Holy Craft]. Edited by T. Zaitseva. St. Petersburg State Conservatory: Sudarinya, 2004.