



## Selected works



Александр Бородин  
Alexander Borodin  
(1833 - 1887)



Николай Римский Корсаков  
Nikolay Rimsky-Korsakov  
(1844 - 1908)



Цезарь Кюи  
Cesar Cui  
(1835 - 1918)

Works for Pianoforte solo

Original settings



## A.P.Borodin

### Picture of Borodin

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### Small Suite

1. At the monastery	Andante religioso 1885 <i>p</i> dolce e semplicità	6
2. Intermezzo	Tempo di Minuetto <i>p</i>	9
3. Mazurka	Allegro <i>p</i> <i>f</i>	14
4. Mazurka	Allegretto <i>p</i> cantabile espressivo ed amoroso	19
5. Dreaming	Andante sempre dolce espressivo <i>p</i>	24
6. Serenade	Allegretto <i>pp</i> <i>a tempo</i> <i>p</i> amoroso ed espressivo il canto	25
7. Nocturne	Andantino <i>p</i> sempre dolce cresc. poco a poco <i>ten.</i> <i>mp</i>	27
Scherzo	Allegro vivace 1858	29

## Biography of Borodin

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## Picture of Borodin

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## 6 Variations to "BACH" op.10

1878

1.Waltz	Adagio a piacere	Molto moderato	38
2.Intermezzo	Allegro molto		42
3.Scherzo	Vivo		46
4.Nocturne	Andante con espressione		50
5.Prélude	Allegretto		52
6.Fuge	Allegro moderato		55
Impromptu op.11 No.1	Allegro	1876-77	59
Novellette op.11 No.2	Allegro risoluto	1876-77	63
Scherzino op.11 No.3	Vivo e leggieramente	1876-77	68
Etude op.11 No.4	Allegro	1876-77	71
Romance op.15 No.2	Andantino espressivo	1875	74
Prélude- Impromptu op.38 No.1	Allegro $\text{♩} = 132$	1894	76

**Mazurka  
op.38 No.2**

Moderato  $\text{♩} = 120$  1894

*p dolce* *poco cresc.* *mf*

78

**Biography of Rimsky-Korsakov**

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**C.A.Cui**

**Picture of Cui**

83

**In Argenteau op.40**

1.The Cedar

Allegro maestoso  $\text{♩} = 108$  1887

*mf*

84

2.Dolce Far  
Niente

Allegretto  $\text{♩} = 80$

*p*

91

3.Capriccioso

Allegro grazioso  $\text{♩} = 66$

*p* *poco* *a* *poco* *cresc.*

98

4.A little war

Tempo di marcia  $\text{♩} = 116$   
*come Tromba*

*mf* *mf*

104

5.Serenade

Allegretto mosso  $\text{♩} = 66$

*mf*

107

6.Etude  
Un-  
constrained  
talk

Moderato  $\text{♩} = 88$

*p* *m.s.* *poco marcato*

111

7.Mazurka

Allegro  $\text{♩} = 192$

*mf* *mf*

118

8.In the  
Chapel

Andantino  $\text{♩} = 84$

*mf*

126

9.Ballade  
The rock

Allegro risoluto  $\text{♩} = 120$

*f* *marcato* *molto accel.*

129

**Biography of Cui**

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Alexander Borodin  
Александр Бородин  
(1833 – 1887)

## Biography of A. Borodin (1833 – 1887)

**Alexander Porfiryevich Borodin** was born on November 12, 1833 in St. Petersburg. He was the illegitimate son of the elderly Imeretian Prince Luka Semenovitch Gedeonov (more correctly Gedeonishvili) and the 24-year-old wife of an army doctor Avdotya Konstantinovna Kleinecke (by birth Antonova). In accordance with common practice, the child was registered as the lawful son of one of his father's serfs, Porfiry Borodin. His mother, beautiful and intelligent, was comfortably off and educated him at home together with a female cousin (something which made him rather an effeminate boy and perhaps helped to mould his nature to its peculiar tenderness and gentleness). As a child he learned German (from his mother's housekeeper) and French (from a governess). At 13 he began to learn English from a certain John Roper. Later, after his year in Italy, he was able to write scientific essays in Italian. At the age of eight he showed interest in the music and instruments of a military band and was able to reproduce what he had heard at the piano. So his mother engaged a bandsman to give him lessons on the flute. At nine he composed a polka for piano entitled "Helene", with whom he had fallen precociously in love.

In 1850 Borodin entered the Medico-Surgical Academy. There he studied botany, zoology, crystallography, anatomy and above all chemistry, which became a passion. In his third year he became a student of the chemistry professor N. N. Zimin, who allowed him to work in his laboratory – though he sometimes had to reproach him for dedicating too much time to music. From his student period (1853–55) originate a Trio on a Russian melody, one or two songs with cello obligato, Scherzo in B flat minor for piano and a number of fugues.

On 6 April 1856 Borodin finished the Academy course cum eximia laude, whereupon he was immediately appointed assistant in general pathology and therapy and posted for practical experience to the second military hospital as a house surgeon, an occupation which left him little time for music. In 1858 he published his first work "On the Action of Ethyl Iodide on Hydrobenzamide and Amarine". In the same year Borodin was granted his doctorate for a thesis "On the Analogy of Arsenic with Phosphoric Acid" and spent the whole summer at Soligalich in the Kostroma area, analysing the mineral waters and studying their medicinal properties. In 1859 he was sent to Western Europe to continue his studies. Borodin spent most of his time at Heidelberg, where his friends included Mendeleev, Sechenov and Botkin.

In 1862 Borodin returned to St. Petersburg and was appointed adjunct-professor of chemistry in the Medico-Surgical Academy (becoming professor in 1864). Immediately after his return to Russia Borodin met Balakirev and Musorgsky. Under their influence and guidance he at once began the composition of a Symphony in E flat major. It was completed in 1867, the first public performance of which took place in 1869 under Balakirev. In the meantime Borodin had embarked on other compositions: some unfinished variations for piano on a Czech theme, the earliest of his mature songs "The Sleeping Princess" and an opera-farce "The Bogatyrs" with music partly original, partly adapted from Rossini, Meyerbeer, Offenbach, Schumann and others. In 1868 came more songs: "The Sea Princess", "Song of the Dark Forest", "The False Note" (all to his own verse), a setting of his own translation of Heine's "Vergiftet sind meine Lieder" and the beginnings of an opera based on Meyer's drama "The Tsar's Bride". The success of the E flat major Symphony on its public performance led to the beginning of a second Symphony in B minor during the first two or three months of 1869. But Borodin was even more anxious to compose an opera. "The Tsar's Bride" dissatisfied him. Later V. V. Stasov sent him a scenario of a three-act opera based on the XIIth-century prose-poetic epic "The Story of Igor's Army". Borodin spent the summer gathering materials and studying literary sources and in September began composition, working desultorily at separate numbers for which he wrote the words at the same time. At the beginning of 1872 Borodin was invited by the director of the Imperial Theatres to collaborate with his friends Rimsky-Korsakov, Musorgsky and Cui in the composition of a four-act opera-ballet "Mlada". Borodin undertook the fourth act, employing some of the music originally composed for "Igor", but the project was soon abandoned.

Borodin's musical work was constantly subordinated to his professional activities, which were increased in 1872 by the foundation of medical courses for women, in which he took a leading part. In the summer of 1877 Borodin visited a number of German universities to study their chemical laboratory arrangements, while at Jena in July he took the opportunity to visit Liszt in Weimar and was received most cordially. It was also due to Liszt that Borodin's music began to be heard in Western Europe. On 20 May 1880 the E flat major Symphony was performed with great success at Baden-Baden, and the same year Borodin wrote a short orchestral piece which contributed more than anything else to his early fame: the musical picture "In Central Asia", one of twelve pieces commissioned from various Russian composers to accompany a series of "tableaux vivants" illustrating the events of the first twenty five years of the reign of Alexander II.

The quality and importance of Borodin's music exceed beyond all measure its quantity. He stands beside Tchaikovsky in the first rank of XIXth-century Russian symphonists and "Prince Igor", his two string Quartets and his dozen songs are justly included among the masterpieces of Russian opera, Russian chamber music and Russian song. Borodin died on February 27, 1887 in St. Petersburg.



Nikolay Rimsky-Korsakov  
Николай Римский-Корсаков  
(1844 – 1908)

## Biography of N.Rimsky-Korsakov (1844 – 1908)

**Nikolay Andreyevich Rimsky-Korsakov** was born on 18 March 1844 in Tikhvin. His first musical impressions were derived from a small band of four Jews employed on the family estate. These musicians, playing two violins, cymbals and a tambourine, were often summoned to the house to enliven the evenings when there was company or dancing. At six years of age he began to be taught the piano and at nine he first attempted composition. His talent for music was evident to his parents, but coming from an aristocratic family he was destined for one of the only two professions then considered suitable for a young man of good birth. In 1856 Rimsky-Korsakov entered the Naval College in St. Petersburg, where he remained until 1862. This period of his life was not favourable to his musical development, but he managed on Sundays and holidays to receive some instruction on the cello from Ulich and on the piano from an excellent teacher Feodor Kanille. Rimsky-Korsakov's acquaintance with Balakirev, dating from 1861, was the decisive moment in his career. Contact with the young but capable leader of the new Russian school of music and with his disciples Cui, Musorgsky and Borodin, awoke in the young naval cadet an ambition to study the art to more serious purpose. He had only just begun to profit from Balakirev's teaching when he was sent abroad, but undaunted by the interruption during this cruise, which lasted three years (1862–65), he completed his Symphony Op. 1. From the letters he wrote at this time to Cui it is evident that he composed under great difficulties, but the work was completed in spite of them and, movement by movement, the manuscript was sent to Balakirev for advice and correction. The Symphony received its premiere December 1865, when Balakirev conducted it at one of the concerts of the Free School of Music in St. Petersburg. The audience, who gave it a hearty reception, was surprised when a youth in naval uniform appeared to acknowledge their ovation.

Rimsky-Korsakov now remained in St. Petersburg and was able to renew his musical studies and his close association with Balakirev's circle. The compositions which followed the first Symphony – the symphonic poem "Sadko" (1867) and the opera "Pskovityanka" – called the attention of all musical Russia to this promising composer. In 1871 he was appointed professor of composition and instrumentation in the St. Petersburg Conservatory. In 1873 he retired from the Navy (which can never have been congenial to him as composer) and at the wish of Grand Prince Konstantin Nikolayevich was appointed inspector of naval bands, a post he held until it was abolished in 1884. From 1883 to 1884 he was assistant director of the court chapel under Balakirev. Succeeding Balakirev, he was director and conductor of the Free School Concerts from 1874 to 1881 and he conducted the Russian Symphony Concerts, inaugurated in St. Petersburg by Belyayev, from 1886 to 1900. His gifts in this respect were highly appreciated in Paris and Brussels. Rimsky-Korsakov's career remained closely associated with St. Petersburg, which was the scene of his earliest successes, and on more than one occasion he declined the directorship of the Moscow Conservatory.

Among his pupils number some distinguished names: Lyadov, Ippolitov-Ivanov, Grechaninov, Glazunov and Stravinsky all studied under him for longer or shorter periods. In 1873 Rimsky-Korsakov married Nadezhda Nikolayevna Purgold, a gifted pianist who proved a true support to him. She and her sister, A. P. Molas, played important parts in the history of the modern Russian school, the former through her clever piano arrangements of many of the great orchestral works, while the latter, gifted with a fine voice and dramatic instinct, sang some of the leading female parts in the operatic works of Cui, Musorgsky and Borodin before they were heard at the Imperial Opera.

Most of Rimsky-Korsakov's early works were revised after this period of artistic discipline. In the earlier phases of his career he was obviously influenced by Glinka and Liszt, and to a lesser degree by Schumann and Berlioz. The imitative period was, however, of short duration and Rimsky-Korsakov's inner voice later became individual and distinctive. But its distinctiveness lies in extreme refinement and in restrained rather than violent and sensational expression. A lover of musical beauty rather than musical truth – or, to put it justly, believing truth to lie in idealistic rather realistic methods of creation – he was never deeply influenced by the declamatory and naturalistic style of Dargomyzhsky and Musorgsky. A close study of the works of Rimsky-Korsakov reveals a distinguished musical personality, a fastidious and exquisite craftsman. Outside Russia he was for a time criticised for his exclusive devotion to national ideals. On the other hand, some Russian critics accused him of opening the door to Wagnerism in national opera. This was true only in so far as he grafted upon the older lyrical forms the use of some modern methods, notably the occasional use of Leitmotifs.

Many gifted members of the new Russian school were prevented from acquiring a complete musical education through illness, by the enforced choice of a second vocation and by the imperfect conditions of contemporary artistic life. Rimsky-Korsakov, out of the fullness of his own technical equipment, was ever ready to sacrifice time and labour in the interest of his fellow-workers. Thus he orchestrated "The Stone Guest", which Dargomyzhsky endeavoured him to finish on his death-bed, as well as parts of Borodin's "Prince Igor" and Musorgsky's operas "Khovanchshina" and "Boris Godunov". Rimsky-Korsakov died on 21 June 1908 in St. Petersburg.





Cesar Cui  
Цезарь Кюи  
(1835 – 1918)

## Biography of C.Cui (1835 – 1918)

**Cesar Antonovich Cui** born on January 18, 1835 in Wilno. He was the son of a French officer who, unable to follow the retreat from Moscow in 1812, remained in Poland, where he subsequently married a Lithuanian lady and settled as professor of French at the High School of Wilno. In this establishment Cesar Cui received his early education. He showed a precocious talent for music and was taught the piano at an early age. During his school days he also received some occasional instruction in theory from Stanislaw Moniuszko. In 1850 Cui entered the School of Military Engineering in St.Petersburg and, on graduating in 1857, he was appointed to a assistant professorship. He was afterwards recognised as an authority on fortification and lectured on this subject in the Artillery School and the Staff College. Among his pupils included Emperor Nicholas II.

Cui held the rank of Lieutenant-General of Engineers and was also president of the Imperial Russian Musical Society. While working for his examinations he was compelled to lay aside his musical tastes, but when, as a full-fledged officer, he came in contact with Balakirev in 1857, his enthusiasm was at once rekindled. He was greatly attracted by the new and progressive ideas which the latter discussed with him. Although Cui owed something to Balakirev's guidance and criticism, he must be regarded on the whole as a self-taught musician. He married in 1858 Miss Bamberg, a gifted pupil of Dargomyzhsky, and his first opus number was a Scherzo for piano (for four hands) composed on the letters of his and her name: B.A.B.E.G. and C.C. An operetta "The Mandarin's Son", written for private performance in 1859, was followed the style of Auber and showed little individuality, but "The Captive in the Caucasus" (1857), an opera on the subject of Pushkin's romantic poem, is a work of more substance, to which he added a middle act in 1881–82. Cui's reputation as an operatic composer became more firmly established with his third dramatic work, an opera in three acts based on Heine's romantic tragedy "William Ratcliff" (St. Petersburg, 1869). "Angelo", composed on a libretto from the play by Victor Hugo, was first performed at St. Petersburg in 1876. This work is usually regarded as the finest fruit of Cui's maturity, but it never enjoyed anything like popular success. Cui had a natural predilection for the French texts and his opera "Le Flibustier" (1889) was composed on a French libretto taken from a play by Jean Richepin. It was first performed in 1894 at the Opera-Comique in Paris and attracted considerable attention at the time, but it did not keep its place either in the French or Russian repertoires ("The Saracen" by Dumas, "A Feast in Time of Plague" by Pushkin, "Mademoiselle Fifi" by Maupassant etc.).

After 1864 Cui was an industrious contributor to many leading Russian papers, while his articles in French and Belgian publications were some of the first to call attention to the remarkable activity of the New Russian school. Most of the leading characteristics of Cui's style are apparent in "Ratcliff", and it seems surprising that this opera, with all its poetic charm and pathos, should have been so coldly received by the public and critics in Russia. It is possible that the crude sensationalism of the libretto did not help to commend the opera to a nation whose dramatic traditions are derived from the realistic plays of Gogol and Ostrovsky rather than from the romanticism of Schiller's "Robbers" and kindred dramas. "William Ratcliff" tends more to lyrical than to declamatory opera. Cui's melody is refined and exhales an almost feminine tenderness, but it is not strikingly original. It does not flow in a broad stream of cantilena, but takes the form of continuous arioso, a method, which is often ineffective because it blurs the clear edges of melody and recitative.

Cui was not such a great master of orchestration, however, as were some of his compatriots, nor was he in his element when dealing with massive choral effects. He was a miniaturist who worked most effectively on a small scale. In solo and above all in love duets we find him at his best. After "Angelo" Cui's work took a new tendency: an exclusive preoccupation with small forms and polished technique which is best exemplified in such exquisite trifles as his little suites and pieces for piano.

Summed up, Cui's position as a composer appears in some respects paradoxical. Although he was the first disciple of Balakirev and one of the chief upholders of the national school, the Russian element is exceedingly attenuated in his own music. His natural gift was vocal rather than symphonic if we may judge from the preponderance of vocal works in the list of his compositions. "He needs a text to bring out his power of delicate psychological analysis." But while drawn to opera and song, Cui reflected most frequently the influence of instrumental composers as Chopin, Liszt and Schumann, none of whom is a suitable model for the formation of a broad and effective opera style. Again Cui's music has passion, grace, a delicate and refined lyricism, but is not characterised by the kind of tragic intensity demanded by subjects of his operas.

As a critic Cui united an elegant literary style with a keen satirical wit. He did good service for the cause of music at a time when Russia stood in need of enlightenment and idolised almost entirely all things Italian, but as regards Russian music, his views cannot be accepted as comprehensive. Cui died on 24 March 1918 in St. Petersburg.



*Moussorgski, Modeste-Petrovitch*  
1835 - 1881



*Borodine, Alexandre-Porphirievitch* 1834-1887



*Rimsky-Korsakov, Nicolas-Andreievitch*  
1844 - 1908

# LES CINQ et la Comtesse de Mercy-Argenteau



*Balakirev, Milly-Alexjevitch*  
1837 - 1910



*Le 7 Janvier 1885, à l'initiative de la Comtesse Eugène de Mercy-Argenteau, la Société Libre d'Emulation organisait un concert composé d'œuvres des cinq, jusqu'alors inconnus.*

*Le succès fut si grand, et eut une telle répercussion dans le monde musical européen qu'il est permis de dire que leur glorieuse renommée a pris son essor à l'Emulation.*



*Cui, César-Antonovitch*  
1835 - 1918

Russian composers  
“Group of Five“

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Alexej Wilk

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