GLASSIC AND ROMANTIC SERIES

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THREE ESQUISSES MELODIQUES.

BIOGRAPHICAL SKETCH—CESAR-ANTONOVITCH CUI

Born at Wilna, Russia, Jan $\frac{6}{19}$ 1835

COMPOSER, musical critic, Russian army officer and correspondent of the Institute of France. His mother was Polish and his father a Frenchman, who, coming to Russia with the grand army of Napoleon, was retained there by his wounds, married and died there.

After a thorough course of studies at the College of Wilna he was admitted to the Academy of Engineers at St. Petersburg to prepare himself for a military career as engineer. Moreover, from this period he has shown a pronounced taste for music. Graduating in 1856 from the School of Engineering as a lieutenant, Cui passed successfully through all the ranks of the military hierarchy, until his accession to the rank of general in 1882.

During this career, as brilliant as rapid, this officer, who was an engineer of the highest merit, had charge of the classes in fortification-building in the three Military Academies of St. Petersburg. The value of his instruction, which has been recognized by specialists, is attested by the success of many of the pupils whom he trained; among them, for example, are: his Majesty, the Emperor Nicholas II; seven Grand Dukes; the famous general Skobelef and numerous general officers of the Russian army. To him is certainly due in great part the progress of his country in military engineering. He has had many conferences with other famous generals and he was for a long time in correspondence with the Belgian General Brialmont, so well known in military circles. He has had charge of several missions to foreign countries and has published works which, among those interested in these matters, have won great renown and been greatly appreciated, notably, "A General Outline of the History of Fortifications" which has passed through two editions; a Manual of *temporary* Fortifications (not *permanent*, as certain biographers have written). This work has been republished eight times.

General Cui is a member of the Council of the Academy of Engineering at St. Petersburg.

Being very active and having a passionate love for the musical art, at the same time that he has devoted himself to the scientific work of his profession, this engineer and officer has also been engaged in musical composition and Mr. César Cui has in this domain, acquired a world-wide celebrity. He received from Moniuszko at Wilna advice and some lessons; then with his friends Balakireff, Borodine, Korsakoff and Moussorgsky he formed a musical club called the "Five" or "The New Russian School" which has rejuvenated technics and the tendencies of Russian music and of which the influence has made itself so strongly felt in the modern world of music.

The world is indebted to this composer for six operas in four or three acts: "The Prisoner of Caucasas" by Pouchkine; "William Ratcliff" by Heine; "Angelo" by Victor Hugo; the "Filibuster" by Richepin, which was given at the *Opéra-Comique* of Paris for the first time in 1894, but which did not hold the stage long;

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"Sarrazin" (Henry the VI with his Grand Vassals) by Alexander Dumas; "The Daughter of the Captain" by Pouchkine. The following are operas in one act: "The Son of the Mandarin" by Pouchkine; "The Festival During the Pest" by Pouchkine; "Mademoiselle Fifi" by Maupassant; "Matteo Falcone" by Mérimée; "The Paladin de Neige"; "The Little Red Chaperon" a story-opera for children not yet presented, etc.

He has composed more than fifty choruses, the greater part *a cappella*; nearly three hundred and fifty melodies, of which a large part are on French texts by Victor Hugo, Coppée, Sully-Prudhomme, Samain, etc.; about sixty pieces for violin, of which a *Suite concertante* with orchestra and a Sonata are well known; one hundred pieces for piano solo, one of which is a Suite; twenty-five Preludes equally famous; three pieces for two pianos; three pieces for violoncello; five little duets for violin and flute; three string quartets; suites, scherzos, tarantelle, valse, *marche solennelle* for orchestra, etc

All the works of this composer, with the exception of the first ones, are written in the style and according to the principles of the new Russian school which attempts to give to the lyric translation of the poem an intrinsic value as absolute music while, at the same time, the vocal music is in perfect accord with the words and form of the poem, as Mr Cui himself has expressed it. In order to defend the view of the new school of which he is one of the most authoritative chiefs, this eminent composer has written, under his own name or under the pseudonym XXX, seven hundred articles or *feuilletons* in the *Journal de Saint-Pétersbourg, le Ménestrel, l'Art, le Guide Musical* and the *Revue et Gazette Musicale de Paris,* etc. He has published treatises or works such as, "Music in Russia;" "The Russian Romance;" "The Ring of the Niebelungs;" "Short History of the Music for Piano by Rubinstein," etc. He has fought energetically for his theories which he supports upon the authority of Beethoven, Berlioz, Liszt and Schumann; he has advocated them with vigor, even with violence, but he has had the satisfaction of seeing his ideas triumph nearly everywhere and has been able to make famous the names and talents of his friends: Balakireff, Borodine, Moussorgsky and Korsakoff. His end attained he laid down his pen as critic.

Member of the Philharmonic Society of St. Petersburg, and of the Imperial Russian Musical Society, of the Royal Academy of Belgium, of the Manuscript Society of New York, and of numerous other scientific or artistic societies, Mr. César Cui was elected a correspondent of France (*Academie des Beaux-Arts*) in 1894.

FORM AND STRUCTURE.—The first sixteen measures of No I. are in large two-part song form. The first open period closes with measure 8 in the key of the relative major. The second period closes in the key of the tonic. A motive consisting of a two-measure phrase is then taken up in measures 17 and 18, repeated with some changes in measures 19 and 20 when the motive of measure 13 of the first part is taken up and carried through about three measures and extended by thematic treatment through measure 28 when the motive of measure 7 is again introduced in a different key, giving a fresh start. Measure 33 shows the motive of the original melody of the first part in the tenor, slightly changed rhythmically. The melodic idea, however, is not completed and the last five measures may be regarded as *coda*. The foundation of the piece is the composite song form, but it is nowhere worked out to completion except in the first part.

The first twenty-five measures of No. II. must be regarded as a long, extended period. The first section ends with measure 8. The second section, with measure 25. The melody is then transferred to the left hand, where it is built up on motives of the first period and is extended to measure 41. Measure 42 takes up the original melody of the first part, but more highly elaborated in the harmonic and rhythmic treatment of the accompaniment. It is somewhat shortened towards the end; the last four measures being *coda*. This number is, therefore, in composite song form.

No. III. begins with an open period ending in measure 16. The second period is introduced in measure 17, continues through measure 32 where a return to the first period takes place which is not carried to completion. Reference is made to motives of both periods which are developed thematically to the end of the piece.

HOW TO STUDY.—No. I. has the time signature $\frac{9}{8}$ and the composer has indicated in brackets $\frac{3}{4}$. The difficulty here is to work out the problem of "three against two." Much use can be made in this piece of the technical devices for passage and chord work with which the student is already familiar.

No. II. requires a careful treatment of the melodic features as the piece is largely melodic in character. This melody must be carefully enunciated and carefully phrased; especially is this true where the left hand part is played and particular attention must be paid to the parallel or countermelodies in the right hand part.

No. III. offers good practice in *arpeggio* and passage-work. The melody must be very daintily rendered, with great expression. The devices of alternating long and short notes can be applied to this piece with very great benefit.

Esquisses Melodiques means "melodic sketches."

César Cui

Trois Esquisses Melodiques.

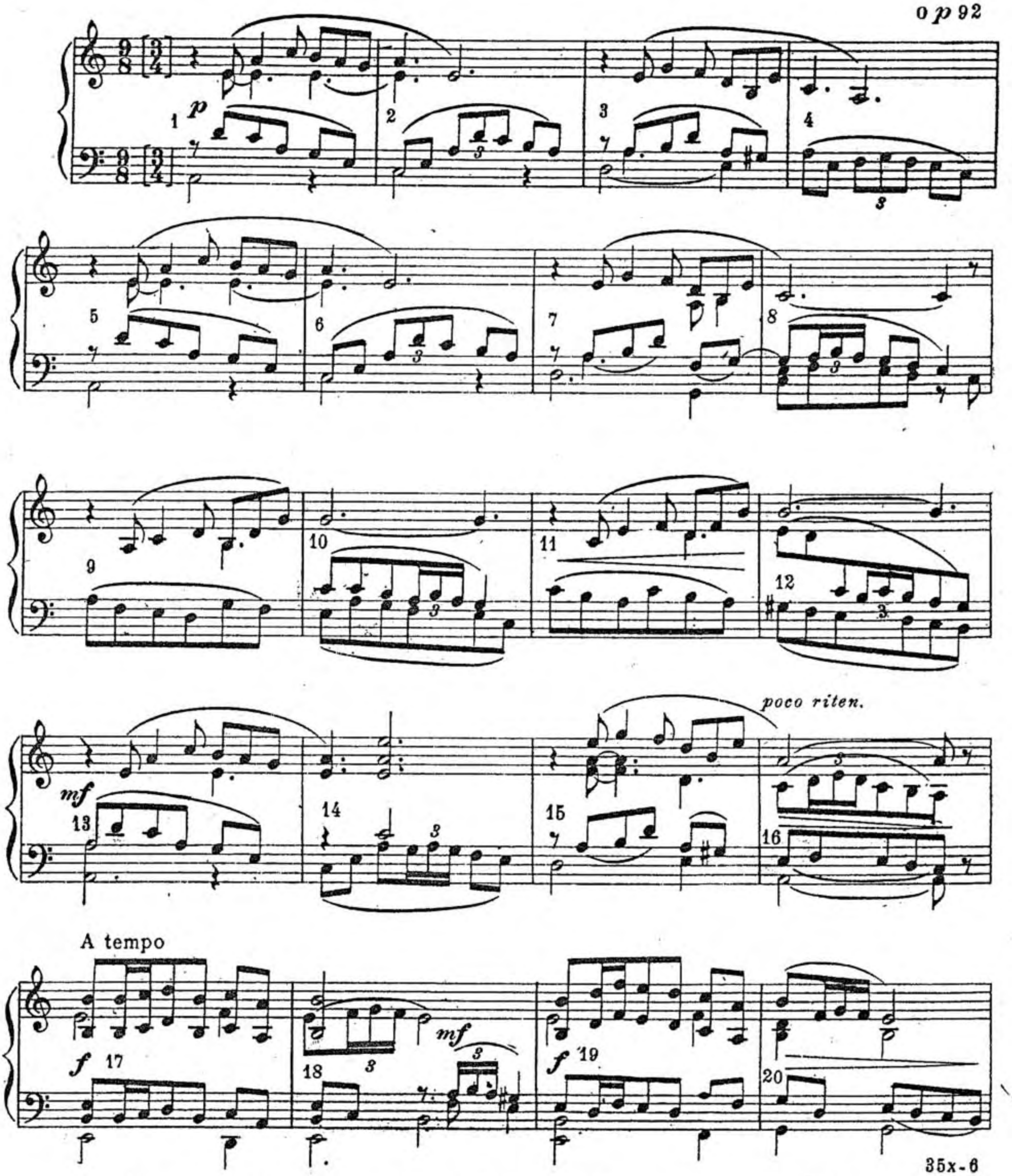
I

Annotated by the Composer.

Moderato.

César Cui.

o p 92



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p
21
22
23
24
f
25
26
27
28
f
29
30
f
31
32
p
33
34
35
36
37
38
pp
39
40
ppp
41

II

Moderato. ♩=80

p

mf

po - co - ri - ten.

A tempo.

p

ri ten.

35 36 37 38 39 40 41

A tempo.

mf 42 43 44 45 46 47 48

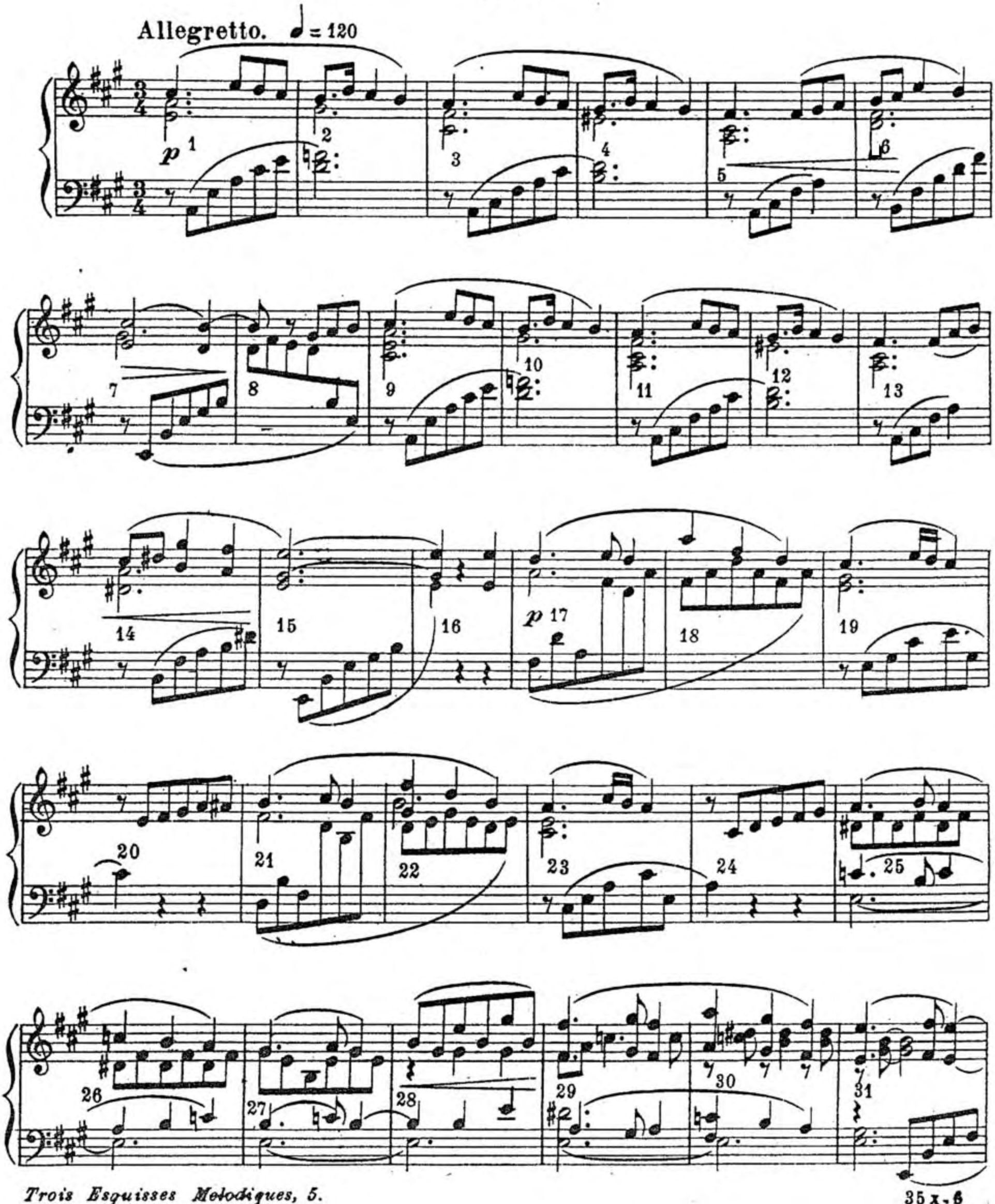
49 50 51 52 53 54

55 56 57 f 58 59 60

61 62 63 64 p 65 66 pp 67

III

Allegretto. ♩ = 120



poco rit.

A tempo.

32 mf 33 34 35 36 37 38

39 40 p 41 42 43 44

45 46 47 48 pp 49 50 51

52 53 54 55 56 mf 57 58

59 60 61 62 63 64 65

meno mosso

A tempo.

66 mf p 67 68 69 70 71 72

RECITATION QUESTIONS ON "THREE ESQUISSES MELODIQUES."

1. Give the place and date of birth of César Cui.
   Ans.

2. What is his rank in the Russian army?
   Ans.

3. What are his particular duties in connection with his rank?
   Ans.

4. Is he well known in military circles?
   Ans.

5. State in a few words what his position is in the musical world.
   Ans.

6 What is the form of the first sketch?
   Ans.

7. What is the form of the second sketch?
   Ans.

8. What is the form of the third sketch?
   Ans.

9. What is the particular technical difficulty in the first sketch?
   Ans.

10. What is the character of the second sketch?
    Ans.

11. What kind of technical practice does the third sketch offer?
    Ans.

For Teacher's Record.

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