A Stylistic Analysis of Alexander Tcherepnin's Piano Concerto No. 4, Op. 78, With an Emphasis on Eurasian Influences

Qin Ouyang

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A Stylistic Analysis of Alexander Tcherepnin's Piano Concerto No. 4, Op. 78, with an Emphasis on Eurasian Influences

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ABSTRACT

Russian-born Alexander Nikolayevich Tcherepnin (Jan 23, 1899-Sept 13, 1977), a contemporary of Virgil Thomson, Henry Cowell, Igor Stravinsky, and Arnold Schoenberg, made far-reaching contributions as a pianist, conductor, and composer. His unique contrapuntal system “Interpoint,” employment of rhythmic variation, adoption of polyphonic structure, and use of the nine-step scale secured his place in music history as a celebrated composer of the twentieth century.¹ Throughout his life he traveled to various countries. 1928-1947 is a period during which Tcherepnin came under the influence of “Eurasian” ideas (the synthesis of Russian and Eastern cultures). He developed new musical formulas by exploiting musical folklore in eastern countries. The last year of this phase is marked by his Piano Concerto No. 4, Op. 78 (Fantasia for piano and orchestra), composed in Paris in 1947. The Concerto is based on Chinese legend, related in the form of a poem, and influenced by his tour (1934-37) in China where he helped budding careers of young Chinese composers and composed several chamber and

solo piano works based on Chinese art. The Concerto was premiered in December 16, 1958, Oakland, California by Lily Bohnki-Roenthal under the direction of Piero Bellugi.

In contrast to the works written in China, the Concerto No. 4 involves more than the mere use of Chinese idioms. There is a clear connection with the traditions of Debussy and Ravel, which is reflected in the treatment of the coloristic possibilities. In the concerto, Tcherepnin revived the nine-step scale that he had temporarily abandoned by the late 1920s. The mingling of the Chinese style and his innovative technique, combined with the tradition of Romanticism, Impressionism and the Russian school, is the culmination of the composer’s accomplishment under the influence of Eurasianism. This study examines Tcherepnin’s musical life from the perspectives of a Eurasian artist, a Chinese scholar, and an accomplished musician, and suggests the adoption of a hybrid style in the Concerto No. 4 based on a thorough musical analysis. An investigation of the Concerto No. 4 increases the awareness of the composer and his creative style.
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FOREWORD

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Piano Performance. The remaining portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.
CHAPTER I. INTRODUCTION

Born in Saint Petersburg, Alexander Tcherepnin was the son of Nicolai Tcherepnin, one of the best-known Russian composers, a brilliant conductor, and an illuminating pedagogue of his day. His mother, Marie Benois,¹ a “soprano domestic” by his own account, introduced Alexander to music and taught him to notate musical ideas even before he could write.²

As the only child, Alexander was immersed in a rich cultural heritage and participated all kinds of musical activities with renowned artists and musicians of the time at his parent’s home. Guest artists included Rimsky-Korsakov, Liadov, Cui, Glazunov, Stravinsky, Prokofiev, Diaghilev, Benois, Fokine, Pavlova, and Chaliapin.³ His mother was a member of the Benois family that had an illuminating history of producing prominent artists, musicians, and architects. Through the Benois family, young Tcherepnin was allowed to associate with contemporary painters and sculptors, to attend exhibitions, and to meet with writers and poets. He was spiritually devoted to music since early childhood.


In “A Short Autobiography,” Alexander Tcherepnin describes his educational experience:

Music became my goal, religion, my life, and the reason for my existence…I didn’t receive regular instruction in music theory until the age of 19…The only music instruction I had received was piano study…Lessons were initially given by my mother…and finally by Leocadia Kashperova—an elderly woman who had studied in her youth with Anton Rubinstein…I was admitted into St. Petersburg Conservatory and studied with Nikolai Sokolov (a pupil of Nikolai Rimsky-Korsakov).…Also, I received instruction in traditional harmony.⁴

From his description, it is evident that Tcherepnin lacked rigorous formal training. Nevertheless, he was an active composer during his early years, and was destined to surpass his father as a creative musician.⁵ According to Alexander Tcherepnin: A Bio-Bibliography by Enrique Arias, Tcherepnin attended the gymnasium at Petersburg where he studied law. His interest in the lectures on history and aesthetics sets the tone for his philosophic and historical exploration of the Russian musical tradition.⁶

The 1917 Russian Revolution forced Nicolai to move his family to Tiflis (today known as Tbilisi), the capital of Georgia. During their three years at Tiflis, both father and son played an important role in the musical life of a city where eastern and western cultural tradition were blended.⁷ His father, Nicolai, received an invitation to become the director of the St. Petersburg Conservatory and Tiflis Opera, while Alexander funded the Gatien group, comprised of young musicians discussing contemporary musical issues.⁸

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⁴ Ibid., 13.
⁵ Arias, A Bio-Bibliography, 4.
⁶ Ibid., 5.
⁷ Ibid., 6.
⁸ Ibid.
During the period from 1919 to 1921, Tcherepnin developed a “Sturm und Drang” style. He was also made aware of the possibility of a nine-step scale and interpoint technique.\(^9\) In addition, his exposure to oriental culture and music exerted a great impact on his style and profoundly influenced his later compositional ideas.

From 1921 to 1933, Alexander moved to Paris with his parents. Paris of the 1920s was a center of great artistic energy and attracted Nadia Boulanger, Gertrude Stein, and Igor Stravinsky.\(^10\) Tcherepnin realized that he shared identical perspectives with the peers of his generation. In particular, his anti-impressionist ideas were in sympathy with those of “Les Six,” in terms of an emphasis on clarity, biting dissonance, and contrapuntal textures.\(^11\)

During the time at Paris, Tcherepnin established his unique style and became a prominent composer in Europe. He met Isidore Philipp, a well-known French pianist, pedagogue, and a pupil of Georges Mathias (a pupil of Frédéric Chopin), who he regarded as his second father.\(^12\) Alexander received piano lessons at the Ecole Normale where Philipp exerted a profound influence on his piano performance style and career as a composer. Philipp not only taught him the French piano style, featuring clarity of sound, a low wrist and emphatic finger movement, but also introduced him to such publishers as Durand, Heugel, Eschig, and Hamelle.\(^13\) During the time at Paris, he also

\(^9\) Ibid.
\(^10\) Ibid.
\(^11\) Ibid., 7.
\(^12\) Ibid.
\(^13\) Ibid.
studied composition with Paul Vidal (a contemporary of Claude Debussy), became the winner of the prestigious Schott Prize in 1925, and was married to prominent socialite Louisine Weekes in 1923 for four years.\footnote{Ibid.}

On October 29, 1927, Tcherepnin received his greatest success with the performance of his First Symphony under the direction of Gabriel Pierné at the Colonne Concerts at the Theatre du Chatelet in Paris. The complexity and harshness of style in the First Symphony challenged conventional limits, and gave him the reputation of a dangerous young composer.\footnote{Ibid.}

Beginning in 1931, Tcherepnin embarked on a world tour as a pianist. Friends made on the tour included prominent figures Marguerite Long and Maurice Ravel.\footnote{Ibid.} His tour in China and Japan occurred between 1934 to 1937, alternating with return trips to the United States. During the time in China, he met his future wife Lee Hsien Ming, an outstanding pianist at the Shanghai Conservatory of Music.

In “A Short Autobiography,” he explains his thoughts on the relationship of Russian and Eastern culture:

Russia is as much a European country as she is an Asiatic one—a true “Eurasian” empire, both geographically and ethnically… Russia has an inferiority complex due to the superiority of Western culture—in relation to the East, she feels equal…To a Russian, the East is not exotic; it is familiar, a part of the Russian nature…Western influence on Russia might be materially important but it is spiritually distinctive, while Eastern influence is of great artistic and spiritual value.\footnote{Tcherepnin, “A Short Autobiography,” 17.}
Tcherepnin’s Eurasian style was developed based upon his experience and the cultural heritage of the Russian tradition. Alexander finally found a path to develop new musical formulas after he temporarily ceased to experiment with the nine-step scale, interpoint and polyphonic devices in the late 1920s.\textsuperscript{18} His approach exploited the musical folklore from eastern countries. The tour in China furthered this alternation of music styles.

Shanghai was the leading city in the development of music in China, as it had both a symphony orchestra and a conservatory.\textsuperscript{19} The Shanghai Conservatory of Music, founded in 1927, was flourishing and under European influence. Tcherepnin realized that young Chinese composers had a special affinity for contemporary European music, but that Chinese musicians were still searching for an innovative path of blending traditional and modern styles.\textsuperscript{20}

Tcherepnin strove to help native talent fully explore the resources from their musical tradition. He wrote a great number of teaching compositions based on the pentatonic scale and founded the firm “Collection Tcherepnin,” which printed and publicized the music of younger Chinese and Japanese composers.\textsuperscript{21} During his Far East tour, Tcherepnin realized that the tradition of Chinese classical music needed to be restored from Japan where it had been preserved.

\textsuperscript{18} Ibid., 16.

\textsuperscript{19} Arias, \textit{A Bio-Bibliography}, 13.

\textsuperscript{20} Ibid.

\textsuperscript{21} Ibid.
Regarding Tcherepnin’s contribution to Chinese music style, Arias comments:

Tcherepnin did more than just use pentatonic scales, but created overlapping texture, evocative rhythmic patterns, and effects which imitate authentic Chinese instruments. With the Oriental aesthetic, Tcherepnin was ahead of his time.\(^\text{22}\)

In 1937, Tcherepnin returned to Europe where he rejoined Lee Hsien Ming, who was doing advanced studies in Brussels.\(^\text{23}\) After their marriage in 1938, Lee had advanced study with Philipp and Alfred Cortot in Paris.\(^\text{24}\) After returning to United States, she coached advanced pianists and was a prime force in the work of the Tcherepnin Society.\(^\text{25}\)

In 1938 Tcherepnin conducted his project, *The Anthology of Russian Music*, where his interest in history and Russian church music were fully revealed.\(^\text{26}\) One year later, World War II broke out and the travels to the East were interrupted. During the war period, he stayed in Paris, leading the dreariest of existences. Nevertheless, he realized the importance of the composer’s mission toward humanity and believed that music must bring a positive message to mankind.\(^\text{27}\) Thus his compositional style turned to a more intellectually and spiritually matured idiom, synthesizing all the compositional methods he had adopted.\(^\text{28}\)

\(^{22}\) Ibid., 14.

\(^{23}\) Ibid.

\(^{24}\) Ibid.

\(^{25}\) Ibid.

\(^{26}\) Ibid., 15.

\(^{27}\) Tcherepnin, “A Short Autobiography,” 18.

Tcherepnin received an invitation from DePaul University in Chicago to teach with his wife in 1948 and decided to move to the United States. From 1948 to 1964, the Tcherepnin family spent a period of 15 years in the United States and made a significant impact on the musical life of the Midwest. Alexander gave frequent performances and lectures while being the active member of the Midwest chapter of International Society for Contemporary Music.\textsuperscript{29} In 1964, he decided to leave DePaul and to move to New York to fulfill several commissions. In New York, he quickly became an important part of the milieu, where he became close friends with Elliott Carter and Aaron Copland.\textsuperscript{30}

Tcherepnin enjoyed a recognizable reputation as an eminent figure in his late years. Among all the achievements of the later period, the most significant event was his return in 1967 as the second musician to be invited by the Soviet Union to return to Russia after Stravinsky.\textsuperscript{31} One year later, in October 1968, the French government awarded Tcherepnin the “Chevalier de l’ Ordre des Arts et Lettres” (Knight of the Order of Arts and Letters) at the French embassy in New York.\textsuperscript{32} 1974 marked Tcherepnin’s 75th birthday. Besides conducting engagements, and invitations for lectures and concerts, the National Institute of Arts and Letters in New York granted him honorary membership due to his prominence in the American arts scene. Among other recipients of the honor, Arnold Schoenberg, Duke Ellington, and Charles Ives were also included.

\textsuperscript{29} Ibid., 19.

\textsuperscript{30} Ibid., 23.

\textsuperscript{31} Ibid.

\textsuperscript{32} Ibid.
Since Tcherepnin was popular in England, Alexander decided to make that country one of their homes and bought a small house at Marlow-on-Thames in 1976. \(^{33}\) One year later, in 1977, Tcherepnin died of a heart attack in Paris. Before this fatal heart attack, Tcherepnin had suffered an earlier heart attack in 1970, resulting in a long recovery and strict orders from his doctor not to smoke. \(^{34}\) He was cremated and buried in the same Russian cemetery as his father at St. Genevieve des Bois, near Paris.

Six years after his death, September 29, 1983, a plaque in his honor was placed in front of his home at 2 Rue Fustengerg by French Ministry of Culture and the city of Paris. \(^{35}\) It reads: “The composer Alexander Tcherepnin (1899-1977) lived in this house.” Paris thus honored one of its most distinguished citizens. \(^{36}\)

**Purpose**

The purpose of the document is to investigate Tcherepnin’s Piano Concerto No. 4, Op. 78, on the aspect of integration of nineteenth century Romanticism, Impressionism, the Russian school, eastern music tradition, and his innovative technique. A thorough musical analysis of thematic materials, formal schemes, instrumentation, and compositional techniques and styles is included in order to increase awareness of the composer and his creative style.

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\(^{33}\) Ibid.

\(^{34}\) Ibid., 26.

\(^{35}\) Ibid., 27.

\(^{36}\) Ibid.
Justification

Although Tcherepnin was a wanderer, spending his lifetime travelling through many countries including Georgia, France, China, Japan, and the United States, his style retained an identification with Russian culture. Nevertheless, Chinese music played an important role in his career and is infused with nineteenth century Romanticism, Impressionism and his innovative techniques, forming Tcherepnin’s own idiom. Tcherepnin’s fourth concerto, written in Paris at 1947, the last year of the period under the influence of “Eurasian” ideas, is a significant composition marked by a hybrid style. The existing research includes Tcherepnin’s biography, compositional techniques, overviews of piano works, and analysis of music featuring the Chinese style, but no sources in print appear to exist that analyze one of the composer’s concertos.

Related Literature

The book *Alexander Tcherepnin: A Bio-Bibliography*, by Enrique Alberto Arias, published in 1989, provides a biographical profile on Alexander Tcherepnin, constituting a detailed biography, a complete bibliography of the research by and about him, a catalogue of his works, a discography of commercially available sound recordings, and short biographies of his father, Nicolai, his two sons, Serge and Ivan, and several of his talented students. Valuable and precise information is presented in a manuscript by Tcherepnin, “Basic Elements of My Musical Language,” which discusses his works, aesthetics, and musical style. In addition, a list of Tcherepnin’s own writings and a catalog of research on Tcherepnin by 1989 are included in the bibliography. Arias’ perspective on Alexander Tcherepnin is that of an accomplished composer well known and more frequently performed in Europe than in the United States. The restriction of
sources to those from Western countries impacts the Arias’ understanding of Tcherepnin as a Russian composer who exerted a profound influence on contemporary Chinese music. This source is an important study on interpreting Tcherepnin’s musical style.

“The Complete Piano Music of Alexander Tcherepnin: An Essay Together with A Comprehensive Project in Piano Performance,” written by Guy S. Wuellner (1974), is a comprehensive guide to the piano music of Alexander Tcherepnin based on musical analysis on each work. Also, it is the first publication that thoroughly covers Tcherepnin’s complete piano music. The project evaluates evidence and uses statistical data. In the documents, Wuellner reflects the style of Tcherepnin’s piano music, precisely records notational questions, and categorizes the piano music repertory into various genres. In the document, Wuellner neither explains Tcherepnin as an international citizen who encounters various cultures nor describes him as a Russian composer who evolved a style related to Chinese cultural heritage. Those two elements are important aspects of Tcherepnin’s music that are significant. Also, there is no thorough analysis of Tcherepnin’s individual works or works for piano.

“The Piano Concertos of Alexander Tcherepnin” is an article by Guy Wuellner (1978). It refers to Alexander Tcherepnin’s works for piano and orchestra, including six solo concertos and a triple concertino. The concertos are discussed according to two aspects: on the relation of the soloist to the large ensemble, and the number of the movements. The author covers all of the works and the triple concertino, including information on instrumentation, compositional procedure, stylistic features, formal structure and other details, such as the duration, premiere performance, publisher, and
availability status of the score in different versions; it includes a few music illustrations. The analysis, however, is general and lacking in detail.

“Alexander Tcherepnin, His Influence on Modern Chinese Music,” by Chi-Jen Chang (1988), presents a study of Alexander Tcherepnin’s influence on modern Chinese music during and after his stay (1934-37) in China. The dissertation spotlights his contribution to modern Chinese music and evaluates his status in its history as the only Western composer to influence early development of modern Chinese music in a creative way. The dissertation consists of five chapters, giving the author’s perspectives concerning Tcherepnin’s significant influence on modern Chinese music, his social activities in China, his compositions in Chinese style, Chinese composers who were influenced by him, and the memorial activities after the “Cultural Revolution.” In order to shed light on Tcherepnin’s contribution to Modern Chinese music, a background of modern developments before Tcherepnin’s arrival and a brief consideration of his career before his Far East tour are preceded by a comprehensive investigation of his contribution to Chinese modern music. The study provides solid proof that Tcherepnin’s Chinese style is related to his life, achievement and cultural influences in China during 1934-37, and Tcherepnin’s compositions during the “Chinese year” are the product of a firsthand knowledge of the Chinese culture to which he was deeply attracted. In addition, after Tcherepnin’s departure, Chinese composers’ musical explorations of their traditional style are progressed further.

“Alexander Tcherepnin’s ‘Five Concert Studies’: An Homage to Chinese Musical Styles, Instruments, and Traditions” is a dissertation written by Tianshu Wang (1999). It is entirely devoted to a discussion of Tcherepnin’s composition Five Concert Studies,
Op. 52, composed during his “Chinese Year” (1934-37). The author explains the importance of the composition as a work among others in Chinese style, presents Alexander Tcherepnin as a composer possessing the depth of feeling for China, and exhibits the procedure for interpreting *Five Concert Studies, Op. 52* based upon an understanding of Chinese art. A perspective on observing Tcherepnin’s involvement with Chinese culture is offered, which is Tcherepnin’s great love and attraction to Chinese culture and people. In contrast to the viewpoint in “Alexander Tcherepnin, His Influence on Modern Chinese Music” by Chang Chi-Jen, who determines his status based on Tcherepnin’s activities as a Western composer in China, Tianshu Wang’s view toward Tcherepnin’s commitment to Chinese music is more subjective.

“The Nine-Step Scale of Alexander Tcherepnin: Its Conception, Its Properties, and Its Use,” by Kimberly Anne Veenstra (2009), serves to deepen the understanding of a Tcherepnin’s compositional device, the nine-step scale. As a valuable source for studying Tcherepnin’s unique compositional skill, Veenstra provides a thorough analysis of Tcherepnin’s manuscript “Basic Elements of My Musical Language” and insightful perspectives on the application of the scale in the field of music theory. Besides reinterpreting the configuration of the nine-step scale, Veenstra explores the use of the unique scale in Tcherepnin’s music, including the discussion of selected composition. A comparison of the use of the nine-step scale with other composers is made, to further define Tcherepnin’s contribution, and to more clearly define the uniqueness of his theory.


38 Ibid., 14.
Since this technique is significant in Tcherepnin’s style and can be confusing as Tcherepnin’s statement is not explicit on explaining the theory, the dissertation provides a guide to explaining the mystery of the nine-step scale.

Alexander Tcherepnin: The Saga of a Russian Emigré Composer, by Ludmila Korabelnikova, is translated by Anna Winestein and edited by Sue-Ellen Hershman. The book contains an insightful analysis of Tcherepnin’s life and extremely varied body of work, which reveals that émigré composer’s Russianness remained in his soul. The issue of Tcherepnin’s “Russianness” is addressed intensively and is further clarified through a study of synthesizing multiple disciplines (music, literature, history). Korabelnikova discusses the connections to the Mighty Five (Cui, Borodin, Balakirev, Mussorgsky, and Rimsky-Korsakov), the poetry of the Silver Age (a creative period in the history of Russian poetry during the years 1890-1930), and frequently cites Russian literature as inspirations for Tcherepnin’s music. The book heavily relies on Tcherepnin’s own words—his correspondence, diaries, reviews, memoirs, and anecdotes—to portray his “likeness and the spirit of his music.”

The narrative style of a documentary allows the evidence to speak for itself. Along with the biography, Korabelnikova traces his oeuvre’s two leading motifs: insistence on innovation within the framework of traditional musical genres and forms, and the belief in folklore as music’s most authentic source. In all, the book provides archival materials about Tcherepnin’s life and works, which aids in further research on his Russian character.

Procedure

The dissertation consists of four chapters. The first chapter is an introduction, including a biography and a discussion of his musical style. Chapter 2 examines Tcherepnin’s musical life as a Eurasian artist, a Chinese scholar, and an accomplished musician. Chapter 3 presents an analysis of the Piano Concerto No. 4 (Fantasy for Piano and Orchestra), including thematic materials, formal schemes, instrumentation, and compositional techniques and styles. Chapter 4 is a summary of entire work and a conclusion.
CHAPTER II. ALEXANDER TCHEREPNIN: A LIFETIME MUSICIAN

A Eurasian Artist

“Alexander Tcherepnin was described as a ‘musical citizen of the world’ (Musikalischen Weltbürger), a composer who belongs to many countries and cultures,” while Willy Reich identified him as “the universal humanism connected to understanding the true mission of the artist.”¹ As an expatriate artist, he spent his lifetime wandering from country to country. These travels create the impression that he belonged to different worlds—Russian, Georgian, French, Chinese, and American—but he remained deeply connected with the Russian musical tradition, as stated in his later correspondence.²

My fate has been to lead a life abroad; and although the French consider me one of the composers of the École de Paris, émigré Georgians consider me a Georgian composer, the Chinese consider me a Chinese composer, and Americans consider me an American, I feel like a Russian composer. I continue to think and to compose in Russian.³

Tcherepnin’s Russian soul was epitomized in the use of folk songs and works influenced by Eurasianism. Eurasianism, a philosophical and political movement, emerged in the 1920s among the Russian diaspora in Europe. Eurasianism questions European cultural dominance, and elaborates a theory of Russian-Eurasian identity which


² Ibid., 144.

³ Ibid.
indicates that Russia neither belongs to Europe nor Asia. The linguist Prince Nikolai Trubetskoï launched Eurasianism with his book *Europe and Mankind*, describing the importance of diversity and reflecting the fact that cultures are varied. In 1921, the collection *Exodus to the East* was released, defining Russian identity by acknowledging and reinforcing its Eastern traits. Nevertheless, instead of merging with Asia, Russia established its specific geographical culture, Russia-Eurasia.

When tracing Tcherepnin’s creative biography, it becomes evident that though the Eurasian movement was not associated with Tcherepnin directly, it impacts his musical style. In “A Short Autobiography,” Tcherepnin describes his perspective on Eurasianism:

Russia is as much a European country as she is an Asiatic one—a 'Eurasian' empire, both geographically and ethnically. Russia is as much in the West as in the East. However, while in relation to the West, Russia has an inferiority complex due to the superiority of Western culture, in relation to the East she feels an equal. What is more, Russia has a message to bring to the East, as it has a message to receive from the West. To a Russian the East is not exotic; it is familiar, a part of the Russian nature. Western influence on Russia might be materially important but it has been spiritually distinctive, while Eastern influence has been of great artistic and spiritual value. The influence of Tibetan scared sacred painting on the Russian icon is obvious and important; the influence Eastern music is manifest in such masterpieces as *Prince Igor* and *In the Steppes of Central Asia* of Borodin, and in *Scheherazade* of Rimsky-Korsakov, just to mention a few of many examples.

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5 Ibid.

6 Ibid.


Another article about Tcherepnin’s thoughts on Eurasianism was published in the leading journal *Deutsche Musik-Zeitung*, and cited in Korabelnikova’s *Alexander Tcherepnin: The Saga of a Russian Emigré Composer*:

Modern Russia, which belongs ethnically to the Slavic peoples, has an indigenous population of European type, to which Asian elements have been added as a result of the Mongol invasion and their three-hundred-year domination… The most popular Russian works of even the most seemingly Slavic Russians contain a considerable percentage of Asian spirit… And Tcherepnin similarly considers the synthesis of Europe and Asia to be the ideal and original essence of Russian music…

Tcherepnin felt that German culture, under Eurasian influence, has now taken a secondary position: “All that has arisen on a firm ground of national, ethnic identity simultaneously has a tremendous right for greater international recognition. Every creator should speak in his language and involve his audience in the culture to which he belongs by nature.”

The ethnic identity achieved by synthesizing Europe and Aria was reflected in Tcherepnin’s music, which included the Orientalism of the Mighty Five, the Scythianism of Prokofiev and Stravinsky, and various eastern influences. In addition to these influences, the use of folk songs played an important role. In Tcherepnin’s “Basic Elements of My Musical Language,” the use of folklore as musical material is treated as a separate section, including an inventory of folk songs from various countries. Tcherepnin’s perspective on the significance of folk songs in the art is outlined in “A Short Autobiography”:

I began to look into musical folklore. I came to the conclusion what the knowledge of human anatomy is to the painter, the folklore of the people is to the

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10 Ibid.
musician. The lines of the body are the lines of life, the lines of Michaelangelo, Leonardo, Delacroix, each for his own purpose studied anatomy, and this helped them to operate with eternal lines in the production of masterpieces. Picasso did the same thing, only instead of recreating the image of a human, he used the same eternal lines of the body for abstract constructions, which gave life to his abstract paintings. The lines of folk music are the lines of musical survival, for the folklore of all nations shares the quality of having lasted through the centuries; it represents in music what the human body represents in painting. Thus, in operating with material from folklore, the composer uses eternal lines in whichever way he feels is appropriate. ¹¹

Tcherepnin, as a Russian composer, was associated with the St. Petersburg Compositional School. Among those composers, the strongest influence on Tcherepnin from Russian nineteenth century music is Mussorgsky. ¹²

Enrique Alberto Arias briefly lists five characteristics that Tcherepnin shared with Mussorgsky:

1) The use of a thin texture with the lines spaced far apart.
2) The parallel movement of chords and modal lines of the Russian liturgical style.
3) Russian folk tunes in the manner of Mussorgsky and Glinka.
4) The driving rhythm of the Hopak, a quick dance in duple meter.
5) The impact of Russian recitative on the creation of an irregular rhythmic style. ¹³

Another important aspect of Mussorgsky’s music was the musical Orientalism that played a critical role in Eurasianism. This musical trend took place in the mid-nineteenth century. Mussorgsky, along with Debussy, fundamentally transformed European musical thought in the harmonic sphere. ¹⁴ Both composers and culture exerted


¹³ Ibid.

significant influence on Tcherepnin.\textsuperscript{15} From 1921 to 1933, he lived in Paris, and was associated with leading composers who also appreciated the exoticism that was associated with Orientalism. Under the influence of European musical Orientalism, Tcherepnin started a tour of China at 1934 to seek new musical formulas.

Regarding Tcherepnin’s tour of China, Ludmila Korabelnikova offers her historical perspective: “…among not only Russian but European composers generally, Tcherepnin was the first to delve into the fundamental properties of Far Eastern musical thought and language, rather than treating these as merely exotic local color.”\textsuperscript{16} Through this travel, Tcherepnin’s individual aspirations were fulfilled. In China, Tcherepnin’s contribution to Chinese contemporary music and his status as the only Western composer to influence the early development of modern Chinese music in a creative way were highly regarded. Numerous Chinese scholars and musicians respected Tcherepnin’s musical activities in China, and were highly committed to documenting his eastern experiences in articles and dissertations.

Eastern exploration brought new ideas to Tcherepnin’s Eurasian style, but a more integral and vital influence originated from Prokofiev. Tcherepnin’s admiration for Prokofiev began from his youth, as reflected in his biography:

There was several years’ difference between Prokofiev and myself—that is, I was twelve and he was twenty. When I looked at him, a tall young man, I myself was still a boy. I admired him and his music immensely…Both Nicolas Benois and I were ardent followers of Prokofiev; we called him “The Great…” I remember once, in 1918, just prior to the revolution, on a bitterly cold night, when we were all hungry, he played his last recital of his own works in St. Petersburg…Nikolai Benois, my cousin, and I clapped our hands as loudly as possible until they were red at the end of each work and elicited many encores…My father was the only

\textsuperscript{15} Ibid.

\textsuperscript{16} Ibid., 112.
professor at St. Petersburg Conservatory who encouraged Prokofiev... When he had left, my father told me, “This man has great talent…” To counter the cult of Scriabin, I create the undisputable and enthusiastic cult of Prokofiev.\(^{17}\)

Compared to the Mighty Five, the generation of Prokofiev and Stravinsky represented the new tradition of Russian music. The tie between Tcherepnin and the two representatives of new tradition of Russian music was clear. Tcherepnin used dynamic rhythmic structures, a characteristic of toccata and ostinato in the work of Stravinsky and Prokofiev.\(^{18}\) Besides driving rhythms, Tcherepnin and Prokofiev both exploited harsh dissonance in their early piano pieces. Nevertheless, there were significant differences: Prokofiev maintained a soaring lyricism and the lush orchestration of the late Romantics, whereas Tcherepnin had a preference for a more contrapuntal style and leaner textures in a highly organized chromaticism.\(^{19}\) In addition, Tcherepnin’s experimentation with percussiveness and the use of eastern musical idioms labeled him an independent composer.

Fundamentally, as a Russian composer, Tcherepnin was devoted to connecting East and West to cultivate his own style. Besides the influence from the Mighty Five, the Scythianism of Prokofiev and Stravinsky, and various eastern devices, his music was distinguished by a simple, native style with spontaneous or childlike qualities. Tcherepnin’s teacher, Victor Beliaev, wrote a valuable analysis regarding his pupil’s compositional traits in the mid-twenties after attending the premiere of the *Concerto da Camera* at the Donaueschingen Festival, Paris. In the article, Tcherepnin’s musical

\[^{17}\text{Ibid.}, 9.\]

\[^{18}\text{Ibid.}, 171.\]

\[^{19}\text{Arias, *Alexander Tcherepnin*, 32.}\]
profile was outlined in the context of the New Russian School tradition and the historical
trend of Western Europe. The article includes a summary:

1) Freshness and spontaneity as a response to the world, which containing a
   Haydnesque or Mozartean elements of innocence.

2) A primitivist in manner of expression: refusal to participate in the quantitative
   progress of music.

3) A link though his musical language with a new European tradition, through
   which technical and formal problems were solved.

4) Personal features that distinguish him from other Russian composers: less
   involvement with large-scaled form or use of the simplest forms—an
   advantage in the new “primitive” style.

5) Simple harmonies or typical modulations with a natural spontaneity.

6) A rare ability to be simultaneously both a modern and tonal composer.

7) A strong foundation in the traditional use of musical elements, but interpreted
   in a gallant, “secular” way.

8) Remarkable and unique talent, inquisitive pioneerism, innocent artistic
   fearlessness, and elegant, refined musicality.\textsuperscript{20}

\textsuperscript{20} Korabelnikova, \textit{Alexander Tcherepnin}, 101
A Visiting Scholar

Tcherepnin’s Chinese legacy has been examined by numerous scholars. Nevertheless, many of their theories regarding his tour are not stated clearly. An article titled “The Composer A. Tcherepnin Speaks About His Works. A Special Interview for the Shanghai Dawn,” published in Russian newspapers, clarifies the situation. Being a Russian musical ambassador to China, Tcherepnin spent three years (1934-37) in China to accomplish his artistic dream—searching for the voice of his soul and retrieving the eastern idiom. His legacy in China was significant, and exerted positive influence on the development of the Chinese national school. Tcherepnin states in the interview:

I want to find a place where people still sing in their own way, with the internal voice of the soul. I believe that I will be able to do this here, in the Far East, where I have arrived in pursuit of a dream. I have already heard fragments of some primitive melodies…I have written these down and perhaps they will form the basis for a new phase of my artistic development. I don’t know, perhaps I will be disappointed, or perhaps I will find a new path, waiting to be discovered…There’s one more reason why I came to search for this in the East… I do not want to label myself Eurasian or any other ready nickname which still cannot reflect my deepest beliefs. I just want to say that, in my opinion, we Russians are not really European, no matter how much some of us may object to this. Russia has not banished Mongols, she threw off their yoke and assimilated them.  

Tcherepnin documented his impression of Chinese traditional and modern music in “Music in Modern China.” His musical activities in China reflect the statement he made in the interview. Unlike his European contemporaries who treated eastern music merely as an exotic local color, Tcherepnin spent years living in China, in order to digest the national art in a broader musical perspective. His personal evolvement with the

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musical life of China recalls Bartók’s field work. Excerpts from the article regarding his views on Chinese traditional music on various scales, melodies, songs, and religious music are listed below:

Chinese native music is based on the natural pentatonic scale, is melodious, lyric, and highly varied. The melody is never symmetrical, the musical phrase never ends in a cadence. The pentatonic scale is used in its five positions, the fundamental tone changing its place and being C, D, E, G, or A, according to the development of the melody.

Chinese popular songs are monodies. When they are accompanied by an instrument, the accompaniment is built up horizontally—the instrument playing the melody from start to finish, and the voice joining in unison with it at the most important spots. Even in the more complicated instrumental music, no deliberate attempt is made at harmonizing the melody or at building up a contrapuntal combination of any kind. In native Chinese music, there is no harmony or counterpoint, as we understand it. But in an orchestra each musician has to play the same melody according to the capacities and register of his instrument. This results in a "false doubling," which, together with the variety of the often syncopated rhythms played by the percussion instruments, creates a sort of native polyphony, peculiar to Chinese music.

The form of a native tune consists in perpetual variation of the same melody; a musical phrase is never repeated exactly, the melody always progresses, a change in the fundamental tone replaces modulation. Ingenuity in melodic invention seems never to cease, and when, towards the end of a piece, the movement grows faster and faster, the melody adapts itself to the new rhythm. There is a fascination to this type of “everlasting” melody. It is a device that should prove useful, on occasion, to our composers.

Another kind of native music is found in the temples where the holy texts are rhythmically intoned by Buddhist monks to beautiful old monodies. These are sung by the monks in chorus and are accompanied by temple-bells, gongs, and wooden percussion instruments. Religious processions are never without an orchestra, composed of all kinds of flutes (even flutes made of human bones), gongs, drums, and instruments of percussion.22

By the 1930s, native-trained professional musicians were embracing modern trends and exerted profound influence on the development of national music. The first

professional music institute in China, the National Conservatory of Music, was established at Shanghai by Hsiao Yiu-mei. According to Tcherepnin’s descriptions of Shanghai, it was the only city that possessed a symphony orchestra, and the only one to have a conservatory of music at the time.\textsuperscript{23} The National Conservatory of Music (Shanghai Conservatory), along with music faculties, encouraged music education in the western tradition.\textsuperscript{24} By the time of Tcherepnin’s arrival at China in 1934, this institute had had only four students graduate. The first of them was Lee Hsien Ming, his future Chinese wife.

Tcherepnin expressed his viewpoint of musical modernity in China, including the penetration of Western music into China. He explained that “the penetration of western music into China is not yet twenty years old; the first conservatory—as you have seen—is but a seven-year-old institution. Yet, the Chinese government has lately decided to introduce our western musical education into all the governmental middle schools. The adaptability is due to the innate musicality of the Chinese race.”\textsuperscript{25} Those elements foster Tcherepnin’s devotion to Chinese musical modernity. His artistic pursuit in China is described below.

To encourage young musicians to compose piano compositions in a national character, Tcherepnin established a Piano Composition Competition. On May 21, 1934, he wrote a letter to the director of the National Conservatory, Hsiao Yiu-Mei, proposing his idea and addressing several requirements:

\begin{itemize}
\item[23] Ibid., 395.
\item[24] Ibid., 396.
\item[25] Ibid.
\end{itemize}
A prize of 100 dollars to be offered for the best piano piece written by a Chinese composer and of national character, the duration of the piece not to exceed five minutes. It is understood that the manuscripts will be sent in anonymously[sp] (the name of the composer should be enclosed in an envelope, the manuscripts bearing a nom de plume) and that the final date for sending in the manuscripts will be September 15th, at which date you will preside over a committee of your choice (of which I would be honored to be a member) who will examine the works and award the prize. I hope this competition will result in my being able to take with me a piano piece that will give me the opportunity to make known in other countries. Chinese music, which I have learnt to appreciate very sincerely.  

The competition jury included Hsiao Yiu-Mei, Huang Zi (the provost of the conservatory), the pianist Boris Zaharoff, the theorist S. Akasakoff, and Tcherepnin himself. The result of the competition was announced in the November issue of Musical Magazine (Shanghai):

1st Prize: He Luting Buffalo Boy’s Flute
2nd Prize: Lao Zicen Shepherd’s Pastime
Yu Bianmin Variation in C minor
Cen Tianhe Prelude
Jiang Dinxian Cradle Song

Honorary: He Luting Cradle Song

Though the competition had initially only specified a top prize, Tcherepnin voluntarily added three additional second prizes, as all entirely had satisfied the contest requirements. The competition results published in the Chinese magazine significantly differed from Tcherepnin’s description. He specified the results when he recalled his work in China to a Russian friend thirty years later.

The first prize was unanimously awarded to the piece Buffalo Boy’s Flute... The second prize was awarded to Shepherd’s Pastime, composed by Lao Chih-cheng,

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27 Chang, “Influence on Modern Chinese Music,” 76.

and, in addition, an honorable mention was awarded to the still very young, fledgling composer Liu Xue-an, for the piece Crazy.²⁹

Tcherepnin expressed his admiration for He Luting by comparing the structure of his piece to a fine brick masonry.³⁰ His recognition of He Luting and the work “Buffalo Boy’s Flute” agree with Chinese scholars’ historical evaluation of them. Chinese scholars Wei Ting-ge and Zhao Xiao-sheng acknowledge that “Buffalo Boy’s Flute” is the first Chinese piano composition that defines an authentic national style, given the fact that “it declared the truth that national musical character can be established, through modifying foreign technique and intelligently combining the European system with the Chinese style in a practical way.”³¹

Fulfilling his statement in the letter to Hsiao Yiu-Mei, Tcherepnin expressed his sincere appreciation of Chinese music, and attempted to introduce modern Chinese music to the world by recording He Luting’s “Buffalo Boy’s Flute” and Lao Chih-cheng’s “Shepherd’s Pastime” for the Victor record label. He also sought a publisher for those pieces. Even though both in China and abroad people’s interest in modern Chinese music was limited at that time, his efforts were rewarded three decades later. Tcherepnin was proud of recalling his association with Chinese musicians to Russian friends. He told one of them that “He Luting is now the director of Shanghai Conservatory. Ting, who studied with me after the war in Paris, is also a professor at Shanghai Conservatory.”³²

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³⁰ Ibid.


During 1934-37, four significant piano works in Chinese style were produced by Tcherepnin: *Piano Method on the Pentatonic Scale*, WoO; *Piano Study on the Pentatonic Scale*, Op. 51; *Five Concerto Etudes*, Op. 52; and *Technical Exercise for Piano on the 5-Note Scale*, Op. 53. Wuellner proposed that those four compositions could be termed a “Chinese Mikrokosmos,” a statement with which Tcherepnin personally agreed in a letter to Wuellner. The term “Chinese Mikrokosmos” recalls Bela’s Bartok’s Mikrokosmos; both of them are written for didactic purposes. Tcherepnin described his perspective on approaching Western music through indigenous music that was familiar to Chinese students:

> I had the opportunity of giving some young students piano music to study, and I was amazed how quickly and easily they caught on to our modern idioms; the same students found it rather difficult to feel at home with Chopin or Franck. The Chinese musical students should be treated in a special way: for a beginner, both the instrument and the music to be played on this instrument are unknown quantities. At least one of these can be eliminated by the use of familiar music, adaptations of Chinese folksongs in a modern manner…

Chinese students have two “x’s,” or unknown quantities—first, music they don’t understand; second, an instrument that is strange. I am working now on a method that will start the piano exercise on the Chinese scale and then have transcriptions for piano of Chinese music originally written for Chinese instruments.

These four piano works address Chinese students’ needs for learning western music through piano at the time. The publication of those works initiativevly promoted the evolution of the contemporary Chinese piano school in the first half of the twentieth century. A summary of each work is described below.

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34 Alexander Tcherepnin, “Music in Modern China,” 398.

Piano Method on the Pentatonic Scale, WoO

This is a pedagogical textbook in which pieces progress from a beginner level to that of difficult concert works. This work was finished in Beijing in 1935, and published by Shanghai Commercial Press. Dr. Hsiao Yiu-mei, the director of the National Conservatory, wrote the preface and translated the musical terms and texts into Chinese.36 He spoke for Tcherepnin in encouraging the use of the pentatonic scale in pedagogical settings:

Mr. Tcherepnin believes that the scales used by a nation should not be abandoned. But now the popular piano text books in Chinese are all based on Western seven-step scales. He believes that if the Chinese piano students could be able to start with pentatonic-based piano studies, it would be much easier for them. Therefore, he composed this pedagogical study and asks that it be incorporated within our school’s textbook series.37

The work comprises five parts. Part I presents the basic exercise in five finger positions. Thirty short pieces cover all five modes of the pentatonic scales.38 Tcherepnin designed a specific type of fingering to accommodate the stretch of a third using adjacent fingers. Part II presents an exercise of major pentatonic scales with their fingerings given in all keys. Part III contains twelve short pieces based on the major pentatonic scales in all keys. Those twelve pieces are arranged in a circle of ascending fifths. Part IV introduces an exercise for arpeggios in major pentatonic scales in all keys. Part V is a concert piece, Homage to China, which is an example of Tcherepnin using pentatonic scales in a virtuosic work. It features repeated notes for brilliant effect. As Tcherepnin’s

36 Arias, A Bio-Bibliography,105.
38 Ibid.
first creative work composed under the influence of the Chinese style, it reflects his perspective on cultivating national music: to value its artistic uniqueness and explore its possibilities of evolution into a more sophisticated musical language.

_Piano Study on the Pentatonic Scale_, Op. 51

Three suites selected from _Piano Method on the Pentatonic Scale_, WoO, were published separately as _Piano Study on the Pentatonic Scale_, Op. 51. They are _Premiere Suite_ (7 pieces), _Deuxième Suite_ (7 pieces), and _Bagatelles Chinoises_ (12 Chinese Bagatelles). Arranged in the circle of fifths (C, G, D, A, E, B, #F, D♭, A♭, E♭, B♭, F), all of the pieces in this collection were based on the C major mode, consisting of C, D, E, F, G, A, and were transposed into 12 keys.³⁹ Arias gives a summary:

> This is a series of three suites from the _Piano Method on the Pentatonic Scale_. The first suite is made up of easy pieces. The second is of moderate difficulty. The third is a set of Twelve Chinese Bagatelles, dedicated to ten young pianists who played the Bagatelles, Op. 5 at a concert in Peking. The eleventh was dedicated to their teacher and the twelfth of the series was dedicated to Miss Tsao An Ho, who was Tcherepnin’s teacher on the Chinese instrument, the Pi-Bah.⁴⁰

_Five Concert Etudes_, Op. 52

These pieces show how a technically demanding piano work can be developed in the pentatonic system, and reflect Tcherepnin’s inspiration from Chinese art.⁴¹ He described his impression of the Chinese music, theater, and literature as shown in _Five Concert Etudes_:

> In 1934, during my first concert tour in the Far East, I became fascinated by Chinese traditional, theatrical, and folk music as well as by Chinese national instruments, their sound and the techniques of playing. The pentatonic scale on

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⁴⁰ Arias, _A Bio-Bibliography_, 77.

which the Chinese music is generally based appealed to me for many reasons. The Five Concert Studies, Op. 52 were composed in 1934-36 and came as a result of the strong musical impression that I have received in China. No. 1, “Shadow Play,” is the first and longest piece, which is inspired by the shadows cast by puppet figures. No. 2, “The Lute,” portrays Tcherepnin’s impression of the Chinese instrument, qin, a seven-string zither. This harp-like string instrument, mingled with pentatonic sonority, has a peculiar serene and lingering sonority which the composer tries to adopt to the piano. The use of rests, fermatas, and dotted bar lines, along with the disappearance of a time signature and meter, evoke the freedom and mystery of the Taoist spirit associated with the qin. Tcherepnin attached a program for the work: a legend of friendship between a traveling mandarin, Boya, and woodcutter, Zhong Ziqi:

A traveling mandarin meets a woodcutter, with whom he discusses art, poetry, and music, and with whom he makes friends. The two men agree to meet again at the same place in a year’s time. True to his promise, the mandarin returns a year later, but an old man approaches and tells him (the mandarin friend) that his son has died, and cannot keep his promise. In his sorrow, the mandarin breaks the lute that they used to play together and throws it into the river.

No. 3, “Homage to China,” is one of Tcherepnin’s most elaborate pieces. The composer was inspired by the pipa, a four-string plucked instrument. He recreated the pipa’s idiomatic character derived from techniques associated with rolling motions, the rapid repeated tones, and tone-cluster-like sonority. Tcherepnin successfully imitated

42 Ibid., 114.
43 Ibid., 131.
44 Arias, A Bio-Bibliography, 77.
45 Chang, “Influence on Modern Chinese Music,” 133.
the effect of the pipa on the piano by employing the practice of repeated notes. The work was dedicated to Lee Hsien Ming. No. 4, “Punch and Judy,” is a work inspired by a Chinese puppet show. The piece is written in a rondo form. The tune is derived from the accompaniment used in puppet shows. No. 5, “Chant,” is written in a recitative style similar to that of a Buddhist ritual. Tcherepnin displays a series of variations on a traditional Buddhist monk chant. It is distinguished by chanting in a low voice accompanied with bells and a temple woodfish, a block used by monks, before the arrival of a state of religious exhilaration.46

Technical Exercises on the Pentatonic Scale, Op. 53

Every aspect of piano technique, including rapid scale passages, double notes, and octaves, is covered within a pentatonic scale framework. Isidore Philipp, Tcherepnin’s piano teacher at Paris, not only wrote a preface for this collection, but also edited it and provided fingering.47 Parts of the materials originated from Parts II and IV of Piano Study on the Pentatonic Scale, Op. 51, but Tcherepnin amplified the existing content and eventually produced Op. 53 in two large parts, each of which includes exercises concerning fingerings and various rhythmic patterns (quarter, to duple eighths, to triplet eighths, to quadruple sixteenths) based upon pentatonic scales.48 They are difficult exercises, providing practice of double notes and chords to performers, and demanding all touches, dynamic levels, and successive changes in rhythms.

46 Ibid., 121.


48 Ibid., 273.
Tcherepnin was convinced that Chinese musical modernity was a result of the development of Chinese national music. He believed Chinese students should gain familiarity with Western instruments through their use in works in the Chinese national character. The “Chinese Mikrokosmos” was the outcome of Tcherepnin’s experiment of expressing the character of Chinese national music on Western instruments. The term “Chinese national music” is a fairly vague term. A more precise meaning is not found in the existing literature. As Tcherepnin’s legacy in China was essentially associated with this musical trend, profiling the traits of the style is crucial in the investigation of this legacy. Tcherepnin emphasizes experimentation with Chinese national music through his compositions. Based on the study of four works described in the previous section, the following aspects regarding Tcherepnin’s understanding of Chinese national music characters may be summarized:

1. Affiliation with the Pentatonic Scale

   The pentatonic scale constitutes the fundamental tonal element in the native musical language. Compositions based on the pentatonic scale provide a special affiliation with the Chinese national music character.

2. Incorporation of the Technical Exercises from the Western Music System into the Pentatonic System

   Tcherepnin wrote various levels of technical exercises based on pentatonic scales, which included transposition of scales and arpeggios in twelve keys, valuable technical practice, such as double thirds and chords, and successive variations based on rhythmic patterns. Through these compositional practices, Tcherepnin successfully explored the

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49 Chang, “Influence on Modern Chinese Music,” 89.
possibilities of modified technical exercises from the European classical tradition in the pentatonic system.

3. Interpretation of Chinese Art

Tcherepnin imitates the sonority of Chinese instruments, such as the pipa and the qin on the piano. In addition, he adopts other genres, such as the puppet show and Buddhist ritual, and evokes them in his piano music. More importantly, the Chinese musical language system, distinguished from the Western tradition, is featured in his compositions. Tcherepnin reorganized and modified those basic elements to depict the profile of Chinese traditional music and to portray its spirit.

Tcherepnin’s China tour has been researched by many scholars. Korabelnikova makes a significant comment on Tcherepnin’s activities in China:

In the Far East, just as in Georgia, he was the first Russian composer who did not simply visit or pass through, but lived there long enough to digest national life and national art. The organic assimilation of characteristic feature of both the musical language and the broader musical thinking, wonderfully “concurrent” with historical tendencies and individual aspirations.  

Those perspectives are the result of the comparison with European musical exoticism and Tcherepnin’s Russian contemporaries, such as the Mighty Five, Prokofiev, and Stravinsky. As an expatriate Eurasian musician, Tcherepnin’s musical practice in China distinguished him from his contemporaries and exerted tremendous influence on his own artistic life. As a result of the three-year tour in Eastern countries, Tcherepnin was able to incorporate Chinese national music into his musical language. His passion for this musical style remained throughout his lifetime. Many of his Chinese compositions were produced after the tour of China. During his trips to Paris and the United States, he

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composed numerous works featuring the assimilation of elements of Chinese music in such various genres as art song, chamber music, concerto, symphony, orchestral music, and opera. As an ambassador for Chinese music in Western countries, Tcherepnin introduced this national music into his work and made it more familiar to professional musicians.

Chi-Jen Chang comments on Tcherepnin’s influence on Chinese modern music:

During the 1930s, many Western musician and composers lived and were active in China. Among them, the best-known names to Chinese were Mario Paci, Boris Zakharoff, Arriago Foa, Bliss Wiant, and Aaron Avshalomov. No doubt they all exerted a certain influence on early modern Chinese musical development. Their influence, however, was limited only to the aspect of teaching Western music and instruments. Few of them showed much interest in Chinese classical or folk music, or in modern Chinese composition. Although Avshalomov utilized many Chinese themes in his own compositions and also recognized the importance of musical “nationalism” to the Chinese, he never made his point of view widely known... Tcherepnin would appear to be the only western composer to influence the early development of modern Chinese music in a creative way... He exerted a positive influence on both Chinese society and modern Chinese musical development. To the Chinese society in general, the most important influence was his successful arousal of the moral consciousness of Chinese musical nationalism. For the Chinese composers, the most significant influence was his insistence upon the validity of interpreting Chinese music, both classical and folk, through Western instruments and 20th century musical idioms, which Tcherepnin had proved with his own compositions.51

As Chang states, Tcherepnin’s contributions, as a western musician, were highly regarded in the context of contemporary Chinese music history. Nevertheless, an evaluation of his contribution should be assessed by comparing him with his Chinese contemporaries who shared the identical opinions on Chinese music modernity. The following discussion attempts to address the key issue of the development of Chinese contemporary music, the central figures associated with Tcherepnin in this musical

movement, and accomplishments of leading Chinese musicians of the time, in order to define Tcherepnin’s legacy in China as a musician, educator, and social activist.

In 1935, only one year after his first arrival of China, Tcherepnin was appointed as an honorary professor at National Conservatory of Music (Shanghai Conservatory), later being named an official advisor to the Chinese Education Ministry in the field of the music education. Through the National Conservatory of Music Tcherepnin directly participated and influenced the history of modern Chinese music. By the time of his arrival, the music in China had experienced its transition from amateur music-making to the establishment of professional music schools. Beginning in 1927, Chinese musical modernity was to be characterized by the emergence of native-trained professional musicians. In this year, a national musician, Tianhua Liu, established the Advanced Society of National Music in Beijing, guiding Chinese musicians to systematically collect and restore Chinese folk music, reform traditional notation, and cultivate the erhu, a two-string bowed instrument. His intention of recovering the surviving Chinese traditional music exerted profound influence on Chinese musicians of that generation.

There was, however, an ongoing debate about how to integrate traditional Chinese music with current Western style as well as how to structure the relationship between Chinese music and Western music in a framework of professional music education based on the Western music system. This relationship remained controversial, as most of the Chinese musical tradition was transmitted orally in private coaching.

53 Ibid.
In 1927, Hsiao Yiu-mei, the leader of National Conservatory of Music at Shanghai, devised an educational system based on Western tradition, dividing the school into four departments (theory and composition, piano, violin, and voice), and not incorporating Chinese traditional music into the core curriculum. Traditional music was only taught through private lessons. The perspective of prioritizing Western music over national music in China is documented in Tcherepnin’s “Music in the Modern China.”

It is evident that Tcherepnin, whose musical activities were centered in the National Conservatory of Music, was opposed to Hsiao’s practice. There is no existing document showing his close relationship with other Chinese contemporaries who shared his views. Nonetheless, some evidence can be investigated from his admiration of He Luting, whose “Buffalo Boy’s Flute” became a cornerstone of Chinese piano music and defined an authentic national style. Tcherepnin was impressed by the use of folk tunes and free counterpoint based on the pentatonic system.

He Luting was a student of Huang Zi at National Conservatory of Music (NCM). Huang Zi (Tzu), a graduate of Oberlin in psychology and Yale in composition, had returned to China in 1929, and joined National Conservatory of Music in 1930. One year later, He Luting was admitted to NCM.

Huang pioneered a number of significant developments in Chinese music history: he composed the first orchestral overture, the first cantata, the first film music, established the first symphonic orchestra, and was regarded as the first composition pedagogue systematically instructing Western theory and technique in China. As a prolific composer, he produced 94 compositions, covering a great variety of genres, during his short life span of 34 years. The most influential compositional genre of all was
Chinese art song. Based on his deep understanding of Chinese culture and exposure to nourishment of Chinese classical literature in early childhood, he integrated the western Lied tradition and Chinese classical poetry. Huang creatively combined Chinese lyrics with voice and piano to portray the spirit of freedom derived from intellectuals and the philosophy of Confucianism. His legacy signified the blooming peak of production of indigenous art songs in Chinese modern music history. His perspective of cultivating Chinese contemporary music is highly rooted in indigenous music that was widely known.

Huang’s insightful thoughts evidently exerted significant impact on his student, He Luting, who absorbed ingenious compositional skills from him. When the Piano Composition Competition was held in 1934, Huang, along with Hsiao and Tcherepnin, served on the jury and witnessed the birth of the first authentic Chinese piano work. Although there is no proof showing that Tcherepnin and Huang had personal contact, their artistic aim of solving the key issue of Chinese musical modernity was similar. Tcherepnin, as the first Russian composer who had lived in China for an extended period, promoted Chinese musical modernity in the field of piano music through the composition competition, and composed piano music embodying the national character. Tcherepnin highly regarded He Luting’s musical talents and helped him earn national fame. The “Chinese Mikrokosmos” is evidence of Tcherepnin’s diligent cultivation of the pentatonic compositional system in his works.

It is noteworthy that Chinese professional music educational institution prioritized western classical music, but Tcherepnin, as a Western composer, still affirmed the important role of Chinese national music. Although his understanding of Chinese culture
and music could not reach the depth of his Chinese contemporaries, Tcherepnin, through his travels around the world, introduced Chinese national music to Western countries and made it more widely recognized by professional musicians at the time.

An Accomplished Musician

Tcherepnin summarized his artistic pursuit in ten points:

1) Instinctive period
2) How do I do it?
3) Piano practice
4) Theoretical study of Beethoven
5) The fascination of a “Sul Generis” nine-step scale
6) The theory of interpunctus
7) Escape from the mousetrap of cultural music into the world of natural art, that is, folklore
8) Journey to the East
9) Return to the West
10) Synthesis

Historically, the first three points relate to his style in the 1920s, and the second three to that of the 1930s. Points 7 and 8, covering the period from 1934-37 in China and Japan, specifically related to Point 9, covering the period just before the Second World War. The final synthesis occurs during his move to the United States in the late 1940s.

This chronologic approach is a helpful aid in tracing Tcherepnin’s activities as an expatriate artist. Several schemes of division have been proposed by scholars. In his study “The Complete Piano Music of Alexander Tcherepnin,” Guy Wuellner divides Tcherepnin’s career into five phases:

1) Search (1899-1921)
2) 9-step scale and Interpoint (1921-1934)
3) Folk cure (1934-1949)

54 Arias, A Bio-Bibliography, 27.
In the early 1920s, Tcherepnin formulated his intellectual language in his “Basic Elements of My Musical Language” at the prompting of Boris de Schloezer, a writer, musicologist and French translator of Russian descent. The document, continually revised until the composer’s death, recorded most important aspects of his compositional technique. The name of the document echoed that of Olivier Messiaen’s treatise, “The Technique of my Musical Language (Technique de mon langage musicale, 1944).” Moreover, both of them share similarities in the compositional system, even though there is no material evidence supporting Tcherepnin’s acquaintance with Messiaen’s text.

The “Basic Elements of My Musical Language” addresses ten aspects. Among these, the nine-step scale, interpoint, and the pentatonic scale are the aspects most often examined by scholars:

1) Nine-step scale
2) Interpoint (puntus inter punctum)
3) Pentatonic scales
4) Chromatic tetrachords
5) Georgian harmony
6) Hard and soft Intervals; hard and soft Harmony
7) Rhythmic modulation
8) Rhythm in its pure form liberated from pitch
9) Use of folklore as musical material
10) Some observations.

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55 Ibid., 28.
56 Wueellner, “The Theory of Interpoint,” 191
57 Korabelnikova, Alexander Tcherepnin, 193.
The nine-step scale, also known as the Tcherepnin scale, is a symmetrical collection of nine tones. It consists of three conjunct tetrachords, each containing a whole tone and two semitones. Those nine tones are built upon the superimposition of two six-note scales, constructed on the alternation of minor thirds and minor seconds (Example 1.1). The scale is a tonal collection of nine pitches with symmetrical quality. Based on the study of the nine-step scale in “Basic Elements of My Musical Language,” Veenstra introduces a labeling system, a tool of analyzing nine-step scales in a work. A labeling system for nine-step scale clearly indicates that each tonal center includes three modes, and each mode consists of three interlocking major-minor tetrachords incorporating sequences of half and whole-step intervals. Mode I has the sequence half/whole/half, Mode II whole/half/half, and Mode III half/half/whole. A total of 36 nine-step-scale “tonalities” is obtained in a labeling system.

Example 1.1. Nine-step scale consisting of three joined tetrachords


Not only is the scale used by Tcherepnin as a matrix for a contrapuntal and harmonic set, but it was also used as a pre-compositional basis. For over ten years, Tcherepnin retained his interest in cultivating the nine-step scale as a means for creating entire works.⁶⁰

Tcherepnin was by no means the only composer who had used this scale.⁶¹ The scale resembles Rimsky-Korsakov’s and Glinka’s symmetrical constructions. It is also identical to the third of the “Modes of Limited Transposition” by Olivier Messiaen. Furthermore, its symmetrical properties and its affinity with neo-Riemannian transformations, named after the theorist Hugo Riemann (1849-1919), has influenced other composers who incorporated the scales into their compositions.⁶²

From 1921-1934, Tcherepnin developed a contrapuntal technique, “interpoint,” to stress the independence of linear elements rather than the mutual dependence occurring in normal counterpoint.⁶³ In the “Basic Elements of My Musical Language,” Tcherepnin classified interpoint into three types: vertical, horizontal, and metrical.

![Example 1.2. Cross-rhythm](image)

⁶⁰ Ibid., 175.


⁶² Ibid., 2.


Vertical interpoint is similar to “cross-rhythm,” which the contrapuntal sets appear alternately without overlapping (Example 1.2). Both regular and irregular alternation of contrapuntal sets exist in Tcherepnin’s work (Example 1.3).

Example 1.3. Vertical interpoint in Piano Concerto No. 3, Op. 45, Movement I, mm. 19-21^{65}

Nicolas Slonimsky, in his article “Alexander Tcherepnin: Septuagenarian,” summarizes horizontal interpoint—a coupled contrapuntal set may enter the vacant interior of another coupled contrapuntal set, provided that the first can be placed within the second without overlapping (Example 1.4).^{66}

In “The Complete Piano Music of Alexander Tcherepnin,” Guy Wuellner mentioned the definition of metrical interpoint, namely polymetric rhythm, as “the simultaneous striking contrasted rhythm in different parts of the metrical fabric” (Example 1.5).^{67}

^{65} Ibid.

Example 1.4. Horizontal interpoint in Quintet, Op. 45, Movement I, mm. 215-17

Points 7 and 8 from the ten aspects previously listed are described by the term “folk cure” by Guy Wuellner. This represents a period from 1934-1949, when Tcherepnin took a tour of China and afterwards returned to Paris. The theory of the pentatonic scale was formulated during 1934-37, a period when Tcherepnin lived in China. It evolved from pedagogical need, as Tcherepnin considered folksongs to be a tool for Chinese musicians in the study of western classical music. The theory is built upon the assimilation of Chinese musical vocabulary, and becomes an important part of


69 Ibid., 90.
Tcherepnin’s idiom. Tcherepnin’s pentatonic scale system divided the scale and its modes into two formations: major and minor. Each formation can be shaped in two ways: one is derived from any of the five notes in the major pentatonic scale: C, D, E, G, A (Example 1.6), whereas the others have five modes of pentatonic scale built from the same tonic center (Example 1.7).

Example 1.6. C major pentatonic scale and its five modes

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70 Ibid., 72.

71 Ibid., 91.
Example 1.7. Five modes of C major pentatonic on the same tonic

The minor pentatonic scale takes the five notes from harmonic minor keys. Thus, the configuration of the C minor pentatonic scale is C, D, bE, G, bA. Its five modes from any of the five notes are listed (Example 1.8 and 1.9).

Example 1.8. C minor pentatonic scale and its five modes

In “Basic Elements of My Musical Language,” Tcherepnin attached five modes of chords constructed on the major pentatonic from the same tonal center.

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72 Korabelnikova, *Alexander Tcherepnin*, 201.

Example 1.9. C minor pentatonic scale based upon the same tonic\textsuperscript{74}

The chords are formed by using every second step. In the document, he illustrates both major and minor pentatonic chords (Example 1.10 and 1.11).

Example 1.10. Major pentatonic chords\textsuperscript{75}

Example 1.11. Minor pentatonic chords\textsuperscript{76}

\textsuperscript{74} Korabelnikova, \textit{Alexander Tcherepnin}, 201.

\textsuperscript{75} Ibid.

\textsuperscript{76} Ibid.
An examination of these aspects of Tcherepnin’s musical approach defines him as an independent composer, distinguished from his contemporaries. During his career he succeeded in surpassing his father’s achievements and secured his place among the significant composers of the twentieth century.
CHAPTER III. PIANO CONCERTO NO. 4 (FANTAISIE), OP. 78

The Piano Concerto No. 4 (Fantaisie), Op. 78 was composed in 1947. As an example of the influence of Eastern mysticism, Tcherepnin formulated a series of three tone poems, “Eastern Chamber Dream,” “Yan Kuei Fei’s Love Sacrifice,” and “Road to Yunnan,” which are directly linked to Chinese classical literature. In this work, Tcherepnin blends the eastern music tradition with nineteenth century Romanticism, Impressionism, the Russian school, and his own distinct idiom, creating a synthesis of a broad spectrum of musical styles.

I. Eastern Chamber Dream

The “Eastern Chamber Dream” is a story of the hero Wu Sung slaying a tiger derived from Chapter 12 from Water Margin (or All Men Are Brothers, or Outlaws of the March), one of the four great classical novels in Chinese literature. With reference to the existing English translation, the story is outlined briefly below:

After Wu Sung’s departure to Sung Chiang, he arrives at the district of Yang-ku, and sees a sign outside a local tavern: “Three bowls of our potent liquor, and you will not make it through the forest.” Wu Sung ignores the warning and drinks eighteen bowls of liquor. Upon his departure, the tavern owner carefully warns him that there is a tiger in the woods that kills people, and recommends that Wu Sung stay overnight at the tavern to avoid the risk. He rejects the tavern owner’s advice and decides to cross the ridge alone as darkness falls.

Upon arriving at the foot of the ridge, Wu Sung twice sees signs that warn of a dangerous tiger. Nonetheless, he does not turn back and proceeds to cross the ridge. Due to his excessive drinking, he gradually becomes oblivious to the risk and attempts to take a nap. At the moment of hearing a great crash behind tangled trees, Wu Sung wakes up and sees a tiger with slanting eyes and white forehead leaping out. He dodges to avoid its fatal attacks. Even though Wu Sung breaks his weapon in an initial attempt to attack the tiger, he seeks an opportunity to clutch it
and wildly hits its face and eyes. The blood bursts from the tiger’s eyes, mouth, nose and ears, and gradually, its breath ceases.

Wu Sung decides to leave the dead body in the woods. On the way to the foot of the ridge, he coincidentally encounters two hunters patrolling to capture the tiger at night. Wu Sung tells them that the tiger has been killed and guides them to the dead body. Eventually, the dead creature is moved to the foot of the ridge, and Wu Sung is hailed as a hero.

The formal scheme of the movement is not a traditional musical form, but is freely composed. The movement assembles small sections, indicating the musical form, tempo, mood, and degree of expression. With the reference to the story, the first movement may be divided into four major sections. The structure of the first movement is illustrated in Table 2.1. A descriptive title for each section is designed to correlate with the plot of the story.

        The first movement is constructed on a large number of themes and ostinatos. The music evolves a typical nineteenth century Romanticism that inspires listeners to imagine scenes, rather than focusing on traditional abstract musical forms, and Tcherepnin seeks to imbue it with individuality and a sense of drama.

        Four themes in the first movement serve as landmarks for the first movement and provide a clear outline of the story. The four themes, built upon the pentatonic scales in contrasting characters, precisely portray various aspects during the progress of the story: a peaceful traveler (Theme A), a slothful drinker (Theme B), a brave warrior (Theme C), and an innocent triumphant (Theme D). Each theme generally corresponds to a section, although there is no theme in Section II.

        The relationship between sections and thematic material is: Section I-Theme A¹, A²; Section II-No theme; Section III-Theme B¹, and Theme C¹, C², and C³; Section IV-Theme D, Theme A¹, and A². Theme C is noticeably different from the rest of the others,
while Theme A, B and D are descriptive and lyrical in character, Theme C\(^1\) has decisive and aggressive qualities. It is the only theme in this movement which is treated in augmentation and diminution.

Table 2.1. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Formal Scheme

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Measure</th>
<th>Tempo Marking</th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Arrival at the district of Yang-ku</td>
<td>1-39</td>
<td>Moderato</td>
<td>Joy of traveling, and departure to Sung Chiang</td>
</tr>
<tr>
<td>II</td>
<td>After three bowls, do not cross the ridge</td>
<td>41-49</td>
<td>Allegro molto</td>
<td>Arrival at tavern, and request for wine and food</td>
</tr>
<tr>
<td></td>
<td></td>
<td>50-93</td>
<td>Agitato</td>
<td>Argument with tavern owner, ignoring the warning</td>
</tr>
<tr>
<td>III</td>
<td>There is a real tiger in the woods</td>
<td>94-200</td>
<td>Sostenuto</td>
<td>Decision to cross the wood, despite the danger</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cadenza</td>
<td>A violent gust of wind, and the appearance of a tiger</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Allegro marciale ma mon troppo</td>
<td>Fight with the tiger</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Molto animato</td>
<td>Slaying the man-killer</td>
</tr>
<tr>
<td>IV</td>
<td>Celebration of Wu Sung’s legend</td>
<td>290-350</td>
<td>Sostenuto</td>
<td>Leaving the woods, going back to the foot of ridge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Maestoso</td>
<td>Encounter with hunters, and saved from devastation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Poco meno mosso, Maestoso</td>
<td>Narration of the story, and an acclamation of the hero</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A tempo</td>
<td>Recognition of the triumph</td>
</tr>
</tbody>
</table>
In the opening section, “Wu Sung’s arrival at the district of Yang-ku,” Theme A¹ depicts a pastoral landscape and portrays a rustic idyll. Tcherepnin uses a combination of bassoons and string quartet to create a suitable color. The rising and falling contour suggests balance and symmetry. The stepwise motion in the E♭ mode of the A♭ pentatonic scale depicts a tranquil atmosphere. The second appearance of Theme A¹ at the end of the movement is noticeably different: the blocked chords in the piano part suggest nobility associated with a victor (Example 2.1).

Example 2.1. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Theme A¹, mm. 5-8

Compared to Theme A¹, Theme A² is more lyrical and characterized by sighing phrases. The use of whole notes and half notes combined with descending sixth or seventh intervals results in an expansive melodic line. The opening section of the first movement presents both Theme A¹ and Theme A². The return of both themes at the end of the first movement highlights their importance (Example 2.2).

Example 2.2. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Theme A², mm.17-23
Theme B¹ is built on the F♯-minor pentatonic scale. It occurs in the section “Decision to cross the wood despite the danger.” A rhythmic pattern mimics unstable, inebriated footsteps. The timbre of the clarinet and bassoon acoustically enhances the atmosphere of mystery, implying an awareness of hidden danger in the woods (Example 2.3).

Example 2.3. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Theme B¹, mm. 97-99

Theme C¹ is in the style of a march, performed by full orchestra in the section “Fight with the tiger.” It features the use of a distinctive rhythmic motive and constant broken octaves. The entire theme actively portrays the tiger’s strength and power of intimidation (Example 2.4).

Example 2.4. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Theme C¹, mm.122-131
Theme $C^2$ is a simpler form of $C^1$, omitting the broken octaves (Example 2.5).

Example 2.5. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Theme $C^2$, mm. 201-208

Theme $C^3$, also derived from Theme $C^1$, applies the technique of augmentation. It strengthens the impact of the theme and highlights its significance (Example 2.6).

Example 2.6. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Theme $C^3$, mm. 252-265

Theme D is a noble and sonorous melody with sturdy rhythm in duple meter. Its broad range with expressive wide intervals suggests enthusiastic praise of Wu Sung for his heroic accomplishment (Example 2.7).
Another significant element of the first movement is the use of ostinatos. Six motives may be identified and categorized into three types of ostinatos. Motif a and b are independent thematic materials of the theme, while motives c, d, and e serve as accompaniment figures. Motif f and its variant f♭ are episodic materials. Those ostinatos often appear concurrently with the themes already discussed.

Within the first category of ostinatos, motive a appears the most frequently. Built on the E♭ mode of the A♭ pentatonic scale, it is a figuration featuring constant duple eighth notes. The melody revolves around the pitch E♭, which establishes a quality of stability suggesting a pastoral setting. Even though motive a sometimes serves as an auxiliary figure that shapes the character of themes A1, A2, and B1, when it is juxtaposed with virtuoso piano figures, it exhibits a quality of independence as significant new thematic material (Example 2.8).
This can be illustrated in the first section, “Arrival at district of Yang-ku.” Motif a played by woodwinds is simple and straightforward, while the piano part employs ornamental glissandos, tremolos, trills, sextuplets, and nonuplets in improvisational style.

Motive b, appearing twice in the third section, “There is a real tiger in the woods,” is another example of a motive depicting individuality of character. It portrays the warrior spirit devoting lives to loyalty and faithfulness, which depicts Wu Sung’s brave character when fighting with the man-eating tiger. Motive b features ascending thirds and a descending fourth, and is distinguished by its aggressive character. It appears accompanied by glissando figures in the piano and strings (Example 2.9).

Example 2.9. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Motif b, mm. 143-147

The second type of ostinato involves accompanying figures (motives c, d, and e). Those three motives are all from the third section, “There is a real tiger in the woods.” Motif c is built on the C minor pentatonic IV and V modes. It is auxiliary material for Theme C². The constant use of triplet chords in contrary motion vigorously reinforces an impression of strength (Example 2.10).
Motif d appears as an accompanying figure for Theme C\textsuperscript{3}, and effectively depicts the power of the tiger. As with motif c, it is built on pentatonic scales and includes massive use of triplets, but in this case, it alternates between the high and low registers (Example 2.11).

Motif e is a chain of disjointed intervals of perfect fourths in a consistent dotted quarter rhythm. Minor seconds connect each perfect fourth, resulting in mild dissonance. The motif vividly depicts Wu Sung’s reaction to the attacking tiger (Example 2.12).
The third type of ostinato features episodic passages. Motif f and its variant f² are treated as episodes and illustrate a feeling of agitated emotion. Motif f first appears in the second section, “After three bowls, do not cross the ridge” and returns at the end of the section, “There is a real tiger in the woods.” Motif f features a series of ascending perfect
fourths in syncopated rhythm (Example 2.13). The irregular accents vividly portray Wu Sung’s clumsiness while walking into the tavern. The variant f has an identical profile except that ascending perfect fourths are replaced by ascending triads.

Example 2.13. Alexander Tcherepnin, Piano Concerto No. 4, Movement I, Motif f, mm. 41-45

The scoring of the work involves two flutes, two oboes, two clarinets in B♭, two bassoons, four English horns in F, two trumpets in C, three trombones (two tenor, one bass), tuba, timpani, solo piano, strings, and harp. In addition, timpani and other percussive instruments, such as the tam-am, tambourine, tamboril, cymbals, xylophone, and castanets, are used in the first movement.

The orchestration is innately tailored to the establishment of the characters and setting. Tcherepnin imaginatively creates unique sonorities with a careful ear for the precise timbre of individual instruments, which heightens the expressivity of the music and serves a dramatic function. The exploration of percussion instruments reveals the composer’s predilection for the sonorities of eastern music.

The opening Sostenuto, described as “Decision to cross the wood, and aware of the danger,” effectively exhibits many possibilities of instrumental color. A style of Debussy’s creation of dreamy state is evoked: the staggering steps of Wu Sung are
portrayed in the use of sparse rhythmic patterns in the piano, together with long notes sustained by string quartet, when Theme B\(^1\) follows. A triplet motif, derived from Theme B\(^1\) produces a sparse and remote sound either on the piano or harp, creating a dreamy atmosphere. The string quartet timbre depicts the warmth felt by Wu Sung as the alcohol takes effect. The clarinet and bassoon produce a subdued timbre in Theme B\(^1\), which implies a sense of danger in the woods as darkness approaches. However, when this timbre is blended with the string quartet, the overall sound takes on an attractive warmth.

This emphasis on the beauty of nature conceals the potential danger that Wu Sung will encounter, and indirectly depicts his unthinking optimism. When the French horn restates the opening theme, another image is depicted: the red sun descending in the late afternoon, as Wu Sung decides to cross the ridge alone. The piano texture becomes increasingly thin, suggesting his fear and nervousness.

In the *Maestoso* section, titled “Encounter with hunters, and saved from devastation,” the introduction of percussion instruments provides a suitable atmosphere. The piano is treated percussively, emphasizing its sparse timbre. The texture changes from sparse to dense with increasing volume, vividly describing the hunters’ approach to Wu Sung from a distance. A chain of chords produced by the piano imitates the sound of the bronze bell traditionally used in the ritual events for the royal court. The use of the timpani and repetitive rhythmic figures emphasizes the hunter’s power. The strings and timpani increase in density with each successive rhythmic unit, accompanied by blocked chords on the piano, leading to a climax.

The first movement contains many virtuoso passages. A magical atmosphere with a sense of unpredictability is brought into view. Tcherepnin associates the virtuoso style
of piano with Franz Liszt, the leading composer of 19th century Romanticism: in the *Moderato*, titled “Arrival to district of Yang-ku,” mm. 26-39, piano figures consist of groups of extended light arpeggios and scales, while orchestra or solo instruments present essential thematic material that features continuous duple meter. The other case evolves the use of a sequence of melodic patterns. A succession of repetitive melodic phrases based on motives c, d, and e results in several imposing passages in the piano part, while the orchestra consistently states thematic material in sustained notes.

The cadenza continues the virtuoso style of Liszt, but it is brief and divided into three parts. The first two are in the section titled “Arrival at the district of Yang-ku,” features tremolo on a single note and a sequence of extended arpeggio figures. The last time that the piano appears alone is in section III, described as “A violent gust of wind and appearance of a tiger.” The power of the tiger is emphasized by the use of parallel octaves and dissonant chords using ninth intervals.

The use of the Chinese musical idiom integrates the movement organically. Musical elements from the Peking Opera, Chinese instrumental music, the pipa and dulcimer (yangqin), and pentatonic compositional system are incorporated in the first movement. The practice of this musical idiom reflects the title, “Eastern Chamber Dream,” a legend from Chinese classical literature.

Theme A¹ and motive a originate from the music performed by jinghu in the Peking Opera, one of the most prominent musical forms of traditional Chinese theater. The jinghu, also called capital fiddle, is a type of spiked fiddle with an essential role as melodic accompaniment in the opera. The basic melodies of Theme A¹ and motive a are used as a bridge to connect scenes. In the first movement, “Eastern Chamber Dream,” the
basic melodies are developed into Theme $A^1$ and motive $a$, which are introduced in the beginning. The introduction shows a close connection with the Chinese theater, establishing the eastern atmosphere of the concerto.

The piano writing in “Eastern Chamber Dream,” based on the use of pentatonic scales, evokes the sound of Chinese instrumental music and the pipa and the yangqin. The writing in both solo and orchestral parts suggests the gesture of plucked instrumental music, including rapid tremolos of single notes, arpeggios, scales in parallel and contrary motion and interpolation of dissonant chords. Those melodic materials not only expand the timbre of the piano, but also pay homage to the Chinese instrumental music tradition.

The practice of pentatonic compositional technique serves as one of the essential components in the first movement. It occurs through Section I, through half of Section III, and in the last portion of Section IV. The music from those sections features a tonal system with scales consisting a five-tone core (Wu Sheng) plus two changing tones (bianyin), transposition of a mode that occurs at each pitch levels, and modulation from one mode to another. In section I, Theme $A^1$ and $A^2$ are in the E-flat mode of A-flat major. In the section III, $B^1$ is in the key of F-sharp minor. In section IV, Theme $A^1$ and $A^2$ return, and are transposed to the E mode of A major. The use of pentatonic chords, built upon every other pitch of pentatonic scales, appears together with motives $c$, $d$, $e$, and $f$. Because of Tcherepnin’s diligent work on Chinese national music and his collecting of folk songs, his pentatonic compositional system results in an integration of western and Chinese indigenous music. In the Concerto No. 4, Tcherepnin infuses pentatonic compositional technique in a western music genre. It resembles the works in the “Chinese Mikrokosmos,” but goes beyond technical considerations. Instead, the
pentatonic compositional system is combined with other elements, resulting in an organic integration of a large-scale work.

The nine-step scale is a significant innovation Tcherepnin developed during the early 20th century. Some studies identify its similarities to other scales found in the works of Rimsky-Korsakov and Messiaen, but Tcherepnin is still considered to be the only composer who used what he identified as the nine-step scale (also called the Tcherepnin scale). Through the use of a labeling system, nine-step scales are identified in most of section II and intensified by the use of short phrases. Sometimes scales with two tonal centers in the use of same modes are applied simultaneously. This musical content is accompanied by 16th-note figuration in the piano part. In a 21-measure passage in section II, Tcherepnin utilizes all 36 “tonalities,” creating a unique sound imitating the collision of wine glasses.

II Yan Kuei Fei’s Love Sacrifice

Yan Kuei Fei’s Love Sacrifice is a story of Lady Yang Guifei’s death during the Anshi Rebellion in 755 CE. A narrative poem, “The Song of Everlasting Sorrow,” is inspired by a love affair between Emperor Xuanzong and his consort Lady Yang (Yan Kuei Fei) during the Tang Dynasty. The poem was written by Chinese poet Bai Juyi (1772-846 CE). Reference to the narrative poem provides a deeper understanding of this movement.

The Emperor of China, Xuanzong, falls in love with a young lady who was a peerless beauty among all the others in his palaces. The Emperor selects her as a concubine, and names her Lady Yang. He confers all his favors only to her. Gradually, the Emperor becomes so involved in the affair that he neglects his responsibilities of governing the kingdom.

The general An Lushan, seeing the emperor’s withdrawal, feels that the emperor is not qualified for filling his role any longer. An Lushan mounts a rebellion (755
CE AnShi Rebellion), with the best troops in the Chinese army to challenge the Emperor, who flees the capital, ChangAn, with Lady Yang. The men of the military guard refuse to continue to support Emperor Xuanzong, and blame Yang for his downfall. The Emperor submits and allows the military to hang his beloved concubine. Lady Yang is buried in the Mawei slope.

After her death, the Emperor can no longer focus on ruling the country. He remains in his palace, where everything is a reminder of the happy times he spent with his beloved concubine. A Taoist priest who was able to summon spirits helps the emperor find Lady Yang. She is sleeping on a magic island in her afterlife, oblivious to earthly affairs. The spirit of the lady Yang sends her golden hairpin and a lacquer box to the emperor through the Taoist priest, as a reminder of her love to him and a vow known only to their two hearts.

On the seventh day of the seventh month, in the Palace of Eternal Life, Lady Yang and the Emperor make a secret vow at midnight: their love would endure forever as in the myth of Niu Lang and Zhi Nu who only meet each other on the seventh night of the seventh month each year in the night sky. Lady Yang and the Emperor’s sorrow endures forever.

The second movement is in rondo form (Table 2.2). It consists of 12 sections where themes and episodes alternatively appear. From mm.84-132, three types of variants on Theme A successively appear in middle of the movement—the only place where three sostenuto passages appear in succession. The Coda (D) at the end of the movement expresses a tranquil atmosphere.

The second movement emphasizes lyrical expressivity. This Jazmine flower theme is pervaded by a traditional melody (Fresh Flowers Song) and utilizes variation technique. In contrast to the programmatic first movement, the second movement is written as abstract instrumental music headed by a title that serves only as a hint of the love story. The movement includes four episodes. Episodes B¹ and C have a protesting character, symbolizing a reaction to the AnShi Rebellion. The Coda (D) develops two contrasting motifs symbolizing two opposing powers: innocent love and ambitious rebellion.
Theme A is a presentation of a folk song originating from the Fresh Flowers Song (Jazmine) from the area of JiangSu, China. The original thematic materials of the Jazmine melody are presented at the beginning of the second movement. After six measures, Tcherepnin introduces a new melody precisely portraying Yang’s temperament as a young girl. A descending-sixth leap dramatically increases its expressivity.

Table 2.2. Alexander Tcherepnin, Piano Concerto No. 4, Movement II, Formal Scheme

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme/Episode</th>
<th>Measure</th>
<th>Tempo Marking</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Theme</td>
<td>1-18</td>
<td>Sostenuto</td>
</tr>
<tr>
<td>B</td>
<td>Episode</td>
<td>19-39</td>
<td>Animato</td>
</tr>
<tr>
<td>A&lt;sup&gt;1&lt;/sup&gt;</td>
<td>Theme</td>
<td>40-60</td>
<td>Sostenuto</td>
</tr>
<tr>
<td>B&lt;sup&gt;1&lt;/sup&gt;</td>
<td>Episode</td>
<td>62-83</td>
<td>Presto</td>
</tr>
<tr>
<td>A&lt;sup&gt;2&lt;/sup&gt;</td>
<td>Theme</td>
<td>84-119</td>
<td></td>
</tr>
<tr>
<td>A&lt;sup&gt;3&lt;/sup&gt;</td>
<td>Theme</td>
<td>112-119</td>
<td>Sostenuto</td>
</tr>
<tr>
<td>A&lt;sup&gt;4&lt;/sup&gt;</td>
<td>Theme</td>
<td>120-132</td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Episode</td>
<td>133-156</td>
<td>Allegro marciale</td>
</tr>
<tr>
<td>A&lt;sup&gt;5&lt;/sup&gt;</td>
<td>Theme</td>
<td>157-174</td>
<td>Sostenuto</td>
</tr>
<tr>
<td>C&lt;sup&gt;1&lt;/sup&gt;</td>
<td>Episode</td>
<td>175-192</td>
<td>Allegro risoluto</td>
</tr>
<tr>
<td>A&lt;sup&gt;6&lt;/sup&gt;</td>
<td>Theme</td>
<td>193-203</td>
<td>Molto sostenuto</td>
</tr>
<tr>
<td></td>
<td>Coda</td>
<td>204-212</td>
<td>Tranquillo</td>
</tr>
</tbody>
</table>
The mood that changes reveals Yang’s innocence and touching character. This Jazmine theme recurs many times, presented either in alternation with episodes or utilizing variation technique. This technique of variation plays an important role as a developmental procedure (Example 2.14).

Theme \( A^1 \) (mm. 40-67) expresses the love of Emperor Xuanzong for Yan Kuei Fei. The passage starts with an English horn solo that gradually pervades the whole orchestra. The warmth of sonority from the entire orchestra symbolizes devotion to love.

Example 2.14. Alexander Tcherepnin, Piano Concerto No. 4, Movement II, Theme A, mm. 1-18

Theme \( A^2 \) is supported by a chordal accompaniment in the piano part, recalling the style of Messiaen: the piano timbre produces a bell-like sonority, bringing a sense of freshness to the predominantly rich sound of the string instruments. The crystal resonance of the piano expresses the immortality of the universe.

Theme \( A^4 \) is a developmental section where modulation occurs, sequentially repeated from B to E major. The piano figurations are altered to groups of descending patterns played by alternating hands. The modulation and accompanying figuration encourage a more intense expressivity suitable to the love story.

Theme \( A^5 \) describes Yang’s spirit, residing on clouds and mist after her death. The ethereal atmosphere comes from the use of free counterpoint in the pentatonic scale,
polyrhythm, note repetition, and crystal sonorities produced by the use of the piano’s high register. Meanwhile, the Jazmine song develops into two-part counterpoint performed by clarinet in combination with the piano.

Theme $A^6$ recalls the materials from Theme $A^2$ in which groups of chordal clusters serve as accompanying figures. Viola and violin alternatively play the first four notes of the Jazmine songs in longer note values. Rather than continuing the variation of the theme, $A^6$ introduces a new motif (the warning motif) featuring a descending half-step after a brief appearance of the previous thematic materials (Example 2.15). The new motif symbolizes the threatening invader, An Lushan, who indirectly causes the death of Yang. This passage, only five measures in length, efficiently depicts the tragedy of the downfall and Yang’s love sacrifice.

![Example 2.15. Alexander Tcherepnin, Piano Concerto No. 4, Movement II, the warning motif, mm. 199-200](image)

The first episode (B) has humor and vitality, depicted by sixteenth-note groups in parallel thirds in the piano, occasionally interrupted by short rhythmic patterns in xylophone and strings. Episode $B^1$ continues the piano figuration of sixteenth notes, but adds the percussive sound from cymbals and castanets. These new elements produce an a dark threatening character, symbolizing fierce political strife under the rule of Emperor Xuanzong.
The next episode (C) is written for wind ensemble. The predominance of strong march-like rhythm, along with long trills followed by a descending scale, describes the invasion of troops commanded by An Lushan and the downfall of the royal court. Episode C\(^1\), which immediately follows, dramatically describes Yang’s death, demanded by the men of the military guard. The interplay between brass and wind instruments illustrates the dispute among them. The dramatization reaches its climax when ascending scales played by the full orchestra are followed by a dramatic pause.

The Coda (E) includes a brief presentation of the Jazmine theme on string instruments which recalls the innocent love for Yang Kuei Fei, contrasted with the warning motif. These conflicting musical forces emerge alternatively, gently leading to a concluding chord consisting of all the core notes of the G major pentatonic scale.

### III Road to Yunnan

The third movement is in general through-composed, but with certain characteristics of a rondo. The movement may be divided into five sections. In Table 2.3, episodes are underlined in order to differentiate them from themes. Section I (1-41) briefly introduces Theme A. The beginning of sections II, III, IV is distinctly highlighted by appearance of Theme A\(^2\). Section III (71-139) introduces Episode B and C in alternation with Theme A. Section IV (140-244) is the most expansive passage, containing all of the musical materials of the movement. It features the addition of a new theme, Theme D, while Theme A and Episodes B and C are all retained. Section V(Coda) divides Theme D into fragments, forming a climax to the movement. In most cases, a theme or episode remains in a single key. Nevertheless, it may appear in other keys as in
Table 2.3. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Formal Scheme.

<table>
<thead>
<tr>
<th>Section</th>
<th>Theme/ Episodes</th>
<th>Measures</th>
<th>Key (pentatonic)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>A (a+b)</td>
<td>1-17</td>
<td>F mode of A</td>
</tr>
<tr>
<td></td>
<td>A¹ (a'+b')</td>
<td>18-41</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>A (a)</td>
<td>42-49</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>A¹ (a'+b')</td>
<td>50-70</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>A² (a)</td>
<td>71-78</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B</td>
<td>79-86</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C</td>
<td>87-95</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>A³</td>
<td>96-110</td>
<td>C to A⁵</td>
</tr>
<tr>
<td></td>
<td>C¹</td>
<td>111-120</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>A⁴ (a'+b')</td>
<td>121-139</td>
<td>D, F mode of B, and C</td>
</tr>
<tr>
<td>IV</td>
<td>A²</td>
<td>140-146</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B¹</td>
<td>147-154</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>C²</td>
<td>155-164</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C³</td>
<td>165-174</td>
<td>Bᵇ</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>175-187</td>
<td>Gᵇ</td>
</tr>
<tr>
<td></td>
<td>A⁵ (b)</td>
<td>188-195</td>
<td>C</td>
</tr>
<tr>
<td>IV</td>
<td>D</td>
<td>196-210</td>
<td>Bᵇ</td>
</tr>
<tr>
<td></td>
<td>A⁶ (a+b)</td>
<td>211-244</td>
<td>Dᵇ to D</td>
</tr>
<tr>
<td>V/ Coda</td>
<td>D</td>
<td>245-278</td>
<td>A</td>
</tr>
</tbody>
</table>
mm.121-139 and 211-236, where Theme A is presented in three keys successively. In general, the choice of tonality appears to be random. Variation technique is utilized throughout the entire movement by the way of employing various ostinato figures for the reappearance of themes. Theme A is derived from a folk song from the Yunnan area named “Guessing Song,” featuring a call-and-response form through the use of improvisational lyrics. It recurs eight times in different settings with changes of accompaniment by various ostinato figures and production of sonorities from different orchestral families (Example 2.16).

Example 2.16. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Theme A, mm. 2-17

A¹ is a thematic extension of Theme A, and A² is a fragment which only includes phrase a. It appears identically twice in A major pentatonic. A³ is a return of Theme A in the key of C and A-flat major pentatonic. A⁴ presents the complete thematic materials with an alternation of phrase a. Three keys are employed successively: D major pentatonic, B major pentatonic, and C major pentatonic. A⁵ only includes the phrase b. A⁶ is a restatement of Theme A in the keys of D-flat major pentatonic and D major pentatonic. Theme D is a contrasting theme that appears in Part IV and the Coda. It is based on core tones of the pentatonic scales. The call-and-response form is replaced by a 4-bar
phrase within the range of an octave that builds upon the G-flat major pentatonic scale (Example 2.17).

Example 2.17. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Theme D, mm. 176-188

Those two themes appear with four types of ostinato figuration shown in Examples 2.18-2.21. Those ostinatos pervade the entire movement, and provide rhythmic drive and embellishment of the theme in a mood of energetic optimism. The ostinato of Example 2.18 is the most highly varied. It is presented in four versions, including ornamental figures, patterns with parallel plus contrary motions, descending groups of Alberti bass, patterns with two layers outlining phrase b, and broken octaves with alternating hands.

Ostinato b features eighth notes played metronomically by alternating hands, supported by dissonant chords using ninth intervals. The other version of this motif involves only the use of octaves (Example 2.19).

Ostinato d could be termed a labor motif. It is characterized by the interval of a third. The irregular rhythmic pattern imitates the movements of a folk dance (Example 2.21).
Example 2.18. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Ostinato a, mm. 9-12

Example 2.19. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Ostinato b, mm. 87-90, mm. 176-179

Example 2.20. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Ostinato c, Fanfare, mm. 79-86
Example 2.21. Alexander Tcherepnin, Piano Concerto No. 4, Movement III, Ostinato d, Labor, mm. 83-86

In Table 2.3, the underlined B and C are passages where only ostinatos appear. They are both characterized by the juxtaposition of different types of ostinatos. For instance, Episode B is a combination of ostinatos a, c, and d. Episode C consists of ostinatos b and c. These two episodes change key several times as the various themes are presented.
CHAPTER IV. SUMMARY AND CONCLUSION

Piano Concerto No. 4 (Fantaisie), Op. 78 was composed in 1947, ten years after Tcherepnin’s tour of China (1934-37). From 1938-1947, he lived in Paris and composed approximately forty compositions. Some of them are in his individual Chinese style. The fourth piano concerto is a large-scale composition that shows the influence of Eastern mysticism. Tcherepnin formulates a series of tone poems that he names “Eastern Chamber Dream,” “Yan Kuei Fei’s Love Sacrifice,” and “Road to Yunnan.” The titles of the first two movements are directly linked to Chinese classical literature. In the Concerto No. 4, Tcherepnin drew an artistic blending of various musical styles that include the eastern music tradition, nineteenth century Romanticism, Impressionism, the Russian musical tradition, and his own distinct vocabulary.

Tcherepnin was influenced by Russian romantic nationalism. Moussorgsky has been identified as the composer with whom Tcherepnin shared compositional tendencies. As a member of the “The Mighty Five,” Moussorgsky’s music features such national characteristics as Russian history, folk tales, and literature. The features of Tcherepnin’s music shared with Mussorgsky include the use of a thin texture, parallel chords and modal lines in the liturgical style, Russian folk tunes, the driving rhythm of the hopak, and irregular rhythmic style from Russian recitative.¹ Russian modernism is represented by a group of composers about 1910, among which Stravinsky and Prokofiev are those

with whom Tcherepnin is closely associated. Tcherepnin makes use of the ostinato principle, an important stylistic characteristic of mainstream Russian composers. In the Concerto No. 4, Tcherepnin extensively exploits a dynamic rhythmic structure with such ostinato elements, similar to the technique employed by Stravinsky.

Tcherepnin’s approach in considering his concerto in the tradition of 19th century Romanticism is convincing. Romanticism’s emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of forms are evident in this work. As with most of the composers in Romantic era, Tcherepnin finds his inspiration from such extramusical elements as legends, folk tales, and poetry. The composer bridges texts and music programmatically, allowing the music to establish its individuality. In the Concerto No. 4, a series of tone poems involving three eastern legends are presented. The first movement, “Eastern Chamber Dream,” refers to “Wu Sung Slaying the tiger,” a legend from Water Margin, a collection of classical Chinese literature. The second movement, “Yan KueFei’s Love Sacrifice” is based on a poem, “The Song of Everlasting Sorrow,” by the Chinese poet Bai Juyi from the Tang dynasty. The poem is inspired from the story of Emperor Xuanzong and his consort Lady Yang. On the other hand, Tcherepnin’s interpretation of Romanticism also relies on his association with the most prominent representative of the Romantic era, Liszt. The virtuosic passages, the formal design of the tone poem, and improvisational elements in the Concerto No. 4 show its strong association with his musical style.

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The last movement, “Road to Yunnan,” is a Rondo that depicts the delights of travel. The second and third movements involve variation technique, similar to thematic transformation as found in the tone poems of Liszt. Tcherepnin emulates Liszt’s design of unifying variety within an entity. Aesthetically, those movements emphasize the drama, the narration, visual effects, the portrayal of characters, and the assimilation of other art forms. The attitude on treating the concerto in the manner of comprehensive art intensively elevates program music to an aesthetic level comparable to opera.

Moreover, Tcherepnin establishes a clear association with the tradition of Impressionism in the Concerto No. 4 in terms of harmonic practice, the exploitation of timbre, and exoticism. Impressionism and its leading composers, Debussy and Ravel, are evoked in the exploitation of timbres. The first movement is resourceful in exploiting orchestral color. The instrumentation is tailored to the establishment of characters and setting or the portrayal of an event. Tcherepnin searches for the precise timbre of a specific instrument to arouse the listener’s imagination. The creation of unique sonorities strengthens the music’s expressivity and heightens its dramatic impact. On the other hand, Tcherepnin’s predilection for eastern mysticism in the Concerto No. 4 evokes the exoticism associated with Impressionism. The exploration of percussive sonorities in the Concerto No. 4, such as the tambourine, tamboril, tam-tam, and xylophone recalls Debussy’s interest in gamelan music.

Elements of the Chinese musical tradition are also incorporated into the concerto. Tcherepnin exploits elements from the Peking Opera tradition, imitation of Chinese instruments, such as the pipa and yangqin, and the pentatonic scale system in the first movement. The adoption of the pentatonic compositional system reflects Tcherepnin’s
adoption of pentatonic scales and chords that he systematically collected in China. The incorporation of musical elements from the Peking Opera tradition--one of the most prominent musical forms of traditional Chinese theater--reflects Tcherepnin’s love of the dramatic aspects of Chinese music. In the Concerto No. 4, he evokes music performed on the jinghu from the Peking Opera, a type of spiked fiddle that is used as melodic accompaniment. His transcription retains the skeleton or the typical melodic patterns of the original musical materials. The sounds of the pipa and yangqin are reproduced in the solo writing. Long passages of repetitive notes, wide-ranging arpeggios, the use of melodies in parallel octaves, and punctuated pentatonic chords are used to illustrate Tcherepnin’s interpretation of Chinese instrumental music. These techniques are particularly notable in the solo piano part. The writing for piano evokes the sound of traditional Chinese instrumental music, which not only expands the range of the piano timbre, but also pays homage to the instrumental musical tradition.

In the Concerto No. 4, Tcherepnin creates a hybrid style that includes the Russian music school, Chinese contemporary music, Impressionism, nineteenth century Romanticism, and his innovative musical technique. The assimilation of a broad spectrum of musical styles produces a mixture where a great variety of elements merge. The mingling of various musical idioms crowns the composer’s accomplishment under the influence of Eurasianism.
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Encyclopedia

APPENDIX A GRADUATE RECITAL PROGRAMS

UNIVERSITY OF SOUTH CAROLINA

School of Music

presents

QIN (KELLY) OUYANG, piano

in

GRADUATE RECITAL

with

Jake Mann, clarinet
Michael King, cello
Nyamsaikhan Odsuren, violin

Sunday, April 3, 2016
3:00 PM • Recital Hall

Trio for Clarinet, Violin and Piano Aram Khachaturian
I. Andante con dolore, con molto espressione (1903-1978)
II. Allegro
III. Moderato

Trio in A Minor, Op.114 Johannes Brahms
I. Allegro (1833-1897)
II. Adagio
III. Andantino grazioso
IV. Allegro

Trio in B-Flat Major, Op.11 Ludwig van Beethoven
II. Adagio (1770-1827)

Ms. Ouyang is a student of Dr. Marina Lomazov and Dr. Joseph Rackers.
This program is coached by Prof. Phillip Bush.
This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
presents
QIN OUYANG, piano
in
DOCTORAL RECITAL
Tuesday, October 18, 2016
7:30 PM • Recital Hall

F-Mode Shang Calligraphy and Instrument Rhythm from On the Other Range
Lisan Wang (b. 1933)

4 Klavierstücke, Op. 119
Johannes Brahms (1833-1897)

I. Intermezzo in B minor
II. Intermezzo in E minor
III. Intermezzo in C major
IV. Rhapsodie in E-flat

Sonata in G minor, K.8
Sonata in A major, K.24
Sonata in D minor, K.1
Domenico Scarlatti (1685-1757)

Piano Sonata in A Major, D664
Franz Schubert (1833-1897)

I. Allegro moderato
II. Andante
III. Allegro

Ms. Ouyang is a student of Dr. Marina Lomazov and Dr. Joseph Rackers. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts in Piano Performance.
presents

QIN KELLY OUYANG, piano

in

GRADUATE RECITAL

Wednesday, September 27, 2017
6:00 PM • Recital Hall

Klaviresuiten (London 1720), HWV 432
Overture
Andante
Sarabande
Gigue
Passacaglia

Georg Friedrich Händel
(1685-1759)

Impromptus, Opus posth. 142. D 935
No. 1 in F minor, Allegro moderato
No. 2 in A-flat major, Allegretto
No. 3 in B-flat major, Andante and Variations
No. 4 in F minor, Allegro scherzando

Franz Schubert
(1797-1828)

Danseuses de Delphes
Feux d’artifice

Claude Debussy
(1862-1918)

Miss Qin Kelly Ouyang is a student of Marina Lomazov.
This recital is presented in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Performance.
UNIVERSITY OF
SOUTH CAROLINA

School of Music

presents

KELLY QIN OUYANG, piano

in

DOCTORAL RECITAL

Thursday, April 19, 2018
7:30 PM • Room 006

Rondo in A minor, K.511
Wolfgang Amadeus Mozart
(1756-1791)

Images, Livre II, L.111
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d’or

Claude Debussy
(1862-1918)

Musica Ricercata
I. Sostenuto- Misurato-Prestissimo
II. Mesto, ridigo e cerimoniale
III. Allegro con spirit
IV. Tempo di valse (poco vicace- « à l’orgue de Barbarie »)
V. Rubato. Lamentoso
VI. Allegro molto capriccioso
VII. Cantabile, molto legato
VIII. Vivace. Energico
IX. (Béla Bartók in Memoriam) Adagio. Mesto-Allegro maestoso
X. Vivace. Capriccioso
XI. (Ommaggio a Girolamo Frescobaldi) Andante misurato e tranquillo

György Ligeti
(1923-2006)

Ms. Ouyang is a student of Marina Lomazov.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.