

KAMENNOI-OSTROW

Op. 10, No. 22

By

ANTON RUBINSTEIN



Saint Louis

No. 731

REVISED EDITION WITH FINGERING, PEDALING, PHRAS-
ING, AND INSTRUCTIVE ANNOTATIONS ON POETIC
IDEA, FORM AND STRUCTURE, AND
METHOD OF STUDY

By LEOPOLD GODOWSKY

BIOGRAPHICAL SKETCH AND GLOSSARY

By LEWIS G. THOMAS

No. 731

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KAMENNOI - OSTROW

Biographical Sketch—Anton Gregorowitch Rubinstein

Born at Wechvotynecz, Bessarabia, Russia, November 28, 1830

Died at Peterhof, near Petrograd, Russia, November 20, 1894

WHILE Anton Rubinstein was still quite young, his parents moved from the Bessarabian town where Anton was born, to Moscow. There he studied with Alexander Villoing, a musician of sterling qualities. Anton's youthful ability may be judged by the fact that his teacher at once took him upon a concert tour. This was in the autumn of 1839, when Anton was nine years of age.

In the course of their tour they arrived in Paris, and it was arranged that the youthful Russian prodigy should play before the famous Liszt. The impression he made was so great, that Liszt advised that he go to Berlin and continue his studies seriously. This excellent advice was followed, and four years later Anton and his brother Nikolas arrived in Berlin as music students.

In 1848 Anton returned to Russia and made his home in Petrograd. There he remained a number of years, under the patronage of the Grand Duchess Helen, composing and otherwise developing himself in his art. In 1854 he entered upon an extended tour throughout Europe and America. When he returned to Russia, after four years' absence, he was appointed Court Pianist and Conductor to the Imperial Court. He founded the Imperial Conservatory at Petrograd, and also the Russian Musical Society. He also held the position of Director of the Philharmonic Society and of choral societies in Vienna.

Rubinstein's strong personality and remarkable genius made him a world figure as pianist, conductor, and composer.

General Information: Kamennoi-Ostrow means *Stony Island*, a part of the city of Petrograd where Rubinstein spent a number of summers, and where he wrote a series of twenty-four compositions which were intended to be portrait sketches of his friends. This portrait (No. 22) is the most popular of the series.

Method of Study: The double-notes in the treble, which serve as an accompaniment, must be played evenly with no break in the alternation of 5ths and 6ths. The right-hand part should be practiced slowly at first, and later at a more rapid speed, but always with a relaxed wrist. In actual performance it is better to think of these notes as being grouped in sixes rather than in threes; that is to say, the first double-note of every six will receive a slight accent. In mm. 30-36 the treble notes with double-stems "shadow" the melody (two octaves below), and should be slightly marked.

In m. 96 the technical difficulties involved in the arpeggio should be overcome by practicing the arpeggio in sections.

From mm. 99 to 125 the arpeggiated chord-positions should be practiced hands separately, in order to gain complete mastery of the fingering. When the hands are played together, however, the problems will be found to be somewhat different, and the practice of the arpeggio accompaniment without the melody notes is recommended. When the melody is added, care must be taken in passing it from one hand to the other; it must be so tranquil and so smoothly phrased that it appears to be played by the fingers of one hand.

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KAMENNOI-OSTROW

Interpretation: After the *pianissimo* of the opening measures, the ingratiating melody enters most expressively, and continues with remarkable flow for thirty-seven measures.

The evanescent quality of mm. 37-39, preceding the f# minor Section, should be noted and interpreted with delicacy.

From m. 40 the tempo actually remains the same, although the composer has marked *piu mosso*. The high C# which sounds at intervals must resemble a small bell ringing above the animated movement of the other voices. In mm. 53 and 57 the imitation of the soprano by the alto should be clearly brought out. This remark applies also to the dissonances in mm. 54 and 58.

A chorale is ushered in with m. 60. Here an appropriate rendition demands a sonority, like that of a pipe-organ—mellow in quality, yet rich and resonant. The highest tones of the arpeggiated chords of the chorale must be sounded with more prominence than the other chordic tones. The ascending quarter-note arpeggios in mm. 62, 66, etc., should be dynamically subdued; the tones should be absolutely equal in individual time-value, and played in moderate tempo.

The melody in mm. 84-87 may be likened to a plain-song; the two parts must be equally expressive, and the phrasing sympathetic.

The fundamentals in mm. 89 and 91 are to be strongly marked, and the arpeggios played in strict tempo. There is an increase in tone and speed, leading to the cadenza (mm. 96-98) which crowns the summit of the climax. The first measure of this cadenza must be interpreted rapidly and brilliantly, and the succeeding measures with ever-decreasing tone and speed.

The general effect of the return of the melody, beginning with m. 99, should be quiet and expressive, the arpeggios, in both hands, rising above the melody tones like incense rising from pillars of marble.

Beginning with m. 126, the arpeggios (sixteenth-notes) move more quickly, yet always in even tempo, and should be softer than the melody tones. Special attention is called to the fact that the quarter-notes at the end of these arpeggios must be played very softly, otherwise the flow of the melody will be destroyed. M. 134 is to be given with stronger tone than the following measure, a dissonant chord being always tonally stronger than its resolution.

From m. 150 the chord of F# major is repeated a number of times in arpeggio form. These arpeggios are to receive very free interpretation, at first in moderate tempo, and then gradually retarding. It should be observed that the pedal is held from the beginning of m. 150 to the close of the composition.

Glossary

Kammenoi-Ostrow	pronounced	Kä'-mĕn-oy Os'-trōv
Anton Rubinstein	"	An'-tōn Rōō'-bin-stĭne
Wechvotynecz	"	Vĕch-vō-tĕ'-niĕtz
Peterhof	"	Pā'-tĕr-hōf
Liszt	"	Lĭst
Villoing	"	Vĕ'-lō-ing
<i>una corda ad lib.</i>	"	ōō'-nā kōr'-dā ād lib (use the soft pedal at pleasure)
<i>perdendosi</i>	"	pār-dĕn-dō'-zĕ (dying away)
<i>lento</i>	"	lĕn'-tō (slowly)
<i>stringendo</i>	"	strĕn-gĕn'-dō (accelerating the time)
<i>dolcissimo</i>	"	dōl-tshĭs'-sĕ-mō (very sweetly)

Kammenoi-Ostrow

Revised and edited by Leopold Godowsky

ANTON RUBINSTEIN, Op. 10

Moderato $\text{♩} = 66-72$

pp *sempre legato*
una corda ad lib.
espressivo

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

781-10

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16 17 18

19 20 21

22 *piu p* 23 24

25 26 27

28 29 *poco marcato* 30 *p*

Musical score system 1, measures 31-33.

Measures 31, 32, and 33. Treble clef with key signature of three sharps (F#, C#, G#). Bass clef. Fingerings are indicated above notes. Dynamics include *p* and *pp*.

Musical score system 2, measures 34-36.

Measures 34, 35, and 36. Treble clef with key signature of three sharps. Bass clef. Fingerings are indicated above notes. Dynamics include *p* and *pp*.

Musical score system 3, measures 37-39.

Measures 37, 38, and 39. Measure 38 is marked *perdendosi*. Treble clef with key signature of three sharps. Bass clef. Fingerings are indicated above notes. Dynamics include *p* and *pp*.

Più mosso $\text{♩} = 66 - 72$

Musical score system 4, measures 40-44.

Measures 40, 41, 42, 43, and 44. Treble clef with key signature of three sharps. Bass clef. Fingerings are indicated above notes. Dynamics include *p*.

Musical score system 5, measures 45-49.

Measures 45, 46, 47, 48, and 49. Treble clef with key signature of three sharps. Bass clef. Fingerings are indicated above notes. Dynamics include *piu p* and *p*. Handing is marked *l. h.*.

Measures 50-53. Treble clef: 50, 51, 52, 53. Bass clef: 50, 51, 52, 53. Dynamics: *mf*. Includes fingering numbers (1-5) and slurs.

Measures 54-57. Treble clef: 54, 55, 56, 57. Bass clef: 54, 55, 56, 57. Dynamics: *f*. Includes fingering numbers and slurs.

Measures 58-62. Treble clef: 58, 59, 60, 61, 62. Bass clef: 58, 59, 60, 61, 62. Dynamics: *p*, *pp*. Marking: *rit. - - - lento*. Includes fingering numbers and slurs.

Measures 63-67. Treble clef: 63, 64, 65, 66, 67. Bass clef: 63, 64, 65, 66, 67. Dynamics: *pp*. Includes fingering numbers and slurs.

68 69 70 *p* 71 72 73

74 *p* 75 76 77

78 *p* 79 *piu p* 80 81

82 *pp* 83 84 *mp* 85

tre corde

Tempo I

Musical score for measures 86-90. The piece is in D major (two sharps) and 2/4 time. Measure 86 starts with a treble clef and a bass clef. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes D3, E3, F3, G3, F3, E3, D3. Measure 87 has a *cresc.* marking. Measure 88 has a $\frac{1}{2}$ $\frac{35}{5}$ marking above it. Measure 89 has a $\frac{1}{2}$ marking above it. Measure 90 ends with a double bar line. There are performance markings like *ped.* and *rit.* below the staves.

Musical score for measures 91-95. The piece is in D major (two sharps) and 2/4 time. Measure 91 has a *stringendo* marking above it. Measure 92 has a $\frac{1}{2}$ marking above it. Measure 93 has a $\frac{1}{2}$ marking above it. Measure 94 has a $\frac{1}{2}$ marking above it. Measure 95 ends with a double bar line. There are performance markings like *ped.* and *rit.* below the staves.

Musical score for measure 96. The piece is in D major (two sharps) and 2/4 time. Measure 96 starts with a treble clef and a bass clef. The right hand has a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand has a bass line with notes D3, E3, F3, G3, F3, E3, D3. The measure is marked with a forte *f* dynamic. There are performance markings like *ped.* and *rit.* below the staves.

Musical score for measures 97-98. The piece is in D major (two sharps) and 2/4 time. Measure 97 has a *ritard.* marking above it and a *mf* dynamic marking. Measure 98 has a *dolcissimo.* marking above it. Both measures have an 8-measure slur above them. There are performance markings like *ped.* and *rit.* below the staves.

115 116 117 118

l.h. *r.h.* *l.h.* *r.h.*

Ped.

119 *piu p* 120 121 122

l.h. *r.h.* *l.h.* *r.h.* *l.h.*

Ped.

123 *cresc.* 124 *mf* 125

r.h. *l.h.* *r.h.* *l.h.*

Ped.

126 *P* 127 128

l.h. *l.h.* *l.h.*

Ped.

Musical score for measures 129, 130, and 131. The score is written for piano in G major (one sharp) and 2/4 time. It features a right-hand melody with slurs and fingerings (1-5) and a left-hand accompaniment with slurs and fingerings (1-5). Measure 130 includes the marking "l. h." and a dynamic marking of *p*. The piece concludes with a double bar line and a repeat sign.

Musical score for measures 132, 133, and 134. The score continues the piano piece with similar melodic and accompaniment patterns. Measure 133 includes the marking "l. h." and a dynamic marking of *p*. The piece concludes with a double bar line and a repeat sign.

Musical score for measures 135, 136, and 137. The score continues the piano piece with similar melodic and accompaniment patterns. The piece concludes with a double bar line and a repeat sign.

Musical score for measures 138, 139, and 140. The score continues the piano piece with similar melodic and accompaniment patterns. Measure 138 includes the marking "p". The piece concludes with a double bar line and a repeat sign.

