KAMENNOI-OSTROW

Op. 10, No. 22

By

ANTON RUBINSTEIN

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

By LEOPOLD GODOWSKY

BIOGRAPHICAL SKETCH AND GLOSSARY

By LEWIS G. THOMAS

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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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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.

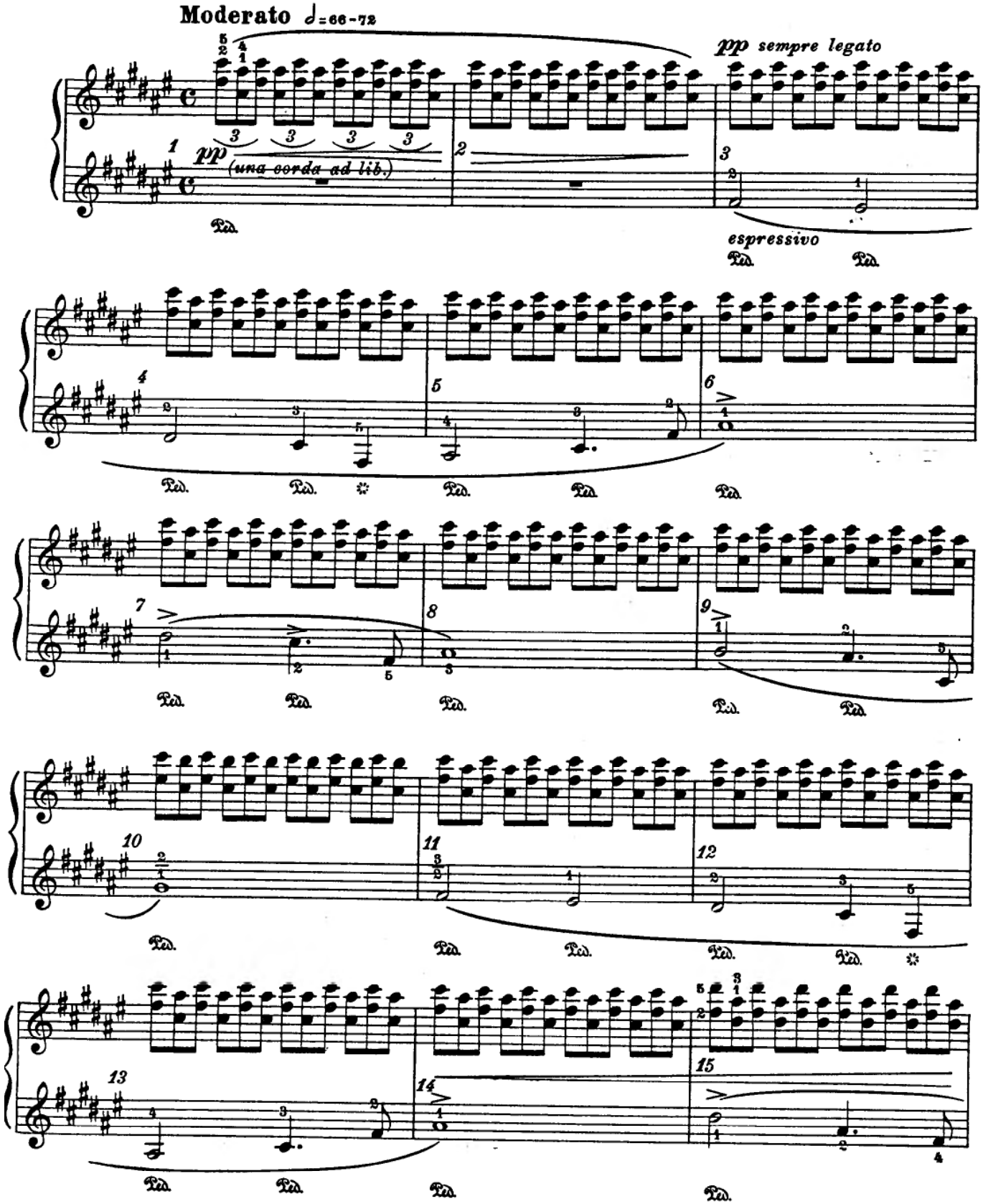
Glossary

Kamennoi-Ostrow	pronounced	Kä′-mĕn-oy Os′-trŏv	
Anton Rubinstein	"	An′-tōn Rōō′-bĭn-stīne	
Wechvotynecz	"	Vĕch-vō-tē′-niĕtz	
Peterhof	"	Pā′-tĕr-hōf	
Liszt	"	Lĭst	
Villoing	"	Vē′-lō-ing	
una corda ad lib.	"	ōō′-nä kŏr′-dä ăd lĭb	(use the soft pedal at pleasure)
perdendosi	"	pār-dĕn-dō′-zē	(dying away)
lento	"	lĕn′-tō	(slowly)
stringendo	"	strēn-gĕn′-dō	(accelerating the time)
dolcissimo	"	dōl-tshĭs′-sē-mō	(very sweetly)

Kamennoi-Ostrow

Revised and edited by Leopold Godowsky

ANTON RUBINSTEIN, Op. 10



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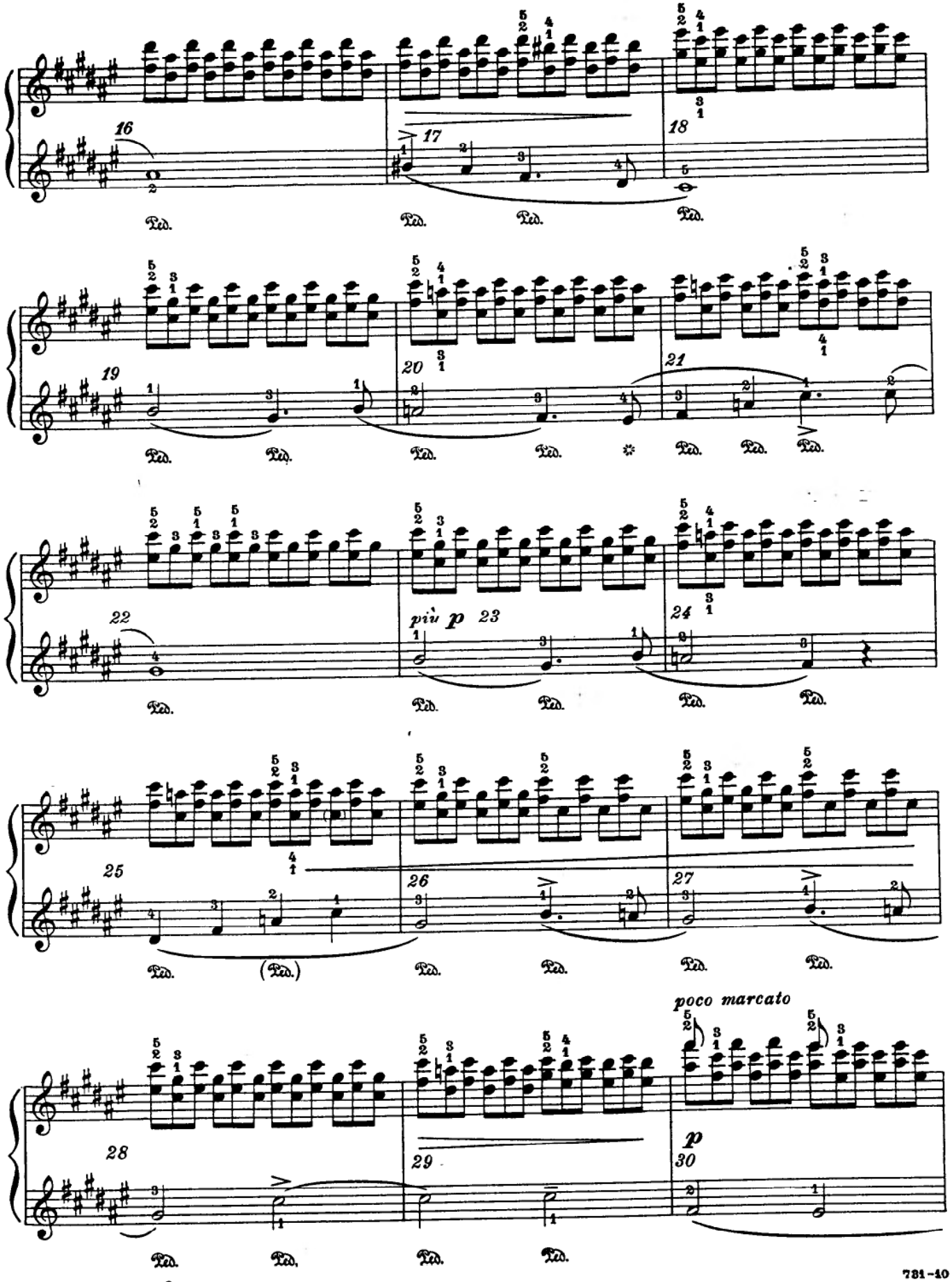
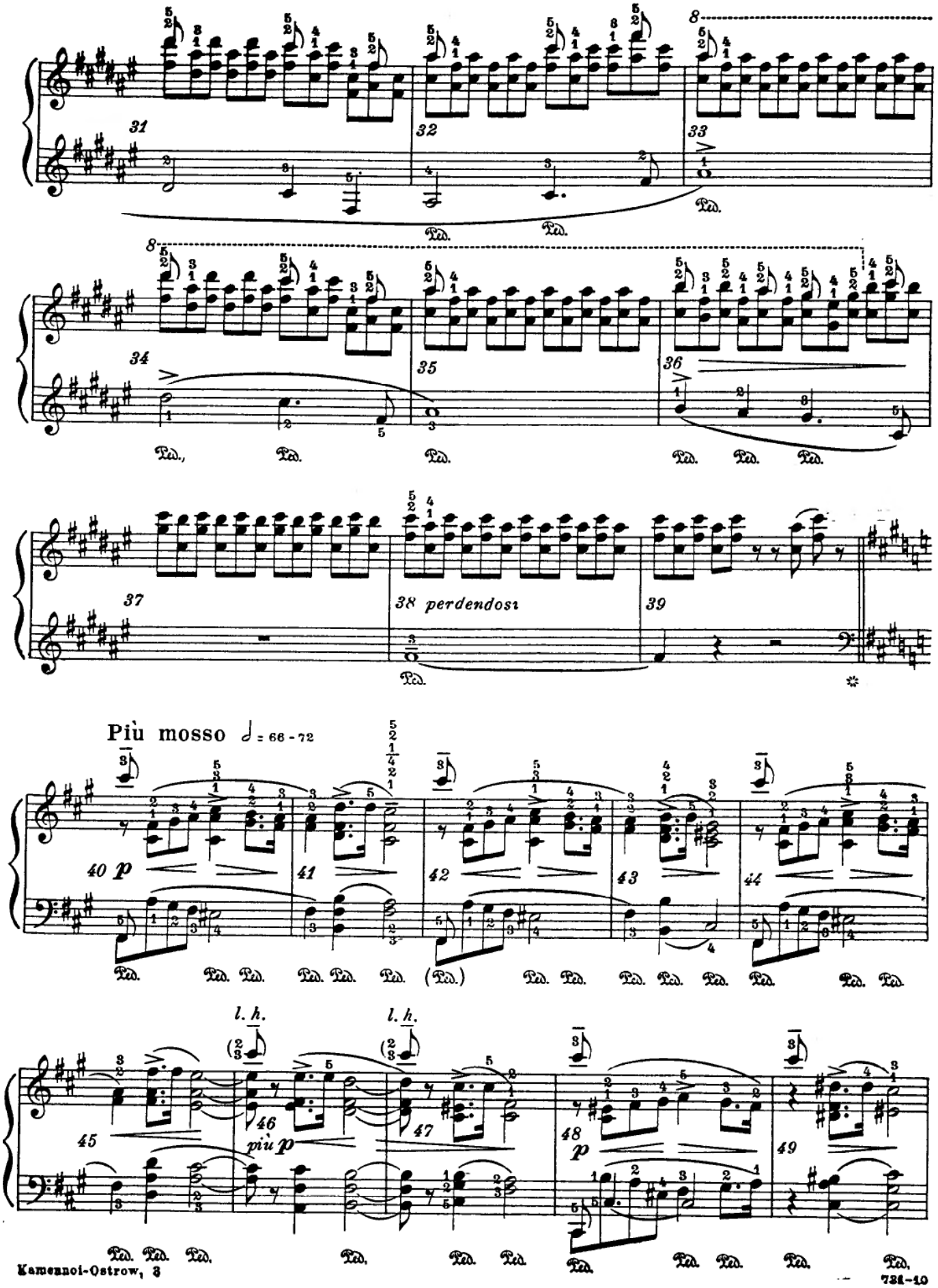
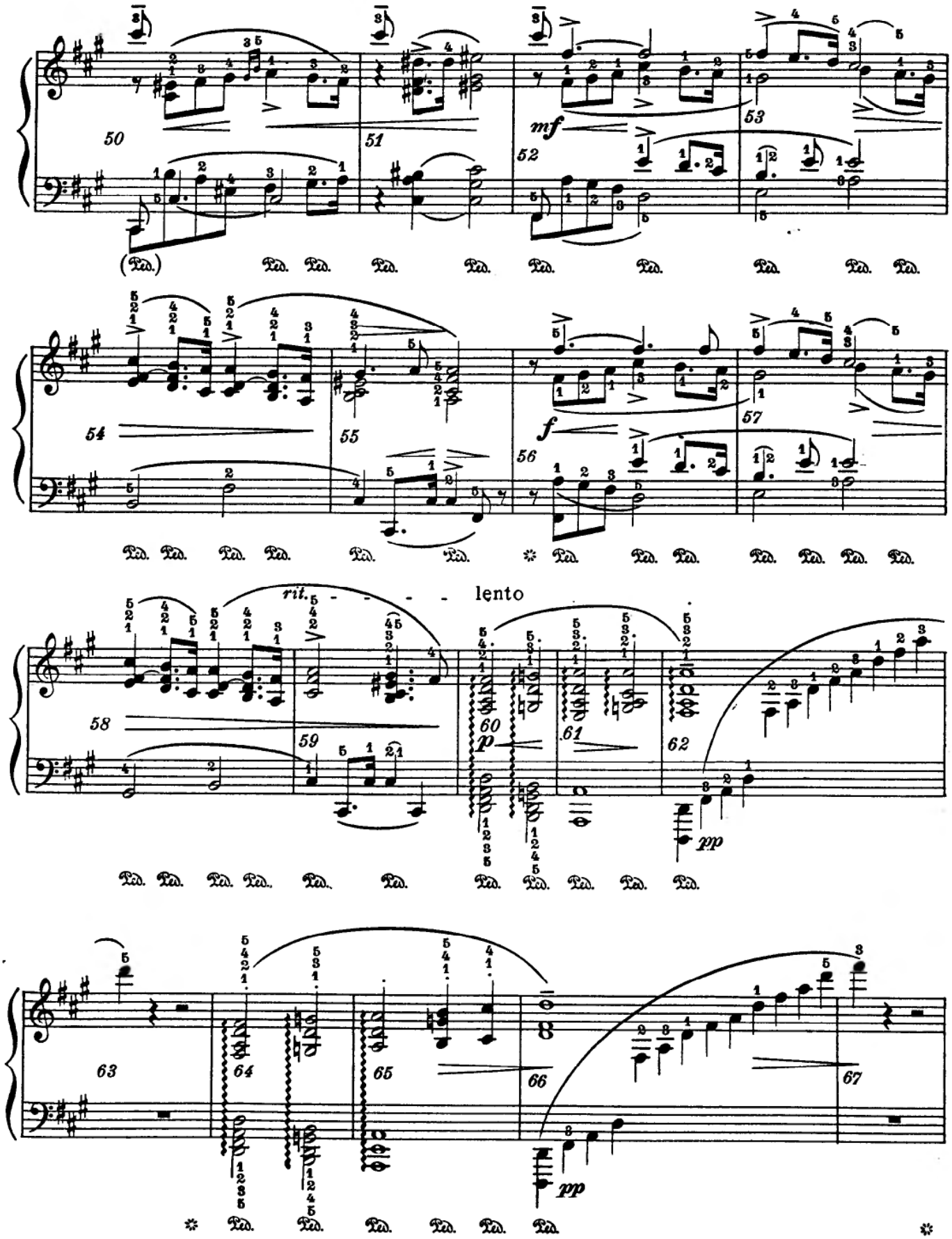
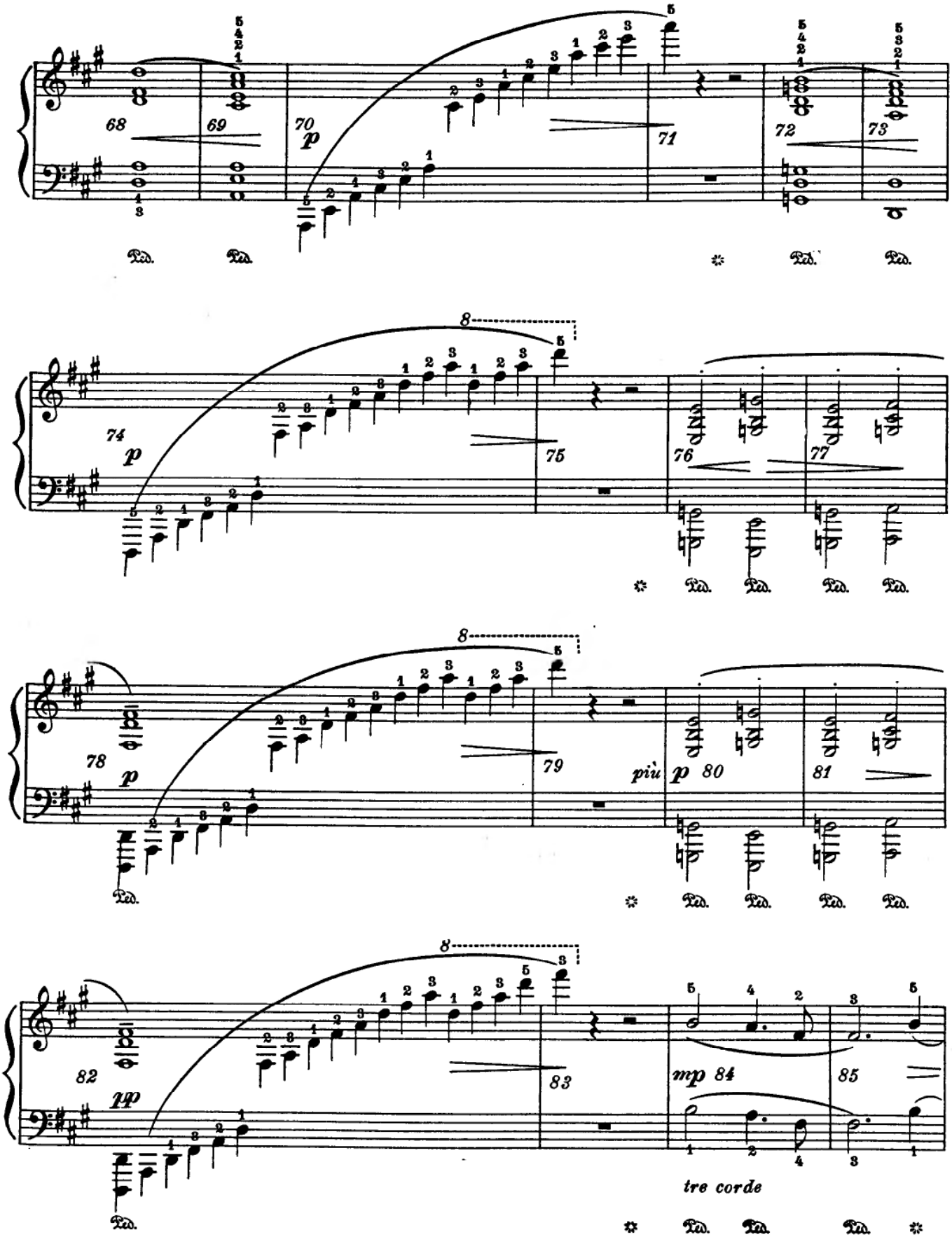
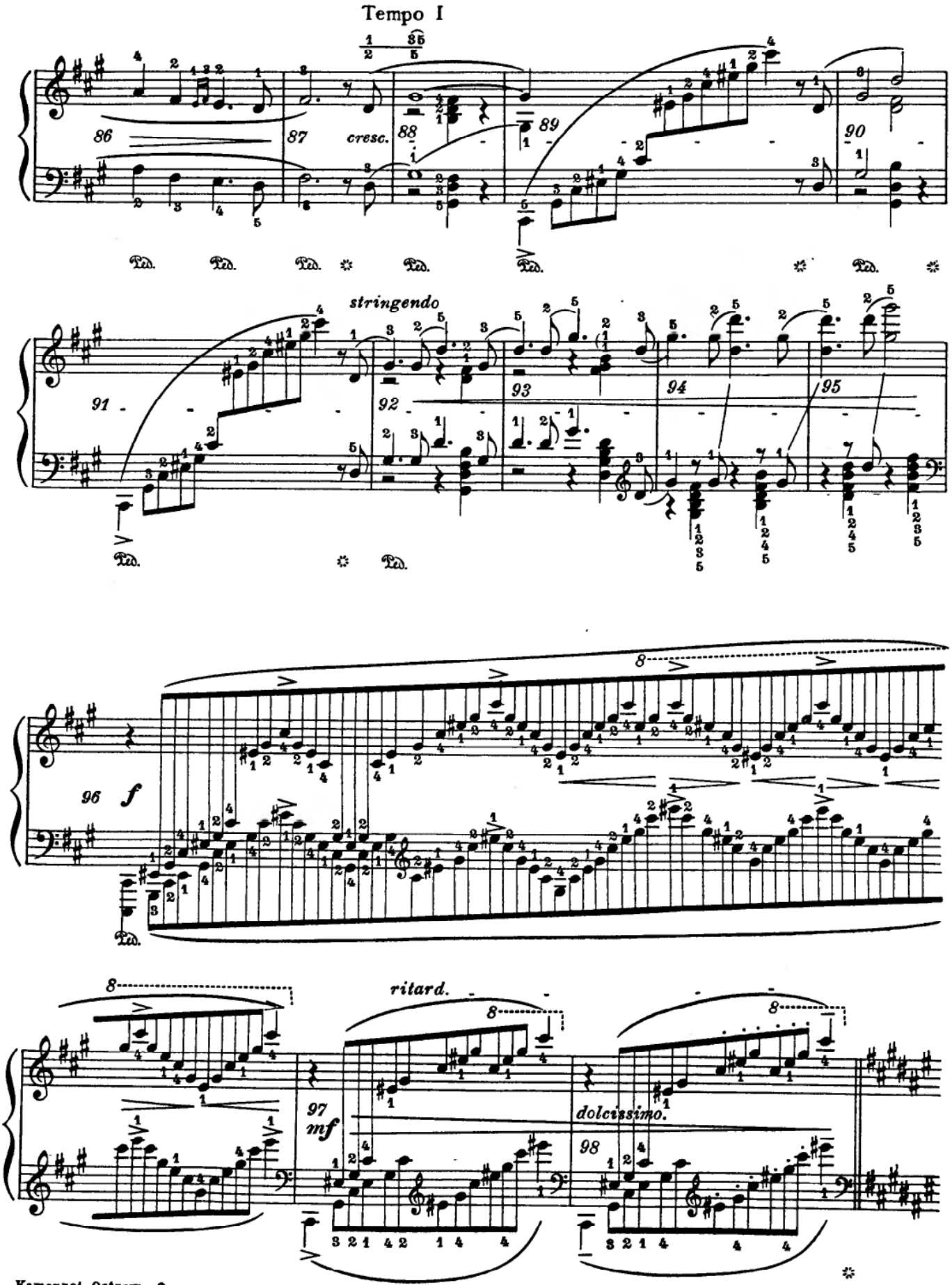
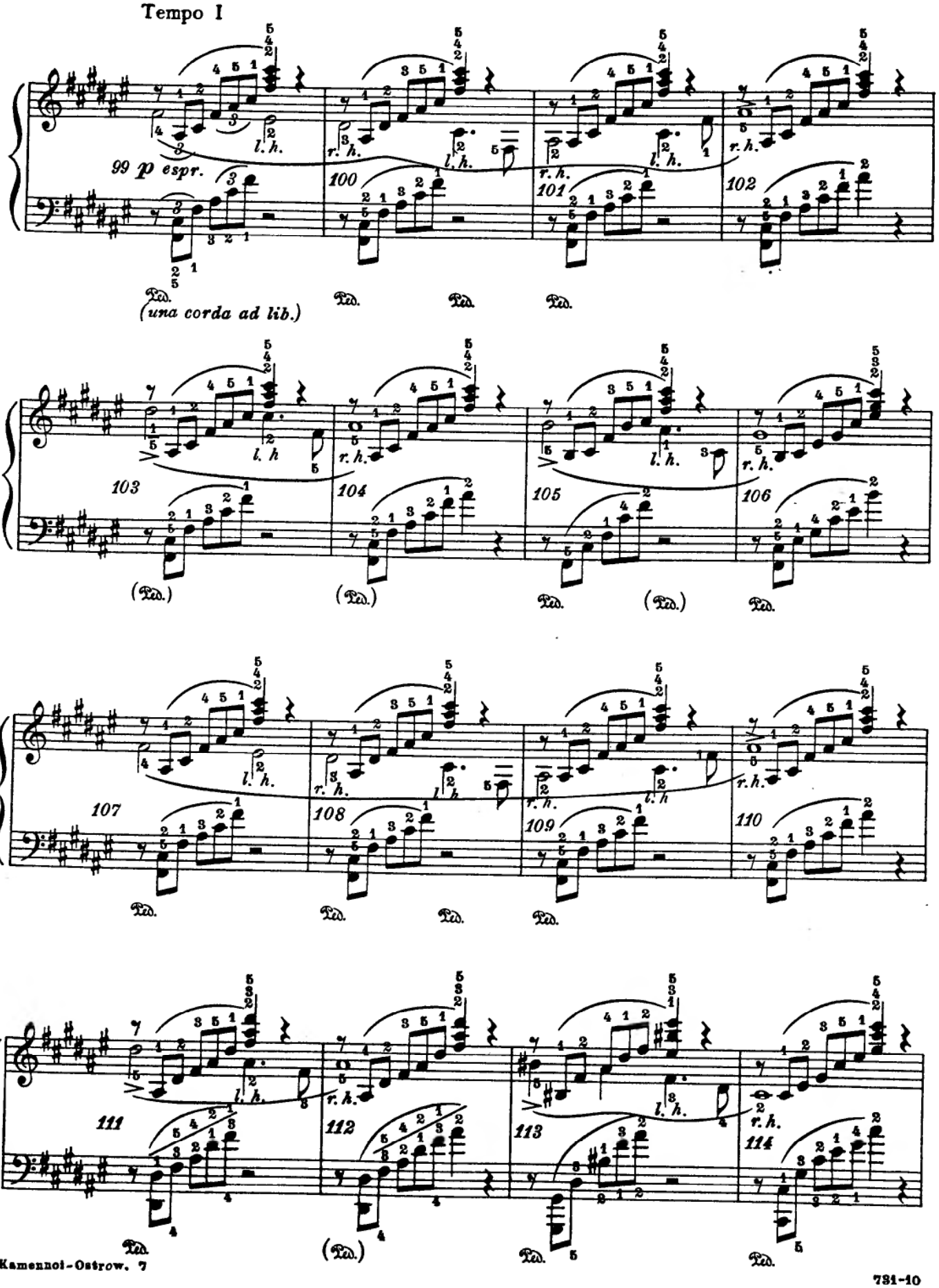

16
17
18
19
20
21
22
più p
23
24
25
26
27
poco marcato
28
29
p
30
Ped.

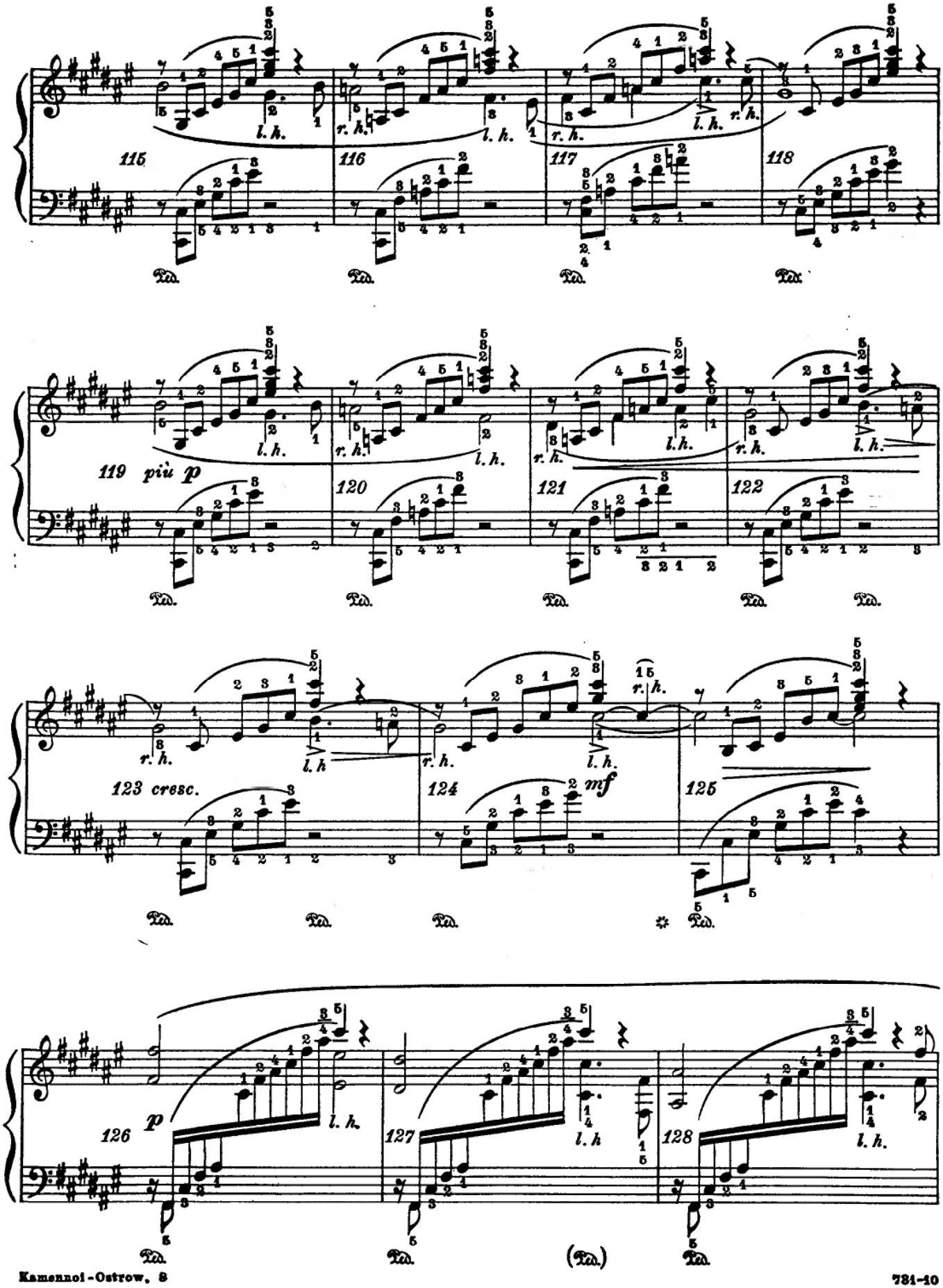

31
32
33
34
35
36
37
38 perdendosi
39
Più mosso ♩ = 66 - 72
40 p
41
42
43
44
45
l. h.
46
più p
47
48
p
49
Ped.

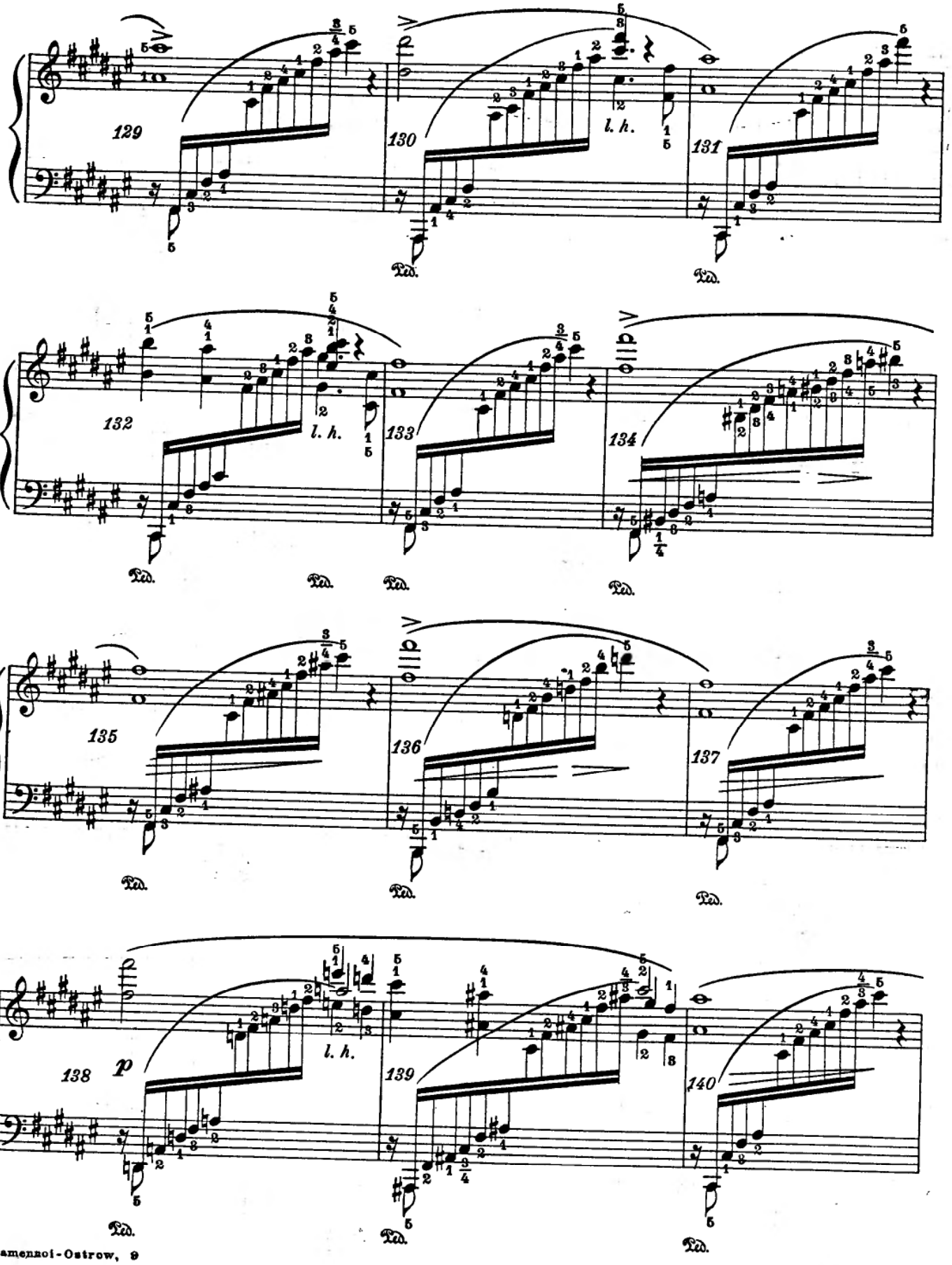

50
51
52
mf
53
54
55
56
f
57
58
rit.
lento
59
60
p
61
62
pp
63
64
65
66
pp
67

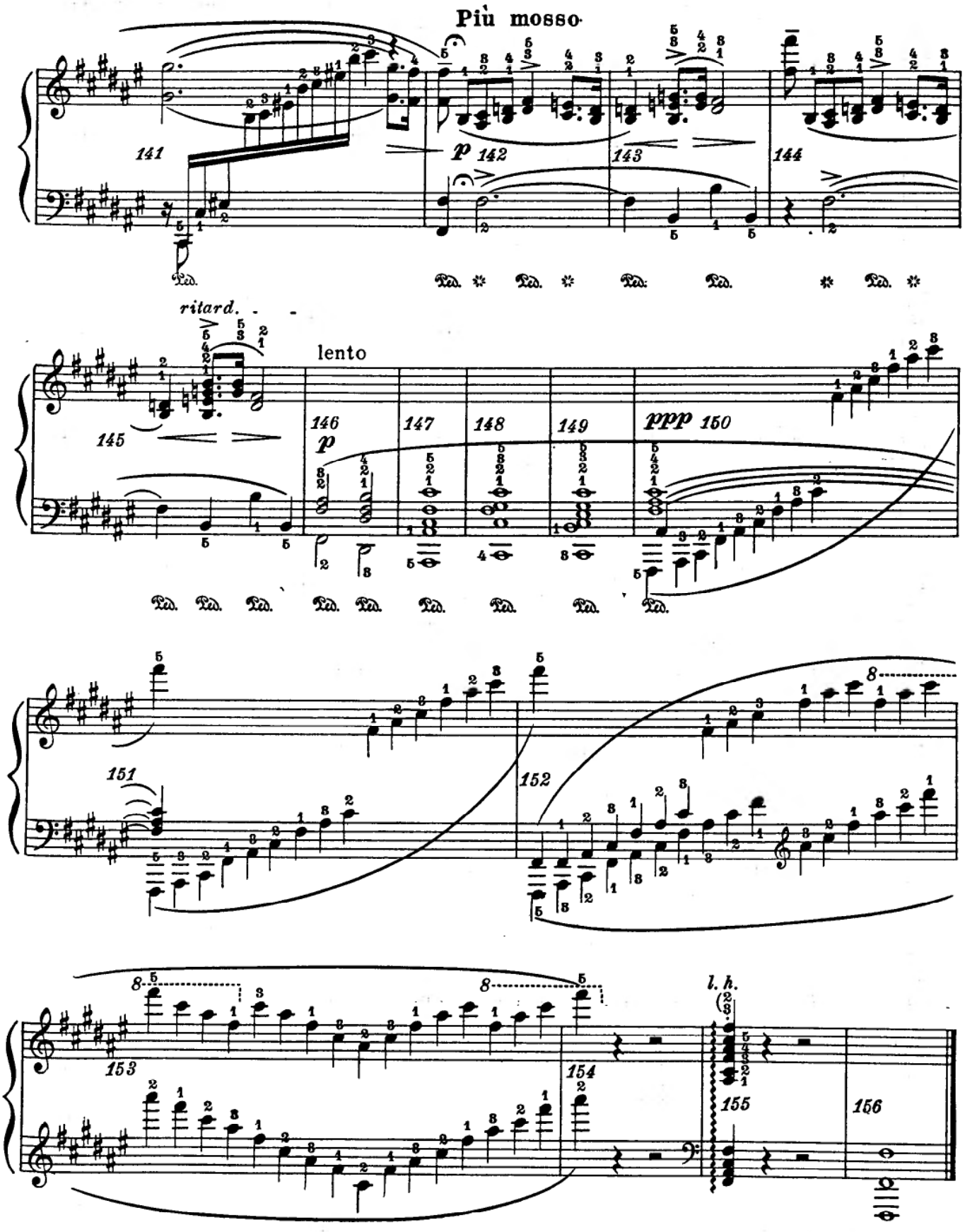

68
69
70
p
71
72
73
74
p
75
76
77
78
p
79
più
p 80
81
82
pp
83
mp 84
85
tre corde


Tempo I
86
87
cresc.
88
89
90
stringendo
91
92
93
94
95
96
f
8
ritard.
97
mf
dolcissimo.
98


Tempo I
99 p espr.
100
101
102
(una corda ad lib.)
103
104
105
106
107
108
109
110
111
112
113
114


115
116
117
118
119 più p
120
121
122
123 cresc.
124 mf
125
126 p
127
128
l. h.
r. h.


129
130
l. h.
131
Ped.
132
l. h.
133
134
135
136
137
138
p
l. h.
139
140


Più mosso
141
142
143
144
ritard.
lento
145
146
147
148
149
150
151
152
153
154
155
156
l. h.