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## Viktor Kosenko's Piano Cycle Eleven Etudes in the Form of Old Dances

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VIKTOR KOSENKO'S PIANO CYCLE ELEVEN ETUDES IN THE FORM OF OLD DANCES

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## ABSTRACT

The purpose of this document is to draw attention to Viktor Kosenko's music by focusing on his piano cycle *Eleven Etudes in the form of Old Dances*, op.19. Viktor Kosenko was a remarkable Ukrainian pianist, composer, and teacher. His compositional output includes works for piano, violin, cello, voice, ensembles, and music for film and theatre. Compositions such as *Eleven Etudes in the Form of Old Dances*, *Twenty-four Pieces for Children*, *Classical Trio* for Piano, Violin and Cello, Cello Sonatas, *Heroic Overture*, and *Moldavian Poem* became treasures of the Ukrainian repertoire. Viktor Kosenko worked towards the expansion of Ukrainian national repertoire.

This document consists of five chapters. The first chapter consists of the introduction including the purpose of the investigation and literature review. The second chapter includes a biography of Kosenko and cultural information of the Ukraine during his life. The information in this chapter describes Kosenko from different perspectives during his roles as a performer, teacher and composer. Furthermore, it explores the influence and impact of the USSR's artistic policies on Kosenko's compositions. This information establishes the basis for a deeper understanding of Kosenko's musical style. The third chapter focuses on the piano cycle *Eleven Etudes in the form of Old Dances* and particularly on the form of each etude. This chapter includes brief historical information on a dance as a genre and its origins. It also discusses the development of the baroque suite. The fourth chapter describes the cycle as a set of concert-etudes and establishes the technical difficulties of each etude. The fifth chapter is a summary and conclusion.



## **Dissertation Approval**

The Graduate College  
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# CHAPTER 1

## INTRODUCTION

Viktor Kosenko was born in 1896 in St. Petersburg, Russia of Ukrainian parentage. He was an active Ukrainian composer, pianist, and teacher in the Soviet Union. Viktor Kosenko moved to the Ukraine only after finishing his music degree in St. Petersburg, Russia<sup>1</sup>. However, he remained true to his national identity. He strove for progress and development of music education in his homeland. Due to historical and personal circumstances he had to adapt to living in different cities such as Warsaw, Moscow, Kiev, and Zhitomir. Kosenko's music was praised by some of the important musicians such as Glazunov, Myaskovsky, and Gedike.

Due to the Soviet regime Kosenko had limited possibilities to work freely at the end of his life. However, he left behind many great works, such as *Sonata for Cello and Piano, Op. 20*, *Moldavian Poem*, and *Two Poem- Legends, Op. 12* that are recognized and appreciated today.

Kosenko is well regarded in Ukraine. There is a music stipend named after Kosenko awarded by the Zhitomir Music School and the Kiev Academy of Music and Drama that allows talented students to be able to study tuition free. Some music schools, such as the Music College in Zhitomir and the Music School for children in Kiev, were named after Kosenko. There is also an award named after Kosenko that is established for outstanding composers whose interest is children's music education and repertoire. "His *Eleven Etudes, Op.8*, and *Eleven Etudes in the Form of Old Dances, Op.19* became a part of the required repertoire in Ukrainian conservatories in the 1930's and '40's and the *Twenty-Four Children's Pieces* were often taught at Ukrainian music schools."<sup>2</sup>

Kosenko's legacy is preserved in a museum that used to be his personal apartment. The official founder was Kosenko's wife Angelina Kanepp. The museum is widely used for concerts,



lectures and other music -related activities. The museum retains its atmosphere from the 1930's. It remains a great place for anyone who is interested in Ukrainian music and culture.<sup>3</sup>

### PURPOSE OF THE STUDY

This study intends to provide biographical and cultural information, trace any influences of music from other periods, musical trends, and individual composers, analyze the form of Kosenko's piano cycle *Eleven Etudes in the Form of Old Dances*, Op.19, explore any similarities of its form, harmonic and melodic language with the original Baroque dances, and establish whether Kosenko intended his etudes as simple technical exercises similar to Czerny's etudes, or whether he intended them to be like concert-etudes. The aim of this study is to encourage more pianists to include Kosenko's piano cycle *Eleven Etudes in the Form of Old Dances*, Op.19 in their repertoire.

### LITERATURE REVIEW

Although Kosenko's music has great importance in his home country, his music is not widely performed outside of the Ukraine. There are limited sources of information on Kosenko's music. Most of these sources are short articles that include a brief biography and some information about his musical style. Only a few CDs with his music are available for the public. The most widely known advocate of Kosenko's piano music is Natalya Shkoda, who mastered all three Piano Sonatas and *Eleven Etudes in the form of Old Dances*. She also completed her thesis project for the DMA in piano at Arizona State University on Kosenko's *Eleven Etudes in the Form of Old Dances*, Op. 19.

In her liner notes, Shkoda describes these etudes as "Romantic pieces with a neo-Classical touch." According to her, Kosenko was influenced by Mykola Lysenko's *Ukrainian Suite*, Op.2. The suite is based on Ukrainian folk songs in the form of traditional dances. Shkoda believes that

Kosenko's etudes belong to "the Lisztian type of etude" rather than "to that of Chopin." She considers Kosenko's piano etudes as an example of Kosenko's understanding and high knowledge of the piano and claims that his compositions are written pianistically. Shkoda also writes about the "innovative aspect" of the cycle. She states: "The innovative aspect of the Op. 19 Etudes lies in their unification of two different genres: simultaneously, they are both concert etudes and dances." In her project she analyzes the form, the technical challenges, and the melodic and harmonic elements that are similar to Eastern European folk music.<sup>4</sup>

In her thesis, Shkoda lists Kosenko's symphonic, chamber, vocal, and solo piano compositions with their dates. She also includes Kosenko's biography and emphasizes his importance for Ukrainian musical heritage and culture. There is more research on Kosenko. However, it is not very extensive. It would be challenging to find broad information on this particular composer. Among the written sources on Kosenko are the works by Lesya Oleinik and Irina Mednova.

In her essay, "Viktor Kosenko's Music for Kids" Oleinik describes Kosenko's contributions to musical education in the 1930's. Oleinik's objective was to examine Kosenko's compositional contributions to the children's piano repertoire. At the beginning of her essay Oleinik addresses the main question, "Why is Kosenko's children's music successful throughout all these years?" What is it that Kosenko's music describes that is so attractive for the young generation?

During the 1920's, a lot of new music schools opened in the Ukraine and many children of the Ukrainian common people were admitted there. At that time, music teachers did not have enough native method books for beginners. They used old method books by Ferdinand Baier, Alexander Stark and others. However, teachers were unsatisfied with these books. They began to

transcribe and simplify famous compositions by Beethoven, Brahms, Glinka, and Schubert for children's abilities. Thus, the Ukrainian composers at that time needed to expand children's repertoire.

Viktor Kosenko was among the composers who began to work on creating new method books for schools in order to improve the limited resources that were available at that time. His two piano cycles *Four Children's Pieces* and *Twenty-four Children's Pieces* are among the most successful Ukrainian repertoire for beginners. He also wrote songs using words by famous Soviet children's writers such as Karnei Chykovsky, Agnia Barto and others.

Kosenko loved working with children and composing new repertoire for them. He stated, "I got to know the children's music literature that was written before me. Schumann, Tchaikovsky, and other famous composers wrote wonderful pieces for kids. I taught piano for many years, and now I want to compose pieces that would help develop children's technique and gradually introduce to them all twenty-four keys. I want to write pieces that describe and reflect our modern society. That's why I included pioneer songs, marches, folk songs and dances in this cycle."<sup>5</sup>

In her essay, Oleinik gives a brief overview of Kosenko's *Twenty-four Children's Pieces*. This piano cycle was written for ages seven through eleven and became a great example of Kosenko's understanding of the piano. He considered the limited abilities of children's hands while playing his pieces and made the textures comfortable. Oleinik believes that they are written pianistically. Kosenko's idiomatic writing involved techniques, such as playing by hand positions and symmetric movement of both hands. *Twenty-four pieces for children* allows children to overcome technical difficulties, as they were written comfortably for their hands. By playing these pieces, children are introduced to a variety of technical approaches. For the first time in their lives they become aware of staccato and legato touch and they learn techniques that involve working on

fast passages and jumps. Kosenko's interest in children's literature was also influenced by Peter Tchaikovsky's *Children's Album*. Many titles sound similar to Tchaikovsky, such as *They Don't Want to Buy a Teddy Bear* or *They Bought a Teddy Bear*.

Some of his children's music is titled by Kosenko, and some of it by Ukrainian children. It was important for him to know that they understood the meaning of the pieces and what the music represented. Thus, his music can be considered program music. For instance, the listener can hear the raindrop sounds in the piece *The Rain* or drumming sounds in *Pioneer Song*.

Even though Viktor Kosenko served on the faculty of Kiev Conservatory, his interest in children's musical education and repertoire for them speaks for itself. Besides the wide repertoire that Kosenko wrote for children, he also helped organize a music studio for children in the 1930's, where he also worked as a choir director. This studio became a music school for children and it is named after Kosenko.<sup>6</sup>

In her essay *The World that is Filled with Music* Mednova paid most of her attention to Kosenko's biography. She describes Kosenko's childhood with an emphasis on his musical development. Mednova indicates how Kosenko's family and their musical traditions played an important part on Kosenko's music throughout his life. For instance, his love for the folk songs was a result of many musical home concerts where family members and friends sang Ukrainian and Russian songs.

Mednova's article provides information about Kosenko's life in St. Petersburg, Zhitomir, Moscow, and Kiev. She points out how Kosenko's music was reflected by his own personal life. For instance, during the years of revolution, Kosenko, as a young composer, was influenced by the country's nationalistic spirit. He wrote a poem, *The Call* and a romance, *Light Headed Wind*. The pieces were written between the years 1919 and 1924 and were dedicated to his future wife,

whom he met at that time and fell deeply in love with her. The compositions include nocturnes, romances, mazurkas and others. In 1919, Kosenko wrote a romance *The Death of the Mother* as he grieved over his mother's death. Mednova emphasizes Kosenko's importance for Ukrainian musical heritage. At the end of her work she included the poem by Vladimir Sosyra dedicated to Viktor Kosenko. The poem praises Kosenko's contributions to Ukrainian culture. Even though he moved to the Ukraine only after finishing his music degree in St. Petersburg his output towards his homeland is tremendous. Mednova described Kosenko as a "deep, gentle lyricist" of Ukrainian Soviet music.<sup>7</sup>

## CHAPTER 2

### VIKTOR KOSENKO

#### 2.1 BIOGRAPHY

Viktor Kosenko was born in 1896 in St. Petersburg, Russia of Ukrainian parents. Soon after, they moved to Warsaw, Poland, where Kosenko spent most of his childhood. His family was musically oriented. Even though none of his family members were professional musicians, it was a custom for them to sing and improvise at home. They frequently organized musical events at their house. From an early age, Kosenko was exposed to Ukrainian folk music along with the music of Chopin, Schubert, Tchaikovsky and others.

Due to World War I, Kosenko and his family were forced to move back to St. Petersburg, where he was admitted into the St. Petersburg Conservatory for composition and piano performance. A. Glazunov, who was a director of the conservatory at that time, stated “Kosenko is a gifted student. He possesses astonishing abilities as a pianist and a composer.”<sup>8</sup> His early college compositions indicate his interest in Chopin, Rachmaninoff and Scriabin. Due to his talent, he was given a scholarship by Glazunov to study for free.

Kosenko received the degree in piano performance and moved in 1918 to Zhitomir where his fame and success grew tremendously as a pianist and a composer. However, in 1924 Kosenko moved to Moscow in order to expand his musical career. Moscow, the capital of the Soviet Union and a much bigger city, provided more professional opportunities for Kosenko. In 1929, Kosenko was invited to teach as a professor at The Lysenko Institute of Music and Drama in Kiev. That same year he got married to Angelina Kanepp, who supported his musical career. In 1934 he began to teach at the Kiev Conservatory as well. Viktor Kosenko died in 1938 due to kidney cancer. Throughout his life, Kosenko lived in poverty. “Despite his penury he would often bring people

off the street, give them food and lend them money-even if it left nothing for himself.”<sup>9</sup> He had to live in a shared apartment and had no privacy, but a few months before his death, the Soviet Government awarded his family a private three-room apartment.

## 2.2 KOSENKO AS A PERFORMER

Throughout his life, Viktor Kosenko was an active performer. He started piano lessons at the age of six with Yditsky, and later on he switched to the famous polish pianist and composer Alexander Mihalovsky. From his early childhood, Kosenko demonstrated exceptional musical abilities. He had perfect pitch and a great musical memory.

An interesting incident occurred with his older sister, Maria, which proved his musical gift. Maria was practicing Beethoven’s C Minor Sonata, Op.10, no.1 for her entrance exam to the conservatory. Whenever she would leave the house she would hide her music from others. Once she came back to the house, and heard someone playing the same Beethoven sonata. To her surprise, she saw her brother, who was nine years old, playing it by ear.<sup>10</sup>

At the St. Petersburg Conservatory, Viktor Kosenko studied piano with the famous Russian pianist, Irina Miklashevskaya. During his studies, Kosenko had the opportunity to work as an accompanist at the Mariinsky Theater. In Zhitomir his performing career developed significantly. Kosenko gave concerts with violinists, cellists, and singers. He became a founder of a piano trio with Volodymyr Skorokhod, and Vasyl’ Kolomyitsev. As a soloist, Kosenko performed with the Zhitomir orchestra. Kosenko continued giving recitals later in his life while living in Moscow and Kiev<sup>11</sup>

## 2.3 KOSENKO AS A TEACHER

Viktor Kosenko was invited to join the music faculty at the Lysenko Institute of Music and Drama and, a few years later, at the Kiev Conservatory. His responsibilities included teaching piano, chamber ensemble, composition, and form and analysis classes. He worked as an adjudicator as well. Kosenko was loved and respected by his students. “It was a great pleasure to study with Viktor Kosenko. Every class was a feast,”<sup>12</sup> recalled one of his students. Kosenko’s main objective was to teach students music, and not just how to play an instrument. He was a sensitive and patient teacher, who supported and guided his students to their best abilities. As a professor, Kosenko was invited to be part of the jury in the competitions in Moscow, Harkov, and St. Petersburg.<sup>13</sup>

## 2.4 KOSENKO AS A COMPOSER

Even though Kosenko graduated from the St. Petersburg Conservatory with a degree in piano performance, he actively worked on his compositions as well. At the Conservatory, Kosenko studied composition with Mikhail Sokolov, who was himself a student of Rimsky-Korsakov. During his studies, Kosenko wrote many vocal and piano works and these compositions were approved by Glazunov.<sup>14</sup>

In the 1920’s, Kosenko’s music was becoming more popular and was spreading all over the country. In 1922, in Zhitomir, Kosenko gave his first recital, performing his own piano compositions along with other solo works by Chopin and Liszt. In 1924, after he moved to Moscow, he had the possibility to give another concert performing his own piano works and chamber compositions. The Associated of the Proletarian Musicians of Ukraine invited him to perform his compositions in Kharkov in 1927, 1928 and 1929. His compositions were also published in Moscow and Kharkov in the late 1920’s.<sup>15</sup> Publications included works, such as *Two Poem-Legends* and *Melancholic Etude*. It is hard to trace specific information about those publications due to Kosenko’s limited fame at that time and today.



Kosenko's step daughter, Raisa Kanepp, was a frequent witness of his compositional personal habits. She recalled: "He had a unique way of composing. He was walking around the room, laying on the couch, or thinking. He was writing his music on a piece of paper. Only after all these activities he would go to the piano and play it."<sup>16</sup>

Lev Revytsky, the Ukrainian composer honored as a People's Artist of the USSR, stated, "Kosenko is a true master of culture. He belongs to the composers who can create an artistic atmosphere around themselves which becomes the foundation and the core for their aesthetic creativity."<sup>17</sup>

## 2.5 CULTURAL LIFE IN THE UKRAINE DURING KOSENKO'S LIFE

Kosenko's musical perspectives and achievements were highly influenced by the cultural life of the Ukraine at the beginning of the twentieth century. The Revolution of 1917 "had created a tremendous stimulus that inspired and defined the vigorous trajectory of Ukrainian music."<sup>18</sup> At that time, Ukrainian nationalistic cultural life was rapidly unfolding, which created new possibilities for the young generation.

Kiev became a cultural center. One of the projects of the Kiev intelligentsia included the reformation of the Ukrainian musical educational system. Kyrylo Stetsenko, a member of the Music Department of the General Secretariat, was in charge of everything from "a wide net of elementary music schools to the music institutes and music faculties at Kiev and Kamiants-Podilsky Universities."<sup>19</sup> New textbooks for music schools were prepared for publication as well.

Boleslav Yavorsky founded the People's Conservatory in order to bring music closer to the general public in the Ukraine. Besides that, the First National Choir, the Republican Choral Kapelle, the Banduryst Kapelle, the State Republication Symphonic Orchestra, and the State Ukrainian Music Drama Theater were organized by him. Furthermore, conservatories were open

in cultural centers, such as Kiev and Odessa in 1913.<sup>20</sup> “Thus, the new generation of Ukrainian composers that became responsible for the brilliant achievements of the 1920s had been the first in the twentieth century to have been brought up and professionally trained in their homeland.”<sup>21</sup> It was a huge step forward. Previously, in order to complete their higher education, musicians had to study abroad in Prague, Vienna, Berlin, Moscow, Paris or St. Petersburg. Therefore, many Ukrainian musicians contributed “to the foreign, mainly Russian, artistic heritages.”<sup>22</sup> After opening the conservatories it was an opportunity for them to come back and educate the young generation in their homeland, thus, giving them the opportunity to enhance Ukrainian national culture. Viktor Kosenko was one of the activists and leaders who promoted national music education and put a lot of effort towards talented Ukrainian youth in the 1920s.

By the late 1920's the Soviet government decided to get involved into the cultural life of the Ukraine. “Finally, in 1932, all Ukrainian music associations were dissolved, and Ukrainian composers became the subjects of the single Union of Soviet Composers, centered in Moscow and controlled by the Communist Party. Stalin's repressions of Ukrainian intelligentsia, which has started as early as 1930, silenced music in Ukraine for the next three decades. All modernist experiments were abolished, condemned, and forbidden.”<sup>23</sup> Thus, by 1935 Kosenko's compositions were extracted from publication. As a piano player, he also could not continue performing for large audiences. Despite Soviet government persecution, Kosenko received the Order of the Red Banner, the Soviet Award by N. Hrushev before his death.<sup>24</sup>

## 2.6 THE INFLUENCE AND IMPACT OF USSR ARTISTIC POLICIES ON KOSENKO'S COMPOSITIONS

In the 1920's, Kosenko and other Ukrainian artistic leaders took over the musical, cultural life that started to expand in the previous generation. They became responsible for future development and

brought tremendous contributions towards Ukrainian cultural life. Together with other Ukrainian artistic leaders, Kosenko was involved in the most prominent cultural achievements that played an important role in Ukrainian culture at that time. Dagmara Turchyn-Duvirak, in her essay, “Kyiv, the 1920’s, and Modernism in Music” stated,

“Indeed, between January 1921 and April 1922 the three most notable Ukrainian composers of the middle generation – Mykola Leontovych, Yakiv Stepovy, and Kyrilo Stetsenko- died under tragic circumstances, leaving many ambitious plans unfinished. At the same time, many musicians, including the prominent composer and choir conductor Oleksander Koshyts and highly talented composer, pianist, and musicologist Fedir Yakymenko, fled the country after the defeat of the Ukrainian Revolution and the Ukrainian National Republic. Thus, the music created in Ukraine in the 1920’s was represented almost exclusively by a new young generation born in the late 1880a and early 1890s-Mykhailo Verykivsky, Pylyp Kozytsky, Levko Revutsky, Boris Liatoshynsky, Viktor Kosenko, and others. Thanks to their furious activity, musical life in the early years of the Ukrainian Soviet Republic became extremely intense, rich, and diverse. The best achievements of the talented representatives of this ambitious generation not only reflected the most advanced ideas of the Western modern music of those years; they also offered original and unique variants of modernism, with distinct Ukrainian traits deeply rooted in the national traditions.”<sup>25</sup>

All the composers discovered their own “distinct Ukrainian traits.” For instance, Levko Revutsky became fond of “chromatic variance of modal tones and irregularity of metro-rhythmic patterns” associated with Ukrainian folk songs. Boris Liatoshynsky’s music was influenced by the folk songs’ “hidden “barbaric” energy and “primitive” scale organization limited to the repetition of three to four tones within an interval no wider than a fourth, resulted in the devising of harsh, sharply dissonant, complex harmonies, where the logic of linear succession of tones in the folk tune shaped the vertical structure of quartal chords. Mykola Koliada explored “distinct Ukrainian traits” in its polytonality, polymodality, the simultaneous combinations of various metric and rhythmic patterns, and so on.”<sup>26</sup>

The love for Ukrainian folklore grew tremendously, and lots of professional musicians became involved in activities that promoted and popularized folk songs. For instance, ethnomusicologist

Klyment Kvitka recorded and published 743 Ukrainian folk melodies. “. . . young Ukrainian composers envisaged the very spirit of their time; the search for new pathways of musical development by revisiting and re-exploring their own ancient roots. Like their contemporary Bela Bartok in Hungary, they discovered revolutionary ideas for modern tone, rhythmic, metric, and textural organization in national folk sources. Practically all Ukrainian composers of that time paid tribute to neo-folklorism, finding their own individual solutions to interaction with folklore.”<sup>27</sup> An interest towards Ukrainian folklore was widely used by Ukrainian composers at that time. Young Ukrainian composers were inspired by the structural and rhythmical ideas of the old folk songs. One of the most influential Ukrainian composers of that time, Mykola Lysenko, composed *Ukrainian Suite*, Op.2 in 1869. The suite is based on Ukrainian folk songs and consists of eighteenth-century dances such as courante, sarabande, gavotte, toccata, and so on.

In his childhood, Kosenko was introduced to and was fond of the beautiful melodies of Ukrainian folk songs. He states, “I feel deeply the warmth and soulfulness of Ukrainian song. These songs are about life of workers, about their thoughts, feelings, aspirations, about their joy and sorrow.”<sup>28</sup>

In his compositions, Kosenko “without directly citing any particular folksong . . . uses melodies, harmonies and modes that link his compositions with Ukrainian folk-music. Some of these elements involve doubling the melody in thirds, sixths or tenths in another voice, using numerous “open” fifths, incorporating pedal points, and the frequent use of modes, especially Dorian, Lydian and Phrygian.”<sup>29</sup> His composition *Ukrainian folk song* from *Twenty-four Piano Pieces for Children* is one of the examples of his love towards folklore. According to Oleinik, the piece starts with the lyrical unison melody in the Phrygian mode which serves as an introduction. After a couple of measures, the main melody begins. It is written in a range that would allow the

human voice to comfortably sing through. The perfect fifths in the bass serve as an accompaniment and imitate the sounds of folk instruments.<sup>30</sup>

Besides his interest in neo-folklorism, Kosenko became one of the main representatives of Neoclassicism. Many composers at that time were curious of old styles and incorporated them to their compositions in Europe and the Ukraine. For instance, Edward Grieg's *Holberg Suite* Op.40 is based on eighteenth-century dances such as sarabande, gavotte, air, and so on. Max Reger also based his large piano work, *Variations and Fugue on the Theme of Johann Sebastian Bach*, Op. 81 on Bach's theme. "Neoclassicism, the musical movement that, owing mainly to the inspiring successes of Igor Stravinsky, became the dominant musical current in Western Europe during 1920's and 1930's, found its representation in Ukrainian music mostly in the compositions of Viktor Kosenko."<sup>31</sup> Kosenko's two main piano compositions *Eleven Études in the Form of Old Dance* (completed in 1929) and *Four Children's Pieces* (1930) are associated with neoclassicism. For instance, the piece *Melody* from *Four Children's Pieces* resembles the spirit of the minuet.<sup>32</sup>

## CHAPTER 3

### *ELEVEN ETUDES IN THE FORM OF OLD DANCES*

#### 3.1 OVERVIEW

The *Eleven Études in the Form of Old Dances* cycle was written between 1927 and 1929. Kosenko premiered a few etudes from this cycle in Kharkov in 1928. At that point, the complete cycle was not yet finished. The set is a collection of short pieces for the piano in the style of the Romantic Era that demand excellent technique. According to Barry Brenesal, “The quality of the works varies, but at their best, they demonstrate some imagination, an idiomatic use of the instruments, and a good deal of charm.”<sup>33</sup>

*Eleven Études in the Form of Old Dances* consists of common dances such as the allemande, sarabande, courante and gigue and optional dances such as the bourrée, gavotte, minuet and rigaudon. There are a few cases of more than one etude of the same dance. For example, there are two minuets (Nos.3 and 9) and two gavottes (Nos. 1 and 7).

Kosenko himself characterized the set as a “family album,”<sup>34</sup> as he dedicated select etudes to his family members.

“[I]ndeed, only the Bourrée and the Gigue do not bare a dedication. The first of the etudes, the Gavotte in D flat major, is dedicated to the younger of Kosenko’s step-daughters, Iryna Kanepp, and the Gavotte in B minor, No. 7, to her sister, Raisa. The Allemande in B flat minor, No.2, is inscribed to his brother Olexandr and the Sarabande in A minor, No.5, to his other brother, Semen. The Menuet in G major, No. 3, is dedicated to his sister, Maria, and the Menuet in E flat major, No.9, to his mother Leopol’da. Kosenko’s nephews, Myhailo and Fedir Denbnovetsky received, respectively, the dedications of the Courante in E minor, No.4, and the Rigaudon in C major, No.8. Finally, the gorgeous Passacaglia is dedicated to Kosenko’s beloved wife, Angelina.”<sup>35</sup>

Looking at the score of *Eleven Études in the Form of Old Dances*, it appears on the surface that the music was influenced by the technically challenging piano pieces of Brahms and Liszt. In some

ways, the cycle appears to not share much in common with the baroque styles despite the title. Barry Brenesal stated: “It’s conventionally Romantic, with nothing evident of the olden style save in titles and a very occasional turn of phrase. Brahms, instead, is the main influence on Kosenko. Rhetorical devices and harmonic progressions occasionally point directly to specific pieces by the older master, but the overall sense is of a composer finding his own creativity in the language of another, rather than simply as a Brahmsian maniqué.”<sup>36</sup>

### 3.2 DANCE AND ITS ORIGINS

Since the beginning of human history, dance was an important part of everyday life. Civilizations such as the ancient Indian, Greek or Egyptian civilizations used dance for religious purposes. Those dances served as a part of the rituals through which people worshipped their gods. The priests and priestesses danced in a trance before the gods in their temples.

Besides religious purposes, dances were also used as entertainment for nobles. For example, dance played an important role in ancient Greek theater. “Dance was regarded as a way of maintaining agility and health and played an important part in theatrical performances . . . Dancing, like drama, was associated with the god Dionysus, who, as god of wine, loosened care and inspired music and poetry. Dances appear to have sometimes been wild and passionate. Dionysus is often depicted accompanied by dancing satyrs and maenads.”<sup>37</sup>

Throughout the Middle Ages, dances continued to play an important part in society. The medieval court-dances in Europe shaped the basic elements of dance movements, rhythm, tempo, and meter up to the 18th century.

In the Tyrolean castle of Runkelstein we may still admire 14th-century frescoes which portray the courtly round-dance of the time. This dance, executed by couples of knights and ladies and led by a musician who was usually a fiddler, is called by a medieval writer the *ductia*. It consists of a round figure, a step figure, and a leaping figure, called a *springal* or *espringale*, in which the melody, heretofore played by a fiddle and danced in straight duple time, is changed into rapid triple measure. This division into round-dance and leaping dance, which is traceable psychologically to the progressive excitement of the dance by which the original stepping or hopping movements are transformed into gyratory movements, is of decisive significance in the evolution of dance-music, and accordingly of instrumental music. For in this original dance and after-dance lies the principle of the suite, of the sequence of dance-movements.<sup>38</sup>

The dance combination was based on “the bipartite principle”, a kind of predecessor to the Baroque suite, in which 14<sup>th</sup>-century dances were paired together by contrasting meter and tempo. As an example of the “bipartite principle” Nettl mentions the French court-dances *basse-danse* and *tourdion* in the 15<sup>th</sup> century, the *bransle* and *amener* in the 16<sup>th</sup> century, and *allemande* and *courante* in the 17<sup>th</sup> century.

### 3.3 LOUIS XIV

One of the important royal figures who highly encouraged the spread of dance in the 17th century was Louis XIV. “When the French King Louis XIV appeared as Apollo, god of the sun, in *Le Ballet de la Nuit* (1653), he not only earned himself the lasting title of the “Sun King”, but also symbolized a new era of ballet and dance in the French royal court of the 17th century. This era saw some of the most significant and interesting developments in the history of ballet.”<sup>39</sup> Louis XIV established the *Académie Royale de Danse*, which became the first ballet school.

According to Hila Shahrar, Jean-Baptiste Lully also played an important part in developing ballet. His intention was to “develop ballet into a more serious art, rather than something courtiers danced for pure pleasure and spectacle.”<sup>40</sup> Lully collaborated with important figures of that time, such as the playwright Molière and ballet master Pierre Beauchamps. “With the legendary ballet master Pierre Beauchamps and the famous playwright Molière, Lully was part of a dream team that created several important ballet genres, such as the *Comédie-ballet* and the *Opéra-ballet*.”<sup>41</sup>



At that time dancing was mostly performed by men. However, Lully's ballet *Le Triomphe de l'Amour* (1681) featured ballerina Mademoiselle de Lafontaine, who became one of the first professional ballerinas at Paris Opera.

Under the reign of Louis XIV, French dance became widely spread in England, Scotland, Holland, Sweden and many other countries. French professional dancers were hired in Germany "to lead them on the pathway to elegance"<sup>42</sup>. Aristocrats who wished to attend the German royal court had to learn French dance and its techniques. "Research by Kurt Petermann has revealed that the Leipzig directory of 1701 listed three French dancing masters, but by 1736 there were twelve, out of total listing of about 20,000 persons, and there were undoubtedly many others who did not appear in the book."<sup>43</sup> French social dancing was not only practiced by the aristocrats at the court, but also by the middle-class people. Besides French dancing, the German people also learned formal behavior such as "rituals for bowing, taking off one's hat, and other genteel behavior."<sup>44</sup> French dancers also taught the Germans "a sense of pride and competence in society."<sup>45</sup>

### 3.4 FRENCH INFLUENCE ON J.S. BACH

French culture and its dance played an important role for Johann Sebastian Bach, who was invited to attend balls at the German court. While studying in Lunenburg at the Michaelis Schule Bach had the opportunity to experience French language, dance, and music. According to Meredith Little, "The Academy was a center of French culture."<sup>46</sup> The students were required to speak French. French theater plays and music were frequently performed there. Bach was also acquainted with three prominent French dancing masters in Saxony: Johannes Pasch, Pantaleon Hebenstreit, and Jean Baptiste Volumier. "Clearly, Bach had ample opportunity to see, to know, and to appreciate French dancing and dance music. We may fairly conclude that French Court dancing and French influences were an intrinsic, important, and graceful component of Bach's

world, and that his titled dance music reflects the noble and subtle movements of early ballet.”<sup>47</sup> Bach wrote baroque suites for keyboard, lute, flute, violin, and cello. . Bach’s *French Suites*, *English Suites*, and *Partitas* contain baroque dances that were performed at the court such as minuets, gavottes, courantes, gigue and others. Besides Bach, other composers at that time also were interested in baroque dances such as Handel and Couperin.

### 3.5 BAROQUE SUITE

According to The Oxford Companion to Music, the term “suite” appeared in the mid-16th century. However, even in the fourteenth- century it was common to pair dances by tempo or meter. The most common dances were the pavan and galliard or saltarello. The pavan is a slow, duple-meter dance. It was followed by a saltarello, a faster triple-meter dance. Both dances could use the same thematic material or start with a similar melodic or rhythmic motif. Sets of dances grouped in three appeared in lute books in sixteenth-century. For example, Joan Ambrosio Dalza arranged the set of dances pavana-saltarello-piva in a lutebook of 1508, and Andrea Rota arranged passamezzo-gagliarda-padovana in 1546. Furthermore, dances could be grouped in sets of four or even five in Germany at the beginning of the 17<sup>th</sup>- century. By the 16<sup>th</sup>- century the *allemande* and *courante* gained the popularity, while the *pavan* and *galliard* dances became less popular.

Johann Jakob Froberger is regarded as a founder of the standardized sequence of movements in Baroque dance suite as he paired two slow and two fast dances. The slow dances were the allemande, a German dance, and the sarabanda, a Spanish dance. The fast dances were the courante, an Italian dance and the gigue, an English dance. However, the standard order of allemande, courante, sarabande and gigue appeared after Froberger death. Froberger’s suites include sarabanda as the last piece, while the gigue appears earlier in the suite. Today, the

traditional baroque suite consists allemandes, sarabandes, courantes, and giges and may also include the optional dances such as gavottes, minuets and others.<sup>48</sup>

### 3.6 ALLEMANDE

The allemande “became the first of four core movements of the solo suite.”<sup>49</sup> It originated in the early 16th century. Bach’s French suites all start with an allemande. They are all written in the binary form which feature two contrasting sections (A section and B section). The A section modulates at the end to a related key. In a major key, the related key is usually the dominant key, while in a minor key it is relative major. The B section starts in this key and modulates back to the tonic. For example, Bach’s allemande from *French Suite No. 1* is in D minor. By the end of the A section, it modulates to the dominant key, A major. The B section starts in A major and modulates back to D minor. Other common elements of the allemande include the 4/4 time signature, the pick up to the first measure, chromaticism, and innovative tonicizations.

Viktor Kosenko’s *Eleven Etudes in the Form of Old Dances* contains the allemande as well. Typical of an allemande it has the 4/4 time signature, the music starts with an eighth note pick up to the first measure, and harmonies are somewhat innovative. However, Kosenko goes beyond the traditional rules and does not follow strict baroque traditions. The Romantic aspects of this piece include its form, long pedal points, frequent octaves, wide chords and the key signature. The Allemande, in B flat Minor, is the second dance in the cycle, instead of the first which would be expected in a Baroque suite. The form of the allemande is not a traditional binary form. It consists of three main parts, A B C. Part A starts with an eighth note pick up in the right hand leading to the first measure. The harmonic language of the A section is simple. It mostly consists of basic harmonies such as i, V, V/V, and iv. Prominent pedal points with a D flat in the bass appear at the end of the A section in ms.29 and lasts for sixteen measures. Part A modulates from

B-flat minor to D-flat major in measure forty-four. The next four measures might be considered as a transition leading to B section. The transition is in D-flat major. It has the same melodic and harmonic line as the first fourth measure of part A, but in different key. To have a transition between sections in Baroque Suites is unusual. Therefore, Kosenko's formal treatment of dance forms is different from Baroque suites. The B section starts at measure forty-nine. By looking at the key signature we might expect to be harmonically in C major or A minor; however, the harmonies are extremely unstable in the first twelve measures. Only in measure sixty-one, do the harmonies arrive shortly to a minor key. The harmonies continue move from key to key very frequently until measure seventy-seven. From measure seventy-seven to eighty-two there is a repetitive harmony of the F major chord that becomes a dominant chord leading to the B-flat major key of the next section. Section C starts in ms.83. It borrows material from section A, but it is not in the same order. The beginning of section C corresponds to measure seventeenth of section A. The material of the first measures of part A is missing here. Section C is in B-flat major. Again there are prominent pedal points but this time with the bass on b flat (mm. 95-110). The last section of allemande is the coda, in B-flat minor. The first three measures are identical to the material of the A section. The last two measures change the tempo marking from *Moderate* to *Adagio*, which is typical for the Romantic period.

To conclude the analysis of Kosenko's allemande, it is clear that this piece does follow a few Baroque aspects such as meter, an eighth note pick up, and innovative harmonies; however, it is also highly influenced by the Romantic-style composers, such as Brahms and Rachmaninoff. The virtuosic passages, long pedal points, widely spread fast chords and a few other aspects are typical for the Romantic style.

### 3.7 COURANTE OR CORRENTE

The courante is a Baroque dance that originated in the 16th century. It became part of a typical Baroque suite and traditionally follows the allemande. It was one of the most important dances at court balls under Louis XIV. A Courante was one of the first French Baroque dances. It was widespread in the early seventeenth century.<sup>50</sup>

According to Meredith Little, there were two versions of this dance, one from France and one from Italy. They had different characteristics. For example, the Italian corrente is in fast triple meter ( $\frac{3}{4}$  or  $\frac{3}{8}$ ) often with triadic or scalar figuration in even eighth or sixteenth notes. The French courante “was described by contemporary theorists as solemn and grave, having the same pulse as a sarabande. It is usually notated in  $\frac{3}{2}$ , with a strong proclivity toward hemiola figures that combine  $\frac{6}{4}$  and  $\frac{3}{2}$  accent patterns as well as related syncopated figures. Somewhat contrapuntal texture or style *brisé* is the norm, and phrase structures are often ambiguous, as is the harmonic scheme.”<sup>51</sup> The French courante characteristics are “serious and solemn”, “noble and grand”, “majestic”. Despite these differences, both types of the dance are in binary form. They both begin with an upbeat and end on a strong beat. Bach learned a courante traditions from lutenists Denis and Ennemond Gaultier, composers Johann Froberger, Dieterich Buxtehude, Johann Pachelbel, and many other German and French composers. The Italian corrente, on the other hand, “is a virtuoso piece for violin or keyboard soloist.”<sup>52</sup> Bach’s second dance from *French Suite No. 5* obviously is a corrente as it belongs to the second type. It has the meter of  $\frac{3}{4}$ . It is full of “running” notes and is in a binary form. The A section starts in the tonic key, G major, and modulates to the dominant key. At the end of the B section, the key returns to tonic.

Viktor Kosenko’s *Eleven Etudes in the Form of Old Dances* also contains the courante. Kosenko’s Courante is the fourth dance in the cycle. This dance belongs to the Italian type as it shares a few aspect with the Baroque corrente. It is in  $\frac{3}{8}$  time signature, it is a fast dance that is

full of sixteenth notes. However, Kosenko again goes beyond the traditional rules. The Romantic aspects of this piece include its form, melodic writing, wide chords and a few other aspects.

This piece is written in 5-part rondo form and is in e minor. Section A consists of twenty-four measures and is full of constant sixteenth notes in both hands. At the end of this section it does not modulate but stays in e minor key, which would be uncommon for the original Baroque dance. Section B is in G major, the relative major, and has similar material as part A, as it also consists of the perpetual motion of sixteenth notes, and both sections start with a sixteenth notes pick up in the right hand. However, in section A there is a descending motive, B-A-G, while section B starts with an ascending motive, D-E-F, in contrary motion. By the end of section B the music modulates back to G major as it has a pedal point on the dominant chord (D major). Section A comes back in measure fifty-four in its original key, e minor. Section C also starts with a pick up of sixteenth notes. Here it is just an ascending C major triad in the first inversion. Section C starts in the key of C major but it is somewhat harmonically unstable as it goes through related keys as well, such as E minor and A minor. Kosenko introduces a new tempo marking for section C from Vivace to un poco meno mosso. There are no sixteenth note runs here. Mostly it consists of repetitive eighth notes chords and overall has a calmer character. Part A comes back in measure 119 with its original tempo. Part B returns in measure 143, again in G major. For the last time part A appears in measure 173 and it is followed by a coda in measure 197. The motivic material of the coda has some similarities with part C. It starts with a pick up of ascending sixteenth notes of the e minor triad. It also consists of mostly eighth notes chords. The dynamic range is extremely wide here, as it goes from *ff* to *pp* and back to *ff*.

Kosenko's courante shares a few characteristics with the original Baroque courante such as meter and "running" notes. However, the extremely wide dynamic range, full chords that require

wide stretches for the hands, and long slurs over four measures bring this piece closer to the Romantic pieces written by Brahms and Rachmaninoff.

### 3.8 MINUET

The New Harvard Dictionary describes the minuet as the “most famous of all the French dances” and “a symbol of the great elegance and nobility of 17<sup>th</sup> and 18<sup>th</sup> century France.”<sup>53</sup> The minuet first originated at the French Court in the 1660’s and it was associated with the town of Poitou. It was a very popular social and stylized dance. By the early 18<sup>th</sup> century the minuet spread around Europe, including Germany, Bach’s home country. It was considered a “new” dance and it appeared between the sarabande and gigue in a typical dance suite.

The minuet, like all baroque traditional dances, is in binary form. It has very regular phrases which are constructed around four-measure units, implying simpler phrases and a simple harmonic language, unlike the courante and allemande.<sup>54</sup>

Bach’s Minuet from *French Suite No. 2* is in a binary form. Section A is in the tonic key, c minor. The first section modulates to relative major, E flat major. Section B starts in E flat major and returns to c minor, as is expected. The minuet has a simple two-voice texture. Some of Bach’s minuets consist of two parts that are played one after another with the return to the first one. Sometimes they are titled Minuet I and Minuet II or Minuet and Trio. According to Meredith Little “the two minuets usually contrast sharply in style, texture . . . and mode or key.” There are two minuets in the *French Suite III*. She states: “The continuous broken-chord style of Minuet I of *French Suite III* again implies a somewhat faster tempo than usual; its strict two-voice texture projects an instrumental excursion more than a direct reflection of the dance music. The second eight measures of the first strain are an almost literal repeat of the first eight measures, But even in the faster tempo interesting articulation possibilities occur, such as in measure 18, where the

two voices can have contrasting patterns. The stately trio offers a complete contrast. Its harmonic and textural complexity suggests a slower tempo and stronger articulation.”<sup>55</sup>

Like Bach's French Suite III, there are two minuets in Kosenko piano cycle *Eleven Etudes in the Form of Old Dances* as well; however, the two minutes don't follow each other in order. The first minuet and the second minuet is the ninth dance. Both minuets are similar in that they imply an elegant and delicate touch necessary for its style, but contrast each other in structure.

The third etude is Minuet in G major. Similar to the Baroque dance, the time signature is  $\frac{3}{4}$ , the melody is elegant and diatonic, and harmonically the phrases are simple. The Minuet is written in a 7-part rondo form and the form is very unusual for this dance. However, it is common for neoclassicist composers to organize a piece in which few aspects resemble the Baroque style using 20th century techniques at their disposal, such as a 7-part form. The primary key of part A is G major. A principal melody is played by both hands just a tenth apart. Harmonically it might be divided into two phrases. Both phrases are symmetrical and each consists of eight -measures long. The first four measures of both phases are the same. However, the first phrase arrives to dominant of G major, while the second phrase stays in G major. Section B starts in measure sixteenth. It has a new melodic material. The melody is in the right hand, while the left hand has harmonic function. Structurally it is similar to section A, because it has two phrases that are repetitive. The first phrase starts in measure sixteen and is eight-measures long. Harmonically the music arrives at the dominant at the end of the phrase. The second phrase is just a repetition of the first phrase with few small differences in the bass. Section A comes back in measure thirty-two. Section C starts in measure forty-five and it is in g minor. It consists of sixteenth notes in the right hand, similar to etude- like passages with a new tempo marking for this section from Allegretto to Allegro. In measure sixty a new material appears for eight measures; however it stays in G minor.



The tempo changes again from Allegro to Meno mosso. It serves as a contrast to the previous section. It consists of primarily quarter notes and has a fanfare and a majestic character. This small section might be considered as section D. In measure sixty-eight material from the beginning of section C comes back as an Allegro. Section A returns in measure seventy-six. Section B follows it in measure eighty-four. In measure 100 section A is varied by adding extra ornamentation to the melody. The coda starts in measure 112.

The second minuet is written in ternary form. It has three main sections: A B A plus a coda. Section A starts in the tonic key of E flat major. The phrases are regular and consists of typical four-measure units. However, there is some complexity. There is a transitional interlude starting in measure sixteen, which lasts for sixteen measures. The harmonies in this section become unstable and move through different keys, but emphasizes B flat major throughout the music. At measure twenty nine, the harmonic arrival of this interlude, there is a clear point of B flat major. The next three measures serve as modulation from B flat major back to E flat major (mm. 30-32). The main theme comes back in measure thirty-three in the tonic key. Section B starts in measure forty in c minor. It also has very regular phrases of four-measure units. Section B lasts for sixteen measures. It does not modulate by the end, but stays in c minor. There is another transitional interlude which starts in measure fifty-six and lasts till measure seventy-four. The harmonies here are chromatic but do emphasize G major. This interlude also contains cadenza. The main thematic material of section B returns after the cadenza in measure seventy-four. The character of the minuet changes by the end of this section from a diatonic and elegant dance, Bach-like type to more passionate, Brahms-like type, as more octaves and large chords appear. Section B ends in C major. Section A comes back in measure ninety-three. It follows by the coda in measure 133 in E flat major.

To conclude the thematic, harmonic and form analysis of both Kosenko's minuets, it appears that they both share few characteristics with Baroque original dances, such as meter, and elegant and diatonic melodies. However, Kosenko's use of cadenza and the form of 7-part rondo or ternary form in the dances are very unusual. The parallel tenth motion and widely spread fast chords are the techniques that are common for Brahms and Rachmaninoff.

### 3.9 SARABANDE

Sarabanda (zarabanda) is a dance that was first known as a fast and wildly erotic dance from Mexico and Spain in the 16th century. The dance was accompanied by castanets and guitar. It was banned in Spain in 1583, but survived as a fast dance until the end of Baroque era. However, the sarabanda was transformed into an essentially slow dance in France. The French and German sarabande was highly expressive, slow and majestic. The sarabande is in triple meter and is characterized by an accented dotted note on the second beat and is in binary form with somewhat regular four-or eight-bar phrases.<sup>56</sup>

According to Meredith Little, Bach composed more sarabandes than any other Baroque dance. All English suites, French suites, Partitas, and the Overture in the French Style include sarabandes. "Over a period of approximately thirty-three years Bach experimented with and refined a wide variety of sarabandes. He wrote them with and without upbeats, and no two upbeats figures are the same; he wrote short sarabande (BWV 832, 965, and 1007 each consist of only two eight-measure strains) and very long ones (BWV 1013 has two strains of sixteen and thirty measures respectively)."<sup>57</sup>

The example of Bach's experiment with written ornamentation is his Sarabande from *English Suite* No. 2. It is a beautiful and expressive dance. Bach wrote his ornamentations in the score for repeats. The dance is in binary form. Section A starts in a minor and modulates to C major. Section B starts

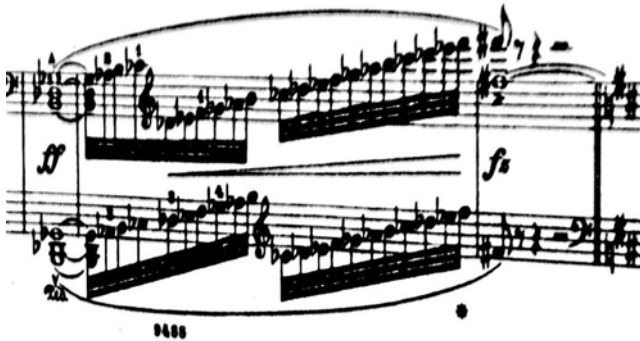
in C major and returns to the home key, a minor. The time signature is  $\frac{3}{4}$ . The phrases are four measures long, generally. This sarabanda is relatively short, taking only one page of the score.

There are many traditional baroque aspects in Kosenko's Sarabande. It is marked Adagio, the time signature is  $\frac{3}{4}$ , and although the tonic key is a minor, the piece ends in the major key, A major (picardy third). Kosenko's sarabande is heavily ornamented.

Kosenko sarabanda is written in ternary form A B A. Section A is in a minor, tonic key. It modulates to the dominant E major at the end, which is a traditional baroque technique (m. 8). Section B starts in measure nine with the same material as section A, but in the subdominant of a minor, d minor. Section A returns with no pause or preparation in measure twenty-five. It starts in a minor, but by the measure thirty-one it turns into A major, the parallel key.

In addition to Baroque aspects, this piece is influenced by Romantic techniques, especially by composers such as Brahms and Rachmaninoff. This sarabanda is full of fast expressive passages and wide-spaced chords that certainly implies Rachmaninoff's influence

Romantic techniques also include doubled scale motions in both hands, octaves, thickness of the harmonies, and other aspects (Ex.1)



Brahms's Rhapsody op. 79 no.1



Kosenko's Sarabande Example 1

### 3.10 GAVOTTE

According to *The New Grove Dictionary*, the gavotte was a French Baroque dance with a time signature of 2 or cut time, in a moderate tempo and with phrases consisting of four-bar units.

Usually a gavotte begins and ends in the middle of the bar. Contrary to an allemande and a courante, the gavotte has a simple texture and clear phrasing. The gavotte was introduced at the French court under the reign of Louis XIV in the 1660s. In the first half of the 18<sup>th</sup> century, gavottes for keyboard were written by many composers such as Henry Purcell, Johann Krieger, François Couperin and others. This dance became a feature of keyboard suits and appeared after common dances such as the allemande, courante or sarabande.<sup>58</sup>

Besides the French gavotte, there was an Italian version of this dance. A gavotte in the Italian style is characterized by a fast tempo, contrapuntal texture, and without use of *notes inégales*. It is also a virtuosic piece. Examples of the Italian gavotte style are Corelli's *Gavotta*, or Bach's *Tempo di Gavotte* from his sixth keyboard partita BWV 830. According to Meredith Little, a gavotte was characterized by "predictable rhyme and balance." The tempi of different gavotte dances could vary greatly and the issue of what is a correct tempo seems to be undetermined. Jean-Jacques Rousseau insisted that gavottes could be "fast or slow, but never extremely fast or excessively slow." "The Abbe Demotz, in 1728, said that it moves in two slow beats. In comparison with other French dances, Georg Muffat stated that it is not as fast as the bouree, and Quantz mentioned that it is more moderate in tempo than the rigaudon. Dupont, in 1718, said that the gavotte is also a little slower than the march. Composers sometimes wrote tempo indications for the gavotte, probably because the dance music by itself did not suggest a specific tempo. For example, François Couperin and Henri d'Anlebert wrote gavottes marked "lentement" or "tendrement".<sup>59</sup> Besides a great variety of tempi, gavottes also were characterized by wide range of emotions, such as "tender," "joyful," "brisk and lively by nature," "sad, graceful, often gay," and sometimes also "slow and tender."<sup>60</sup>

Bach wrote many gavottes. All of them “retaining the ideals of a calm balance and an expected rhyme.”<sup>61</sup> The gavotte from Bach’s French Suite No. 5 is in G major and is written in a binary form. Section A modulates to D major, while section B starts in D major and returns to the tonic key. The time signature is in cut time. The music starts in the middle of the bar. Each phrase is very regular as it lasts for four measures exactly. According to Meredith Little this gavotte is “almost march-like in its stately simplicity.”<sup>62</sup>

Contrary to Baroque practice, the gavotte is the first dance in Kosenko’s cycle *Eleven Etudes in the Form of Old Dances*. Kosenko’s Gavotte is written in 7 part-Rondo form, A B A’ C A B A’ Coda. There are a few traditional baroque aspects in this piece: the time signature is 4/4 the piece starts in the middle of the bar and the rhythmic motives are simple and regular. Kosenko follows baroque traditions, but he takes the ideas further by adding, changing, or expanding parts. The result is a longer form, it is a 7-part Rondo in the gavotte.

Section A starts with a pick up and lasts until measure sixteen. The key signature is D flat major, which is not typical for baroque era that usually uses no more than four flats. The phrases here last for eight measures. Section A has delicate music, which mostly marked as *p*. Section A does not modulate at the end of the section. The new key of B flat minor appears immediately at the beginning of section B. The character of new section also changes from delicate and gentle dance to more firm and strong dance (mm. 16-24). Section B is short. It lasts for eight measures only. Section A comes back again in measure twenty-four but not fully. Only the ending of original part A comes back, making it A’. Section C starts in measure thirty-two. The new section is in C sharp minor, changing the character completely. This section is more dark and expressive. It has a folk-like melodies (mm. 32-56). The transition between sections C and A starts in measure fifty-six. Kosenko used the material from section A for transition, but not in the original key. The

transition is in C sharp minor and it lasts for ten measures. Section A starts in measure sixty-six. Section B comes back again in measure seventy-two and it follows by A'. The gavotte ends with a Coda in D flat major. The material of the coda is very similar to section A, but Kosenko added more strong wide chords and dynamics of *ff*, similar to Busoni technique (mm.89-96).

The second Gavotte is the seventh dance in the cycle. It is written in ternary form, ABA Coda. Typical of a gavotte dance it starts in the middle of the bar and has four-measure phrases. The time signature is 4/4. The character is expressive and gentle. Section A is in the tonic key, B minor. Section B starts in measure twenty-four. The key is B major, the parallel key of the previous section. Kosenko followed the baroque idea of putting two sections into parallel keys. However, using the key of five sharps is not typical for baroque music. Section B changes its gentle character from previous section to melancholic and nostalgic character. Harmonically it's very simple and straightforward. It goes through B major to F sharp minor and back to B major. Section A comes back in measure fifty. The key is b minor. There is a short Coda at the end that lasts for four measure and ends in b minor.

Kosenko's gavottes share a few aspects with the Baroque original dance such as simple and regular motives, and the fact that they both start in the middle of the bar. However, key signatures such as D flat major or C sharp minor brings these pieces closer to the Romantic pieces. Also numerous parallel sixths and thirds resemble the piano writing of Brahms and Rachmaninoff rather than Bach (Ex. 2)



Rachmaninoff *Etude Tableau* Op.39 no.9



Kosenko Gavotte no.7 Example 2

### 3.11 BOURREE

According to *The New Grove Dictionary* the bourrée dance was a French Baroque dance with a duple meter ( a time signature of 2 or cut time), with an upbeat, and in moderate tempo. The phrases of the bourrée consist of four-bar units. According to Jean-Jacques Rousseau or Johann Mattheson, the third or seventh beat of the phrase is emphasized in a bourrée. The stylized bourrée was widely spread in early 17<sup>th</sup> century. It was included in the keyboard suite after the sarabande, along with other optional dances, such as minuet or rigaudon and others.<sup>63</sup>

According to Meredith Little, the bourrée dance is not rhythmically complex, compared to other French baroque dances. “Bourrée do not expose the depths of composer’s soul, but they do express a genuine, aristocratic *joie de vivre*.”<sup>64</sup> The time signature of this dance is usually in 2 or  $\mathbb{C}$ , with two half notes beats per measure. Most eighteenth-century theorists described bourrées as “joyful,” “gay,” and a “relaxed, easy going, comfortable and yet pleasing” dance. The bourrée is a fast dance along with gigue and rigaudon.<sup>65</sup>

Bourrée I from Bach’s *English Suite* no. 2 is written in binary form. Section A starts in the tonic key, a minor, and modulates to E major. Section B, as expected, modulates back to a minor key. The dance is fast and lively and is written in a two-part texture. The phrases are long as Bach avoids frequent cadences. Both voices are also equally important.

Common for Baroque practice, Kosenko’s Bourrée appears after the Sarabande and it’s the sixth dance in the piano cycle. It has a few other traditional baroque aspects such as cut time meter, an upbeat, key signature of A major, and it’s a fast and “joyful” dance. The slurs in Kosenko’s Bourrée don’t last for more than two measures. Mostly, this dance is written in a two-part texture similar to Bach’s Bourree from the *English Suite No. 2*. The harmonic language of Kosenko’s etude is simple and diatonic with few occasional chromatic turns. However, despite many

similarities with baroque dances, this piece has a few aspects that are common to Romantic composers. For example, long pedal points, parallel thirds and sixths, frequent octaves, and wide dynamic range.

Kosenko's Bourrée is written in the 5-part Rondo, with the last section of A being omitted (AB C AB). Section A is in A major and is short, being only sixteen measures long, and it starts with a pick up. The texture of this section consists of fast eighth notes moving in perpetual motion. The harmonic language is diatonic and simple. The pitch D sharp is introduced in measure eight for the first time as the key area gradually modulates to the dominant key E major. The harmonies arrive to the E major key in measure sixteen as section A ends. The modulation at the end of the section to the dominant key in a major piece is a common Baroque technique.

Section B starts in E major and it has the same main melodic material as section A (m. 17). The texture is similar to the previous section. Fast eighth notes in both hands move in parallel and contrary motion. However, this section is more chromatic and harmonically unstable. Two note slurs or slurs per measure is another characteristic of this piece that brings the piano writing closer to the Baroque pieces. However, long pedal points that last for four measures indicate a 20th century influence on Kosenko (mm. 53-56, mm. 61-64). Section B ends in measure eighty in the home key A major. Kosenko emphasizes the end of this section with the tempo marking *allargando*.

Section C is similar to the previous sections as it starts with a pick up. However, it is in the minor key, A minor. (m. 81). The character changes to more expressive and lyrical as Kosenko goes from a major key to a minor key and also marks this section with the tempo marking *Poco meno mosso*. Opposite to section A and B, the dynamics here are mostly *p*.

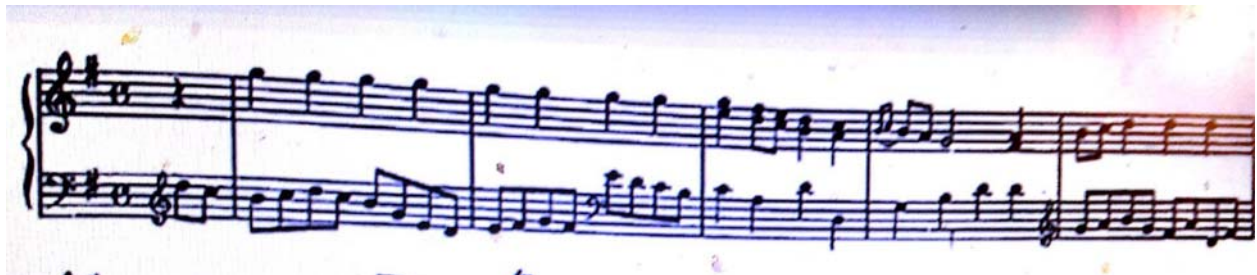


Kosenko's Bourrée combines a few Baroque aspects along with Romantic techniques. For example, the character of the piece, the meter, and the upbeat are common for the original Baroque dance. However, the frequent octaves, parallel sixths and thirds, fast jumps, wide dynamic range, and prolonged pedal points bring this piece closer to the piano pieces written by Rachmaninoff and Brahms.

### 3.12 RIGAUDON

According to *The New Grove Dictionary*, the rigaudon was a French dance somewhat popular in France, England and Germany in the 17<sup>th</sup> century. The rigaudon was a “gay” dance in the duple-meter with four bar phrases and usually with an upbeat. This dance is similar to the bourree dance, but “the melodies tend to have larger leaps, greater range, and more movement in a single direction without turning; in addition, the tempo is slightly faster.”<sup>66</sup> None of Lully's or Bach's work include the rigaudon. Keyboard rigaudons may be found in the works of Purcell, François Couperin, Jean-Philippe Rameau, and Elisabeth-Claude Jacquet de la Guerre.

Rameau's Rigaudon from his *Dardanus* work is written in the form of AB C AB, as it contains a Trio as contrasting middle section. Rameau's dance is very lively and joyful. The time signature is 4/4. Section A is in G major and the music starts with a pick up of two eighth notes to the first measure. The melody in the right hand is very repetitive (Ex.3).



Rameau *Rigaudon*

Example 3

The left hand mostly consists of “running” notes. The function of both hands is important as there is an imitative texture between the hands in measures seventeen through twenty-three. The Trio is in G minor and it serves as a contrast to the previous sections. It seems slower in tempo as Rameau placed the quarter and half notes in the left hand instead of the “running” notes. Throughout the piece Rameau uses parallel thirds, sixths and octaves (Ex. 4).



Rameau Rigaudon

Example 4

Rameau’s Rigaudon is somewhat ornamented with trills and double appoggiaturas. Kosenko’s Rigaudon share a few traditional baroque aspects. The time signature is 4/4 and the music starts with a pick up of two eighth notes. Rhythmic motives are simple and regular and there are few trills and double appoggiaturas. The character is lively and joyful. Kosenko follows baroque traditions. However, his piano writing is more advanced than Rameau. The texture resembles the piano works by Brahms with its inner voicings, wide-spread chords, constant fast octaves, and thicker harmonies.

Kosenko’s Rigaudon is written in 7-part rondo, ABACABA’ Coda. Section A is in C major and does not modulate at the end (mm. 1-16). Similar to Rameau’s Rigaudon the melodic patterns in the right hand are very repetitive and the left hand has “running” notes (Ex. 5).



Kosenko Rigaudon

Example 5

However, Contrary to Rameau, there are frequent pedal points in the left hand. Section B starts with a pickup to measure seventeen and the harmonies introduce the new key, E minor. Besides the key change, the character of this section turns into a more pastoral quality and the dynamics mainly consist of *p* (mm. 17-32). Section A' comes back in C major (m. 33). The right hand has the same motivic material. However, Kosenko turned the “running notes in the left hand into octaves passages. In the A' section is shorter and consists of eight measures instead of sixteen. The transition starts in measure forty-one. The tempo seems slower as Kosenko placed the quarter and half notes in the left hand instead of the “running” notes. Similar to section B's character, the music is more lyrical here (mm. 41-48).

Section C starts in measure forty-nine. The melodic material of this section consists of two sequential phrases. The character is nostalgic and melancholic, opposite of lively and joyful in the beginning of the dance (mm. 49-56). The transition returns in measure fifty-seven, leading into section A. Section B comes back in measure eighty-one, and section A', in measure ninety-seven. The coda ends the piece. The melodic material of the coda is similar to Section A. However, Kosenko added wide chords, parallel thirds and octaves for both hands (mm.105-112).

### 3.13 PASSACAGLIA

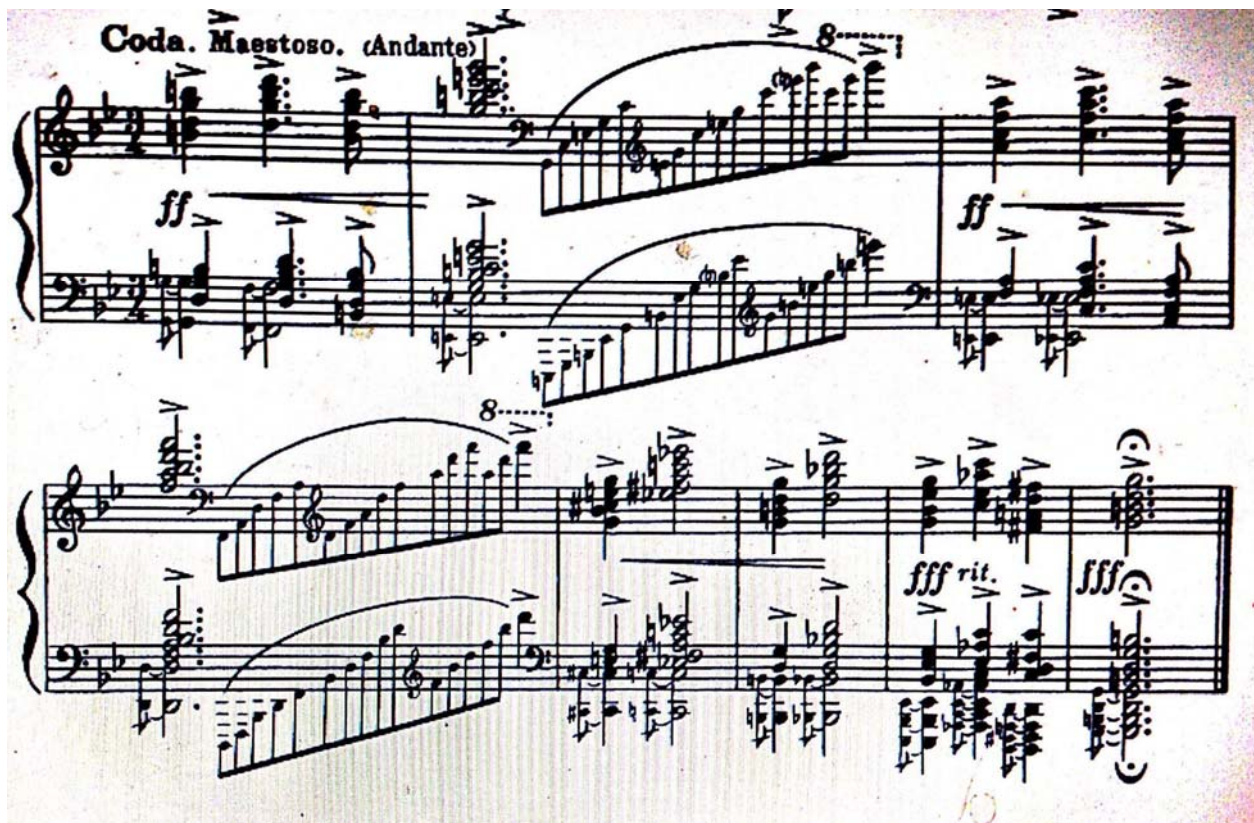
According to the *Harvard Dictionary*, the passacaglia is a continuous variation form. The basis of the long continuous variations is the four bar ostinato. The passacaglia is usually in minor keys with the harmonic progression of i-IV-V or i-IV-V-i. The bass lines sometimes can change by

adding extra harmonies. The passacaglia is not a dance and its structure is very different from Baroque dances. There is no defined time signature or pattern. “Most passacaglias are in triple meter but several occur in duple meter, and it is not uncommon to find a temporary shift to duple meter within a long piece.” According to *Harvard Dictionary*, Bach’s Passacaglia in C minor for organ BWV 582 is one of the best-known 18th century passacaglias. Many composers used it as a model. Bach’s passacaglia is organized into two four-measure melodies. By the fourth measure the harmonies arrive to dominant, and by the eighth measure, back to the tonic. There are twenty variations. “The first five variations are a grand blend of Italian and French figuration: Variation 1 and 2 capitalize on the ‘sarabande syncopation module,’ and Variation 4 and 5 exploit various Italian passaggi and tremolite. Variations 6-10 are characterized by the Germanic figure common in allemandes. The last ten variations contain a wealth of texture, including three ways to fashion arpeggio figures, triplet patterns, tremoletti and passaggi, and again the three-note allemande figure.”<sup>67</sup>

Kosenko’s Passacaglia incorporates a few Baroque elements. It is in a minor key, G minor. The time signature is  $\frac{3}{4}$ , the same as Bach’s Passacaglia in C minor for organ. Although it does not start with a pickup quarter note as Bach’s piece, Kosenko’s Passacaglia has a long second beat in the first measure that implies a stress on the second note. The character is expressive and dark. However, the main influence on Kosenko is Rachmaninoff and Brahms. Kosenko’s theme moves in octaves in the bass and there are a few jumps down a seventh, while Bach’s theme moves by single notes and has jumps no more than a down a fifth. *Legato* markings and *pp* dynamics at the beginning brings the piece closer to a Romantic piece. The Passacaglia has thirty-eight variations. The contrasting character of the Passacaglia is the key. The beginning of the the piece is in G minor. (Var.1-18). However, the next few variations are in the G major key (Var.18-24). G minor

comes back in the twenty-fifth variation until the last variation. The coda starts in G major as the piece ends in a major key. Ending a minor piece in major key was a common Baroque technique (Ex.6).

The basic harmonic pattern in the bass for almost all minor variations is repetitive. It moves from G minor to C minor, F major to B flat major, E flat major to A flat major, and D major to G minor. There are a few tempo changes through the piece: Andante con grandezza, Allegro, Maestoso, Andante, Allegro, and Maestoso. There is a great variety of character as well, moving from dark and powerful, to pure and tender, to passionate and extremely expressive.



Kosenko Passacaglia

Example 6

### 3.14 GIGUE



According to *The New Grove Dictionary*, a jig dance originated in the British Isles around the 15<sup>th</sup> century. The French and Italian styles of this dance emerged during 17<sup>th</sup> century. The French gigue was a dance in a moderate or fast tempo with a time signature of 6/4, 3/8, or 6/8. The phrases were irregular and imitative with a contrapuntal texture. The Italian giga had a much faster tempo, but with a slower harmonic rhythm, and usually set in a 12/8 time.<sup>68</sup> According to Meredith Little, Bach wrote about forty-two dances that are named as “gigue”, “giga”, “jig”, and “gigue”. All of these dances have different time signatures: 3/8, 6/8, 12/8, and 12/16 but all of them are placed at the end of suits. There are three types of this dance such as French gigue, Giga I and Giga II. “Giga I is different from the other types in that its triple ness is on the tap, or lowest, rhythmical level. It also has the slowest harmonic rhythm, giving it an illusion of great speed and a very fast tempo. The French gigue and Giga II share a similar metric structure but are different because French gigue has numerous dotted rhythms (as opposed to the predominantly even eighth notes in giga II), a simpler texture, and slightly faster tempo (as opposed to the more complex textures and slightly slower tempo in giga II).”<sup>69</sup>

Most of French giges are written in 6/8 or 6/4 times signature. Many theorists of the seventeenth and eighteenth centuries described the tempo of this dance as fast. “However, it is important to keep in mind that these writers are comparing the gigue with other French dances, and even the fastest of them is in a moderate tempo by modern standards... Another way to view the tempo is offered by Masson, who states that the gigue beats are about the same tempo as beats in the bourree and the rigaudon. Neither the bourrée nor the gigue sounds well in a very fast tempo, which may easily convey an atmosphere of frenzy or anxiety.”<sup>70</sup>

Giga I is characterized by constant triple grouping patterns. The important cadences are placed only at the end of each group. Thus, the length of the phrasings in this dance are

unpredictable. The time signatures greatly vary from giga to giga, e.g., 3/4, 6/4, 3/8, 12/8 24/16 and others. Therefore, it is hard to study in depth this dance. “... more research needs to be done in this area. With such a wide variety of time signatures, the performer must study each phrase to determine the relationship of structure to measure lines.”<sup>71</sup>

Giga II is the third type of Baroque gigue dance. It is characterized by “triple groupings of eight notes on the pulse level and duple groupings of sixteenth notes below it.”<sup>72</sup> Bach’s gigue from his *French Suite* No. 6 is the last piece in the suite. The time signature is 6/8 and it is written in binary form. Section A is in the primary key, E major. At the end of the section the key area modulates to B major. Section B starts in B major, but returns to the home key, E major. The dance is lively and joyful. The texture is imitative and it's full of “running” notes.

Similar to the Italian giga, Kosenko’s gigue is in 12/8 time and marked *presto*. It is also placed as a last etude in the cycle. It consists of constant triple grouping patterns. However, Kosenko’s gigue shares more similarities with the Romantic style. Piano techniques such as expressive bass in the left hand, parallel tenths, chords consisting with more than eight notes, and doubled octaves resemble the piano pieces by Rachmaninoff. This piece also has a dark character and is very chromatic.

Kosenko’s Gigue is written in the ternary form, ABA and coda. Section A consists of constant triple grouping patterns either in the right hand, left hand or both hands. The key of D



minor, a primary key of this section, portrays the darkness and expressiveness of the gigue. Long constant octaves as the bass line are almost similar to the passacaglia ostinato basses (Ex.7).

The doubled triple-figure passages in both hands resemble the texture of Rachmaninoff's piano pieces (mm. 5-8, mm. 13-14). The melody, doubled in octaves with triple groupings as the inner voice, depicts the gloomy and grandiose character of this piece (mm. 17-36). Section A modulates at the end from the D minor key to F major.

Section B starts in measure forty-five and it has the same melodic material as the beginning of section A (mm. 45-48). The wide range between the hands going in contrary motion, constant passages doubled in both hands, nine notes chords, and wide dynamic range are similar techniques used by Rachmaninoff's in his piano texture (mm. 49-80).

Section A comes back in measure eighty-one. The key area is back to D minor. However, in measure ninety-seven the harmonies change to D major. This time the same dark melody, doubled in octaves in both hands from the beginning of the piece sounds more majestic and grandiose (mm. 97-124). The coda starts in measure 125. This section concludes the entire piano cycle of *Eleven Etudes in the Form of Old Dances*. Low registers in the both hands, long pedal point in double octaves on D, *ff* dynamic markings, and marcato touch sound glorious and impressive (mm. 125-140).

Kosenko's gigue combines a few Baroque aspects of the original dance with Romantic piano writing. It does have a proper time signature for this dance, 12/8 and it is marked *presto*. It is also placed as a last etude in the cycle according to Baroque suite traditions. However, Kosenko's gigue incorporates a lot of 20th century techniques such as parallel tenths, doubled octaves, virtuosic passages in both hands, use of extremely low registers on the piano, long pedal points and chords consisting with more than eight notes. (Ex.8)





Rachmaninoff *Etude Tableau* Op. 39 no. 9



Kosenko Gigue

Example 8

### 3.15 CONCLUSION

*Eleven Études in the Form of Old Dance* is a cycle that fully demonstrates Kosenko's knowledge of Baroque composers and their musical styles. "In the piano cycle of 1928-30, *Odynadtsiat etudiv u formi starovynnyh tantsiv* (*Eleven Études in the Form of Old Dances*), the author used a wide range of Baroque and early-classical formal patterns. The Courante in E minor refers to the music of the suits of Johann Sebastian Bach; the Gavotte in B minor resembles the melodic formulas of Christoph Willibald Gluck; the Bourrée in A major is based on the clavier style of Domenico Scarlatti; the Minuet in E-flat major brings to mind analogous minutes of Jean-Philippe Rameau; and the Passacaglia in G minor combines the traditions of Bach's monumental organ

improvisations with the grandiose style of the late-Romantic variation cycles of Johannes Brahms, Franz Liszt, and Sergei Rachmaninoff.”<sup>73</sup>

Kosenko’s *Eleven Etudes in the Form of Old Dances* incorporates his knowledge of Baroque original dances with innovative piano writing of the Romantic era. Kosenko’s melodies are original and beautiful. He keeps the basic foundation of the Baroque dances such as meter, character, some articulation, ornamentation, rhythmic patterns, but takes it further by expanding the parts and incorporating modern piano techniques -- opposite of harpsichord traditions. All of Kosenko’s dances are written in a variety of forms such as ternary form, 5-part rondeau, 7-part rondeau, or theme and variations. Many of the dances have transitions or transitional interludes. By changing, adding or expanding original binary form, Kosenko’s dances have unique forms.

Kosenko’s etudes “fit into a genre of “olden style” pieces that reflected late 19th/early 20th-century nostalgia for a sentimentalized or nationalized 17th or 18th century past. A variety of composers tried their hands at this, including Grieg, Parry, Elgar, Giordano, Massenet, Reger, and Saint-Saëns, among others. Their works were never intended to be mistaken for period music, but were amiable stylizations that embedded thematic, harmonic, or contrapuntal devices in a generalized Romantic language, then poured the results into small-scaled Baroque or Classical dance forms. Kosenko’s collection of gavottes, minuets, courantes, rigaudons, etc. fits perfectly into this group.”<sup>74</sup>

## CHAPTER 4

### CONCERT-ETUDES

#### 4.1 ETUDES VS. CONCERT-ETUDES

According to *The New Grove Dictionary*, the term *etude* is a “French equivalent of *Study*, widely adopted for fairly short pieces whose principal aim is the development or exploitation of a particular aspect of performing technique, such as Chopin’s Etudes op.25.”<sup>75</sup>

Piano players who wish to develop their piano technique have to deal with one of the most significant composers; Carl Czerny. He wrote more than eighteen opuses of piano studies for developing technique. These are numerous piano exercises that include trainings for left hand, playing octaves, arpeggios, repeated notes, thirds, scales, playing passages, practicing legato and staccato touch, exercises for small hands, and so on. Czerny’s etudes emphasize correct fingering, strict rhythm, and tone production. These piano studies are fundamental for brilliant piano technique. However, they are not meant to be played at public events.

On the other hand, Czerny’s student Franz Liszt composed his *Transcendental* etudes not only to develop piano technique but also bring out the melodic aspect. “They are worth any pianist’s while to perform. Not only are they skillfully laid out across the keyboard, but they are musically interesting too.”<sup>76</sup> These are concert-etudes that involve numerous octaves, passages, trills, crashing widely spread chords, jumps all over the keyboard and so on. Liszt paid close attention to the pedaling, considering it a large part of piano playing. “At a time when his contemporaries still regarded the sustaining pedal as a special effect, to be used with caution, Liszt perceived in it the very soul of the piano, without which the instrument dies.”<sup>77</sup> *Transcendental* etudes include descriptive titles that help to interpret the pieces. Liszt performed his etudes in the public. His etudes are lyrical, intense, flushing, and harmonically interesting.

## 4.2 KOSENKO'S CONCERT-ETUDES

Kosenko premiered few etudes from his piano cycle *Eleven Etudes in the Form of Old Dances* in Kharkov in 1928. At that point, the complete cycle was not finished yet. Could Kosenko's piano cycle be described as a set of concert-etudes? Or are these etudes meant only to develop strong technique? Do these etudes share the same idea with Liszt's concert etudes or Czerny's exercises? Kosenko's piano cycle *Eleven Etudes in the Form of Old Dances* is influenced not only by Baroque original dances but also by lyricism and the piano writing of Brahms and Rachmaninoff. Kosenko's melodies are original, beautiful and pleasing to the audience. These etudes are lyrical, expressive, and harmonically interesting. Even though the titles of these pieces are not imaginative, they do attract the audience attention. Kosenko's concert-etudes are not only appealing as a concert pieces, but are also technically challenging.

Liszt's and Kosenko's etudes include numerous scales in parallel and contrary motion, octaves, arpeggios, chords, rhythmic irregularities, and trills. Special attention should be given to grand dynamic contrasts, voicing, pedaling, and legato phrasing. Fast double thirds and sixths are written throughout the set. Performers need to have strength and precision in their playing in order to achieve the best results.

Kosenko's eleven etudes are written as concert etudes and not as simple exercises. As mentioned before Kosenko premiered it in Kharkov, "All *Eleven Etudes in the Form of Old Dances* exhibit Kosenko's thorough knowledge of the piano, through his incorporation of numerous difficult techniques, as well as his creation of work which is simultaneously very attractive to the listener."<sup>78</sup>

### 4.3 TECHNICAL CHALLENGES

The technical requirements of the *Eleven Etudes in the Form of Old Dances* indicate that Kosenko's piano technique must have been formidable. In the first dance, Gavotte in B flat major, the technical difficulties include techniques such as, large leaps, fast parallel thirds and sixths, frequent changes of dynamics, voicing and different articulations. Measures thirty-seven through forty-one with its wide fast chords and legato touch are especially technically challenging. Long pedal points in the bass require skillful use of the pedal (mm. 41-45). In the second dance, Allemande in B flat minor, the difficulty is to achieve long legato phrases while projecting clear voicing and dealing with fast parallel intervals. At the same time the constant octaves in the left hand serve as a bass (m. 4-7). Extended pedal points are written throughout the piece (mm. 30-40). The third dance, Minuet in G Major, is full of double notes, wide fast chords, trills, and leaps. Jumps wider than an octave are simultaneously occurring in both hands (mm. 1-2). The performer must create long phrases and project clear voicing while dealing with fast sixteenth notes in the right hand and jumps in the left hand (mm. 101-104).

The fourth dance, Courante in E minor, is an extremely virtuosic piece. Endless fast sixteenth notes start the piece in the right hand. At the same time the left hand has to deal with jumps going down by fifths, sixths and others (mm. 1-7). Later on, the right hand gets busy with fast broken octaves in thirds (mm. 9-23). The articulation of this dance includes staccato, slurs, *tenuto*, and accents on the last beats (mm. 95-103). Achieving the right articulation for the fast soft sixteenth notes might be a great challenge. Big dynamic contrasts vary from *pp* to *ff*. The fifth dance, Sarabanda in A minor, is full of frequent trills and double trills in both hands. Wide chords and fast passages are written throughout the piece. This piece stands out from the whole piece with its wide range of dynamics and dramatic character.

The sixth dance, Bourree in A major, starts with the parallel motion of fast eighth notes in both hands. Simultaneous leaps, wider than an octave, in both hands last for three measures (mm.25-27). Later on the extended pedal points are written throughout the score (mm 49-64). The technique of the next dance, Gavotte in B minor, involves numerous parallel thirds and sixths. The technical challenges here also involve hand-crossings, legato phrasing and projecting clear voicing.

The technical difficulties of the next dance, Rigaudon in C major, include fast wide-spread chords and octaves. The performer should pay close attention to the different types of articulation changing frequently (mm. 1-3).

While performing the next dance, Minuet in E flat major, the performer should pay attention to the articulated sixteenth notes, parallel thirds, and voicing. The piece also includes a small cadenza with brilliant fast sixteenth note passages (m.72).

The next dance is the Passacaglia in G minor. Natalya Schkoda described the dance as “an encyclopedia”<sup>34</sup> of technical difficulties. It is full of parallel and contrary motion, arpeggios, seventh chords, and violent octaves in both hands. There are also rhythmical challenges such as dotted and inverted dotted rhythms. Big leaps and parallel thirds are written throughout the score. The piece requires wide stretching for both hands. The last dance, Gigue in D minor, involves dealing with large jumps in both hands, voicing, wide spread chords, and pedaling.

## CHAPTER 5

### 5.1 SUMMARY

The purpose of this study was to provide a form analyses of Kosenko's piano cycle *Eleven Etudes in the Form of Old Dances*, Op.19 and explore any similarities of its form, harmonic and melodic language with the original Baroque dances. To this end, all eleven etudes were analyzed and compared to original Baroque dances written by Bach and Rameau. This study established that Kosenko intended his etudes to be concert-etudes similar to Liszt and Rachmaninoff. A brief biographical sketch and some cultural context also provided an overall picture of Viktor Kosenko's career in music and his development as a composer, pianist, and a teacher.

Viktor Kosenko was an excellent pianist, a talented composer, and a successful educator in the Soviet Union at the beginning of the 20th century. Kosenko has composed works for piano, violin, cello, voice, ensemble, and music for film and theater. His compositional output includes works for adults and children. Following is a brief descriptive summary of *Eleven Etudes in the Form of Old Dance* researched in this study.

Gavotte in D-flat major is the first dance in Kosenko's cycle, contrary to Baroque practice. It is written in untraditional form for the dances, 7 part-Rondo. The piano texture consisting of parallel thirds, sixths, and constant octaves. However, similar to Baroque dance, the rhythmic motives are simple and regular and the piece starts in the middle of the bar. The technical challenges of this etude include different aspects of technique such as, large leaps, fast parallel thirds and sixths, frequent change of dynamics, voicing and different articulations.

Allemande in B-flat minor follows the gavotte. Here, Kosenko goes beyond the traditional rules and does not follow strict baroque traditions. Long pedal points, frequent octaves, wide chords and the key signature of B-flat minor or D-flat major would be unorthodox for Baroque practice.

However, typical of the Baroque allemande dance, it has the 4/4 time signature and the music starts with an eighth note pick up to the first measure. The harmonies are somewhat innovative. The technical difficulty is to achieve long legato phrases while projecting clear voicing and dealing with fast parallel intervals.

Minuet in G major is the third etude in the cycle. The Minuet is written in a 7- part rondo form, a very unusual form for this dance. However, it shares a few similarities with the Baroque minuet such as an elegant and delicate touch necessary for its style. Kosenko's minuet is also in the time signature of 3/4. This etude is full of double notes, wide fast chords, trills, and leaps.

The Courante in E minor is written in 5 part rondo form. It has extremely wide dynamic range, full chords that require wide stretches for the hands, and long slurs over four measures. However, Kosenko's Courante does belong to the Italian type of courantes as it shares a few aspects with the original dance, such as 3/8 time signature, and it is a fast dance that is full of sixteenth notes. This etude is an extremely virtuosic piece with its endless fast sixteenth notes, jumps going down by fifths and sixths, and other techniques.

The Sarabande in A minor is the next etude in the cycle. It is heavily influenced by Romantic techniques, especially by composers such as Brahms and Rachmaninoff. These techniques include doubled scale motions in both hands, octaves, thickness of the harmonies, and others. Common to Baroque practice, Kosenko's sarabande is marked Adagio, the time signature is 3/4, and although the tonic key is A minor, the piece ends in the major key, A major (picardy third). This etude is full of frequent trills and double trills in both hands. Wide chords and fast passages are written throughout the piece.

Kosenko's Bourrée in A major is full of long pedal points, parallel thirds and sixths, frequent octaves, and wide dynamic range. However, similar to Baroque practice, this dance



appears after the sarabande. It is in cut time meter and has an upbeat. It's a fast and "joyful" dance. The slurs in Kosenko's Bourrée don't last for more than two measures. Mostly this dance is written in a two-part texture similar to Bach's Bourree from the *English Suite No. 2*. The technical challenges include the parallel motion of fast eighth notes in both hands, simultaneous leaps, wider than an octave and others.

The Gavotte in B minor is the next etude. The piano texture is full of parallel thirds, sixths, and octaves. However, typical of baroque gavotte dance, it starts in the middle of the bar and has four-measure phrases. Kosenko follows the baroque idea of putting two sections of the dance into parallel keys, B minor and B major. The technical challenges here, besides numerous parallel thirds and sixths, involve hand-crossings, legato phrasing and projecting clear voicing.

The Rigaudon piano texture resembles the piano works by Brahms with its inner voicings, wide-spread chords, constant fast octaves, and thicker harmonies. However, similar to Baroque traditions, the time signature is 4/4 and the music starts with a pick of two eighth notes. Rhythmic motives are simple and regular. There are a few trills and double appoggiaturas. The character is lively and joyful. The technical difficulties of the Rigaudon in C major, include different aspects of technique such as, fast wide-spread chords and octaves. The performer should pay close attention to the different types of articulation changing frequently.

The Menuet in E flat major has a small virtuosic cadenza, very unusual for Baroque practice. The parallel tenth motion and widely spread fast chords are the techniques that are common for Brahms and Rachmaninoff. However, the proper meter and elegant and diatonic melodies are common for Baroque menuets. The performer should pay attention to the articulated sixteenth notes, parallel thirds, and voicing. The cadenza is full with brilliant fast sixteenth note passages.

The Passacaglia in G minor is certainly influenced by the Romantic composers. Long beautiful melodies, unpredictable harmonies, and octave passages resembles piano works by Brahms and Rachmaninoff. However, Kosenko's Passacaglia incorporates a few Baroque elements. It is in a minor key, the time signature is 3/4 and it is written in the form of theme and variations. Technically, this etude is extremely difficult. It is full of parallel and contrary motion, arpeggios, seventh chords, and violent octaves in both hands. There are also rhythmical challenges such as dotted and inverted dotted rhythms. Large leaps and parallel thirds are written throughout the score.

The Gigue piano writing is full of parallel tenths, chords consisting of more than eight notes, and doubled octaves. By looking at the score, one can see a lot of similarities with Rachmaninoff's piano pieces. However, similar to Italian giga, Kosenko's gigue is in 12/8 and marked *presto*. It is also placed as the last etude in the cycle. It consists of constant triple grouping patterns. The Gigue in D minor involves dealing with large jumps in both hands, voicing, wide spread chords, and pedaling.

## 5.2 CONCLUSION

Kosenko's music is increasingly being performed in Ukraine, Russia and the United States. The recordings of his *Eleven Etudes in the Form of Old Dances*, Piano Concerto, three piano sonatas, *Twenty-four Children's Pieces* are available and recorded by accomplished pianists. However, Kosenko's music deserves further study. It is not only well constructed, but also pianistically written. Being an excellent pianist himself, Kosenko's piano works is a proof of his knowledge of an instrument. His works are appealing to the classical audience with its lyricism and a deep emotional level.

Therefore, further research on other works by Kosenko, such as his chamber music works and vocal cycles may provide insights into Kosenko's treatment of other instruments, such as violin or cello and voice. A form analyses of Kosenko's three piano sonatas and piano concerto may help to identify Kosenko's knowledge of larger forms. Further research on Kosenko's pedagogical works such as *24 Children's Pieces*, op.25 and *4 Children's Pieces* will provide information about Kosenko's style as an educator.

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Graduate Student Instructor at University of South Florida, Tampa, FL	2008-2011

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“ <i>Ma Cassette</i> ” (Honorable Mention Diploma), Marseille, France	1999

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Interlochen Arts Camp, Interlochen , MI	2004

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David del Tredici piano music, supervised by the composer	
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Ligeti project, Rochester, MI	2008
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