

**MASTERS OF
RUSSIAN MUSIC.
RIMSKY-KORSAKOF**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649693856

Masters of Russian Music. Rimsky-Korsakof by M. Montagu-Nathan

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

M. MONTAGU-NATHAN

**MASTERS OF
RUSSIAN MUSIC.
RIMSKY-KORSAKOF**

RIMSKY-KORSAKOF



RIMSKY - KORSAKOV

From a portrait by Serov

MASTERS OF RUSSIAN MUSIC

RIMSKY - KORSAKOF

BY

M. MONTAGU - NATHAN

AUTHOR OF "A HISTORY OF RUSSIAN MUSIC"

NEW YORK

DUFFIELD AND COMPANY

1917

Mus 4785.180

B ✓



To
FRANK

Printed in England

CONTENTS

	PAGE
INTRODUCTION - - - - -	7
PART I	
CAREER - - - - -	13
PART II	
RIMSKY-KORSAKOF AS OPERATIC COMPOSER -	69
PART III	
INSTRUMENTAL AND VOCAL COMPOSITIONS -	96
APPENDIX	
OPERATIC SYNOPSES - - - - -	111
SYMPHONIC SYNOPSES - - - - -	119
LIST OF PRINCIPAL WORKS - - - - -	121
INDEX - - - - -	122

RIMSKY-KORSAKOF

INTRODUCTION

STUDENTS of Slavonic Literature—a subject that deserves the earnest attention of all who would understand Russian music—are aware that the poets of the first quarter of the nineteenth century were for the most part in revolt against the then prevalent worship of Classicism in art, and that with the early works of Pushkin a movement aiming at the enthronement of Nationalism was initiated.

The parallel force in music can hardly be called a movement, since the prime mover was a man who, at a moment when isolated from nationalistic influences, stumbled upon the truth by accident. Michael Ivanovich Glinka, listening to music in Italy, suddenly became possessed by an intense longing for a kind of music that would speak to him of his native land. At that moment he had little more than his profound love of music to help him, for his technical knowledge was of the scantiest. His conviction that the music of the People—a vast though neglected store of melody—could be used as the basis of art-music was sufficient. The result of Glinka's effort has been acclaimed by