Piano History According to Anton Rubinstein

According to Lott, R. Allen's "Anton Rubinstein in America," (as a performer) Rubinstein was most famous for his series of historical recitals in 1885-1886—seven consecutive concerts covering the history of piano music. Each of these programs was enormous. The second, devoted to Beethoven sonatas, consisted of the *Moonlight, Tempest, Waldstein, Appassionata*, E minor, A major (Op. 101), E major (Op. 109) and C minor (Op. 111). Again, this was all included in one recital. The fourth concert, devoted to Schumann, contained the Fantasy in C, *Kreisleriana*, Symphonic Studies, Sonata in F sharp minor, a set of short pieces and *Carnaval*. This did not include encores, which Rubinstein sprayed liberally at every concert

Rubinstein concluded his American tour with this series, playing the seven recitals over a nine-day period in New York City in May 1873.

Rubinstein played this series of historical recitals in Russia and throughout Eastern Europe. In Moscow he gave this series on consecutive Tuesday evenings in the Hall of the Nobility, repeating each concert the following morning in the German Club for the benefit of students, free of charge.

Recital 1

William Byrd: Variations "The Carman's Whistle"John Bull: *The King's Hunt*

Couperin: La Ténébreuse, allemande; le réveil-matin; La favorite, chaconne; La FLeurie; Le bavolet-flotant; La bandoline

Rameau: Le rappel des oiseaux; La poule; Gavotte avec 6 doubles

Domenico Scarlatti: Sonata in G minor "The Cat's Fugue," Kk30; Sonata in A[1]

J.S. Bach: Preludes and fugues in C minor and D major; Preludes in E♭ minor, E♭, and B minor[2] from *Das wohltemperierte Klavier*; Chromatic fantasy and fugue; Gigue in B♭; Saraband; Gavotte

Handel: Fugue from Suite in E minor; Air and variations "The Harmonious Blacksmith" from the Suite in E; Sarabande and Pasacaglia from Suite in G minor; Gigue from Suite in A; Aria con variazioni in D minor

C.P/E. Bach; Rondo in B minor (ed. Bülow); La Xénophone-La Sibille in C#; Les langueurs tendres in C minor; La complaisante in B♭

Haydn: Theme and variations in F minor

Mozart: Fantasia in C minor; K.475; Gigue in G,K.574; Rondo in A minor; "Alla Turca" from the Sonata in A,K331

Recital 2

Beethoven: Eight piano sonatas: No.14 in C# minor; Op.27, No.2; No.17 in D minor, Op.31, No.2; No.21 in C; Op.53; No.23 in F minor, Op.57; No.27 in E minor, Op.90; No.28 in A, Op.101; No.30 in E, Op.109; No.32 in C minor, Op.111

Recital 3

Schubert: Fantasy in C; Moments musicaux 1-6; Minuet in B minor; Impromptus in C minor and E♭

Weber: Sonata in A♭; Momento capriccioso; L'Invitation à la Valse: Polonaise in E

Mendelssohn: Variations sérieuses, Op.54; Caprice in E minor; Op.16, No.2; Lieder ohne Worte No.1 in E; No.2 in A minor, No.12 in F# minor; No.30 in A; No.13 in E♭

Recital 4

Schumann:

Fantasy in C, Op.17; Kreisleriana, Op.16; Études symphoniques, Op.13;
Sonata in F# minor, Op.11; Phantasiestücke: "Des Abends"' "In der Nacht"; Traumeswirren"; "Warum?"; "Vogel als Prophet"; Romance in D minor (Larry Sitsky gives Romance in B-flat minor, Op.28. No.1); Carnaval, Op.9

Recital 5

Field: Nocturnes in E♭, A, D (B♭?)

Moscheles: Charakteristische Studien "Réconciliation," "Juno," "Conte d'Enfant"

Clementi: Sonata in B♭ (first and last movements)

Hummel: Rondo in B minor

Henselt: "Poème d'amour"; "Si oiseau j'étais" (Twelve Characteristic Concert Studies, Op.2, No.6); "Berceuse"; "La Fontaine"; "Schmerz im Glück"

Thalberg: Étude in A minor, Op.45; "Don Giovanni" fantasy, Op.14

Liszt: Étude de Concert in D♭; Valse-caprice; Consolations in E and D♭; Au bord d'une Source (Années de Pèlerinage, Book 1, No.4); Hungarian Rhapsodies No.6 in D♭ and No.12 in C# minor

Rossini-Liszt: La gita in gondola; La regatta veneziana; Serenade; La Danza (Soirées musicales)

Schubert-Liszt: Barcarolle; Serenade; Der Erlkönig; Valse in A♭ from Soirées de Vienne;

Meyerbeer-Liszt: Reminiscence de Robert le Diable

Recital 6

Chopin:

Fantasy in F minor, Op.49

Preludes, Op.28: E minor, A, A♭, B minor, D♭, D minor

Mazurkas: B minor (Op.30, No.2, or Op.33, No.4)

Mazurka in F# minor (Op.6, No.1, or Op.59, No.3)

Mazurka in C major (Op.7, No.5; Op.24, No.2; Op.33, No.3; Op.56, No.2; Op.67, No.3; Op.68, No. 1; and the Mazurka in C [1833] no opus; all are in this key)

Mazurka in B♭ (Op.24, No.4)

Ballades 1-4

Impromptu: F#, Op.36; G♭, Op.51

Nocturnes: D♭, Op.27, No.2; G major, Op.37, No.2; C minor, Op.48, No.1

Barcarolle, Op.60

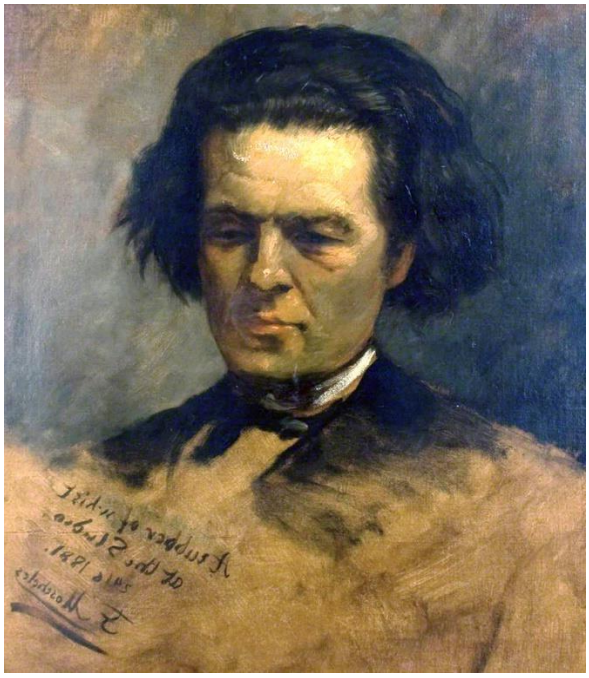
Valses: A♭, Op.34, No.1; A minor, Op.34, No.2; A♭, Op.42

Scherzo in B minor, Op.20

Sonata in B♭ minor, Op.35

Berceuse, Op.57

Polonaises: F# minor, Op.44; C minor, Op.40, No.2; A♭ major, Op.53



Recital 7

Chopin: Études in A♭, F minor, E major, C minor, E♭ minor, E♭ major, B minor, A♭ major, A minor, C# minor, C minor (the studies in E major, Op.10, No.3; E♭ minor, Op.10, No.6; and B minor, Op.25, No.10, do not share a key with the corresponding set. A♭ occurs twice and therefore corresponds to Op.10, No.10, and also Op.25, No.1.C minor also occurs twice and therefore corresponds to Op.10, No.12, "The Revolutionary," and to Op.25, No.12)

Glinka: Tarantella in A minor; Barcarolle in G; Reminiscence of a Mazurka in B♭

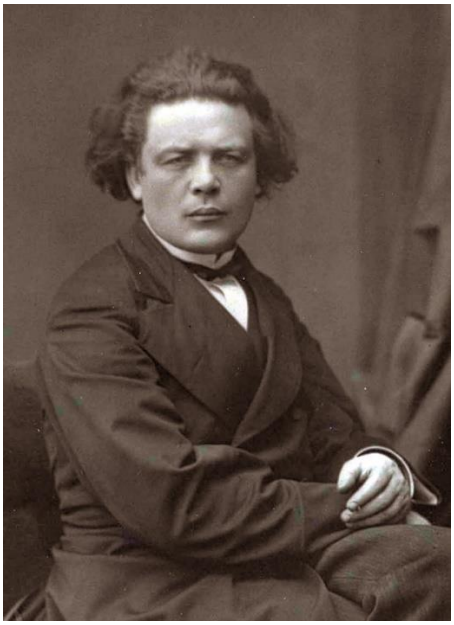
Balakirev: Scherzo in B minor; Mazurka (of Balakirev's seven mazurkas only the first two had been published before 1886, and therefore it is either the Mazurka in A♭ or the second one in C# minor); Islamey

Cui: Scherzo in B♭; Polonaise in C

Rimsky-Korsakov: Étude in D♭, Op.11, No.4; Novelette in B Minor, Op.11, No.2; Waltz in C# major, Op.15, No.1

Lyadov: Étude in A♭, Op. 5; Intermezzo (one of the two Intermezzi in Op.7 – either the one in D major or the one in F major)

Tchaikovsky: Chant sans paroles, Op.2, No.3; Valse-Scherzo, Op.7; Romance in F minor, Op.5; Scherzo à la Russe, Op.1, No.1

Anton Rubinstein: Piano Sonata No.3 in F, Op.41; Theme and variations from Sonata No.2; Scherzo from Sonata No.4

Nikolay Rubinstein: Feuillet d'Album, Valse in A♭