Reba J Ackerman

SELECTED GEMS

From the

BEST COMPOSERS

DESCRIBED, ANNOTATED, ANALYZED, PHRASED, FINGERED

BY

CHAS. W. LANDON.

RAFF, J.	L'Arpa	50
GAERTNER, L.	La Scintillata ..... Op. 14 № 2	75
VON WILM, N.	Canzonetta	30
RUBINSTEIN, A.	Valse Caprice in E♭	75
RUBINSTEIN, A.	Le Bal, Valse de Concert	1.00
WIENIAWSKI, H.	Kuyawiak, Polish Dance	65
CONCONE, J.	On Wings of Light ..... Op. 30 № 9	30
RUBINSTEIN, A.	Kamennoi-Ostrow Op. 10	75
LE HACHE, W.	The Sailor Boy's Dream	50
LANGE, G.	Faust Waltz Op. 196 № 1	75
LACKS, THEO.	Idillo	30
DORN, EDOUARD	Angelus Bells, Op. 56	50
BACH, J. S.	My Heart is ever Faithful	35
WACHS, PAUL	Mystery, Valse Caprice	35
JADASSOHN, S.	Album Leaf in E. Flat	30
EILENBERG, R.	In the Ziller Vale, ... Op. 127	40

Philadelphia
Theodore Presser.
1712 Chestnut Str.

KAMENNOI-OSTROW.

①

ALBUM OF 24 PORTRAITS

Portrait No. 22.

By A. RUBINSTEIN, Op. 10.

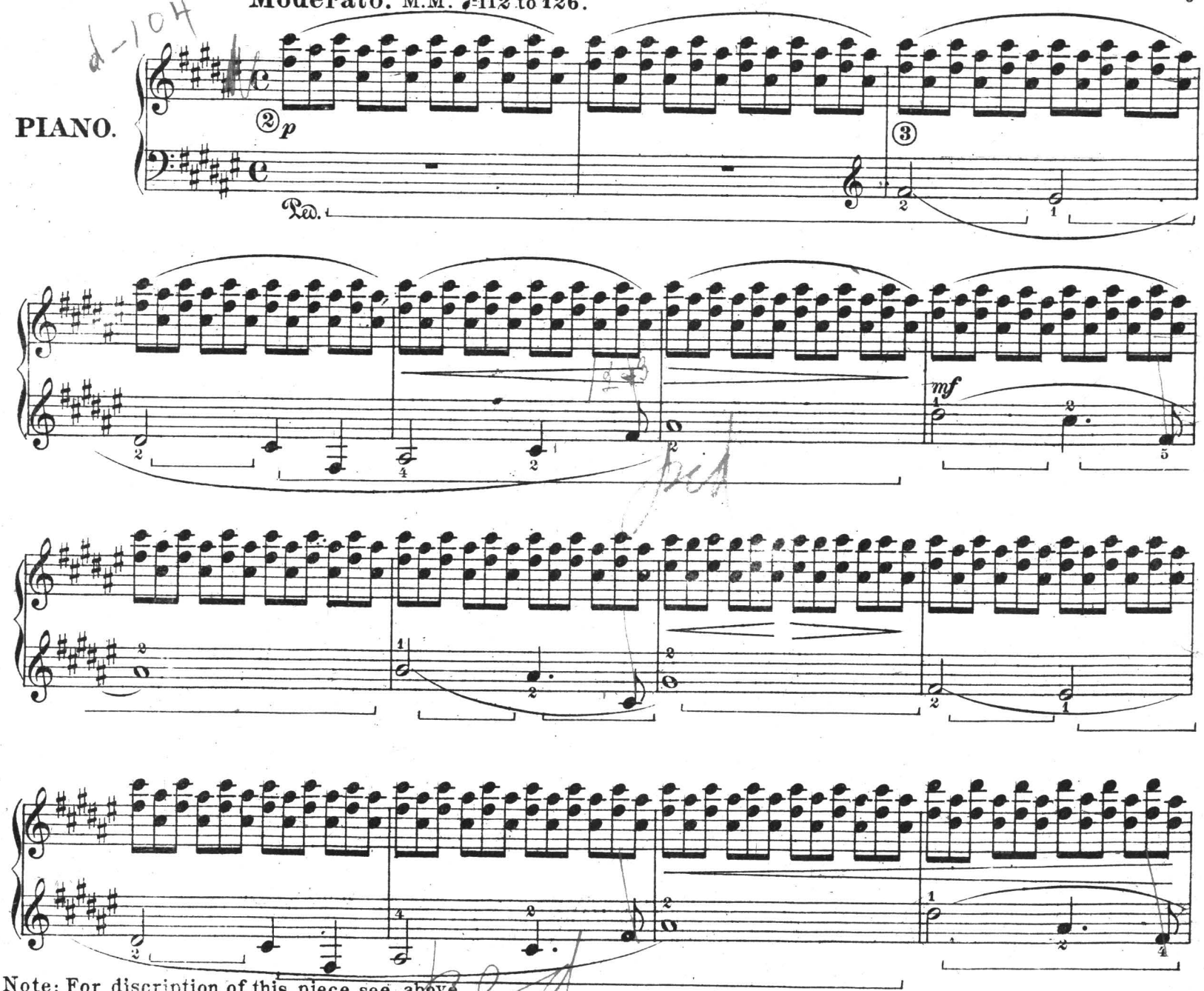
Edited, fingered and annotated by
CARLYLE PETERSILEA.
and CHAS. W. LANDON.

Kamennoi-Ostrow is the name of a famous fashionable watering-place not far from St. Petersburg, a sort of Russian Saratoga. Rubinstein, who was court pianist to the Russian Emperor, naturally spent a number of his summers at this pleasant place. A collection of his compositions containing twenty-four pieces are all named for the place, and all purport to be tone-portraits of the famous personages whom he met during his sojourn. The subject of this piece is a German lady in whom the composer evidently took great interest at the time of writing. It is peculiarly constructed. The lyric melody appearing in the left hand may be supposed to outline the lady's character. Then, as a background for the picture, he sketches scenes in which the acquaintance was begun and carried on. First, a summer garden in the moonlight, where we hear the hum of the insects, and can almost see the shimmering of the moonlight among the leaves; then a boat-ride down the river, the silvery tones of a little chapel bell coming out on the breeze to them; not the church-bell of our country, with its loud ringing peal, but one of those tinkling, silvery Greek chapel bells which may be heard in every square mile of all the vast realm of Russia. Later, we heard the organ and a few measures of a priest's chant and, by the way, the first few notes are taken literally from the Hebrew chant which is still used in those Greek churches. Then the character-melody reappears with an accompaniment, and the melody closes with the organ-music up the stream, which evidently left its impression on the listeners.

Edward Baxter Perry.

Moderato. M.M. ♩=112 to 126.

PIANO.



Note: For discription of this piece see above.

2. In marking the triplet movement the emphasis must rather be *felt* than heard. Carefully avoid all percussion. The fingers must not be raised from the keys. Slight accents at the pulses one and three.

3. The melody must be sung like a human voice, as if the first four measures were taken in one breath. Owing to the changes of Harmony observe the Pedal marks carefully. Up hand touch for all melody notes.

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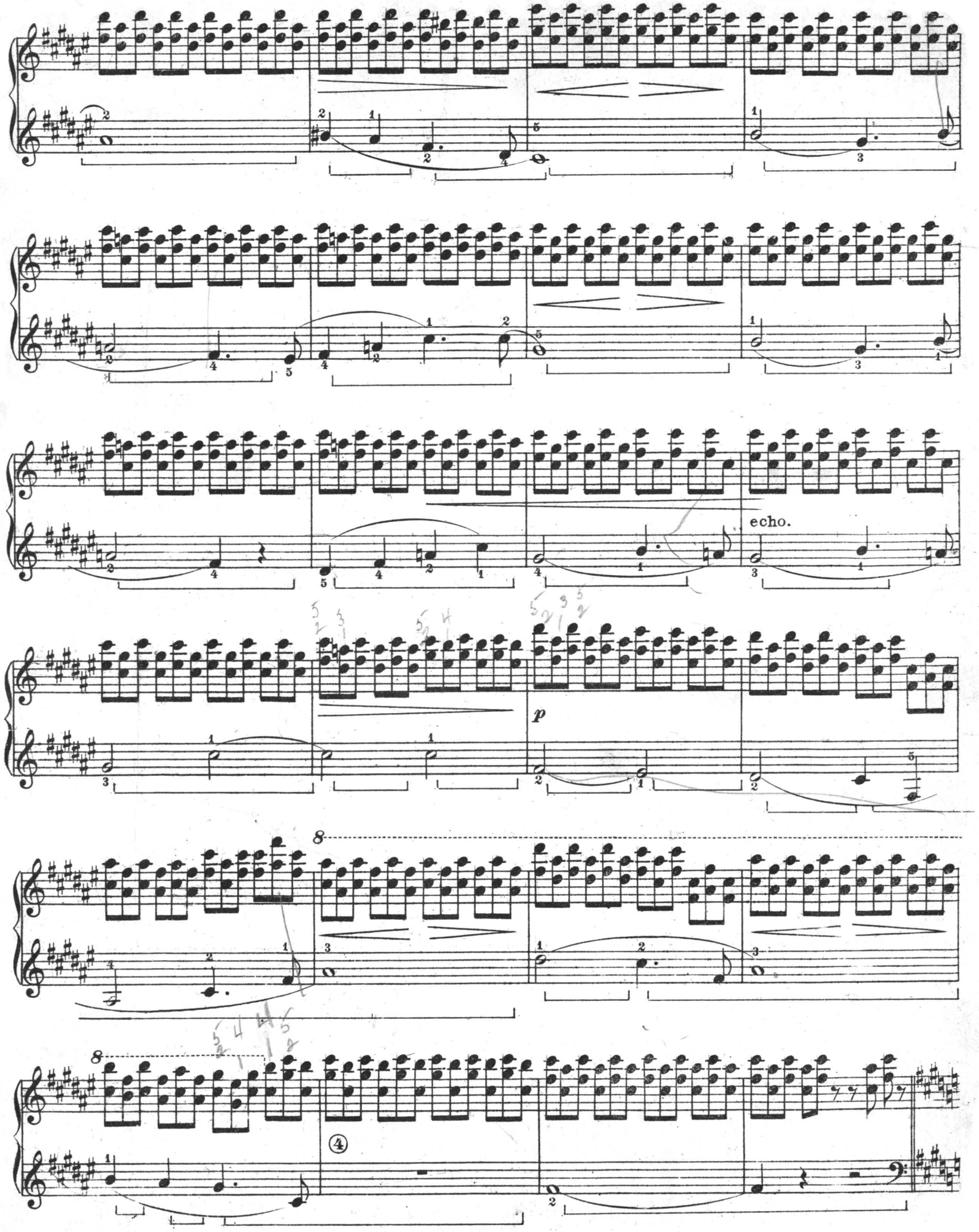


4. The player must sing the G♯ in his mind, which the composer has purposely omitted.

Kamennoi_Ostrow_8.

Più mosso. M.M. ♩ 120 to 132.

⑤ *p*

p

mf

mf

rit.

lento.

A)

p

5. The upper C♯ must be more pronounced than the F♯ in the Bass. The effect is that of a tinkling bell against a sustained organ like movement. The measures of quarter note runs are to be of the same duration as those of chords; the end note of each run to fall on the instant that the accent is due for the first beat of the next measure.

A) Make the rhythm evident with a slight accent on the first and third pulses.

A)

A)

A)

A)

p

Tempo I.

mp

cresc.

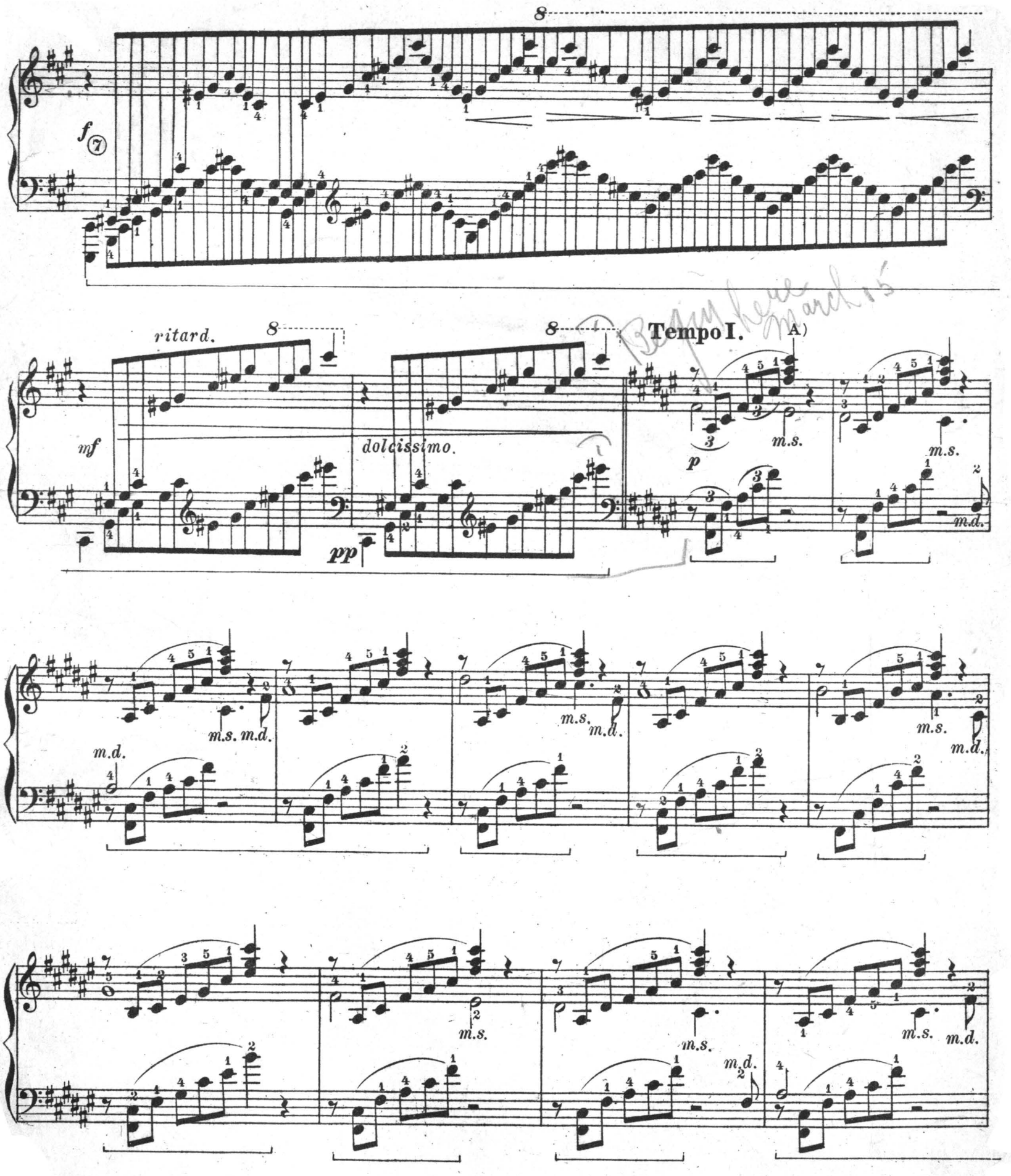
L. H.

L. H.

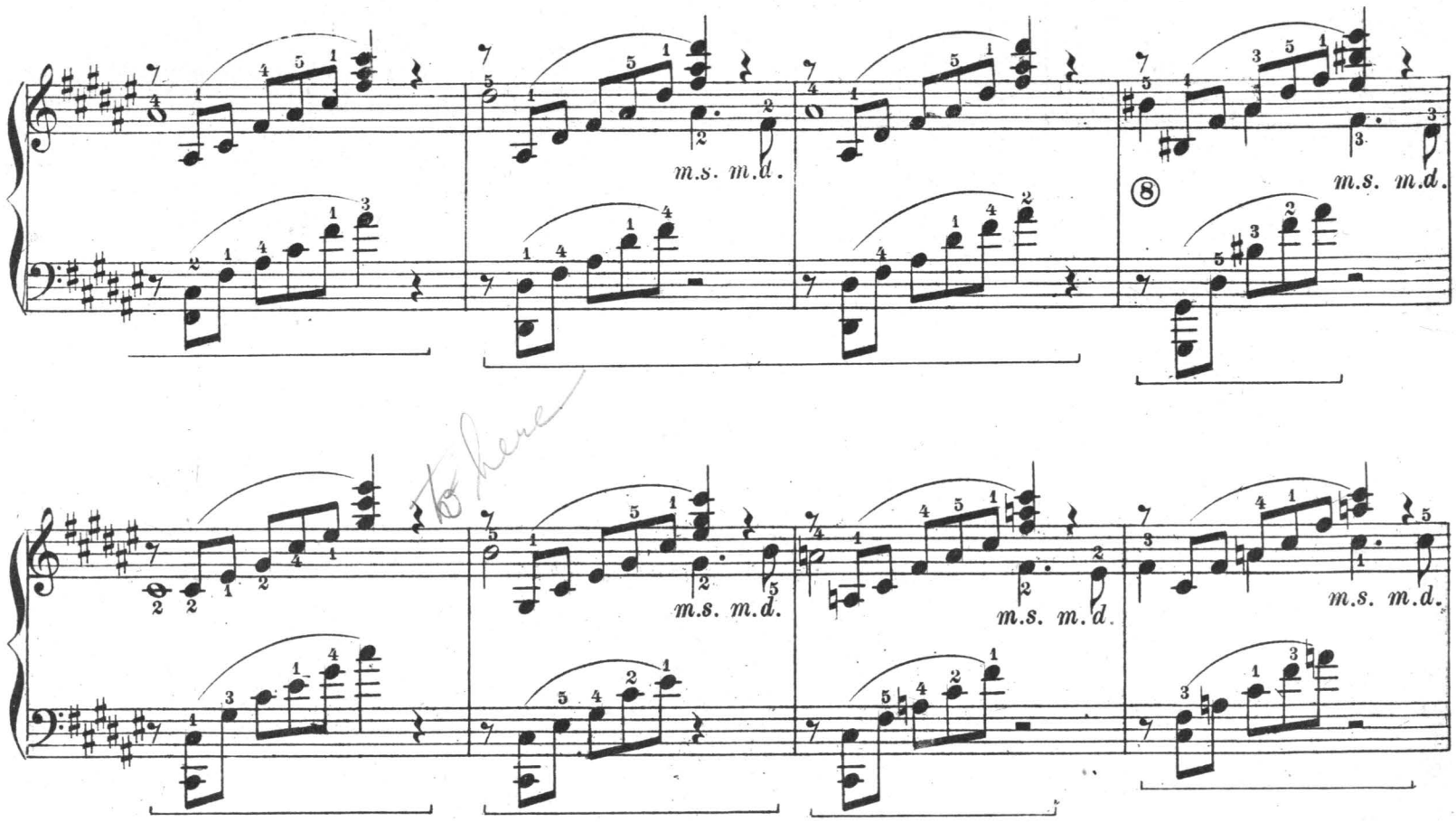
stringendo.

6. When these chords occur they must be sustained their full value by the fingers and Pedal. As a rule, the Damper Pedal should be pressed down directly *after* the notes are passed by the fingers. Many players make a noise with the foot in using the pedal which is very distracting to sensitive listeners.

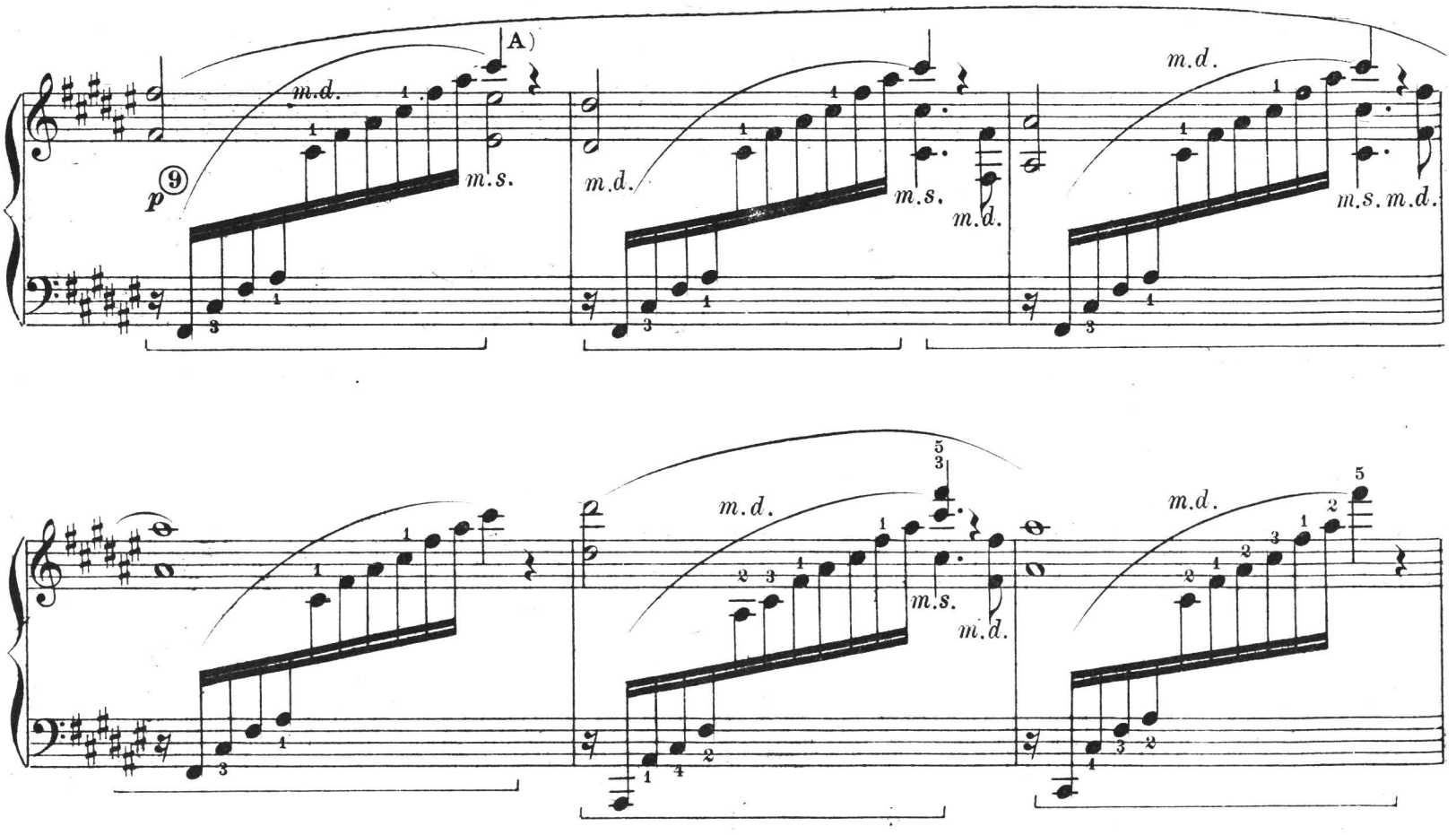
Kamennoi-Ostrow - 8. A) Up touches; careful to make them simultaneous with both hands.



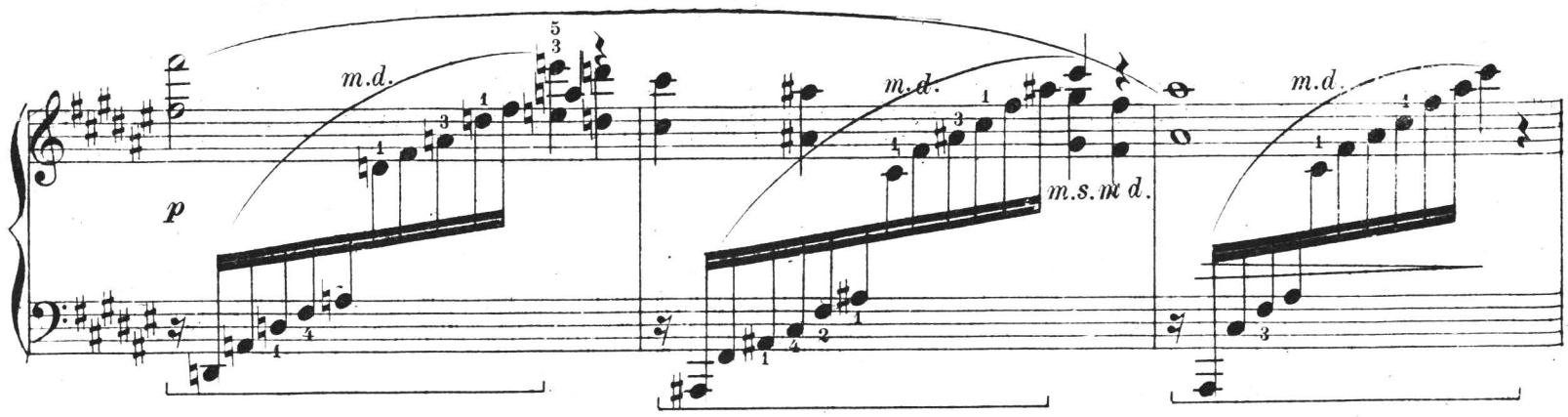
7. Sustain the Damper Pedal through the entire chord of C♯. In order to avoid unnecessary finger marks the player should bear in mind that the left hand fingers chords in ascending the same as the right hand in descending. The 4th finger of either hand is used on intervals of 3rds and the 3rd finger of either hand is used upon intervals of 4th. If pupils were only instructed scientifically from the outset, and had brains enough to profit by the instruction, finger marks would not be required. A) Up hand touch making the upper note clear for a bell effect.

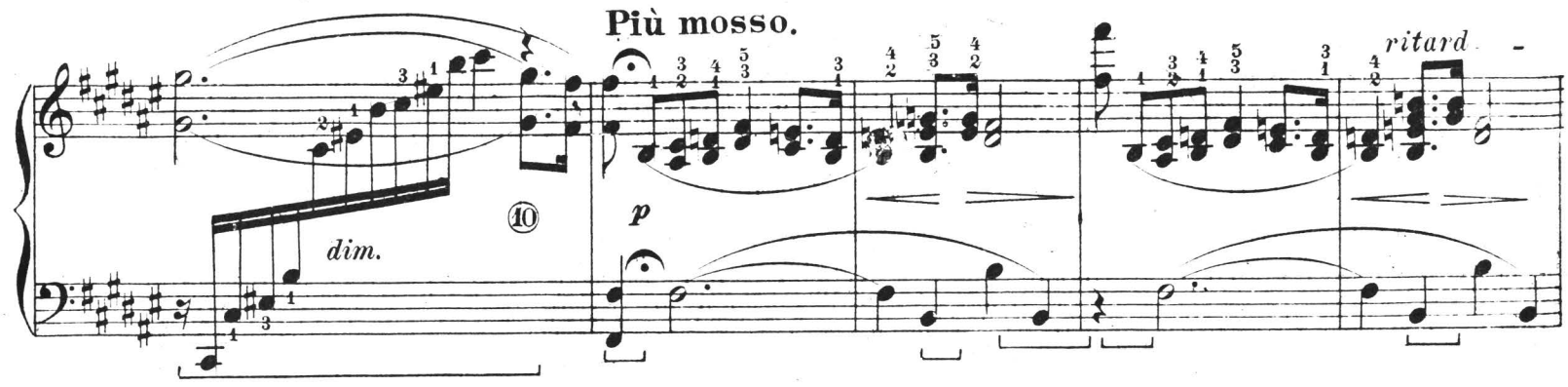


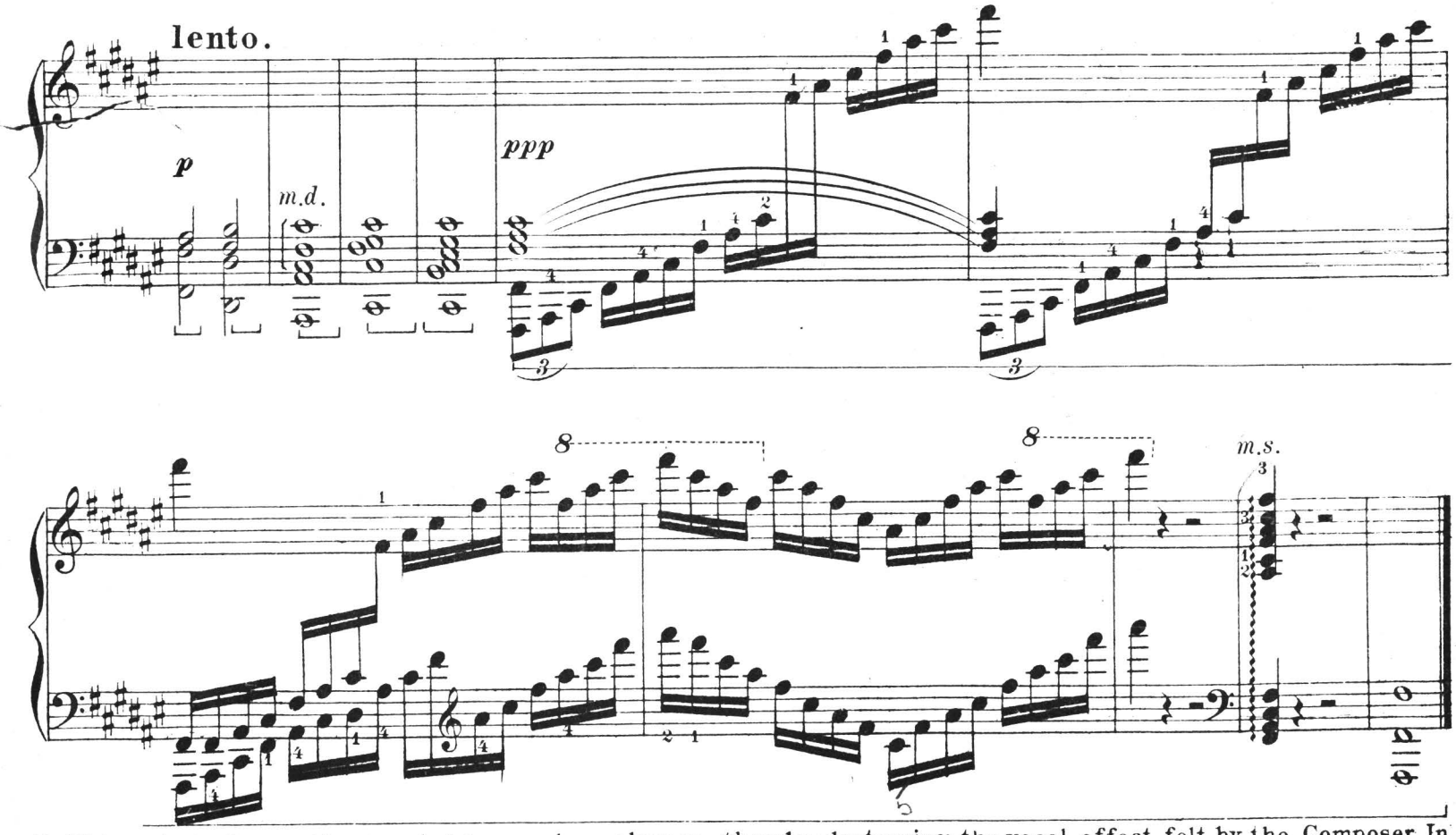
8 The most important principle in fingering is to avoid all unnecessary twisting and turning of the hands. Try to keep as many keys in one position as possible. The above fingering may seem awkward for small hands, but small hands ought to be stretched even more than large ones. There is in these days more piano pounding than legitimate piano *playing*. The piano can not be made to sing except by correct principle of legato playing. Make the runs soft.



9 The melody must sing out clearly against a subordinated accompaniment. The Arpeggio, as originally written and played by the Composer, was executed by the left hand alone, and the idea was to bring out the melody more prominently with the right hand; but, as written above, it is practically better adapted to the technical grasp of the majority of Pianists. A) Feel the rhythm strongly at the middle of each measure.







10 This note is frequently repeated by careless players, thereby destroying the vocal effect felt by the Composer. In order that the melody may be heard against the accompaniment it is well to observe the Diminuendo as the chord ascends.

LES SUCCÉS DU PIANO

A COLLECTION OF PIANO-FORTE COMPOSITIONS

EDITED AND REVISED BY

RICHARD ZECKWER

MAGNUS, D. Op. 243.	Song of May. (Chanson de Mai)	.40
LAMOTHE, GEORGES, Op. 262.	Estudiantina. (Caprice Espagnol)	.60
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