

A. Siloti, a Piano Player and Music Teacher: Emigration from Russia and Peculiarities of Creative Activity in the USA (1921 to 1945)

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Abstract: The purpose of the study is to reveal three key vectors of activity of A. Siloti as an outstanding representative of the Russian emigre community during his residing in emigration in the USA. These are concert, teaching and editorial activities. A. Siloti belonged to the first, so-called post-October wave of emigration when arrived in the USA in 1921. The main reasons of his emigration were dangerous problems with Bolshevik's power. He emigrated firstly to Finland, then were European counties, which were famous for Russian emigrants. After three years of wandering, which were marked by A. Siloti's only concert activities he, at least, began his creative way in USA. So, this article specifies the contribution A. Siloti made both to the cultural environment of the USA at the beginning of the twentieth century, and to the performing and teaching activities of musicians of the first wave of emigration. The relevance of study is due to insufficient research on the activities of A. Siloti in emigration, and especially during his activities at the Juilliard music school. In this educational institution A. Siloti has begun working in 1925. Therefore, the first official information about his activities appeared only in connection with teaching activities at Juilliard. He cooperated with such famous concert collectives as New York Philharmonic Orchestra, Symphonic Orchestra in Sent-Louis, in Philadelphia and so on. That's way, in this article were classified principles of A. Siloti's pianism, which influenced on his pedagogical style. It is known from a small number of retained posters that some revisions were included in A. Siloti's concert programs, however they have not been considered as part of performing and interpretive analysis. According to analyze of A. Siloti's concert posters and memoirs of his colleagues and students, the most part of his repertoire consist of his own editions. So, for making full picture of his emigration activities in this research is presented a detailed analysis of his editorial style on the such examples as Fantasia c-moll by J. S. Bach. Description of reasons for emigration, interpretive analysis of concert activities, as well as determination of the peculiarities of A. Siloti's teaching style in emigration and introduction of unpublished revisions of A. Siloti into scientific circulation provide for the relevance of research carried out in the framework of this article.

Keywords: Alexander Siloti, Post-October Emigration, Juilliard Music School, Settings, Transcriptions, Revisions, Moscow Pianoforte School, Concert Activities

1. Introduction

A figure of A. Siloti came to the attention of scientists only in the early 2000s. Since after 1919 he has been in the status of an emigrant, the Soviet authorities did not allow to explore the life path and activities of such artists. In 2003, the only foreign publication has been published that described both A. Siloti's creativities, and his fate. This is the monography of Charles Barber, an American researcher, conductor, professor

at Stanford university in Maryland (USA) [2]. He has also assisted a publication of a single collection of A. Siloti's pianoforte revisions, however not all of them were included therein. The musical text and performing interpretation of these works have been described in this study, which also proves the scientific and practical significance of the study results.

There are several works devoted specifically to A. Siloti. In particular, E. Maltseva in her PhD thesis called "Alexander Siloti: piano player, teacher, organizer of concert life" [9]. E. Maltseva selects for the analysis three aspects of A. Siloti's creative life being evolved from the beginning of his creative career throughout life. The years of study under the supervision of M. Zverev, N. Rubinstein and F. Liszt have been analyzed, a focus on the A. Siloti's teaching activity during his work at the Moscow conservatory has been made and partially the teaching path during his work at Juilliard has been considered. Activities of A. Siloti as an organizer, namely his private theatrical concern called "A. Siloti's concerts" in St. Petersburg 1900 to 1916 are being studied in the thesis research of S. Horobets called "Cultural creativity of A. I. Siloti in the artistic life of Russia at the beginning of the XX century" [7]. The author analyzed the A. Siloti's organizational activity through the prism of his personality, while describing biographical facts about the probable place of birth and genesis of the A. Siloti's bloodline. However, no attention has been paid to the musician's editorial activities. This work originally focused on the period of A. Siloti's emigration, however in the form of a translation into Russian of three chapters, a fragment from the C. Barber's monograph mentioned above. They partially describe the procedure for searching a country of residence and a period of work at Juilliard. However, no scientific review of these texts has been carried out. The analysis of A. Siloti's revisions of the works of J. S. Bach was given in the candidate's thesis of S. Izotova called "A. I. Siloti and his role in the reception of J. S. Bach's creativity" [8]. The work was focused on the place of revisions of J. S. Bach's music compositions in the performing repertoire of A. Siloti. A comparative analysis of A. Siloti's works and the existing revisions has been carried out at that time. However, S. Izotova's research related to exclusively the editorial work of A. Siloti for J. S. Bach's creativity, while no revisions of other composers have been considered.

2. Specifics of A. I. Siloti's Personality and the Reasons for His Emigration from the Bolshevik Russia

A. I. Siloti (1863 to 1945) is a rather mysterious figure in the musical space of the last third of the XIX – first half of the XX century, being a cousin of S. Rachmaninov. Experts were also aware of the fact that A. Siloti owned a significant number of revisions of J. S. Bach musical compositions. From the encyclopedic publications of different years, one could learn that A. Siloti has been a student of N. Rubinstein and F. Liszt. He's gone down in history as a piano player and musical and public figure, a concert organizer (in particular, his concert private theatrical concern in St. Petersburg-Petrograd 1903 to 1918 has been mentioned). Herewith, even the reference publications contain a discrepancy between some facts of the musician's biography (for instance, there is no clear opinion about the place of his birth, the initial date

of classes with N. Zverev, etc.).

We suppose that it is incorrect to consider the creative role of A. Siloti separately from his personality and thus understand the reasons for his emigration. Like many representatives of the intelligentsia of the late XIX – early XX century, A. Siloti had to go through a turning point in his life "before" and "after" the February and October revolution. And if the ideology that reigned after the February revolution of 1916 in Petrograd has been perceived by him mostly positively and he agreed with the key points of the society reorganization while supporting the "romantic" plans of the revolutionaries to a certain extent, then after the October revolution he has changed his views, since the new, Bolshevik authority finally showed its true "face".

While going deep into the historical context, one might observe that the political situation in the country has been escalating. Already on November 22, 1917, all the theaters (including the Mariinsky Theater, as well as the Kirov Theater managed by A. Siloti at that time after the revolution) have been nationalized and performances have been suspended indefinitely by the Order of the new leadership represented by A. Lunacharskyi. In 1917, the population of Petrograd has been about 2.5 million people. The major part of the population comprised of low-income people. It was for this very stratum of society that A. Siloti has been performing his folk and publicly-available concerts, as a key part of the "A. Siloti's concerts" private theatrical concern. However, the revolutionary ideals have been also accounted for this very social group, not considering the established examples of the elite art of classical music.

A large number of intelligentsia representatives has fallen out of favor, or had to leave Petrograd in a short time. A. Siloti was among the artists who has fallen out of favor. Because of his refusal to hand over the keys from the imperial suite of the Mariinsky Theater to the new authorities, he has been charged with organizing an anti-Soviet "action". On December 1917, the Russian Emergency Commission under the Council of people's commissars for Combating counter-revolution and sabotage issued a warrant No.73 to arrest A. I. Siloti. On November 5, 1917, A. Siloti has convened a meeting of the creative and administrative collectives of the theater to take further measures as to at least partially resume work, including the matters of the imperial suite. Regarding the specific refusal to hand over the keys from the suite to the new leadership, A. Siloti reasoned that he would only hand over the keys personally to "representatives of the legal authorities" [6]. He considered it illegal to close the theater: firstly, it was unacceptable for the audience, and secondly, he supposed, that such a decision has not been too important for the new regime. He was in opposition to most artists who believed that closing theaters has been a useful restraint for the new authority. On November 9, 1917 four days after the Order and due to A. Siloti's efforts the Mariinsky (Kirov) Theater troupe has been allowed to continue working [13].

The State Archive of the Russian Federation stores two documents illustrating the confrontation between A. Siloti

and A. Lunacharskyi, the education commissar. A. Lunacharski's letter to comrade Derminskii, the chairman of the commission for Combating counter-revolution was stored by No.169 dated December 29, 1917 (see Figure 1).

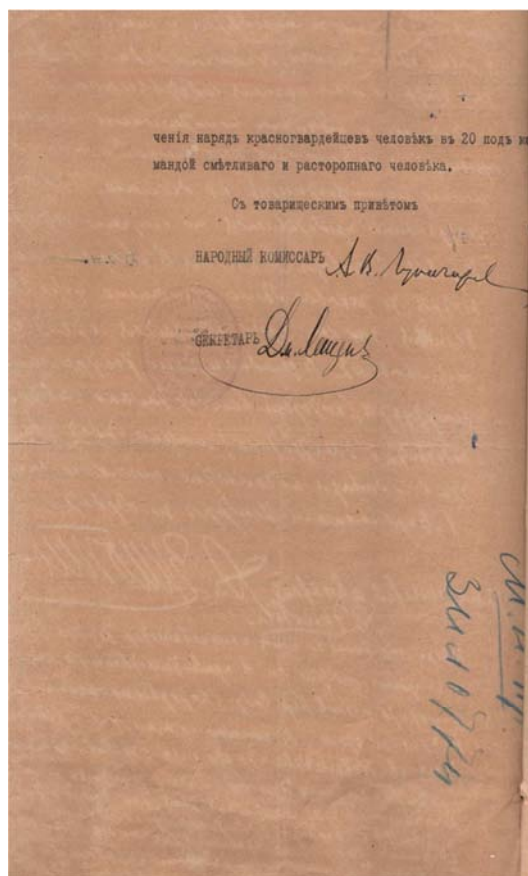
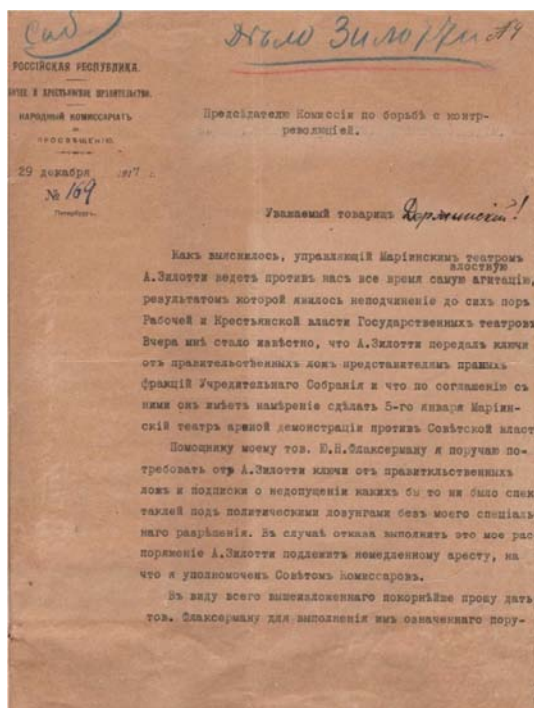


Figure 1. The original protocols of A. Siloti's accusation of counter-revolutionary activities (stored in the fund of the State Archive of the Russian Federation).

This very document describes the reason why A. Siloti has been accused of illegal actions. It was not known for sure whether he was actually going to hold an anti-Soviet event in the theater, since there hasn't been a word about such a plan in any of the memoirs of A. Siloti, his family and friends apart from this letter.

On December 30, 1917 while trying to save the situation, A. Siloti wrote a protocol in which he tried to explain at least the situation with the keys: "I, Alexandr Illich Siloti, 54 y.o., a piano player and conductor, current manager (at the choice of artists) of the Opera company of the State Mariinsky Theater. I had no keys, since they were owned by couriers in the theater... Wish I had the keys, I would have handed them over, since the keys are not my personal property..." (see Figure 2).

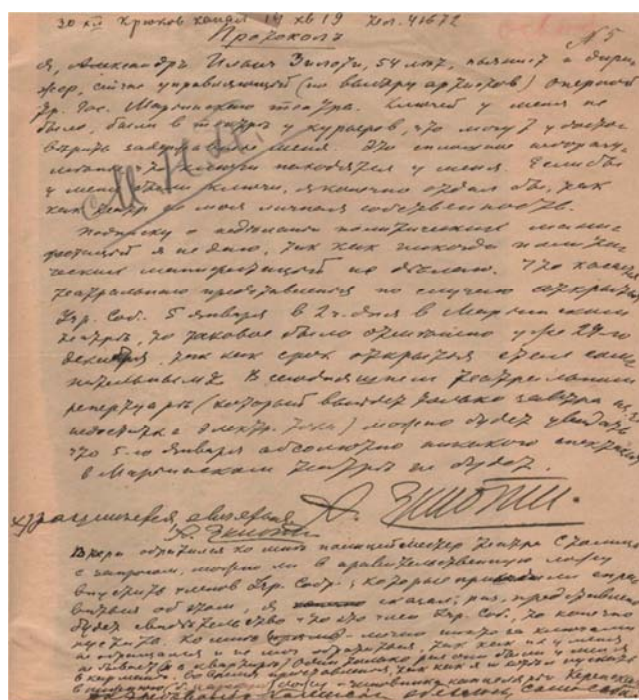


Figure 2. The full text of the A. Siloti's testimony protocol, whereby he did not admit his guilt and did not confirm the fact of organizing anti-Soviet agitation (stored in the funds of the State Archive of the Russian Federation).

The A. Siloti's case was not the only one that has been filed in this way in 1917 to 1918. Judging by the documents and archival data stored at the State Archive of the Russian Federation regarding the case of A. Siloti one may conclude that it has not been considered for a long time, and the suspect himself spent almost a year under house arrest. An additional factor that effected on the decision of A. Siloti regarding emigration was the fact that his youngest son Levko Siloti and four of his friends have been also arrested along. One of them was only 16 y.o. The next day he has been executed. Researcher of A. Siloti's creative life named Charles Barber comments on this situation as follows: "During the revolutionary period Siloti's son Levko has been arrested. Like his father he was indifferent to politics and neutral about the events in Petrograd. He has been arrested while just sitting in a restaurant together with his four

friends" [2]. Sure, that at the time A. Siloti has stopped any concert activities, especially foreign tours.

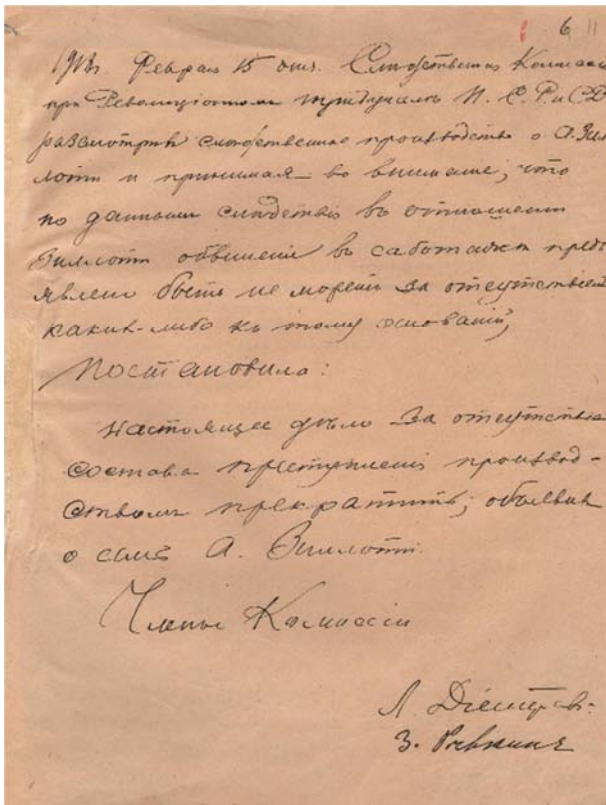


Figure 3. An archival document confirming the fact that A. Siloti has been liberated and all the charges against him were removed (stored in the State Archive of the Russian Federation).

3. Decision-making on Emigration and the First Years of Life Abroad

Ivan Manukhin, who was M. Gorky's personal physician and worked as a full-time physician of the Trubetsky bastion of the Petropavlovskiy Fortress in 1917 to 1918, has played a key role in A. Siloti's liberation. During the work in bastion, he has helped to liberate lots of intelligentsia members by taking responsibility for their staying on freedom, since he was an active member of the political Red Cross². I. Manukhin was A. Siloti's long-time friend, thus as soon as he learnt about his situation with the arrest, he immediately started to make all the efforts possible. I. Manukhin's memoirs are of great value in the study of causes of A. Siloti's emigration: "My good friend and conductor A. I. Siloti was one of the "saboteurs". He has been appointed by Temporary government the Mariinsky Theater director...When I learnt of his arrest, I rushed to Lunacharskyi at the Winter Palace. Siloti didn't want to hear about his liberation: the entire opera was under his [Siloti] influence, thus it was his fault that the theater is taking strike. "And you shall see," - Lunacharskyi said decisively, - "the opera shall open again without him"³". After long negotiations and persistent persuasions, Lunacharskyi has finally agreed

to a compromise: he would release Siloti from the "Crosses", but given that I moved him to my apartment, and I had make him sit without going out and using the phone. I have been held responsible for meeting these conditions" [10]. So, on February 15, 1918, by the decision of the Investigative commission, the A. Siloti's case was closed "due to a lack of evidence" (see Figure 3). I. Manukhin himself has left Russia in 1921 only with the help of M. Gorkyi and emigrated to France, since he has been living in Paris in 1911 to 1914, while he was on probation at the Louis Pasteur Institute under the supervision of I. Mechnikov.

Therefore, the A. Siloti's departure has been associated not only with the worsening of the cultural situation in Petrograd and in the Russian Empire as a whole, but also with the need to save both himself and his family.

Until 1925, one can only study A. Siloti's concert activities, since after leaving Russia in 1919, he has been living in different European countries for a while. When briefly tracing the geographical changes in the A. Siloti's creative life one can see, that the first conditional stop was Finland. So one of the very first post-emigration performances has become a concert on April 25, 1920 in Mikelly (Finland). Bach-Siloti, F. Chopin, A. Lyadov, F. Liszt, S. Rachmaninoff, A. Rubinstein and Schubert-Tauzig have been performed. A. Siloti has moved to London the same year. A concert at Wigmore Hall on October 23, 1920 has become the first performance. The piano player performed music compositions that have been his hallmark since the pre-revolutionary European tour: namely "Islamey" by M. Balakirev, Sonata-Fantasy op. 19 No.2 by A. Scriabin, "God's Blessing while alone" from the cycle of "Poetic and religious harmonies" by F. Liszt and "Fantasy" f-moll, op. 49 by F. Chopin. The review of this concert demonstrated the performance demands for sound, which A. Siloti has been raised as a goal for his students: "He mostly played mezzo-piano and mezzo-forte, but he could also hit the keys very hard. However, it still remains music: there is nothing unstructured and meaningless about A. Siloti's activity"³. There are facts that after England A. Siloti has moved to Antwerpen (Belgium), however no data on concert performances in Belgium itself was available. It was known that Ilmari Heinikainen (1892-1955) a young Finnish piano player, who has already started his classes with A. Siloti in Petrograd in 1916 to 1917, went to Antwerpen along with his teacher. However, he was the first known A. Siloti's student, who has shared the performance of the emigration period in London on October 30, 1920. They have performed W. A. Mozart's D-dur Sonata and F. Liszt's Emotional concert playing two grand pianos. In the next section, A. Siloti has been playing J. S. Bach's compositions solo. One of the main features of A. Siloti's performing style has clearly manifested at this performance, that is defending his own interpretative principles, despite the taste stereotypes of that time. The reputable publication such as the Times could not help but notice this trend: "Neither program nor the manner of performance could reflect anyone's taste, except for the performer's...It seemed that Siloti has been playing concert for himself, he lived this music that conveyed his thoughts and emotions"⁴. The audience of that time could not adequately perceive J. S. Bach's creativity, since this music has

been difficult to understand and had no attractive virtuosity of Romantic era compositions. Therefore, W. Anderson's comment in the London music news became relevant: "I was glad to listen to Siloti again, especially performing Bach....This music has demonstrated performer to the best of his abilities. Siloti's Bach sounded simple, powerful and wonderful"⁵ [2].

4. A. Siloti's Creative Views in the Conditions of Social Adaptation of a Forced Migrant

Unfortunately, it was just because of his principled repertoire views and the simplicity and individuality of his performing style that he was unable to build a career as a piano player in the UK. For tsarist Russia, these traits have been perceived positively and had an educational vector, since the audience did not have free access to the general public and artistic tastes have not been yet formed, unlike the London audience. The rigidity of A. Siloti's position on the interpretation, choice of repertoire and image of an artist on stage may be explained by a sharp narrowing of the creative abilities of the musician due to emigration circumstances: "The only manifestation of human freedom remains the creativity. It cannot be imposed externally and subordinated to necessity" [16]. We cannot separate A. Siloti as musician and A. Siloti as personality, thus we should bear in mind that A. Siloti had to start his path as a "conqueror" at the age of 57, at the time when a person generally has already decided on the scenario of the life and focused on the basis of activity worked out during younger years. A. Siloti has been experiencing the tragedy of an outstanding person who must either confront the global changes of society and take the heat, or retreat and sacrifice previous achievements and efforts for the sake of a sense of social safety and stability. The matter of such a "sacrifice" has been described by Yuriy Terapiano, a Ukrainian-born literary critic of the beginning of the twentieth century, a member of the White movement, who emigrated to Paris in 1924 by saving his life like A. Siloti did: "The most terrible of all that post-war generations saw is daylight being "proof and rude". This light has created a kind of illuminated spot within the modern consciousness. One may stand off, that is deliberately avoid the checkup: in this case, one can save a lot, defend it and continue it. But all values shall only be values up to the limit of the illuminated spot, and those who cannot remain in place are immediately affected by destructive rays" [14].

Afterwards the matter of the migrant social adaptation crisis shall be actively studied in the 1950s by American scholars. J. Berry has proposed the "acculturation stress" definition. He believes that the source of the emigrant crisis is not the unknown cultural space itself, but the cross-cultural interaction of an individual and the new society [4]. Sh. Solomon has put this matter point-blank, considering that contact with representatives of other cultural and social views was unconsciously perceived by migrants (especially forced ones) as a threat not only to the professional activities, but also to the life safety [5]. At the beginning of the twentieth century, the emigrant "minority" had to be subordinated to

the social "majority", thus there were acute conflicts, especially in the creative environment. A. Siloti has also found himself in such a "minority", thus it took him almost ten years to restore the authority of an outstanding performer, teacher, editor and public figure, despite his deep diverse knowledge and vast experience.

One of the greatest philosophers of the early twentieth century, N. Berdiayev, who, like A. Siloti, has experienced the vigorous formation of a new, Soviet society as a moment of his own fate, described in a few words the essence of tragedy of the intelligentsia: "This revolution affected me, even though I treated it rather critically and was outraged by its evil manifestations"[3]. A. Siloti's position has been initially quite loyal, thus he adapted his latest concert programs in the private theatrical concern for the non-elite segment of the population. Thus, revolutionary views have been reflected in both his creativity and his personality. Therefore, even during the emigration period and despite changes in the countries of residence, A. Siloti remained a bearer of national culture, as well as performing and teaching traditions of the Russian pianoforte school. This desire both to retain and develop the culture of the own people to a foreign, and sometimes hostile society was distinguished by the "first wave" of emigration: "For the self-consciousness of the Russian emigration of the "first wave", it has been extremely important to realize the peculiarities of national culture against the general background of Europe; differences of its idea and style from those of the West" [1].

5. A. Siloti's Concert Activities in the USA

After years of searching and trying to adapt to the new reality, it has been only since 1921 that the fourth period of piano-playing activity of A. Siloti started 99% associated with the Juilliard music school. This institution has acquired a high status for training musicians only in 1926 due to the merging with the Institute of musical arts, opened in New York in 1905. The school itself has been established in 1924, so A. Siloti was standing at the origins not only of this educational institution, but also of higher music education in the USA as a whole. The American culture of this era has been formed by these very emigrants of the first wave (the next blocks of Russian emigrants occurred in the thirties and post-war years, in the 1970s and 1990s). The social group of emigrants that A. Siloti belonged to had a special nature, since it left behind a considerable basis for the development of next generations and local experts: "Only the flow of the first post-October wave of emigration was actually Russian, thus we can only talk about Russian emigration and emigre community in relation thereto. By calling the post-October spreading as "Russian emigre community", researchers thereby emphasize not so much the geographical as the spiritual nature of this phenomenon, which has no precedent in history" [12]. Almost simultaneously with A. Siloti, Joseph and Rosina Levin have been working among the creative

elite of America both being famous piano players and teachers who helped their colleague find a job at Juilliard high school. Moreover, in 1924 in Philadelphia, J. Levin has published a methodical work called "Basic principles to play the pianoforte", based on the principles of pianism founded by V. Safonov, and therefore, like A. Siloti afterwards, promoted the specifics of the Moscow school, whereby the educational procedure has been based not only at Juilliard school, but also partially at the conservatory in Chicago, as well as at the Universities of Denver and Bolger. S. Rachmaninoff has been living and working in America since 1918. He has met A. Siloti's family in 1921 from the ship "Karmania", which arrived from Southampton (England).

However, A. Siloti's acquaintance with America occurred much earlier, while after probation on F. Liszt in 1898, A. Siloti suggested a young composer Norman Sekon to make a joint tour. The list of selected cities included New York, Brooklyn, Cincinnati, Boston and Chicago. It is reasonably to remember here a quote from a review of his concert two years before the tour in St. Petersburg in 1896: "Body posture, hand movements, speed of fingers, skilful pedals control, herewith not a single unnecessary movement of the head or body - all these qualities may serve as an example and model for students, who, by the way, were lots present at the concert...His knocking the keys is elastic, not raw-boned and sharp, just like by the brushstrokes...what is more precious about Siloti is his ability to catch the spirit and individual features of the composition that recommends the virtuoso's intelligence"⁶ (1891-1938).

This review has been published in the 1896 edition of Theater news No.321. When comparing reviews of concerts both of Russian and Emigrant periods, one may conclude that A. Siloti have only been improving his piano-playing qualities over the years, and his skills, despite difficult life circumstances, was just reaching an increasingly high level. However, the maestro did not immediately start his career as teacher. First of all he was earning for a living and gaining authority in the new country through performing activities.

New York newspapers called the years from 1922 to 1931 the piano player's "second birth" already for American listeners from now on. One of the articles devoted to the cultural life of the American capital had the following title: "Siloti returns with a new triumph" [2]. At the time the musician has been playing a lot with orchestras under the supervision of the best conductors, participated in chamber programs, performed solo concerts while playing piano to the best of his skills to promote his name and strengthen authority in the US music world.

His American trip has started with a concert at the Odeon Theater in Missouri with the St. Louis symphony orchestra led by Rudolf Gantz on January 6, 1922. Interestingly, that the artist has been represented on the poster as follows: "Siloti, Liszt's student, a weekly symphony solo performer"⁷ [2]. This short quote demonstrates that the fame won by A. Siloti in Russia and Europe, has been almost of no importance in America, especially since one can see from the previous analysis of his performing activities in the first years of emigration (pre-American period), he did not wish to

adapt to the tastes of regular audience.

Reviews of A. Siloti's performances in the early twenties in the United States were mixed. Richard Aldridge, a famous New York music critic, wrote about concerts at Carnegie Hall in February 1922: "Mr. Siloti has been playing a masterful setting of Schubert's fantasy with sincerity and true warmth of style, with diamond and rhythmic points, as well as with the beauty of tone"⁸ [2]. On November 20 of that 1922 an almost diametrically opposite review appeared in the New York Times: "Siloti is playing Bach's music in a poetic manner, he could have been more enthusiastic in the last part of the Prelude to Cantata No. 29. He performs Liszt's compositions with such a "deep" meaning that only beginners in music demonstrate"⁹ [2]. This concert featured compositions by J. S. Bach, F. Liszt, F. Chopin, M. Ravel, A. Lyadov and A. Rubinstein.

A sufficient number of reviews about A. Siloti's performances has been retained. When analyzing them in the course of the study, one came to the conclusion that the American audience has recognized the unquestioning authority of the artist, but he himself finally stopped his emigration search. Any performer wins the fame and favor of the audience primarily due to a set of the performing, expressive and technical abilities. A. Siloti was no exception; thus his musical arsenal has been distinguished by its variety since he was a student. The musician as an interpreter has always been distinguished by an individual approach to the interpretation of compositions, an accurate hitting the style, as well as the simplicity and "naturalness" of the performing style. Let's highlight the key features of his performing style, which has been formed under the influence of N. Rubinstein and F. Liszt, and which according to the memoirs of his foreign students he later introduced during classes:

1. large selection of initial touch according to artistic objectives;
2. fine display of phrasing and mezzo di voce;
3. bright dynamic scale;
4. fine art of pedaling according to the era and style of a particular composition;
5. wide timbral palette;
6. perfectly developed technical base of small and large equipment

The successful resumption of his performing career was also evidenced by the fact that in 1926, the very next year after starting work at Juilliard, A. Siloti has been among the eighteen invited world-famous concert piano players who were recording at the Aeolian company using Duo-art technology. In addition to A. Siloti, the list included I. Paderevskyi, M. Hess, I. Friedman, I. Hoffmann, V. Pahman, A. Cortot, V. Backhaus, etc.

6. Interrelation of A. Siloti's Performance and Editorial Activities During Emigration

The second (conditionally) American period has started since 1931. Among the significant performances of A. Siloti

as a piano player while working at Juilliard, one shall mention the concert dedicated to the 125th anniversary of birth and the 50th anniversary of death of F. Liszt in 1936. Only music compositions by the Hungarian maestro have been performed. A. Siloti was playing Concert No. 2 and "Dance of death" as part of this event.

Another important concert accompanied by the Juilliard school orchestra took place in 1936. The program included the "Imperial" concert by L. Beethoven. Among the compositions of L. Beethoven A. Siloti has also been performing 12 versions on the Russian theme, Sonatas op.27 No. 2, op.28, op.31 No. 2, op.109, op.111 and Pianoforte concert accompanied by orchestra No. 4. On November 7, 1936, one of the most outstanding performances of A. Siloti took place, since it has been dedicated to the creativity of his mentor F. Liszt: "Siloti grasped an opportunity to honor the memory of F. Liszt, who has passed away 50 years ago" [7].

On November 19, 1937, A. Siloti has appeared before the footlights on the stage at the Juilliard concert hall for the last time, while performing a very complicated program: The Concert b-moll by P. Tchaikovskyi, "Dance of death" by F. Liszt and the "Wanderer" Fantasy by F. Schubert – F. Liszt.

Despite his age, A. Siloti has been playing together with the Juilliard school orchestra each year, participated in chamber concerts, actively collaborated with the Steinway company – for instance, he participated in a concert that took place in 1931 at the Steinway Hall in New York (by that time Siloti was already 68 y.o., thus his piano-playing career has been gradually fading). The poster of another concert which took place at Carnegie Hall on October 21, 1931 (see Figure 4) in collaboration with the most famous pianoforte manufacturer has been retained.

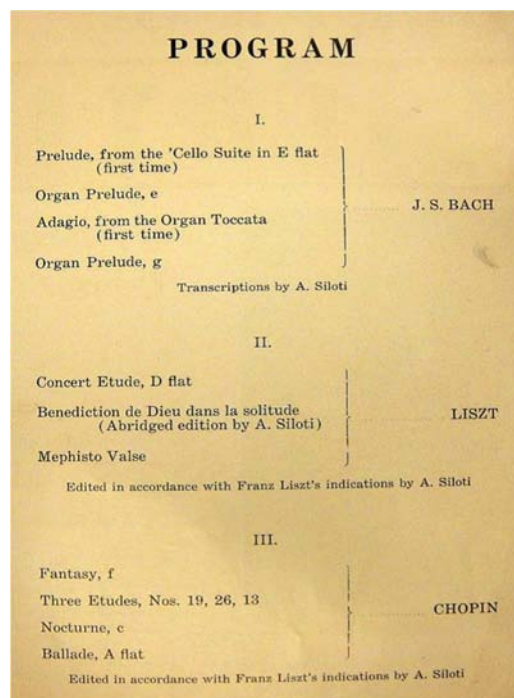
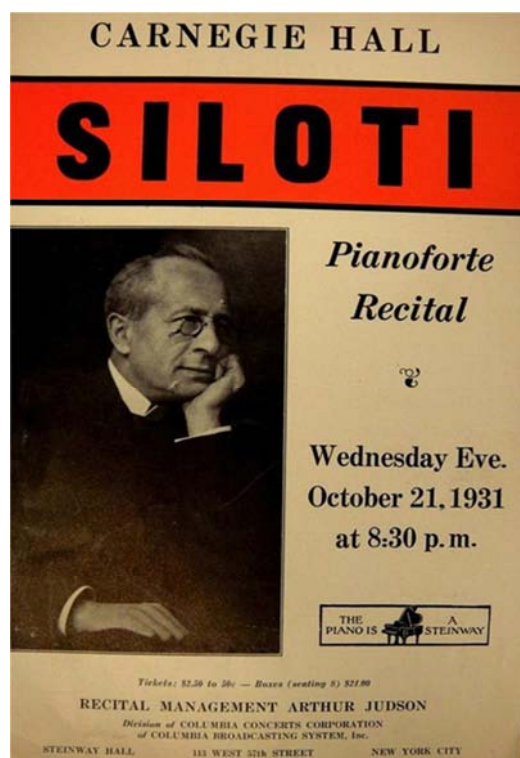


Figure 4. The poster of A. Siloti's concert on October 21, 1931 at Carnegie Hall funded by the Steinway&Sons company.

Due to this example, we have the opportunity to get acquainted with the program of a solo concert, which consisted of three blocks dedicated to J. S. Bach, F. Liszt and F. Chopin, respectively. In contrast to a sufficient number of reviews about A. Siloti's piano playing, very few posters directly demonstrating the selection of the repertoire have been retained. This is the only poster of A. Siloti's solo concert ever found to date, which consisted entirely of transcriptions and settings of the performer. It was worth noting that the revision of J. S. Bach's compositions has been presented as transcriptions ("transcriptions by A. Siloti"), but F. Liszt's and F. Chopin's compositions were designated as "edited in accordance with F. Liszt/F. Chopin's indications" ("edited in accordance with France Liszt's indications by A. Siloti"). A. Siloti's transcriptions are a pianoforte version of compositions of other instrumental or vocal origin. His settings (or revised edition, as the editor himself indicated in the score) are the original pianoforte music compositions, which are amended by A. Siloti in accordance with his interpretative or functional position related to an individual composition. Thus, the given concert has been provided for such transcriptions of J. S. Bach's compositions as the Prelude from the Cello sonata Es-dur, Part 1; the Organ preludes e-moll and g-moll, as well as Adagio from the Organ tokkata, Part 1. The A. Siloti's setting revision has been represented by compositions of F. Liszt, such as the Concert etude Des-dur "Un Sospiro", "God's blessing while alone" from the cycle of "Poetic and religious harmonies" and the Mephisto-Waltz No. 1; as well as by compositions of F. Chopin, such as the Fantasy f-moll, three Etudes No. 13, 26 and 19, as well as the Nocturne c-moll and the Ballad As-dur.

The first revisions made by A. Siloti and those published in life were classified in detail in accordance with the purpose of writing, that is, the author himself left instructions for the performer. One should pay attention thereto, since this implies the functional content of the revisions, which is the basis for interpretation (in addition to the performer's own artistic experience). Such revisions included: concert transcriptions (among the first compositions of J. S. Bach, the Prelude h-moll from the Score notebook of V. F. Bach; the Trian by I. Albenis); other transcriptions (the major part of revisions of J. S. Bach's compositions, as well as the Four Russian songs by A. Lyadov, "Kaddish" by M. Ravel from the vocal cycle called "The Two Jewish melodies") and the settings of an average complexity (Waltz op.316 of "The Life of an artist" by J. Strauss-jr; "The Mourning" by P. Tchaikovsky from the music for A. Ostrovsky's drama "The Ice Maiden"; introduction from the music of A. Arensky for A. Pushkin's poem "The Fountain of Bakhchisarai").

Moreover, the score contained the following notes: "concert setting", "translation", "transcription and editing" (within one composition at a time), or the notes such as "simplified edition", "revised and simplified edition". The versions of C-dur on the theme "Ah! Vous dirai-je, maman" KV 2629 by W. A. Mozart, which belong to an emigration period edits have the following explanation: "abbreviated and edited for concert performance and educational purpose." Another versions of F-dur KV 547a, Anh. 138 (A. Siloti has left 9 out of 12 versions by W. A. Mozart) have a note of "transcribed and revised for piano students", illustrating the direction of editorial activity aimed at the teaching repertoire of part of the editorial perfection of A. Siloti. The basic principle of A. Siloti as a teacher was to defend the use of differentiated initial touch and to focus attention on sound. Such an attitude to the result of work on the composition has been formed in A. Siloti during his studies at the Conservatory under supervision of N. Rubinstein, and later this stylistic trend has been developing in A. Siloti as a teacher already while working at the Moscow conservatory. His position has been proved by the words of one of the best students of that period named K. Igumnov, a famous Soviet piano player: "When performing a musical phrase, one should bear in mind that before and after there are other phrases which it must be agreed with. Unless the phrase does not correspond to its neighbors and becomes excessively independent, it shall inevitably lead to falsehood in the general melodic flow, as well as violate an organic connection of musical language" [11].

With his revisions A. Siloti has not just allowed performers to express themselves, but also to develop a culture of sound extraction and phrasing using these compositions. To do this, he has described the pedaling in particular detail, while there was almost no pedal mentioned in original versions (a similar example is S. Rachmaninoff's Prelude gis-moll set. 32 No.12). A. Siloti also focuses the performer's attention on fingering and dynamics. The following is indicated at the beginning of the composition: "Reviewed by Alexander Siloti" [2]. Unlike the S. Rachmaninoff's text, the A. Siloti's version provides

for much more accurate fingering. He has also expanded the dynamic palette. He has created in the composition his own dynamic plan, while shifting accents and climaxes compared to the original text. According to the facts A. Siloti has set an interpretive and sound objective for the performer not only as an editor, but also as a teacher. This technique was especially effective unless the performer had previously used the S. Rachmaninoff's original in the repertoire. Then he had the opportunity to learn how to change the sound and ideological plan, while working out his auditory impressions using similar score.

A characteristic feature of A. Siloti's revisions, which distinguished him from other transcribers of that time, is a large number of detailed explanations of the objectives given. An example of A. Siloti's thorough editorial work is the explanations for the transcription of J. S. Bach's Fantasy c-moll, which are given in the Alexander Siloti Collection [15] (see Figure 5).

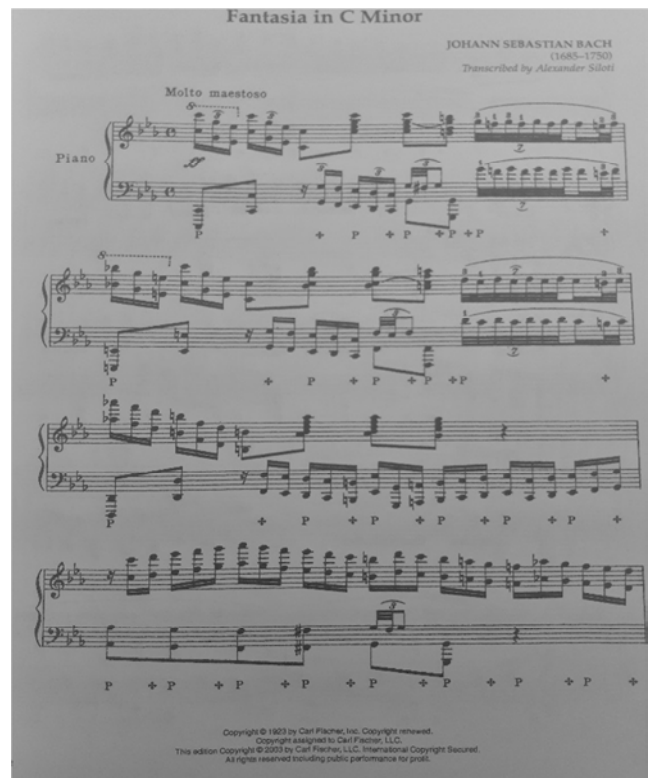


Figure 5. J. S. Bach, Fantasia in c-moll transcribed by A. Siloti.

This composition has been originally created for the harpsichord ("Cembalo") [15] in New York City on December 1922. He explains his decision to increase the texture in the parts of both hands from the first bar-lines of the Fantasy as follows: "Since the author has specified the Forte, the performer had to press the pedal, which had amplified the given note three times (two octaves). Thus, even when amplifying the part of each hand by an octave, one shall not be able to achieve the sound Bach wished for" [2]. These explanations, which A. Siloti suggests that the performer previously get acquainted with, indicate once more the need for laying down both performing and a teaching

objective.

The characteristic principles of pianoforte revision by A. Siloti and other authors of that period became the basis for the further setting activities of the second half of the twentieth century, and not only for pianoforte. Wendel Wetscott believes: "Searching the resources for the setting is an endless objective; music literature has an unlimited number of suggestions therefor. As it happened the most important request was the selection of a melody that, even in transcription, did not lose its original effect on the listener" [17].

7. Conclusions

While investigating the reasons for the emigration of A. Siloti, one may conclude that the revolutionary events and the ideology of the new government in less than a year has destroyed the musician's long-term work both in social-educational activities (the "A. Siloti's Concerts" private theatrical concern) and in his own performing work. Among the personal qualities of an artist there were several very important ones for this type of occupation, these are the activity and desire to work with young talented people, i.e. those who require assistance, like the future impresario himself did before. Currently, the people who find gifted, but still unknown performers and give them a chance to become "stars" are called PR-managers and producers. This was exactly how A. Siloti acted at that time. In addition to the opportunity to get a "place in the sun" for performers, A. Siloti was laying down himself an objective to increase the general cultural mass and expand the world-view of ordinary people. Moreover, the maestro's activities have been aimed at making Russia a country attractive to then world-famous musicians and cultural figures.

Having fallen in a pickle A. Siloti was able both to retain his creative name, and to play an important role in the creation of the highest level of music education in the USA at the beginning of the twentieth century. Compared to the subsequent "waves of emigration" and according to the article analysed, it was the post-October revolution that distinguished by the desire of the intellectual minority to organically combine the features of Russian culture and the artistic traditions of the society of the country where one had to build a new life. A. Siloti has also been a prominent representative of this position. Though his new creative career started in Europe, it was in America that he has found the opportunity to show the vectors of his creative life as widely as possible, while educating a new generation of performers at Juilliard based on the traditions of the Moscow and Western European pianoforte schools.

Summing up the creative carrier of A. Siloti at Juilliard, one may call him professor as a philosopher. Richard Taruskin, professor at the University of California, Berkeley, a well-known theorist and musicologist has been supporting the interests of Russian music in the USA since the 1970s. The author of the two-volume monograph called "Stravinsky and Russian traditions (before the creation of the Mavra)"

spoke out about the teaching and creative-performing activities of A. Siloti in the USA as follows: "Alexander Siloti was undoubtedly the most outstanding piano player who could have made records, but he did not, therefore his greatness was forgotten. During his life-time, he was the last link to the glorious past. A. Siloti is currently bringing back an aura of those fascinating pages" [2].

Students have also called him an "intuitive teacher" [2]. From the perspective of piano-playing, this meant that A. Siloti when searching an exclusively individual approach for each of the students, relied both on the knowledge gained from N. Rubinstein and F. Liszt, and on his own artistic "instincts". Thus he has crystallized his own teaching style and his own teaching strategy during the emigration period.

The talented piano player has adopted the vocal style of initial touch and herewith a high level of technique from his outstanding teachers. As can be seen from the above evidence, the leading role in the performing style of A. Siloti was played by the sound, so the piano player applied this approach to interpretation in relation to the entire wide and diverse concert repertoire. Such a complex of piano-playing skills and spiritual experience of music allowed A. Siloti to take a separate high position and become a model for the younger generation of American musicians of the early twentieth century.

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Endnotes

¹ Dear Comrade Derminskyi, It emerged that the director of the Mariinsky Theater A. Siloti has all the time been carrying the most vicious agitation against us, resulting in the recusance of the State Theaters to Labor and Peasant authorities. Yesterday I learnt that A. Siloti handed over the keys from the government suite to the representatives of the conservative factions of the Constituent meeting and that, by related agreement, he intended to make the Mariinsky Theater an arena of demonstration against the Soviet government on January 5. I order my assistant Comrade Yu.N. Flaxerman to demand from A. Siloti the keys to the government suite and a signed agreement to prevent any performances under political slogans without my special permission. In case of refusal to comply with this order, A. Siloti will be subject to immediate arrest, whereby I am authorized by the Council of Commissars.

Due to all the above, I ask you kindly to provide Comrade Flaxerman with a squad of Red Guards to the number of 20 under the command of a smart and quick-witted person to fulfill the given assignment. Yours sincerely, A. Lunacharskyi, the People's Commissar"

² A common name for a number of medical organizations providing assistance to political prisoners of the Russian Empire and Soviet Russia. After the February revolution (during the period of A. Siloti's activity), a "Liberated political prisoners aid society" has been established based on the political Red Cross.

³ Times of London, 25 October 1920, 8b.

⁴ Times of London, 1 November 1920, 10b.

⁵ Musical News, 6 November 1920.

⁶ Abstracts from newspapers and journals with reviews of A. Siloti's concerts. 1891-1938 // Manuscripts cabinet of the Russian arts history institute. F. 17, on.1, stor.unit 193. Sh. 53.

⁷ St. Louis Post-Dispatch, 1 January 1922.

⁸ New York Times, 17 February 1922.

⁹ New York Times, 20 November 1922.