TANEYEV
TWO CADENZAS
to W. A. Mozart’s Concerto
for Two Pianos and Orchestra (K 365)
Edited by A. Merkulov
With facsimile of the manuscript

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"To Combine the Perfection of Mozart's Writing with Contemporary Harmony"

Sergey Ivanovich Taneyev's cadenzas to Mozart's Tenth Piano Concerto (the Concerto for two pianos and orchestra in E flat major, K 365) are among the most cherished treasures at the department of rarities of the Taneyev Research Music Library attached to the Moscow Conservatoire. These cadenzas, composed in 1890, remained unpublished and virtually unknown for more than a century. And yet, the mentioned manuscripts are truly unique specimens of musical art. The man who wrote the cadenzas was an outstanding musician and, what is more, a great Mozartean.

Indeed, Sergey Ivanovich Taneyev was strongly attached to Mozart from his early years up to the last days of his life. In 1867, as an eleven-year-old pupil of the Moscow Conservatoire, he performed the first movement of Mozart's Piano Sonata in A minor (K 310) to the applause of the members of the examining board, while in 1915, shortly before his death, he played on the piano fragments from Mozart's Idomeneo and Così fan tutte during a music gathering with his friends.

Taneyev performed Mozart frequently and to various audiences, in public, at home, and at his lessons. His repertoire included Mozart's concertos, sonatas, variations, pieces, and chamber instrumental works. He was the first to perform some of them in Moscow. In piano duet, Taneyev often played his idol's string quartets and symphonies among his colleagues, expressing his fascination: 'What a marvelous music! There is nothing more perfect than Mozart. The highest point of beauty.' Mozart's string quartets, when Taneyev played them alone on the piano, sounded in the style of Mozart's keyboard sonatas. Fragments from Mozart's works were often analyzed in Taneyev's conservatoire classes during his lessons in various theoretical disciplines. Besides, he supervised the conservatoire performances of The Magic Flute (1884), Don Giovanni (1887, 1888), and Le nozze di Figaro (1888). Apart from being a consummate expert on Mozart's oeuvre, Sergey Ivanovich thoroughly knew the music exercise books from the time of Mozart's apprenticeship (he studied them during his stay in Salzburg). Wishing to read the original text of Mozart's Don Giovanni, Taneyev studied the Italian. He even had dreams about Mozart...

As an accomplished Mozartean, Taneyev was unique. His love for Mozart strongly inspired his manifold activities as performer, composer, theorist, and teacher. Therefore, Taneyev's previously unpublished cadenzas arouse a lively interest.

The fact that Taneyev had composed cadenzas to Mozart's Concerto for two pianos in E flat major was known from several sources. For instance, in his letter to P. I. Tchaikovsky of March 24, 1890, Taneyev wrote that 'on March 11, at a public concert, I played with Ziloti some Mozart, to which I had composed two cadenzas.' The playbill of the afternoon concert of the Russian Musical Society at Vozdvizhenka Circus informed that Mozart's concerto had to be played in this country for the first time: 'This concerto has never been performed in Russia.' According to the same playbill, 'the cadenzas to it are by S. I. Taneyev.' Taneyev's partner was A. I. Ziloti, the orchestra was conducted by V. I. Safonov. In his memoirs, A. B. Gol'denweyzer (Gol'denweyzer) wrote: 'I happened to attend many concert performances by Sergey Ivanovich. In his interpretation, I heard Mozart's Concerto in G major, as well as the same author's Concerto in E flat major for two pianos (with Ziloti), the cadenza for which (it is quite possible that one cadenza was performed rather than two — A. M.) Taneyev composed himself.' In her doctoral thesis, the musicologist O. S. Vinogradova, specializing, in particular, in Taneyev's piano music, pointed out that 'Taneyev wrote cadenzas to Mozart's Concerto in E flat for two pianos, that are in a fine Mozart style.' The presence of manuscript cadenzas in Taneyev's music library was mentioned by Z. Savelova as early as 1925; they are mentioned also in the recent scientific description of his library's items.

Taneyev's cadenzas are inserted before the endings of the corresponding movements in his copy of the concerto's edition published by Breitkopf & Härtel (Leipzig). Significantly, this copy contains but the part of Piano II. This implies that Taneyev played just this part, while the part of Piano I was probably kept by its performer, Ziloti. The cadenza to the first movement is completely finished, signed by Taneyev's own hand and dated 'March 8, 1890', i.e. three days before their joint performance with Ziloti. The cadenza to the third movement is not quite finished, though its major part is written down. Evidently, the partners came to a verbal agreement about its definitive version.

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Taneyev was unaware of the existence of Mozart's own cadenzas to this concerto, since they still remained unpublished at that time. The library of P. I. Tchaikovsky, Taneyev's teacher and another great Russian Mozartean, contained the volume of Mozart's collected works (published in Leipzig by Breitkopf and Härtel) with his original cadenzas, though to other concertos. If Taneyev had known Mozart's own cadenzas to the Concerto in E flat K 365, he hardly would have composed new ones, missing a good opportunity to show his remarkable skills in this specific musical genre.

In comparison with Mozart's original cadenzas, those by Taneyev, composed a century after the concerto itself (which is dated 1779), are more large-scale and energetic. They are almost twice as long as Mozart's.

Taneyev's cadenza to the first movement consists of 47 bars against Mozart's 27 bars and uses a greater number of themes and thematic elements. For instance, the opening episode is based on the notes of the broken arpeggio occupying in Mozart's concerto merely two bars and appearing quite unexpectedly ten bars before the prescribed cadenza. To the best of my knowledge, no one of those who composed cadenzas for this concerto paid attention to this sudden passage, somewhat reminding of the subject of Bach's two-part Invention in F major. As regards Taneyev, he uses it not only as a thematically appropriate (and, at the same time, witty) 'bridge' between sections, but also as a distinctive material for short development.

While Mozart's cadenza moves through the keys of A flat minor, E flat minor, B flat major, C minor, and A flat minor, the tonal plan of Taneyev's piece is more free and variegated: apart from the mentioned keys, it includes F minor, B flat minor, and G flat major and abounds in unstable harmonies and ellipses. In Taneyev, the zone of C minor occupies roughly nine bars against two bars in Mozart. In general, the sphere of minor keys in Taneyev's cadenza is considerably larger than in Mozart's.

In Mozart, the rhythm of key changes is rather slow (for instance, the dominant B flat takes four bars and is followed by the four-bar stretch of the dominant E flat, cf. bars 8–11 and 12–15), while in Taneyev the harmonic and tonal changes are more active. Taneyev enhances the effect of greater activity through frequent contrasts of sound volume, while in Mozart the first seven bars are marked *forte* and the rest is *piano*.

The texture in Taneyev's cadenza is considerably richer than in Mozart's. For the most part of Mozart's cadenza, only one soloist is playing at a time, while in Taneyev both pianists are chiefly playing together. As a result (and taking into consideration the lively figurations of the accompaniment), the sound attains an almost orchestral density. Notable is the Russian Mozartean's feeling of style: the figurations in his cadenza are of an obviously Mozartean *keyboard* type (curiously, in the piano part of his cadenza, Mozart himself introduced a typically *orchestral* tremolo). Taneyev proved sensitive also to the original's harmonic language: his cadenza is based on the characteristic major–minor system of the Viennese Classicism.

As a result, the Russian composer's cadenza largely resembles a two-piano arrangement of some dramatic fragment from an orchestral work by Haydn, Mozart, or Beethoven (the associations with the latter's music are especially apparent).

At the same time, some elements in Taneyev's cadenza have their origins in the traditions of the Romantic school, whose influence is strongly felt in many arrangements and transcriptions of classical music created around the same years. For instance, since the very first bars Taneyev places some of Mozart's motifs and thematic fragments in the bass register. Notable is also the extensive development of the second subject in the bass, where the character of the theme undergoes radical transformations. Such a displacement of themes from the bright high register to the cello-like 'dark' one is very typical for the cadenzas of such famous German Mozarteans as Carl Reinecke and Ferruccio Busoni.

There is another feature shared by many romantic arrangements, namely the introduction of extensive melodic lines forming an expressive counterpoint to Mozart's short motifs and figurations. In Taneyev's cadenza, such a long unifying phrase springs up from the first semiquavers of every single crotchet in bars 30–31, 32–33, and 34–36 (cf. the music example). It resembles the counterpoint in the part of Piano II composed by Grieg for Mozart's Piano Sonata in C minor (at the end of the first movement), though if Grieg — another remarkable Mozartean — boldly traces the contrapuntal line by means of chord progression, Taneyev prefers to 'soften' it with short descending arpeggios.

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10 The style of the cadenzas by Mozart and other composers of his time is discussed in this author's texts: A. Merkulov. The Solo Cadenza in the 18th and early 19th Century // Ancient Music, 2002, Nos. 2–4; Id. To Create One's Own Cadenzas! (W. A. Mozart's Cadenzas in the Art of the 18th Century and the Tasks of a Contemporary Performer) // How to Perform Mozart. Moscow, 2004.

Taneyev’s cadenza to the third movement is also of great interest. It, too, is considerably longer than Mozart’s: 107 written bars¹² as opposed to Mozart’s 49 (interestingly, the cadenza by Reinecke numbers 135 bars, while that by Dohnányi – 131 bars).

Taneyev’s attention here is directed mainly to two thematic elements. The first one is a rather unobtrusive two-bar motif that has cropped up in bars 357–358 and then several times repeated during ten bars by the end of the finale’s development section (as is well known, Mozart was fond of such unexpected turns).

¹² For this edition, the missing fragments were added in 2006 by the Muscovite pianist and arranger V. Gryaznov.
At the very beginning of his cadenza, Taneyev quotes this motif in a modified form: without its first note, with intervallic and rhythmic changes. Such a use of the thematic element in question (which was disregarded by the rest of those who composed cadenzas to this concerto) is conditioned, perhaps, by its potential for polyphonic development and semantic transformation.

The second thematic element in Taneyev’s cadenza to the finale is the latter’s main subject out of which short four-note motifs are usually extracted:

According to some scholars, this subject is an old folk song from the collection *Augsburger Tafelkonfekt* (‘Augsburg’s Dessert’). Previously, Mozart had quoted it in his Divertimento for winds in E flat major (K 252), which was intended to accompany a banquet; later he used the same tune in the 1st act Finale of the *Magic Flute* to characterize Papageno13. Taneyev, however, reverses the mood of Mozart’s music.

In a remarkably impressive manner, he transfers the movement’s initial motif – an embodiment of lightheartedness – to the bass part and repeats it few times in bars 5–7, thus imparting to it a rather menacing, ominous tone, which reminds of the famous ‘fate motif’ from Beethoven’s *Appassionata*. As an accomplished master of monothematic development, Taneyev shows his astonishing technique of transforming the character of the music through the ingenious use of very simple means.

Since the very first bars of his cadenza Taneyev reinforces dramatic tension (this is clearly seen from the music example). Later in the cadenza the interrelation of both thematic elements chosen by Taneyev – as if two personages with different characters – takes a really captivating course. At the beginning of the cadenza, which can be compared with small opera performance, both principal ‘personages’ follow one another, as if complementing each other; later, in bars 42–43, 46–47 and 50–55 they appear simultaneously, creating a situation of conflict or controversy, as it were. The moment of sharp collision is additionally emphasized here by the *forte* markings, inscribed in bars 42 and 50 of the part of Piano II with pencil in bold hand. (Taneyev himself, who played the second piano, introduced these markings, in all probability, during the rehearsals.) In the final section of the cadenza both elements, sounding together on the dominant pedal point, unite in a common affect and create an atmosphere of impetuous movement, boisterous laughter, rush and bustle.

In his cadenza, Taneyev broadens not only the emotional, but also the tonal spectrum of Mozart’s Rondo. Remarkable are Taneyev’s deviations from the principal key of E flat to the remote D and even B natural, where a reminiscence of the Concerto’s slow movement is heard (it seems that in the beginning of the 18th century Vivaldi was the first to introduce this device in his cadenzas, while in the late 19th century it was frequently used by C. Reinecke14). Taneyev’s cadenza is unusually rich in imitations, which is quite natural for such a great champion of polyphony. At the same time, by contrast, Taneyev provides several fragments of music in an obviously stylized ‘radiant’ Mozartean manner. For instance, two seven-bar(!) fragments contain no changes of harmony: bars 27–33 are based on D major, while bars 55–61 – on F major. The texture, too, is stylized: it abounds in characteristically Mozartean short and light arpeggio-like and tremolo-like figures in semiquavers. Here the finale’s main subject sounds in a quite different manner than in the beginning of the cadenza:


14 Interestingly, in Reinecke’s cadenza to the third movement of this concerto there are no reminiscences of the slow movement.
playfully and brightly. Only somewhat later it gradually moves to deeper registers, becoming more and more aggressive and angular (sf instead of soft ending of the phrase) and, as was already noted, collides with its polyphonic complement...

It is worth mentioning that Taneyev played Mozart's Piano Concerto No. 25 in C (K 503) with the cadenza by J. N. Hummel which in some respects resembles Taneyev's own cadenzas. Hummel's piece, classical in style, is larger than the cadenzas by Mozart (60 bars), contains many different thematic elements, deviations to minor keys, and imitations of various kinds. Let us remind also that Taneyev used to play Beethoven's Fourth Concerto with cadenzas by Anton Rubinstein. No doubt, he did so out of admiration for the great musician. But he was obviously attracted by the intrinsic artistic qualities of these cadenzas, where classical rigour meets romantic freedom.

Thus, in his cadenzas Taneyev considerably enlarges the emotional scope of Mozart's music, making it more variegated in moods and rich in contrasts. He introduces moments of dramatic tension and Baroque-like polyphonic complexity, 'beethovenizes' and 'romanticizes' the music, using old and new expressive means in a distinctive way.

All this shows obvious affinities with Taneyev's art as concert pianist. Incidentally, one of Taneyev's contemporaries characterized his interpretations of the 18th century music as 'quasi-scientific' (italics added - A. M.), though artistically accomplished, studies in Mozart's and Bach's style.

Taneyev's readings of Mozart, too, were multidimensional. The style of his playing changed with the style of works performed. The Russian musician was responsive to all the aspects of Mozart's enormously rich spiritual world, embracing it in whole its diversity and complexity. For Taneyev, it was quite natural to combine several contrasting works of his favourite composer in a single recital. In his interpretations of Mozart's works in dramatic mood (such as the Fantasy in C minor, K 396), he approached Mozart as a timeless (or rather all-time) phenomenon. Taneyev, obviously, was aware of all the profound historical connections of this music; at the same time he boldly saturated it with the mentality of his epoch (this is attested, in particular, by the miraculously preserved and still unpublished recording of his performance of the same Fantasy). On the other hand, Mozart's lighter, more cheerful works — such as the Variations in C major on the French song Ah! Vous dirai-je, maman (K 265) — sounded under his fingers with 'gracious ease and elegance', as one of the contemporary opinions runs.

In connection with the stylistic diversity of Taneyev's cadenzas, it is appropriate to point out the analogies with his approach to composition. According to B. L. Yavorsky (Jarowski), his works reflect both 'the rhetorical spirit of Handel' and 'the vividness of Bach's imagery', both 'Beethoven's vigour and constructivism' and 'Tchaikovsky's emotionality'. The presence of such complex stylistic 'alloys' in Taneyev's music was mentioned by many authors and was more than once described as a tendency to neoclassicism. L. Z. Korabel'nikova is, undoubtedly, right, asserting that it is impossible to elucidate the content, the idea, the style, and the musical idiom of Taneyev's works without recurring — at least in some contexts or on some levels of analysis — to the heritage of the Netherlands school, Bach, Handel, Viennese classics, and composers of the Romantic era.

All this has to do with the Russian composer's cadenzas, even if they represent a relatively modest genre of composition. Here, too, Taneyev displays his usual 'lucid consciousness and organizing will' (to use Yavorsky's terms) — the very qualities that have conditioned his somewhat 'classicizing' approach, his strict and prudent selection of devices, his tendency to reveal the hidden potential of Mozart's motifs and textures as fully as possible. At the same time, Taneyev's connections with the 'principal and most progressive trend in the creative thinking of the 19th century' and his adherence to the 'emotional spirit of his epoch' (again using Yavorsky's words) determined the bold creative 'breakthroughs' and innovatory insights of the composer of Oresteia. Another striking example of such a combination can be found on the last page of Taneyev's cadenza to the Finale. Here both Mozart's themes, whirling in the concluding stretto and interwoven in a wonderfully perfect polyphony in the baroque-classical spirit (take, for instance, the cadenza's first motif given both in straight and in inverted forms, as well as in augmentation — a real polyphonic firework!), form such sharp, one might say even audacious — in terms of the 19th century harmony — vertical combinations that seem to be quite appropriate for cadenzas written in the second half of the 20th century (indeed, what can be sharper than a minor second?).

Remarkably, in one of his theoretical works Taneyev advised to composers 'to return to the perfection of Mozart's writing, combining it with all the developments of the contemporary harmony' (italics added — A. M.).


18 N. Kashkin (untitled review) // Russkie vedomosti ('Russian Bulletin'), 1891, December 3, p. 3.


22 Quoted after: G. S. Bernardt. S. I. Taneyev. Second edition. Moscow, 1983, p. 257. In the introduction to his major treatise, Taneyev discussed the same problem from a larger perspective: 'In the polyphonic music, the melodic and harmonic elements are influenced by time, as well as by the composer's individuality and ethnic origin. However, the forms, based on imitation, canon, and complex counterpoint — both those well-known and those possible, though still not in use — are eternal and independent of any conditions. They can find their place in any harmonic system and embrace any melodic content' (S. Taneyev. Invertible Counterpoint in the Strict Style. Moscow, 1959, p. 8).
statement is very characteristic of Taneyev's thinking. Therefore it is quoted in the title of this article. Taneyev's appeal to next generations of musicians found its outstanding realization, in particular, in his cadenzas.

In short, Taneyev — both as composer and as performer — was not interested in imitating the styles of the past. Instead, he strived to re-examine them from within and to handle them in a highly creative and innovative manner in his own works.

As a result, an interesting symbiosis of styles was created. In comparison with the cadenzas of some of Taneyev's remarkable contemporaries, who simply adapted Mozart's themes to their essentially Romantic idiom, the Russian composer's cadenzas are stylistically more complex and concentrated. The Romantic elements are expressed here in a rather restrained, not especially 'catchy' manner. At the same time, the cadenzas by Taneyev are highly remarkable for their striking balance between the Mozart-like stylization and the innovative spirit of the 19th (and, to an extent, even of the 20th) century. Such a confrontation and combination of various styles, such a breadth and richness of the stylistic range are, indeed, exceptional: as is well known, most composers write their cadenzas in some single style. In his cadenzas (where stylistically contrasting fragments are arranged in close vicinity), Taneyev, perhaps, anticipated the phenomenon now commonly known as 'polystilistics'. Even today these pieces sound quite modern without making an impression of 'stylistic mosaic' or 'game with styles': different stylistic idioms are interwoven here in an uncommonly natural and organic manner. Using L. Z. Korabelnikova's definition of Taneyev's creative method, 'plurality of sources is combined with inner unity and integrity' symbolizing a 'living connection between different epochs.'

Thus, the most striking features of Taneyev's masterly cadenzas — namely, their unusual stylistic 'multidimensionality' and the wealth of inventive transformations of the original thematic material — make them unique among the existing cadenzas to this and other concertos by Mozart. Moreover, they can be placed among the most outstanding historical specimens of this specific genre of musical composition.

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Doctor of philosophy, Professor


* См. иной вариант фактурного изложения партии левой руки второго фортепиано в зачеркнутом такте 17 рукописи.
Cf. another textural version in the left hand part of Piano II, bar 17 (crossed out) of the manuscript.

16787
КАДЕНЦИЯ К III ЧАСТИ КОНЦЕРТА В. А. МОЦАРТА (К 365)
CADENZA TO THE 3rd MOVEMENT OF W. A. MOZART’S CONCERTO (К 365)
* Такты 86 – 116 и 136 – 140 дописаны В. Грязновым. Ноты и паузы, набранные более крупным шрифтом, принадлежат Танееву.
Bars 86 – 116 and 136 – 140 are composed by V. Gryaznov. The notes and rests set up in larger print are Taneyev’s own.
** В скобках приводится нумерация тактов по рукописи Танеева.
The numbering of bars according to Taneyev’s manuscript is given in brackets.
*** Обозначение темпа дано согласно партитуре Моцарта; у Танеева здесь Adagio.
The tempo marking follows Mozart’s score (Taneyev’s marking is Adagio).
В скобках приводится нумерация тактов по рукописи Танеева.
The numbering of bars according to Taneyev’s manuscript is given in brackets.
* Рекомендуемая фермата равняется одному дополнительному такту.
The recommended fermata is equal to one additional bar.
ПРИЛОЖЕНИЕ
В. Грязнов. Вариант окончания каденции к III части (с т. 125)

SUPPLEMENT
V. Gryaznov. Version of the ending of the cadenza to the 3rd movement (beginning with bar 125)
ФАКСИМИЛЕ РУКОПИСИ
FACSIMILE OF THE MANUSCRIPT
Description of the autograph and the principles of the present publication

The manuscript of Taneyev's cadenza to the first movement of Mozart's Concerto in E flat major (K 365) consists of two folios (four pages) of music paper measuring 36,6x25,8 cm. The lower edge of all the folios is cut off and turned down because of their large size. The music paper is from P. Jurgenson's print shop in Moscow; this is attested by the marks in the bottom left corners of the folios. Three pages are covered with writing in black ink; the fourth page is unused. The pages were not numbered in Taneyev's hand. The musical text contains the composer's corrections. The number of staves on each page is 25. Pages 1 and 2 contain five two-piano systems each, page 3 contains four systems. In the top right corner of the manuscript's first page, there is an inscription made by Taneyev's hand: 'Cadenzas to Mozart's concerto for 2 p(iano)f(ortes)'. At the top of the same page, in the centre, Taneyev put a large Roman numeral 'I'. In the bottom corner of the third page, Taneyev wrote: 'S. Taneyev. March 8. 1890'. Taneyev's manuscript is inserted into the ending of the 1st movement in the Concerto's printed edition, between pages 8 and 9. The title page of the edition used by Taneyev (and containing but the part of Piano II) is lost; the edition was issued in the late 19th century by Breitkopf and Härtel in Leipzig (publisher's number 15478).

Taneyev's cadenza to the Concerto's first movement is complete; it contains 47 bars, including the initial bar with sustained 6/4 chord.

The manuscript of Taneyev's cadenza to the third movement of Mozart's concerto consists of four folios (eight pages) of music paper measuring 32,7x26,8 cm. Though the paper differs in size from that used for the cadenza to the first movement, it is also from P. Jurgenson's print shop (this is attested by printed marks). Pages 1–6 are covered with writing in black ink (pages 7 and 8 are blank). The music contains the composer's corrections and marks, made in ink and in pencil both in the text itself and in the margins. For instance, in bars 42 and 49 of Piano II, a forte mark is inscribed with bold hand (in pencil). The number of staves on each page is 18. Pages 1–6 contain three two-piano systems each. A stamp in the top left corner of the first page indicates that the manuscript is by Taneyev. Above, in the centre of the same page, the composer put a large Roman numeral 'II', thus giving to the cadenza its order number. The manuscript is sewn in the binding of the printed edition after its page 20, the last one in the above-mentioned edition used by Taneyev and containing only the part of Piano II. Taneyev himself numbered the pages of his cadenza, continuing the page numbering of the printed edition: the cadenza's 1st, 3rd, 5th pages are numbered '21', '23', '25', respectively. Taneyev did not number the cadenza's even pages; the final bars are on the 6th page of the manuscript.

Taneyev's manuscript bears traces of haste and sketchiness related to some text details and performing instructions. Clearly, the composer was in a hurry to write down the cadenza before the performance and had no intention to complete and publish his manuscript thereafter. While preparing the text for publication, it was necessary to clear up the voice-leading in polyphonic fragments and to add some evidently missing performing marks — slurs, accents, staccato dots, etc. For this purpose, the edition of Mozart's concerto used by Taneyev was also taken into consideration (for instance, if Mozart's theme is to be performed staccato, the elements of the same theme in the cadenza are also marked with dots — cf. bars 20 and 25).

In bar 58 of the cadenza to the third movement (Piano I), there is an obvious slip of pen that can be explained by haste: Taneyev forgot to transpose the semiquavers of the bar's second quarter a third above, though such a transposition is logical and related to a previous episode (bar 30). Curiously, the necessary correction was made in the part of Piano II, as is clear from the manuscript. In bar 75 of Piano II, flats are evidently missing before E and A in the left-hand semiquavers — cf. similar passages in bars 71 and 73 (while writing down this passage, the composer could suppose that the flats had already been put next to the clef).

In order to make the text more easily readable and to distribute the material between hands in a more clear-cut manner, the lower voice in bars 23–24 of Piano II in the cadenza to the first movement is transferred in this edition...
to the lower stave. As regards bar 18 of the same cadenza, it
seems quite reasonable to transfer the lower voice in Piano
I right hand to Piano II: this will provide the same rhythm
of alternate short ‘cues’ in the parts of both soloists as in
bar 16. This suggestion, however, is optional.

In bar 54 of the cadenza to the third movement, we
have added a dotted line showing the connections between
notes of the polyphonically elaborated motif passing from
one hand to another. This is made by analogy with identical
dotted lines used by Taneyev himself in similar cases.

All the accidentals (flats, sharps and naturals) are added
in order to prevent misunderstandings and unintentional
events in cases when the previous bar (or another voice, or
else the partner’s part) contains the same note with different
sign. In some cases such ‘security measures’ were applied
by Taneyev himself (a good example is bar 6 of the cadenza
to the first movement).

Taneyev’s slurs in the manuscripts of the cadenzas are
not always easily understandable. In some cases they are
too ‘generalized’ and sketchy, the distance separating them
from the notes being rather uncertain; in other cases slurs
in different voices do not coincide; sometimes similar
fragments have different slurs — cf., for instance, the slurs
in bars 12 and 15 in the manuscript of the cadenza to the
first movement, as well as two neighbouring slurs in bar 16
of the same cadenza in Piano I (curiously, Paul Badura-
Skoda and Alfred Einstein blamed Mozart for similar attitude
to slurring). As a result, sometimes (though not very often)
it is impossible to distinguish chance carelessness,
conditioned by haste, from a considered design. It is worth
mentioning that P. I. Tchaikovsky quite often reproached
Taneyev for being too inconsistent and inattentive as regards
articulation marks. The same problem was more than once
mentioned by the editors of Taneyev’s quartets and
symphonies. The situation is additionally complicated by
the Russian Mozartean’s ambiguous mode of thinking. On
the one part, he often used conventional stylized ‘violin’
slurs of Mozart’s time even in his works for piano or with
the participation of piano. On the other part, according to
his contemporaries, he found such archaisms burdensome
and, as a man of Romanticism, preferred to put slurs in a
less conventional manner (this tendency was perhaps
encouraged by the ‘romanticized’ edition of Mozart’s
concerto at his disposal). The opposition of these two
principles also could lead to discrepancies or uncertainty in
slurring.

The present editor’s main task was to systematize the
slurs of the original and at the same time to preserve, as far
as possible, the variability of the composer’s decisions. In
some places the slurs are added by analogy with similar
fragments. Single extra performing marks are either put in
brackets or set up in small print.

Since Taneyev’s manuscript is reproduced here in
facsimile, a user has a rare and happy chance: to compare
the printed music with the original score and hence to
resolve any doubts related to textual accuracy. It may be
highly instructive to study such details of the manuscript
as, for instance, the crossed out bar 17 of the cadenza to
the 1st movement, containing a different textural version,
or the crossed out notes in bars 133 (104) and 135 (106)
of the cadenza to the 3rd movement, showing an antagonism
between correct voice-leading and technical convenience.
Due to the presence of facsimile, there is no need to
comment in detail the peculiarities of Taneyev’s text, as
well as all the minor amendments introduced into the
printed version.

I wish to express my gratitude to S. Movchan and
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for this publication.

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