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A comprehensive study of Alexander Tcherepnin’s op. 71, seven songs on Chinese poems with musical analysis and historical context

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Dissertation

A COMPREHENSIVE STUDY OF ALEXANDER TCHEREPNIN'S OP. 71, *SEVEN SONGS ON CHINESE POEMS* WITH MUSICAL ANALYSIS AND HISTORICAL CONTEXT

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Finally, I would like to express my gratitude to the rights holders of the musical work *SEVEN SONGS ON CHINESE POEMS* by Alexander Tcherepnin:

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ABSTRACT

Alexander Tcherepnin, a prominent Russian composer living in Paris for most of his life, left an indelible mark on music of the 20th century, reflecting a journey through various musical genres while maintaining an evolving yet internally consistent compositional style. This dissertation explores Tcherepnin's Op. 71, *Seven Songs on Chinese Poems*, employing an interdisciplinary approach that combines historical analysis with a detailed examination of its musical complexities. Focussing on the historical context illuminates how a new generation of Russian emigré composers navigated the challenges of their living circumstances while embracing the ideology of Eurasia in their musical compositions. Simultaneously, I offer musical analyses that reveal the ways in which Tcherepnin weaves musical folkloric elements into distinctive musical textures, demonstrating his profound appreciation for and insightful understanding of Chinese poetry.

Composed in the aftermath of World War II and premiered at the 1946 Prague Spring Festival, the Op. 71 song cycle exemplifies Tcherepnin's pioneering

exploration of vocal expressions in Chinese music, reflecting an innovative synthesis of Chinese musical elements acquired during his 1934–37 stay in China. For Tcherepnin, musical folklore transcends mere musical vocabulary; for his compositional approach actually shapes a unique Eurasian musical narrative as a musical response and intervention.

Tcherepnin's recognition today remains limited despite his significant contributions, particularly in the vocal genre. The research goals of this dissertation aim to rectify this oversight by showcasing Tcherepnin's innovative embrace of folk idioms, thus enhancing our understanding of his dynamic life and legitimate artistic legacy.

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Chapter 1—Introduction

> In 1933, the 20th-century Russian composer Alexander Tcherepnin (1899–1977) arrived at a crucial time in his creative life: he was searching for a new direction or impetus for his composing. His own music had reached a kind of impasse where complexities (interpoint and nine-step scale) made composition a difficult task, and he wanted to find a simpler and more direct approach for expressing his art.
>
> - Guy S. Wuellner (1985:130)

The problematic position that Wuellner presents above was first encountered when Alexander Tcherepnin (1899–1977), a young, well-established composer and pianist, started composing his first large-scale symphonic work while living in New York. The composition journey commenced in April 1927, but it was a torturous and time-consuming experience. Tcherepnin meticulously documented his compositional progress through regular letters to his parents. This informative correspondence is valuable for researchers seek insights into the composer's introspective creative process.

He managed to complete the symphony within six months due to his devotion. The symphony debuted on October 29 of the same year at Le Théâtre du Châtelet in Paris, under the baton of Gabriele Peirné. However, it elicited immediate protests from the audience due to its pronounced dissonance and a second movement that consisted solely of percussion. Harsh criticism poured in from various Parisian publications. Subsequent performances were few, and Tcherepnin himself regarded the symphony as unsuccessful.

A subsequent composition exemplifying Tcherepnin's pursuit of complexity

was his subsequent composition, Op. 44, *The Quintet for Piano and Strings*. This composition stands out among his early chamber music efforts for its intricate texture. The initial compositional progress was notably slow, as indicated in a letter to his parents in November 1927, where he expressed his struggle to engage with the music because of its structural intricacies. As the December deadline approached, Tcherepnin worked tirelessly, even enduring nightmares induced by the heavy workload. Finally, by the end of December, he completed a "clean manuscript" for submission and later developed a profound appreciation for this composition. As Arias summarized, "The polyphonic writing is very complex. The second movement has 8-part vertical and horizontal interpoint. The third movement is monothematic and uses retrograde motion, quadruple augmentation and diminution."[1] The premiere took place in Copenhagen in 1930. While initial observations compared the work to Schoenberg's dodecaphony, a closer examination reveals differences in its genesis and sonic character.

Another structural complex composition, Op. 45, *The Wedding of Sobeide*, an opera in 3 scenes based on Hugo von Hofmannsthal's work, resulted from tremendous effort and an extended period of time, culminating in its completion in 1930. Experiencing a sense of disconnection from his recent works, Tcherepnin penned the following reflection in 1928:

> In the business of Sobeide, it is now certainly too late to change the three whales on which it stands. But one can surely see that four

[1] Enrique Arias, *Alexander Tcherepnin: A Bio-Bibliography* (New York: Greenwood Press, 1989), 73.

> different genres — the symphony, the quintet, *Message* (Op. 39, Message for piano), and *Sobeide* — all affirm my idea. The difficulty I had composing this piece perhaps reflects the exceedingly small range of possibilities to which I limited myself… And after the completion of *Sobeide* I will take a break from composing in order to search for additional whales, free the weight of these compositions. Then my work can take on an element of freedom and enjoyment that it now lacks.[2]

His primary compositional techniques, notably his early innovation, interpoint[3], and his newly devised nine-step scale, allowed Tcherepnin to avoid traditional scales and the expectations of 19th-century counterpoint. These newly introduced and innovative methods "serve as a key harmonic foundation and underlie the content and development of the entire work"[4]. However, due to the absence of a systematic or established framework to build upon, these techniques proved exceptionally challenging when applied to large-scale compositions.

Tcherepnin subsequently took time off from composition to embark on a global concert tour over the next few years. It was not until 1933, with his composition Op. 50, *Russian Dances for Orchestra*, that he returned to composition

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[2] Alexander Tcherepnin to his parents, September 11, 1928, The Nicolai and Alexander Tcherepnin Archive, Paul Sacher Foundation (PSF), Basel, quoted in Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 98.

[3] Wuellner in his article "The Theory of Interpoint" states: "Tcherepnin developed a personal and mature style whose contrapuntal elements were arranged in a polyphonic relationship, which he termed 'interpoint,' resulting in textures based on combining several linear elements in such a way as to stress their independence ('punctus contra punctum'), rather than their mutual dependence ('punctus contra punctum'), as is the case in normal counterpoint. Tcherepnin himself has defined three types of 'interpoint': 'Vertical,' 'horizontal,' and 'metrical.'" For more information, please see Appendix C.

[4] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 92.

and displayed his complete conversion to folkloristic musical inspiration. Rather than approaching the orchestra from a contrapuntal perspective, he harnessed its rich tonal palette, leading it in new and innovative directions.

Biography and Context

Alexander Tcherepnin was born into the artistic milieu of Russia's St. Petersburg on January 21, 1899. It is interesting to note that his father, Nikolai Tcherepnin, a noted conductor, composer, and professor at the St. Petersburg Conservatory, did not particularly encourage him to pursue music.

The vibrant musical scene of St. Petersburg at the time, complemented by trips to Paris in 1909 and 1910, where his father conducted Sergei Diaghilev, the Russian ballet impresario's ballet, enriched his artistic senses. Sergei Prokofiev, his father's student, was a particular influence on the young Tcherepnin. Prokofiev was identified as the rejuvenating Russian force that diverged from Kuchkism and Impressionism (Tchaikovsky). His characteristics, often compared to the imperiousness and joy in Mozart's music, resonated with Tcherepnin and profoundly influenced the younger composer's musical taste.

However, the Russian October Revolution of 1917 and subsequent civil wars forced Tcherepnin into lifelong exile. In 1918, due to food shortages and deteriorating living conditions in St. Petersburg, the young Tcherepnin contracted scurvy, and his family chose to abandon all their possessions and move to the newly

independent state of Georgia.

There, his father Nicolai became the music director of the National Conservatory at Tbilisi, where Alexander's musical talents blossomed. As Tbilisi underwent a cultural renaissance, welcoming a host of emigré artists, musicians, and writers flocking from Russia, Tcherepnin's musical journey experienced a rapid and profound development. As a music critic, his reviews underscored his vast musical understanding and rendered acute observations about the musical landscape. His concert life in Tbilisi was incredibly active. He performed piano works by Anton Rubinstein, Nikolai Medtner, and Prokofiev, sonatas by Beethoven, Grieg, and Saint-Saens, and his compositions. One of the highlights of his time in Tbilisi was the invention of interpoint, mentioned earlier, a distinctive polyphonic technique that prioritized rhythm. This technique would be widely used in his later compositions, including his Op. 71, *Seven Songs on Chinese Poems* that will be discussed in this dissertation.

Furthermore, he wholeheartedly immersed himself in the vibrant world of folkloric musical traditions during this transformative period. Transcaucasian music, particularly Georgian musical folklore, vastly enriched Tcherepnin's musical language with its distinctive musical vocabulary. He instinctively composed with fervor, seamlessly integrating novel elements with the traditional and often deviating from conventional musical forms. His works, such as Op. 25*, Rhapsody Georgienne*, purposefully blended Georgian folk elements with innovative

techniques to create a unique soundscape that combined Eastern and European musical influences.

From his time in Tbilisi onwards, Tcherepnin's destiny and musical developments became intertwined with modernism and folklore. His affiliation with folk music remains robust, ultimately serving as a cure for his compositions and his personal identity crisis. In 1921, as the Red Army neared Tbilisi, the Tcherepnin family fled to Constantinople for transfer to a new part of the world. Even though undergoing an anxious and lingering time, Tcherepnin became deeply enchanted with Constantinople's history and exotic orientalism.

When the family finally settled in Paris, Tcherepnin completed his musical education at the Paris Conservatory and swiftly integrated himself into the city's musical scene, connecting with groups such as *Les Six* and *École de Paris*. Winning the prestigious Schott Prize in 1925 with the Op. 33, *Concerto da Camera*, brought wide recognition. Meanwhile, he developed a unique nine-step scale, that he often used to construct his compositions' melodic, thematic, and harmonic elements.

Amidst the pervasive musical influence of modernism in Paris, Tcherepnin stylistic heritage remained rooted in his Russian identity. His fascination with the interplay of European and Asian historical elements within Russian culture itself continued to grow. His interactions with fellow members of *École de Paris*, who shared a common interest in folkloric music despite coming from various Eastern European countries, further reinforced his conviction in a specific Eurasia ideology.

Tcherepnin's connection to folkloric musical traditions deepened at this time, as evidenced by a significant conversation with Béla Bartók about their mutual interest in folkloric musics. His collaboration on the Indian-theme ballet "Ajanta's Frescoes" with Anna Pavlova expanded his exploration into so-called "Oriental" music and finally introduced him to American audiences.

In 1926, Tcherepnin married Louisine Weekes, an American socialite who provided him with financial support for larger compositions, including his Symphony No.1 in 1927. However, facing ongoing creative challenges, Tcherepnin shifted towards folklore with his composition Op. 50, *Russian Dances for Orchestra*, composed in 1933.

From 1934 to 1937, Tcherepnin continued his folkloric journey in the Far East. He was captivated by what was thought to be the untouched Chinese native music, which inspired him to reinvent his musical identity. Thanks to connections with his manager, Awsay Strok, and Dr. Xiao Youmei 萧友梅 (Wade-Giles: Hsiao Yiu-Mei), the principle of the National Conservatory in Shanghai, he gained rapid recognition in China.

Tcherepnin patronized China's first-ever Piano Works Competition, emphasizing native sounds. Appointed as an honorary professor at the National Conservatory in Shanghai, he championed Chinese music in many international concerts. In addition, he founded the Tcherepnin Collections publishing house in Tokyo, Japan, that published works by young Chinese and Japanese composers.

During his time in China, Tcherepnin intensively studied folk music and native instrumental elements. His piano works from this period, referred to as "Tcherepnin's Mikrokosmos,"[5] later became a subject of study by several researchers.

Post-China, between 1937 and 1945, Tcherepnin faced personal and professional challenges, including a troubled marriage, financial issues, and the hardship of life during World War II. In 1937, he ended his marriage with Louisine and married Chinese pianist Li Xianmin 李献敏 (Wade-Giles: Lee Hsien Ming, also called Ming Tcherepnin), whom he met during his stay in China. During the war, his music quality declined as he was forced to compose primarily for survival.

However, Tcherepnin reignited his creativity after WWII. Op. 71, *Seven Songs on Chinese Poems*, marked the beginning of his post-war artistic zenith, and this period of productivity represents his first venture into vocal composition using Chinese musical elements. First performed by Zhou Xiaoyan 周小燕 (Wade-Giles: Chou Hsiao-yen, also known as Alice Zhou), Op. 71 showcased modern Chinese music on the stage of the First Prague Spring International Music Festival in 1946.

Six of the songs from Op. 71, crafted in 1945 in Paris, were tributes to Zhou Xiaoyan. In addition, one was penned in New York in 1948, dedicated to the Chinese tenor Richard Wu 伍正谦 (Pinyin: Wu Zhengqian)[6]. Set to the texts of Chinese

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[5] Guy Wuellner, "A Chinese Mikrokosmos", *College Music Symposium* 25 (1985): 130–43.
[6] Richard Wu, a National Conservatory of Music graduate, studied under Russian opera singer Vladimir Shushlin and Italian pianist Mario Paci. He began teaching in Shanghai in 1941 and

poems and folk songs, Tcherepnin blended folk elements into his distinctive musical textures and personally translated all seven into both English and Russian. Tcherepnin's time in China left an indelible mark on his musical approach and was a lasting inspiration throughout his composing life.

Literature Review

Achieving a holistic understanding of Tcherepnin's life experience and musical oeuvre presents several challenges that persists today. It is not easy to navigate extent research on Tcherepnin's compositional style since the scholarship is geographically dispersed across Europe, the United States, China, and Japan and spans over a century. Linguistic barriers further compound the difficulty of this endeavor. Furthermore, the scholarly investigations have primarily focused on Tcherepnin's biography, general compositional techniques, and piano works. Only a few specific and comprehensive studies have ventured into analyses of individual compositions, thus limiting my access to viable resources for the present study.

Tcherepnin's Biographies

Tcherepnin's earliest autobiography was published in Germany in 1928. Subsequent

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founded his opera company in 1942. Amid escalating war in 1943, he continued teaching in Chongqing. Wu is renowned for introducing the famous Chinese folk song "Kangding Love Song" and presenting it to Jiang Dingxian for adaptation, performing it himself. He immigrated to the US during the Chinese Civil War, but information about his later life is scarce.

extended versions were later published, including an abbreviated French version in 1947 and a more expansive 158-page English edition in 1962. Nevertheless, the most frequently cited version is *A Short Autobiography (1964),* published in *Tempo* in 1979.

Willi Reich, a pupil of Alban Berg, was Tcherepnin's close friend and a pivotal biographer, publishing his biography, *Alexander Tcherepnin* in 1970 (Bonn: M.P. Belaieff). Reich's work, which leaned heavily on Tcherepnin's autobiography, had been the most critical work on Tcherepnin in the academic world for an extended period; however, it had faced critiques concerning its objectivity.

A great supplement in the literature came in 1989 by Enrique Alberto Arias, one of Tcherepnin's students at DePaul University, who presented *Alexander Tcherepnin: A Bio-bibliography*. In this work, Arias meticulously cataloged each of Tcherepnin's 203 works, furnishing detailed performance information. Moreover, he incorporated a broad bibliography comprising books, articles, and catalogs by and about Tcherepnin and an extensive discography curated by Philip Ramey, another Tcherepnin protégé. Arias firmly believes that Tcherepnin is an underappreciated composer in the United States; thus, he respectfully references Tcherepnin's original words when elucidating his creative philosophies, techniques, and aesthetics.

A foundational source for in-depth study is *Alexander Tcherepnin, A Compendium,* compiled by Benjamin Folkman, the President of the Tcherepnin

Society, and Tcherepnin's family members, friends, and students. This anthology is updated periodically and contains the most significant primary and secondary sources.

Russian musicologist Ludmila Korabelnikova's 2008 publication, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer*, substantially adds to the existing biographical literature on Tcherepnin. This book heavily relies on Folkman's *Tcherepnin Compendium*. However, it stands out as the first work by a Russian scholar that effectively utilizes primary sources in the Russian language from various archives and private collections found in Moscow, Tbilisi, Paris, Basel, and New York. Through a treasure trove of letters and diaries dating back to Tcherepnin's formative years, readers gain insights into his reflective psyche. These indispensable materials offer a window into Tcherepnin's life, aesthetics, and compositional journey within the frame of emigration. While briefly touching upon Tcherepnin's visit to China, this book does not delve into his life and musical activities during Nazi-occupied Paris. Nevertheless, it provides highly informative coverage of his life in St. Petersburg, Tbilisi, and Paris.

Studies on Tcherepnin's Compositions

A considerable segment of Tcherepnin's oeuvre, encompassing a number of his ballets and four operas, still awaits analysis and exploration. So far, academic endeavors have been predominantly focused on his piano compositions, reflecting

his early reputation as a distinguished pianist-composer living and working in Europe. Notable early academic studies on Tcherepnin's piano works include Ruth Norman's master's thesis "The Piano Style of Alexander Tcherepnin (Eastman School of Music, 1953)," Guy Wuellner's doctoral dissertation "The Complete Piano Music of Alexander Tcherepnin (University of Iowa, 1974)," and Dominique Troncin's doctoral dissertation "L'oeuvre pour piano seul d'Alexander Tcherepnine (University of Paris, 1985)."

Wuellner also penned a series of articles on Tcherepnin, ranging from his works for cello and piano, piano concertos, his Chinese-inspired piano compositions, and distinct compositional techniques.

Enrique Alberto Arias contributed two insightful overview articles, "The Symphonies of Alexander Tcherepnin" and "'Vom Spaß Und Ernst': Alexander Tcherepnin's Last Major Vocal Composition," shedding light on two contrasting genres. However, Arias did not incorporate Op. 71 in his discussion on Tcherepnin's 1964 composition, Op. 98, *Vom Spaß Und Ernst, Cantata for contralto or bass and string orchestra.*

Research by Chinese Scholars

Chinese scholars mainly emphasize Tcherepnin's compositional influences during modern Chinese music's formative years, focusing on his interactions with the pioneering Chinese musicians from 1934 to 1937.

Wuellner first presented the comprehensive documentation of Tcherepnin's sojourn in China in his 1974 doctoral dissertation. Studies about Tcherepnin's involvement with East Asia only began to emerge posthumously. In 1978, Taiwanese researcher Chang Chi-Jen published the article, “Alexander Tcherepnin and Chinese Music” in *Ming Bao Monthly*, Hong Kong, which drew considerable attention. Chang subsequently presented his doctoral dissertation "Alexander Tcherepnin: His Influence on Modern Chinese Music" to Columbia University in 1983. Chang elucidated the relationship between Tcherepnin and modern Chinese music in this pioneering study for the first time. Through meticulous documentation and analysis of diverse musical pursuits during Tcherepnin's time in China—bolstered by firsthand data, including interviews with Mrs. Ming Tcherepnin—Chang’s research shed light on an unexplored aspect of Tcherepnin’s career.

In 1982, a collective of prominent Chinese musicians, including He Luting 贺绿汀 (Wade-Giles: Ho Rodin), Jiang Dingxian 江定仙, Liao Fushu 廖辅叔, Liu Xuean 刘雪庵, Zhou Wenzhong 周文中, and Zhou Xiaoyan coordinated a series of commemorative concerts at the Shanghai Conservatory of Music and the Central Conservatory of Music to pay homage at the fifth anniversary of Tcherepnin’s death. Furthermore, each of these musicians authored articles and contributed memories of their esteemed mentor. In 1984, a nation-wide commemoration was held for Tcherepnin’s 85th Birthday in China. Musicologist Qian Renkang 钱仁康 articulated an opening address, and this speech was later published in the journal *Musical Art*.

Moreover, two doctoral dissertations have further illuminated Tcherepnin's forays into Chinese-style piano works. These are Luo Yeou-Huey's "The Influence of Chinese Folk and Instrumental Music on Tcherepnin's 'Chinese Mikrosmos'" submitted to the University of North Texas in 1988 and Wang Tianshu's "Alexander Tcherepnin's Five Concert Studies: An Homage to Chinese Musical Styles, Instruments, and Traditions" was presented to the University of Arizona in 1999. Compared with Chang's abovementioned dissertation, these studies present in-depth explorations of Tcherepnin's initial creative endeavors in piano works within the Chinese musical idiom.

In 2013, the Shanghai Conservatory of Music hosted an International Forum of Tcherepnin and Chinese Culture. Esteemed figures in the realm of Tcherepnin Studies, including Benjamin Folkman, the President of the Tcherepnin Society and the compiler of *Alexander Tcherepnin: A Compendium,* Zuo Zhenguan (Russian: Чжень Гуань Цзо), a Chinese-Russian composer and musicologist, Enomoto Taiko (Japanese: 榎本泰子), a noted Japanese musicologist, and numerous Chinese musicians converged in this forum to share their latest insights on Alexander Tcherepnin.

Scholarship on Tcherepnin's Emigré Life

The exploration of Russian emigré musicians and their contributions to music has been a topic of interest for musicologists, historians, and scholars for quite some

time. By conducting extensive research and producing valuable literature on the subject, several notable musicologists' works, such as Simon Morrison, Malcolm Hamrick Brown, and Richard Taruskin, have provided fresh perspectives. A recent publication titled *Networking the Russian Diaspora: Russian Musicians and Musical Activities in Interwar Shanghai* devotes a chapter to unraveling Tcherepnin's experiences in China. It sheds light on his relationship with his first wife, music manager, and friends from the Russian emigré community in Shanghai.

Chinese-Russian composer and musicologist Zuo Zhenguan (Russian: Чжень Гуань Цзо, Chinese: 左贞观) has articulated a nuanced perspective in his recent publication, *Russian Musicians in China* in 2017. In this exploration, Zuo positions Tcherepnin's immersion in Chinese culture against the backdrop of the emigré experience in Shanghai, offering readers a layered understanding of Tcherepnin's Eastern influences and connections.

Research Structure and Thesis Statement

This dissertation presents an in-depth exploration of Tcherepnin's Op. 71, *Seven Songs on Chinese Poems,* within its historical setting. It underscores the transition between Op. 71 and his previous piano compositions from his sojourn in China and enriches the body of literature on the composer. Key questions guiding this research include:

- What significant historical moment does Op. 71 encapsulate?

- How does the artistic or musical style of Op. 71 align with Tcherepnin's compositional features?
- In what manner did Tcherepnin assimilate Chinese musical idioms after his China visit?
- How are Chinese musical elements reflected in his subsequent compositions?

As recognizing Tcherepnin's diverse experiences and cultural influences is crucial to comprehending his music fully, this study employs a multifaceted methodology as follows:

Chapter Two centers on Alexander Tcherepnin's evolving relationship with folk music during his emigré period, specifically from the beginning of his Georgian emigration to his compositional conversion in 1933 in Op. 50, *Russian Dance for Orchestra*. The chapter attempts to unravel the underlying causes for his shift in focus from modernism to folk music.

Chapter Three will scrutinize Tcherepnin's three-year immersion in China by employing ethnomusicological approaches, emphasizing his deep interactions with local musical communities. The latter part of this chapter seeks to reconstruct the historical backdrop during which Op. 71 was conceived and later showcased at the First Prague Spring Festival in 1946.

Chapter Four will analyze the musical elements that Tcherepnin absorbed during his stay in China. It will also incorporate existing research on his piano works composed within China into the discussion. Finally, this chapter will examine

Tcherepnin’s translation efforts in Op. 71, his significant grasp of Chinese poems, and his unique approach to blending music and text.

To summarize, this dissertation conducts a multifaceted analysis of Alexander Tcherepnin's Op. 71, *Seven Songs on Chinese Poems*, merging historical investigation with a meticulous examination of its musical intricacies. By delving into Tcherepnin's unique engagement with Chinese culture and his pioneering fusion of his distinctive compositional techniques with Chinese musical elements, it unveils the composition's profound historical and artistic significance and fills a gap in existing studies. This interdisciplinary approach aims to deepen our understanding of Tcherepnin's enduring contribution to cross-cultural musical dialogue in the context of the mid-20th century.

Chapter 2—Life in Europe

Early Life in St. Petersburg

Tcherepnin was born on January 21, 1899, into a well-known artistic family in St. Petersburg. His upbringing was greatly influenced by two artistic strains: Benois French painting from his mother's side and Russian music from the Tcherepnin side. His father, Nicolai Tcherepnin, a pupil of Rimsky-Korsakov, was a distinguished conductor, composer, and pedagogue at St. Petersburg Conservatory. He started the movement of the Ballet Russe with Serge Diaghilev and the stage designer Alexander Benois. As a fully occupied musician, Nicolai did not specifically encourage his son to pursue music. Tcherepnin's mother, Maria, a gifted singer from Benois family, taught him to read music and play the piano at an early age. He quickly picked up music as an instinctive language and enjoyed composing small piano pieces, such as bagatelles, as presents to many of his family members for holidays and birthdays.

As he grew older, he began to enjoy the life of the privileged milieu, which allowed him to meet leading Russian musicians, artists, and performers. He recalled in his autobiography, "I was an only child, and as a result I was admitted to all musical gatherings and rehearsals (where the guests included: Rimsky-Korsakov, Liadov, Cui, Glazunov, Stravinsky, Prokofiev, Diaghilev, Benois, Fokine, Pavlova, and Chaliapin)." He saw Glinka's *A Life for the Tsar* on his first visit to the theater while listening to Rimsky-Korsakov, Borodin, or his father's music before falling asleep.

In 1909 and 1910, he visited Paris, where his father, Nicolai Tcherepnin, conducted the Diaghilev's ballet seasons, and was acquainted with the newest art. Back in St. Petersburg, he experienced a variety of splendid events in the city and had direct contacts with the then-new currents in theater, poetry, and painting. Tcherepnin was exposed to modern music performed in concerts, such as the Ziloti concerts, the Koussevitzky concerts, and Vyacheslav Kartygin's "Evenings of Modern Music," and to new works by Debussy, Ravel, Elgar, Reger, Schoenberg, Stravinsky, Prokofiev, Scriabin, Rachmaninov, and others.

Among them, Sergei Prokofiev, a conducting student of Nicolas Tcherepnin, frequently played his latest compositions for Alexander when he visited the family's St. Petersburg apartment for a lesson, and he later became Tcherepnin's role model. Tcherepnin inherited Prokofiev's robust perspective on life and frequently imitated his musical originality and innovation.

As mentioned in Sergei Gorodetsky's article "On Sergei Prokofiev," Prokofiev was considered the newly fermented Russian living force, "who openly broke with both the clichéd routine of Kuchkism and the extremes of Impressionism (Tchaikovsky)… Prokofiev's talent—imperious, merry, and always free—has something in common with Mozart's."[7] These characteristics of Prokofiev are also very much a reflection of the young Tcherepnin, who would consistently maintain such ideals throughout his life.

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[7] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 19.

The young composer's wonderful life began to fade when the Russian October Revolution broke out in 1917, followed by years of civil war. In 1918, living circumstances worsened in St. Petersburg, and as a result, Tcherepnin got scurvy due to a lack of food supply. The family decided to leave everything behind and head for the newly independent state of Georgia in the midsummer.

The Tcherepnin family was not the only family who escaped. A substantial wave of approximately 1.5 million exiles left Russia during this period. They became known collectively as the White emigrés. While most emigrés fled from Southern Russia and Ukraine to Turkey and then moved to other Slavic European countries, many fled to Estonia, Latvia, Lithuania, Finland, Iran, Germany, and France. In addition, more than 100,000 imperial military and civil officers and their families living across Siberia and the Russian Far East moved to Harbin, a northern city in China. They subsequently moved to other cities, particularly to Shanghai in China.

Life in Tbilisi

Tcherepnin and his family settled in the capital, Tbilisi, where his father, Nicolai Tcherepnin found a position as the Director of the National Conservatory. In Korabelnikova's study, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer,* numerous unpublished letters and musical critiques by Tcherepnin are presented for the first time, enriching our understanding of his musical formation in Tbilisi. She also described the artistic cultural life as "…a simultaneous influx of

prominent writers, artists, actors, and musicians escaping hunger in Petersburg and Moscow, and Georgian professional music began to blossom."[8]

Tcherepnin started to write a significant number of analytical articles and music reviews in several local newspapers, *Caucasian Word, Future Day, Unity, New Day, Caucasian Word, Struggle, and the Tiflis Gazette,* and became the musical editor of *Struggle* in 1920. His writings reveal his specific musical preference, sophisticated musical opinions, and comprehensive knowledge of an extensive repertoire across various genres, including opera, symphony, and chamber music. His ongoing review "The Week in Opera" indicates that he attended the theater no less than twice a week for the whole season. In a review of *Madama Butterfly*, he writes,

> There are operas… the center of gravity lies in music… and the libretto fades into the background. There are operas …music is combined with beautiful scenic action. And there are operas in which a scenically alive libretto dominates the music. This type of opera has the greatest success belongs Puccini's *Madame Butterfly*. A deeply touching and scenic libretto accompanied by sincere music, not lacking a certain spice and exoticism, has made it popular around the world. [9]

This attitude highly regarded the importance of lyric, was entirely consistent with his communication with Chinese Beijing Opera masters during his sojourn in China in 1934. More importantly, this impression of Asian heroines and the exotic music of the Far East would one day become reality and become one of his most important musical languages.

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[8] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 16.

[9] Clipping of article by Alexander Tcherepnin, The Nicolai and Alexander Tcherepnin Archive, Paul Sacher Foundation (PSF), Basel, quoted in Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 18.

In addition to Tcherepnin's work as a music critic, he maintained an active concert life in Tbilisi. He played piano works of Rubinstein, Medtner, and Prokofiev, sonatas by Beethoven, Grieg, and Saint-Saëns, and his compositions. He composed theatrical music as well. One such composition was written for the chamber play *Triumph of Reason*, led by remarkable actress Elizabeth Zhihareva. His "voice without words"[10] use in the accompaniment and a harmonium instead of a pit orchestra were quite experimental.

Like Borodin, Glinka, and Balakriev, who had all drawn Eastern inspirations from Georgia, Tcherepnin was also deeply immersed in local cultural and musical life. Free from intense influence from modernist musicians and artistic environment, he was directly acquainted with the music of the people and traditions of Transcaucasia and the work of Georgian and Armenian composers. Tcherepnin was hailed for the embodiment of Georgian musical folklore and the seamless combination of the East and West in Georgian nationalism operas *Absalom and Eteri* and *Legend of Chota Rostaveli*.

Georgia was a fertile ground for Tcherepnin, providing him with substantial musical elements to absorb and enrich his musical language. Although the idea of "Eurasianism," which would later become a conviction of Russian emigration, had not yet appeared in Tcherepnin's thought, the Caucasian impressions would present themselves in many of his later works. Tcherepnin wrote in 1962,

[10] Tcherepnin innovatively incorporated a wordless chorus to accompany vocal parts in theater music, aiming to establish a musical backdrop for the play (Korabelnikova, 2008, 21).

> You will find my work elements of the folk music of Georgia, Armenia, and Azerbaijan (I gave concerts widely across Transcaucasia and listened to folk music everywhere). You will find these traces not only in works of a national character…but also in many completely non-folklore pieces. The nine-step scale on which many of my works are constructed flows out of the sounds of Transcaucasia folk music.[11]

Tcherepnin's Op. 25, *Rhapsody Georgienne* for cello and orchestra (1922), reflects emblematic folk dance, authentic Georgia songs, Balakirev-like Eastern rhythms, and local styles of ornamentation. Using simultaneous major-minor as a foundation was novel, however, and did not arise out of his musical experiences in the East.

A steady flow of the Georgian folkloric elements during Tcherepnin's formative years in Tbilisi, were absorbed with his eyes and ears, and during this period he composed extensively. In a review on Tcherepnin's 1920 concert, Vladimir Ananov suggested, "This giant excess of creativity characterized Alexander Tcherepnin's figure…Behind this powerful growth, behind this spontaneous creativity in his rapid development one can barely keep pace."[12] His creative eruption was characterized by quantitative output and improvisational process. Tcherepnin's musical progress in Tbilisi can be described as a fast-paced enrichment of the musical language while the new elements were unharmful and

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[11] Alexander Tcherepnin to Grigori Schneerson, 1962, The State Central Museum of Musical Culture (SCMMC), coll. 375, no. 897, quoted in Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 27.
[12] Vladimir Ananov, "Concert by Alexander Tcherepnin, November 6, Conservatory Hall," newspaper clipping, quoted in Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 35.

integrated with the old system. Meanwhile, compositions of this period revealed that he was not fond of complying with existing musical forms. This can be verified in his composition's heavy modification of sonata forms.

Music, to him, was a natural expressive process. "He would later call this period 'instinctive' when the creation of music came easily to him, especially when connected with the piano and somewhat with vocal music."[13] This instinctive creation reappeared occasionally in his most creative periods, such as in the summer of 1945 when several important works were composed. Among these, Op. 71, *Seven Songs on Chinese Poems* and the Op. 72, *The Nymph and the Farmer*, were finished quickly and seemingly with little effort, which can be categorized into this type of instinctive work.

During his time in Tbilisi, one of his significant inventions was called "interpoint," which he used frequently in his compositions. Interpoint is a polyphonic technique in which voices are joined not according to the "note against note" principle but "note between notes." This emphasizing rhythmic method was widely used in Tcherepnin's later compositions, including Op. 71.

[13] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 35.

Life in Paris

Not long after the Red Army approached Tbilisi in 1921, the Tcherepnin family made the decision to flee once again. On June 16, they took a steamer ship, tickets for which cost the family all of its money, and landed in Constantinople on June 27. The family gave concerts at the YMCA and The Russian Lighthouse to cover their living expenses while waiting for a friend's funds and French visas to travel to Paris. Lily Chou narrates the experiences of the young Tcherepnin in the Orient:

> This period, thought nerve-wracking, gave the receptive mind of the young Tcherepnin a chance to savor Constantinople, which he later considered one of the most entrancing cities he had ever visited. the lore of its Byzantine past, the fantastic large Orthodox cathedral — the Aya Sofia, the little Aya Sophia, the ruins Rumelia Hissar, left an indelible impression on him. The visit of the Patriarch of Constantinople — so modest, so kind –also touched him… the liturgy in the Greek Orthodox churches interested him tremendously… the hymns, the singing, and the psalmody of the priest were quite different, and much more Oriental. His discovery of the Turkey past… stirred Alexander's historical imagination, and reminded him of the Tartar's settlement in the Crimea that he used to visit in his teen.[14]

The Tcherepnin family finally boarded a small Spanish freighter on August 4 and headed to their first stop at Marseilles, where they continued the trip by boarding the night train to Paris. Tcherepnin was fascinated by the prosperity of the port of Marseilles and the speed of the train.

In Paris, Tcherepnin would complete his musical studies with Paul Vidal in composition and Isidore Philipp in piano at the Paris Conservatory. Through

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[14] Benjamin Folkman et al., *Alexander Tcherepnin: A Compendium* (San Francisco: Blurb Inc., 2021), 114–115.

Philipp's efforts, Tcherepnin's previously composed sets of short piano pieces from Russia and Georgia were successfully published by Durand, Heugel-Leduc, Eschig, and Simrock since 1923.

Tcherepnin quickly adapted and found vitality in musical life in Paris. He found his music well received with the contemporary aesthetics of groups of musicians and artists such as *Les Six* and members from *École de Paris*. He recounted, "When I came to Paris in the fall of 1921, I found that my way of thinking about the progress in music was somehow identical with the view of the Western composers of my generation". [15]

In 1925, he won the Schott Prize with his Op. 33, *Concerto da Camera*. Tcherepnin initially achieved extensive recognition in Western Europe. Such recognition highlighted the composer's musical characteristics coincident with international modernism. It was this time that Tcherepnin invented his signature nine-step scale[16]. This scale, named after him in the dictionaries of Riemann and Slonimsky, is composed of nine notes organized into three consecutive tetrachords, with each tetrachord containing one whole tone and two semitones.[17]

Although he kept pursuing music in the most abstract terms in Paris, Tcherepnin's tie to folk music was continuously enhanced on various occasions. In his first years in Paris, Tcherepnin had an hour-long conversation with Béla Bartók

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[15] Alexander Tcherepnin, "Alexander Tcherepnin: A Short Autobiography (1964)," *Tempo* 130 (1979): 15.
[16] The nine-note scale of Tcherepnin is identical to Messiaen's Mode III.
[17] Christopher Palmer. "Alexander Tcherepnin," *The New Grove Dictionary of Musica and Musicians*. vl.18, p.637.

at a French gathering, which foreboded a similar road young Tcherepnin would explore by himself. They did not know each other at the beginning but started communicating in German as neither spoke French at the time. They shared their common interests in folk music: Bartók introduced Hungarian, Romanian, and Bulgarian music, whereas Tcherepnin told Bartók about Russian and Georgian folk elements. They also shared ideas about rhythmic correlations of language and musical phases. Even though they were both unknown to each other at the time, "this long, friendly conversation, the exchange of names and…address, aroused our mutual interest in each other and in each other's music, which was to show itself in the future in many a way."[18]

The cooperation with the great ballerina Anna Pavlova in the ballet Ajanta's Frescoes in 1923 represents Tcherepnin's first endeavor at oriental folkloric music. Korabelnikova writes,

> Along with printed examples of Indian music, she (Pavlova) gave Tcherepnin an image of an Indian temple in which the life of Buddha was depicted, including an episode of his renunciation of the world. For Tcherepnin this was a novel encounter with the East –no longer the Caucasus but not quite the Far East. After the successful Covent Garden premiere, Pavlova took the production to the United States, and as a result Tcherepnin's name would be known in the U.S. three years before his own first American visit.[19]

However, his association with the *École de Paris*, a loose gathering of young emigrant musicians from several Eastern European countries in the 1920s,

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[18] Benjamin Folkman et al., *Alexander Tcherepnin: A compendium* (San Francisco: Blurb Inc., 2021), 147.
[19] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 72.

strengthened his conviction of essential Russian nationality while extending his interests in folk music. Tcherepnin recalled, “The Parisian artistic climate helped you think in your native language, encourage you to aspire to national originality. And I must say that having lived in France for over thirty years, that helped me remain a Russian composer.”[20] He also observed, “Chopin didn’t develop a French style because he lived in Paris, but became, if anything, more Polish. The same thing happened to composers like Albeniz and Copland.”

After the professional strides that Tcherepnin made musically in France during the 1920s, he began studying ancient Russia’s history. From this study, he formed his own “Eurasian” theory about Russian culture that had resulted from the historical merging of Mongols and Russians in the aftermath of the Mongolian Empire. He concluded, “Russia is both European and Asian…to a Russian the East is not exotic; it is familiar, a part of the Russian nature.”[21]

École de Paris, including the Czech composer Bohuslav Martinů, the Hungarian composer Tibor Harsányi, the Swiss composer Conrad Beck, the Swiss-Frenchman Arthur Honegger, the Romanian composer Marcel Mihailovici, shared distinctive musical practice, and the only character that they had in common was an interest in folkloric musics. Bohuslav Martinů had an early interest in Chinese poems. He composed *Kouzelné noci*, an impressionist collection of soprano and

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[20] G. Haimovsky, “Rasskazyvaet Alekandr Tcherepnin,” Sovetskaya muzyka, no. 8(1967):130–131.

[21] Alexander Tcherepnin, "Alexander Tcherepnin: A Short Autobiography (1964)," *Tempo* 130 (1979): 17.

orchestra songs, based on Chinese poems in 1918. These poems drew on Tang poems by Li Bai 李白 (also known as Li Tai Bei) and Zhang Ruoxu 张若虚 from Hans Bethge's German translation *Die Chinesische Flöte*. Later, in 1948, Martinů became a close friend of Tcherepnin and participated in the Tcherepnin concert tour, during which Tcherepnin eagerly promoted Chinese music in most of his concerts. Martinů was inspired to write this bronze organ piece, the *Fifth Day of May*, based on Su Shi 苏轼 (also known as Su Dongpo)'s Tang Poem, *The Tower of Qu Yuan*, and dedicated it to Tcherepnin's wife, pianist Li Xianmin. This poem may have reminded Martinů of his compatriots' suffering under Nazi Tyranny.

Marriage and Transatlantic Traveling

In 1926, Tcherepnin married Louisine Weekes[22], a wealthy American socialite fourteen years older than him, in Monte Carlo. This marriage lasted over a decade and indirectly shaped Tcherepnin's life experience and musical activities until 1937, when Tcherepnin returned to Europe from a sojourn in China and married Ming in Paris.

In 1924, Tcherepnin composed his Op. 31, *Quatre romances for Piano, dedicated to Madame Louisine Weekes*. They married in Monaco in 1926, after she divorced from her first marriage. From that time onward, Tcherepnin regularly

[20] Daughter of Samuel Twyford Peters, a coal merchant in the U.S., and Adeline Peters. Louisine married Harold Weeks, an American college football player, in 1906 and had a daughter, Hathaway Weeks. She divorced Harold in 1926.

traveled across the Atlantic and spent significant time in Islip, New York. The U.S.-based Tcherepnin's financial dependence and lack of common artistic interests gradually increased his misgiving over their marriage. In the States, Tcherepnin felt isolated from the artistic world and disconnected from his composition.

However, Louisine entirely sponsored Tcherepnin's musical activities and provided emotional support. At this time, Tcherepnin attempted several large-scale compositions, and his compositions grew increasingly in structural and technical complexity. These larger form works started with the Symphony No.1 in 1927. As aforementioned, the entirely new creative process was painful and slow birthing, and faced increasing challenges the *Quintet for Piano and Strings* and the opera *Die Hochzeit der Sobeide* that followed. He began to feel disconnected from his music. He took some time off from intensive composition. In 1933, his composition Op. 50, *Russian Dances for Orchestra*, indicated his complete conversion to folklore. Instead of treating the orchestra contrapuntally, he used its coloristic resources.

In the 1920s, Tcherepnin formed his Eurasian theory about Russian culture that resulted from the historical merging of Mongols and Russians in the aftermath of the Mongolian Empire. Tcherepnin concluded that Russia is both European and Asian, with "an inferiority complex due to the superiority of Western culture, in relation to the East she feels an equal. . . To a Russian the East is not exotic; it is familiar, a part of the Russian nature" (Tcherepnin 1964, 17).

> By the early 1930s, Tcherepnin had laid the ideological and practical groundwork for exploring non-Western musical languages, believing himself to identify as much with Asians as with Europeans. He also feared stagnation

at the hands of an overly formulaic compositional style. He began to seek a new 'cure' via inspiration from folk music, not yet 'blemished' by Western classical development (Wuellner 1974, 12 and 39). When he was approached with the opportunity to visit Asia for part of a 1934 world tour, he saw the possibilities for discovering a new musical and personal identity.[23]

[23] Hon-Lun Helan Yang, Simo Mikkonen, and John Winzenburg, *NETWORKING THE RUSSIAN DIASPORA: Russian Musicians and Musical Activities in Interwar Shanghai* (University of Hawai'i Press, 2021), 151.

Chapter 3—Sojourn in China and the Genesis of Op. 71

Sojourn in China

Tcherepnin's notable visit to China from 1934 to 1937 comprised two trips. The first was from April 1934 to January 1935, while the second lasted from June 1936 to mid-March 1937 (see Appendix A for a table of events). During both trips, he also spent the summer months in Japan. Between March 1935 and May 1936, Tcherepnin returned to the USA and traveled to Europe. He gave concerts, promoting compositions by Chinese and Japanese composers. In addition, he met up with Li Xianmin in Brussels and spent some time with her (Folkman 2021, 126).

Shortly after arriving in Shanghai in 1934, Tcherepnin canceled his upcoming concerts in other countries, choosing to spend an extended period in China and Japan for musical exploration and therapy. He was deeply inspired by traditional Chinese music, seeing it as an opportunity to forge a new musical. Some scholars speculate that a significant reason for Tcherepnin's extended stay was his initial meeting with a young conservatory student, Li Xianmin (also called Ming Tcherepnin). Ming was a student of Boris Zakharov, a pianist and professor at the National Conservatory, and an old friend of Tcherepnin's father. The cause was further supported by an interview conducted with Ming many years later: "My teacher [Zakharov] introduced Alexander Tcherepnin to me... He saw me, and I believe it might have been love at first sight, even if I wasn't aware... At the same

time, he was passionate about Chinese music and its culture, leading him to decide to stay for a while."[24] This decision to cancel tours in subsequent countries strained his relationship with his Russian-Jewish manager, Awsay Strok.

Strok arranged a series of piano concerts, primarily in Shanghai and Beiping.[25] Tcherepnin gave his first world tour concert at the Grand Theater with the Shanghai Municipal Orchestra (SMO)[26] in front of significant audiences, playing his own compositions. His keyboard virtuosity and musical modernity immediately thrilled the Chinese audiences, and his musical influence soon became nationwide. The following arrangements include a November 5 concert at Lyceum Theatre with the SMO and three concerts at Le Grand Hôtel de Pékin[27] in Beiping. Tcherepnin's Russian master lineage, international prestige, and keyboard virtuosity placed him in a class of the "honorary" elite in China, and this acclaim provided him opportunities to engage with numerous esteemed Chinese musicians.

The piano became a crucial instrument for Tcherepnin to achieve his

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[24] Li Xianmin, "'For the Love of Music,' An interview with Ming Tcherepnin by David Dubal on WNCN-FM on March 9, 1984," posted on YouTube on March 4, 2013.

[25] Beiping 北平 underwent various name changes over its 3000-year history. It was reinstated as "Beiping" in 1928 by the Republic of China after regaining control of the city during the Northern Expedition. However, in 1938, the occupying Japanese authorities imposed the name "Peking." In this dissertation, the term "Beiping" will be used to align with the period of Alexander Tcherepnin's residence in China, spanning from 1934 to 1937, during which "Beiping" was the prevailing name. Today, the city is recognized as Beijing 北京, serving as the capital of the People's Republic of China.

[26] The Shanghai Municipal Orchestra (SMO), now known as the Shanghai Symphony Orchestra, is one of Asia's oldest and most renowned symphony orchestras. It has played a pivotal role in the cultural development of Shanghai.

[27] Established in 1915 with French funding and management, Le Grand Hôtel de Pékin gained renown for its superb selection of French wines and cuisine. Throughout the first half of the 20th century, it held a central position as the city's foremost hotel, serving as the epicenter of social, political, and diplomatic activities.

objective: assimilating native musical elements to enhance his compositions. His endeavor in assimilating folkloric music was showcased in a collection of compositions based on Chinese pentatonic scale and Chinese musical elements.

It is a common practice for one instrument to imitate the idiom of another. For example, in Mozart's *The Magic Flute*, the renowned coloratura passage in the Queen of the Night's aria, "Der Hölle Rache kocht in meinem Herzen," mirrors the idiom of the piccolo. Due to its comprehensive structural design, the piano can emulate almost any instrumental idiom. In the 19th century, as folk music gained prominence in regions like England, Spain, Czech, Russia, and Northern Europe, composers integrated idioms of folk instruments and native tunes into their piano compositions. This incorporation produced distinctive styles that diverged from the German romantic school. The diverse idioms sourced from folk music resulted in variations in linguistic logic and textures, influencing stylistic differences. While Russia moved away from its traditional instruments in its journey towards Western classical dominance, it retained its unique "Russianness" by infusing other musical elements.

While Strok's business connection provided a framework for Tcherepnin's commercial activities, Zakharov helped quickly build local connections with the Russian community and the National Conservatory in Shanghai. Before Strok's first concert in May, Zakharov facilitated Tcherepnin's first three performances, with Strok's consent, in Shanghai at the American Women's Club, the National Conservatory in Shanghai, and the "Vostok" Russian Association. The two

collaborated with Zakharov's colleagues from the SMO and the National Conservatory. "At the Vostok concert in May, Tcherepnin spoke to the audience about Russian music development and its indirect connection to Chinese music. He performed for Vostok again in November of the same year. A that time, he performed Russian Opera *The Marriage*, the first scene by Modest Mussorgsky in 1863, the second scene, and complete orchestration by Tcherepnin in 1934–1935.

However, Tcherepnin's initiative and proactive interactions with teachers and students in two major educational institutions, the National Conservatory in Shanghai and the National Beiping University Women's College of Arts and Sciences, made him truly live among the people of China. His decision to stay allowed him long enough to digest national life and national art. He organically assimilated the characteristic features of the musical language and the broader musical thinking.

Shanghai, the Far East's most modern and culturally diversified city, was the center of new musical activity in China. The National Conservatory in Shanghai, led by the principal Xiao Youmei 萧友梅, had established Western curriculum standards in 1927 and was cultivating the first generation of prominent musicians of China. Zakharov arranged a sensational concert at the National Conservatory in Shanghai on March 4. Subsequently, he built firm connections with Xiao Youmei and Huang Zi 黄自 at the National Conservatory in Shanghai.

Fully supported by Xiao, Tcherepnin successfully organized and patronized the Piano Works Competition for the first time in Chinese history. This competition was considered a monument event even by today's standards. The goal was to

encourage young composers to compose piano work in their native musical language. The committee chose five from eleven contest entries from all over the country and hosted a winning award conference in the auditorium at the New Asia Hotel in November 1934. He Luting 贺禄汀 won the first prize with “Buffalo Boy's Flute,” and the second prize was issued to Lao Zicheng 老志诚’s “Shepherd’s Pastime,” Yu Bianmin 俞便民’s “Variation in C minor,” Chen Tianhe 陈田鹤’s “Prelude,” and Jiang Dingxian 江定仙’s “Cradle Song.” He Luting also won an honorary second prize with “Cradle Song.”

This competition also established a close personal relationship between Tcherepnin and the five winners, whom Tcherepnin deeply influenced. Each of these young composers contributed significantly to the development of modern Chinese music. Tcherepnin himself was fond of the winning pieces. He published winning pieces with his publishing house, Tcherepnin Collections, which would be established a few months later in Japan. In addition, he played the winning compositions in his concerts in Europe and the USA.

In February 1935, Xiao named Tcherepnin an honorary professor of the National Conservatory in Shanghai. While benefitting from Tcherepnin’s international influence and musical expertise, the young conservatory provided an institutional base from which Tcherepnin could launch his multifaceted projects. Tcherepnin provided significant teaching efforts to conservatory students He Luting, Chen Tianhe, Jiang Dingxian, Tan Xiaolin 谭小麟, Liao Fushu 廖辅叔, and Liu

Xuean 刘雪庵. Liu Xuean was incredibly prolific as a songwriter. Tcherepnin supervised Liu and helped promote and publish his songs internationally.

Huang Zi, a Yale University graduate, was a professor of composition and dean of studies at the conservatory. Although conservative in regard to classical European traditions, he unconditionally supported Tcherepnin's inclinations to highlight ethnic folkloric musical traditions. He gave Tcherepnin valuable insights into folk music, for his most influential works are Chinese art songs. Furthermore, Huang connected Tcherepnin with other musical institutions in Beiping and Nanjing.

Another significant achievement was the publication of a set of piano compositions in collaboration with the National Conservatory. The *Piano Study on the Pentatonic Scale* was published by the Commercial Press of Shanghai, with Xiao Youmei writing its preface, in 1935, and it was adopted into the national curriculum for an extended period. Xiao's endorsement confirmed Tcherepnin's authority in piano composition. Tcherepnin persisted in his effort and extended the *Piano Study* into more pedagogical and performance works in Opuses 51–53. These piano compositions were part of his mission to cultivate and promote new Chinese piano music, emphasizing pentatonic-based folk elements. Tcherepnin's work shaped modern Chinese music during its formative period. These publications were examined in scholarly studies by Guy Wuellner, Chang Chi-Jen, Luo Yeou-Huey, and Wang Tianshu, and their studies on musical elements provided insights into my own study of Op. 71.

Compared to Shanghai's modernity and cultural diversity, Tcherepnin

seemed to enjoy more of the slow-paced cultural life of Beiping and spent substantial time there. Stripped of its political function in 1927, Beiping's cultural atmosphere and leisurely life were unprecedentedly prosperous.

The cultural milieu of the various types of operatic forms, temples, and countless historical sites attracted Tcherepnin. According to Louisine's dairy, she and Tcherepnin were quite fond of their visit to Beiping. They even considered purchasing a Siheyuan 四合院[28] there. While Tcherepnin's activities in Shanghai have been well studied and documented by early scholars, such as Chang Chi-Jen, and his interaction with Russian emigré communities in Shanghai, detailed reported by local Russian and English presses, his journey in Beiping has not been carefully documented.

In Beiping, Tcherepnin emerged into local life and expanded his social connections mainly with two pathways. The first was his relationship with the National Beiping University Women's College of Arts and Sciences, where Tcherepnin had opportunities to engage with students and studied with a very talented pipa teacher, Cao Anhe. The second pathway was his relationship with Mei Lanfang 梅兰芳 and Qi Rushan 齐如山, who provided opportunities to build personal relationships with the most prominent Beijing Opera masters.

Through connection with Xiao Youmei, Tcherepnin was introduced to Yang Zhongzi 杨仲子, the head of the Music Department at the National Beiping

[28] Siheyuan 四合院, a historical residence commonly found in the Beijing area, refers to a courtyard surrounded by buildings on all four sides.

University Women's College. Tcherepnin recounted, "Before my leaving Shanghai, [Xiao Youmei] presented me with a fan on one side he wrote a [poem] and a dedication to me in beautiful Chinese characters. He advised me to bring this fan to his good friend Yang . . . thus introducing me to him and to ask him to fill in for me the blank side of the fan".[29]

Tcherepnin's Aunt Camille Horvath also served as a voice instructor at the Music Department. Tcherepnin and his wife, Louisine, devoted considerable time to traveling and socializing with the Horvaths.

He routinely studied with pipa teacher Cao Anhe from his earliest days in Beiping. "Tcherepnin Learned Pipa Playing from Me: Cao Anhe's Memory of Tcherepnin," published in *Piano Artistry* in 2014, revealed Tcherepnin's pipa learning process and his interaction with teachers and students at the National Beiping University Women's College. Cao's memoir built a bridge to Tcherepnin's significant usage of the idiom of the pipa in his renowned "Homage to China" in Op. 52 and No. 2, To Answer the Merchant, in Op. 71.

The pipa, renowned as "the king of plucked string instruments," boasts a history spanning over two thousand years. Its name derives from "pi 琵," meaning outward plucking towards the left front, and "pa 琶," signifying inward plucking towards the right rear. Tcherepnin skillfully emulated the pipa's idiom by

[29] The Nicolas and Alexander Tcherepnin Archive, Paul Sacher Foundation (PSF), Basel, 160, quoted in Hon-Lun Helan Yang, Simo Mikkonen, and John Winzenburg, *NETWORKING THE RUSSIAN DIASPORA: Russian Musicians and Musical Activities in Interwar Shanghai* (University of Hawai'i Press, 2021), 164.

incorporating its playing technique into the piano part. To fully grasp the roll's technique and purpose, it's essential to understand the fundamental sound characteristics of the pipa. One limitation of plucked instruments like the pipa or mandolin is their inability to sustain a note for an extended period. In essence, the core sound produced by the pipa resembles a "point" rather than a "line." Consequently, the sole method for creating a sustained or prolonged note is to rapidly repeat it within its allotted duration.

> Cao recounted in her interview in 1989 with Liang Maochun 梁茂春,
>
> Yang Zhongzi was the head of the Music Department at the National Beiping University Women's College. I was a young teacher in the music department, teaching *Pipa* 琵琶, *Sheng* 笙, and *Xiao* 箫. Our music department held a concert (May 29, 1934) to welcome Tcherepnin. During the concert, I performed a solo on the Pipa called "Ambush from Ten Sides." Tcherepnin showed great interest after listening and shook my hand after the concert, saying, 'Wonderful! Wonderful!' Then, he asked me to teach him how to play the pipa.[30]

Cao remembered that Tcherepnin studied pipa with her in several venues. The first venue was Tcherepnin's living room at Grand Hotel de Peking during his first visit in Beiping. Cao went to Tcherepnin's place once a week during this period. In addition, Tcherepnin visited the campus at Women's College quite often. He Tcherepnin studied with Cao at the campus. He also provided piano pedagogy to the students, hung out with them, and played concerts with them.

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[30] Maochun Liang 梁茂春, "齐尔品跟我学琵琶——曹安和回忆齐尔品 (Tcherepnin's pipa studies with me: Cao Anhe remembers Tcherepnin)," *Gangqin Yishu 钢琴艺术* 11(2014): 25–30.

Tcherepnin came to meet her every visit he made to Beiping. However, the last one was different from the previous one for his wife, as Louisine was not present. This time, he resided in a Siheyuan. He asked Cao to play for him, listened quietly, and took notes. He shared his pipa observation experience in Shanghai. He also mentioned that Huang Zi taught him some native folk tunes, such as "The Old Fishman" 老渔翁 and "Lady Mengjiang" 孟姜女. He sang these tunes while playing on the piano. He always says those words: "So beautiful, so wonderful!"

The learning process for Tcherepnin was filled with obstacles, ranging from language to musical notation systems. Because neither Tcherepnin nor Cao spoke English well, they had Tcherepnin's cousin, the son of Mrs. Horvath, act as their interpreter. Tcherepnin's cousin did not know music and spoke only rough Chinese. Afterward, instead of going through a translator, they chose to communicate in straightforward English. Cao also recalled that she taught him pipa using Gongche notation工尺谱[31], which was hard for him to understand. She regretted not adjusting her teaching method with the use of staff notation, which would be much easier for him. Still, he persisted and studied hard.

A photo (Figure 1) was taken on June 16, 1934, not long after he arrived in Beiping when he studied pipa with Cao. In the photo, Tcherepnin wore a long Chinese shirt, Chinese cap, and round-mouth cloth shoes as he was handed a pipa with a delighted expression on his face. From this photograph we can surmise that

[31] Gongche notation 工尺谱 is a traditional musical notation method that uses Chinese characters to represent musical notes.

learning to play the pipa was an enjoyable task for the composer. The purpose for Tcherepnin learning the pipa was simple: to collect Chinese music materials to accumulate material for his piano compositions.

Figure 1: Tcherepnin plays the pipa[32]

The music department organized a farewell concert for Tcherepnin at the Concord Auditorium on January 19, 1935, before his departure to the USA. During this concert, he performed "Homage to China," initially titled "The Pipa Song." This piece highlighted Tcherepnin's integration of pipa techniques into piano composition. Additionally, he composed ten short piano pieces, each based on a

[32] The photo was kept in *the Diaries of Louisine Peters Weekes, 1923–1946,* Volume 7. Eda Kuhn Loeb Music Library, Cambridge, Massachusetts.

distinct key and dedicated to ten young women from the music department. He invited them to play these pieces at the concert. Notably, the first among these women was Qi Zhui 齐缀, the daughter of Qi Rushan. Tcherepnin also added a piece in honor of Yang Zhongzi and another for Cao, culminating in the "Twelve Chinese Sketches." Some of these sketches drew inspiration from traditional melodies, while others were original compositions. These pieces later were designated as Part III, *Piano Study on Pentatonic Scale*, and became No. 3, “Bagatelles chinoises” in Op. 51, *Etude de Piano sur la gamme pentatonique*.

In addition to her experience teaching Tcherepnin, Cao also recounted that Tcherepnin possessed an interesting and approachable personality. Tcherepnin had written letters to Cao from Japan, writing in simple English but attaching many drawings. Cao mentioned three drawings. The first depicts a scene of a train station. A long line of people presents to bid him goodbye. There were tears drop on the floor, signifying that people were reluctant to see him leave. The second drawing was of Mount Fuji, which meant that he was in Japan. The third one depicted a bed with many large mosquitoes resting on the bed screen, illustrating that Japanese mosquitoes bothered him at night, so he could not sleep well.

Cao also remembered Tcherepnin’s interaction with Beiping Opera circle,

> Tcherepnin also learned Beijing Opera and other traditional Chinese music from Qi Rushan, so he often spent time with Mei Lanfang, Cheng Yanqiu, and others. Once, there was a tea party at Mei Lanfang's house hosted for Tcherepnin. The 'Four Masters of Dan'[33] were all present, including Qi

[33] Dan 旦 is the name for the female leading roles in Beijing Opera. In the early years of Beijing opera, all dan roles were played by men. The four famous Beijing Opera Dans refer to Mei

> Rushan and myself. At that time, I frequently watched performances by Mei Lanfang and Cheng Yanqiu because of my connection with Qi Rushan (Cao taught Qi's daughter at Women's college); I could buy tickets in the fifth-row center using his name. However, I didn't know Xun Huisheng. So, Mei Lanfang called out to him: "Xun Huisheng, how come the teacher from Women's College doesn't know you!"[34]

Tcherepnin befriended the renowned Beijing Opera master Mei Lanfang. There was no clear evidence of how they built a relationship. A reasonable guess was that Tcherepnin was introduced to Mei Lanfang by his Russian friends from SMO, where Mei Lanfang intensively cooperated with SMO for theatrical recording in Shanghai during 1934. Through Mei, Tcherepnin also formed a close relationship with Mei's manager, Qi Rushan. Their interactions were extensive. Tcherepnin showed great respect by calling him his "adoptive father."[35] Qi Rushan granted Tcherepnin his last name, "Qi" 齐, and named him "Erpin" 尔品. Since that time, Tcherepnin had become known as Qi Erpin 齐尔品, an appropriate and tasteful name commonly used in China. Tcherepnin learned to write his Chinese name and had two personal seals that Yang Zhongzi beautifully carved.

Qi Rushan was a legendary playwright, drama theorist, and historian, the first to refer to Beijing Opera as the "national opera." He was born to a scholarly family in Beiping and studied German, French, and Russian at the School of

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Lanfang, Cheng Yanqiu, Shang Xiaoyun, and Xun Huisheng.

[34] Maochun Liang 梁茂春, "齐 尔品跟我学琵琶——曹安和回忆齐尔品 (Tcherepnin's pipa studies with me: Cao Anhe remembers Tcherepnin)," Gangqin Yishu 钢琴艺术 11(2014): 25–30.

[35] Renping Qian, ed., *Essays for the International Forum of Tcherepnin and Chinese Music Culture* (Shanghai: Shanghai Conservatory of Music Press, 2016), 141.

Combined Learning 同文館[36] in the late Qing Dynasty. He first became a businessperson and traveled to Europe three times. During his trips, he enjoyed European drama and wrote the book *Shuo Xi* 《说戏》(about drama). He promoted the reform of Beijing Opera after his return from Europe, even though he regretted his actions afterward. He met Mei Lanfang in 1913, and Qi created more than 20 fashion plays, costume plays, and adaptations of traditional plays for Mei Lanfang in the following 20 years.

Tcherepnin was in a position to discuss operatic and theatrical forms with Qi Rushan as Qi spoke many European languages and shared similar perspectives. Tcherepnin engaged in formal study with Qi on various types of operatic plays, and ethic instruments.

Cao seemed interested in Tcherepnin's marital relationship during the interview. She remembered that the age mismatch between the couple often caused the students at Women's College to be curious about the relationship. She also remembered the presence of Tcherepnin's stepdaughter, Hathaway Weekes, whom she thought was the same age as Tcherepnin. Hathaway's accompaniment can be certified by a dedicating composition, "4 Seiban Songs," from Tcherepnin's pupil from Japan, Jiang Wenye 江文也 (Wade-Giles: Chiang Wen-yeh)[37]. The first three

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[36] The School of Combined Learning 同文馆 was a government school for teaching Western languages (and later scientific subjects), founded in Beijing, China, in 1862 during the late Qing Dynasty.

[37] Jiang Wenye 江文也, a Chinese-born Taiwanese immigrant to Japan in adolescence, was a talented composer who won a special award with his 1936 "Formosan Dance" at the Berlin Olympic Games. He met Tcherepnin in the Composer's Union in Japan and learned with him for

pieces were dedicated to Hathaway, Tcherepnin, and Louisine, respectively. Cao told the interviewer that once Tcherepnin shared his admiration for an excellent pianist, who would be Li Xianmin, at Ma Sichong 马思聪's violin concert in Tsinghua Auditorium in Beiping.

Cao's seemingly excess interest in Tcherepnin's relationship was a key factor, which is often neglected in existing literature, when conducting studies on Tcherepnin's activities in China. His marital relationship during this period largely determined the sojourn timeframe: amplified indeterminacy toward his wife Louisine and his growing affection for Ming.

The years of Louisine and Tcherepnin's marriage directly preceded and overlapped with Tcherepnin's visits to China. However, none of Tcherepnin's early biography mentioned Louisine until recently. Her role in Tcherepnin's sojourn in China has been almost entirely overlooked in the related English and Chinese literature. However, she appeared in many photos that were taken during their stay in China. Diaries of Louisine Peters Weekes, 1923–1946, including photos and manuscripts, have become available to the public in the Loeb Music Library at Harvard University, providing rich primary sources.

Louisine's impact on Tcherepnin was noticeable, as Louisine financially enabled this concert tours and many musical activities, including the Piano Works Competition. She also financed Tcherepnin's publishing house in Tokyo. Louisine

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over a year. In 1936, Tcherepnin specially invited him to go to China. The impact of Chinese culture on him eventually changed the rest of his life.

and Tcherepnin agreed that "half the time he would devote to the travel and concertizing necessary for his career, the other half he would reserve for her, sharing her home and accompanying her to the fashionable and expensive vacation resorts frequented by those of her social set".[38] This extended sojourn in Chinese must have gained the consent of Louisine.

On the other hand, after the first encounter with Ming, Tcherepnin was instantly drawn to her. He confessed to Louisine about his feelings toward Ming in 1935. More than just an innate connection, Ming embodied a fresh start for Tcherepnin. With her, he envisioned a more traditional relationship and dedicated professional path as she effortlessly melded into the musical community, he deeply yearned to be a part of.[39]

Ming was born to a Christian family, as her grandfather was a preacher, and she grew up in an enlightened environment while studying piano from an early age. She made fast progress in learning piano with Zakharov at the National Conservatory. She became one of the first three graduates at the Conservatory. Granted with a national scholarship, Ming sailed to Belgium at the end of 1934 to study piano with Emile Bosquet at the Royal Conservatory of Antwerp in early 1935. Tcherepnin made several trips from the Far East to Belgium during the summer months to meet Ming. In the summer of 1937, they were married in the French

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[38] Benjamin Folkman et al., *Alexander Tcherepnin: A Compendium* (San Francisco: Blurb Inc., 2021), 119.
[39] Benjamin Folkman et al., *Alexander Tcherepnin: A Compendium* (San Francisco: Blurb Inc., 2021), 126.

countryside.

Starting with "Russian Dance" in 1933, Tcherepnin began to draw compositional inspiration from Eastern folkloric music. His stay in China from 1934 to 1937 further solidified his commitment to blending Eastern and Western cultural elements in his compositions. By organically assimilating native cultural and musical idioms from China, he expanded the concept of “Eurasia” in his musical thinking. Tcherepnin lived among the people of China long enough to digest national life and national art. Meanwhile, his contribution to cultivating and promoting Chinese music was a new phenomenon. Today, Tcherepnin is still regarded as the foremost foreign influence on Chinese musicians, and his name gained reverence among generations of conservatory-trained musicians.

Return to West

Returning to the West from China between 1937 and 1945 marked an extremely challenging period in Tcherepnin's life, characterized by divorce, his father's death, financial difficulties, and the oppressive shadow of WWII. While studies of this period in Tcherepnin’s life are scant, the historical context is crucial for future insights into his post-war compositional activities and how this led to his positional progression into a new stage. After overcoming this difficult period, he and Ming found great happiness with their new family in the United States. They finally achieved financial stability after taking posts at De Paul University in 1949.

Tcherepnin left China in March 1937, initially returning to Louisine’s home in

Islip, Long Island. According to Arias' *Bio-bibliography*, Tcherepnin's ballet Op. 54, *The Wandering Scholar Who Exorcised the Devil* was given a note that says: "May 1937, Islip, Long Island." Unfortunately, the orchestrated score for the ballet has been lost, and only the piano version remains. In Weekes' dairies, she worried about Tcherepnin's mental instability.

Tcherepnin returned to Europe before the summer of 1937. He met Ming in Brussels again, and they married in Paris in the summer. The ballet Op. 55, *Trepak*, was noted as "1937–38 Paris, Brussels, and Hagengut," and his Op. 56, *7 Etudes for Piano* was noted as "1936 Brussels". Tcherepnin and Ming had three sons between 1939 and 1943. This new role as a husband and father became a cornerstone for Tcherepnin, enabling him to endure life's challenges amidst Nazi-occupied Paris. Even though Tcherepnin's creativity experienced a drastic decline, his marriage helped preserve his belief in Eurasia, sustaining the synthesis of Russia and the East.

The liberation of Paris had been ongoing since August 1944, and Tcherepnin's creative fertility quickly resurged. Within one year he wrote a significant quantity of new music. In 1962, Tcherepnin wrote in "About My Compositional Technique":

> Immediately after the end of the occupation, even before the end of the war, my fertility returned. In one summer (1945) I composed the cantata *Pan Kéou* in Chinese idiom (which was produced at the Paris Opera for the celebration of the Chinese Double X), *The Twelve*, and the ballet *Déjeuner sur l'herbe*; then during the autumn and winter - *Jeu de la Nativité*, *Showcase*, and the ballet *Chota Rostaveli*.[40]

[40] Enrique Arias, "Alexander Tcherepnin's Thoughts on Music," *Perspectives of New Music* 21, no. 1/2 (1982): 141.

Folkloric music continued to be one of his primary subjects. Op. 71, *Seven Songs on Chinese Poems* and Op. 72, *The Nymph and the Farmer*, the foremost work created in 1945, represents the beginning of Tcherepnin's post-war creative climax. His artistic ingenuity subsequently expanded to encompass numerous significant compositions after that.

Op. 71 epitomizes Tcherepnin's musical essence through its brevity, vitality, originality, and experimental nature. It also represents Tcherepnin's pioneering foray into vocal composition within a prescribed Chinese musical idiom. It draws a number of musical elements from his early piano works composed during his sojourn in China. At the same time, the work also reflects Tcherepnin's profound linguistic aesthetic and compositional skills as seen in his integration of music and Chinese poems for the first time. Instead of being a material collector, he started synthesizing what he had learned and collected from the past and attempted to make music in new forms.

In 1946, Tcherepnin accepted a commission to complete his Second Symphony, which was finished in 1951 when he moved to Chicago. It had been over twenty years since he had last composed work in the same genre. Until then, he had focused on-stage music, especially ballets. He admits it took much time to conceptualize the framework for this large-scale, purely musical work. One inspirational factor that helped him get back to writing a symphony, according to Folkman in the International Forum of Tcherepnin and Chinese Music Culture, was his sense of the Chinese pentatonic scale: the pentatonic scale that appears in the

string pizzicato at the beginning of the Symphony No. 2 opened the door to another world for him. Moreover, it played an essential role in the emotional climax of the first movement.

Although the years between 1945 and 1947 were full of spectacular events, studies on Tcherepnin of this period are limited. Biographies on Zhou Xiaoyan provide extensive information in historical context on how she, Tcherepnin, and Ming lived before and after the war years and how they closely cooperated on European stages.

Genesis of Op. 71 and Collaboration with Zhou Xiaoyan

Tcherepnin did not return to China after 1937 but maintained a robust Chinese network in Paris. He often met Chinese artists and participated in Chinese Consultant's cultural activities. He also significantly supported Chinese students who came to study in Paris. For example, he helped Zhou Xiaoyan for eight years. Zhou eventually became successful on European stages and became a legendary vocal teacher back home in China. He assisted Ding Shande 丁善德, one of the most influential Chinese composers, to gain immediate acceptance to the Paris Conservatory in composition in 1947.

Tcherepnin met Zhou Xiaoyan and her brother in a notable encounter during a reception on the "Double Ten" National Day of the Republic of China in 1938, attended by distinguished guests, including Albert Lebrun, the last president of the

Third Republic of France. Zhou Xiaoyan, a first-year vocal performance student from the National Conservatory in Shanghai, came to France in 1938 to escape the war. She had not yet mastered the language nor built up her singing techniques. Mr. and Mrs. Tcherepnin provided tremendous help and played a crucial role in each critical situation, enabling Zhou to overcome difficulties and successfully start her singing career in Europe.

With Tcherepnin's help, Xiaoyan enrolled in École Normale de Musique de Paris in October 1938 and studied with Nadia Boulanger. Due to the language barrier and lack of professional training, she struggled with her teacher's requirements and eventually lost her voice. Tcherepnin suggested transferring to the Russian Music Academy in Paris in 1939, directed by his father, Nicolai Tcherepnin, for guidance from a renowned Italian teacher, Maestro Bernadi. Bernadi trained her vocalizing while strictly limiting Xiaoyan's singing.

As WWII escalated in 1940, Xiaoyan and her brother failed an escape attempt, resulting in their forced return to Paris. Mr. and Mrs. Siao Yu[41] took them into the family. However, Xiaoyan's brother died during this vagrant life due to delayed medical attention. Xiaoyan overcame the desperation of losing a brother by picking up her singing lessons with Bernadi.

Bernadi's approach proved successful, Xiaoyan's voice nurtured back to

[41] Siao Yu 萧瑜, originally named Xiao Zisheng 萧子升, was a Chinese educator and scholar. In 1918, he founded the New People's Study Society with Mao Zedong. In 1919, he traveled to France for the Work-Study Program, becoming the secretary of the China-France Education Association. He lived in France between 1931 and 1945.

strength, and her high voice got a breakthrough. In order to help Xiaoyan pursue a higher level, Tcherepnin introduced her to study under Madame Perugia, mastering the poetic essence of French songs of Debussy, Ravel, Chausson, and others. When Parians welcomed liberation in August 1944, Xiaoyan completed her studies, and her singing skills were well-crafted, enabling her to perform at numerous important European concerts.

Siao Yu, who hosted Xiaoyan and her brother during the occupation, was overjoyed to see her miracle resurgence in vocal performance. Inspired by Xiaoyan's experience, Siao Yu penned a French libretto titled "Pan Kéou (The Shell)" about a mythical Chinese fairy inside a shell who falls for a young farmer. Siao Yu's home was a nexus for Chinese intellectuals in Paris, where they shared poetry and discussed literature. During a visit, Tcherepnin, with a profound appreciation for Chinese culture, was enamored by the script and promptly composed its music. It was first conceived as a cantata and debuted on the "Double Ten" Chinese National Day in 1945 at the National Theatre in Paris. Xiaoyan's entrancing performance as the shell fairy in a shell-themed costume captivated Parisians, while a French singer portrayed the farmer. Blending Chinese narratives with Western execution presented an unprecedented cultural fusion, enchanting Paris.

In March 1946, Tcherepnin, Ming, and Xiaoyan were invited by the British "Aid China Society" to perform a charity concert in London, focusing solely on Chinese compositions. Tcherepnin shared his collection of contemporary Chinese songs from composers such as He Luting, Jiang Wenye, and Liu Xuean. In addition,

Tcherepnin composed two songs especially tailored for Xiaoyan's vocal characteristics: 'Beautiful Wine, Beautiful Woman,' an adaptation of a Yunnan folk song, and 'Awakening of Spring,' based on Meng Haoran's Tang Poem. The first piece was renamed "Traveling Song" and became No. 4 in Op. 71, the second piece was designated as No. 5 in the same opus. On March 30, the "Chinese Works Concert" was held at London's Whitehall Theatre (today named Trafalgar Theatre). Xiaoyan sang in the first half, and Ming showcased her piano in the second half. Their performance, was a resounding success, earning a live broadcast by the BBC. In its review, a London newspaper titled the event "The Little Sparrow's Songs." They performed again in Paris for the Parisian audience at *Théâtre de la Cité internationale* on May 9.

In May 1946, the first Prague Spring International Music Festival came to life in Czechoslovakia. After receiving an invitation, Tcherepnin quickly rallied Xiaoyan and Ming, declaring a collaborative effort to showcase Chinese musical compositions in Prague. He immediately threw himself into preparation day and night. In a few days, he took a stack of manuscripts and handed them to Xiaoyan. On the flyleaf, Tcherepnin wrote, "Dedicated to Alice Zhou, a Chinese singer."

The festival's program officially billed the duo's "Modern Chinese Music" concert in English, French, German, Russian, and Czech. The program also included an introduction penned by Tcherepnin:

> In China, music is part of life. Rich folk songs have been handed down from generation to generation, renovated and recreated. There are different kinds of music in China, whether in urban or rural areas, from peddling and pawns

> to monks with strict aesthetic concepts, from Beiping to Guangzhou. Foreign influences, especially from Russia, Britain, and Italy, also influenced China. Chinese musicians began to get familiar with foreign music, and Chinese composers began using Western instruments as expression tools. The music tonight is the works of Chinese folk and modern composers. Chinese music brings people into a new, distant, deep, and real world.[42]

This concert was a majestic assembly of global musical talent, drawing top-tier musicians worldwide. In the audience sat distinguished figures like British violinist Yehudi Menuhin, Russian composer Dmitri Shostakovich, and American pianist and composer Leonard Bernstein—all luminaries of their era.

Reporter Chenrui's note reflected the event's excitement: the "Modern Chinese Music" concert became a major topic of discussion at the "Prague Spring." Two weeks into the ticket pre-sales, all seats were booked. The repertoire showcased Zhou Xiaoyan's vocals, with Jiang Wenye's "Love Ail-in the Fields," He Luting's "Divine Daughter," Liu Xuan's "Red Bean Poems," and more. Li Xianmin showcased piano masterpieces, complementing her, further elevating the concert's appeal."

Their triumph was evident: Xiaoyan and Ming emerged as the festival's stars, receiving adulation and fan requests. Invitations poured in for a multi-city tour across Czechoslovakia, followed by performances in Warsaw and Krakow. The duo's artistry bridged cultural divides and etched their mark in the annals of global music history.

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[42] Lanying Zhao, *她是这样一个人:写真周小燕 (She is such a person: portrait Zhou Xiaoyan)* (Shanghai: Wenhui Press, 2012), 17.

In the subsequent months, Xiaoyan further honed her technique through a series of outstanding solo performances, including a debut concert at the Casino Theatre in Luxembourg on July 31, 1946, and two acclaimed solo concerts in Berlin in October. Her repertoire includes songs from Pergolesi, Schubert, Liszt, Verdi, Puccini, Purcell, Delibes, Duparc, Chausson, Tcherepnin, He Luting, and Liu Xuean.

Xiaoyan, Tcherepnin, and Ming teamed up again to perform in "A Night in China" concert on December 9 at the General Conference of the Chemical Society of Paris for the UNESCO Month of Science, Culture, and Education in Paris. Zhu Kezhen wrote specifically about this event in his December 9, 1946 diary. February 25, 1947, the 30-year-old Zhou Xiaoyan reached her pivot point by performing a solo concert at Salle Gaveau in Paris, which solidified her place among the elite.

The same year after receiving her father's letter, sent to her two years ago, she decided to give up a promising concert career in Europe. She returned to China for family reasons, missing her homeland. She arrived in Shanghai in October 1947 and quickly became popular and began touring and holding concerts in the major cities of China. She performed a wide-ranged repertoire, consisting of her signature early songs, newly ethnic folk songs, and European arias and art songs. Her performances reappeared in Zhu Kezhen's 1948 diaries multiple times. After establishing the People's Republic of China, endorsed by Prime Minister Enlai Zhou, Alice Zhou devoted herself to a long and successful teaching career at Shanghai Conservatory and raised generations of musicians for the People's Republic of China. Her notable pupils are Liao Changyong, Ying Fang, Ying Huang, Shenyang,

Wei Song, Gu Xin, Guanqun Yu, and Jianyi Zhang.

Nos. 1, 2, 3, 4, 5, and 7 from Op. 71 are dedicated to Alice Chou (Zhou Xiaoyan's former name), and were composed in Paris in 1945. In addition, No. 6 was written in New York in 1948 and dedicated to tenor Richard Wu. No. 4 and 6 are arranged with folk tunes, while the rest of the songs were originally composed songs. Tcherepnin translated all seven songs into English and Russian himself. Op. 71 was published in 1956 by Belaieff Musikverlag.

Heading Into a New Epoch

> The Second Symphony, in E flat, was written … after Tcherepnin had passed through his oriental period with its preoccupation with the pentatonic scale. The work was composed in 1947, orchestrated in 1951, and premiered by Rafael Kubelik in Chicago in 1952. The freedom of chromatic harmony and the non-doctrinaire treatment of the nine-step scale present in this opus mark a new period in the composer's works. The general character is less intense, more cantabile than the First Symphony. It was written as a testament to his father Nicolai, who died in 1945, and as a recollection of the Second World War. [43]

From this point of view, Op. 71 and Op. 72 are Tcherepnin's intensive and self-satisfied display of Chinese folk music to the musical climax in postwar Europe. However, the urge to large-formed expression and the return to old technique in his contemporaneous Symphony No. 2 revealed Tcherepnin's return to classical music like many other composers did after WWII. Tcherepnin concluded: "For me, symphonies are a in a way a 'thermometer' of my creative state, summarizing what

[43] Enrique Arias "The Symphonies of Alexander Tcherepnin", 1986.

was, opening new paths for what can be, and, most importantly, expressing in the fullest sense what 'is'. … My Second Symphony registered my temperature in 1947…"[44]

His engagement with individuals, groups, and institutions in China profoundly influenced him in many ways. However, his exploration of his Eurasian identity was abruptly halted by marital change and followed by the exigencies of World War II. Fortunately, after returning to Europe, he found a resolution in his new life with Ming. Tcherepnin did not have a chance to return to China during his lifetime, and his sojourn in China soon became a part of the past. Beginning with numerous musical engagements and performance events after WWII, Tcherepnin stepped into a long-term period self-definition, self-understanding, and self-actualization. He and Ming accepted positions at De Paul University in Chicago in 1949 and greatly contributed to the university and local communities for many years. During his "American" period, Tcherepnin reached the compositional stage and suggested "Synthesis." This achievement was realized with his Second Symphony in 1951 and reached its zenith with the Symphonic Prayer in 1959, a piece that incorporates a variety of styles and techniques he had found beneficial and impactful.[45]

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[44] Alexander Tcherepnin to Grigori Schneerson, June 27, 1967, The State Central Museum of Musical Culture (SCMMC), coll. 375, no. 936, quoted in Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 173.
[45] Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer* (Indiana University Press, 2008), 170.

Chapter 4—Musical Analysis of Op. 71, *Seven Songs on Chinese Poems*

Overview

Tcherepnin's deep reverence for Chinese ethnic instruments is vividly reflected in his innovative compositions, where he masterfully replicates the distinctive timbres of these traditional instruments. As "Homage to China" and Op. 71 are a testament to this fusion, echoing the delicate techniques of instruments like the Yangqin and drawing inspiration from the rhythm-centric Luogu music 锣鼓乐[46]. His works are a harmonious blend of Eastern sonorities and Western musicality, from the stringed intricacies of the Pipa and Guqin 古琴[47] to the resonant Chimes of Bells. Pieces such: Op. 71, No. 1 with Yangqin element, No. 2 with pipa element, No. 3 with Guqin and Bell elements, No. 4, No. 5, No. 6 and No. 7 with Luogu music element.

Tcherepnin's music is a perfect amalgamation of Chinese and Western influences. He incorporated the "tight intro and slow singing 紧拉慢唱"[48] technique from Peking Opera into his compositions while also adding variations in his piano

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[46] Luogu music 锣鼓乐, also called Gong and Drum, is a form of instrumental performance widely used in Chinese folk music. It includes a variety of percussion instruments such as small gongs, cymbals, large gongs, and frame drums. Generally, it takes a subordinate accompanying role. With its strong sound, rich colors, and outstanding rhythmic nature, it plays an irreplaceable and vital role in enhancing and setting the mood of the lead instrument.

[47] Guqin 古琴 is one of the oldest plucked string instruments in China. Guqin music's language and structural techniques are free and spontaneous, and the music played on it has a strong emotional appeal.

[48] Tight intro and slow singing 紧拉慢唱 is often used to create contrast, build tension, and highlight the emotional depth of the narrative or character in focus.

accompaniments to create something new and unique. The Op. 71 is also characterized by his innovative interpoint technique, as well as improvements and expansions of Harmony Function.

Introduce altered chords, manipulate interval structures, simulate chords for specific timbral effects, and embrace pentatonic harmony's nuances. Tcherepnin introduced altered chord structures to mitigate Western tonality, evident in piece No. 5, *Spring Morning,* in which he altered the third note in the major or minor seventh chord into a note that has a perfect or augmented fourth relationship with the root note. In No. 7, *Drinking Song*, he used chords with overlapped intervals for a distinctive sound. In No. 2, *To Answer the Merchants,* and No. 3, *The Robe of Golden Brocade,* intervals are played with intricate designs and progressions to simulate Chinese stylistic elements. Major and minor second chords were used to mimic specific Chinese timbres and blur harmony functions. Tcherepnin studied and incorporated pentatonic harmony, a series of chordal progressions based on the pentatonic scale, and this clearly an inserted timbral effect in the songs.

Op. 71, No. 1 知足歌 Song of Contentment

Poem by Fu Xuan傅玄[49]
Range: #C4 – A5
Meter: 5/4 - 4/4 - 3/2

zhī	zú	gē
知	足	歌[50]
Know	satisfy	song

xián	yè	wēi	fēng	qǐ
闲	夜	微	风	起
Leisure n	night	tender	breeze	blow
míng	yuè	zhào	gāo	tái
明	月	照	高	台
Bright	moon	illuminate	high	terrace
qīng	xiǎng	hū	bù	yìng
清	响	呼	不	应
Clear	ring	call	no	response
xuán	jǐng	zhāo	bù	lái
玄	景	招	不	来
Mysterious	scenery	attract	not	come

chú	rén	jìn	huò	rú
厨	人	进	藿	茹
Kitchen	people	enter	herb	eat
yǒu	jiǔ	bù	yíng	bēi
有	酒	不	盈	杯
Have	wine	not	full	glass
ān	pín	fú	suǒ	yǔ
安	贫	福	所	与
content	poverty	bless	will	give
fù	guì	wéi	huò	méi
富	贵	为	祸	媒
Riches	honor	as	disaster	medium
jīn	yù	suī	gāo	táng
金	玉	虽	高	堂
Gold	jade	although	high	hall

[49] Fu Xuan: 傅玄 (217–278 AD) was a Chinese poet, writer, and politician who lived during the Western Jin dynasty (265–316 AD).
[50] From “Three Miscellaneous Poems杂诗三首” , No.2. 杂诗 (Zashi) is an ancient Chinese poetic form. Its name, "杂(zá)", translates to "mixed" or "varied", indicating poetry with diverse themes and forms.

yú	wǒ	jiàn	hāo	lái
于	我	贱	蒿	莱
For	me	cheap	artemisia	weed

English: **Song of Contentment** (Alexander Tcherepnin)

Tender breeze Silent night.
In the sky shines the moon.
Far away lands and fields.
Do not answer my appeals.
At my home modest meal.
There is rarely any wine in my glass.
I don't need any more than that.
Wealth and dignity are the evils source.
Gold and Jade in spite of praise
are weeds that I despise.

Part	Prelude	I	II	III
Measure	1–5	6–15	16–23	24–28
Key	Tonic A Mode I		Tonic E Mode II (变宫Bian Gong)[51]	Tonic A Mode I

Table 1: The tonality of Op. 71, No. 1

The poem of the No. 1 "Song of Contentment," according to musicologist Qian Renkang, was first presented to Tcherepnin by Chen Dajun's[52] wife at a poetry recitation held by the Shanghai Sino-German Association and the East Asian Society on May 4, 1934. Mrs. Chen repeatedly sang the ten verses in a recitative tune, while Tcherepnin recorded it down and later set this anonymous poetry of ancient China as a two-paragraph art song. The original poem is titled "杂诗" (Miscellaneous

[51] The concept of Bian Gong appears in the hexatonic scale. The hexatonic scale is an expansion of the Chinese pentatonic scale. More detailed scales please consult Appendix D.
[52] Chen Dajun 陈大钧 (1893–1982) was an early leading member of the Chinese Kuomintang and also one of the founders and early instructors of the Whampoa Military Academy.

Poems). Its central theme is contentment, leading later generations to rename it to "知足歌" (Song of Contentment). When Tcherepnin composed music for this poem, he did not know who the poet was, so the work was labeled "Author unknown" at that time.

After conducting thorough research, I have found out that the poet is actually from the set, "Three Miscellaneous Poems" (杂诗三首) written by Fu Xuan, a renowned literary and intellectual figure who lived during the early Western Jin Dynasty (266AD – 317AD). Fu Xuan was a prolific writer of his time, with a total of 122 poems and essays to his name. Nevertheless, translating the poetry from that era was challenging because the Western Jin period is so far removed from Tcherepnin's time.

The translation was based on this title by Tcherepnin. Due to these difficulties, there are discrepancies between the lyrics in Tcherepnin's work and the original poem. In this poem, translated by Tcherepnin, a few words differ from their original counterparts. For example, the word "香(xiāng)" originally meant fragrance, but Tcherepnin used “响(xiǎng)” instead, which signifies sound. Another difference is "远(yuǎn)景(jǐng)" in Tcherepnin's version, which was originally "玄(xuán)景(jǐng)" in the source poem. The latter refers to a mythical place in Chinese legends where the Heavenly Emperor stored books. Additionally, the word "厨(chú)人(rén)" (chef) was mistakenly interpreted as "入(rù)厨(chú)" due to the similarity in appearance between the characters "人" and "入". "富(fù)所(suǒ)于(yú)," meaning

"where wealth resides," was originally "福(fú)所(suǒ)于(yú)," signifying "where luck instead.[53]

Tcherepnin's interpretation of the original Chinese poem is truly impressive. As a non-native Chinese speaker, he must have faced significant challenges in deciphering the similarities in phonetics and visuals of some Chinese characters. However, he showed commendable effort in understanding and translating a poem that dates back 1700 years. Although there may be some discrepancies in certain words, his English translation demonstrates his comprehensive grasp of the poem's essence. He skillfully captured its meaning in his adaptation.

The verses of this poem are a beautiful portrayal of a serene and introspective scene illuminated by the moon. The poet is enjoying the tranquility of nature in solitude. One of the lines that stands out is "At my home modest meal, there is rarely any wine in my glass" (measures 16–19), which speaks of the poet's simple meal of wild greens and a less-than-full cup of wine. The poet finds contentment in this minimalistic lifestyle, as was typical of mystical poets of that time who were influenced by Zhuangzi[54] philosophy. The poem also highlights the difference between the allure of wealth and the peace of contentment. The closing lines emphasize that the opulence of the rich is no more valuable than mere weeds

[53] Pinyin phonetic pronunciation, please consult Appendix E.
[54] Zhuangzi 庄子 (369 BC – 286 BC): Zhuangzi was one of the foundational figures of Daoism. He believed many desires are artificial and created by societal norms and expectations. One can attain a state of contentment by freeing oneself from these desires and recognizing their illusory nature.

in the poet's eyes.

The song follows a simple binary structure and features distinct melodic lines and meaningful lyrics. Tcherepnin's use of tonality is particularly noteworthy. The song starts in Tonic A mode I[55], but at the end of the first section (Measure 15), the tonality translates to Tonic E Mode II (Bian Gong), a mode on the hexatonic scale based on the traditional Chinese pentatonic scale.

This shift in tonality, combined with changes in rhythmic accompaniment, creates a stark contrast between the two sections of the song. However, by measure 24, the music returns to the initial Tonic A mode I, reaching the song's climax. This return underscores the main theme, creating a cohesive and resonant conclusion.

In the composition, the prelude (Figure 2) and interlude (Figure 3) employ a 5/4 time signature representative of an irregular meter. This rhythmic juxtaposition is articulated through a 3/4 followed by a 2/4 emphasis distribution, with the melodic contour displaying a parabolic trajectory. The rhythm of the prelude and interlude resonates with the "Sanqi 散起"[56] – a traditional opening rhythmic. Predominantly structured around sixteenth notes, the composer ingeniously integrates a melody in octave that audibly mirrors the timbre of the Chinese Yangqin 扬琴 (dulcimer). Moreover, he intricately weaves the characteristic percussion patterns of Luogu music in Chinese operas into the piece, accentuating

[55] There are 5 modes in the pentatonic scale with pitch A as the tonic note. The scale of Tonic A mode I is A - B - #C - E - #F. Appendix B provides more detail about pentatonic scale.
[56] A traditional opening in Chinese operatic music.

specific "sf " notes and a rhythm reminiscent of the phrase "beating drums and gongs 敲锣打鼓"[57], alluding to the dramatic entrance of a prominent character and the impending theatrical performance (Figure 1).

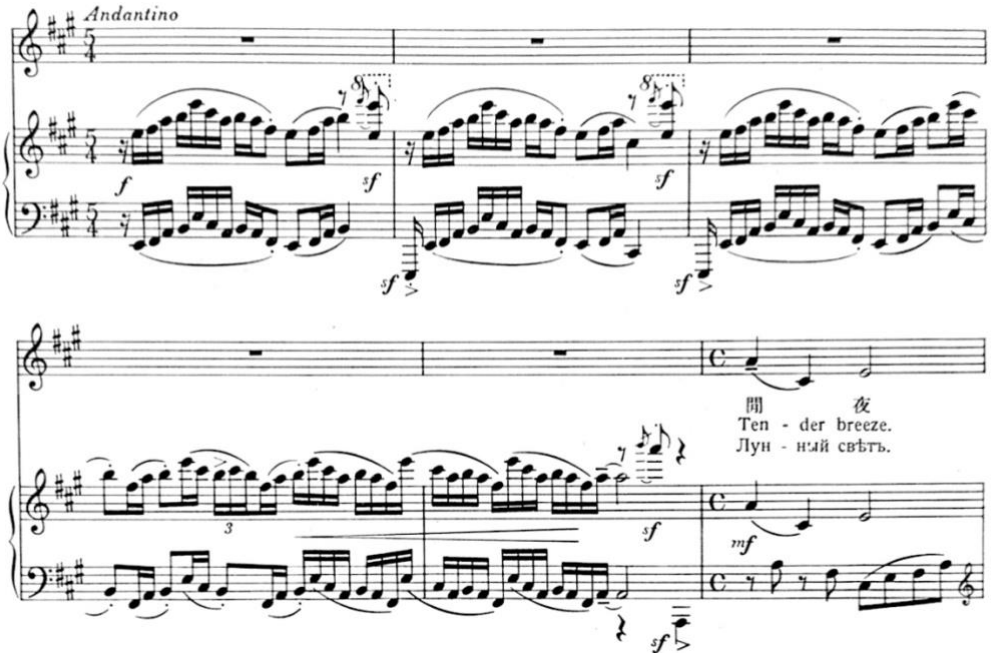

Figure 2: Op. 71, No. 1 measures 1–6

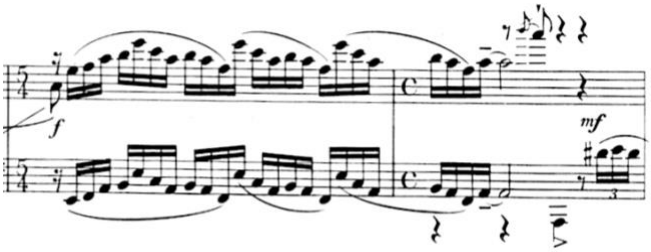

Figure 3: Op. 71, No. 1 measures 14–15

In traditional Chinese theater, there's a style or performance practice

[57] In many contexts, the act of "敲锣打鼓" symbolizes celebration, announcement, or the commencement of an event. In traditional Chinese music and opera, gongs and drums are often used to accentuate dramatic moments, signal the entrance of a character, or accompany particular sequences.

known as "tight intro and slow singing 紧拉慢唱" In this context, the prelude and interlude represent the "tight intro," while all the subsequent voice sections utilize a 4/4 time signature, exemplifying the "slow singing." The 5/4 time signature possesses a propulsive force and tension that creates anticipation or a sense of progression for the listener. This characteristic gives the music a sense of flow and direction and makes the listener anticipate the next beat or melody, adding dynamics and tension to the musical experience. Although the time signature shifts to 4/4 when the voice part enters, it is crucial for the singer to maintain the original tempo. Special attention must be paid to ensure that the pace is not inadvertently slowed during the performance.

The accompaniment in the final bar uniquely employs a 3/2 time signature, serving to diffuse the rhythm and gently fade out, echoing the "Sanqi" rhythm introduced at the beginning. Moreover, the melodic and rhythmic patterns mirror the initial section, incorporating the same melodic contours in octave (Figure 4).

Figure 4: Op. 71, No. 1 measure 28

In this composition, a notable technique is the utilization of the descending major second acciaccatura (we can find it in Figures 2–4), a feature of traditional

Chinese instrument music that enhances both musical expressivity.

Furthermore, the accompaniment part uses heterophonic[58] techniques, which make the melody sound richer. Sometimes, it synchronizes and intertwines with the vocal parts, while at other times it branches off and serves as variations for each other. Specifically, this ornamentation is prevalent in the accompaniment of the song.

Furthermore, the vocal accompaniment predominantly derives from the principal vocal melody, with subtle variations introduced to enrich the overall musical texture.

The essence of the poem is captured in measures 20–23, culminating in the climax at measure 24. Tcherepnin starts with "f" in measure 20 and uses "cresc." in measures 21 and 23 to gradually increase intensity, culminating in a powerful "ff" in mm. 24. This moment highlights the central theme of the entire poem: "Contentment brings joy." Beyond dynamic shifts, Tcherepnin transitions from previous melodic progression to chord progression here, each emphasized with an accent mark (Figure 5).

[58] Heterophony is a musical texture in which two or more voices or instruments simultaneously perform variations of the same melody. This is different from monophony (where everyone performs the exact same melody in unison) and polyphony (where multiple distinct melodies are played simultaneously).

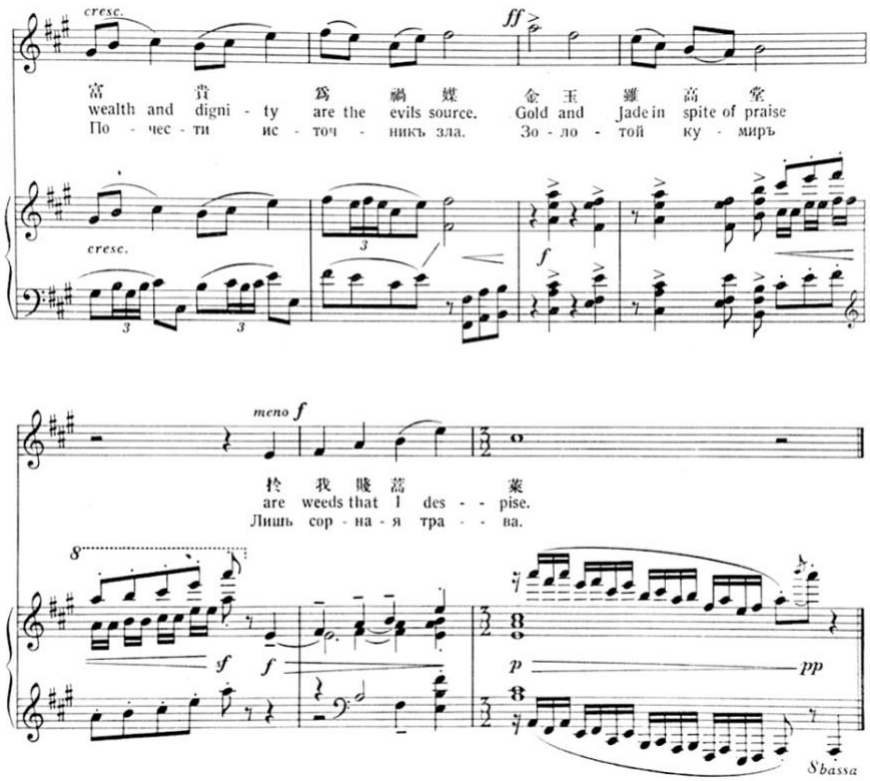

Figure 5: Op. 71, No. 1 measures 22–28

In measure 6, the first character is "闲(xián)"[59]. The composer simultaneously notates this character with a tenuto and a mf dynamic. Adhering strictly to both indications might result in a heavy sound for a singer. To ensure alignment with the lyrical sentiment of “tender breeze, silent night,” the tonal quality of the character “夜” following “闲” should be softened, transitioning smoothly to the pitch “C” through a “slur (Figure 6).

[59] The pronunciation can be referred to in Appendix C.

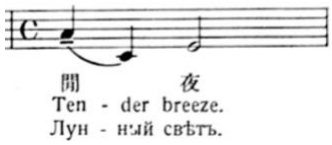

Figure 6: Op. 71, No. 1 measure 6

The character treatment similar to "闲" in measure 6 is also evident in "风" in measure 7, "不" in measure 13, and "蒿" in measure 27. Personally, I believe that a slight portamento should be applied to these characters. This technique not only accentuates the characteristics of traditional Chinese folk music but also enhances the musical expression and emotional direction associated with these characters within the piece.

The poem follows a "Wuyan 五言"[60] format, with each line consisting of exactly five words.61 The rhythm of the poem expertly interweaves its melody and pace through a 2+3 structure, where the first two characters of each line form one measure, and the next three characters form another. This structure seamlessly blends with the inherent rhythm of the poem. When reciting a five-character poem, the rhythmic pattern generally follows: 𝅗𝅥 𝅗𝅥 𝅘𝅥 𝅗𝅥 𝅗𝅥 . Moreover, this rhythm aligns essentially in sync with the breaths taken during singing.

The melody of the song is relatively simple. During the vocal performance, the singer takes a breath at every measure from measure 6 to 17. However, from measure 18 to the end, it is recommended that the singer take a breath every two

[60] Wuyan 五言 refers to a traditional form of Chinese poetry that uses five characters per line. This style is one of the foundational structures of classical Chinese poetry.

measures as this section contains the climax of the piece. Taking a breath at every measure in this section would disrupt the musical continuity and the poetic flow of the lyrics. By sustaining a longer, coherent musical line in this section, the singer can adequately prepare for the highest note of the whole composition. In the vocal part here, the dynamics are set to "ff", and even the note on "金 (jīn)" is marked with an accent. However, all the chords in the accompaniment are placed on offbeats. This style of accompaniment likely emulates drumbeats, creating a rhythmic displacement between the harmony and the vocal emphasis. This technique is what Tcherepnin termed the "interpoint method."

In the final phrase, spanning measures 26–28 "are weeds that I despise", a "meno forte"[62] is used. The accompaniment is marked "f" with a diminuendo, and with each beat in the accompaniment, one additional note is progressively added. As it progresses, the harmonic content becomes increasingly rich, indicating a growth in emotional intensity. Interestingly, even though the phrase begins marked as "f", there is a diminuendo utilized and a tenuto is employed on the notes. Finally, the character "莱(lái)" concludes softly in "p", conveying a sense of disdain for "precious treasures". This presents significant interpretative demands on both the singer and the pianist. Within the overarching diminuendo, each beat's word needs emphasis. I believe this treatment is very precise and it allows the meaning of the lyrics to come through clearly.

[62] term: less loud.

Op. 71, No. 2 答俗人问 To answer the Merchants

Poem by Li Tai Pei[63] (701–762)
Range : E4 – A5
Meter: 4/4

dá	sú	rén	wèn
答	俗	人	问[64]
Answer	vulgar	person	ask

wèn	yú	hé	yì	qī	bì	shān
问	余	何	意	栖	碧	山
Ask	you	what	mean	Qi	Bi	Mountain,
xiào	ér	bù	dá	xīn	zì	xián
笑	而	不	答	心	自	闲
Laugh	and	not	answer	heart	itself	leisure
táo	huā	liú	shuǐ	yǎo	rán	qù
桃	花	流	水	窅	然	去
Peach	flower	flow	water	remote	then	left
bié	yǒu	tiān	dì	fēi	rén	jiān
别	有	天	地	非	人	间
Other	have	sky	land	not	people	world

English: **To answer the Merchants** (Alexander Tcherepnin)

You're a Hermit? Tell us why.
What can I say? Mute I stay.
Peach blossoms are floating on the dreamy stream.
This is an alien world, world of peace in mind.

Part	Prelude	I		II		Coda
Measure	1–4	5–6	7–9	10–13	14–17	18
Tempo	Animato	Sostenuto (doppio meno mosso)		Animato (tempo I)		Sostenuto
Key	Tonic D mode IV	Tonic D mode IV	Tonic D mode III	Tonic D mode IV	Tonic G mode V	Tonic E mode I

Table 2: The tempo and the tonality of Op. 71, No. 2

[63] Li Tai Pei (Chinese: 李白), also spelled Li Bo, Wade-Giles romanization Li Pai or Li Po, courtesy name (字zi) Taibai, literary name (号hao) Qinglian Jushi (青莲居士). Nowadays, we prefer to call him Li Bai, and throughout the dissertation, I also use the name Li Bai instead of Li Tai Pei.
[64] The poem's original title is "Question and Answer in the Mountains" (山中问答).

Li Bai, a representative poet of the Tang Dynasty, is celebrated for his works' boldness, naturalness, and independent thought. This description emphasizes poems he composed during his reclusive period at Bishan's Peach Blossom Crag, revealing his desire to distance himself from the worldly hustle and seek inner harmony and authenticity. His poetry often employs vivid imagery and emotionally rich language, crafting a distinctive poetic style. This style is not merely to depict natural beauty but to express his insights into life, the world, and the universe.

The imagery of "Peach blossoms drift with the water, disappearing into the distance 桃花流水窅然去" in his poem is not just a scenic description but serves to reflect and convey the poet's inner emotions. The line " What can I say? 笑而不答" is the ingenious point of the whole poem, showcasing his transcendental attitude and disdain for worldly complexities. This stance also mirrors his pursuit of freedom, authenticity, and nature. Instead of responding directly, he lets nature and its imagery "answer" for him, a method that enhances the poetic appeal and invites deeper contemplation from the reader.

In the previous chapters, we mentioned that Tcherepnin is fond of the traditional Chinese musical instrument, the pipa. In the prelude, he drew on typical pipa elements and sensibilities. The song opens with an arpeggio that emulates the typical strumming technique of pipa playing. Following this, a "dot" motif emerges, characterized by a pattern of repeated notes spanning three successive measures, establishing a pronounced "granular" musical theme. To imitate the pipa’s sound and playing technique, Tcherepnin uses many repeated notes that flow rapidly,

which seems to mimic the sonic effect formed more vividly by the pipa's "circular fingering" technique."(Figures 7–9)

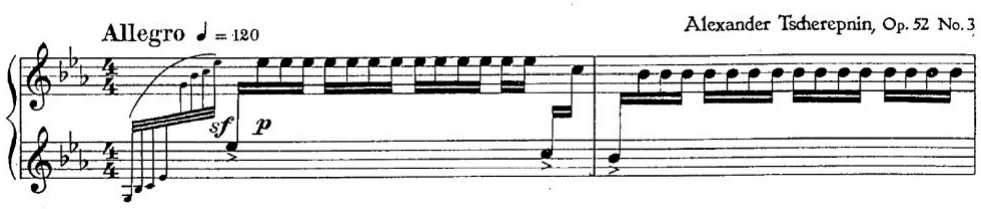

Figure 7: Op. 52, No. 3 measures 1–2

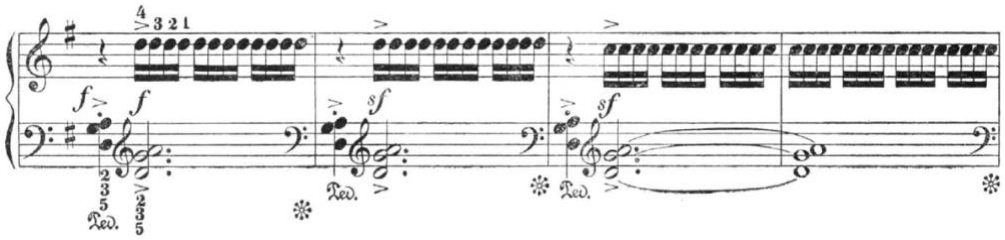

Figure 8: Op. 51, No. 3/2 measures 1–4

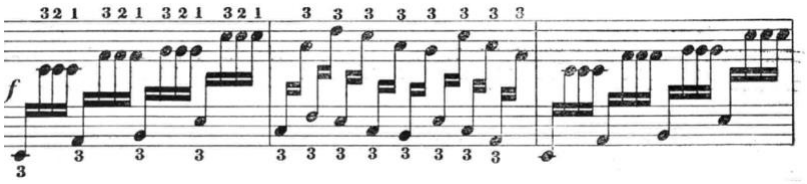

Figure 9: Op. 51, No. 3/7 measures 1–3

Tcherepnin integrated the characteristics of Chinese music with the timbral features of Chinese instruments and reorchestrated them for Western instruments. This approach is a typical creative feature of the "Nationalist School" in Europe at the end of the 19th century. The influence of the pipa can be seen in many of his works. For instance, in Op. 52, No. 5, the composer also employed the same method.

Part A of “To answer the Merchants” consists of two musical phrases that

span over 2 and 3 bars respectively, creating an asymmetrical structure. The first phrase, which covers measures 5–6, is in Tonic D mode IV with A (sharp as the primary note). The piano texture complements the vocal melody in a heterophonic relationship. The second phrase, covering measures 7–9, shifts to Tonic D mode F-sharp (Bian Zhi)[65]. Measure 7 is the most intriguing part of the piece. It features a harmonic texture made up of overlapping heterophonic voice parts in the accompaniment, while the left hand maintains an interval of a major sixth, descending by semitones. This creates an aura of mystery that echoes the protagonist's transcendental attitude.

The B part of the music contains two phrases, each spanning four measures and following a symmetrical structure. The first phrase, from measures 10–13, has a tonality that returns to Tonic D mode IV. The second phrase, from measures 14–17, modulates to Tonic G Mode V with E as the primary note. The right-hand accompaniment for these two phrases consists of two-note trill-like figures in quadruple sixteenths and wave-like melodic contours. These musical elements are intended to depict the ambiance of the lyrics "peach blossoms flowing with water." (Figure 10)

[65] More details about "Bian Zhi" please consult Appendix D.

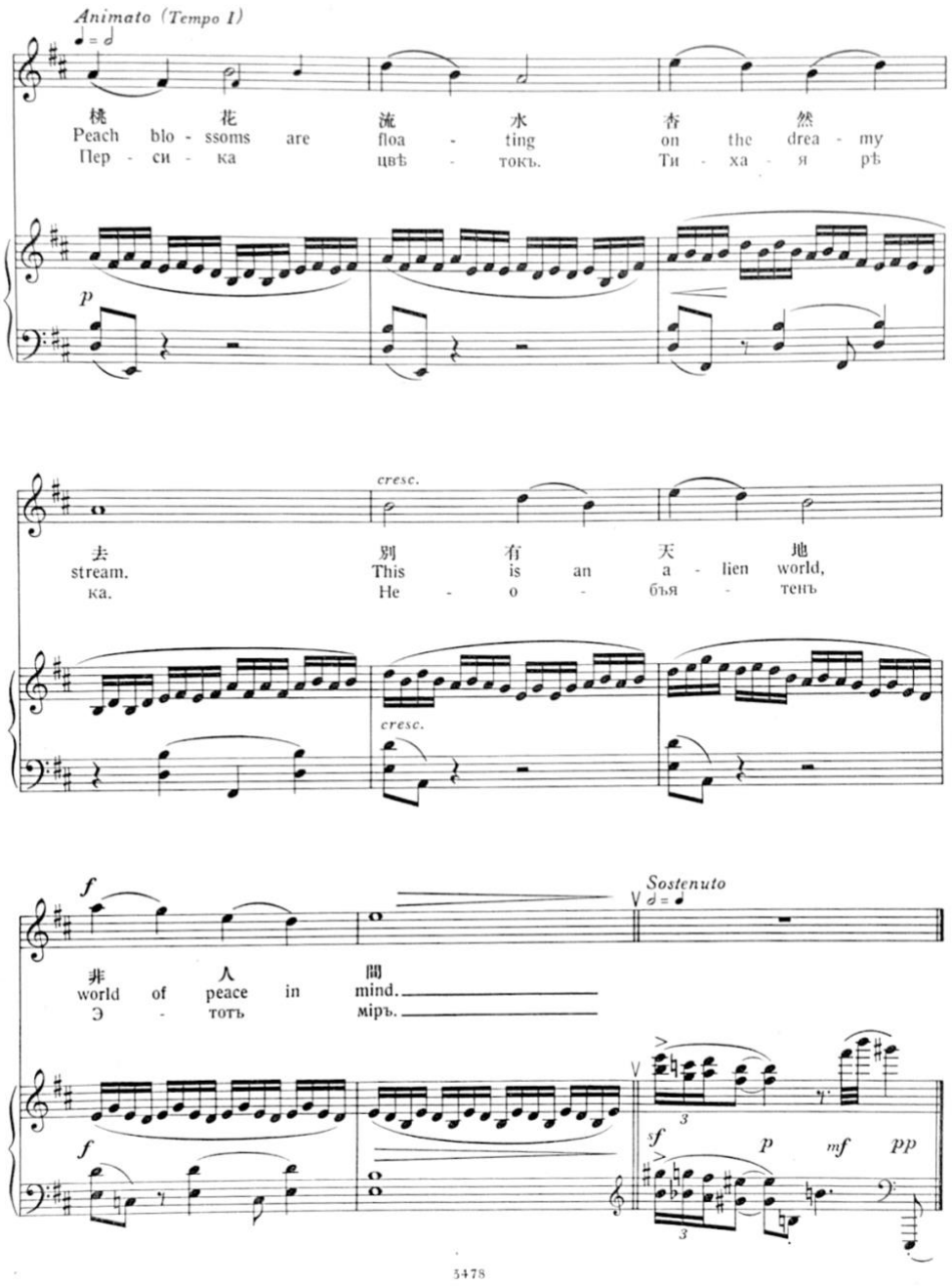

Figure 10: Op. 71, No. 2 measures 10–18

Tcherepnin employed a method of superimposition to drive the music to its climax using wave-like melodic lines. In measures 14–15, the chords are constructed

by layering fourths and fifths, while in measure 16, layers seconds, and measure 17 is built upon stacking fifths. This progression systematically amplifies the musical tension.

In the coda at measure 18, the musical material from measure 7 is revisited. The four heterophonic voices gradually progress to the tonic chord of the tonic G mode V. However, the final chord resolves to a major triad, corresponding to the same primary note of the tonic G mode V, known as tonic E mode I. I believe this repetition signifies that, after hearing the protagonist's words, the Merchant has found the answer in their heart.

From a singer's perspective, special attention should be given to the changes in tempo throughout this song. The entire piece alternates between "sostenuto" and "animato" tempos; in the sostenuto sections, the note duration is twice as long as that in the animato sections.

In the A section, the singing tempo is relatively slow. At measure 7, the text " what can I say? (笑而不答)" deserves special attention in performance. The rest after “What,” singers shouldn't take a complete break. Even though the voice ceases, the sensation of breath remains continuous. It emphasizes that even in silence, the emotional and musical intention carries on, creating an uninterrupted flow in the performance (Figure 11).

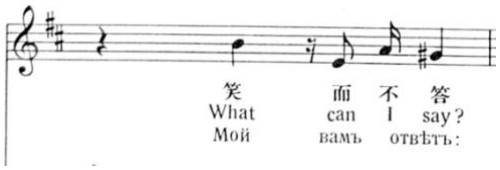

Figure 11: Op. 71, No. 2 measure 7

It's interesting how the lyrics "Peach blossoms drift with the water, disappearing into the distance" could be interpreted as a sad sentiment, when actually for the poet, it is a beautiful mountain scene of blossoms on flowing water.

Op. 71, No. 3 金缕衣 The Robe of Golden Brocade

Poem by Li Tsi 李锜[66]
Range: F4 – F5
Meter: 3/4

jīn	lǚ	yī
金	缕	衣
Golden	thread	cloth

quàn	jūn	mò	xī	jīn	lǚ	yī
劝	君	莫	惜	金	缕	衣
Advice	you	don't	willing	golden	thread	cloth
quàn	jūn	xū	xī	shǎo	nián	shí
劝	君	须	惜	少	年	时
Advice	you	must	cherish	youth	year	time
yǒu	huā	kān	zhé	zhí	xū	zhé
有	花	堪	折	直	须	折
Have	flower	can	break	immediate	must	bread
mò	dài	wú	huā	kōng	zhé	zhī
莫	待	无	花	空	折	枝
Don't	wait	no	flower	empty	break	branch

English: **The Robe of Golden Brocade** (A. Tcherepnin)

Do not waste your days of youth.
Do not wear the golden robe.
Flowers blossom only once.
Much too soon they fade away.

Part	Prelude	I	Interlude	II
Measure	1–9	10–26	27–29	30–47
Key	Tonic A Mode V (Bian Gong)			

Table 3: The tonality of Op. 71, No. 3

[66] Li Tsi 李锜(Pinyin: Li Qi, 741–807), while not celebrated as a preeminent poet, possessed a profound appreciation for poetry. Serving as a minister during the Tang Dynasty, his eventual involvement in an insurrection led to his unfortunate execution.

This text is a profound and philosophical seven-character Yuefu[67] (七言乐府) poem from the Tang Dynasty, authored by Li Qi. This poem reflects the temporal nature of life and youth and the importance of living in the moment, valuing experiences and time over material possessions. The "robe of gold threads" symbolizes wealth and luxury, which the poet suggests are less worthy of one's attachment compared to the fleeting nature of youth. The metaphor of plucking flowers emphasizes the idea of seizing opportunities while one can.

There remains some controversy surrounding the authorship of this poem. "*The Complete Tang Poems* 《全唐诗》[68]" and "*Three Hundred Tang Poems* 《唐诗三百首》[69]" attribute it to Du Qiuniang (杜秋娘)[70], while some Tang Dynasty selections list it as anonymous. However, in a poem by Du Qiuniang, a concubine of Li Qi, there is a description: "Holding a jade cup in Autumn and getting drunk while singing 'Golden Thread Robe'." Following the two lines: 'I advise you not to waste the golden thread robe; I advise you to cherish your youth. Flowers are worth picking when they bloom; don't wait until they wither without being picked.' *Tang Wen Cui* 《唐文粹》[71] adds the annotation: Li Qi often sang this song. Therefore, some speculate

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[67] Yuefu originally referred to a government institution in ancient China responsible for collecting and recording folk songs and ballads. Over time, the term also came to denote the poetic style that imitates these folk songs.
[68] *The Complete Tang Poems* is an extensive collection of poems from the Tang Dynasty.
[69] *Three Hundred Tang Poems* is a classic anthology of poems from the Tang Dynasty.
[70] Du Qiuniang杜秋娘(791–835) was a Chinese poetess during the Tang dynasty, one of the few women poets whose work has been preserved from that era. Her poetry is admired for its elegance and subtle depiction of emotions.
[71] *Tang Wen Cui* is a significant anthology of literary works, compiling poems, essays, and other literary forms from Tang Dynasty. This book includes works from many renowned literati,

that Li Qi is the author and Du Qiuniang just sang with him. This can be mutually confirmed as this poem under Li Qi's name in the collection of " Yuefu Poetry (乐府诗集)".

One commonly employed creative technique in Chinese poetry is using objects to convey emotions and scenery to express feelings. The poem "Golden Threaded Robe" adheres to this technique, where the phrase "golden threaded robe" initially appears as a reference to clothing but carries a more profound meaning representing a superficial lifestyle. By substituting the original meaning with the term "golden threaded robe," the poet achieves a more subtle expression.

Tcherepnin's English translation successfully conveys the depth and meaning present in the original text, but it is overly straightforward, whereas Chinese poets often employed implicitness, using metaphor and allusion to convey deep emotions and philosophical insights. In my rendition of this poem, I aim to provide a nuanced understanding, highlighting the intrinsic beauty of the original text:

I urge you, dear, not to prize your robe of gold threads,

I urge you to cherish the days of your youth instead.

Pluck the blossoms once they're ripe,

Don't hesitate, for if you wait, there'll be no flowers,

And you'll pluck but bare twigs, too late.

Tonic A Mode V (Bian Gong) runs throughout the piece. Tcherepnin employs

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embodying the essence and pinnacle of Tang literary arts, and is an important resource for studying the culture and literature of the Tang era.

a 3/4 meter in which he suggests an unhurried, serene, and narrative ambiance throughout the piece. When reciting seven-character lines in poetry, there exists a rhythmic pattern as follows: ♩ 𝅗𝅥 | ♩ 𝅗𝅥 | ♩ 𝅗𝅥 | ♩ 𝅗𝅥. . Beneath the leisurely performance of the 3/4 meter lies an alignment with rhythmic features found in reciting lyrics (Figure 12).

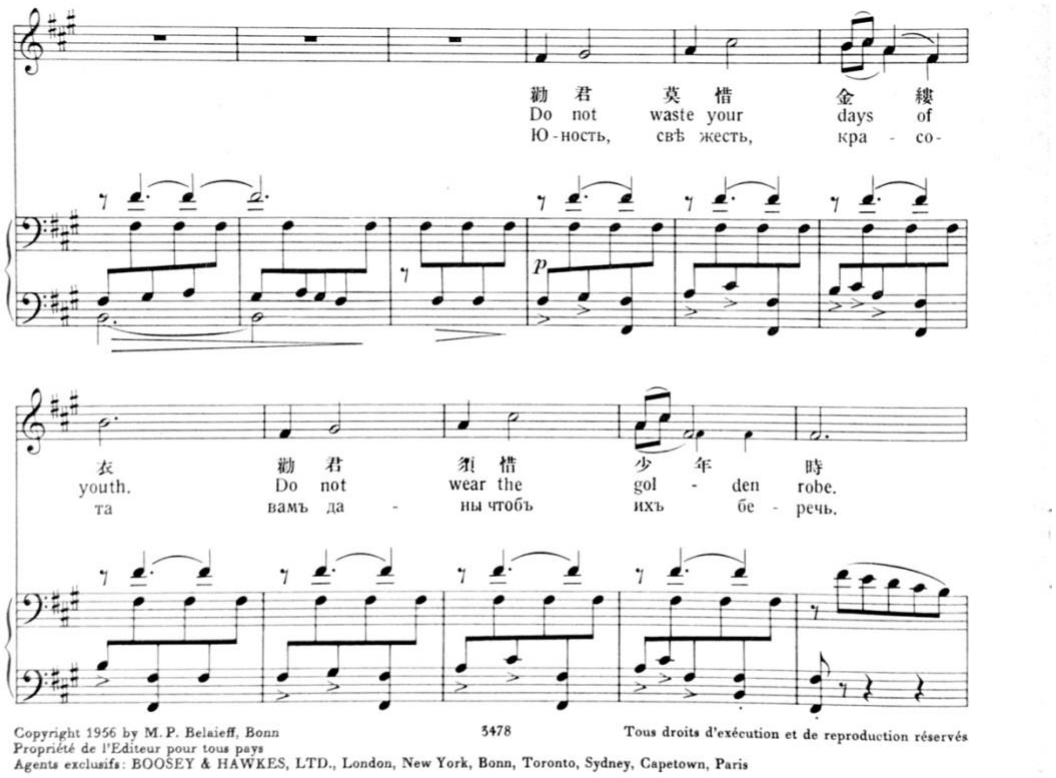


Figure 12: Op. 71, No. 3 measures 7–17

There are two types of rhythms in the song: one is eighth notes alternated in the left and right hands, and the other type is a chordal texture. It effectively embodies characteristics that are reminiscent of "clock chimes" and evokes notions of time. Tcherepnin utilizes accent marks to emphasize the emphasis on the first

two beats (also see Figure 12). Tcherepnin's setting reflects the rhythm of the poem perfectly, akin to the first song in op. 71 "Song of Contentment."

The accompaniment motive in the first section (measures 1–29) is based on the first and second measure (Figure 13). Throughout the entire section, the right-hand accompaniment exclusively plays F3 and F4. The apparent simplicity of the design belies its true essence as a manifestation of Tcherepnin's minimalist aesthetic.

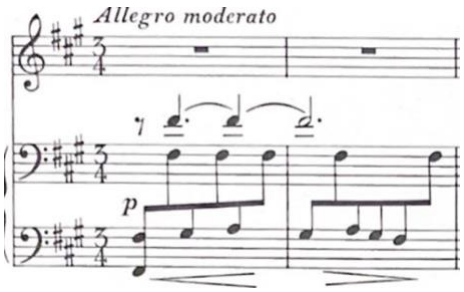


Figure 13: Op. 71, No. 3 measures 1–2

This poem conveys cherishing good times, and I believe that Tcherepnin intends to simulate "bell sounds 钟声" through the right-hand accompaniment, with a stable rhythm reminiscent of bell chimes. These "bell sounds" express the passage of time and understanding of life. The first note played by the right hand in each measure is intentionally placed off-beat and executed with "p," evoking a sense of spaciousness akin to the distant resonance of bells (Figure 14).

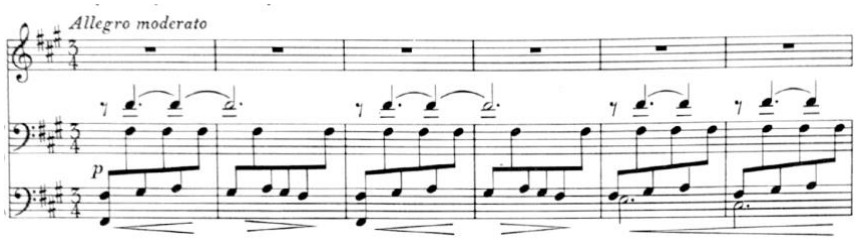


Figure 14: Op. 71, No. 3 measures 1–6

The vocal part in this section can be further divided into two parts according to its text meaning: Measures 10–17, the lines straightforwardly express cherishing youth without being infatuated with superficial vanity. Measures 18–26, the lines metaphorically use picking flowers to complement the previous words, expressing astonishment at how quickly time flies. Upon careful examination of these two parts' melodies, it becomes apparent that measures 10–11 and 14–15 (Figure 15) have an opposite melodic direction compared to measures 19–20 and 23–24 (Figure 16). Thereby accentuating the significance of valuing time again on measures 19–20 and 23–24. As previously mentioned, this part's accompaniment remains stable; Pianists need to have precise control over its rhythmic speed when performing it.

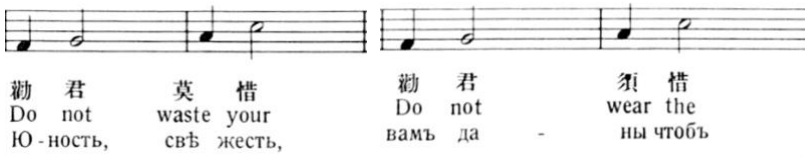


Figure 15: Op. 71, No. 3 measures 10–11 and measures 14–15

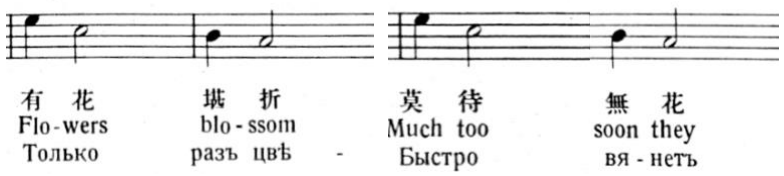


Figure 16: Op. 71, No. 3 measures 19–20 and measures 23–24

The vocal part throughout the section of measures 30–47, is a complete repetition of the melody from section 1, but it incorporates additional musical expressions. Although Tcherepnin indicated "bouche close" (meaning to sing with closed mouth), requiring us to hum the part, each phrase is enhanced with slurs, and there are several dynamic changes throughout this section (Figure 17).

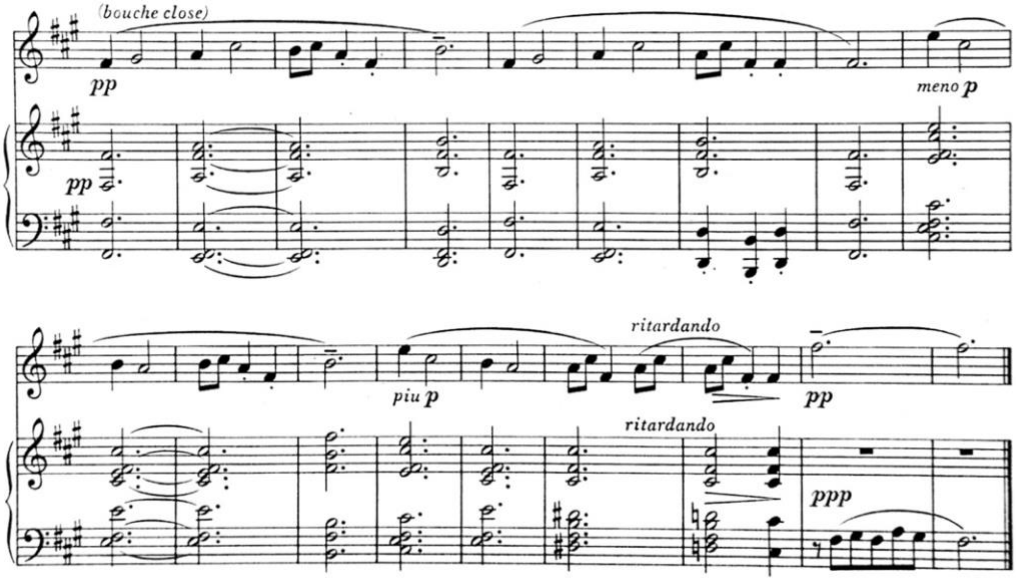


Figure 17: Op. 71, No. 3 measures 30–47

While employing the pentatonic scale in chordal texture in the second part instead of the melodic pentatonic scale as before, it is noteworthy that Tcherepnin

still maintains F-sharp as the tonic note for every chord change within each measure (Figure 17). The motive reappeared in measure 46 and is executed by the left hand in a singular melodic figuration, and concludes synchronously with the voice.

As previously mentioned, Tcherepnin's arrangement impeccably aligns with the rhythmic patterns of the poem. However, it is important to modify the usual understanding of the 3/4 time signature. Typically, singers emphasize the first beat and weaken the second and third beats. However, in this song, emphasis should be placed on the first and second beats of each measure. The overall singing should predominantly be soft, but not weak, as it is essential to highlight those initial two beats effectively.

Special attention should be given to several dynamic changes occurring between measures 30–47. Here, Tcherepnin incorporates humming singing which naturally creates a "pp" effect. Nevertheless, measure 38 corresponds to measure 19 from earlier with a melody marked as "meno p," emphasizing its significance. Measure 42 is marked as "piu," contrasting with the previous phrase and gradually becoming softer and slower until reaching the last note's "pp," foreshadowing an impactful conclusion to the entire song.

Although this section solely employs humming singing techniques, Tcherepnin successfully introduces diversity through variations in music dynamics while effectively conveying emotions. The seemingly simple song demands specific requirements from performers regarding the placement of strong beats.

In terms of vocal range, with an ambitus from F4 to F5, is relatively narrow.

The sound produced within this range exhibits a rich and stable melody, reminiscent of sage advice bestowed upon younger generations.

Non-Chinese singers may encounter challenges regarding pronunciation due to differences between Pinyin (Chinese phonetic alphabet) and English pronunciation. Moreover, certain sounds do not exist in English, and articulation positions can be significantly different.

The first character “劝(quàn)" might pose challenges for non-Chinese singers since it consists of an initial "q" followed by a compound final “uan”. Pronunciation nuances are critical. Pinyin “uan” is pronounced as /uan/ in IPA[72] notation, emphasizing/a/. However, it is imperative to note that the /a/ should be articulated with a forward position and done as lightly as possible. This facilitates the process of nasalization associated with this phoneme. By attenuating the intensity of the /a/ sound, a seamless transition into the nasal consonant /n/ can naturally occur. This approach also applies to all front nasal[73] sounds in Mandarin Chinese. The pronunciation of “q”, the anterior part of the tongue should be elevated and pressed against the hard palate near its frontal region. Then gently release the tension with your tongue from this position, creating a narrow aperture through which air can be

[72] IPA stands for the International Phonetic Alphabet. It is an alphabetic system of phonetic notation based primarily on the Latin alphabet, with some additional characters. The IPA is used by linguists, phoneticians, speech-language pathologists, singers, actors, foreign language teachers, and others to provide a consistent and unambiguous representation of the sounds of spoken language. It allows for the accurate and consistent representation of all possible speech sounds across the world's languages, making it a valuable tool for those studying or working with language and speech.

[73] Please see Appendix E for details.

forcefully expelled. Subsequently connect it directly with /uan/, leading to an accurate rendition of “quan”.

In the final segment of the hum, ensure proper positioning for articulating the /m/ sound. Place the tip of the tongue against your upper gum ridge to achieve a nuanced and gentle hum.

In “The Robe of Golden Brocade,” Tcherepnin effectively conveys the profound essence of the poetry through his meticulous manipulation of tempo, vocal range, and musical motifs. The piano writing skillfully showcases the distinctive timbre of the Chinese traditional instrument Zhong (bell).

Op. 71, No. 4 新年 Traveling Song

Folksong from Yunnan
Range : E4 – A5
Meter: 2/2

xīn nián
新 年
New Year

dà hé yáng liǔ pái duì pái
大 河 杨 柳 排 队 排
Big river poplar willow row to row

xiǎo hé yáng liǔ
小 河 杨 柳
Small river poplar willow

HaÏyah, Yah. HaÏyah

HaÏyah, Yah. HaÏyah

shùn gòu zāi
顺 构 栽
Along structure plant

sān shí wǔ lǐ táo huā diàn
三 十 五 里 桃 花 店
Three ten five mile peach flower store

sì shí wǔ lǐ
四 十 五 里
Four ten five mile

HaÏyah, Yah. HaÏyah

HaÏyah, Yah. HaÏyah

xìng huā cūn
杏 花 村
Apricot flower village

táo huā diàn shàng chū měi jiǔ
桃 花 店 上 出 美 酒
Peach flower store up produce good wine

xìng huā cūn zhōng
杏 花 村 中
Apricot flower village in

HaÏyah, Yah. HaÏyah

HaÏyah, Yah. HaÏyah

chū měi rén
出 美 人
Produce beauty people

měi jiǔ měi rén duō duō yǒu
美 酒 美 人 多 多 有
Good wine beauty people more more have

bù shì gěi wǒ
不 是 给 我
Not is give me

HaÏyah, Yah. HaÏyah

HaÏyah, Yah. HaÏyah

yǒu shì rén
有 事 人
Have thing people

English: **Traveling Song** (Alexander Tcherepnin)

At the riverside souls grow in pairs,
Near the brook they grow in line.
HaÏyah, Yah,
HaÏyah, near the brook they grow in line.

On my way there is a village where the peach trees bloom,
and a town where the plum trees bloom.
HaÏyah, Yah, HaÏyah,
and a town where the plum trees bloom.

There is plenty of good wine in that village that lies on my way,
there are beautiful maidens in town.
HaÏyah, Yah, HaÏyah,
there are beautiful maidens in town.

I have no time to taste the wine,
nor have I time for the maidens on my way to see my mother in law.
HaÏyah, Yah, HaÏyah,
On my way to see my mother in law.

Part	Prelude	I	Interlude	II	interlude	III	Interlude	IV
Measure	1–8	9–26	27–30	31–48	49–56	57–74	75–78	79–96
Key	Tonic bA Mode IV							

Table 4: The tonality of Op. 71, No. 4

This text derives from the Yunnan folk song "Peach Blossom Shop, Apricot Flower Village (桃花店杏花村)"[74] and the iconic "Yun Su Diao (云苏调)"[75] lyrics of "Da Xi Xiang (大西厢)"[76] in Jing Yun Da Gu (京韵大鼓)[77]. It projects a narrative of a New Year journey home. As interpreted from Tcherepnin's English translation, the protagonist traverses scenic riversides adorned with willows, encounters a peach blossom shop offering exquisite wine, and stumbles upon an apricot flower village famed for its enchanting women. Yet, despite these captivating scenes, the protagonist's haste to meet his mother-in-law leaves no moment to relish the surroundings. The anticipated meeting with the mother-in-law, suggestive of an impending auspicious event such as marriage, sets the song's brisk tempo and jubilant tone.

The " Yun Su Diao (云苏调)" initially featured a straightforward structure characterized by its pronounced rhythmic and melodic elements. As it developed,

[74] Peach Blossom Shop, Apricot Flower Village (Chinese: 桃花店杏花村): Yunnan Folk Song
[75] Yun Su Diao 云苏调 is a commonly used melody in the single-string repertoire, and its melody is popular throughout the country. Many local operas, musical arts, and religious folk songs use this tune.
[76] Da Xi Xiang大西厢is a classic in the repertoire of 京韵大鼓 (Jing Yun Da Gu), which is a traditional Chinese narrative singing form originating from Beijing.
[77] Jing Yun Da Gu京韵大鼓 is a traditional Chinese folk art form that combines storytelling, singing, and drumming. It originated in Beijing and has a history that dates back to the late Qing Dynasty.

the lines of the tune incorporated more words, merging singing with spoken elements. This melodic style is rich in narrative content, making it adept for swift storytelling. It is versatile in expressing emotions, from dialogic narratives to sentiments of joy and humor. Historically, it was often used to depict travel narratives. Iconic phrases such as "walking past the lone peach blossom shop (走过三单桃花店)" and "crossing the five-star apricot blossom village (越过五星杏花村)" are now synonymous with Yun Su Diao. Furthermore, Each phrase is typically followed by colloquial singing phrases like "HaÏyah (哎呀)" and "HaÏhei (哎嘿)," etc. Tcherepnin perfectly captured this semi-spoken, semi-sung style. His musical setting for the texts " HaÏyah, Yah, HaÏyah (哎呀呀，哎呀)" is exceptionally vivid, mirroring the intonation one would use in everyday speech when exclaiming "HaÏyah, Yah (哎呀呀)".

In the prelude, spanning measures 1–8, the composer integrates distinct features of traditional Chinese percussion. Notably, he employs a free rhythmic structure, places accents on off-beats, and simulates the sound of traditional cymbals. This percussive style's influence is evident in the accentuations on the third beat of measure 2, the fourth beat of measure 4, the third beat of measure 6, and the third beat of measure 8 (Figure 18). Even though these beats are not inherently emphasized in standard notation, they are uniquely marked with "staccatissimo" and "sf." Such markings and playing techniques are reminiscent of the percussive elements frequently encountered in the preludes of Chinese opera.

This same percussive technique is revisited in measures 48–56 (Figures 19 and 20). For pianists interpreting this piece, it's essential to note that combining "sf" with "accent " demands a detached execution, resulting in notes articulated with an exaggerated staccato.

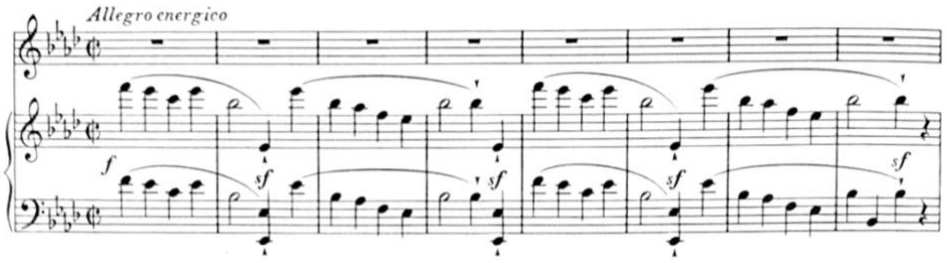


Figure 18: Op. 71, No. 4 measures 1–8

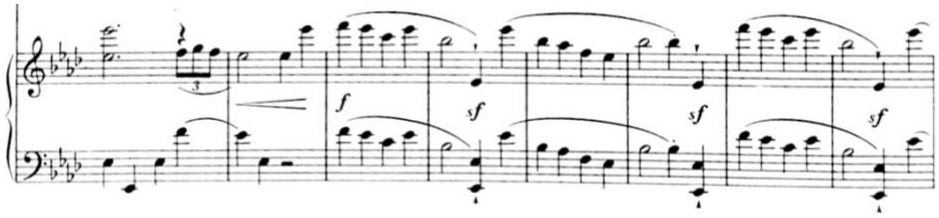


Figure 19: Op. 71, No. 4 measures 47–54

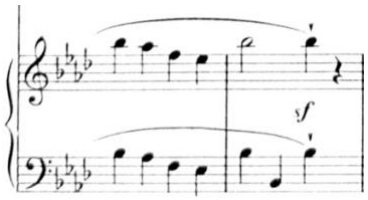


Figure 20: Op. 71, No. 4 measures 55–56

Beyond the prelude, the vocal accompaniment predominantly features chords and intervals intricately developed from the underlying vocal melody. The composition of these chords is structured using various intervals within an octave. Tcherepnin distinctively employs the major second interval in diverse manners. This interval, a hallmark in traditional Chinese folk music, is notably preferred by

Tcherepnin, even with its slightly discordant tone. Chords can be created by overlaying two perfect fourth intervals, leading to second intervals in between. Additionally, second intervals can emerge between the right hand's lower notes and the left hand's upper notes (Figure 21).

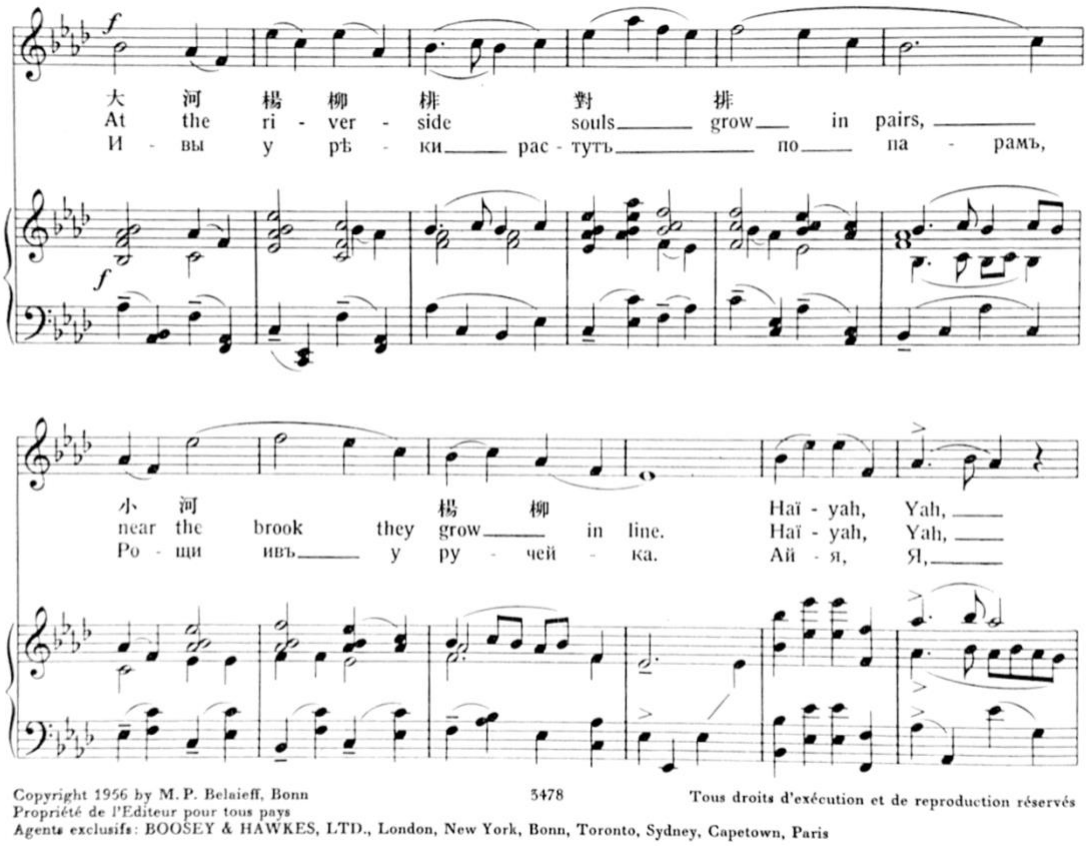


Figure 21: Op. 71, No. 4 measures 9–20

In addition to the elements mentioned above, Tcherepnin is fond of using octaves. From measure 19 to 26, he predominantly employs the use of octaves both in a harmonic manner and in melodic progression. This extensive use of the octave interval accentuates and emphasizes the vocal melody (Figure 22).

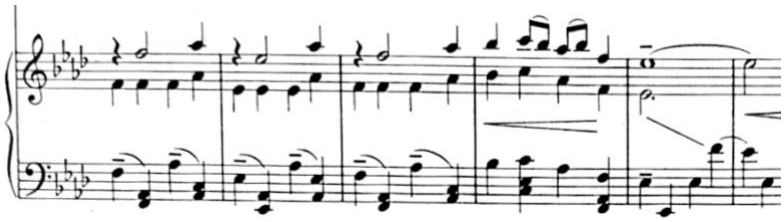
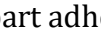


Figure 22: Op. 71, No. 4 measures 21–26

In the second section, the right-hand accompaniment for the vocals plays an octave higher than the first. This segment introduces a shift in the accompaniment, transitioning to a more melodic approach, which elaborates on the primary vocal melody. The entire section is marked with a "p" dynamic, contrasting the "f" of the preceding section. Opting for a softer dynamic, likely to accentuate the "p," imparts a breezier and more nimble character to this portion.

Another distinction between the accompaniments in the first and second section is evident in the rhythmic patterns of measures 21–24 (Figure 22) and 43–46 (Figure 23). In measures 21–24, the right hand's lower part features quarter notes, while the upper part employs a syncopated rhythm; conversely, in mm. 43–46, the lower part of the right hand plays eighth notes (potentially mimicking the timbre of the pipa or yangqin), with the upper part adhering to a  :

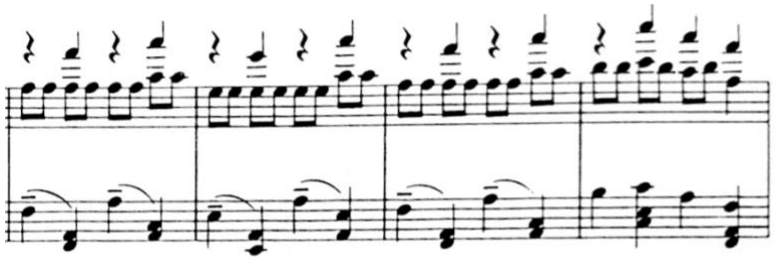


Figure 23: Op. 71, No. 4 measures 43–46

The third section replicates the first section, while the fourth mirrors the second without deviation. However, a distinction arises in measure 96, where the vocals and accompaniment culminate. At this juncture, the right hand of the piano part introduces a triplet, pitched an octave higher than the preceding triplet, to provide an emphatic closure (Figure 24).

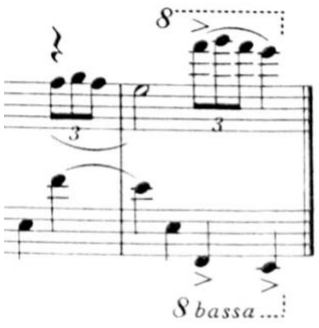


Figure 24: Op. 71, No. 4 measures 95–96

Considering the perspective of Chinese pronunciation, I humbly note here some discrepancies in Tcherepnin's setting of this piece:

There are a few instances in the song where the setting of prolonged or high notes seems unsuitable. For example, at measure 45, the word "村(cūn)" is

introduced. This word employs a nasal sound (a prenasalized vowel, to be precise). When singing it, we do not vocalize precisely on the /u/ or the /n/ but rather on a sound that is somewhat between the two (relatively close to close to / ø/). Similarly, in measure 71, the word "人 (rén)" appears and, like “cūn,” involves a prenasalized sound, which makes sustaining the melody through four measures on the /é/ and /n/ sounds inappropriate. Instead, the vocalization occurs between the two sounds.

Reflecting on the studies and understanding of traditional Chinese folk songs, there is a specific part in Tcherepnin’s piece that is interesting to point out. Given the identical melodic lines in all four sections, the first two sections will be used as examples to highlight this point.

In measures 15–18, according to the aesthetic preferences of Chinese listeners towards traditional folk songs, the character "河 (hé)" to be sung on the first beat of measure 16 and "柳 (liǔ)" to be sung on the first beat of measure 18 would be anticipated. However, Tcherepnin's setting places "河" and "柳" on offbeats, yet since these notes have relatively longer durations, it somewhat feels like they are emphasized (on the downbeat) (Figure 25).

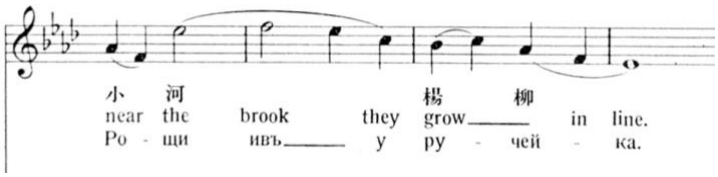


Figure 25: Op. 71, No. 4 measures 15–18

This reflects Tcherepnin's utilization of "rhythmic prosody"[78]. "Rhythmic prosody" encompasses various possibilities in the cyclical movement of metrical accents; hence, this rhythmic phrasing is highly malleable and elastic. This characteristic is also reasonably prominent in Tcherepnin's other works. Significantly, some of his rhythmic treatments have absorbed the elements of traditional Chinese percussion music. Therefore, when performing, we should not sing these two characters as if they are on weak beats. The same treatment applies to words in identical positions in the other three sections. Tcherepnin's approach breaks the original mechanical rhythm, maintaining the style of traditional Chinese folk songs.

Another point for singers to note in these four sections is the dynamic variations. Often, singers might unconsciously follow the piano part's dynamic changes. However, in the voice part, Tcherepnin only marked "f" at the beginning of the singing. Singers do not need to follow the piano part's dynamic changes. Singers should maintain the initial singing dynamics and allow the piano part to express the remaining emotional effects independently. This method ensures a balanced and harmonious blending of the vocal and piano performances throughout the piece.

This song adopts the typical strophic form, and although each section has the

[78] Rhythmic Prosody refers to the patterns of stress and intonation in a language, particularly as they are used in poetry, lyrics, or spoken performance. It involves the variation of pitch, loudness, syllable length, and pauses to convey meaning, emotion, and artistic expression. In the context of music, rhythmic prosody can relate to how lyrics align with the rhythm, how syllables of text are set to individual notes or musical beats, or how the natural accents of speech patterns are reflected in the composition.

same melody, Tcherepnin skillfully incorporates elements of traditional Chinese percussion. He creates a unique sound effect by layering different intervals. In terms of rhythm, he uses various patterns, breaking the original mechanical rhythm yet still retaining the style of traditional Chinese folk songs. Through these unique techniques, Tcherepnin presents us with four lively musical sections.

Op. 71, No. 5 春晓 Awakening of Spring

Poem by Mon Hao Jan[79]
Range : #C4 – #D6
Meter: 4/4

	chūn 春 Spring		xiǎo 晓 Know	
chūn 春 Spring	mián 眠 sleep	bù 不 not	jiào 觉 feel	xiǎo 晓 dawn
chù 处 Everywhere	chù 处	wén 闻[80] hear	tí 啼 swifter	niǎo 鸟 bird
yè 夜 Night	lái 来 come	fēng 风 wind	yǔ 雨 rain	shēng 声 sound
huā 花 Flower	luò 落 fall	zhī 知[81] know	duō 多 more	shǎo 少 less

English: **Awakening of Spring** (Alexander Tcherepnin)

In the sky the sun is up,
The birds are chirping.
Last night was stormy,
Flowers have fallen.

---

[79] Mon Hao Jan 孟浩然 (689–740): We now call him Meng Haoran. He was born during the prosperous Tang Dynasty and aspired to serve in the government. However, confronted with challenges and disappointments in his career, he steadfastly maintained his integrity and opted for a life of seclusion and spiritual cultivation. Residing on Lumen Mountain at one point, he embarked on a journey to Chang'an (长安) at 40 but failed in the imperial examination. But his poetic compositions garnered recognition among officials when he crafted verses at the Imperial College. The majority of Meng's poems vividly portray landscapes, rural existence, solitude, and emotions experienced while traveling or being away from home. While some express disillusionment with society, most reflect his personal sentiments.

[80] 闻 (wén): It has several meanings in Chinese. 1. Hear; 2. Smell; 3. Famous; 4. News; 5. Reputation.

[81] 知 (zhī): The meaning of character zhī is “know,” but the meaning in this poem is “don’t know.”

Part	Prelude	I	Interlude	II	Interlude	III	Coda
Measure	1–2	3–8	9–10	11–21	22–24	25–28	29–30
Key	Tonic #F mode III						

Table 5: The tonality of Op. 71, No. 5

Meng Haoran was a poet during the Tang dynasty. His birth name was Hao, and his courtesy name was Haoran. As he never held an official position, he was also called Meng Shanren (孟山人). In his early years, he aspired to serve in the government. After facing setbacks and disappointments in his official career, he managed to maintain his integrity without pandering to worldly desires, choosing instead to live out his days as a hermit. He once secluded himself on Lumen Mountain. Fortunately, with poetry and wine at his disposal, Meng Haoran immersed himself in nature, finding solace and an ideal life amidst the mountains and waters. His poems, often serene in tone, primarily focus on landscapes, pastoral scenes, hermitage, and travels. Most of his works are short poems with five characters per line and hold a unique artistic accomplishment.

Meng Haoran wrote the poem during his seclusion on Lumen Mountain. The poet vividly captures the fleeting moments of a spring morning as it awakens, expressing his deep love and tender affection for the season. Instead of describing the typical spring scenes such as green mountains, flowing waters, or blooming flowers, the poet focuses on the sounds of spring—the chirping of birds, the whisper of the wind, and the pitter-patter of rain, cleverly guiding readers to imagine the rich ambiance of spring. While the poem is titled "Spring Morning," it does not directly

depict the conventional visuals of spring. Instead, it captures the hazy feeling of waking from a deep slumber. The poet immerses his soul in the rhythm of nature, reveling in the lively and spirited outdoor scenes, finding a moment of contentment and liberation amidst worldly troubles. In just twenty characters, the poem not only brings forth elements of spring rain, wind, flowers, and birds but also touches upon the very essence of spring.

For the piano accompaniment of the entire piece, Tcherepnin has incorporated many characteristics of the Guqin, one of the traditional Chinese instruments. This transfer of the instrumental technique onto the piano has been described by Dr. David Ming-yuen Liang, a leading expert on Chinese Guqin music globally: The concept of time in chin music is basically slow to fast with a final retard……the meaning of time is not necessarily rhythm or tempo, but rather a polychronomic concept in an individual degree, yet monochronomic is in overall concept.[82]

The part II is entirely performed in coloratura and is the most brilliant part. Tcherepnin utilized trills, thirty-second notes, sixteenth notes, and eighth notes. This contrasts with the quarter notes and half notes in the first and third parts. It gives the impression of an increased tempo. Thus, Tcherepnin's composition guide the pianist to interpret the slow-fast-slow progression without relying on explicit

[82] Dr. Liang has been involved in ku-ch'in studies for an extended period and was the first to earn a doctoral degree in kuch'in music globally. He has held teaching positions at prominent universities in West Germany and the U.S.A.

tempo markings. The performer must innately sense and convey the intended tempo shifts without overt instructions.[83]

The key of this song is Tonic F-sharp mode III; it begins with the marking "Andantino," after which there are no further tempo marks. The piano part commences with a "p" dynamic, and the entirety of the piece unfolds within this "p" framework. The accompaniment of this part employs the "treble clef," and the right-hand plays an off-beat accompaniment. It features octave jumps (staccato) in an exceptionally high register. The melody is mostly in the left hand, while the right hand consistently maintains octave jumps and acts as a higher octave repetition of the left hand's notes. This is precisely where Tcherepnin's unique "interpoint" compositional technique is employed (Figure 26).

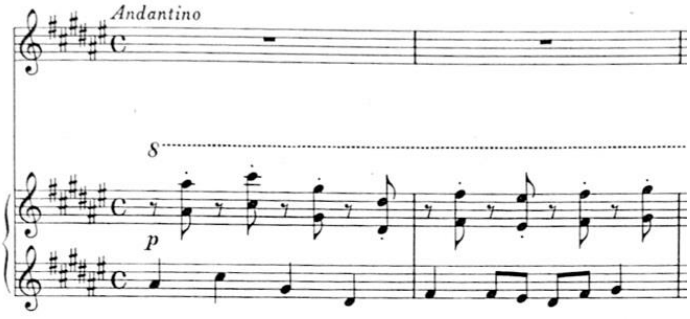


Figure 26: Op. 71, No. 5 measures 1–2

I believe this composition yields an echo-like auditory effect. Given that it represents early morning when everything is just awakening or about to wake up,

[83] Luo Yeou-Huey, "The Influence of Chinese Folk and Instrumental Music on Tcherepnin's 'Chinese Mikrokosmos,' a Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, W. A. Mozart, C. Debussy, S. Rachmaninoff, D. Shostakovich, and Others" (DMA diss., University of North Texas, 1988), 81.

there's a sense of lag or delay, making the vertical interpoint technique particularly fitting.

However, Tcherepnin doesn't solely rely on the vertical interpoint structure in this section. At measure 3, he not only maintained the vertical interpoint but also added the horizontal interpoint: the left hand introduces a note on the first beat, with the right hand following half a beat later, and the voice, compared to the right hand, appears another half beat later (Figure 27). This creates a horizontal shift, establishing a horizontal interpoint structure.

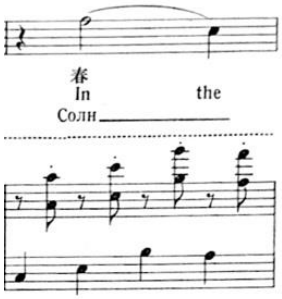


Figure 27: Op. 71, No. 5 measure 3

In measures 15–17, there is a combined use of vertical interpoint and horizontal interpoint again. We can observe that the left-hand notes appear first, followed by the voice's initial note being delayed by an eighth note, and finally, the right-hand notes of the piano are further delayed by an eighth note compared to the voice. The horizontal shift in rhythm between these three elements creates a structure of horizontal interplay (Figure 28).

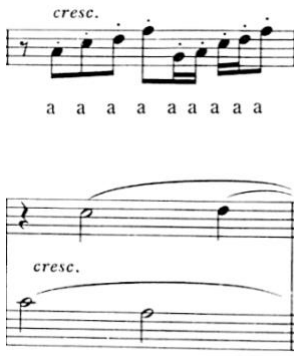


Figure 28: Op. 71, No. 5 measure 15

Additionally, measure 16 uses a 3/2 meter, quickly returning to a 4/4 meter. The added extra beat in measure 16, composed of sixteenth notes, introduces a sense of tension. This tension continues and climaxes in measure 19, the most intense moment of the entire piece for both voice and piano parts. The voice sustains a trill for more than four beats on pitch C6-sharp. Simultaneously, the piano plays pentachords with "f" and “crescendo” markings in both hands (Figures 29 and 30).

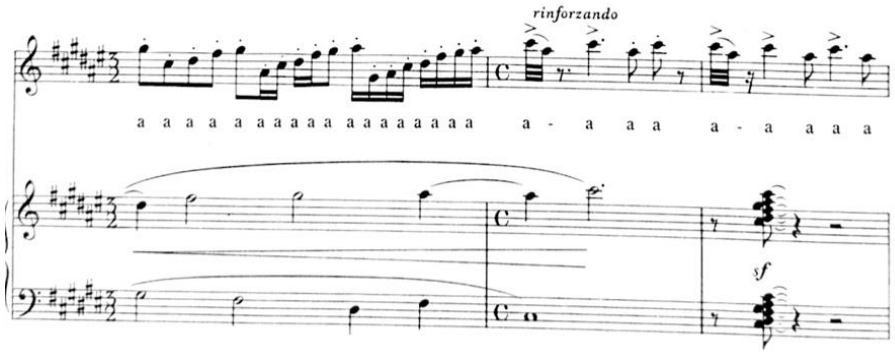


Figure 29: Op. 71, No. 5 measures 16–18

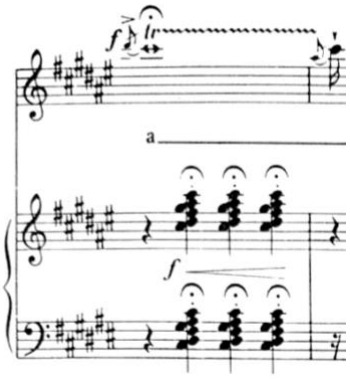


Figure 30: Op. 71, No. 5 measures 19

In measure 20, the piano part temporarily returns to the "treble clef" and releases the previous tension through a brief “arpeggio” (Figure 31). Following this, Tcherepnin wrote quarter notes for the voice part. This is why there are no tempo change marks, yet the overall effect sounds like the pace has slowed down. This compositional decision serves as a prelude to the poem's last two lines, gradually pulling us from the vibrant birdsong back to reality—reminiscing about the previous night’s constant wind and rain sounds. The left hand leaps vastly from pitch C7-sharp to F2-sharp to achieve this effect (Figure 31).

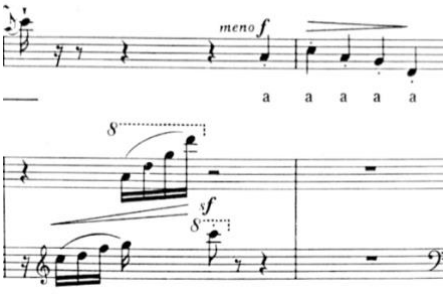


Figure 31: Op. 71, No. 5 measures 20–21

In the final section, the first note, "D4-sharp," played by the right hand, needs

to produce effects of "sf," "accented," and "tenuto." It may sound complex, and some might need help to understand what Tcherepnin aims for. However, understanding the timbre characteristics of the Guqin's "an-yin 按音"[84] clarifies it. Since this part recalls the "sounds of wind and rain from the previous night," It imitates the timbre of the "an-yin" – it produces a sound reminiscent of a muffled thunder rumble or a resonant bell or drum.[85]

Tcherepnin also marked "misterioso vivace" in this section, implying a lively tempo with an air of mystery. The left-hand needs to achieve this vivace within a "p" dynamic, making the overall effect sound like a storm approaching during the night. Here, Tcherepnin continues to use vertical interpoint in the accompaniment for the whole section. From measures 23–26, the left hand has an interpoint between the notes and rests, and the right-hand plays a single-note melody. In measures 27–28, the right-hand leaps significantly towards the bass. Tcherepnin changes the right-hand part to the "bass clef," moving the upper voice of the left to the right hand, creating an alternating playing style between the hands (Figure 32).

[84] An-yin 按音 is produced by placing the designated finger of the left hand on the indicated position, while the designated finger of the right hand plucks the string.
[85] Luo Yeou-Huey, "The Influence of Chinese Folk and Instrumental Music on Tcherepnin's 'Chinese Mikrokosmos,' a Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, W. A. Mozart, C. Debussy, S. Rachmaninoff, D. Shostakovich, and Others" (DMA diss., University of North Texas, 1988), 78.

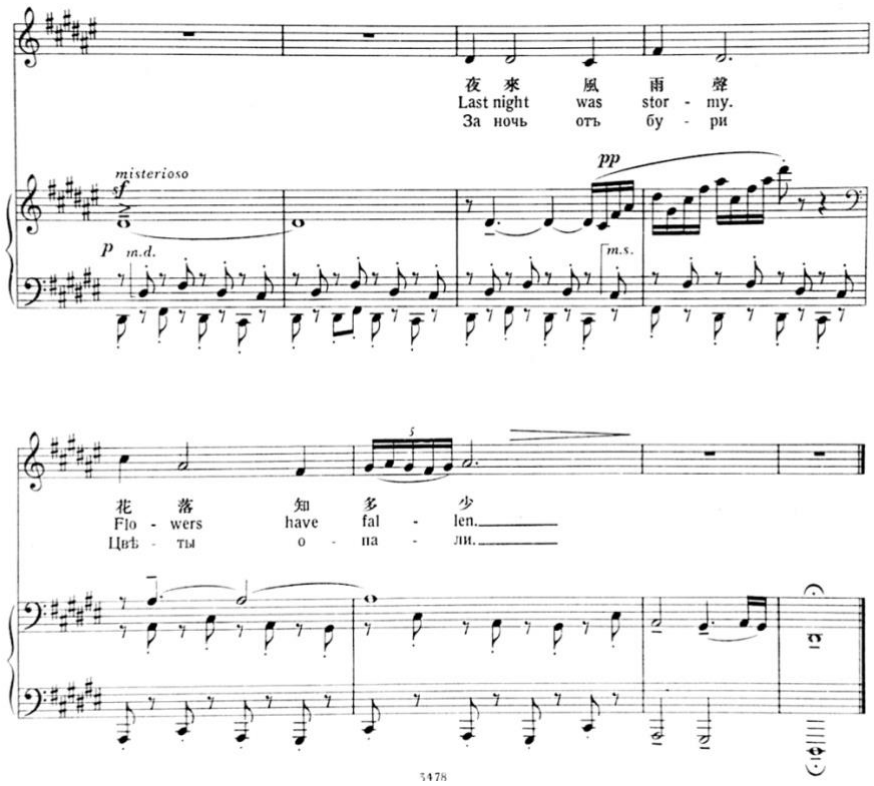


Figure 32: Op. 71, No. 5 measures 23–30

Both hands play in the coda in octaves, ending the entire piece on pitches D1-sharp and D2-sharp with a “fermata” marking. This vividly imitates the timbre and acoustic effect of the Guqin—deep and distant.

This song may seem relatively short, but the coloratura section poses certain challenges, including a high vocal range, complex rhythmic patterns, and ever-changing dynamic changes. The composer skillfully uses these three elements to depict the birdsong of an early spring morning vividly. Singers must express these three aspects fully and design our voice timbre or tone quality. Since it describes the ever-evolving birdsong, adjusting the timbre of the voice based on dynamic changes can be effective. It is important to note that singers should not speed up their

singing just because the pace seems faster; in such cases, our singing speed needs to be even steadier.

Although this song is only 30 measures long, the composer's use of "interpoint" is the most prominent in the entire op. 71 song set. He integrates the sound characteristics, rhythmic features, and playing techniques of the traditional Chinese instrument, the Guqin, with the piano. This situates the listener into the vibrant early spring and then pulls them back into the reality filled with "wind and rain."

Op. 71, No. 6 红彩妹妹 My Sister Hon Tsai

Folk song from Soué-Yuan
Range: D4 – G5
Meter: 4/4

hóng	cǎi	mèi	mèi
红	彩	妹	妹
Hon	Tsai	Sister	

hóng	cǎi	mèi	mèi	èn	āi	hai	yō		
红	彩	妹	妹	嗯	哎	咳	哟		
Red	color	sister		En	Ai	Hai	Yo		
zhǎng	dé	hǎo		yō	mò	èn	āi	hai	yō
长	得	好		哟	昧	嗯	哎	咳	哟
Grow	get	well		Yo	Me	En	Ai	Hai	Yo
yīng	táo	xiǎo	kǒu	èn	āi	hai	yō		
樱	桃	小	口	嗯	哎	咳	哟		
Cherry		small	mouth	En	Ai	Hai	Yo		
yī	diǎn	diǎn		yō	mò	èn	āi	hai	yō
一	点	点		哟	昧	嗯	哎	咳	哟
A	little			Yo	Me	En	Ai	Hai	Yo
chūn	tiān	sān	yuè	èn	āi	hai	yō		
春	天	三	月	嗯	哎	咳	哟		
Spring	day	three	month	En	Ai	Hai	Yo		
chéng	ēn	ài		yō	mò	èn	āi	hai	yō
成	恩	爱		哟	昧	嗯	哎	咳	哟
Be	conjugal	love		Yo	Me	En	Ai	Hai	Yo
bā	yuè	qiū	fēng	èn	āi	hai	yō		
八	月	秋	风	嗯	哎	咳	哟		
Eight	month	autumn	wind	En	Ai	Hai	Yo		
dí	rén	lái		yō	mò	èn	āi	hai	yō
敌	人	来		哟	昧	嗯	哎	咳	哟
Enemy	people	come		Yo	Me	En	Ai	Hai	Yo
dōng	fāng	dí	rén	èn	āi	hai	yō		
东	方	敌	人	嗯	哎	咳	哟		
East.	direction	enemy	people	En	Ai	Hai	Yo		
hai	chái	láng		yō	mò	èn	āi	hai	yō
似	豺	狼		哟	昧	嗯	哎	咳	哟
Like	jackal	wolve		Yo	Me	En	Ai	Hai	Yo

hóng	cǎi	mèi	mèi	èn	āi	hai	yō
红	彩	妹	妹	嗯	哎	咳	哟
Red	color	sister		En	Ai	Hai	Yo

zāo	miè	yāng		yō	mò	èn	āi	hai	yō
遭	灭	殃		哟	昧	嗯	哎	咳	哟
Suffer	destroy	disaster		Yo	Me	En	Ai	Hai	Yo

bàn	nián	fū	fù	èn	āi	hai	yō
半	年	夫	妇	嗯	哎	咳	哟
Half	year	husband	wife	En	Ai	Hai	Yo

chéng	pào	yǐng		yō	mò	èn	āi	hai	yō
成	泡	影		哟	昧	嗯	哎	咳	哟
Become	bubble	shadow		Yo	Me	En	Ai	Hai	Yo

cǐ	chóu	bù	bào	èn	āi	hai	yō
此	仇	不	报	嗯	哎	咳	哟
This	hatred	not	revenge	En	Ai	Hai	Yo

zěn	wéi	rén		yō	mò	èn	āi	hai	yō
怎	为	人		哟	昧	嗯	哎	咳	哟
How	become	person		Yo	Me	En	Ai	Hai	Yo

English: **My Sister Hon Tsai** (Alexander Tcherepnin)

Sister Hon Tsai, En Ya Me Hé
Bless her soul, Ya Me En Ya Me Hé
There's no maiden, En Ya Me Hé
Prettier than her, En Ya Me Hé

In the Springtime, En Ya Me Hé
We have met, Ya Me En Ya Me Hé
In the autumn, En Ya Me Hé
Enemy was there, Ya Me En Ya Me Hé

Fiends incarnate, En Ya Me Hé
Wild as beasts, Ya Me En Ya Me Hé
Sister Hon Tsai, En Ya Me Hé
Dreadful was her fate Ya Me En Ya Me Hé

Months of happiness, En Ya Me Hé
Faded away, Ya Me En Ya Me Hé
All I live for En Ya Me Hé
Is revenge, Ya Me En Ya Me Hé

Part	Prelude	I	Interlude	II	Interlude	III	Interlude	IV	Coda
Measure	1–2	3–10	11–12	13–20	21–22	23–30	31–32	33–40	41–42
Key	Tonic G mode V								

Table 6: The tonality of Op. 71, No. 6

This song is an adaptation of a Soué-Yuan[86] folk song. There are two distinct versions, one composed by Tcherepnin for high voice in Op. 71, residing in the Sichuan Conservatory of Music Library; and the other one tailored for baritone voice, also found in *Higher Education Vocal Textbook* in China, and frequently performed on Chinese stages.

The song narrates the life of Sister Hon Tsai, a cheerful young girl whose world is disrupted by the ravages of war. This is the only piece in Op. 71 that touches upon themes of war and aggression.

Originating from Soué-Yuan's rural regions, "My Sister Hon Tsai" is structured in strophic form. The melody, while seemingly straightforward, retains a harmonious and consistent tone. The lyrical narrative is divided into two main themes: the first depicts Sister Hon Tsai's appearance, while the second narrates the upheaval in her once-peaceful family due to invaders. This narrative is enhanced by rich music texture, adding depth to the song's emotional resonance.

In the song, Tcherepnin showcases a uniquely crafted piano accompaniment.

[86] Soué-Yuan 绥远 was a province in northern China during the Republic of China era, existing from 1914–1954. Given its location and local lifestyles, Soué-Yuan's themes might encompass nature, grasslands, nomadic life, herding, historical battles, love, and daily routines.

He introduces distinct melodic accompaniments that seamlessly weave through the prelude, interludes, and coda. These musical fragments serve as anticipatory elements, previewing the tempo, pitch, dynamics, and expressive nuances that will follow in the vocal line. The prelude and interludes set the stage with a coherent introduction and transition, while the coda recapitulates previous themes, amplifying the song's artistic climax. This intricate design in the piano accompaniment establishes a cohesive bond across all four sections of the song. Despite the diverse musical emotions and imagery within these sections, integrating the prelude, interludes, and coda delivers a unified and comprehensive narrative, providing a deeper and more nuanced interpretation of the musical nuances.

Further enriching the composition, Tcherepnin adeptly applies the Western technique of thematic retrogression (Figure 33), distilling melodies from the song's core material for the prelude, interludes, and coda.

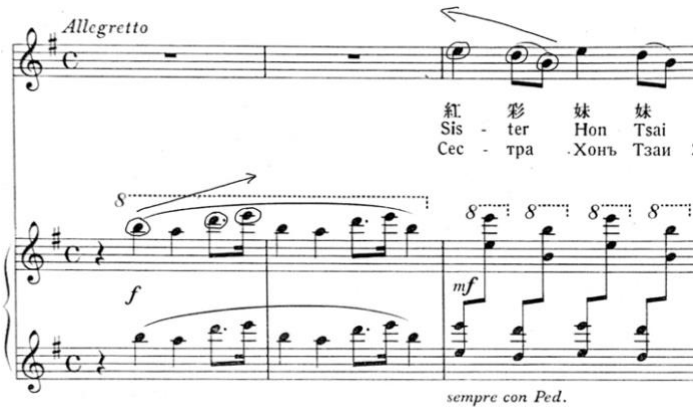


Figure 33: Op. 71, No. 6 measures 1–3

Tcherepnin employed a unique approach in his composition. In measures 1–

2 (Figure 34) and 11–12, he opted for a single melodic accompaniment texture with both hands playing in unison octaves. In the vocal section's accompaniment, he consistently utilized octave doublings[87], where both the left and right hands strike notes repeatedly. Both hands alternated in playing these octave intervals, perfectly reflecting the vocal melody (Figure 34).

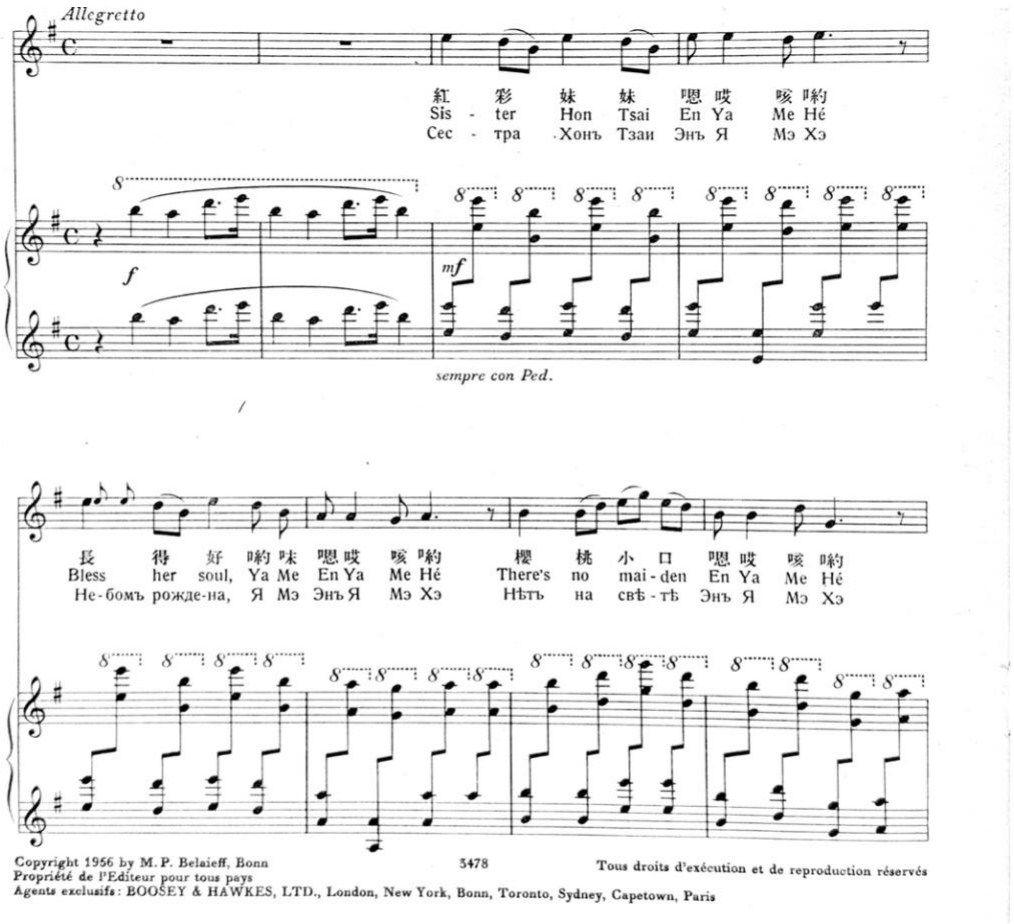


Figure 34: Op. 71, No. 6 measures 1–8

In the second section, spanning measures 11–20, both hands play alternating

[87] The use of octave doublings can add richness and fullness to the sound, allowing for a broader range of the piano's tonal spectrum to be heard.

fifths and octaves and variation of repeated notes (Figure 35).

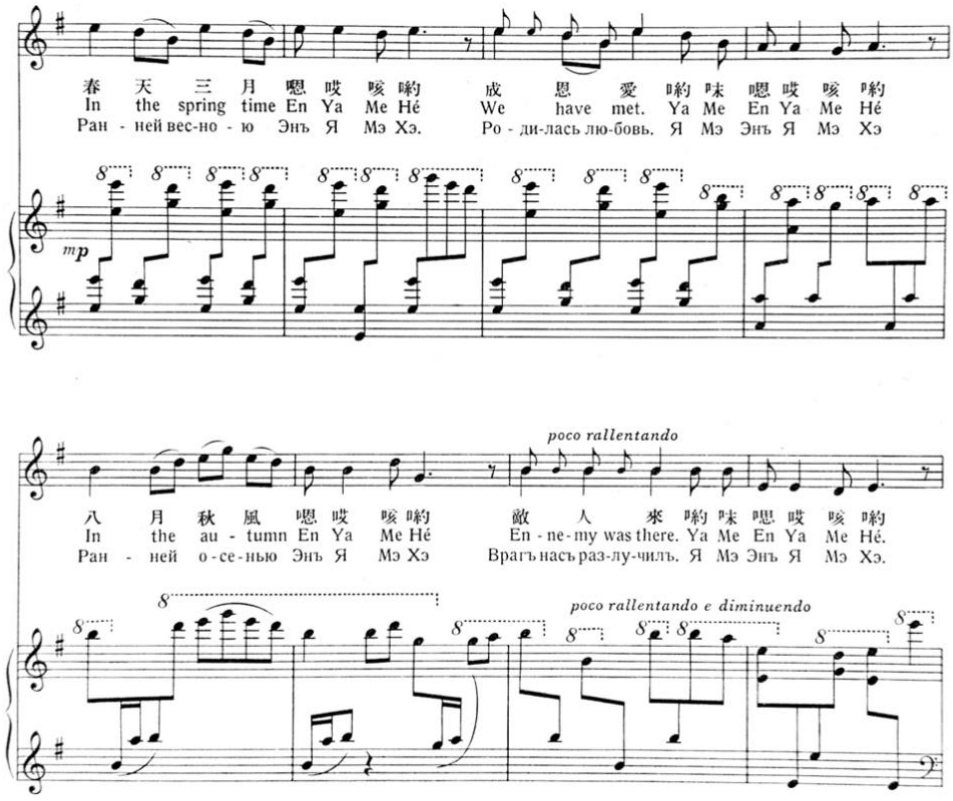


Figure 35: Op. 71, No. 6 measures 13–20

Interestingly, such a compositional technique in the first and second sections, often used to evoke a sense of emptiness, is frowned upon in Sposobin's "Harmony Textbook" and deemed. Nevertheless, Tcherepnin's mastery and understanding of this method allowed him to create an evocative accompaniment, emphasizing the poignant tone of "Sister Hon Tsai."

The accompaniment then transitions to pentatonic vertical harmony in measures 23–26. During this segment, the composition also integrates tremolos and octave chords (Figure 36).

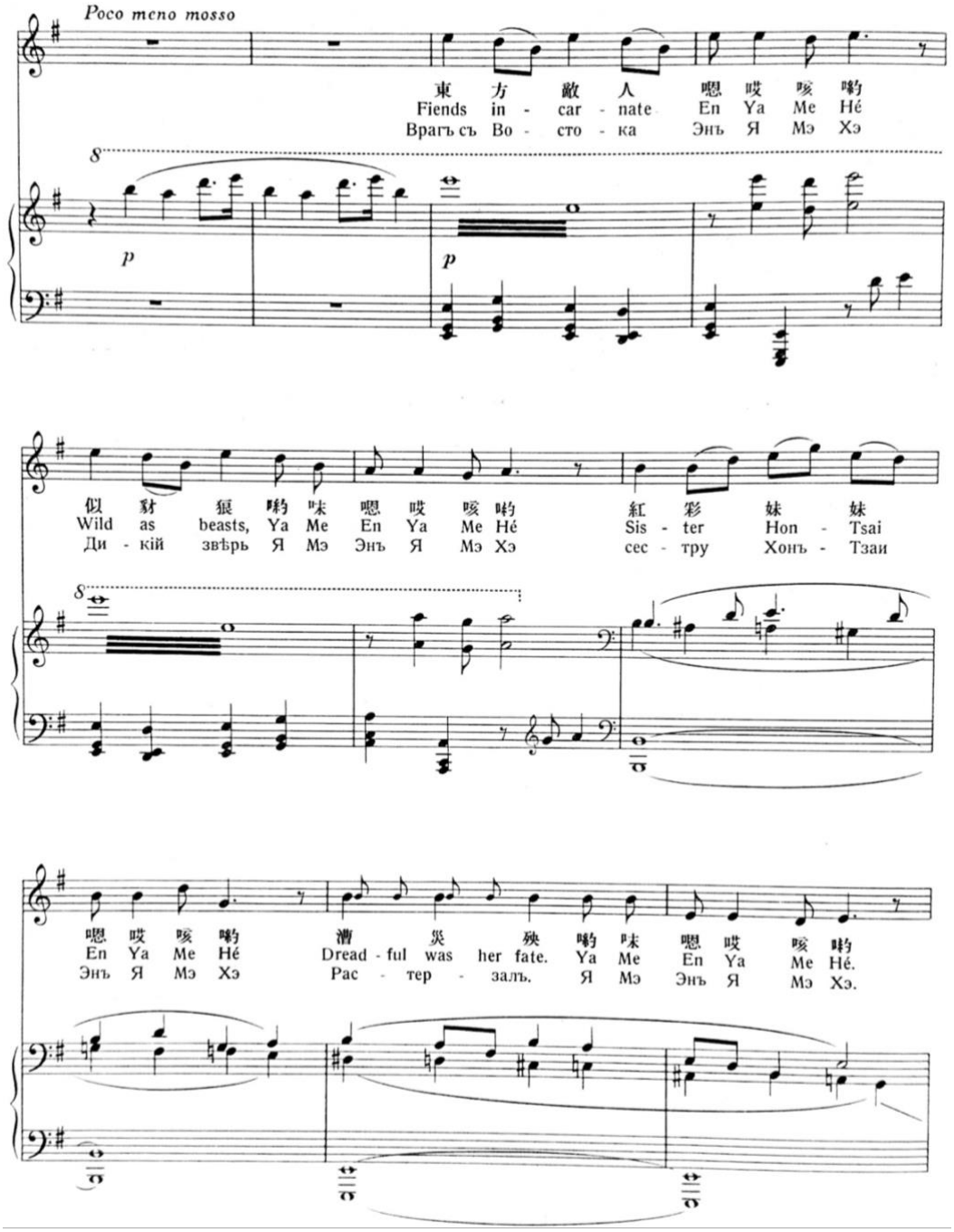


Figure 36: Op. 71, No. 6 measures 21–30

By measures 27–32, the composer weaves the pentatonic folk melody with a descending chromatic semitone line, while sustained notes in the left hand stabilize

harmonic function (Figures 36 and 37). Using sustained notes in the left hand throughout these measures adds stability to the song and elevates the music's artistic atmosphere. This harmonic richness powerfully conveys the sad and lonely scene described in the lyrics, evoking the imagery of a "catastrophic" scene.

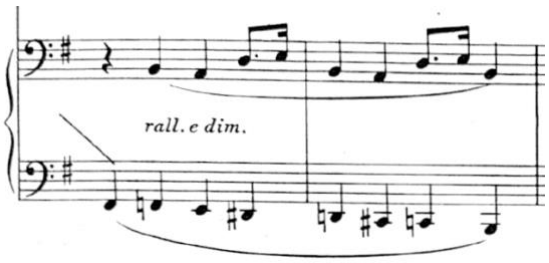


Figure 37: Op. 71, No. 6 measures 31–32

Measures 33–40 of the piece feature minimal accompaniment, with only four soft pentatonic chords, mirroring the protagonist's emotional burden and finely detailing their inner turmoil. The coda should play with "lento," emphasizing a deep sense of melancholy and providing a poignant ending to the composition.

In terms of register, the piano accompaniment oscillates between extremes. The initial sections are set in a high register to mimic Chinese percussion instruments, while the latter delves into a lower register to evoke a sense of desolation (Figures 38 and 39).

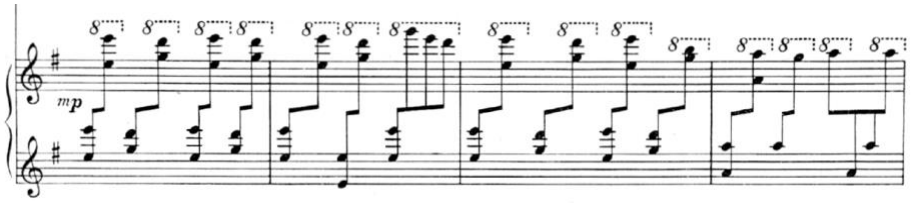


Figure 38: Op. 71, No. 6 measures 13–16

Figure 39: Op. 71, No. 6 measures 28–30

In “My Sister Hon Tsai,” Tcherepnin crafts a modified strophic song structure, offering a diverse musical palette. Harmonically, he chooses monophony and parallel octaves over tertiary harmonics, creating a novel approach to early Chinese ethnomusical harmonization.

Regarding diction, the singer must pay particular attention to many characters with “Guiyun (Chinese: 归韵)”[88] in this song. When learning the lyrics of this song, a significant amount of time must be spent on diction. The singer can refer to the pinyin-international phonetic alphabet comparison chart provided in the attachment and the previously mentioned methods for handling Guiyun in this document for their study.

The lyrics of this song are characterized by the prevalent use of “Chenci (Chinese: 衬词)”[89], which serves dual purposes: they set and amplify the song’s mood, and inject a sense of vivacity into the composition. These filler words enhance the song’s rhythm and serve as emotional extensions to the main lyrics. They must be rendered in alignment with the preceding lyrics’ emotional intent.

[88] Guiyun: A part of Chinese pinyin pronunciation, where the rhyme concludes, with a very short duration, which is only closed after the medial is extended to the end.
[89] Chenci: ornamental words, refers to supplementary lyrical elements found within Chinese folk songs.

For instance, in the lyric "Bless her soul, Ya Me En Ya Me Hé" which praises the beauty of Sister Hon Tsai, the ornamental phrase should be delivered with a light and jubilant touch, echoing the commendation of the main line. Conversely, in "All I live for En Ya Me Hé, is revenge, Ya Me En Ya Me Hé" which underscores a determination for retribution, the ornamental words should accentuate and intensify the main message's gravity. In essence, the rendition of the flowery words must align and merge with the emotional intent of the preceding primary lyrics.

Tcherepnin treated each section distinctively on the lyrics' meaning. The first section employs *mf* to portray the attractive appearance of "Sister Hon Tsai"; The second section uses *mp* to describe her love affair, painting a beautiful picture with a quick rhythm (*Allegretto*). However, the last line of this section introduces the enemy, marking a lyrical and musical transition. Tcherepnin indicates a gradual slowing (*poco rallentando*) in the vocal part and a simultaneous slowing and softening (*poco rallentando e diminuendo*) in the piano part, setting the stage for the subsequent section.

The third section, marked with "*piano*," suggests a slightly slower pace (*Poco meno mosso*) to convey the sorrow and pain brought by the invading "enemy" and "wolves". This part should be performed more slowly, recommended at about 80 beats per minute.

The final section, monophony with almost no accompaniment, tells the tale of Sister Hon Tsai's happiness shattered by war. The silence seems more eloquent without piano accompaniment, conveying the tragedy more profoundly and making

it more tangible to the audience.

For performers, the song can be approached in two parts: the first two sections can be sung with a lighter touch, while the last two sections should be delivered with more weight. This approach highlights the contrast between the initial happiness and beauty of Sister Hon Tsai and the subsequent devastation and loss.

"My Sister Hon Tsai" is a musical journey that encapsulates emotions, from joy and admiration to sorrow and loss. Tcherepnin's adept craftsmanship, combined with the song's rich lyrical content and diverse musical elements, offers both performers and listeners a profound experience. For performers, understanding the intricate layers of the musically, harmonically, and lyrically—is crucial to delivering a rendition that captures its whole essence.

Op. 71, No. 7 将进酒[90] Drinking Song

Poem by Li Tai Pe (李白)
Range: #D4 – #A5
Meter: 2/4

qiāng	jìn	jiǔ
将 [91]	进	酒
Please	drink	wine

jūn	bù	jiàn	huáng	hé	zhī	shuǐ	tiān	shàng	lái
君	不	见	黄	河	之	水	天	上	来
You	not	see	yellow	river	of	water	sky	up	come

bēn	liú	dào	hǎi	bù	fù	huí
奔	流	到	海	不	复	回
Run	flow	arrive	sea	not	return	back

jūn	bù	jiàn	gāo	táng	míng	jìng	bēi	bái	fā
君	不	见	高	堂	明	镜	悲	白	发
You	not	see	high	hall	bright	mirror	sad	white	hair

zhāo	rú	qīng	sī	mù	chéng	xuě
朝	如	青	丝	暮	成	雪
Day	like	cyan	silk	night	become	snow

rén	shēng	dé	yì	xū	jìn	huān
人	生	得	意	须	尽	欢
People	grow	gain	desire	need	all	joyous

mò	shǐ	jīn	zūn	kōng	duì	yuè
莫	使	金	樽	空	对	月
Don’t	make	golden	cup	empty	face	moon

---

[90] In the third year of the Tianbao era (744 AD), Li Bai was marginalized and expelled from the capital due to the slander of the powerful elite. At this time, he faced political ostracization and could not realize his dreams, making him highly frustrated and troubled. Consequently, he turned to alcohol for solace, using poetry to express his feelings. He no longer aspired to be a sage but wanted to make friends and drown his sorrows in wine. In the eleventh year of the Tianbao era (752 AD), Li Bai and his friend Cen Xun were invited to visit Yuan Danqiu's home on Mount Song. The three of them enjoyed a banquet on the mountain, during which Li Bai vented his intense feelings of resentment, which were out of touch with the times, by leveraging the mood brought about by the wine to express himself through poetry.

[91] Qiāng 将: in Chinese, there are three pronunciations for the character. The first is "jiāng," and this character has many meanings, with the most common one being "be going to" or "soon." The second is "jiàng," which means "general" as in a military general. The last pronunciation, which is rarely used nowadays, is "qiāng," which is the pronunciation used in this poem, meaning "to invite" or "to request."

tiān	shēng	wǒ	cái	bì	yǒu	yòng
天	生	我	才	必	有	用
Sky	grow	I	talent	must	have	use

qiān	jīn	sàn	jìn	huán	fù	lái
千	金	散	尽	还	复	来
Thousand	gold	loose	all	again	return	come

pēng	yáng	zǎi	niú	qiě	wéi	lè
烹	羊	宰	牛	且	为	乐
Cook	sheep	kill	cow	just	as	cheerful

huì	xū	yī	yǐn	sān	bǎi	bēi
会	须	一	饮	三	百	杯
Can	must	one	drink	three	hundred	cup

cén	fū	zǐ	dān	qiū	shēng
岑	夫	子，	丹	丘	生
Cen	Master，		Dan	Qiu	Sheng

qiāng	jìn	jiǔ	bēi	mò	tíng
将	进	酒，	杯	莫	停
Please	drink	wine,	cup	not	stop

yǔ	jūn	gē	yī	qǔ
与	君	歌	一	曲
With	you	song	one	piece

qǐng	jūn	wèi	wǒ	cè	ěr	tīng
请	君	为	我	侧	耳	听
Please	you	for	I	side	ear	listen

zhōng	gǔ	zhuàn	yù	bù	zú	guì
钟	鼓	馔	玉	不	足	贵
Bell	drum	sumptuous	jade	not	enough	expensive

dàn	yuàn	cháng	zuì	bù	fù	xǐng
但	愿	长	醉	不	复	醒
But	wish	long	drunk	not	return	wake

gǔ	lái	shèng	xián	jiē	jì	mò
古	来	圣	贤	皆	寂	寞
Ancient	come	God	Saint	both	loneliness	

wéi	yǒu	yǐn	zhě	liú	qí	míng
惟	有	饮	者	留	其	名
Only	have	drink	person	stay	their	name

chén	wáng	xī	shí	yàn	píng	lè
陈	王	昔	时	宴	平	乐
Chen	King	former	time	feast	peace	music

dòu	jiǔ	shí	qiān	zì	huān	xuè
斗	酒	十	千	恣	欢	谑
Battle	wine	ten	thousand	wilful	joy	tease

zhǔ	rén	hé	wéi	yán	qián	shǎo
主	人	何	为	言	钱	少
Host	people	why	for	speech	money	less

jìng	xū	gū	qǔ	duì	jūn	zhuó
径	须	沽	取	对	君	酌
Diameter	need	buy	pick	face	you	drink

wǔ	huā	mǎ,	qiān	jīn	qiú
五	花	马，	千	金	裘
Five	flower	horse,	thousand	gold	fur

hū	ér	jiāng	chū	huàn	měi	jiǔ
呼	儿	将	出	换	美	酒
Call	child	will	out	trade	good	wine

yǔ	ěr	tóng	xiāo	wàn	gǔ	chóu
与	尔	同	销	万	古	愁
With	you	together	relieve	eternal		worry

English: **Drinking Song** (Alexander Tcherepnin)

Don’t you see how the waters of the stream,
Flow to the sea and never return?
Don’t you see in the mirror hair turning white?
Youth will not come back again.

While we live let us be gay,
Let’s drink every cup of wine.
All the talents are from god,
It’s my gift to feast and drink.

Grill the lamb kill the ox,
Let’s have a feast.
Bring us here three hundred cups,
Three hundred cups of wine.

Master Nin, friend Tan Chu
Wine is here, let us drink!
I will sing you a song,
Pay attention to my words.

Jade and bells are not for me,
All I want is to get drunk.
Are forgotten the ancient saints,
Only drunkards never die.

Once upon a time King Tchen,
With his friends drank a thousand cups.
Do not think that I am broke?
Bring the wine to me at once!

Take my horse! Here are my furs!
Take it all and fill our cups.
We shall drink to drown our sorrow,
We shall drink to drown our sorrow!

Part	I		II	III	IV
Measure	5–14	16–25	30–45	49–64	65–72
Tonality	Tonic #F mode II		Tonic #G mode IV	Tonic #E mode V (add altered note #D)	Supplement (Regardless of tonality)
Primary note	#G		#C	#C	

V	VI	VII		VIII
73–80	82–98	102–117	118–133	134–157
Tonic #F mode II	Tonic #E mode IV	Tonic D (add altered note #C)	Tonic #A mode V	Tonic #F mode III
#G	B	D	#F	#A

Table 7: The tonality of Op. 71, No. 7 (without prelude, interlude and coda)

This poem was written by Li Bai. In his poetry, concepts of a musical and poetic Romanticism are fully embodied and expressed. He skillfully utilizing imagination and exaggeration, he seamlessly merges these elements into reality, achieving harmonious unity in content and form while surpassing traditional poetic

boundaries through innovative language usage. This distinct characteristic defines Li Bai's creative process, which continues to be closely associated with appreciating his poems. Due to political setbacks the poet has encountered, Li Bai experienced profound inner distress when faced with immense frustration towards realizing his ambitious goals and political fervor. Throughout years spent wandering or visiting acquaintances, he resorted primarily to drinking to alleviate his melancholic state. Throughout this period, he crafted a substantial collection of poetry centered on indulging in alcoholic beverages, with "Qiang Jin Jiu 将进酒" emerging as the most renowned piece.

Li Bai's "seven-character ancient poems七言古诗"[92] fully showcase the spirit of romanticism, as shown by his vivid self-portrayal and daring innovation in transcending formal constraints. Throughout this composition, he employs direct expression to convey his innermost thoughts while skillfully utilizing metaphors, exaggeration, and inspiration to depict intense emotions accurately. Consequently, he masterfully recreates a poetic feast amidst mountains where kindred spirits indulge.

As illustrated in the opening lines, the poet employs vivid imagery of the majestic Yellow River incessantly flowing into the sea to symbolize the ephemeral nature of life. The irreversible characteristic of this river serves as a metaphor for

[92] Seven-character ancient poems 七言 refers to an ancient Chinese poetic form where each line of the poem has seven characters or seven syllables. It is a classic format in Chinese classical poetry, especially prevalent in Tang dynasty poetry.

fleeting time, juxtaposing with the eternal magnificence of the Yellow River to underscore the insignificance and fragility of human existence. Furthermore, through his utilization of exaggerated quantifiers such as “thousand pieces,” “three hundred cups,” “ten thousand,” “five horses with beautiful markings,” (why single quotation marks) and a valuable fur coat worth a thousand pieces' while depicting wine consumption, he intertwines his own emotions and state of mind throughout, expressing contradictory sentiments that encompass both sorrow and joy. To lament life's brevity and enjoy oneself promptly - 'Life is short, so we must indulge in joy. Let not the golden goblet be empty when facing the moon.' To express frustration towards worldly affairs and disdain for those in power—'The sound of bells and drums, along with sumptuous feasts, are not worth cherishing. I only wish to remain intoxicated forever.' To vent the anguish of having no opportunity to serve one's country, yet still maintain a carefree and unrestrained attitude—“My child, go out and exchange for fine wine. Together we shall drown our eternal sorrows.”

By carefully reciting the poem, it is not difficult to discover that Li Bai's creation starts with two lines expressing "sorrow" in contrast to suddenly transitioning into six lines of "joy," then smoothly shifting through "persuading wine" towards six lines depicting a sense of indignation, and finally from "host" to "eternal sorrow" displaying a wild and unrestrained sentiment. This emotional progression of "sorrow-joy-indignation-wildness" represents the mood direction of the poem.

As mentioned, this poem is distinguished by its vigorous and daring imagery. Consequently, the overall emotional tone of the piece should be one of anger and fluctuation. However, upon repeated listening to the song, it becomes apparent that it conveys more of a joyful and robust feeling.

Thus, a phenomenon has emerged where many Chinese scholars believe that Tcherepnin misinterpreted "Qiang Jin Jiu (将进酒)," making the music of this work seem detached from the original poem's emotions of joy and sorrow, and its fervent and unrestrained feelings. Upon closely examining this piece, one can see that Tcherepnin thoroughly understood the poem and was truly dedicated to his musical creation. However, one must go back to his original intent for composing the Op. 71 to understand this. He wished to showcase the elements of traditional Chinese music to the world at the "Prague Spring Festival." The overall tempo of this song is based on the musical speed of the "Qiang Jin Jiu" segment in Chinese Peking opera. This explains why he marked it "Allegro vivo" from the beginning and maintained this pace throughout the song's entire 158 measures.

Tcherepnin, in this article, provided a detailed description of both traditional and modern Chinese music that he was familiar with. Among his observations, he mentioned:

> The form of a native tune consists of perpetual variation of the same melody; a musical phrase is never repeated exactly, the melody always progresses, a change in the fundamental tone replaces modulation. Ingenuity in melodic invention seems never to cease, and when, towards the end of a piece, the movement grows faster and

faster, the melody adapts itself to the new rhythm.[93]

The tonal arrangement throughout "Qiang Jin Jiu 将进酒" is drawn from the essence of Chinese traditional music. Tcherepnin composed the piece in a through-composed form, using the traditional Chinese pentatonic scale and skillfully employing a technique of fluidly unfolding musical phrases. He also created an echoing effect between different sections by modifying and repeating specific segments.

This piece has the most modulations in Op. 71. There exists a type of modulation that is very characteristic of traditional Chinese music: maintaining the same primary note across two different modes. Like Part II and III, C-sharp as the primary note in both keys, but one in Tonic G-sharp mode IV, another in Tonic E-sharp mode V. During part VI, Tcherepnin utilized a brief modulation in measure 90–93, as well as a change in the final note, showcasing the “Qi Cheng Zhuan He 起承转合”[94] characteristic, which is highly representative of Chinese traditional music (Figure 40).

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[93] Alexander Tcherepnin, "Music in Modern China," *The Musical Quarterly* 21, no. 4 (1935).
[94] Qi Cheng Zhuan He (起承转合) is a structural concept in Chinese literature and art, originally from poetry, that describes a progression or development pattern. The concept can be roughly translated to "Introduction, Development, Turn, and Conclusion. “Qi,” “Cheng,” and “He” must have consistent final notes and tonality. In contrast, the “Zhuan” section must have a different mode and a different final note.

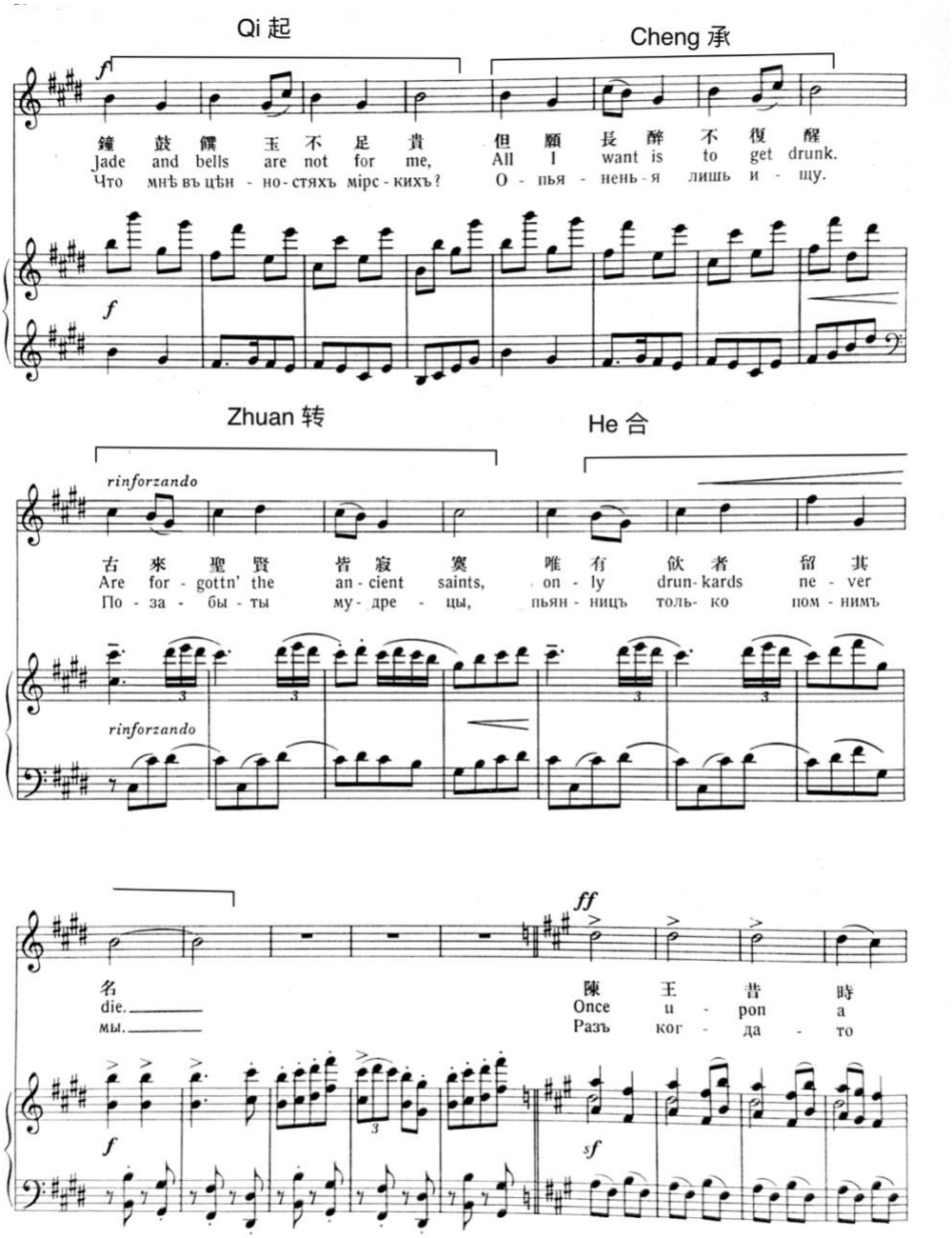


Figure 40: Op. 71, No. 7 measures 82–105

Most of the melodies in the piece begin with a fixed pattern: choosing a note as a base, plus its lower third and upper second notes, although the rhythm and

latter part of the melody often change. That is, the entire musical phrase of the piece is developed with variations based on a single melody (Figure 41).

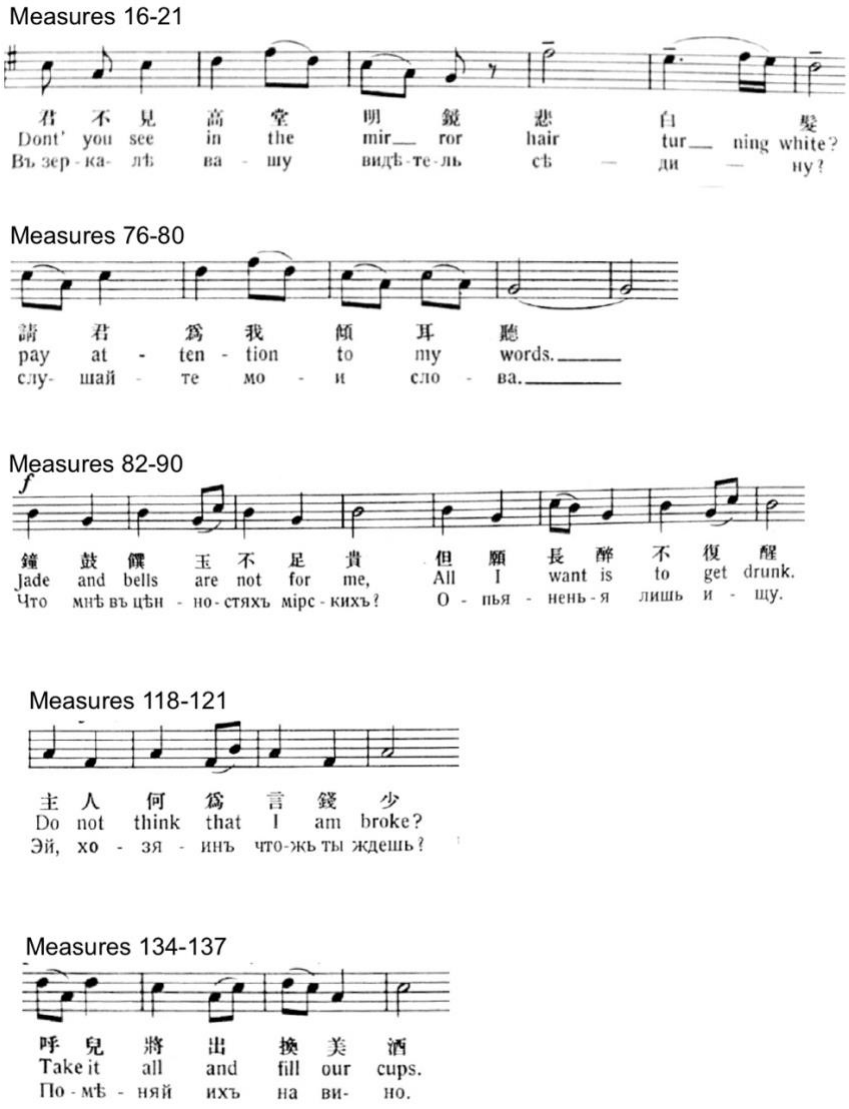


Figure 41: Op. 71, No. 7 measures 16–21, 76–80, 82–90, 118–121, 134–137

Tcherepnin filled the entire song with the elements of Luo Gu music. In the prelude, the major second interval constructed from altered notes is superimposed

in octaves, resulting in a dissonant sound effect, followed by an altered note chord. Every chord is marked with a "staccato" or "accent" on the offbeat. From the outset, there's a strong sound, rich color, and intense rhythmic quality to set the stage for the upcoming vocal section. While bearing the rhythmic characteristics of Luo Gu music, it also possesses the qualities typical of Western contemporary music (Figure 42).

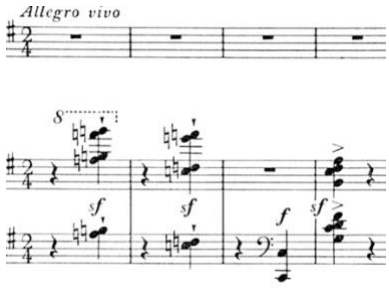
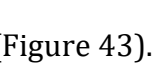


Figure 42: Op. 71, No. 7 measures 1–4

The piano accompaniment is composed using the rhythmic pattern of Luo Gu music in measure 30–45; most of the notes are marked with “staccato” or “accent” appearing on the offbeats. On closer inspection, its rhythmic pattern is identical to the beginning  (Figure 43).

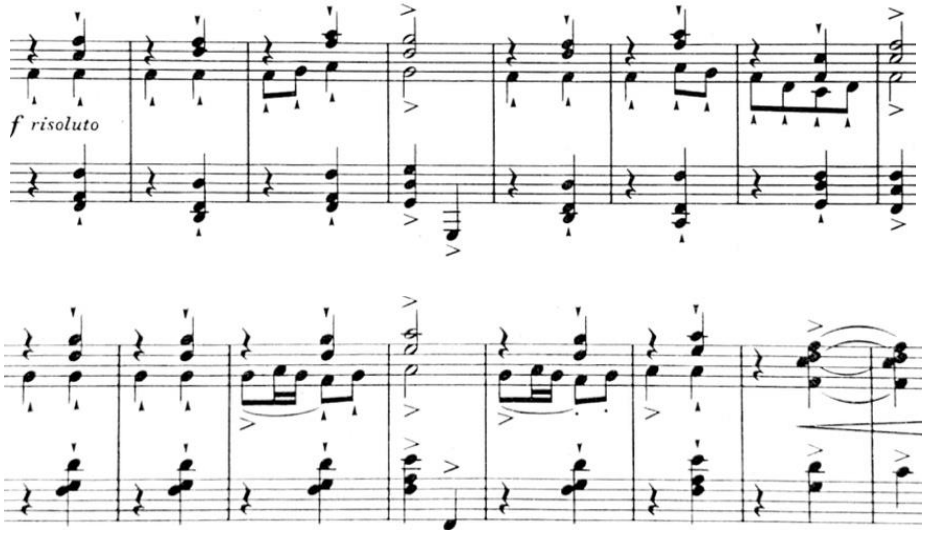


Figure 43: Op. 71, No. 7 measures 30–45

Another similar rhythmic pattern of Luogu music appears in the following parts (Figure 44–46):

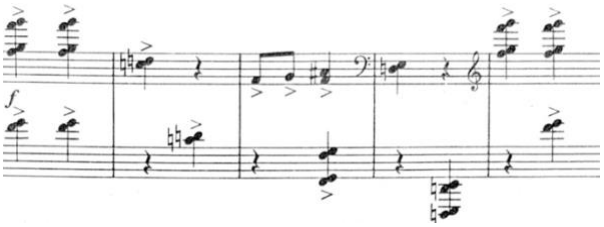


Figure 44: Op. 71, No. 7 measures 65–69

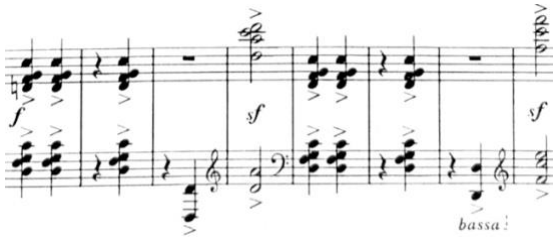


Figure 45: Op. 71, No. 7 measures 126–133

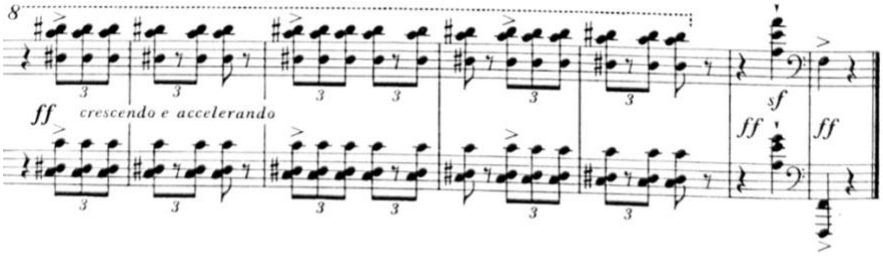


Figure 46: Op. 71, No. 7 measures 152–158

In measures 152–158, Tcherepnin constructed chords from all the possible intervals formed by the notes A-sharp and B-sharp and played them in a mirrored (inverted) fashion. Looking from top to bottom, the right-hand consists of intervals of 2+7, while the left hand consists of intervals of 7+2. This chord also incorporates octaves. Tcherepnin expresses these chords in a cluster form, capturing the unique sound characteristic of Luogu music.

Furthermore, there are still two places where the Luogu music rhythmic patterns are worth our attention. During measures 134–141, the left-hand plays frequently on off-beats (Figure 47).

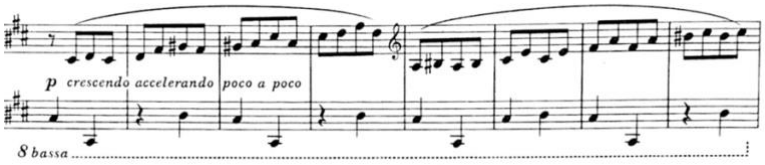


Figure 47: Op. 71, No. 7 measures 134–141

From measure 146 to 151, both hands play chords together, and each chord is played with an accent. Importantly, every accented chord is designed to be on the offbeat, and the two voices move in contrary motion. This further emphasizes the strong rhythmic feel of the Luogu music (Figure 48).

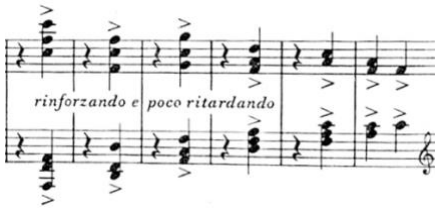


Figure 48: Op. 71, No. 7 measures 146–151

Tcherepnin's use of interpoint is ubiquitous in this song. The piano accompaniment adopts a vertical interpoint in measures 30–45(Figure 43), 65–72 (Figure 44), and 97–101 (Figure 49).

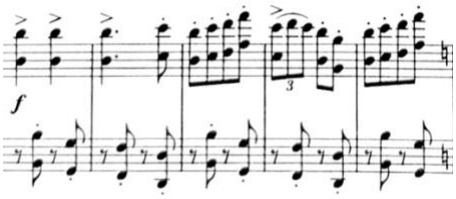


Figure 49: Op. 71, No. 7 measures 97–101

In measures 90–96 (Figure 50) and 134–137 (Figure 47), the piano part employs rhythmic interpoint.

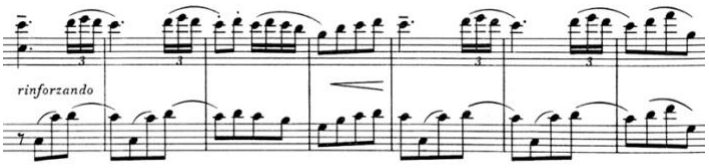


Figure 50: Op. 71, No. 7 measures 90–96

There is a familiar motif in the piano part: the melody in the right-hand's outer voice during measures 53–56 (Figure 51), 61–64 (Figure 52), and 122–125 (Figure 53) echoes a theme Tcherepnin employed in Op. 71 No. 1 Contentment Song

(Figure 54).

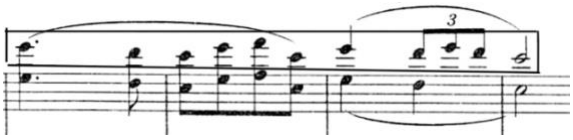


Figure 51: Op. 71, No. 7 measures 53–56

Figure 52: Op. 71, No. 7 measures 61–64

Figure 53: Op. 71, No. 7 measures 122–125

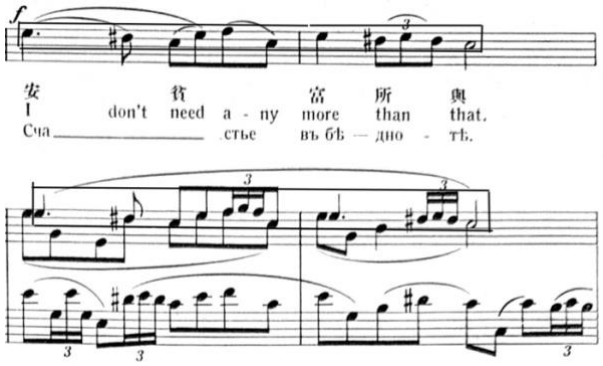


Figure 54: Op. 71, No. 1 measures 20–21

Tcherepnin believed that Chinese popular songs are monodies. “When they are accompanied by an instrument, the accompaniment is built up horizontally instrument playing the melody from start to finish, and the voice joining in unison

with it at the most important spots."[95] A vast octave (intervals or chords) appears in almost every measure. However, it is played through different figurations and rhythmic patterns. For instance, both hands play octaves in different ranges. Another example is the right hand playing the octave harmonically while the left plays the octave melodically. Sometimes, the notes played by both hands together form an octave.

This poem mainly consists of lines with seven characters[96] each, but occasionally, it has lines with three or five characters. As mentioned in the analysis of the previous songs, the recitation rhythm for five-character lines is ♩ ♩ | ♩ ♩ ♩; for seven-character lines, it's ♪ ♪ ♪ ♪ | ♩ ♩ ♩. In creating this song, Tcherepnin fully grasped the recitation rhythm of three-character, five-character, and seven-character lines.

If we were to conduct an experiment in which we read the lyrics in time with the song and Tcherepnin's note, we would hear and see he's leading us to recite the poem properly, hitting the key words just as his music intends.

In part I of the lyrics, Tcherepnin's primary focus isn't on the raging and surging of the "waters of the Yellow River" or its "rushing." His emphasis is on the

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[95] Alexander Tcherepnin, "Music in Modern China," *The Musical Quarterly* 21, no. 4 (1935).
[96] Seven-character Yuefu Poetry七言乐府诗: The Yuefu poetry originated during the Han Dynasty (202 BC–9 AD, 25–220 AD) and continued into the Tang Dynasty (618–907). Although the musical scores of these poems were lost over time, the form persisted. The lengths of the lines in these poems vary, ranging from two to eight characters, with the five-character line being the most common. The structure is free and varied, with lines of different lengths appearing mixed and staggered.

concept that "time passes irreversibly, people age rapidly, and life is fleeting." Here, the singer only needs to sing with a "p" dynamic. This is because the majestic force of the "waters of the Yellow River" has already been expressed in the prelude. The vocal part doesn't necessarily have to be loud or bold to be correct. This "drinking song" is set in a scene where one is drinking and chatting with friends. Starting with intense emotions doesn't seem appropriate.

In fact, Tcherepnin conveys a lot of information to the singers through the musical markings. Even if this section is sung a bit softer, keywords still need specific treatment. For instance, for "from the sky 天上来"(Figure 55), Tcherepnin uses an accent mark to emphasize; for "sadness of white hair 悲白发," a tenuto is indicated. For similarly important phrases, Tcherepnin employs two different techniques. An “accent” mark emphasizes the note by playing it louder and possibly with a stronger attack, while a “tenuto” mark indicates that the note should be sustained for its full length, sometimes with slight emphasis. Hence, in this section, the most crucial thing for the singer to note is the clear distinction in handling these two articulation marks (Figure 55–56).

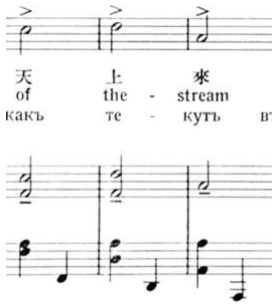


Figure 55: Op. 71, No. 7 measures 8–10

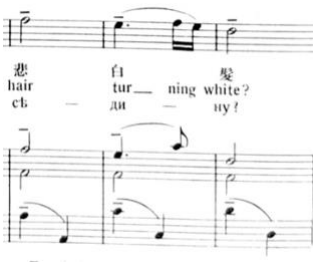


Figure 56: Op. 71, No. 7 measures 19–21

Part II begins with the dynamic marking "f" and the term "risoluto," indicating a significant shift in mood from the first section. This section emphasizes the importance of living in the moment and having self-confidence. The term "risoluto" serves as a directive for the performer, providing insight into the composer's desired emotional expression and mood for the piece. The singer should deliver with firmness and confidence.

From the score, we can also see frequent use of "staccatissimo," which indicates that the notes should be played in an even shorter and more disconnected manner than the typical staccato. In addition to staccatissimo, it is important to note the several "accent marks" throughout this section. The constant shift between these accent marks and staccatissimo requires precision, suggesting that singers might need extensive practice to execute it flawlessly (Figure 57).

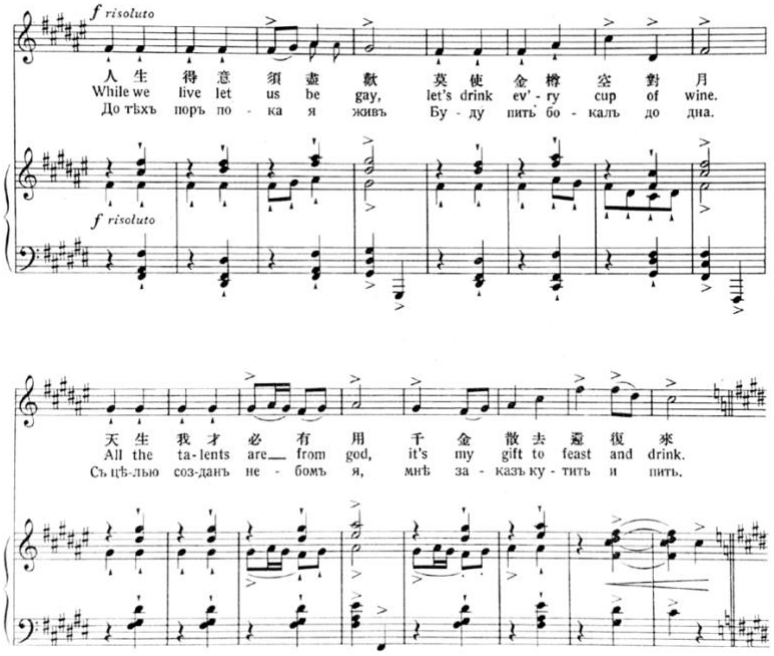


Figure 57: Op. 71, No. 7 measures 30–35

The words in Part III occupy two beats in the measure, elongating the musical line instantly. Tcherepnin captures the festive atmosphere of roasting lamb and slaughtering cattle.

The measures from 65 to 72 serve a supplementary role. Here, the poet calls out two friends' names, urging them to drink more. At this point, the poet is a little bit drunk. As he calls out their names in groups of three characters, the singer needs to adjust the vocal intensity, and each character should be emphasized, vividly portraying the slightly inebriated state.

There is a sudden increase in intensity at measure 90, marked by "rinforzando"—a sudden surge in force or volume on the noted chord or note. When performing, it's essential to manifest this change to convey both the composer's

interpretation of this line of poetry and the poet's confidence and boldness.

In Part VII, the poet is quite drunk at this point, and he becomes increasingly emotional. Almost every measure's first beat requires an accent, better reflecting the state of someone becoming intoxicated, and trying hard to articulate each word clearly. However, at measure 118, the composer expects the singer to be "meno f agitato (less forceful and agitated)." This section contains a query, and the mood becomes gentler. Following this are two lines of "three characters" (with a reading rhythm of short-short-long). "Wu Hua Ma五花马[97]" (a splendid horse) and "Qian Jin Qiu千金裘[98]" (a precious fur coat) are somewhat exaggerated expressions, emphasizing the opulence and extravagance.

Tcherepnin uses the note C-sharp note as a pivot in this section. It starts with #C5-#C5-#F4, followed by #C5-#C5-#F5. The significant octave leap from #F4 to #F5 vividly captures the poet's drunken tone. The singer must pay attention to Tcherepnin's nuanced design regarding dynamic changes. He marked accents on all three "Wu Hua Ma五花马" characters. However, following the inertia, the singer should not automatically apply accents to all the characters of "Qian Jin Qiu千金裘." This detail is easy for singers to overlook. Tcherepnin instructs the singer to apply the accent only on the character "Qiu 裘." I believe this represents the unpredictable

[97] Wu Hua Ma五花马is a kind of horse with a mix of colors, considered rare and valuable. In a broader sense, it can represent something precious or outstanding.
[98] Qian Jin Qiu千金裘emphasizes the extreme value or luxury of something, suggesting that it's as valuable as a fur coat that costs a thousand pieces of gold. It is used to describe something very precious or costly.

tone and inflection of someone drunk (Figure 58).

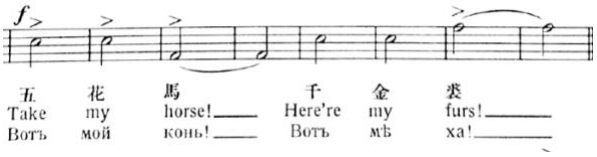


Figure 58: Op. 71, No. 7 measures 126–133

The final part annotates the musical term as "crescendo accelerando poco a poco." This means the performer should gradually increase the tempo bit by bit. This continues up to Measure 146. Since the last line consists of repeated lyrics, its emotional tone should be stronger than the previous line. Hence, Tcherepnin annotated it as "piu f cresc. e poco ritardando," suggesting that the tempo should slow down slightly. This builds up the climactic sustained high note "worry愁" on note A6-sharp. The highest note, accompanied by the intense rhythm of Luogu music, fully expresses the poet Li Bai's "worry" and releases his emotion.

Interestingly, in Measures 156–157, Tcherepnin used a very brief descending chromatic line to abruptly halt the vocal part on note F-sharp (Figure 59), marked with "crescendo" and "sforzando." I believe this final musical touch conveys the unstable emotions after intoxication. It gives the audience a sudden feeling, but isn't that precisely how someone who is drunk behaves?

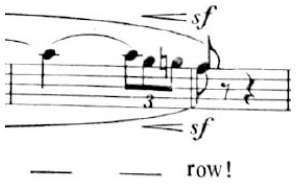


Figure 59: Op. 71, No. 7 measures 157–158

Through an analysis of the emotional and expressive aspects of singing the entire song, we can see that Tcherepnin has effectively conveyed the varying emotions of a person before and after intoxication. It's as if a vivid Li Bai is reciting "Qiang Jin Jiu" right in front of an audience. Tcherepnin has a unique understanding of poetry. Through his composition techniques and the use of traditional Chinese musical elements, he presents us a distinctive and brilliantly rendered version of "Qiang Jin Jiu."

Chapter 5—Conclusion

The Mighty Five, a collective of 19th-century Russian composers including Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin, pioneered a distinctly Russian classical music sound. Their embrace of Orientalism profoundly influenced Tcherepnin during his formative years. He then found a haven in Tbilisi's rich cultural environment at the beginning of his emigré life. In Paris, he adapted well and participated in the progressive process of the expectations of 20th-century music composition. Meanwhile, with the influence of a specific Eurasian ideology, the composer began to search for further musical inspiration from the East. His sojourn in China became a pivotal point in his migratory life. He sought deeper immersion into Chinese artistic communities while extending his musical activities by inspiring cross-cultural composition practices and promoting Chinese musicians' opportunities for advancement. His new life with Chinese pianist Li Xianmin became a cornerstone, which led him into a stable and prolific compositional and teaching life after WWII. A lifelong journey in music and culture offered Tcherepnin unexpected opportunities while exploring the world. He never stopped learning and creating; his artistic journeys spanned the globe and contributed to the development of a mature artistic style and vision. His musical ideology, "Eurasian," earned him the name "citizen of the world."

The musical elements he adapted (and adopted) directly from Chinese musical folklore traditions became a significant aspect of his musical languages, directly inspiring

his future composition efforts. Op. 71, *Seven Songs on Chinese Poems*, composed at a pivotal point in Tcherepnin's musical development, represents a significant aspect of the composer's periodic artistic achievement. His devotion and passionate love for Chinese culture were undeniable, and his musical legacy in contemporary Chinese music remains firm while maintaining a distinct historical position.

Appendix A: Alexander Tcherepnin's Trips in Far East

First Trip (April 1934–January 1935)

Date	Location	Events
	Japan	
April 6, 1934	Transit to China from Yokohama	
	Shanghai, China	
April 10, 1934	Arrival in Shanghai	
April 27, 1934	American Women's Club	Chamber Music Concert (First Concert in China)
May 4, 1934	The National Conservatory in Shanghai	Concert
May 10, 1934	"Vostok" Russian Association	Concert
May 13, 1934	Grand Theatre	Concert with Shanghai Municipal Orchestra
May 17, 1934	YWCA	Afternoon Children's Concert
May 17, 1934	University of Shanghai (Baptist)	
May 21, 1934	Departure for Beiping	
	Beiping, China	
May 24, 1934	Arrival in Beiping	
May 29, 1934	Women's College of Arts and Sciences	Concert
June 4, 1934	Le Grand Hôtel de Pékin	Concert
June 19, 1934	Yenching University	Concert
June 27, 1934	Women's College of Arts and Sciences	Concert
	Japan	
July 8, 1934	Arrival in Kobe	
Oct 16, 1934	Departure for Shanghai	
	Shanghai, China	
Nov 23, 1934	"Vostok" Russian Association	Concert
Nov 25, 1934	Lyceum Theatre	Concert with Shanghai Municipal Orchestra
Nov 26, 1934	The National Conservatory in Shanghai	Prize Presentation of Piano Competition with Chinese Flavour, in the 7th Anniversary Concert of the Conservatory

Beiping, China		
Jan 19, 1935	Women's College of Arts and Sciences	Farewell Concert for Mr. Tcherepnin
Jan 27, 1935	Beiping Governmental Radio Concert	Radio Broadcasting
Jan 29, 1935	Le Grand Hôtel de Pékin	Concert
Japan		
Feb 7, 1935	Arrival in Nagasaki	
Feb 28, 1935	Departure for the USA	
USA		
March, 1935	Arrival in Seattle	

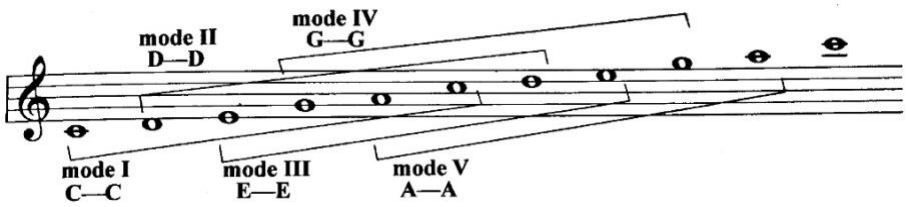
Second Trip (June 1936–March 1937)

Date	Location	Events
	Nanjing, China	
June 4, 1936	Nanjing Literary Society	
June 5, 1936	Nanjing University	
June 5, 1936	Nanjing Radio	National Broadcasting
	Beiping, China	
June 12, 1936	Women's College of Arts and Sciences	
	Japan	
July–October, 1936	Tokyo, et al.	
	Beiping, China	
Nov 17,1936	Arrival in Beiping	
Nov 28, 1936	Women's College of Arts and Sciences	Disaster Relief Concert
	Shanghai, China	
Dec 1936	Arrival in Shanghai	
	Beiping, China	
Feb 18, 1937	Arrival in Beiping	
March 1, 1937	Le Grand Hôtel de Pékin	Concert
	Nanjing, China	
March 9, 1937	Ginling College	
March 10, 1937	Central Broadcast Station	National Broadcast
	Shanghai, China	
March 11,1937	McTyre School	Last Concert in China
	Japan	
March 16, 1937	Transit for the Seattle, the USA from Yokohama	

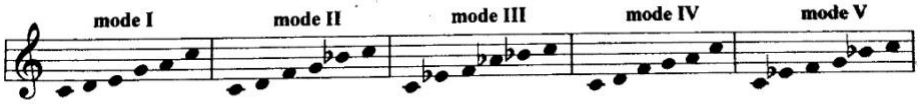
Appendix B: Pentatonic Scale

Source: From Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer*, (Indiana University Press, 2008), 201–202.

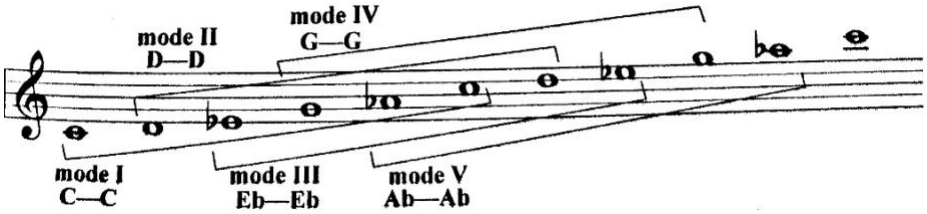
a) Major pentatonic scale and its modes:



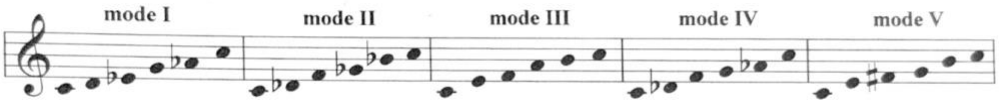
or, if taken from the same tonal center,



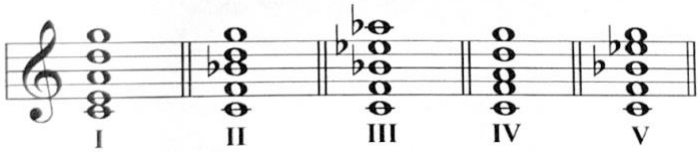
b) Minor pentatonic scale:



or, if taken from the same tonal center,

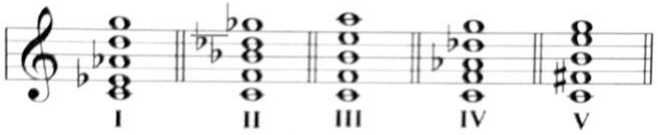


Major pentatonic as chord (constructed by using every second step).



of course, also in 3rd, 4th, 5th and 9 step construction

Minor pentatonic as chord (constructed by using every second step).



of course, also in 3rd, 4th, 5th, and 9-step construction

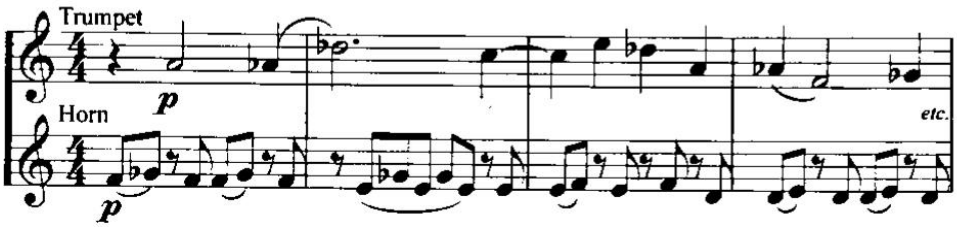
Appendix C: Tcherepnin's Composition Technique -

Interpoint

(punctus inter punctum)

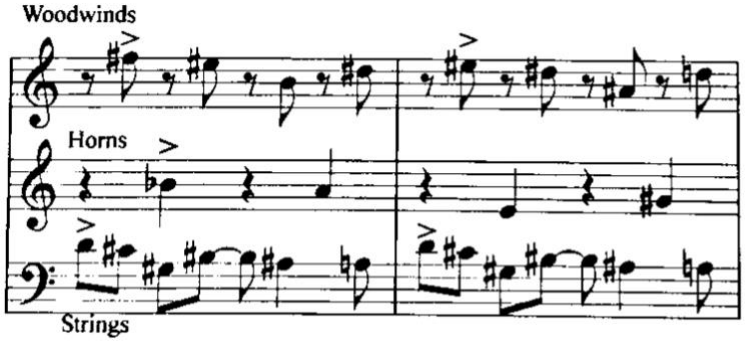
Source: From Ludmila Korabelnikova, *Alexander Tcherepnin: The Saga of a Russian Emigré Composer*, (Indiana University Press, 2008), 199–200.

Interpoint can be vertical (which is self explanatory):



Example: Symphony No. 1, third movement

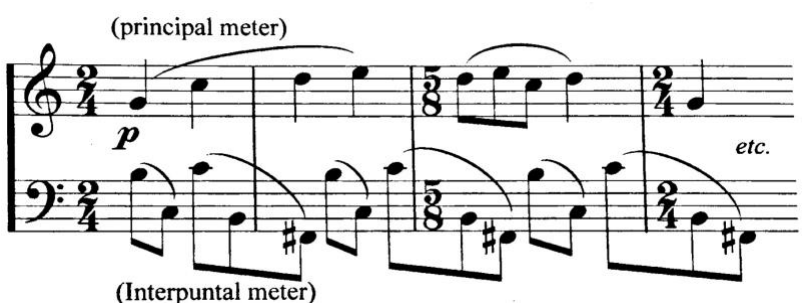
can be horizontal:



Example: Symphony No. 1, first movement

N. B. The accented string rhythms coincide with the strong beats of the measure. Woodwinds establish their rhythm on the second 8th-note (horizontal displacement by the value of 1/8). Horns start on the third 8th-note (horizontal displacement by the value of 1/4).

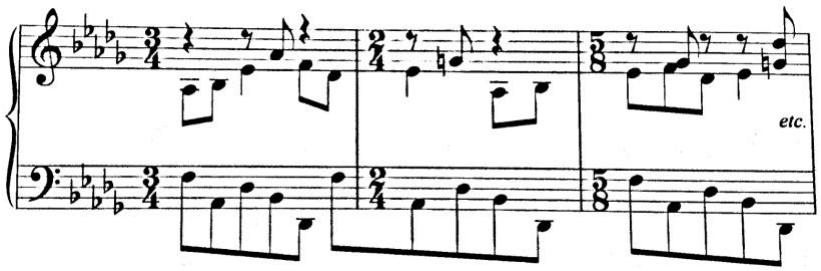
can be metrical:



Example: Expressions, Op. 81, No. 10 (Exit)

N. B. Although the patterns coincide vertically, they are of different meters and different lengths.

can consist of various combinations of the three essential trends:



Example: Showcase, Op. 75

Combination of metrical and vertical interpoint

Appendix D: The Extension of the Chinese Pentatonic Scale

Hexatonic Scale (六声调式): This is a six-note scale that adds a "偏音" leaning/biased tone to the basic pentatonic scale. It's not as commonly used as the pentatonic scale but does feature in some regional music forms.

Taking C major as an example：

- Tonic C mode I + 变宫 Bian Gong (leading note): (B) - C – D – E – G – A
- Tonic C mode I +闰 Run (altered leading note): bB – C – D – E – G – A
- Tonic C mode I +清角 Qing Jue(subdominant note): C – D – E – (F) – G – A
- Tonic C mode I +变徵 Bian Zhi (altered subdominant note): C - D – E - #F – G – A

Heptatonic Scale (七声调式): This is a seven-note scale that adds two "偏音" leaning/biased tone to the basic pentatonic scale.

Taking C Major as an example:

- 清乐 Qing Yue Scale: C – D – E – F – G – A – B
- 雅乐 Ya Yue Scale: C – D – E – #F – G – A – B
- 燕乐 Yan Yue Scale: C – D – E – F – G – A – bB

Appendix E: Chinese 'Pinyin' Letters and International Phonetic Alphabet (IPA) Comparison Table and Usage Guide

Initial

Pinyin	IPA	English approximation
b	[p]	s**p**an
p	[p^h]	**p**an
m	[m]	**m**other
f	[f]	**f**an
d	[t]	s**t**op
t	[t^h]	**t**op
n	[n]	**n**oon
l	[l]	**l**eaf
g	[k]	s**k**in
k	[k^h]	**k**ing
h	[x]	lo**ch** (Scottish English)
j	[tɕ]	**c**heap, but more y-like (without lip rounding)
q	[$tɕ^h$]	**ch**eap, but with a strong burst of breath
x	[ɕ]	**sh**eep, but more y-like
z	[ts]	ou**ts**et
c	[ts^h]	le**t's** go
s	[s]	**s**ame
zh	[tʂ]	**ch**eer, but without lip rounding and with tongue curled or pulled back
ch	[$tʂ^h$]	**Ch**arles
sh	[ʂ]	**sh**ow
r	[ʐ]	plea**s**ure
y	[j]	**y**es
w	[w]	**w**ater

Simple Finals (The following vowels are used alone or only after consonants)

Pinyin	IPA	English approximation
a	[Ą]	f**a**ther
o	[o]	**o**r
e	[ɣ]	f**u**r
i	[i]	s**ee**, but lips are unrounded
u	[u]	f**oo**d
ü	[y]	similar to the French "u" or the German "ü"; (produce it by pronouncing "ee" as in "see" while rounding your lips.)

Compound Finals

Pinyin	IPA	English approximation
ai	[ai]	as "eye"
ei	[ei]	s**ay**
ao	[ɑu]	h**ow**
ou	[ou]	g**o**
an	[an]	f**un**
en	[ən]	tak**en**
in	[in]	no equivalent, but similar to a cross between seen and s**in**
ang	[ɑŋ]	song, but with an "a" as in "father"
eng	[əŋ]	f**ung**us
ong	[uŋ]	s**ong**
ing	[iŋ]	s**ing**
These are pronounced by beginning with the /i/sound and following it with the respective compound sound.		
ia	[ia]	
iao	[iɑu]	
ian	[iæn]	

iang	[iɑŋ]	
ie	[iɛ]	
iong	[iuŋ]	
iou	[iou]	
in	[in]	
ing	[iŋ]	
These are pronounced by starting with the /u/ sound followed by the respective compound sound.		
ua	[uɑ]	
uo	[uo]	
uai	[uai]	
ui(uei)	[uei]	
uan	[uɑn]	
uang	[uɑŋ]	
un(uen)	[uən]	
ueng	[uəŋ]	
Begin with the /ü/ sound and follow with the respective compound sound.		
Üe	[yɛ]	
üan	[yæn]	
ün	[yn]	

In Pinyin, the official romanization system for Standard Mandarin, there are some abbreviated forms that one should be particularly attentive to when transcribing, and they should be reverted to their complete forms. For example, "ui" is an abbreviation of "uei", and "un" is an abbreviation of "uen". The letter "ü" is written as "u" when it follows "j", "q", "x", or "y".

The phonemic placement of the vowel "a" in Mandarin can be represented in

five ways:

- [a]: in "ai", "an", "ia"
- [Ą]: when following a consonant or when used alone
- [ɑ]: in "ang", "iang", "uang", "ao", "iao", "ua"
- [æ]: in "ian" and "yan"
- [ɐ]: in rhotacized syllables

The special notation for the vowel "o" includes:

- [uŋ]: in "ong"
- [yŋ]: in "iong

The phonemic placement of the vowel "e" can be represented in four ways:

- [ɤ]: when following a consonant or when used alone
- [e]: in "ei", "ui"
- [ɛ]: in "ie", "üe"
- [ə]: in "en", "eng", "un", "ueng", "er"

The phonemic placement of the vowel "i" can be represented in three ways:

- [ɿ]: when following "z", "c", or "s"
- [ʅ]: when following "zh", "ch", "sh", or "ri"
- [i]: when following other consonants.

Nasal Final

The Nasal Final is a final which combines a vowel with the nasal consonant “-n” or “-ng”. The Nasal Finals end with “-n” are called the Front nasal finals, including an, en,

in, un, ün, and the ones end with "-ng" are called the Back Nasal Finals, including ang, eng, ing, ong.

Appendix F: Op. 71 Seven Songs on Chinese Poems—

Traditional Chinese Characters

No. 1 知足歌 Song of Contentment

閒夜微風起，　　有酒不盈杯。
明月照高台。　　安貧福所與，
清響呼不應，　　富貴為禍媒。
玄景招不來。　　金玉雖高堂，
廚人進藿茹，　　於我賤蒿萊。

No. 2 答俗人問 To answer the Merchants

問余何意棲碧山?
笑而不答，心自閑。
桃花流水窅然去，
別有天地非人間。

No. 3 金縷衣 The Robe of Golden Brocade

勸君莫惜金縷衣，
勸君須惜少年時。
有花堪折直須折，
莫待無花空折枝。

No. 4 新年 Traveling Song

大 河 楊 柳 排 隊 排，
小 河 楊 柳 HaÏyah Yah, HaÏyah.
順 構 栽。
三 十 五 裡 桃 花 店，
四 十 五 裡 HaÏyah Yah, HaÏyah.
杏 花 村。

桃 花 店 上 出 美 酒，
杏 花 村 中 HaÏyah Yah, HaÏyah.
出 美 人。
美 酒 美 人 多 多 有，
不 是 給 我 HaÏyah Yah, HaÏyah.
有 事 人。

No. 5 春晓 Awakening of Spring

春 眠 不 覺 曉，
處 處 聞 啼 鳥。
夜 來 風 雨 聲，
花 落 知 多 少。

No. 6 My Sister Hon Tsai

紅 彩 妹 妹 嗯哎咳喲
長 得 好　　喲昧嗯哎咳喲
櫻 桃 小 嘴 嗯哎咳喲
一 點 點　　喲昧嗯哎咳喲
春 天 三 月 嗯哎咳喲
成 恩 愛　　喲昧嗯哎咳喲
八 月 秋 風 嗯哎咳喲
敵 人 來　　喲昧嗯哎咳喲

東 方 敵 人 嗯哎咳喲
似 豺 狼　　喲昧嗯哎咳喲
紅 彩 妹 妹 嗯哎咳喲
漕 滅 殃　　喲昧嗯哎咳喲
半 年 夫 婦 嗯哎咳喲
成 泡 影　　喲昧嗯哎咳喲
此 仇 不 報 嗯哎咳喲
怎 為 人　　喲昧嗯哎咳喲

No. 7 将进酒 Drinking Song

君不見黃河之水天上來，
奔流到海不復回。
君不見高堂明鏡悲白髮，
朝如青絲暮成雪。
人生得意須盡歡，
莫使金樽空對月。
天生我材必有用，
千金散盡還復來。
烹羊宰牛且為樂，
會須一飲三百杯。
岑夫子，丹丘生，
將進酒，杯莫停。

與君歌一曲，
請君為我傾耳聽。
鐘鼓饌玉不足貴，
但願長醉不復醒。
古來聖賢皆寂寞，
惟有飲者留其名。
陳王昔時宴平樂，
斗酒十千恣歡謔。
主人何為言錢少，
徑須沽取對君酌。
五花馬，千金裘，
呼兒將出換美酒。
與爾同銷萬古愁。

Appendix G: Russian Translation of Op. 71,

Seven Songs on Chinese Poems by Alexander Tcherepnin

Op. 71 *Seven Songs on Chinese Poems*
Op. 71 Семь Пѣсенъ на Китайскіе слова

No. 1 Пѣснь Довольства

Лунный свѣтъ, Тишина.
Лёгкій вѣтерокъ.
Ночь меня не зовётъ.
Не манитъ ароматъ.
Скроменъ мой кусокъ.
Чаша не полна.
Счастье въ бѣднотѣ.
Почести источникъ зла.
Золотой кумиръ
Лишь сорная трава.

No. 2 Отвѣтъ Мѣщанамъ

Вы отшсльникъ? Почему.
Мой вамъ отвѣтъ: Миръ во мнѣ.
Персика цвѣтокъ. Тихая рѣ ка.
Необъятенъ Этотъ міръ.

No. 3 Совѣтъ Молодымъ

Юность, свѣ жесть, красота.
вамъ даны чтобъ ихъ беречь.
Только разъ цвѣтётъ цвѣтокъ.
Быстро вянетъ лепестокъ.

No. 4 Дорожная Пѣснь

Ивы у рѣки растутъ по парамъ
Рощи ивъ у ручейка.
Айя, Я, Айя,
Рощи ивъ у ручейка.

Далеко до села гдѣ пер Сики въцвѣту,
еще дальше до села гдѣ сливы въцвѣту.
Айя, Я, Айя,
до села, гдѣ сливы въцвѣту.

Въ томъ селѣ персики цвѣ тут есть сладкое вино,
а въ другомъ селѣ красотки живутъ.
Айя, Я, Айя,
въ томъ другомъ селѣ красавицы живутъ.

на то сладкое вино,
на тѣхъ Краса вицъ вре мени нѣтъ у меня.
Айя, Я, Айя,
вре мени нѣтъ у меня.

No. 5 Весеннее Пробужденіе

Солнце поднялось,
Птицы щебечть.
Заночь оть бури,
Цвъты оппли.

No. 6 Моя Сестра Хонъ Тзаи

Сестра Хонъ Тзаи Энъ Я Мэ Хэ
Небомъ рождена, Я Мэ Энъ Я Мэ Хэ
Нѣтъ на свѣтѣ Энъ Я Мэ Хэ
Краше ея. Я Мэ Энъ Я Мэ Хэ

Ранней весною Энъ Я Мэ Хэ
Родилась любовь. Я Мэ Энъ Я Мэ Хэ
Ранней осенью Энъ Я Мэ Хэ
Врагъ насъ разлучилъ. Я Мэ Энъ Я Мэ Хэ

Врагъ съ Востока Энъ Я Мэ Хэ
Дикій звѣрь Я Мэ Энъ Я Мэ Хэ
сестру ХонъТзаи Энъ Я Мэ Хэ
Растерзалъ Я Мэ Энъ Я Мэ Хэ

Наше счастье Энъ Я Мэ Хэ
Не возвратить Я Мэ Энъ Я Мэ Хэ
Я живу лишь Энъ Я Мэ Хэ
Чтобъ отомстить Я Мэ Энъ Я Мэ Хэ

No. 7 Эастольная Пѣснь

Желтой рѣки воды видитель какъ текутъ,
Въ море далёкое вѣчно вперёдъ?
Въ зекалѣ вашу видѣтель сѣдину?
Безъ возврата жизнь течетъ.

До тѣхъ поръ пока я живъ,
Буду пить бокалъ до дна.
Съ цѣлью созданъ небомъ я,
Мнѣ заказъ кутить и пить.

Жарь овцу убей бык будемъ вес елы,
Триста чашъ опорожнимъ.
Друтъ мой Нинъ, друтъ Танъ Чю,
будемъ пить, пить до дна!

Я спою вамъ пѣснь,
слушайте мои слова.

Что мнѣ въ цѣностяхъ мірскихъ?
Опьяненья лишь ищу.
Позабыты мудрецы,
пьянницъ только помнимъ мы.

Разъ когдато король Чэнъ,
съ другомъ выпилъ тысчу чашъ.
Эй, хозяимъ чтожь ты ждешь?
Чтожь вино ты несёшь?

Вотъ мой конь!
Вотъ мѣ ха!
Помѣняй ихъ на вино.
Бу демъ пить пргрусть!

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