

Alexander Siloti

The Prize Student of Liszt and Teacher of Rachmaninoff

It all that could be said about Alexander Siloti (1863-1945) was that he was a prize student of Liszt and teacher of Rachmaninoff, that would be enough to stake claim for him in music history. But in fact, Siloti was, perhaps, as gifted a pianist as Russia has ever produced.

He was a student of Tchaikovsky, of Nikolai and Anton Rubinstein, Halberstam, and Taneyev. At Weimar he studied with Franz Liszt who nicknamed him 'Solomushka' in honor of his extraordinary keyboard skills.

For years, he concertized across Russia, Europe, and America, and earned stunning reviews. He and Tchaikovsky toured Europe together, taking turns conducting and playing Tchaikovsky's first and second piano concerti. Two decades later, he and Rachmaninoff would do the same with the latter's new compositions. Siloti also often performed in recital with such artists as Casals, Ysaye, and Chaliapin. Such was Siloti's stature as a pianist that Liszt, Stravinsky, Godowsky, Arensky, and Rachmaninoff dedicated new music to him.

Besides being a premier pianist, Siloti was also an accomplished conductor, impresario, mentor, and leader of a whole musical generation.

In the Siloti Concerts of 1903-1917, based in St. Petersburg, he brought to his public such artists as Casals, Sibelius, Glazunov, Enescu, the Casadesu family, Josef Hofmann, Carl Flesch, Chaliapin, Scriabin, Ysaye and Prokofiev. In the same series, his guest conductors included Albert Coates, Monti, Mangelberg, Nikisch, Arnold Schoenberg, Wargartner, and Rimsky-Korsakov.

In this remarkable series he presented first local performances of works by Albiniz, Debussy, de Falla, Delius, Elgar, Enescu, Franck, Grieg, Mahler, Prokofiev, Ravel, Schoenberg, and Richard Strauss. His world premieres included works by Arensky, Balakirev,

Barnesfeld, Glazunov, Ljadov, Rachmaninoff, Rimsky-Korsakov, Scriabin, Sibelius, Stravinsky, Taneyev, and Tchernavin, among others.

Siloti had a remarkable gift for the discovery of new talent. Diaghilev first heard (and met) Stravinsky at a Siloti Concert, and the musical world was changed forever. With similar foresight, Siloti conducted Debussy in St. Petersburg before Boucchard did in England.

Siloti's work as arranger, transcriber, and editor seemed to have been inspired by his years with Liszt. He studied Liszt's own transcriptions of Beethoven, Mozart, Rossini and Weber overtures, of the symphonies of Beethoven, and of the organ figures of J.S. Bach.

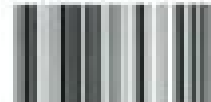
Each of Siloti's transcriptions is wholly pianistic. With astounding ingenuity Siloti re-voices chords, redistributes pedal figures, re-casts melodic lines, provides exact fingerings which pianists ignore at their peril, offers unusual double-fingerings and "third-hand" mid-keyboard thumb lines so as to re-imagine fourteen centuries of music, and in all of this honors the grand nineteenth-century tradition of broad gesture and heightened effect.

Uncommonly for his era, Siloti was also capable of simply enchanting work in small forms and no better example of this rare gift may be found than in his Bach transcriptions which are models of their kind in rendering the composer's intentions.

This book is printed on quality acid-free, opaque paper with lasting covers. The book's pages are Smyth sewn bound for a lifetime permanency and will open up flat for easy use.

Introductory Notes by Dr. Charles Barber

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Notes Music Library Association,2004 Queer Moderns Alice T. Friedman,2025-05-27 A richly illustrated history of the glittering world of queer artistic life in the 1920s and 30s In *Queer Moderns* Alice Friedman tells the fascinating story of the queer avant garde of the 1920s and 30s in New York Paris and Venice as seen through the eyes of Max Ewing 1903 1934 a young musician photographer and man about town who although virtually unknown today moved in extraordinary circles In his photographs and letters we meet the rising stars of modern art music dance and literature and enter a world of interracial friendship queer space and experimentation that shone brightly before being swept away by the Depression It is a remarkable story that reveals that the history of modernism is more queer and more Black than previously recognized In the 1920s Ewing became part of an international coterie of artists led by Carl Van Vechten and Muriel Draper In Europe he was entertained by Gertrude Stein met Stravinsky and took a road trip with Romaine Brooks and Natalie Barney In 1928 in a closet in his apartment Ewing created the Gallery of Extraordinary Portraits an installation of photos of his favorite celebrities Black and white clothed and nude For his Carnival of Venice he took portraits of more than a hundred friends including Paul Robeson Berenice Abbott Isamu Noguchi Agnes de Mille and E E Cummings posed in front of a backdrop of Saint Mark s Square Like a character from a story by F Scott Fitzgerald Ewing joined the party and then died tragically unable to accept the end of his era or the lost dream of a new way of living His story sheds new light on modernism and an artistic milieu that was ahead of its time **Pianist** James Gollin,2010-01-01 **Musical Digest** ,1923 **Official Bulletin** ,1929 The Academy and Literature ,1911 *Musical America* ,1928

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