

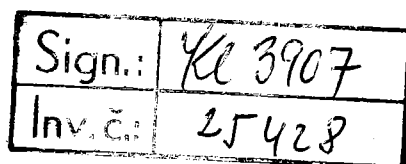
DOCUMENTA MUSICAE FENNICAE XII

EDITIONEM CURAVIT EINARI MARVIA

THOMAS BYSTRÖM

AIR RUSSE VARIÉE

pour le Pianoforte



EDITION FAZER
HELSINKI-HELSINGFORS

F.M. 5210

Air Russe variée

Andante

Thomas Byström
Rev. Pentti Koskimies

The musical score for 'Air Russe variée' is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The score consists of three systems of music. The first system has six measures, the second has six measures, and the third has six measures. The melody is primarily in the right hand, while the left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

Var. 1.

The first variation, 'Var. 1.', continues in the same 2/4 time and key signature. It consists of two systems of music, each with six measures. The melody in the right hand is more active, featuring many beamed eighth and sixteenth notes. The left hand continues with a rhythmic accompaniment. The variation ends with a double bar line and repeat dots.

Var. 2.

The musical score for Variation 2 consists of two systems of piano accompaniment. The first system spans four measures, and the second system spans four measures. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic accompaniment with chords and single notes.

Var. 3.

Legato con espressivo perdendosi a tempo

The musical score for Variation 3 consists of two systems of piano accompaniment. The first system spans five measures and includes a first ending bracket labeled '1.'. The second system spans six measures and includes a second ending bracket labeled '2.' and a triplet of eighth notes marked with a '3' above it. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The right hand plays a melodic line with a legato and expressive character, while the left hand provides a harmonic accompaniment with chords and single notes.

Var. 4.

Musical score for Variation 4, featuring two systems of piano and violin staves. The first system includes a circular library stamp from the "Biblioteca Comunale di Brattislava". The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of two measures, followed by a first ending (1.) and a second ending (2.). The second system continues the piece with two measures, followed by a first ending (1.) and a second ending (2.).

Var. 5.

Poco largo

Musical score for Variation 5, featuring piano and violin staves. The tempo is marked "Poco largo". The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The piano part begins with a dynamic marking of *p* (piano). The violin part features a melodic line with a fermata. The score consists of two measures, followed by a first ending (1.) and a second ending (2.).

Two systems of piano music. The first system includes first and second endings. The key signature is B-flat major (two flats). The first system has a treble and bass staff. The second system continues the piece with similar notation.

Var. 6.
Tempo I

Five systems of musical notation for Variation 6, marked 'Tempo I'. The key signature is B-flat major. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line.

Var. 7.

Marche

Var. 7. Marche

1. 2.

Var. 8.

Quasi allegro

Var. 8. Quasi allegro

p *poco - - a - poco - - cresc. - - al*

f

The first system consists of two staves. The upper staff features a continuous, rapid sixteenth-note melody in a key with two flats. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system continues this texture, with the upper staff showing some chromatic movement and the lower staff maintaining a steady accompaniment.

Var. 9. Largo

The first system of 'Var. 9. Largo' is written in 2/4 time. The upper staff begins with a half-note chord, followed by a series of chords and intervals, including some triplets. The lower staff provides a simple accompaniment with quarter and eighth notes.

The second system continues the 'Largo' variation. The upper staff features more complex chordal structures and some sixteenth-note passages. The lower staff continues with a steady accompaniment.

The third system of 'Var. 9. Largo' shows further development of the melodic and harmonic ideas. The upper staff includes some sixteenth-note runs and chords. The lower staff maintains a consistent accompaniment.

The fourth system concludes the 'Largo' variation. The upper staff features a final melodic phrase with some chromaticism. The lower staff provides a simple accompaniment.

Var. 10.
Presto

1. 2.

ten.

Var. 11
Grazioso

1. 2.

Var. 12

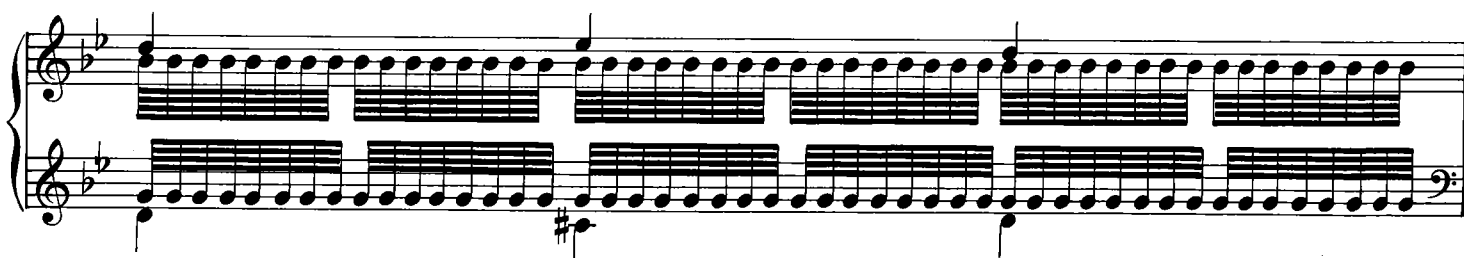
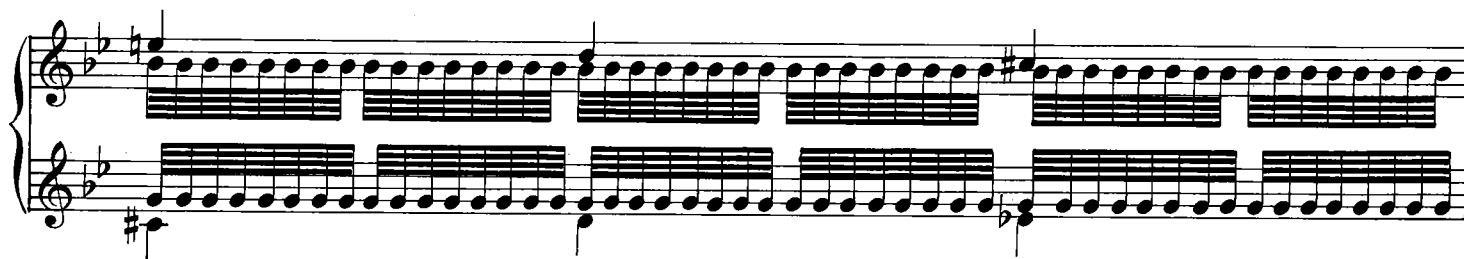
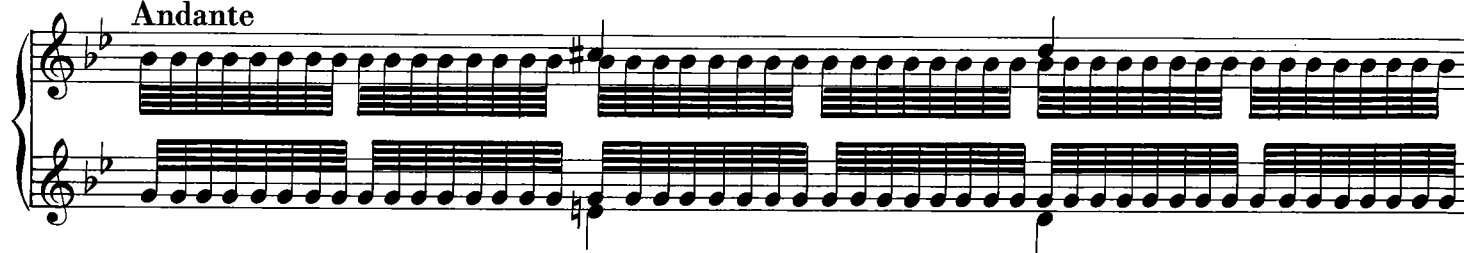
Allegro

The musical score for Var. 12, Allegro, is presented in five systems of piano notation. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The first system shows the initial melodic and harmonic development. The second system continues the melodic line with some chromaticism. The third system features a repeat sign at the beginning. The fourth system concludes with a cadenza, indicated by a fermata and the word "cadenza" above the staff. The fifth system begins with the tempo marking "presto" and features rapid, ascending and descending runs in both hands, with a fermata at the end.

Andante

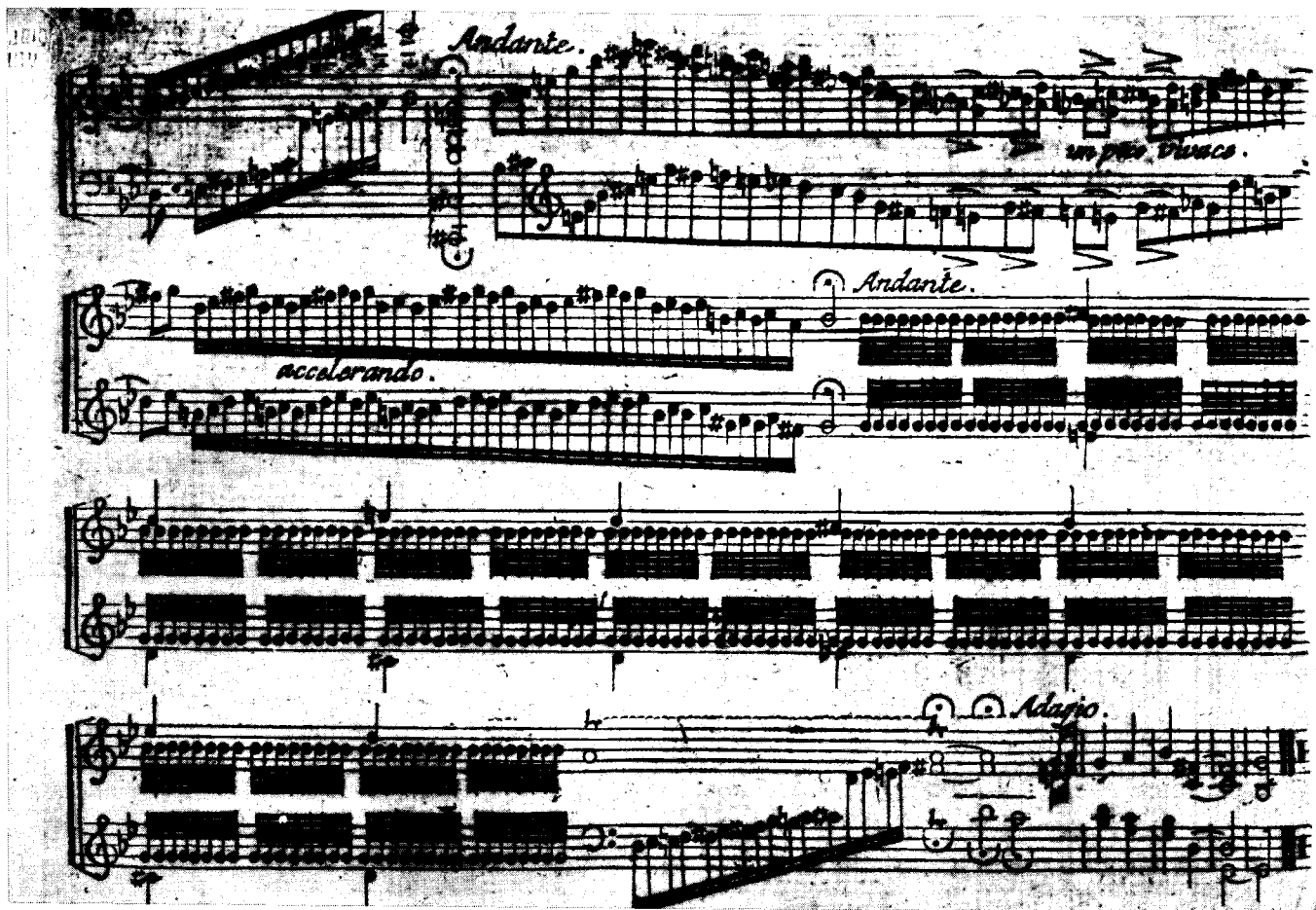
*un poco vivace**accelerando*

Andante



Adagio





Thomas Byström was born September 2, 1772, in Helsinki. His father, Anders Byström, was an enterprising business man and shopkeeper, who ranked among the town elders and was elected in 1788 mayor of the city. Thomas attended school in Tallinn, across the Gulf of Finland on the Estonian side, but as early as 1787 he enrolled in the aristocratic artillery and engineering cadet school of St. Petersburg, where he passed his officer's examination in 1791. After this, he moved to Sweden and served in, for example, the Karlberg military academy, where there was a certain amount of music activity, too, as well as in the war college and as aide-de-camp of the king. He rose to the rank of lieutenant-colonel in 1813.

Thomas Byström obviously must have studied music, too, in St. Petersburg, for he was a skilful musician by the time he arrived in Sweden. In 1794 he became a member — the first of Finnish birth — of the Royal Academy of Music. Of Byström's creative output, all that is known is but ten or so songs, a few piano pieces and three violin sonatas. The songs and piano pieces were published in magazine-type series in *Musikaliskt Tidsfördrif* and *Skaldestycken satte i musik*. Most of the songs are in simple strophic form, representing typical popular tunes of their day; but some of them are cast in a bigger mold, composed according to more exacting standards. The latter Byström constructed by varying the melody in the different stanzas as well as the accompaniment according to the poetic content. There even occurs some simple tonal painting. Byström's piano pieces prove that he had a competent command of the pianistic style of his day; the use of harmonies is refined, and in spots the performer is required to display sparkling virtuosity.

Byström's most important compositions are his three violin sonatas, which the composer ordered from the publishing house of Breitkopf & Härtel in 150-copy printings in 1801. The musical language of these works is characterized by remarkable

fluency and an admirable sense of style. Although the sonatas naturally are bound up closely with the classical tradition, the composer has much of an individual nature to say in them: he shapes his material freshly and unconventionally, and the treatment of harmony and rhythm is often surprisingly original and stimulating.

When Byström's post in the war college was abolished in 1816, he was reduced to serious financial straits. In 1818 he was appointed piano and organ teacher in the Academy of Music, but this appointment did not help him much, for the instruction was given free of charge.

Besides, a different man was given the job of teaching organ in 1824, when the instruction in piano and organ separated. And in 1833 instruction in piano playing was unexpectedly omitted from the curriculum of the institution altogether. Byström's hard lot was eased a bit by his being taken back into the service of the Ministry of War in 1827, this time, to be sure, with the reduced rank of major. He held this post until he died. Byström's selection to be Crown Prince Oskar's piano teacher signified honorable recognition. Oskar developed, as is well known, into a gifted musician and composer. Of Thomas Byström's six children, two followed in their father's footsteps. Johan Thomas Byström rose, like his father, to the rank of lieutenant-colonel and served as a conductor of music in Karlskrona. Oscar Byström, whose military rank was that of captain in the artillery, was an able composer and musicologist, who held a conductor's post in the Finnish town of Turku between 1872 and 1876.

Thomas Byström died in 1839. A warm tribute published in the *Helsingfors Tidningar* proved that he had not been forgotten in his old homeland. At the same time, it reveals to us some of the quiet tragedy of the evening of Thomas Byström's life.

Einari Marvia

Ar 1798.
MUSIKALISKT TIDSFÖRDRIF
N: 29 och 30.

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Thomas Byström föddes den 2. 9. 1772 i Helsingfors. Hans far Anders Byström var en driftig affärsman och handlande, som hörde till stadens äldste och år 1788 valdes till politieborgmästare. Thomas gick i skola i Reval, men inskrevs redan år 1787 i Adliga artilleri- och ingenjörskadettskolan i St. Petersburg, där han avlade officersexamen år 1791. Han överflyttade därefter till Sverige och verkade bland annat i Karlbergs krigsakademi, där även en viss musikaktivitet förekom, i krigskollegiet och som konungens adjutant. Han utnämndes till överstelöjtnant år 1813.

Thomas Byström hade tydligen även studerat musik i St. Petersburg, ty redan då han anlände till Sverige, var han en skicklig musiker; år 1794 invaldes han i kungliga musikakademien, vars första finskfödde medlem han blev. Av Byströms kompositioner känner man endast till ett tiotal solosånger, några pianokompositioner och tre violinsonater. Sångerna och pianokompositionerna publicerades i två som tidskrifter utkommande serier, Musikaliskt Tidsfördrif och Skaldestrycken satte i musik. De flesta av sångerna var enkla, för den tiden typiska sällskapsvisor, men bland dem finns också mera omfattande och genomkomponerade sånger; dessa byggde Byström upp så att han varierade melodin och ackompanjemang till de olika stroforna på basen av textinnehållet. Även enkelt tonmåleri förekommer. Byströms pianokompositioner visar att han väl behärskade tidens pianostil; harmoniseringen är förfinad, och ställvis krävs av tolkaren en pärlande virtuositet.

Byströms mest betydande kompositioner är de tre violinsonater, som Breitkopf & Härtel år 1801 på uppdrag av kompositören tryckte i en upplaga om 150 exemplar. De utmärks av en ovanlig otvungenhet och en fin stilkänsla. Eburu sonaterna själv-

fallet nära ansluter sig till den tidens klassiska tradition, har kompositören samtidigt mycket personligt att säga: han ger sitt material en frisk och okonventionell form och harmoni- och rytmbehandlingen är ofta överraskande originell och stimulerande.

Då Byströms post i krigskollegiet år 1816 blev indragen, försvärades hans ekonomiska ställning. År 1818 utsågs Byström till lärare i piano- och orgelspel vid musikakademien, men inte heller detta var till stor hjälp, då undervisningen meddelades gratis. Dessutom övertogs lektionerna i orgelspel av en annan lärare år 1824, då piano- och orgelundervisningen skildes åt, och år 1833 beslöt man överraskande att helt upphöra med pianoundervisningen vid akademien. I någon mån underlättades Byströms liv, då han år 1827 änyo blev anställd vid krigsministeriet, denna gång visserligen blott i majorsvakans. På denna post verkade han till sin död.

Ett hedersuppdrag innebar det för Byström att han utsågs till pianolärare för kronprins Oskar. Oskar blev som känt en skicklig musiker och kompositör.

Två av Thomas Byströms sex barn följde i sin fars fotspår. Av dem avancerade Johan Thomas Byström i likhet med fadern till överstelöjtnant; han verkade som kapellmästare i Karlskrona. Oscar Byström, vars militära grad var kapten vid artilleriet, var en framstående kompositör och musikforskare, som bland annat var kapellmästare i Åbo under åren 1872—76.

Thomas Byström dog år 1839. Den i varma ord avfattade dödsrunan i Helsingfors Tidningar visar att han inte var bortglömd i sitt gamla hemland. Samtidigt ger den oss en aning om den tysta tragik som kännetecknade Thomas Byströms levnadsafton.

Einari Marvia