

= Pyotr Ilyich Tchaikovsky and the Belyayev circle =

Pyotr Ilyich Tchaikovsky 's relations with the group of composers known as the Belyayev circle , which lasted from 1887 until Tchaikovsky 's death in 1893 , influenced all of their music and briefly helped shape the next generation of Russian composers . This group was named after timber merchant Mitrofan Belyayev , an amateur musician who became an influential music patron and publisher after he had taken an interest in Alexander Glazunov 's work . By 1887 , Tchaikovsky was firmly established as one of the leading composers in Russia . A favorite of Tsar Alexander III , he was widely regarded as a national treasure . He was in demand as a guest conductor in Russia and Western Europe , and in 1890 visited the United States in the same capacity . By contrast , the fortunes of the nationalistic group of composers known as The Five , which preceded the Belyayev circle , had waned , and the group had long since dispersed ; of its members , only Nikolai Rimsky @-@ Korsakov remained fully active as a composer . Now a professor of musical composition and orchestration at the Saint Petersburg Conservatory , Rimsky @-@ Korsakov had become a firm believer in the Western @-@ based compositional training that had been once frowned upon by the group .

As a result of the time Tchaikovsky spent with the Belyayev circle 's leading composers ? Glazunov , Anatoly Lyadov and Rimsky @-@ Korsakov ? the somewhat fraught relationship he had previously endured with The Five would eventually meld into something more harmonious . Tchaikovsky 's friendship with these men gave him increased confidence in his own abilities as a composer , while his music encouraged Glazunov to broaden his artistic outlook past the nationalist agenda and to compose along more universal themes . This influence grew to the point that Glazunov 's Third Symphony became known as the " anti @-@ kuchist " symphony of his oeuvre (" kuchist " refers to " kuchka " , the shortened Russian name for The Five) and shared several stylistic fingerprints with Tchaikovsky 's later symphonies . Nor was Glazunov the only composer so influenced . Rimsky @-@ Korsakov wrote about the Belyayev composers ' " worship of Tchaikovsky and ... tendency toward eclecticism " that became prevalent during this period , along with a predilection toward " Italian @-@ French music of the time of wig and farthingale " (that is , of the 18th Century) typified in Tchaikovsky 's late operas The Queen of Spades and Iolanta .

Over the long term , Tchaikovsky 's influence over the Belyayev composers was not as great . Though they remained more eclectic in their musical approach and focused more on absolute music than The Five had done , they continued writing overall in a style more akin to Rimsky @-@ Korsakov than to Tchaikovsky . Even Glazunov backed away from echoing Tchaikovsky strongly in his mature work , instead amalgamating nationalistic and cosmopolitan styles in an eclectic approach . The Belyayev composers also spread the nationalist musical aesthetic to Russia as a whole and were themselves an influence on composers well into the Soviet era .

= = Tchaikovsky and Rimsky @-@ Korsakov = =

During 1884 , the 44 @-@ year @-@ old Tchaikovsky began to shed the unsociability and restlessness that had plagued him since his abortive marriage in 1878 , and which had caused him to travel incessantly throughout Russia and Western Europe . In March 1884 , Tsar Alexander III conferred upon him the Order of St. Vladimir (fourth class) , which carried with it hereditary nobility , and won Tchaikovsky a personal audience with the Tsar . The Tsar 's decoration was a visible seal of official approval , which helped Tchaikovsky 's rehabilitation from the stigma associated with the conditions of his marriage . This rehabilitation may have been cemented in the composer 's mind with the success of his Third Orchestral Suite at its January 1885 premiere in St. Petersburg , under Hans von Bülow 's direction . Tchaikovsky wrote to his patroness Nadezhda von Meck : " I have never seen such a triumph . I saw the whole audience was moved , and grateful to me . These moments are the finest adornments of an artist 's life . Thanks to these it is worth living and laboring . " The press was likewise unanimously favorable .

While he still felt a disdain for public life , Tchaikovsky now participated in it for two reasons ? his increasing celebrity , and what he felt was his duty to promote Russian music . To this end , he

helped support his former pupil Sergei Taneyev , now director of the Moscow Conservatory , by attending student examinations and negotiating the sometimes sensitive relations among various members of the staff . Tchaikovsky also served as director of the Moscow branch of the Russian Musical Society during the 1889 ? 90 season . In this post , he invited a number of international celebrities to conduct , including Johannes Brahms , Antonín Dvořák and Jules Massenet . Tchaikovsky promoted Russian music both in his own compositions and in his role as a guest conductor . In January 1887 he substituted at the Bolshoi Theater in Moscow on short notice for the first three performances of his opera Cherevichki . Conducting was something the composer had wanted to master for at least a decade , as he saw that success outside Russia depended to some extent on conducting his own works . Within a year of the Cherevichki performances , Tchaikovsky was in considerable demand throughout Europe and Russia , which helped him overcome a life @-@ long stage fright and boosted his self @-@ assurance .

Tchaikovsky 's relationship with Rimsky @-@ Korsakov had gone through changes by the time he visited St. Petersburg in November 1887 . As a member of The Five , Rimsky @-@ Korsakov had been essentially self @-@ educated as a composer . He regarded Tchaikovsky with suspicion since he possessed an academic background and did not agree with the musical philosophy espoused by The Five . However , when Rimsky @-@ Korsakov was appointed to a professorship at the Saint Petersburg Conservatory in 1871 , he recognized that he was ill @-@ prepared to take on such a task . He had also reached a compositional impasse , and realized he was essentially on a creative path leading nowhere . He sent a letter to Tchaikovsky in which he outlined his situation and asked what he ought to do . The letter " deeply touched and amazed " Tchaikovsky with its poignancy . As Tchaikovsky later relayed to Nadezhda von Meck , " Of course he had to study " .

Between 1871 and 1874 , while he lectured at the Conservatory , Rimsky @-@ Korsakov thoroughly grounded himself in Western compositional techniques , and came to believe in the value of academic training for success as a composer . Once Rimsky @-@ Korsakov had made this turn @-@ around , Tchaikovsky considered him an esteemed colleague , and , if not the best of friends , was at least on friendly terms with him . When the other members of The Five became hostile toward Rimsky @-@ Korsakov for his change of attitude , Tchaikovsky continued to support Rimsky @-@ Korsakov morally , telling him that he fully applauded what Rimsky @-@ Korsakov was doing , and admired both his artistic modesty and his strength of character . Beginning in 1876 , Tchaikovsky was a regular visitor to the Rimsky @-@ Korsakov home during his trips to Saint Petersburg . At one point , Tchaikovsky offered to have Rimsky @-@ Korsakov appointed to the directorship of the Moscow Conservatory , but he refused .

Tchaikovsky 's admiration extended to Rimsky @-@ Korsakov 's compositions . He wrote Rimsky @-@ Korsakov that he considered Capriccio Espagnol " a colossal masterpiece of instrumentation " and called him " the greatest master of the present day " . In his diary , Tchaikovsky confided , " Read [Rimsky-] Korsakov 's Snow Maiden and marveled at his mastery and was even (ashamed to admit) envious " .

= = Glazunov = =

Tchaikovsky was impressed with not only Rimsky @-@ Korsakov 's achievements but also those of the teenage Glazunov . A child prodigy , Glazunov had begun piano studies at the age of nine and to compose at the age of 11 . At the age of 13 , in 1879 , he met Balakirev , who recommended Rimsky @-@ Korsakov as a private tutor in musical composition , counterpoint and orchestration , and brought Rimsky @-@ Korsakov an orchestral score Glazunov had written . " The boy 's talent was indubitably clear " , Rimsky @-@ Korsakov remembered . Glazunov studied with Rimsky @-@ Korsakov for a little less than two years , during which time he progressed , in Rimsky @-@ Korsakov 's words , " not by the day , but literally by the hour " . He also continued to receive advice from Balakirev . At 16 , he completed his First Symphony , which was successfully premiered under Balakirev 's direction on March 29 , 1882 . Present at this performance was Mitrofan Belyayev , a lumber baron and amateur musician who would take the young composer under his wing , and composer Sergei Taneyev , who was a close friend of Tchaikovsky . Glazunov would eventually

become a professor at the Saint Petersburg Conservatory , and later its director .

Tchaikovsky began showing a keen interest in Glazunov shortly after hearing about the premiere of Glazunov 's First Symphony from Taneyev . At that time , Tchaikovsky wrote Balakirev , " Glazunov interests me greatly . Is there any chance that this young man could send me the symphony so that I might take a look at it ? I should also like to know whether he completed it , either conceptually or practically , with your or Rimsky @-@ Korsakov 's help . " Balakirev replied , " You ask about Glazunov . He is a very talented young man who studied for a year under Rimsky @-@ Korsakov . When he composed his symphony , he did not need any help . " Tchaikovsky studied the score for Glazunov 's First String Quartet , and wrote his brother Modest , " Despite its imitation of [Rimsky-] Korsakov ... a remarkable talent is discernible . " Glazunov later sent Tchaikovsky a copy of his *Poème lyrique* for orchestra , about which Tchaikovsky had written enthusiastically to Balakirev , and had recommended for publication to his publisher P. Jurgenson .

According to critic Vladimir Stasov , Glazunov and Tchaikovsky first met in October 1884 at a gathering hosted by Balakirev . Glazunov was then 19 years old . Tchaikovsky was in Saint Petersburg because his opera *Eugene Onegin* was being performed at the Mariinsky Theater . Glazunov later wrote that while the nationalists ' circle " was no longer so ideologically closed and isolated as it had been earlier " , they " did not consider P.I. Tchaikovsky one of our own . We valued only a few of his works , like *Romeo and Juliet* , *The Tempest* , *Francesca [da Rimini]* and the finale of the *Second Symphony* . The rest of his output was either unknown or alien to us " . Tchaikovsky 's presence won over Glazunov and the other young members present , and his conversation with them " was a fresh breeze amid our somewhat dusty atmosphere ... Many of the young musicians present , including Lyadov and myself , left Balakirev 's apartment charmed by Tchaikovsky 's personality As Lyadov put it , our acquaintance with the great composer was a real occasion . "

Glazunov adds that his relationship with Tchaikovsky changed from the elder composer being " not ... one of our own " to a close friendship that would last until Tchaikovsky 's death . " I met Tchaikovsky quite often both at Balakirev 's and at my own home " , Glazunov remembered . " We usually met over music . He always appeared in our social circle as one of the most welcome guests ; besides myself and Lyadov , Rimsky @-@ Korsakov and Balakirev were also constant members of our circle . " This circle , with which Tchaikovsky would spend an increasing amount of time in the last couple of years of his life , would come to be known as the Belyayev circle , named after its patron , Belyayev . According to musicologist Richard Taruskin , Belyayev , through his financial influence , would shape Russian music more greatly and lastingly than either Balakirev or Stasov were able to do .

= = Belyayev and his circle = =

Belyayev was one of a growing number of Russian nouveau @-@ riche industrialists who became patrons of the arts in mid- to late @-@ 19th @-@ century Russia ; their number included Nadezhda von Meck , railway magnate Savva Mamontov and textile manufacturer Pavel Tretyakov . While Nadezhda von Meck insisted on anonymity in her patronage in the tradition of noblesse oblige , Belyayev , Mamontov and Tretyakov " wanted to contribute conspicuously to public life " . They had worked their way up into wealth , and being Slavophilic in their national outlook believed in the greater glory of Russia . Because of this belief , they were more likely than the aristocracy to support native talent , and were more inclined to support nationalist artists over cosmopolitan ones . This preference was not due to any social agenda inherent in the art , but due to " its sympathetic and skillful portrayal of peculiar aspects of landscape , of daily life , and of character types with which they were familiar and which they lived " , and it paralleled a general upsurge in nationalism and Russophilia that became prevalent in mainstream Russian art and society .

An amateur viola player and chamber music enthusiast , Belyayev hosted " quartet Fridays " at his home in Saint Petersburg . A frequent visitor to these gatherings was Rimsky @-@ Korsakov , who had met Belyayev in Moscow in 1882 . Belyayev became a music patron after he had heard the Glazunov 's First Symphony . Not only did Glazunov become a fixture at the " quartet Fridays " , but

Belyayev also published Glazunov 's work and took him on a tour of Western Europe . This tour included a visit to Weimar , Germany , to present the young composer to Franz Liszt , and where Glazunov 's First Symphony was performed .

Soon Belyayev became interested in other Russian composers . In 1884 he set up an annual Glinka Prize , named after pioneer Russian composer Mikhail Glinka (1804 ? 1857) . In 1885 , disgusted with the quality of music publishing in Russia and the lack of foreign copyright for works printed there , he founded his own publishing firm in Leipzig , Germany . This firm initially issued works by Glazunov , Rimsky @-@ Korsakov , Lyadov and Borodin at its own expense , and would boast a catalog of over 2000 works , all written by Russian composers , by the time of the October Revolution in 1917 . At Rimsky @-@ Korsakov 's suggestion , Belyayev also founded his own concert series , the Russian Symphony Concerts , open exclusively to Russian composers . Among the works written especially for this series were the three by Rimsky @-@ Korsakov for which he is currently best known in the West ? Scheherazade , the Russian Easter Festival Overture and Capriccio Espagnol . These concerts would last until the October Revolution , and by 1910 would host premieres of 165 works . Belyayev set up an advisory council , made up of Glazunov , Lyadov and Rimsky @-@ Korsakov , to select which among the many composers appealing for help should be assisted , either through money , publication or performances . This council would look through the compositions and appeals submitted and suggest which were deserving of patronage and public attention . Though the three worked together , Rimsky @-@ Korsakov became the de facto leader of the group . " By force of matters purely musical I turned out to be the head of the Belyayev circle " , he wrote . " As the head Belyayev , too , considered me , consulting me about everything and referring everyone to me as chief . "

The group of composers who now congregated with Glazunov , Lyadov and Rimsky @-@ Korsakov were nationalistic in their outlook , as the Five before them had been . Like The Five , they believed in a uniquely Russian style of classical music that utilized folk music and exotic melodic , harmonic and rhythmic elements , as exemplified by the music of Balakirev , Borodin and Rimsky @-@ Korsakov . Unlike The Five , these composers also believed in the necessity of an academic , Western @-@ based background in composition . The necessity of Western compositional techniques was something that Rimsky @-@ Korsakov had instilled in many of them in his years at the Saint Petersburg Conservatory . Compared to the " revolutionary " composers in Balakirev 's circle , Rimsky @-@ Korsakov found those in the Belyayev circle to be " progressive ... attaching as it did great importance to technical perfection , but ... also broke new paths , though more securely , even if less speedily "

= = Visits in 1887 = =

In November 1887 , Tchaikovsky arrived in Saint Petersburg in time to hear several of the Russian Symphony Concerts . One of these concerts included the first complete performance of his First Symphony , subtitled Winter Daydreams , in its final version . Another concert featured the premiere of Rimsky @-@ Korsakov 's Third Symphony in its revised version . Before this trip , Tchaikovsky had spent considerable time corresponding with Rimsky @-@ Korsakov , Glazunov and Lyadov , and during his visit , he spent much time in the company of these men .

Nine years earlier , Tchaikovsky had penned a ruthless dissection of The Five for Nadezhda von Meck . At that time , his feelings of personal isolation and professional insecurity had been at their strongest . In the nine intervening years , Mussorgsky and Borodin had both died , Balakirev had banished himself to the musical sidelines , and Cui 's critical missives had lost much of their sting for Tchaikovsky . Rimsky @-@ Korsakov was the only one left who was fully active as a composer , and much had changed in the intervening years between him and Tchaikovsky as a result of Rimsky @-@ Korsakov 's change in musical values . Tchaikovsky had also changed . More secure as a composer and less isolated personally than he had been in the past , Tchaikovsky enjoyed the company he now kept with Glazunov , Lyadov and Rimsky @-@ Korsakov , and found much to enjoy in their music .

Tchaikovsky admired several of the pieces he heard during these concerts , including Rimsky @-@

Korsakov 's symphony and Glazunov 's Second Overture on Greek Themes . He promised both Glazunov and Rimsky @-@ Korsakov that he would secure performances of their works in concerts in Moscow . When these arrangements did not arise as planned , Tchaikovsky made urgent covert attempts to make good on his promises , especially to Rimsky @-@ Korsakov , whom he now called " an outstanding figure ... worthy of every respect " .

In December 1887 , on the eve of his departure to tour as a guest conductor through Western Europe , Tchaikovsky stopped in Saint Petersburg and consulted with Glazunov , Lyadov and Rimsky @-@ Korsakov on a detailed program of Russian music that he might lead in Paris . Though this opportunity did not arise , it shows his openness to promoting works by the Belyayev circle as his duty to promote Russian music .

= = Lyadov = =

Though they had previously corresponded , Tchaikovsky made the personal acquaintance of another Rimsky @-@ Korsakov pupil , Lyadov , during his November 1887 visit . Lyadov had the dubious distinction of being expelled from the Saint Petersburg Conservatory for cutting classes ? a move on the part of the Conservatory that Rimsky @-@ Korsakov had upheld . Lyadov was eventually readmitted , and became friends with Rimsky @-@ Korsakov . He also assisted Rimsky @-@ Korsakov and Balakirev in editing the orchestral scores of Borodin , and Rimsky @-@ Korsakov and Alexander Borodin on scoring the " Polovtsian Dances " from Borodin 's opera Prince Igor in 1878 . Like Rimsky @-@ Korsakov and Glazunov , Lyadov would become a professor at the Saint Petersburg Conservatory and a leading member of the Belyayev circle . Lyadov never totally shed his penchant for indolence and procrastination , and this would cost him the commission for the ballet The Firebird from impresario Sergei Diaghilev ; the commission would go to the young Igor Stravinsky .

Rimsky @-@ Korsakov noted Lyadov 's talent , as did Mussorgsky , who described Lyadov to Stasov in 1873 as " a new , unmistakable , original and Russian young talent " . Tchaikovsky , however , had been unimpressed . In 1882 , the publisher Besel asked Tchaikovsky 's opinion about an Arabesque for solo piano that Lyadov had written . Tchaikovsky replied , " It is impossible to envisage any thing more vapid in content than this composer 's music . He has many interesting chords and harmonic sequences , but not a single idea , even of the tiniest sort . "

Before meeting Lyadov personally , Tchaikovsky may have been softening this stance . He decided to present the young composer a copy of the score of his Manfred Symphony , and once he had actually met the person whom Tchaikovsky authority David Brown called " indolent , fastidious , very private yet very engaging " , his attitude toward Lyadov took a sharp turn for the better . The younger composer became known as " dear Lyadov " .

= = New confidence and advocacy = =

Two concerts Tchaikovsky heard in Saint Petersburg in January 1889 , where his music shared the programs with compositions by the New Russian School (as the Belyayev circle was also called) , proved a major watershed . Tchaikovsky recognized that while he had maintained good personal relations with some members of the Balakirev circle , and perhaps some respect , he had never been recognized as one of them . Now with his joint participation in these concerts , he realized he was no longer excluded . He wrote to Nadezhda von Meck that while he found Cui to be " an individual deeply hateful to me ... this in no way hinders me from respecting or loving such representatives of the school as Balakirev , Rimsky @-@ Korsakov , Lyadov , Glazunov , or from considering myself flattered to appear on the concert platform beside them " . This confession showed a wholehearted willingness for Tchaikovsky to have his music heard alongside that of the nationalists .

In giving this opinion , Tchaikovsky showed an implicit confidence in his own music , and the realization that it compared favorably to any number of their compositions . He had nothing to fear from whatever comparisons might result . Nor did he confine his views to private consumption .

Tchaikovsky openly supported the musical efforts of Glazunov , Lyadov and Rimsky @-@ Korsakov , despite a widely held view that they were musical enemies . In an interview printed in the weekly newspaper Saint Petersburg Life (Peterburgskaia zhizn ') in November 1892 , he said ,

According to the view that is widespread among the Russian music public , I am associated with the party that is antagonistic to the one living Russian composer I love and value above all others ? Nikolai Rimsky @-@ Korsakov In a word , despite our different musical identities , it would seem we are following a single path ; and I , for my part , am proud to have such a fellow traveler Lyadov and Glazunov are also numbered among my opponents , yet I sincerely love and value their talent .

With this new @-@ found confidence came increased contact between Tchaikovsky and the Belyayev circle . Rimsky @-@ Korsakov wrote , " In the winter of spring of 1891 [actually 1890] Tchaikovsky came to Saint Petersburg on quite a long visit , and from then dated his closer intimacy with Belyayev 's circle , particularly with Glazunov , Lyadov , and me . In the years following , Tchaikovsky 's visits became quite frequent . "

= = Increased acceptance by the Belyayev circle = =

Glazunov and Lyadov were friendly with Tchaikovsky and were charmed by him . Glazunov studied Tchaikovsky 's works and " found much that was new ... that was instructive for us as young musicians . It struck me that Tchaikovsky , who was above all a lyrical and melodic composer , had introduced operatic elements into his symphonies . I admired the thematic material of his works less than the inspired unfolding of his thoughts , his temperament and the structural perfection . "

Taruskin writes , " A sense of what Tchaikovsky meant to Glazunov may be gained by comparing the latter 's Second Symphony , on which he was working at the time of Tchaikovsky 's visit ... and the Third , which he completed after a long gestation in 1890 ? and which he dedicated to Tchaikovsky . " Taruskin calls the Second Symphony " a veritable summa of latterday kuchkism " , with a number of stylistic fingerprints taken from Balakirev , Borodin and Rimsky @-@ Korsakov . With the Third Symphony , Glazunov attempted to reach beyond the nationalist style to reflect what he felt were universal forms , moods and themes . Tchaikovsky 's influence is clear in the work 's lyrical episodes , in its themes and key relations , reminiscent of Tchaikovsky 's Fourth and Fifth Symphonies , and in its orchestration , full of " dark doublings " and subtle instrumental effects hearkening to Tchaikovsky 's style .

Glazunov was not the only composer among the Belyayev circle influenced by Tchaikovsky 's music . Rimsky @-@ Korsakov wrote in his memoirs that " a worship of Tchaikovsky and a tendency toward eclecticism " grew stronger among many of the Belyayev composers at this time , along with " a predilection ... for Italian @-@ French music of the time of wig and farthingale [that is , of the 18th century] , music introduced by Tchaikovsky in his [late operas] The Queen of Spades and Iolanta . " Even Rimsky @-@ Korsakov was not immune . Taruskin writes that the seventh scene of Rimsky @-@ Korsakov 's opera Christmas Eve , written in 1895 , is " replete with ' wig and farthingale ' music " , based on the second act of The Queen of Spades .

While he remained genial in public , Rimsky @-@ Korsakov personally found the situation with Tchaikovsky more conflicting . He was uncomfortable that Tchaikovsky was becoming more popular among Rimsky @-@ Korsakov 's followers , and had developed a jealous resentment of Tchaikovsky 's greater fame . He confessed his fears to his friend , the Moscow critic Semyon Kruglikov , writing that if Tchaikovsky followed through with a contemplated move to Saint Petersburg , a group of followers " will immediately form around him , which Lyadov and Glazunov will certainly join , and after them many others ... [O] ur youth will drown (and not only our youth ? look at Lyadov) in a sea of eclecticism that will rob them of their individuality . " About this eclecticism , and Tchaikovsky 's part in it , Rimsky @-@ Korsakov wrote in his memoirs , seemingly matter @-@ of @-@ factly , " By this time quite an accretion of new elements and young blood had accumulated in Belyayev 's circle . New times , new birds , new songs . " Yet to Kruglikov he confessed in 1890 , " New times , new birds , new birds [sic] , new songs ? except our birds are not so new , and the new songs they sing are worse than the old ones . "

Even with these private reservations , when Tchaikovsky attended Rimsky @-@ Korsakov 's nameday party in May 1893 , along with Belyayev , Glazunov and Lyadov , Rimsky @-@ Korsakov asked Tchaikovsky personally if he would conduct four concerts of the Russian Musical Society in Saint Petersburg the following season . After some hesitation , Tchaikovsky agreed . As a condition for Tchaikovsky 's engagement , the Russian Musical Society required a list of works that he planned to conduct . Among the items on the list Tchaikovsky supplied were Rimsky @-@ Korsakov 's Third Symphony and Glazunov 's orchestral fantasy The Forest .

At the first of these appearances , on October 28 , 1893 , Tchaikovsky conducted the premiere of his Sixth Symphony , along with his First Piano Concerto with Adele aus der Ohe as soloist . Tchaikovsky did not live to conduct the other three concerts , as he died on November 6 , 1893 . Rimsky @-@ Korsakov stood in for him at the second of these events , an all @-@ Tchaikovsky concert in memory of the composer , on December 12 , 1893 . The program included the Fourth Symphony , Francesca da Rimini , Marche Slave and some solo piano works played by Felix Blumenfeld .

= = Legacy = =

While the Belyayev circle remained a nationalistic school of composition , its exposure to Tchaikovsky and his music made it more readily amenable to Western practices of composition , producing works that were a synthesis of nationalist tradition and Western technique . Overall , however , the degree of influence Tchaikovsky 's music had on the Belyayev composers was short @-@ lived . They generally continued stylistically from where The Five stopped , falling back on clichés and mannerisms taken from the works of Rimsky @-@ Korsakov and Balakirev . Even in the case of Glazunov , who was deeply influenced by Tchaikovsky 's music when he wrote his Third Symphony , the shadow of Tchaikovsky would become less prevalent with his subsequent symphonies , and he would reconcile it , along with the earlier influences of Balakirev , Borodin and Rimsky @-@ Korsakov , into an eclectic mature style . This eclecticism , according to musicologist Boris Schwarz , would effectively rob Glazunov 's music of " the ultimate stamp of originality " , and its academicism would tend to overpower Glazunov 's inspiration . These traits would hold true for works by other Belyayev composers , as well , with the " gradual academization of the Russian school " leading to " the emergence of production @-@ line ' Russian style ' pieces , polished and correct , but lacking originality " .

Tchaikovsky 's music remained popular in Russia as well as abroad , and his scholarly prowess was admired by the Belyayev circle ; however , these composers chose not to emulate his style . Composers who wished to be part of this group and desired Belyayev 's patronage had to write in a musical style approved by Glazunov , Lyadov and Rimsky @-@ Korsakov . That approved style , Maes writes , included harmonies from the coronation scene in Mussorgsky 's opera Boris Godunov , the colorful harmonization and octotonicism of Rimsky @-@ Korsakov 's operas Mlada and Sadko , and Balakirev 's folk @-@ song stylizations . These elements " served as a store of recipes for writing Russian national music . In the portrayal of the national character ... these techniques prevailed over the subjects portrayed . " Taruskin writes that echoing this style of writing became the prime order of business , with absolute music such as symphonies and chamber works preferred over the program music favored by The Five , and quasi @-@ oriental themes such as those used in Balakirev 's Islamey and Rimsky @-@ Korsakov 's Scheherazade scoffed at . The trend toward writing in the preferred style would continue at the Saint Petersburg Conservatory after Rimsky @-@ Korsakov 's retirement in 1906 , with his son @-@ in @-@ law Maximilian Steinberg in charge of composition classes at the Conservatory through the 1920s . Dmitri Shostakovich would complain about Steinberg 's musical conservatism , typified by such phrases as " the inviolable foundations of the kuchka " , and the " sacred traditions of Nikolai Andreyevich [Rimsky @-@ Korsakov] " . (Kuchka , short for Moguchaya kuchka or " Mighty Handful " , was another name for The Five .) Eventually , the Belyayev aesthetic spread as more of its composers took up academic posts in music conservatories throughout Russia . Mikhail Ippolitov @-@ Ivanov became director of the Moscow Conservatory , where Tchaikovsky had once exerted great influence , and Reinhold Glière

likewise in Kiev , ensuring that these institutes " retained a direct link with the Belyayev aesthetic " .

The triumph of the Belyayev circle could be seen as the worst of both worlds from The Five and Tchaikovsky for two reasons . First , from Tchaikovsky and Rimsky @-@ Korsakov , the Belyayevets realized the importance of a solid academic grounding , but they took the importance of their conservatory training to extremes , and devolved into academicism and epigonism . They failed to take into account that Tchaikovsky transcended what authority David Brown calls " the heavy conditioning of his conservatory training " through his " innate Russianness and his love of his own country 's folk music " , and that Rimsky @-@ Korsakov similarly transcended a period of extremely pedantic music writing to arrive at a more balanced style . Second , the Belyayevets got the idea from The Five of a school to which all members would adhere , but they took adherence to their school to the point of mediocrity , with " a safe conformism " becoming " increasingly the rule " . This was the point that composer César Cui , a former member of The Five , made in his article " Fathers and Sons " in 1888 , when he wrote , " Despite the frequent contact of all the fathers with one another , each of them preserved intact his individuality . It is enough to glance at a single page of music by one of the fathers to say with certainty that it is the work of Borodin , Balakirev , Mussorgsky , Tchaikovsky , or [Rimsky-] Korsakov . The music of the sons is the music of clones . " Taruskin adds ,

The institutionalization and professionalization of musical life against which Stasov had fought tooth and nail in the 1860s was now a fait accompli , and composers of the New Russian School occupied all seats of authority . They " extended despotic power over the style and form " of their students ' work , attempting to " force it into a certain academic mold . " They presided over " a fruitless distribution of awards and prizes " and oversaw the " proliferation of volumes of worthless compositions . "