

## Foreword

The Rubinstein brothers were very important to the development of Russia's cultural life. Both the conservatories of St. Petersburg and Moscow were opened solely because of their pursuits. Anton Rubinstein, the eldest of the two, wrote many compositions. One in particular, *Demon*, gained a great following. The piece is based on a poem by Lermontov, which is inspired by the latter's travels to Georgia. I strongly urge you to read the book (which is short) and to watch the opera (which is long). There is a variety of different melodies, which recur in the *Harp Fantasie*. Each of these plays its own special role within the story.

The piece starts off with the Storm, and the image of the Demon. As it leads us to the First Romance we learn about the Demon's feelings for Tamara, the beautiful Georgian girl, and how he is consumed with awe as he lays his eyes upon her.

*"Don't weep, my child! no use in steeping, a voiceless corpse with tears unsleeping [...]"*

After this great excitement we are witness to the profound hate the Demon harbours against this world, with the boredom and spite being perfectly conveyed in his song. This theme then turns into the Second Romance, where he is much nearer Tamara and she gets to see him for the first time.

*"On the heavens' ethereal ocean, rudderless, without a sail, starry choirs in ordered motion calmly float through vapour's veil [...]"*

Tamara runs away from the Demon and to the monastery, and we can hear its bells on the harp. But the Demon, full of love, can enter the monastery after her. The Third Romance arrives, and she answers his feelings with the most profound demonstration of love one can make: she dies to be with him forever more.

*"I am to whom with rapt attention you listened in still midnight, whose grief you guessed at, whose intention spoke to your soul, whose vague dimension you saw in dreaming [...]"*

However, the angels have other plans: they send Tamara to heaven and the Demon is alone once more.

This is the musical picture, the poem, which could open a completely novel world to the public if performed in the right way.

As the composer of this arrangement, I'm very curious to see how you interpret this wonderful piece.

~Alexander Boldachev

# Fantasie-Suite on Opera "Demon"

Alexander Boldachev

Molto Rubato

Harp

5

Harp

11

Harp

12

Harp

- \* - wind imitation, freely up and down on the metal strings
- \*\* - Domra imitation. Put the 1st and 4th around the note(s) and make a repetition with a very side of the 2nd and 3rd
- \*\*\* - storm imitation. With the 2nd 3rd and 4th rub the strings like a small glissando. Follow the pulsation
- \*\*\*\* - thunder imitation. Move with the nail up on the metal string (G)

Fantasia-Suite on Opera "Demon"

13

Hp.

*mf*

*f*

16

Hp.

19

Hp.

*8va*

allargando ----- a tempo

20

Hp.