

**MICHEL STROGOFF PIÈCE À GRAND SPECTACLE EN 5  
ACTES ET 16 TABLEAUX (FRENCH EDITION)**

**Stuart Amrine**

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**Index of /page\_3**

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And just as with Ubu roi, the musical materials of Robert Macaire are of a simplistic nature: the surviving orchestral parts show a simple melody-accompaniment texture as the rule, with basic partwriting that did not require virtuosi, and simple key signatures from three sharps to four flats. Custine was invited to attend the wedding of the tsar's daughter, and planned to address Nicholas I directly regarding Gurowski's plight. For, however much we may have wanted to be marionettes, we have not quite hung each character from a string, which may not necessarily have been an absurd idea but would certainly have been rather awkward for us, and in any case we were not quite sure exactly how many people were going to be available for our crowd scenes, whereas with real marionettes a handful of pulleys and strings serves to control a whole army.

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Few works are likely to stand up to such comparisons; the additional problem for Le Martyre is that it was never an

opera in the first place. Much of that is due to the music, which was able to be performed separately much better than could the verse adaptation by Leconte de Lisle, as witnessed by the vibrant concert life of the score. As the dynamic drops to piano, one sees a brief chromatic descent in the inner voice D-flat-C-Cflat combined with the rising fifth element E-flat-B-flat.

Custine chronicled his personal encounter with Russia in the form of a first-hand account, as seen in the theatrical and musical press was mixed. Alfred Harmant