

**University of Wisconsin Library**  
**Manuscript Theses**

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the University of Wisconsin Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the authors, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of the University of Wisconsin.

This thesis by LILY HUBERMAN  
has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A Library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

-----  
-----

**NAME AND ADDRESS**

**DATE**

M. I. GLINKA'S SONGS AND ROMANCES

BY

LILY HUBERMAN

A thesis submitted in partial fulfillment of the  
requirements for the degree of

MASTER OF ARTS

(MUSIC)

at the

UNIVERSITY OF WISCONSIN

1971

AWO  
HSTYS  
1991

I should like to express my deep gratitude to Professor Milos Velimirovic for his constant guidance, help, personal interest and extensive knowledge, without which my thesis could not have been completed.

I should also like to thank my husband, mother and aunt Sonia for their patience and encouragement.

## CONTENTS

	Page
Preface	
Chapter I	
The Development of the Russian Romance in the late 18th and in the early 19th Century.....	1-12
Chapter II	
The Biography of M. I. Glinka.....	13-26
Chapter III	
Glinka's Romances and Songs.....	27-51
Chapter IV	
Conclusion.....	52-55
Footnotes.....	56-62
Appendix.....	63-67
Bibliography.....	68-70

## CHAPTER I

### The Development of the Russian Romance in the Late 18th and in the Early 19th Century

The earliest documents of the Russian folk songs are found in manuscript collections of the first half of the 18th century, where these songs appeared together with psalms and cants.<sup>1</sup> At this period only the text was given. In the second half of the century the melodies also were written down. In these collections, the folk songs were written in the same way as the cant of that time, which makes it difficult to distinguish between these two types of songs. The usual notation was in three vocal lines - a cappella with parallel thirds in the two upper voices.

In these early folk songs one finds several favorite topics. One of them was the love-lyric theme which appeared in songs for round-dances and in the "chastushki."<sup>2</sup> Most of the songs deal with the sad, difficult life of a young woman who married an old man. The song O, My Life, Poor Life expresses well this type of lament.<sup>3</sup>

Музыкальная запись песни «О, моя жизнь, бедная жизнь» в нотной форме. Запись состоит из двух систем. Каждая система имеет две ступени: верхнюю (сопрано/альто) и нижнюю (тенор/бас). В каждой системе ноты записаны в виде парных трезвучий, что соответствует описанию в тексте как «параллельных трезвучий в двух верхних голосах». Под первой системой даны русские слова: «Ах, жи-тья мо-е, жи-тья бед-но-е,». Под второй системой даны следующие слова: «из-лей я ма-дость за бед-ну ма-дость.»

Its melody slowly moves upwards and downwards, illustrating the mood of the text.

Besides these lyric laments one finds the theme of "unconquered woman" who struggles against the difficulties of life. Another favorite topic was an optimistic and a humorous one, which tells about the family life and which appears in songs for round-dances. In the melodies of these various types of songs one may observe elements of city music mixing with those of true folk music.

Many of these songs were published in some musical journals such as Musical Entertainment, published in Moscow in 1774, in which there is an Ukrainian song, O, Under a Cherry Tree.<sup>4</sup> In the Pocket-Book for Music Lovers from 1796, appeared instrumental transcriptions of folk songs and variations on popular melodies.<sup>5</sup> Empress Catherine II (who ruled 1762-96) encouraged the publication of folk songs.

Since the 70's of the 18th century, there was a systematic attempt at publication of folk songs. The most significant collections of Russian folk songs are:

- a. Collection of Different Songs by M. Chulkov, published in 1770.
- b. Collection of Russian Simple Songs with Notes by V. Trutovsky, 1776-95.
- c. New and Complete Collection of Russian Songs in 6 Parts by N. Novikov, 1780-81.

d. Collection of Russian Folk-Songs with Their Voices  
edited by E. Prach and N. A. L'vov.<sup>6</sup>

Chulkov's collection was printed in four parts and contains 400 examples of traditional folk poetry. Many texts were written down by Chulkov himself.

Trutovsky's collection also contains four parts which include humorous songs, songs for round-dances, soldiers' songs with a strong feeling for rhythm and love-lyric songs. Trutovsky is considered the first important collector of Russian folklore and his publication gives a clear picture especially of the development of the songs popular in cities at the end of the 18th century and the early 19th century. In the melodies of city songs we hear the melodic turns of peasants' songs as well as city folklore and that of contemporary dance and march music. In the preface to the first part of the third edition, Trutovsky says that he wrote the music as it sounded, without changing it. Much material from this collection was borrowed for themes of Russian national operas and instrumental compositions.<sup>7</sup>

The Collection of Russian Folk Songs by Prach and L'vov starts with slow, "protiaznaia" type of songs which according to L'vov are most characteristic for folk singing.<sup>8</sup> L'vov distinguishes between an old peasant song and a later one -- a city lyric song, which was "created with the help of art."<sup>9</sup> In the second section of this publication, there are fast-moving and dance songs and here

too, L'vov distinguishes between the old and the contemporary dance songs. In this important collection we meet for the first time examples of old round-dance-songs and those associated with ceremonies in a family, e.g. from the marriage ceremony.

From the beginning of the 19th century there is a constant growth of interest in national mythology. The members of the "Free Society" played an important part in the development of Russian folklore.<sup>10</sup> Since 1804 collectors Vostokov and Stroev were preparing for publication material on Russian folklore and they compared the published songs' texts with their various versions. Their purpose was to keep the Russian song as it existed originally and to stop the 18th century attempts at "correcting and improving" the texts. This publication was never published, but the main results of this labor were published in St. Petersburg's News, in 1812, issue for April - June, under the name, Essay on Russian Poem-Structure by Vostokov. (In 1817 it was published as a book.)<sup>11</sup>

During the first fifteen years of the 19th century, the collection by L'vov and Prach was republished twice in 1806 and in 1815, with additional examples. The style of the text changed with the time and was full of sentimental meaning, weeping and sighs so typical for slow-moving love songs. In the preface to the second and the third editions there is an article by an unknown author who speaks about

the source of Russian folklore and this text also reveals the strong influence of sentimentalism. Characteristic for sentimentalism is the new treatment of the emotions of the character which is opposed to classicism which treated heroic, patriotic themes written in a strict form.

Close relationship between the early romances and folk songs made the romances very popular. A song in the 18th century was mainly created by an unknown composer and was the most widespread form of music reflecting life and culture of the Russian people. The fact that the early romances were anonymous, shows the close relationship between the romance and folk music.

The name romance first appeared in Russia at the end of the 18th century. This term was taken from French literature and used at first only for songs with French texts (elegy or pastorale). Such are the first Russian "romance-ariettas" from French operas by Bortniansky and songs with French texts by Kozlovsky.<sup>12</sup> Soon thereafter, the term "romance" was applied to songs sung in salons, with instrumental accompaniment, using mainly lyrical-poetical texts. Two main streams of vocal music were formed; 1 - "lyrical romance"; 2 - "Russian Songs" which were mainly slow, lyrical songs with an emotional melody. "Russian Songs" were an expression of the desire to produce "national" compositions and composers wrote music in the spirit of Russian folk songs.<sup>13</sup> "Russian Songs" and romances

existed side by side and melodies of many "Russian Songs" served as the basis for romances, and many romances became folk songs. Such an example is Kozlovsky's Fly to My Beloved, the melody of which is very similar to the folk melody Amidst a Straight Valley.

Amidst a Straight Valley

Fly to My Beloved

"Среди долины ровныя"  
Е. Гиппиус., "Русские народные песни". Л., 1943

а) Сре - ди до - ли - ны ров - ны - я, на глад - кой вы - со - те,  
Козловский., "Лети к моей любезной"

б) Ле - тя кмо - ей лю - без - ной ты, пе - сен - ка мо - я,

Later, this melody was used in Davidov's opera Lesta, in 1805, and in 1809 it appeared under the designation of romance in the journal Aglaja in Moscow.<sup>14</sup>

Towards the end of the 18th century the style of songs became simplified and poets-sentimentalists tried to lessen the differences between literary and folk songs by bringing motives from Russian folk poetry. In music as well as in poetry there was a rise of professional writers of romances. To this list belong the poet Neledinsky and composers Dubiansky and Kozlovsky. In their songs one sees the tendency for dramatization and emotionalism.<sup>15</sup>

In the beginning of the 19th century the romance was still full of sentimental moods, yet there were also first glimpses of deeper, philosophical themes found in elegy. This elegy-like romance had its own musical style. It had a steady rhythm and the piano part served only as the background for the clarity of the voice. Opposed to the elegy

there was still another type of romance called romance-monologue. This type was full of dramatic elements, incisive rhythm, nervousness, sharp rising and falling of the voice. The piano part also varied from that in the elegy, it was much richer and often illustrated the given text. This type of romance-monologue was especially written by Kozlovsky.

Another, more traditional and archaic genre was the shepherd's song, typical for the second half of the 18th century. It was usually in dance rhythm of 6/8, mostly in G or D major with quiet, soft and flowing melody. Towards the end of the 18th century this pastorage song changed and instead of "French" or "Italian" pastorales, a Russian equivalent, shepherd's "idyllia" appeared. It was full of the spirit of folk song and in the beginning of the 19th century this "naive" pastorage often received a new treatment in the rhythm of the valse or that of other favorite contemporary dances.<sup>16</sup>

To another traditional genre belong drinking and welcome songs written by Aliabiev, Verstovsky, Glinka and Dargomizhsky.<sup>17</sup> Drinking songs were sung mainly in the male-society and in the army and were closely connected with vigorous, cheerful marching songs. These songs consisted of couplets sung by a soloist and refrain sung by the chorus. Most of these songs were written in a major

key and had a march-rhythm.

In the 20's of the 19th century, there was a variety of musical forms; classical examples of lyric romances; "Russian Songs"; theatrical ballads; sentimental romances; "Russian Landscapes" and songs amulating the national character of Spanish, Italian, Polish and other songs.<sup>18</sup> The interest in folk music of many nations is seen in Aliabiev's Eastern Songs. Later on, compositions dealing with exotic, distant lands were written by Glinka and others.

The aristocratic salons of those days were not interested in early Russian romances, but instead were attracted to the French arietta, sentimental or pastorale in mood. Songs by Bœeldieu and Isouard were very popular and used as examples by music lovers.<sup>19</sup> N. A. Titov wrote in a journal called Old and New Russia, 1878 (No. II, III, IV), about the taste of the aristocratic salons. There Titov wrote that Russian romances were sung very little by aristocrats who preferred the French romances.<sup>20</sup>

Russian romances became popular only in 1820's and probably the most popular of them was Aliabiev's The Nightingale. The lyric melody of this romance soon became a part of the folklore.<sup>21</sup>

МЕДЛЕННО, ВЫРАЗИТЕЛЬНО.

СО - ЛО - ВЕЙ МОЙ, СО - ЛО - ВЕЙ,  
ГО - ЛО - СИС - ТЫЙ СО - ЛО - ВЕЙ

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff begins with a piano (p) dynamic marking and a tempo instruction 'МЕДЛЕННО, ВЫРАЗИТЕЛЬНО.' (Moderato, Expressive). The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values. The lyrics are written below the notes, with hyphens indicating syllables across notes.

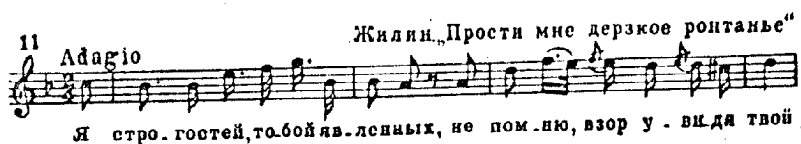
Soon the circle of composers of Russian romances increased. Among them were N. A. Titov, his cousin N. S. Titov, M.L. Iakovlev, E. E. Genishta, M. Iu. Vielgorsky, A. P. Esaulov, A. N. Verstovsky, A. A. Aliabiev, A. E. Varlamov and A. L. Gurilev.<sup>22</sup> The main concern of the composers of the early romances was the melodic line and therefore the accompaniment had only to provide a simple background. The melody was still instrumental in style and according to a famous song collection these romances could be "sung and played on clavichords and other instruments."<sup>23</sup> Only towards the end of the 18th century the melody separated from the accompaniment and obtained vocal characteristics. It became more flowing and well-rounded and this is seen in the melodies of Titov, Esaulov and Iakovlev, which possess a flowing, vocal line.

At the same time, the accompaniment changed too and became richer and much more important. In early Russian romances the accompaniment often just repeated the melody. The next step was the creation of a simple form of piano accompaniment. In romances of Kozlovsky the accompaniment began to become independent from the voice. It became more expressive and often, depending on the text, the style of the accompaniment could change within a single composition. The introduction part of Kozlovsky's romances did not serve any more as a traditional refrain, but tried to present the mood of the text. A jump upward to a sixth at

the beginning of a song became typical in these pieces.<sup>24</sup>



In these songs melismas were used not just for external decoration, but also as a part of the melody, as the following example demonstrates.<sup>25</sup>



Approaching Glinka's period the accompaniment varied according to the genre of the romance: soft, harmonic figurations in a lyric romance; chordal accompaniment in drinking songs and in heroic romances; a guitar-like accompaniment in pastorate songs; restrained use of chords in elegy. Russian romances of the early 19th century lacked virtuosity and effectiveness and the gentle melody did not disturb the clarity of the text. Most romances were written in a simple two parts form with repetition of couplets.

A	B
4 + 4	4 + 4
T D (SD)	D (T) T

Everything within the piece was strictly and logically divided; each sentence was separated from another by a rest and each verse ended with a cadence. This logical and

strict form was typical for the Russian Art of that period. The subdued expressiveness in sentimental romances went together with the classical clarity and strictness of the form, as it was in the poetry of the 19th century of Pushkin and Lermontov.<sup>27</sup>

In this period we see the beginning of the Romantic movement which had a strong influence on composers in 1820's through 1840's in Russia. The portrayal of the new romantic feelings in poetry, paved the way for the use of new means of expression in music. The 40's brought another development by creating more realistic pictures of life which express deep, human feelings. In many songs of that period one hears the influence of gypsies, such as unexpected contrasts, freedom of performance and brisk guitar-like chords in the accompaniment. Gypsies were popular in the first half of the 19th century and performed everywhere-- in parks, gardens, restaurants and music halls. Their repertory was varied; romances, arias from operas, but mostly Russian folk songs and "Russian Songs" composed by composers. The biggest hit of that time was Varlamov's Red Sarafan which is often found in collections of folk songs without mentioning the composer's name.<sup>28</sup>



A "Romance" in Russia was the equivalent of the French

"chanson" and the German "Lied" and as such it was the favorite form of expression of Romantic composers. The main creator of the romance in Russia was Mikhail Ivanovich Glinka, whose life will be discussed in the next chapter.

## CHAPTER II

### The Biography of M. I. Glinka

Mikhail Ivanovich Glinka was born in 1804 in the village of Novospasskoe which belonged to his father, a retired captain.<sup>1</sup> Glinka's grandmother took charge of young Michael's upbringing and insisted on keeping the child in her own overheated room. Although young Glinka spent there just the first few years of his life, this had a great effect on him. In his Memoirs Glinka writes: "it also explains my irresistable longing for warm climates" (p. 4). The child learned very early to read and liked to draw pictures. According to the Memoirs the first sign of his musical aptitude was the "passion for the ringing of bells" (p. 4). When Glinka was six years old, his grandmother died and the boy returned to his mother and entered into a healthier atmosphere. He spent more time in fresh air, had drawing lessons and poured over an old Russian version of Prevost's Histoire Générale des Voyages which served "as the foundation for my great love of geography and travel" (p. 7) and awakened the lifelong passion for things oriental.

When guests were invited, Glinka's uncle who lived nearby was asked to send some of his musicians. Young Glinka was ten or eleven years old when these musicians

played Crusell's quartet with clarinet<sup>2</sup> which "made an inconceivable, fresh and delightful impression" (p. 7) on the boy who recalled that "after hearing it I remained for the rest of the day in a sort of feverish condition" (p. 7). On the next day the child seemed unable to think about anything else than music and when the drawing teacher asked him what was the matter, the child's reply was "Music is my life" (p. 8). Glinka recalls that since that time he liked music passionately. His uncle's orchestra was for him a source of "keenest delight" (p. 8) and when it played dances such as "écossaises, matradurs, quadrilles and waltzes" the boy would take a violin or a small flute and follow along playing only the tonic and dominant of a piece. At supper the orchestra played Russian songs scored for two of each: clarinets, flutes, horns and bassoons. Young Glinka liked these songs and said that this could be the reason why he "dwelt primarily on Russian folk music later on" (p. 8).

Next to these songs Glinka liked the overtures Lodoiska by Kreutzer and Méhul's Les Deux aveugles which he was soon playing on the piano which he was being taught by a governess from St. Petersburg.<sup>3</sup> Soon after starting to learn piano, Glinka began taking violin lessons, but unfortunately the teacher taught the boy his own bad habits of bowing.

At the beginning of 1817, at the age of thirteen, Glinka was sent to St. Petersburg where he was enrolled in

the Main Pedagogical Institute. His favorite subjects were: the languages -- Latin, French, German, English and Persian; geography and zoology. Music was not a part of the Institute's curriculum, but Glinka was sent to the best music teachers in the capital, to study piano. At first he had three lessons from John Field who had to leave the city and recommended his older pupil Oman.<sup>4</sup> Glinka was dissatisfied with him and started to study with Zeuner, but being bored by his lessons, turned to a better known pianist of the Field school, Charles Mayer.<sup>5</sup> In violin Glinka was less successful, but he learned enough to play in his uncle's orchestra when he went home for the holidays.

In Petersburg Glinka went often to operas, hearing Cherubini's The Water Carrier, Méhul's Joseph and he was particularly delighted by Rossini's overtures.<sup>6</sup> Among many friends, there was a beautiful young lady who "played the harp well and, above all had a delightful soprano voice" (p.19) She inspired Glinka's musical imagination and he wrote his first compositions -- a set of variations on a theme from Weigl's The Swiss Family and a set for harp and piano.<sup>7</sup>

In 1822 Glinka finished his studies at the Institute and a year later was sent by his father to Caucasus for the mineral water cure at Piatigorsk. This trip gave Glinka many pleasant memories of the beautiful mountains and of the Circassian dancing he had seen in Piatigorsk. When Glinka

returned home, he spent the winter playing, conducting and rehearsing with his uncle's orchestra. They played overtures by Cherubini, Méhul, Mozart and a few symphonies by Haydn, Mozart and Beethoven (p. 27).

In the spring of 1824 Glinka returned to the capital still thinking about career of an official in the government. Mayer refused to give him more lessons, saying: "You have got too much talent for me to be giving you lessons" (p. 29). Instead, he invited Glinka to come daily and to "make music together."

In May, 1824, under paternal pressure Glinka became employed in the Ministry of Communication. His work did not require too many hours and Glinka was able to spend his evenings at "musical soirées" where he met the most accomplished artists in the capital. Glinka became a "social butterfly." He says, "I did not care for the company of men, preferring that of women and young girls whom my musical talent pleased" (p. 31). He began to take dancing lessons and studied to sing under an Italian singer Belloli.<sup>8</sup> Singing led to composition of songs and Glinka's first romance My Harp was written in 1824.

Toward the end of this year Glinka moved to a new flat which he shared with his school friend, Alexander Rimsky-Korsak (a member of the same family as the yet unborn composer N. A. Rimsky-Korsakov). In this period music was not Glinka's only occupation; he continued to collect birds and to enjoy the sentimental poetry of Zhukovsky, whom he

met soon thereafter.<sup>9</sup> Glinka described himself as a youth "of romantic disposition" who loved "to weep sweet, sentimental tears" (p. 36). To this period belongs the melancholy romance The Poor Singer written in spring 1826.

In the summer of 1828, after some minor disagreements in the office, Glinka resigned from the service which he disliked. Glinka thought that to stop working might be better for his health which he considered always very bad, but the people who knew him felt differently. His sister, Ludmila Shestakova, hinted that his sufferings were largely imaginary: "he was so afraid of death that he protected himself ludicrously from every trifle which, in his opinion, might affect his health. He was occasionally unwell -- as we all are -- but he considered himself always ill."<sup>10</sup>

Now Glinka had more free time and being always interested in foreign languages he began to study Italian and took lessons in composition from an Italian called Zamboni.<sup>11</sup> Glinka and his friends devoted much time to music entertainment. In August of 1828, Glinka and other young men made a trip down the Neva river in Petersburg, singing barcarolles and opera choruses, while the trumpeters played among other things a march written by Glinka which he was to use afterwards in the finale of A Life for the Tsar. These events were so successful that they decided to give operatic performances in private houses where Glinka had an opportunity to play the roles of Donna Anna in Don Giovanni and Figaro in The Barber of Seville (p. 46-7).

At that period Glinka met Pushkin, Delvig, Griboedov and Mickiewicz.<sup>12</sup> The meeting with Baron Delvig resulted in two romances: Oh, Night! Oh, Gentle Night! and "Grandfather" -- The Girls Once Told Me. On the words of Pushkin Glinka wrote a romance on a Georgian theme Sorceress, Sing Not for Me! (p. 47). On one occasion Glinka made a trip to the Imatra Falls in Finland and then he wrote down the song of a coachman which he used later for the ballad of Finn in Ruslan and Ludmila. A little later he heard a Persian air and this too Glinka used as a basis for the famous Persian Chorus in the same opera. The state of his health worsened and so Glinka decided to spend the winter in Novospasskoe where he improved his piano techniques and kept composing.

Glinka had long been anxious to go abroad and therefore when the doctor said that "not less than three years abroad in a warm climate" (p. 51) were needed for the restoration of his health, Glinka obtained his father's permission to leave the country. The singer Ivanov was accompanying him and they left Novospasskoe in 1830.<sup>13</sup> They travelled by way of Brest-Litovsk, Warsaw, Dresden, Ems and Aix-la-Chapelle. It was there that Glinka heard Der Freischütz and Fidelio which he and Ivanov failed to understand the first time, but had tears in their eyes after the second performance. Shortly after, they travelled to the South, crossed the Alps and in September arrived in Milan where everything "pleased and delighted me beyond measure"

(p. 58).

Through the help of the Russian Ambassador, Glinka soon made friends among the Italian nobility. On December 21, both Milan theaters opened and Glinka was allowed to use the Ambassador's stage-box at the Teatro Carcano where Pasta and Rubini sang and Bellini and Donizetti conducted their own operas.<sup>14</sup> The season was opened with Donizetti's Anna Bolena and among the many operas which Glinka heard, he recalled Rossini's Semiramide, Zingarelli's Romeo & Giulietta<sup>15</sup> and Donizetti's Gianni di Calais (p. 61). At the same time Glinka met a composer Francesco Pollini, a pupil of Mozart and under his influence he wrote variations on a theme from Anna Bolena and similar compositions.<sup>16</sup>

In Autumn of 1831 Glinka and Ivanov moved to Naples where they were introduced to Bellini and Donizetti. Ivanov decided to remain in Naples and Glinka continued alone by way of Rome and Bologna and in March 1832, returned to Milan where he heard Norma at the Teatro della Scala (p. 75). At this period Glinka became a close friend of Bellini who had come to the North for the premiere of Norma. Glinka tried to imitate the Italian "sentimento brillante" and failed as he himself recognized. He felt that his emotions were different and that he could not express himself in the Italian style. Glinka wrote "We inhabitants of the North feel otherwise; either impressions

or sensations move us not at all or sink deep into our soul. We are either furiously happy or weeping bitter tears" (p. 82). The compositions which he wrote in Italy and which Ricordi<sup>17</sup> had published "convinced me that I could not sincerely become an Italian. Homesickness gradually led me to the idea of writing in Russian."

Glinka left Italy in July 1833 and went to Vienna for a brief stay. He felt better, read Schiller, heard Strauss and Lanner<sup>18</sup> and wrote a melody which he used later on in the "Krakoviak dance" of A Life for the Tsar. In October Glinka joined his sister Natalie in Berlin where he spent a few months. There Glinka studied with S. Dehn the technical problems of composition.<sup>19</sup> Under Dehn's guidance Glinka wrote several compositions and a song on Zhukovsky's text Rustle of the Forest and Say Not that Love shall Fade on Delvig's words. In his Memoirs (p. 87) Glinka wrote: "There is no doubt that I am more indebted to Dehn than to any of my other teachers ---- he could bring some order not only to my knowledge of music, but also to my ideas about art in general and as a result of his lessons I began to work no longer in dark, but with understanding."

Glinka was filled with ambition to write an opera and wrote to a friend that this opera "In every way it will be absolutely national. And not only the subject but the music."<sup>20</sup> In another letter Glinka says that "studying

national Russian music in my youth led me to compose A Life for the Tsar and Ruslan and Ludmila.<sup>21</sup>

The news about the death of Glinka's father forced Glinka to return to Russia. After a short stay in Moscow he decided to return to Berlin, but he met Maria Petrovna Ivanova, whom he was going to marry shortly afterwards and decided not to go to Berlin after all. At the home of his friend Zhukovsky, Glinka renewed his friendship with Pushkin and was introduced to Gogol.<sup>22</sup> In this circle Glinka met the leaders of the intellectual life in the city, among whom were the Princes Viazemsky, Odóievsky and Count M. Vielgorsky who brought Glinka into contact with the poet and dramatist Nestor Kukolnik.<sup>23</sup> That winter Glinka also met the twenty one year old Dargomizhsky.<sup>24</sup> This circle used to meet in the evenings and sometimes "instead of reading there would be singing and piano playing, and sometimes, too, there were ladies present, but only those who were receptive to the fine arts" (p. 94). Glinka mentioned to Zhukovsky his wish to write a Russian opera and Zhukovsky started to write the libretto, but being occupied with other affairs he passed the libretto to his friend Baron Rosen.<sup>25</sup>

On April 26, 1835, Glinka married Maria P. Ivanova who was very young and attractive, but knew nothing about music. Glinka took his bride and her mother to Novospasskoe where he continued to work on his first opera. In August they returned to Petersburg and in February 1836 private

rehearsals of the first Act began. Artists of the Imperial Opera, such as the famous bass Petrov and the contralto Anna Petrova Vorobieva became interested in the opera and learned the main roles.<sup>26</sup> The Emperor Nicholas I accepted the dedication of the work and ordered the change of the title from Ivan Susanin to A Life for the Tsar. Because of the big success which the opera achieved on November 27, 1836, Glinka was appointed as the Kapellmeister of the Imperial Chapel Choir. In a letter to his mother he wrote about the beautiful ring he received for this opera from the Emperor and says that everyone considered him one of the best composers in Russia.<sup>27</sup>

In 1837 Glinka's marriage began to fall apart and he often stayed with his friends Nestor and Platon Kukolnik. Nestor disliked Maria even before Glinka's marriage and this is seen from his diary where he says that he was "jealous" of her. At the end of April 1838 Glinka went to Ukraine for three months and returning to Petersburg he published an Album of Musical Pieces by himself and by other composers.

In 1839 Glinka met Ekaterina Kern, a daughter of his old acquaintance Anna Petrovna Kern to whom Pushkin had dedicated some love poems. Some of Glinka's romances are dedicated to Ekaterina Kern.<sup>28</sup> In a letter to his mother Glinka says that the year 1839 was the unhappiest and the most difficult year of his life.<sup>29</sup> His mother

came to the city and then Glinka composed one of his most beautiful songs I Remember that Wonderful Moment. Soon thereafter, Glinka published an album of twelve songs using Kukolnik's text, under the title Parting with Petersburg. Glinka wanted to go abroad, but instead, gave the money to E. Kern whose health was bad and with whom he was in love. Glinka returned to Novospasskoe and in three weeks wrote the introduction to Act I of Ruslan and Ludmila and sketched out the finale. In Petersburg he wrote an overture and incidental music to Kukolnik's tragedy Prince Kholmsky.

In the meantime new personal problems appeared, ~~if~~ Glinka's mother disapproved of his plans to marry E. Kern and in Autumn, Glinka moved to live with his sister Elizabeth Sobolevskia, continuing to work on his opera. N. Kukolnik and M. Gedeonov<sup>30</sup> contributed the text to the opera and even Glinka wrote words for three passages. In April of 1842 the score was completed. The first performance on November 27, 1842, was quite poor. After this poor reception of his second opera Glinka decided to go abroad and in June of 1844 he departed for Paris. In Paris Glinka met Hector Berlioz who was giving concerts called "Fêtes musicales" and included Glinka's compositions such as "Lezginka" from Ruslan and Ludmila and a cavatina from A Life for the Tsar.<sup>31</sup> On April 10, 1845 Glinka gave a concert of his own. The hall was full with the Russian

colony in Paris and the evening was a very successful one. It was followed by a flattering article in the Journal des Debats on Glinka by Berlioz (p. 194) and Glinka asked Kukolnik to translate it for a popular Russian journal Northern Bee.<sup>32</sup>

On June 1 of the same year, Glinka arrived in Spain. In Paris he had a Spanish teacher and it was his "long-standing desire to visit that country" (p. 188). In Spain Glinka saw Spanish dancing and listened to guitar-playing which inspired his imagination. Immediately upon his arrival in Madrid Glinka wrote Capriccio brilliant renamed later Spanish Overture No. 1. In Madrid Glinka recorded the melodies of singers and guitar-players who were brought to his flat in the evenings. Two of these songs he later used in his overture Night in Madrid.

In November Glinka went to Granada and stayed there until March of 1846, watching dances of the gypsies and learning himself Spanish dancing. In a letter Glinka stated that in Spain he spent two of the best years of his life.<sup>33</sup> In May of 1847 Glinka decided to return home with Don Pedro and travelled by way of Vienna and Warsaw and at the end of July they arrived in Novospasskoe.

During the month of March 1848 Glinka travelled to Warsaw and wanted once more to go abroad, but because of the disturbed state of Europe he was refused a passport and decided to settle in Warsaw. There Glinka wrote Receurdos

de Castilla later called Night in Madrid (or Spanish Overture No. 2). He also wrote a famous piece based on Russian tunes - Kamarinskaia, which "became the model for all later essays in the symphonic handling of Russian folk-melodies."<sup>34</sup>

In June of 1851 Glinka's mother died and since then his sister Ludmilla I. Shestakova took care of him. She joined him in Petersburg and arranged on April 2, 1852, a concert by the Petersburg Philharmonic Society at which Night in Madrid and Kamarinskaia were performed.

After a brief stay in Paris Glinka returned home and spent the summer quietly with his sister Ludmila and her small daughter Olga at Tsarskoe Selo where he started to write his Memoirs. A performance of the Crucifixus from Bach's B minor Mass turned Glinka's attention to church music and he began to study old ecclesiastical modes.

On April 27, 1856, Glinka left the city for the last time and settled in Berlin where he resumed his studies with Dehn. On February 15, 1857, Glinka died rather unexpectedly and was buried in Berlin. In May 1857 his body was taken home to Petersburg and immediately after his death Glinka was honored by a concert of his works given by the Petersburg Philharmonic Society.

Glinka, who immediately after his death was given the recognition of the greatest Russian composer of his period is best known in the West for his orchestral works and the

operas. His songs are little known in the West, mainly because the language barrier. (A full list of Glinka's songs may be found in the Appendix). Although some of Glinka's songs are only "piece d'occasion" a number of them deserve to be better known.

## CHAPTER III

### Glinka's Romances and Songs

Glinka started composing songs at the age of twenty. In 1824 he wrote his first romance called My Harp and Glinka admitted that this was an unsuccessful experiment. A year later, in 1825, Glinka wrote an elegy Do Not Tempt Me to No Purpose and according to the composer's opinion it was his first success in this field; it soon became very popular. One of the reasons why this elegy became so popular was its closeness to the classical image of the old Russian romance.<sup>1</sup> One of the most distinguished Soviet musicologists, Boris V. Asafiev, stated that in this piece one may find typical sentimental elements, such as presenting the world through personal, individual feelings. This romance can be performed with many fermatas and with great emotions which may remind one of gypsies' songs which were very popular in the 19th century. This romance was written in two couplets, each of which contains two parts A and B. The musical form of each of the parts corresponds to the text and therefore there is a contrast between parts A and B. Part A was written in A minor and has a gentle, flowing, expressive melody. It starts with an upward jump of a sixth, which was one of Glinka's

favorite ways to begin a melody and which enabled him to develop the melodic line.

Не и-ску-шай ме-ня без нуж-ды воз-вра-том не-жно-сти тво-ей:

Part B starts in the parallel major, but the major key is beclouded by some chromaticisms. It is pathetic in character and here Glinka used the "singing declamation" (akin to the recitative) which is so characteristic of his treatment of vocal music. In this part the accompaniment changes too and the chords add to the dramatic feeling.

я не ве-рю у-ве-рень-ям, уж я не ве-ру-ю в лю-бовь

This romance is a good example of Glinka's use of contrasted parts.

A year later, in 1826, Glinka wrote his first romance on Zhukovsky's text. As is known from Glinka's Memoirs Zhukovsky's sentimental poetry was one of Glinka's favorites and he was moved by it strongly. Glinka wrote many romances on Zhukovsky's text, some of which are very popular even today, such as The Poor Singer (1826), Consolation (1826) A Voice from Another World (1829), Conqueror (1832), Rustle of the Forest (1834), The Midnight Review (1836/7).

In The Poor Singer, the text speaks about disappointment

and loss of faith. In the text there are dramatic statements with exclamation marks and this is well illustrated in the music. The melody at the beginning is soft and quiet, but soon the atmosphere changes as does the melody. It passes to pathetic declamations and proceeds in small steps.

*con molta anima*

С об - ма - ну - той ду - шо - ю      я счасть - я ждал -

10

Another example of Glinka's early experience in handling of the elegy is Heart's Remembrance written in 1826. Here, as in other Glinka's early romances we see the composer's typical use of chromaticism. As in many other Russian songs, the melody starts with a jump of a sixth upward and this pattern is often repeated sequentially in the romance. This romance shows Glinka's wish to use a free form and he succeeded in surpassing the then traditional form of couplets or three parts. Here Glinka used a symmetrical form of five parts.

A	B	C	B	A
G maj.	C maj.	G maj.	C maj.	G maj.

It is already a step towards Glinka's mature compositions in which this structure is often to be found. In this example, however, there is no strong contrast between parts which will later become more common.

Some examples of Russian songs written in Glinka's early period are: Oh, You Darling, Lovely Girl (1826), Woe Is Me (1827), What Young Beauty (1827), "Grandfather" - The Girls Once Told Me (1828) O Gentle Autumn Night (1829) In Glinka's Russian songs the main feature is simplicity, which enhances the beauty of these songs. The basis of these songs is in the melody whereas the piano plays a very modest part, providing harmonized background. The Russian musicologist V. A. Vasina - Grossman states that Glinka's accompaniment in the Russian songs is even simpler than that found in the works of other composers such as N. A. Titov and M. Iakovlev.<sup>2</sup> Like other composers of that period Glinka used the form of couplets which is typical for Russian songs. He also used the traditional equality of parts and proportion in structure and meter. Glinka's first Russian song, Oh, You Darling, Lovely Girl was written in 1826 on a folk text. It is very short and its melody in G minor is very simple. The song progresses by repetition with small changes of two phrases, while the accompaniment provides the harmonic chords.

Con moto

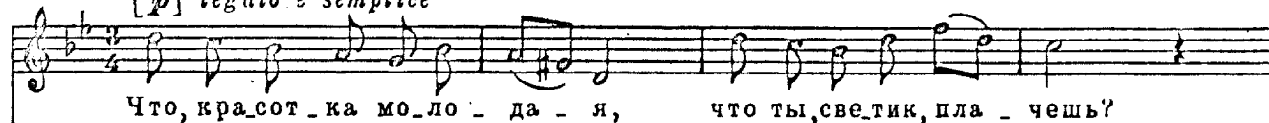
Ах ты, ду-шеч-ка, крас-на де-ви-ца, не си-ди ты в ночь

Woe Is Me is another example of simple melody and chordal accompaniment.

Another of Glinka's Russian songs still popular is What Young Beauty, written in 1827. It consists of couplets and its melody which progresses almost in steps strikes one with its simplicity and charm. Each couplet consists of two phrases which are written in the same ~~period~~ mood.

Moderato ♩ = 92

[p] *legato e semplice*



"Grandfather" - The Girls Once Told Me is another typical example of Glinka's Russian songs. It has a very simple melody which consists of a single part. Here the accompaniment repeats nearly all the notes of the melody and therefore is as important as the voice.

Allegretto [♩ = 104]

Музыкальная запись песни "Дедушка! - девицы". Записано на трех системах: верхняя для голоса, средняя для правой руки фортепиано, нижняя для левой руки фортепиано. Текст: "„Дедушка! - девицы разнеговорили, - нет ли небылицы"

One of Glinka's most important songs is Rustle of the Forest written in 1834. In it Glinka uses a broad, sweeping melody which reminds one of songs by Schubert such as

Erlkönig.<sup>3</sup> It is unknown whether Glinka was familiar with Schubert's songs but it is possible to presume so, because Schubert's songs were often sung by foreign singers visiting Russia. Glinka also could have heard some of these songs in Berlin where he wrote Rustle of the Forest. The developed improvisatory style of this romance reminds one of Glinka's earlier elegy The Poor Singer. The text in this romance deals with one single emotion - longing for love and the music expresses well the meaning of the text. Until the end of this romance there is not even one final cadence and each deceptive cadence pushes the flowing melody further on. In this romance we find again and again the use of the leap of the upward sixth in the melodic line.

The Midnight Review written in 1836 is, in the opinion of this writer, one of Glinka's best romances. It was written soon after Glinka completed his first opera A Life for the Tsar and this romance does not belong to Glinka's early experiments in vocal music. The importance of this romance is great not only because it is one of the first examples in Russian vocal music in which a serious political theme was presented, although in a form of a visionary dream couched in the form of a ballad, but also because of its highly dramatic music. In this romance Glinka portrayed the heroism of Napoleon's period and the composer did it with very original means of expression. In this romance, music and text are inseparable and the subject of this piece brings to one's mind Schumann's Die beiden Grenadiere

(on Heine's text) where the heroism of Napoleon's soldiers was also portrayed.

At twelve o'clock at night  
a drummer rises from his grave;  
backwards and forwards he strides,  
then briskly he sounds the alarm.  
At the roll of the drum, in their dark tombs  
the mighty infantry stir:  
smart young chasseurs, veteran grenadiers  
alike respond to the call.  
They rise from beneath the Russian snows,  
from the lush Italian plains;  
they rise from the African steppes  
and the burning sands of Palestine.  
At twelve o'clock at night,  
at twelve o'clock at night.

At twelve o'clock at night  
a trumpeter rises from his grave;  
backwards and forward he canters,  
then loudly he blows the alarm.  
At the sound of the trumpet, in their dark tombs  
the mighty cavalry stir.  
Grey-haired hussars and long-  
moustached cuirassiers alike respond to its call,  
From the north and south they fly,  
they hasten from east and west  
on light, ethereal steeds,  
squadron after squadron.  
At twelve o'clock at night,  
at twelve o'clock at night.

At twelve o'clock at night  
a general rises from his grave;  
on top of his tunic he wears a frock coat  
his sword and hat are trim;  
mounted on his old war horse  
slowly he tours the front line;  
his marshals follow in his wake,  
their adjutants behind them;  
the army gives the salute.  
He takes his stand to the fore;  
with martial music playing  
in turn the regiments file past,  
At twelve o'clock at night,  
at twelve o'clock at night.

At twelve o'clock at night  
he summons the marshals and briefs them;  
into the ear of the closest one  
he whispers his password, his watchword;

these are repeated, from man to man  
 throughout the entire array;  
 that password of theirs is "France",  
 their watchword, "St. Helena".  
 Such is the midnight scene  
 when, emerging from his tomb,  
 the late emperor appears  
 to his veteran host,  
 At twelve o'clock at night,  
 at twelve o'clock at night.

The romance was written in a form of a march with  
 four stanzas and this movement continues from the beginning  
 till the end. In each stanza, depending on the context,  
 Glinka used expressive details which stress the imagery.  
 In the first stanza Glinka used a tremolo-like effect in the  
 low register and thus imitated the sounds of a drum.

В две - на-дцать ча - сов по но - чам из гроба вста\_ёт ба - ра - бан-щик;

In the second stanza, instead, the signals of a trumpeter are  
 heard.

a tempo

. чам.

*mf* 1) *sf* *sf*

At the most important moment, in the third stanza, the appearance of the hero, the tonality changes for the first time from F minor to D $\flat$  major. The melody becomes almost static and rises only on the word "general" (polkovodets). So, the singing changes into declamation and it is a typical example of Glinka's singing declamation.

Meno mosso

В две - на - дцать ча - сов по но - чам из гроб - а вста - ёт пол ко - во - дец; на

[sempre P]

40

Here the composer wanted to stress the importance of the text and therefore used this technique which enables the poetical words to have priority over the music. The melody consists mostly of a repeated note and Vasina-Grossman points out that many episodes of this romance remind one of an operatic "melodrama" in which there is a spoken declamation with instrumental background.<sup>4</sup> Using these illustrative details in music, Glinka vividly portrayed a nightly parade of the army.

Some of Glinka's most important romances were written on Pushkin's texts. The first collaboration between the two of them brought to life Sorceress, Sing Not for Me! written in 1828. This song was based on Georgia's folk

song given to Glinka by Griboedov. Vasina-Grossman indicates that Glinka simplified the original melody.<sup>5</sup> In this melody there are no oriental elements, yet its rhythm reveals an Eastern flavor.



Other romances on Pushkin's texts were written later, in Glinka's mature period 1834-1849. In most romances Glinka used Pushkin's early lyrics or poems that continued in this vein. To these belong My Heart is a Flame with Desire; Where is Our Rose?; I Remember that Wonderful Moment; The Toasting Cup; Adel; Mary ... Most of these romances deal with youth, friendship, life and love.

Where is Our Rose? expresses Pushkin's idea of immortality. It speaks about a new, blooming rose, as a symbol of renewal of youth which appears in place of a fading rose. The idea is that life and youth are immortal and never end.

Where is our rose,  
my friends?  
The rose,  
child of the dawn, has faded.  
You should not say:  
"So much for the joy of life!"  
Nor should you merely repeat:  
"See how youth loses its bloom!"  
Rather you should sigh and say:  
"Alas! I regret it ...."  
And point us out a lily  
instead.

Only the last two lines bring the image of the continuity of life and beauty, which are stressed in music as well as in poetry. The first four lines of the text are expressed in music in static tonality. The next six lines are much more emotional and therefore in music too Glinka increased the movement and used sequentially rising modulations. In the concluding two lines the composer decided to change the rhythm from 5/4 to 3/4 and so to stress the main idea of the poem. This song can serve as a good example of Glinka's sensitivity to text and the way he tried to portray the meaning of the text in music.

Two drinking songs on Pushkin's texts, The Toasting Cup and Mary, were written in Glinka's late period of life, 1848-9. These romances belong to Glinka's most happy and sunny compositions and the active dynamic rhythm is here the most important expressive element.

The Toasting Cup has four stanzas and four parts.

A	B	C	A
A $\flat$ maj.	E $\flat$ maj.	E maj.	A $\flat$ maj.

The end of each stanza is stressed by the repetition of the last two lines. The beginning of each new stanza differs from the preceding one by a change of melody and tonality, but the end of each stanza is similar.<sup>6</sup> Between the stanzas there is always a piano refrain which helps to stress clearly the differences between the parts.

Adel is another example of Glinka's sensitivity to text. Understanding that the poem deals with a very young and adolescent girl Glinka therefore gave it a very simple, deliberately childish treatment. In this one, as well as in other romances already discussed, the rhythmic element is very important. The piano introduction brings to mind the movements of a cradle and the piece, written in "Tempo di Polka", suggests a dance.

The romances Inezilia and Night Breeze belong to Glinka's Spanish romances. The images of Spain had an important place in Russian Art in the first half of the 19th century. In Russian music, the image of Spain was first introduced by Pushkin's poetry. Several composers such as Verstovsky, Esaulov, N. S. Titov as well as Glinka, set Pushkin's text Night Breeze to music.<sup>7</sup> It has been pointed out by Vasina-Grossman that Glinka's Spanish romances differ from those of his contemporaries, because he did not try to express the longing for the unattainable beauty which is so typical for the Romantic movement, but instead, tried to portray realistic pictures of life.<sup>8</sup>

Inezilia, written in 1834 represents Glinka's first treatment of Spanish themes, which was later to be continued in Night Breeze, O, Beautiful Maid of Mine and in the fantasy Stop, My Faithful, Stormy Horse. The romance Inezilia contains three stanzas and its form is A B A. In stanzas one and three we meet a singer playing a guitar

under the window of his beloved. In these stanzas the singer describes the scene without expressing his emotions toward the girl. In part B the text and therefore the music change. Here the singer expresses his feelings and the music becomes dramatic. The melody is often interrupted by rests which create the desired dramatic effect.

*[P] dolce*

Ты спишь ли?      Ги - та - рой      те - бя раз - бу - жу.

In Night Breeze we find a treatment of the text similar to that in Inezilia. Its form is A B A B A. Parts B are juxtaposed to parts A, because in B there is a description of a beautiful Spanish girl. Parts A are written in F major and the vocal line is declamatory as opposed to parts B where the tonality changes from F major to A major and the melody becomes lighter and more melodic.

I Remember that Wonderful Moment written in 1840 is probably the most popular of all Glinka's romances.

I remember the wonderful moment;  
 you appeared before me  
 like some transient vision,  
 the embodied essence of pure beauty,  
 the embodied essence of pure beauty.

While I languished in desperate sadness,  
 amid the stress of the noisy world,  
 the sound of your tender voice remained long with me  
 and your sweet features haunted my dreams,  
 and your sweet features haunted my dreams.

But the years passed, and the tempestuous gust of  
 the storms  
 dispelled my former dreams,  
 and I forgot your tender voice  
 and lost sight of your heavenly features,  
 and lost sight of your heavenly features.

In the gloomy backwoods of seclusion  
 my days dragged quietly by  
 godless, and uninspired,  
 devoid of tears, of life, of love,  
 devoid of tears, of life, of love.

Then an awakening came to my soul;  
 and you reappeared before me,  
 like some transient vision,  
 the embodied essence of pure beauty,  
 the embodied essence of pure beauty.

And now my heart beats with ecstasy,  
 it has rediscovered the meaning  
 of adoration, inspiration  
 of life, of tears, of love,  
 of adoration, inspiration  
 of life, of tears, of love.

This romance contains three parts, A B A. The first speaks about the first meeting; the second parts speaks about the difficult years spent without the loved one and the last part is full of hope for a new meeting. In the last part the words about the first meeting are repeated again. As in the text, so in the music, parts one and three are opposed to part two. In part one the melody is soft and fluent and here Glinka treated some important images in a special way. For example in words "like some transient vision" the melody frees itself from the meter and becomes light and airy.<sup>9</sup>

ты, как ми-мо-лёт - но-е ви-де-нье,

Another example of special word treatment occurs on the word "tears" where Glinka used chromaticism to stress the word.



In parts A the accompaniment stresses the voice by playing only soft and gentle figurations, as opposed to part B. In part B the melody changes into vocal declamation and piano part contributes to dramaticism by repeating chords.

*- soluto.*

го - ды. Бурь порыв мятеж - ный рас - се - ял преж - ние меч.

[*mf*]

As in other romances already discussed, here too, Glinka did not stop only by changing the melody and its accompaniment, but changed also the tonality to stress the contrast between the parts. Part A in F major ends with a cadence leading into C major, while part B starts in A $\flat$  major. The second section of part B brings the climax. Here the piano part plays slow syncopation and creates a dissonance intervals of seconds against the melody.

*-nato assai .*

Взду - ши, во мра - ке за - то - че - нья ты - ну - лись ти - хо дни мо -

The effect produced by this part is very strong and emotional. It well expresses the harshness of the past years spent without love. The reprise of part A and the coda express the happiness of the present. Here Glinka brought some small changes which created the necessary effect. Glinka well understood the text which used excited speech by repeating in the last stanza the word "and" and therefore Glinka changed from "spianato e dolce" in the beginning to "con passione" and changed the harmonic movement in the accompaniment.

Among the poets whose poems Glinka used, there are three who are most important: Pushkin, Zhukovsky and Kukolnik. Kukolnik was Glinka's very close friend and the friendship between them resulted in many romances. The most popular works on Kukolnik's words are the romance Doubt written in 1838 and the only cycle of songs that Glinka wrote - Parting with Petersburg written in 1840.

Doubt is an elegy with the type of accompaniment characteristic for that genre and the expressive melody that depicts the meaning of the text. At the beginning of the romance the melody progresses in seconds and the repetition of some notes created an effect of declamation.

У - ми - тесь, вол - не - ни - я стра - сти,  
сон не - от - ступ - ный и гроз - ный,

At the words, "I weep and suffer" Glinka changed the continuity of the melody and stressed these words with short exclamations by upward jumps of a diminished fifth and then of a fourth.

я пла - чу, я стра - жду,  
и тай - но и злоб - но

The excitement increases and the musical intervals increase in size from a diminished fifth to a diminished seventh.

The middle part of the romance is also based on exclamations, but this time Glinka changed the direction of the intervals and moved downward. This pathetic and dramatic music expressed suspicion and the uncertainty of love.

The cycle Parting with Petersburg edited in 1840 is the only cycle composed by Glinka and it includes twelve romances on Kukolnik's texts. The tendency to arrange songs in a cycle was a new creation of the 19th century and points out the importance given to songs in this period. The song was a favorite form of romantic composers in which they could express their longings, ideas and emotions. The most famous

song cycles of this period were written by Schubert and Schumann. According to Glinka's Memoirs, his cycle was created by chance and it was Kukolnik's idea to do so.

At the first glance the variety of subjects in the cycle may lead to a false impression that there is not much in common between the texts of the songs. It is important however, to understand this period of Glinka's life in order to find continuity and a common subject in the cycle. In this period Glinka planned to leave Russia and parting with his native country is common to most of these songs. The forthcoming departure from his country brought to the composer the memories of his childhood and that may be the reason why he wrote Cradle Song; and also The Lark in which he portrayed his native landscape. The Knight's Romance is full of hope and readiness to fight and The Traveller's Song is full of hope for a happy meeting. In his imagination the composer saw the landscapes of foreign countries and this is reflected in Spanish romances O, Beautiful Maid of Mine; Stop My Faithful, Stormy Horse, in a barcarolle - The Doves Fell Asleep and in the Hebrew Song. The last piece of the cycle, The Parting Song, represents the main subject of the cycle.

Examining the text of the cycle we find all kinds of images: Italian, Spanish, Hebrew, Knightly and contemporary, which portray different feelings such as love, jealousy, motherhood, travel, love for native landscape, etc. The rhythm

of the barcarolle is heard in The Doves Fell Asleep that of a Spanish dance in Bolero, or that of a march in The Knightly Romance and the melodic turns of the Russian song in The Lark, are all heard in this cycle.

The first part of The Traveller's Song portrays the noise of the crowd in the railway station. The song is in "Presto" tempo and the text contains sharp, quick phrases.

The smoke goes up the engine steams!  
The colorful crowd is full of expectation and excitement  
People are rejoicing and merry.  
And the train tears away over the open field at full speed.

But my secret thoughts fly faster than the train.  
My heart counts off the minutes.  
Suspicious thoughts invade me and I ask myself: how much longer.

The view of beautiful nature does not entice the poor sufferer, he thinks only of the flaming, clear eyes that await him.

Oh, full of bliss is the time of meeting and even the hours of parting are filled with hope.

V. A. Vasina-Grossman states that the music which illustrates this text reminds one of instrumental pieces of the "perpetuum mobile" type.<sup>10</sup> The melody progresses in steps, mostly in eighths notes which together with the accompaniment produce a rhythmic effect which reminds one of the noise of a moving train.

Presto

1.2. Дым столбом, кипит, ды - мит - ся па - ро - ход. Пе - стро - та, раз - гул,

In the middle part of this romance the mood changes and here Glinka portrayed the feelings of a person who is excited and expects the new meeting with his beloved. Glinka dealt with the emotions of a person and not with the external situation and therefore the melody changed rapidly, becoming more vocal and Glinka indicated that it should be performed "con praria ed espressione ma leggiero."

Нет тай на я ду - ма бы - стре - е ле - тит,  
 воз - дух, не зе - лень стра - даль - ца ма - нят:

*[P] staccato il basso*

It is curious to note that the words of this romance were written only after Glinka had composed the music. As in some other instances it shows the poet's sensitivity and understanding of Glinka's intentions. The contrast between the external situation and the inner state of mind was a favorite theme of Glinka's and is found in many of his romances. These contrasting elements are typical for Glinka and are not found in the works of his contemporaries whose compositions consist of only one developed lyrical image. Another example of Glinka's use of contrasts in a romance is the barcarolle The Doves Fell Asleep. In this romance Glinka expressed the contrast between the quietude

of the nature and the restlessness of the human soul.

The most famous song in this cycle is The Lark.

Between heaven and earth  
a song resounds:  
louder and louder it flows,  
in a timeless stream,  
One cannot see the singer in the  
fields, where the lark is calling  
so clearly above his shrill-voiced mate,  
where the lark is calling  
so clearly above his shrill-voiced mate.

The wind conveys the song,  
to whom, it does not know ...  
But the one for whom it is meant will understand,  
she will know from whom it comes!  
Flow out, my little song,  
song of blissful hope:  
someone will remember me  
and heave a furtive sigh,  
Someone will remember me  
and heave a furtive sigh.

The bright atmosphere of this song portrays a sunny, summer day full of the sounds of the singing of the birds. This imagery is already created in the piano introduction with interludes that imitate the lyric singing of the birds. The dominant melodic interval of this melody is a step of a fourth upward; Vasina-Grossman states that this progression is typical for Russian songs.<sup>11</sup> The accompaniment of this romance is very light and it consists of a repeated melodic pattern. The piano introduction is restated between the stanzas and at the end of the romance. In this romance there are no contrasting elements and nothing disturbs the bright day and the singing of the birds.

*semplice e con molta anima*

Меж - ду не - бом и землёй не - сны раз - да - ёт - ся,

Romances written after the cycle are varied. Interesting among them are To Her where Glinka used Mickiewicz's poem and therefore selected the rhythm of a Polish folk dance - "mazurka". He chose the "mazurka" form also for his second romance on Mickiewicz's poem O, Lovely Girl.

Many critics, among them V. Stasov observed a change in Glinka's mature compositions. Stasov thought that in this period Glinka's romances came closer to the style of operatic arias. The theatrical elements in Glinka's romances found in his mature period, are characteristic of many of his songs and therefore Rachel's Dream, written for Kukolnik's tragedy Prince Kholm sky, which has a straight theatrical function, does not disturb the cycle as a whole. The closeness between Glinka's mature romances and operatic arias is seen in Is It a Long Time Since You Bloomed Like a Rose. In this romance there is a mixture of recitative-like phrases and operatic coda.

In the 40's and 50's of the 19th century, the Russian lyric poetry tended to become more complicated with deeper meaning and this development may also be observed in Glinka's late romances. In his last romances Glinka portrayed deep, psychological situations as in Marguerite, How Sweet to Be with You, Do Not Say the Heart is Sick.

Marguerite expresses the deep emotions of a lonely woman. This romance according to its length and character is close in principle to an aria. It belongs to Glinka's latest works and was written in 1848 on text from Goethe's tragedy Faust. Rests in this romance have an important place in stressing the words.

80

Glinka's last romance Do Not Say the Heart Is Sick written in 1856 expresses many details very poignantly. Here too, the rests are important because they help to contrast the softness of the first phrase to the sharp intonations of the second.

[p] *semplice con espressione*

Не го-во-ри, что серд-цу боль-но  
от ран чу-жих; что слё-зы ка-тят-ся не-воль-но  
из глаз тво-их.

In this romance we see a contrast between a soft, "dolce" melody and "con disprezza" of almost recitative-like phrases.

*con disprezza*

пе-ре-тол-ку-ет всё от ску-ки без-бож-ный свет,  
пе-ре-тол-ку-ет всё от ску-ки без-бож-ный свет,

These contrasting elements are seen already in the introduction where the sharply accented octaves in the left hand often create dissonant intervals of seconds.

On the basis of the preceding discussion it may be stated that Glinka's style evolved through the years and that his romances demonstrate a gradual development. He

started as an inexperienced youth and this is seen in his early experiments in song writing. These early songs are mostly very simple, short and close to the traditional genre of elegy and Russian songs. Over the years, Glinka gained much knowledge and this fact is reflected in his compositions. His many travels, his constant study of music and constant contacts with other musicians contributed much to his success as a composer of operas and songs. Glinka's last romances have a great similarity to arias in which the scale, the dramatisation and the character of the music are much more complicated and elaborated than in the short, simple songs.

Most of Glinka's romances were written for a male voice, a tenor - a voice which Glinka possessed. This fact seems to indicate that Glinka wrote the romances for himself, because in the Russian society there were more women singers than men. Glinka's romances express his own personal life and feelings.

## CHAPTER IV

### CONCLUSION

In Russia, the first great representative of the Romantic movement was M. I. Glinka. He was the first to formulate the principles of the Russian musical language, just as Pushkin was the formulator of the Russian literary language. Due to Glinka's extensive knowledge of Russian folklore and love of native language, his first opera A Life for the Tsar in center of which one finds a Russian peasant, is characteristically Russian. The basic idea of the opera is to portray the patriotism and the heroism of the Russian people. The importance of this opera is in its subject matter which makes it a realistic, psychological drama and therefore the opera was regarded by Gogol as the starting point of the new era of Russian music.

Romances, play an important part in Glinka's vocal music. Most of them were using texts by Russian poets and express the universal need of the Romantic composer to express in music individual impressions and feelings. Glinka wrote romances in all periods of his life and they cover an extremely wide range -- cheerful drinking songs; Oriental romances; "Russian songs" in the spirit of folk music; sentimental lyrics and pensive elegy. In examining Glinka's romances one finds various interesting elements in them and it is my

belief that there is much in common between these pieces and those written by Schubert and Schumann, the representatives of the Western-European "lied" in the Romantic period.

Before discussing the similarities between Russian romances written by Glinka and the Lieder of German composers, Schubert and Schumann, it is very important to keep in mind the great differences between the East and the West. Glinka received a completely different education, his surroundings were different from those in the West and these factors helped to shape his personality and taste, thus exercising a strong influence on Glinka's music.

Glinka's sensitivity toward poetry has already been demonstrated in the preceeding chapter. This is also true of Schumann's songs, the musical treatment of which varies according to the character of the poem. Most of Schumann's simple folk poems were written in strophic style, where the same melody and accompaniment are repeated in each verse.<sup>1</sup> This treatment can also be observed in Glinka's "Russian Songs" which were so close in spirit to the folk singing.

As opposed to this simple style, one finds a more complex treatment of songs where the melody adapts itself in rhythm, mode, tempo and character to the different situations in the poem. A good example of this treatment is Glinka's famous romance I Remember that Wonderful Moment where the middle part is completely changed in the type of melody, accompaniment and the key. Schumann's ballad Der Handschuh (op. 87) shows a similar treatment.<sup>2</sup>

Schumann, as well as Schubert before him, realized the importance of key change as a means of expression and this element may be seen in his song Ich wandelte unter den Bäumen (from Op. 24)<sup>3</sup> In this song Schumann wanted to stress the difference between the man and the birds and therefore used a change of key. Inezilia, a romance by Glinka, illustrates this technique.

Word-painting is another common element found in both, Glinka's and Schumann's songs. In Schumann's Nun hast du mir (from Op. 42) the composer uses chromaticism to harmonize the falling vocal line, describing emptiness and despair.<sup>4</sup> In Glinka's romance I Remember that Wonderful Moment chromaticism is used in the melodic line on the word "tears".

Recreation of some sound-effects may also be found in Glinka's as well as in Schumann's songs. In Schumann's song Die Soldatenbrant, the sound of the drum is heard; in another song Mein Wagen rollet langsam, the sound of a rolling stage coach is heard.<sup>5</sup> In Glinka's famous romance Midnight Review the sounds of a drum and a trumpet are vividly portrayed. Another example of similar sound-effects is found in Glinka's romance Traveller's Song where the steady rhythm of a moving train is portrayed.

These are just some common points between the songs of Glinka and Schumann and I am sure that an extensive comparative study might bring more examples to light. One of the main differences between these songs is the use of the piano part. The fact that Schumann was first of all an

excellent pianist strongly influenced his compositions. In his songs the piano was often left to complete the vocal line or to supply the second half of the vocal phrase. In Glinka's romances the piano part is not as important and as independent as in Schumann's songs, and that is mainly due to the fact that Glinka was much less interested in piano music than Schumann.

In Russia, Glinka's music is very well-known and often played. Glinka-Festivals are often staged in the village of Novospasskoe and the best artists of the country appear, such as the Philharmonic Symphony Orchestra of Moscow,; the Glinka-Choir of Leningrad; soloists from the Moscow Bolshoy Choir theatre and other famous artists. Besides the works of Glinka, compositions of other Russian composers such as Tchaikovsky, Rimsky-Korsakov and Shostakovich are also played.

While Glinka's music is extremely well known in Russia, it is to be hoped that in time it may also become better known in other countries as well. While some of Glinka's works are uneven, there are nevertheless quite a few pieces which deserve recognition and which compare favorable with some of the well-known works from the standard West-European repertory. Among such works by Glinka a few romances, I Remember that Wonderful Moment, Midnight Review, The Lark, The Traveller's Song, represent truly great works of art. The purpose of this thesis is to point out the existence of such masterworks.

FOOTNOTES TO CHAPTER I

<sup>1</sup>"Cant -17, 18 century Russian and Ukrainian choral piece in couplet form sung without instrumental accompaniment" Russian-English Dictionary of Musical Terms by Lelia Katayeva and Val Telber, New York, Telberg Book Corporation, 1965, p. 48.

<sup>2</sup>"Chastushki - popular Russian lyrics reflecting current events sung with the accompaniment of bälalaika, garmoshka or other folk instrument; somewhat like calypso of West Indies." Russian-English Dictionary of Musical Terms, p. 116. (Garmoshka - a type of accordeon.)

<sup>3</sup>"Ah, zhit'ë moë, zhit'ë bednoe" = O, My Life, Poor Life. The musical example is taken from Essays on the History of Russian Music 1790-1825, edited by M. S. Druskina and Iu. V. Keldisha (Leningrad, 1956), p. 393.

<sup>4</sup>Muzykal'nye uveseleniä = Musical Entertainment  
Oi, pod vishneiü = O, Under a Cherry Tree. Druskina, p. 49

<sup>5</sup>Karmannaia Knizhka dliä liubitelei muzyki, 1796 = Pocket Book for Music Lovers. Druskina, p. 49.

<sup>6</sup>a. Sobranie Russkikh prostykh pesen' s notami  
V. Trutovskogo. (The most recent edition edited by V. Beliaev in Moscow, 1953).

b. Sobranie raznykh pesen' M. Chulkova

c. Novoe i polnoe sobranie rossiiskikh pesen' v 6 chastiakh  
N. Novikova.

d. Sobranie russkikh narodnykh pesen' s ikh Golosami,  
E. Prach (The most recent edition edited by V. Beliaev, Moscow, 1955).

<sup>7</sup>Druskina, p. 69

<sup>8</sup>"protiäzhraia" - a slow-moving song: the term designates the manner of performance of some types of Russian folk songs.

<sup>9</sup>Druskina, p. 71.

<sup>10</sup>Vol'noe Obshchestvo = Free Society

<sup>11</sup>Opyt o russkom stikhoslozhenii published in S - Peterburgskii vestnik, 1812 = Essay on Russian Poem-Structure published in St. Petersburg's News.

<sup>12</sup>Bortniansky D.S. (1751-1825), a Russian composer who lived in Italy between 1769-79 where three of his operas were staged. He was an important composer of instrumental music as well as of a great deal of Russian church music. Kozlovsky O.A. (1757-1831), a Russian composer who was responsible for music in the theatres of St. Petersburg between 1799 and 1819.

<sup>13</sup>History of Russian Music of the XIX century, by T. Hoprova, A. Kriukov, S. Vasilenko, Leningrad, 1960.p. 14

<sup>14</sup>Sredi doliny rovnyia = Amidst a Straight Valley  
Leti k moi liubeznoi = Fly to My Beloved. This musical example is taken from Druskina p 403.

<sup>14</sup>Davidov S. I. (1777-1825), a Russian composer, taught music and singing in Moscow. His only opera is called Lesta and was staged in 1805 in St. Petersburg.

<sup>15</sup>Neledinsky (1752-1829) a Russian poet.  
Dubiansky F. Ia (1691-1772) A composer who had an important position at the court of Elizabeth and Catherine II.

<sup>16</sup>Druskina, p. 113.

<sup>17</sup>Aliabiev A. A. (1787-1851) a composer who played an important part in the development of the Russian romance. Verstovsky A. N. (1799-1862) a well-known Russian composer in the first half of the 19th century. Composed the famous romance Black Scarf.  
Dargomizhsky A. S. (1813-1869), wrote many lyric romances and operas.

<sup>18</sup>Druskina, p. 104

<sup>19</sup>Boieldieu F. A. (1775-1834) a French composer, representative of French comic opera and active in St. Petersburg.

Isouard N. (1775-1818) a French composer of operas.

<sup>20</sup>Titov N. A. (1769-1827), a composer and a violinist. His house served as a meeting place for artists in St. Petersburg.

Drevniaia i novaia Rossiia, 1878 = Old and New Russia.  
Druskina, p. 108

<sup>21</sup>This example is taken from History of Russian Music of XIX Century. T. Hoprova, p. 11

<sup>22</sup>Titov N.S. (1798-1843), a composer of many romances; Iakovlev M. L. (1798-1853) wrote many known romances; Genishta I. I. (1795-1853) composer, pianist, conductor and teacher; Vielgorsky M. Iu (1788-1856), One of the earliest composers of Russian symphonies. Esaulov A. P. (1799-1862); Varlamov A. E. (1801-1848) a composer and a voice teacher . Composed the famous romance Red Sarafan; Gurilev A. L. (1803-1858) a composer, pianist, violinist and teacher. Composer of many well-known romances.

<sup>23</sup>Druskina, p. 116

<sup>24</sup>Druskina, p. 404 No. 8, for Glinka's use of this interval, see chapter III.

<sup>25</sup>Druskina, p. 404 No. 11

<sup>26</sup>Druskina p. 118

<sup>27</sup>Pushkin A. S. (1799-1837) the greatest Russian poet. Lermontov M. Iu. (1814-1841) a famous Russian poet.

<sup>28</sup>Sarafan - Russian national dress for women. Musical example is taken from History of Russian Music of XIX century T. Hoprova, p. 14.

#### FOOTNOTES TO CHAPTER II

<sup>1</sup>M.I. Glinka Memoirs translated from the Russian by Richard B. Mudge, Norman, University of Oklahoma Press, 1963. First edition. (All the dates in this chapter are taken from this book and so are the pages in the brackets.)

<sup>2</sup>Crusell , B. H. (1775-1838), famous clarinet player and composer. Studied in Berlin and in Paris. From 1793-1834 resided in Stockholm.

<sup>3</sup>Kreutzer R. (1766-1831). A French composer who was the first violinist in the royal chapel of Marie Antoinette. Was a friend of Beethoven and in 1795 became a professor at the Paris Conservatory. Méhul E. (1763-1817) A French composer, who was encouraged by Gluck to write for the stage.

<sup>4</sup>Field J. (1782-1837) A famous Irish pianist, teacher and composer. Creator of the popular genre of piano music - nocturne.

Oman - although this name appears in this spelling in the English translation of Glinka's biography, it is likely that the correct spelling should be Ohmann (!). A singer with that name was active in Riga at the turn of the century and it is implied that his family lived and was active in Russia, see Fétist. Which one of the musicians with this name was Field's pupil has not yet been determined.

<sup>5</sup>Zeuner, K. T. (1775-1841), pianist and composer.  
Mayer, Ch. (1799-1862) German composer who was taken to Russia as a child and became a pupil of Field in Moscow.

<sup>6</sup>Cherubini, L. (1760-1842) Italian composer of operas. In 1788 settled in Paris.

<sup>7</sup>Weigl, J. (1766-1846) Austrian composer, who was the musical director, composer and the first conductor of the Opera in Vienna.

<sup>8</sup>Belloli - the only musicians of this name located so far are two brothers: Luigi (1770-1817) and Agostino, (1778-1839) well-known horn player and composer who played in the orchestra at the Scala (in Milan) and taught there at the Conservatory. There is at present no information available on a teacher of singing with that name, who was active in Russia.

<sup>9</sup>Zhukovsky V. A. (1783-1852), a Russian poet and critic, who wrote the text for many of Glinka's romances.

<sup>10</sup>Shestakova L. I. (1816-1906). Glinka's sister who did everything in her power to publish and propagandize her brother's work. She took an active interest in the musical affairs of the "Kuchka" (The Russian "Five"). Glinka's Memoirs were edited by A. N. Rimsky-Korsakov, including "Last years of Glinka's life and his death" by L. I. Shestakova; the book contains a part of N. V. Kukolnik's diary and some other articles. Moscow-Leningrad, 1930, p, 398.

<sup>11</sup>Zamboni L. (1767-1837) famous basso buffo.

<sup>12</sup>Delvig A. A. (1798-1831) Russian poet and a close friend of Pushkin. Since 1825 his home in St. Petersburg served as a meeting place for artists. Delvig is the writer of the text for Aliabiev's famous romance Nightingale.

Griboedov A.S. (1795-1829) Great Russian poet and diplomat. A close friend of Aliabiev, Verstovsky and Pushkin.

Mickiewicz A (1798-1855), the greatest Polish poet of that time.

<sup>13</sup>Ivanov N. K. (1810-1880) a peasant, who received his basic musical education from Glinka, became an excellent singer and had great success in Italy, Paris and London.

- <sup>14</sup>Pasta, G. (1798-1865) Italian soprano singer. In 1840 she appeared in Russia.
- Rubini G.B. (1794-1854) Italian tenor singer. In 1843 toured Holland and Germany with Liszt and went on along to St. Petersburg.
- <sup>15</sup>Zingarelli N. A. (1752-1837) Italian composer. In 1813 became the director of the Royal Conservatory at Naples.
- <sup>16</sup>Pollini, F. (1763-1846) Italian composer, who was pupil of Mozart in Vienna and later of Zingarelli at Milan. Calvocoressi, M.D. and G. Abraham Masters of Russian Music (New York Tudor Publishing Company, 1944), p. 23.
- <sup>17</sup>Ricordi G. (1785-1853) Italian music publisher. Founded the publishing house at Milan in 1808. Edited mainly Glinka's instrumental compositions and one romance Desire. The exact number of Glinka's compositions edited by Ricordi is still unknown.
- <sup>18</sup>Strauss J. (1804-1849) Austrian composer who composed many popular dances.
- Lanner, J. (1801-1843) Austrian composer who wrote over 200 waltzes, country dances and marches.
- <sup>19</sup>Dehn S. (1799-1858) German musician and teacher of music theory. Edited the periodical Caecilia. Librarian of the music section of the Royal Library in Berlin.
- <sup>20</sup>M. Glinka, Letters and Documents edited by V. Bogdanov-Berezovsky, Volume II (Leningrad, 1953) p. 78 letter No. 21, written in Berlin on March, 1834.
- <sup>21</sup>M. Glinka, Letters and Documents p. 340-1, letter No. 163, Granada, January 1846.
- <sup>22</sup>Gogol N. V. (1809-1852) Russian writer.
- <sup>23</sup>Viazemsky, P. A. (1792-1878), poet and critic. Odoevsky, V. F. (1804-1869), music and art critic. One of the first musicologists in Russia. A close friend of Glinka.
- Vielgorsky, M. Iu (1787-1863) Cellist and the director of the Russian Music Society.
- Kukolnik, N. V. (1809-1868) Russian writer on whose text Glinka wrote many romances and his only cycle of songs Parting with Petersburg.
- <sup>24</sup>After Glinka's death, in 1857, Dargomizhsky was the leading Russian composer around whom assembled the young musicians who constituted the group "Mighty Five".

<sup>25</sup>Rosen E. F. (1800-1860) Russian poet, librettist of Glinka's first opera Ivan Susanin.

<sup>26</sup>Petrov O. A. (1807-1878) Famous bass singer and an excellent actor. He also made transcriptions of operas for guitar solos.

Vorobieva, A. P. (1816-1901) famous contralto singer.

<sup>27</sup>M. Glinka, Letters and Documents, p. 98. Letter No. 38, Petersburg, December 1836.

<sup>28</sup>Among the romances dedicated by Glinka to E. Kern, the most famous is I Remember That Wonderful Moment. It is assumed that Glinka may have written many more songs dedicated to her but that many of these romances were lost.

<sup>29</sup>M. Glinka Letters and Documents, p. 133. Letter No. 59, Petersburg, November 1839.

<sup>30</sup>Gedeonov A. M. (1790-1867) Director of the Imperial Theatres from 1835 through 1858.

<sup>31</sup>M. Glinka Letters and Documents, p. 265. Letter No. 135, Paris, February, 1845.

<sup>32</sup>M. Glinka, Letters and Documents, p. 276. Letter No. 139, Paris, April, 1845  
Northern Bee = "Severnaia Pchela".

<sup>33</sup>M. Glinka, Letters and Documents, p. 376. Letter No. 186, Petersburg, May, 1849.

<sup>34</sup>Calvocoressi, M.D. and G. Abraham, Masters of Russian Music, p. 53.

#### FOOTNOTES TO CHAPTER III

<sup>1</sup>Zagursky B. M. I. Glinka, Second edition, (Leningrad - Moscow, 1948) p. 21.

<sup>2</sup>V. A. Vasina-Grossman, Russian Classical Romance of XIX Century (Moscow 1956), p. 73.

<sup>3</sup>V. A. Vasina-Grossman, p. 78.

<sup>4</sup>Ibid., p. 81

<sup>5</sup>Ibid.

<sup>6</sup>T. Livanova, ed., M. I. Glinka. Collection of Materials and Documents, (Moscow-Leningrad, 1950), p. 104.

<sup>7</sup>V. A. Vasina-Grossman, p. 92

<sup>8</sup>Ibid.

<sup>9</sup>Ibid., p. 95

<sup>10</sup>Ibid., p. 102

<sup>11</sup>Ibid., p. 101.

#### FOOTNOTES TO CHAPTER IV

<sup>1</sup>Chissell, Joan, Schumann (London, J. M. Dent and Sons, 1967), p. 124.

<sup>2</sup>Ibid., p. 125.

<sup>3</sup>Ibid., p. 129.

<sup>4</sup>Ibid., p. 130

<sup>5</sup>Sams, Eric, The Songs of Robert Schumann (London Methuen and Co., 1969), p. 9.

## APPENDIX

For assistance in translating the titles of Glinka's romances into English, I am indebted to Prof. T. Butler of the Slavic Department of the University of Wisconsin.

1. Moia Arfa (My Harp) K. Bakhturin, 1824.
2. Ne iskushai menia bez nuzhdy (Do Not Tempt Me to No Need), E. Baratynsky, 1825
3. Bednyi pevets (The Poor Singer), V. Zhukovsky, 1826.
4. Uteshenie (Consolation), V. Zhukovsky, 1826.
5. Akh ty, dushechka, krasna devitsa (Ah, you Darling, Lovely Girl) traditional text, 1826.
6. Pamiat' serdtsa (Heart's Remembrance) K. Batiushkov, 1826.
7. Ja liubliu, ty mne tverdila (I Love you, You Kept Insisting), A. Rimsky-Korsak, 1827.
8. gor'ko, gor'ko mne, krashoi devitse (Woe Is Me!), A. Rimsky-Korsak, 1827.
9. Skazhi zachem (Say Why) S. Golitsyn, 1827.
10. Pour un moment (Odin lish mig - Just For a Moment) S. Golitsyn, 1827.
11. Chto, krasotka Molodaia (What, Young Beauty), A. Delvig, 1827.
12. Mi sento il cor trafiggero (Toska mne bol'no serdtse zhmët - My Heart Is Gripped by Longing) P. Chaikovsky, 1828.
13. Ho perduto il mio tesoro (Smertnyi chas nastal nezhdannyi - Death's Moment Came Unexpected) P. Chaikovsky, 1828.

14. Tu sei figlia (Skoro uzy Gimeniâ - Soon the Ties of Marriage) P. Chaikovsky, 1828.
15. Pur nel sonno. (Îa v volshebno<sup>1</sup>m snovide<sup>1</sup>ne - I am In an Enchanted Dream), P. Chaikovsky, 1828.
16. Pensa questo instante (Voleĭ bogov îa znaĭu - I Know the Will of the Gods), Vs. Rozhdestvensky.
17. Dovunque il guardo giro - (Kuda Ni Vzgliânu - No Matter Where I Look ), Vs. Rozhdestvensky.
18. Piangendo ancora rinascere suole (kak v Vol'nykh Prostorakh - As in Open Space), Vs. Rozhdestvensky.
19. Mio ben ricordati - (Esli Vdrug sred' radostei - If Suddenly In the Midst of Happiness), P. Chaikovsky, 1829.
20. O Dafni che di quest'anima amabile diletto ( O, Dafna mofâ prekrasnâ - O, Daphne My Beautiful One), Vs. Rozhdestvensky.
- Due canzonette italiane (Dve Ital'ânskie kantsonetty - Two Italian Canzonettes).
21. Ah, zammenta, o bella Irene (Vspomni, O Irena - Remember, Oh Irine).
22. Alla centra - (K Tstre - To a Zither).
23. Razocharovanie (Disillusionement) S. Golitsyn, 1828.
24. Dedushka - devitsy raz mne govorili - (Grandfather! - The Girls Once Told Me) A. Delvig, 1828.
25. Ne poi, krasavitsa pri mne - (Sorceress, Sing Not for Me) A. Pushkin, 1828.
26. Zabudu l' îa - (Will I forget?) S. Golitsyn, 1829.
27. Noch' osenniâia - (Oh Gentle Autumn Night), A. Rimsky - Korsak, 1829.
28. Akh ty, noch' li, nochen'ka (Oh Night! Oh, Gentle Night), A. Delvig, 1829.
29. Golôs s togo sveta (A Voice from Another World)
30. Il desiderio (Zhelanie - Desire,) F. Romani, 1832.

30. Pobéditel' - (Conquerer) V. Zhukovsky, 1832.
31. Venetsianskaia noč' ( A Night in Venice) I. Kozlovsky 1822.
32. Ne govori: liúbov' proïdët (Say Not that Love Shall Fade) A. Delvig, 1834.
33. Dubrava Shumit - (Rustle of the Forest) V. Zhukovsky, 1834.
34. Ne nazvai eë nebesnou - (Call Her Not Heavenly) N. Pavlov, 1834.
35. Tol'ko uznal ia tebia - I Just Met you) - A. Delvig 1834-5.
36. Ia zdes', Inezil'ia - (Inezilia,) A. Pushkin, 1834.
37. Nochnoï smotr - (The Midnight Review) V. Zhukovsky, 1836.
38. Stansy. Vot mesto tainogo svidaniâ - (Here Is the Place of Our Secret Meeting), N. Kukolnik, 1837.
39. Sommenie - (Doubt), N. Kukolnik, 1838.
40. V Krovi gorit ogon' zhelan'ia - (My Heart Is a Flame with Desire) A. Pushkin, 1838.
41. Gde nasha roza - (Where Is Our Rose?) A. Pushkin, 1838.
42. Ne shchebechi, soloveïku (Sing Not Little Nightingale) V. Zabala, 1838.
43. Gude veter vel'mi v pole. (The Wind Howls Noisily,) V. Zabala, 1838.
44. Nochnoï zefir - (Night Breeze), A. Pushkin, 1838.
45. Svadebnaia pesnia. Divnyi terem stoit - (A Wedding Song), E. Rostopchina, 1839.
46. Zatsvetët cherëmukha - ( The Cherry Will Bloom). E. Rostopchina, 1839.
47. Esli vstrechus' s toboï - (If I Meet You) A Koltsov. 1839.
48. Ia pomniu chudnoe mgnovienie (I Remember that Wonderful Moment ) A. Pushkin, 1840.

49. Proshchanie s Peterburgom - (Parting with Petersburg), N. Kukolnik, 1840. Cycle.
- a Romans iz poemy "David Ritstsio" - (Romance from the Epic.)
- b Evreiskaiâ pesniâ iz tragedii "Kniaz' Kholmiskiï" - (Hebrew Song).
- c Belero - (O, Beautiful Maid of Mine)
- d Davno li roskoshna ty rozoi Tsvela - (Is it a Long Time Since You Bloomed Like a Rose)
- e Kolybel'naia Pesniâ - (Cradle Song)
- f Poputnaia pesniâ - (The Traveller's Song).
- g. Stoi, moi vernyi, burnyi knii - (Stop My Faithful, Stormy Horse).
- h Barkarola - (The Doves Fell Asleep.).
- i. Virtus antiqua - (Rytsarskiï romans \_ The Knight's Romance).
- j Zhavoronok - (The Lark).
- k K Melli (To Melly)
- l Proshchal'naia pesniâ - (The Parting Song).
50. Pesniâ Il'inishny - (Ilinishna's Song), N. Kukolnik, 1840.
51. Son Rachili - (Rachel's Dream) N. Kukolnik, 1840.
52. Kak Sladko s toboiu mne byt' - (How Sweet to be With You) P. Ryndin, 1840.
53. Priznanie - (Confession), A. Pushkin, 1840.
54. Liubliu tebia, milaiâ roza - (I Love You, Dear Rose), I. Samarin, 1842.
55. K nei - (To Her), A. Mickiewicz, 1843
56. Milochka - (Darling), 1847.
57. Ty skoro menia pozabudesh' - (You Will Soon Forget Me) Iu. Zhadovsky, 1847.

58. Slyshu li golos tvoi - (Can It be I hear Thy Voice?)  
M. Lermontov, 1848.
59. Zazdravnyi kubok - (The Toasting Cup) A. Pushkin, 1848.
60. Pesn' Margarity - (Marguerite,) Goethe, 1848.
61. Rormowa. O, milaiâ deva - (O, Lovely Girl), A.  
Mickiewicz, 1849.
62. Adel' - (Adel), A. Pushkin, 1849
63. Meri - (Marry), A. Pushkin, 1849.
64. Finskiï Zaliv - (The Gulf of Finland) P. Obodovsky, 1850.
65. Akh, kogda b.ia prezhde znala - (If I had Only Known  
Before), 1855.
66. Ne govori, chto serdtsu bol'no - (Do Not Say the Heart  
Is Sick), N. Pavlov, 1856.

## BIBLIOGRAPHY

- Beregovskaia - Nikolskaia, K., "Proshloe nuzhno segodniã" (The Past is needed Today) Sovetskaya Muzyka, Oct. 1968, p. 91-94.
- Brion Marcel, Schumann and the Romantic Age, translated by G. Sainsbury, London, Collins, 1956.
- Calvocoressi, M.D. and Gerald Abraham, Masters of Russian Music, New York Tudor Publishing Company, 1944.
- Capell, Richard, Schubert's Songs, New York, The Macmillan Company, 1957.
- Druskina, M. S. and Iu. V. Keldysh, (eds.) Ocherki po Istorii Russkoi Muzyki, 1790-1825, (Essays on the History of Russian Music 1790-1825), Leningrad, 1956.
- Glinka, M.I. Sochineniã dliã golosa s fortep'iano (Compositions for voice and piano) edited by N. N. Zagorny, Moscow, 1962.
- Glinka, M. Zapiski (Memoirs) edited by V. Bogdanova-Bererovskaia, Leningrad, 1953.
- Glinka, M. Memoirs translated from the Russian by Richard B. Mudge, Norman, University of Oklahoma Press, 1963.
- Glinka, M. I. Zapiski (Memoirs) edited and comments by A. N. Rimsky-Korsakov, Moscow-Leningrad, "Academia" 1930.
- Glinka, M. Pis'ma i dokumenty (Letters and Documents) edited by V. Bogdanova-Berezovskaia, 2 volumes, Literaturnoe nasledie, Leningrad, 1953.
- Gordeeva, E. ed., M. I. Glinka Moscow, Gosudarstvennyi Tsentralnyi muzei muzykal'noi Kultury, 1958.
- Hoprova, T., Kriukov, A., Vasilenko, S., Ocherki po istorii Russkoi muzyki XIX veka (History of Russian music of XIX century), Leningrad, 1960.

- Katayeva, Lelia and Val Telberg, Russian-English Dictionary of Musical Terms, New York, Telberg Book Corporation, 1965.
- Keldysh Iu. V. Russkaia muzyka XVIII veka (Russian Music of the XVIII century), Moscow, Nauka, 1965.
- Livanova A., M. I. Glinka. kalendar' k stopiatidesiatiletiu so dnia rozhdeniia, Leningrad, 1954.
- Livanova T, ed., M. I. Glinka. Sbornik Materialov i statei (Collection of materials and essays), Moscow, Leningrad 1950.
- L'vov-Prach, Sobranie Narodnykh Russkikh Pesen' s Ich Golosami (Collection of Folk Russian Songs with their Voices), edited by V. M. Beliaev, Moscow, 1955.
- Orlova, A. ed., Glinka v vospominaniakh sovremennikov (Glinka in the memories of his contemporaries), Moscow, 1955.
- Sams, Eric. The Songs of Robert Schumann, London, Methuen and Co, 1969.
- Seaman, G. R. History of Russian Music, Volume I, Oxford, Basil Blackwell, 1967.
- Shteinpress, B. S. and Iampol'skii, I. M. Entsiklopedicheskiĭ Muzykal'nyi Slovar' (Encyclopedic Musical Dictionary). Moscow, 1959.
- Shlifshstein, S. Glinka i Pushkin (Glinka and Pushkin) edited T. Sokolova, Moscow-Leningrad, 1950.
- Stasov, V., Izbrannye Stat'i o Muzyke (Selected Essays on Music) Leningrad, Moscow, 1949.
- Trutovsky, V., Sobranie Russkikh Prostych Pesen' s Notami (Collection of Russian Simple Songs with Notes), edited by V. Beliaev, Moscow, 1953.
- Uspensky, V. Mikhail Ivanovich Glinka, 1804-1857, Leningrad, Molodaia Gvardia, 1950.
- Vasina-Grossman, V.A. Russkiĭ Klassicheskiĭ Romans XIX veka (Russian Classical Romance of the XIXth century), Moscow, Akademia Nauk SSSR, 1956.
- Zagursky, B. I. M. I. Glinka 2nd ed., Leningrad-Moscow, 1948.
- Zetlin, M., The Five, translated and edited by G. Panin New York, International Universities Pres, Inc. 1959.

Zhitomirsky, D. Robert i Klara Shuman v Rossii (Robert and Clara Schumann in Russia), Moscow, 1962.

Approved by Professor Miloš Velimirović

June 3, 1971

*Miloš Velimirović*