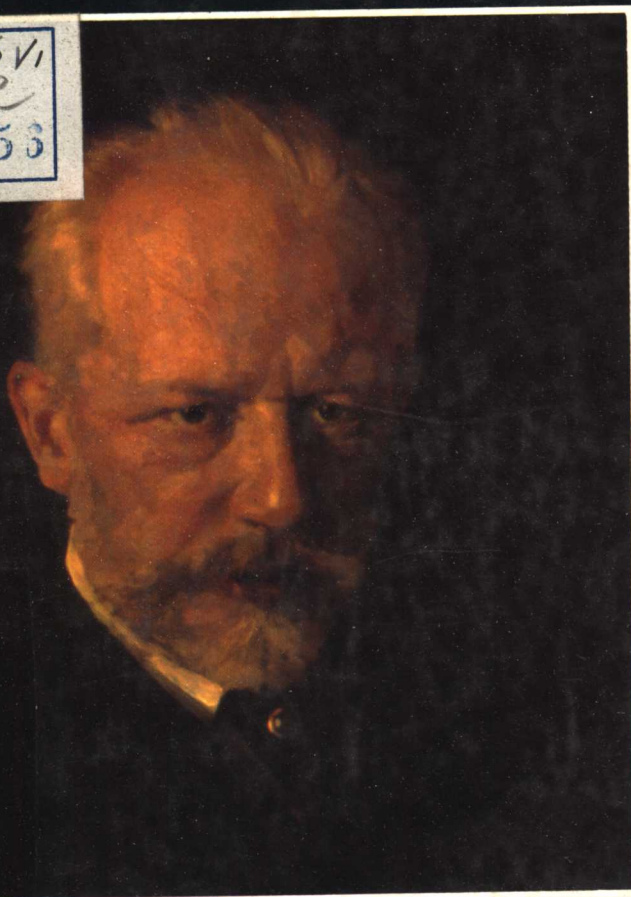


# *The New Grove* **RUSSIAN MASTERS 1** **GLINKA BORODIN BALAKIREV** **MUSORGSKY TCHAIKOVSKY**

*David Brown Gerald Abraham David Lloyd-Jones*



Masters 1

THE NEW GROVE®

# Russian Masters 1

GLINKA BORODIN  
BALAKIREV  
MUSORGSKY TCHAIKOVSKY

David Brown  
Gerald Abraham  
David Lloyd-Jones  
Edward Garden

**M**  
MACMILLAN

Copyright © David Brown, Gerald Abraham,  
David Lloyd-Jones, Edward Garden 1980, 1986

All rights reserved. No part of this publication  
may be reproduced or transmitted, in any form or by any means,  
without permission.

First published in  
The New Grove Dictionary of Music and Musicians\*,  
edited by Stanley Sadie, 1980

*The New Grove* and *The New Grove Dictionary of Music and Musicians*  
are registered trademarks of Macmillan Publishers Limited, London

First published in UK in paperback with additions 1986 by  
PAPERMAC  
a division of Macmillan Publishers Limited  
London and Basingstoke

First published in UK in hardback with additions 1986 by  
MACMILLAN LONDON LIMITED  
4 Little Essex Street London WC2R 3LF  
and Basingstoke

British Library Cataloguing in Publication Data

Russian Masters 1: Glinka, Borodin, Balakirev, Musorgsky,  
Tchaikovsky.—(The Composer biography series)  
I. Composers—Soviet Union—Biography  
I. Brown, David, 1929— II. The new Grove dictionary  
of music and musicians III. Series  
780'.92'2 ML390

ISBN 0-333-40253-9 (hardback)  
ISBN 0-333-40236-7 (paperback)

First American edition in book form with additions 1986 by  
W. W. NORTON & COMPANY  
500 Fifth Avenue, New York NY 10110

ISBN 0-393-02282-X (hardback)  
ISBN 0-393-30102-8 (paperback)

Printed in Great Britain

## General abbreviations

<b>A</b>	alto, contralto [voice]	<b>Mez</b>	mezzo-soprano
<b>addl</b>	additional	<b>movt</b>	movement
<b>aut.</b>	autumn		
<b>B</b>	bass [voice]	<b>ob</b>	oboe
<b>b</b>	bass [instrument]	<b>obbl</b>	obligato
<b>Bar</b>	baritone [voice]	<b>orch</b>	orchestra, orchestral
<b>bn</b>	basoon	<b>orchd</b>	orchestrated (by)
<b>BWV</b>	Bach-Werke-Verzeichnis [Schmieder, catalogue of J. S. Bach's works]	<b>ov.</b>	overture
		<b>pf</b>	piano
<b>c</b>	circa [about]	<b>Pol.</b>	Polish
<b>cl</b>	clarinet	<b>prol</b>	prologue
<b>collab.</b>	in collaboration with	<b>pt.</b>	part
<b>conc.</b>	concerto	<b>pubd</b>	published
<b>Cz.</b>	Czech	<b>qnt</b>	quintet
		<b>qt</b>	quartet
<b>db</b>	double bass	<b>R</b>	photographic reprint
		<b>repr.</b>	reprinted
<b>eng hn</b>	english horn	<b>rev.</b>	revision, revised (by/for)
		<b>Russ.</b>	Russian
<b>facs.</b>	facsimile	<b>S</b>	soprano [voice]
<b>fl</b>	flute	<b>str</b>	string(s)
<b>frag.</b>	fragment	<b>sum.</b>	summer
		<b>sym.</b>	symphony, symphonic
<b>hn</b>	horn		
<b>inc.</b>	incomplete	<b>T</b>	tenor [voice]
		<b>transcr.</b>	transcription, transcribed (by/for)
<b>J</b>	Jähns catalogue [Weber]		
<b>Jg.</b>	Jahrgang [year of publication/volume]	<b>U.</b>	University
		<b>v, vv</b>	voice, voices
<b>K</b>	Köchel catalogue [Mozart no. after / is from 6th edn.]	<b>va</b>	viola
		<b>vc</b>	cello
		<b>vn</b>	violin
<b>L.H.</b>	left hand		
<b>lib</b>	libretto	<b>wint.</b>	winter

Symbols for the library sources of works, printed in *italic*, correspond to those used in *Répertoire International des Sources Musicales*, Ser. A.

## Bibliographical abbreviations

<i>EIT</i>	<i>Ezhegodnik imperatorskikh teatrov</i>
<i>HRo</i>	<i>Hudebni rozhledy</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MMR</i>	<i>The Monthly Musical Record</i>
<i>MO</i>	<i>Musical Opinion</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Music Review</i>
<i>MS</i>	<i>Muzikal'nyi sovremennik</i>
<i>MT</i>	<i>The Musical Times</i>
<i>NZM</i>	<i>Neue Zeitschrift für Musik</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RdM</i>	<i>Revue de musicologie</i>
<i>RMG</i>	<i>Russkaya muzikal'naya gazeta</i>
<i>SIMG</i>	<i>Sammelbände der Internationalen Musik-Gesellschaft</i>
<i>SovM</i>	<i>Sovetskaya muzika</i>

## Preface

This volume is one of a series of short biographies derived from *The New Grove Dictionary of Music and Musicians* (London, 1980). In their original form, the texts were written in the mid-1970s, and finalized at the end of that decade. For this reprint, they have been re-read and modified by their original authors and corrections and changes have been made; in particular, the Tchaikovsky text has been supplemented in the light of recent research. The bibliographies have been brought up to date.

The fact that the texts of the books in the series originated as dictionary articles inevitably gives them a character somewhat different from that of books conceived as such. They are designed, first of all, to accommodate a very great deal of information in a manner that makes reference quick and easy. Their first concern is with fact rather than opinion, and this leads to a larger than usual proportion of the texts being devoted to biography than to critical discussion. The nature of a reference work gives it a particular obligation to convey received knowledge and to treat of composers' lives and works in an encyclopedic fashion, with proper acknowledgment of sources and due care to reflect different standpoints, rather than to embody imaginative or speculative writing about a composer's character or his music. It is hoped that the comprehensive work-lists and extended bibliographies, indicative of the origins of the books in a reference work, will be valuable to the reader who is eager for full and accurate reference information and who may not have ready access to *The New Grove Dictionary* or who may prefer to have it in this more compact form.

S.S.

# MIKHAIL GLINKA

David Brown

# Contents

## List of illustrations

## Preface

### Mikhail Glinka *David Brown*

I	1804-34	1
II	1834-42	9
III	1843-57	21
IV	Style and influence	28
	Work-list	33
	Bibliography	41

### Alexander Borodin *Gerald Abraham* (I, bibliography), *David Lloyd-Jones* (II, work-list)

I	Life	45
II	Works	58
	Work-list	71
	Bibliography	73

### Mily Balakirev *Gerald Abraham*, *Edward Garden* (work-list)

I	Life	77
II	Works	91
	Work-list	95
	Bibliography	104

### Modest Musorgsky *Gerald Abraham*

I	Life	109
II	Posthumous completion of works	125
III	Style and aesthetic	131
	Work-list	138
	Bibliography	140

### Pyotr Il'yich Tchaikovsky *David Brown*

I	1840-70	145
II	High nationalism, 1870-74	161
III	Increasing problems, 1874-7	171
IV	Marriage: crisis and aftermath, 1877-8	181



V	Creative trough, 1878-84	192
VI	Creative renewal, 1884-90	202
VII	Last years, 1891-3	217
VIII	Technique and style	227
	Work-list	231
	Bibliography	244
Index		251

## List of illustrations

1. Mikhail Ivanovich Glinka: lithograph	13
2. Autograph MS from Act 2 of Glinka's 'Ruslan and Lyudmila' (Central State Literature and Art Archives of the USSR, Moscow)	18
3. Glinka with his sister, Lyudmila Shestakova	25
4. Alexander Porfir'yevich Borodin	53
5. Autograph MS of the opening of Yaroslavna's scene with chorus from Borodin's 'Prince Igor' (M. I. Glinka State Central Museum of Musical Culture, Moscow)	68
6. Mily Alexeyevich Balakirev	89
7. Autograph MS from the second version of Balakirev's oriental fantasy for piano, 'Islamey' (M. E. Saltikov-Shchedrin State Public Library, Leningrad)	93
8. Modest Petrovich Musorgsky: portrait by I. E. Repin (State Tretyakov Art Gallery, Moscow)	114
9. Musorgsky's 'Boris Godunov', Act 2 scene i: engraving by K. Veyrman after N. Negadayev's painting of the design by I. P. Andreyev for the first production, 1874 (Theatre Museum, Leningrad)	122
10. Autograph MS from the vocal score of Musorgsky's 'Boris Godunov', showing the original ending of Act 1 scene ii (M. I. Glinka State Central Museum of Musical Culture, Moscow)	134
11. Pyotr Il'yich Tchaikovsky (M. I. Glinka State Central Museum of Musical Culture, Moscow)	151
12. Autograph MS from the Act 1 finale of Tchaikovsky's 'Swan Lake' (Archiv für Kunst und Geschichte, Berlin)	174

13. Part of Tchaikovsky's autograph letter (15 July 1877) to Madame von Meck (Tchaikovsky House Museum, Klin)	185
14. Autograph MS from the opening of Tchaikovsky's 'Eugene Onegin', with the composer's reduction for the piano score (Archiv für Kunst und Geschichte, Berlin)	188
15. Nadezhda von Meck	199
16. The Tchaikovsky brothers: Anatoly, Nikolay, Ippolit, Pyotr and Modest	206
17. Principals in the first production of Tchaikovsky's 'The Sleeping Beauty', with Carlotta Brianza as Aurora	210
18. Tchaikovsky with Nikolay and Medea Figner	214
19. Tchaikovsky in his doctoral robes, Cambridge, 1893	220
20. Tchaikovsky's autograph sketches for the opening of the Allegro non troppo from the first movement of his Sixth Symphony (M. I. Glinka State Central Museum of Musical Culture, Moscow)	225

Cover: Pyotr Il'yich Tchaikovsky: portrait (1893) by Nicolay Kuznetsov (Russian Museum, Leningrad)



## CHAPTER ONE

# 1804-34

### I Early years

Mikhail Ivanovich Glinka was the father of the 19th-century Russian nationalist school of composers, and exerted a profound and freely acknowledged influence upon Balakirev and his circle and upon Tchaikovsky. He was born in Novospasskoye (now Glinka), near Smolensk, on 1 June 1804.

It is possible that the Glinkas were Polish in origin, though a branch of the family had been established in the Smolensk region for over 150 years before Mikhail's birth. They were landowners who had developed some broad cultural interests, and Glinka's uncle, who lived only 10 km from Novospasskoye, had his own serf orchestra which included in its repertory some of the overtures and symphonies of Haydn, Mozart, and even Beethoven. Initially Glinka was excluded from such experiences, for immediately after his birth his paternal grandmother took him into her charge, virtually incarcerating him in her own overheated room for the first six years of his life. Thus, besides undermining his constitution and laying the foundations of his lifelong hypochondria, she effectively cut him off from all music except for the folksongs sung in abundance by his nurse, the chant he heard in the village church, and the strident church bell music for which the Smolensk region was famous. The last particularly attracted him, and his earliest 'composi-

tions' were imitations of such bell music on copper basins. The importance of this initial and exclusive musical diet was fundamental: the folksongs sank deep into Glinka's mind so that later he could effortlessly incorporate their shapes into his own melodic invention. At the same time his ear became accustomed to a higher norm of dissonance than contemporary western European composers would have found acceptable, partly through the bell music, and partly through the familiarity he must have acquired in later childhood with the rough *podgolosok* harmonizations which Russian peasants habitually improvised to their folksongs.

On his grandmother's death in 1810, Glinka passed into the care of his parents, and at last began to hear other music. But it was another four or five years before a clarinet quartet by Bernard Crusell suddenly aroused in him a passion for Western music. His interests now shifted primarily to this field, and he was able to broaden his experiences further after 1817, when he was sent to school in St Petersburg. There he excelled at languages, adoring also the natural sciences and any subject that elicited an imaginative response. In general, though, his musical education was thoroughly unsystematic, and, despite the fact that Caterino Cavo, who was to conduct the première of *A Life for the Tsar*, was responsible for music at his school, Glinka gained most of his musical experience outside school in St Petersburg. During his schooldays he had three piano lessons from John Field, and he met and favourably impressed Hummel when the latter was visiting Russia. On leaving school in 1822 he resisted his father's pressures to enter the foreign service, and settled into the life

## Early years

of a musical dilettante in the world of the St Petersburg drawing rooms to which his sociability and skill, both as singer and pianist, readily gained him access.

Glinka had a lifelong attraction towards remote and, to him, exotic places, and in 1823 he persuaded his father to allow him to visit the Caucasus, ostensibly to take the waters at Pyatigorsk and Kislovodsk. The medical results of this treatment were disastrous, but Glinka was deeply impressed both by the scenic wonders of the region and by its festivals and customs. On returning in the autumn, he spent some six months at Novospasskoye; during this time he was able to rehearse his uncle's orchestra, gaining invaluable insights into the craft of orchestration. However, when he returned to St Petersburg in 1824, he settled again into an undirected existence, hindered only by his undemanding employment as an under-secretary in the office of the Council of Communications (1824-8) and by the constant illnesses, real and imaginary, which are diligently chronicled in his *Zapiski* ('Memoirs'). Otherwise he engaged in pleasant, sometimes frivolous, musical pastimes with an ever widening circle of acquaintances, from time to time furnishing these activities with simple compositions. He associated with Pushkin, Griboyedov, Del'vig and other important figures of this very active period of Russian literature, though he seems to have been quite unmoved by the cultural and social ideas that motivated most of them. The only event to disturb his empty life was the shock of falling under suspicion of sheltering his former tutor, Wilhelm Küchelbecker, who had taken part in the abortive Decembrist revolt of 1825. Glinka, who never engaged in politics, retired to the country until the upheaval subsided.

During the 1820s he composed a fair amount of music, even though he had had no formal musical grounding. On leaving school he had received the greatest help from Karl Mayer, a St Petersburg musician whose leisurely but intelligent guidance he declared was of immense value. He inherited no tradition of sophisticated composition, and there was as yet no sign of distinctive national character in his more extended pieces. But the rich cultural life of St Petersburg, comparable with that of any large western European city, provided him with models upon which he could base his early works. During his youth and 20s he was able to make acquaintance with, notably, the operas of the French school and of Rossini, and with a selection of the orchestral and choral masterpieces of Haydn, Mozart and Beethoven. He also constantly attended informal musical gatherings, and throughout his creative life his piano dances and variations reflected this world in their trite melodies or brilliant but empty figuration.

Far more serious intentions are revealed in his orchestral and ensemble music of the 1820s. Here he attempted symphonic composition, soon managing to synthesize conventional sonata structures of no distinction with tame, even banal, melodic material. The achievement of his later music is foreshadowed only in his sometimes deft contrapuntal combinations and decorative counterpoints, and in the skill with which he handled his chosen instrumental forces. Glinka's 'Classical' phase closed with the String Quartet in F. It was a line of development that was unsuitable for him; in any case, in the late 1820s his attention was focusing increasingly upon the styles and techniques of



## *Italy and Berlin*

Italian opera; before leaving for Italy in 1830 he had composed numerous pieces with Italian texts, though they are stiff and sometimes stylistically insecure.

The most accomplished of Glinka's early compositions are to be found among his songs with piano accompaniment. A few are feeble, and in most the narrow confines of a drawing-room aesthetic cramp the invention and expressive scope, but in *Razocharovaniye* ('Disenchantment') – which, like *Pamyat' serdtsa* ('Heart's memory'), contains some striking yet apparently inexplicable premonitions of Schumann – Glinka explores deeper feelings which find even more cogent expression in *Golos s tovo sveta* ('A voice from the other world'), written, it seems, for his sister Pelageya's husband after her death in 1828. Apart from these songs, Glinka's most noteworthy compositions of the 1820s are his six folksong stylizations, miniatures in which the very simple piano accompaniments are usually exactly right for the pseudo-folk melodies which he could so readily invent.

## **II Italy and Berlin**

In May 1830 Glinka left Russia for Italy with Nikolay Ivanov, a tenor of the imperial chapel. After travelling through Germany and taking the waters at Ems and Aachen, they proceeded through Switzerland to Milan, which was to be Glinka's base for the next three years. There Glinka took some lessons in composition from Francesco Basili, who was the director of the Milan Conservatory, but these he soon discontinued because of their academic aridity. He derived more benefit from his acquaintance with Bellini and Donizetti, and he also established a certain local fame as a pianist. To main-