

Women and the Nineteenth-Century Lied

For Michael and Philomena – AK

For Lionel – SW

Edited by

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ASHGATE



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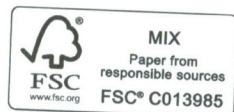
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Pauline Viardot-Garcia's 'Ne poj, krasavica, pri mne' and the Genre of Russian Romance¹

Kadja Grönke

Viardot-Garcia: The International Perspective

Singing was but one of the many artistic talents of Michelle Ferdinande Pauline Viardot-Garcia (1821–1910) and not the first of her musical activities that she pursued. Despite coming from a well-known Spanish family of singers, she initially received composition lessons with Anton Reicha and instruction on the piano from Charles Meysenberg and, in the period from 1836 to 1838, from Franz Liszt. Nor did her talent for drawing go unschooled. She experienced the singing lessons given by her father, Manuel García, from the perspective of the sight-reading *répétiteuse*, and made her first public appearances as a pianist and piano accompanist to members of her family. Only after the deaths of her father and her sister, the celebrated mezzo-soprano Maria Malibran, did she receive vocal training.

Although Pauline Viardot-Garcia swiftly developed to become one of the leading female singers of the nineteenth century, her manifold cultural interests extended far beyond music. Thanks to her origins in a family of travelling musicians, she spoke Spanish, French, Italian, German, English and Russian fluently; she also learned Latin and Greek. All this not only facilitated communication in the

¹ This is the first of two chapters translated into English by Victoria Viebahn (see also Chapter 11). Russian texts are reproduced here in accordance with the ISO transliteration system, whereby as a rule, the 'hard sign' at the end of the word that was usual in the nineteenth century is omitted. Russian names are given as they appear in GMO. Owing to Viardot's multilingualism and the practice of having works published in several countries, the song examined here was published under the title 'Géorgienne', as well as under the poem's incipit 'Ne poj, krasavica ...', and its German translation (Pauline Viardot-Garcia, 'Ne poj, krasavica ...' / 'O sing, du Schöne, sing mir nicht ...' in *Desjat' stichotvorenij Puškina, Lermontova, Kol'cova, Tjutčeva i Feta položennyja na muzyku Polinoju Viardo Garsia* (St Petersburg and Moscow: A. Johansen, 1865), no. 7, pp. 25–8). No date of composition is known: Christin Heitmann conjectures in her catalogue of works that the song was written in Baden-Baden in 1863 or between 1863 and its date of publication, 1865 (Christin Heitmann, *Pauline Viardot. Systematisch-bibliographisches Werkverzeichnis* (VWV), Hochschule für Musik und Theater Hamburg (2012–), online database <http://www.pauline-viardot.de/Werkverzeichnis.htm>, accessed 17 March 2013).

countries where she performed, but it also opened up for her the intellectual and political life of these destinations and facilitated a fertile exchange of ideas with performers, composers, painters and writers from the European and Slavic cultural areas. She shared her intellectual interests with her husband, the French writer Louis Viardot (1800–83), who was 21 years her senior. For the sake of his wife he gave up his position as director of the Théâtre Italien in Paris, becoming her personal impresario, and while they undertook their concert tours together he went back to his professional roots as a journalist and art historian.²

Viardot-Garcia experienced the manifold languages and cultures within which she moved with a distinctly open mind. It is clear that her keen interest in the individuality of her host countries found its most intensive expression in her compositions. Here she showed herself receptive to the most diverse national musical styles, approaching them in an artistic manner, and blending them into music that is her own. Hence, although she was no Spanish, French, German or indeed Russian composer, she nevertheless offered musical contributions to Spanish, French, German and Russian music.³ How she succeeded in doing so

² Viardot's specialisms as a writer coincided with his liking for the visual arts, for hunting and for Spain. Among his works are the *Geschichte der Araber und Mauren in Spanien* (1850); he translated *Don Quijote* into French 'and published numerous museum guides, amongst others concerning those countries where he travelled with his wife' ('und publizierte zahlreiche Museumsführer u. a. für jene Länder, die er mit seiner Frau bereiste'): Beatrix Borchard, 'Pauline Viardot', in *Musikvermittlung und Genderforschung: Lexikon und multimediale Präsentationen*, ed. Beatrix Borchard, Hochschule für Musik und Theater Hamburg (2003–), 18 July 2012, http://mugi.hfmthamburg.de/A_lexartikel/lexartikel.php?id=viar1821 (accessed 17 March 2013). He also possessed a large collection of paintings (see Nicholas G. Žekulin, *The Story of an Operetta: Le dernier sorcier by Pauline Viardot and Ivan Turgenev*, Vorträge und Abhandlungen zur Slavistik, vol. 15 (Munich, 1989), p. 2 ff.). The couple had four children. The eldest daughter (Louise Pauline Marie, 1841–1918) was born in the first year of their marriage, but initially given into foster care as the scheduled tour of Russia was crucial for Viardot-Garcia's growing reputation. Claudie (1852–1914), Marianne (1854–1913) and Paul Louis Joachim (1857–1941) were born only once their mother's career had become sufficiently firmly established – deliberately, it seems. The couple also took charge of bringing up Turgenev's daughter Pelagaja (Paulinette), who was born out of wedlock.

³ Significantly, she also addressed folk music: 'Dabei nahm sie zunächst vor allem die spanischen Traditionen ihres Elternhauses auf. Sie sammelte aber auch bei ihrer Freundin George Sand, auf deren Anwesen Nohant, gemeinsam mit Chopin Volkslieder und -melodien der Berri und übergab ihre Aufzeichnungen später dem Musikethnologen Julien Tiersot, der einen Teil davon in seinem Buch "La Chanson populaire et les écrivains romantiques" (1931) veröffentlichte' ('In so doing, she first documented above all the Spanish traditions of her family. But together with Chopin she also collected folk songs and melodies of the Berri at Nohant, the estate of her friend George Sand, later passing on her records to the musical ethnologist Julien Tiersot, who published a part of them in his book *La Chanson populaire et les écrivains romantiques* (1931)'); Borchard, 'Pauline Viardot'.

will be considered in this chapter, with the romance 'Ne poj, krasavica, pri mne', her setting of a text by the Russian poet Aleksandr Pushkin, serving as case-study.

Viardot-Garcia and the Russian Romance

In the years 1843, 1844, 1846 and 1853 Pauline Viardot made guest appearances as an opera and concert singer in St Petersburg and Moscow, performing with resounding success at the Imperial Theatres and the salons of the high nobility.⁴ Out of respect for her host country, she incorporated works by Mikhail Glinka, Aleksandr Dargomizhsky and Aleksey Verstovsky into her programmes, performing these in the original Russian. In this way she paid tribute to what was still then the fledgling national music in its central genre, the 'Russian romance', as Verena Mogl observes:

Russische Romanzen wurden zu einem festen Bestandteil ihres Konzertprogramms, und ein Kritiker urteilte darüber: 'Wir wissen nicht, wo und wie Frau Viardot gelernt hat auf Russisch zu singen, unterlassen es zu raten, auf welchem Wege unser russisches Gefühl in ihr Herz geschlichen ist, aber wir geben zu, dass es unmöglich ist, den nationalen Charakter unserer Musik vollständiger, vollkommener zu verstehen ... Den Gesang eines tollkühnen Postkutschers scheinen wir zu hören, wenn sie 'Glöckchen' von Verstovskij singt, die Stimme einer russischen Zigeunerin erklingt in dem Lied 'Herzchen Mädchen', und das alles ist nicht übernommen, ist keine sklavenartige Nachahmung der fremden Art und Weise, sondern wurde verstanden, erfüllt und wiedergegeben *auf eigene Art*, jedoch in genau jener Sprache, in der Russen singen und die Frau Viardots musikalische Verständlichkeit tief ergründet hat.'⁵

⁴ An anonymous critic enthused in 1840: 'Pauline Garcia verbindet den schönsten Kontralt mit den Registern des hohen Soprans; die Stimme ist voll, gleichmäßig, silberrein und glänzend, besonders in den Mitteltönen und der Tiefe; dabei höchst geläufig, geschmeidig und für lebhaften Ausdruck aller Leidenschaften wie geschaffen' ('Pauline Garcia combines the finest contralto with the registers of a high soprano; the voice is full, even, silvery pure and radiant, especially in the middle range and low register; at the same time it is exceptionally agile and smooth and is as if created for the liveliest expression of all the passions'), *AmZ*, 42/4 (1840), col. 67. As regards technique, writing in 1843 Julius Becker even went so far as to call Viardot-Garcia 'die größte Gesangsvirtuosin der Gegenwart' ('the greatest contemporary vocal virtuoso'), *NZfM*, 19 (1843), p. 68.

⁵ 'Russian romances became firmly established as a component of her concert programmes, apropos of which a critic made the following assessment: "We do not know where and how Frau Viardot learned to sing in Russian and let us refrain from guessing along what paths our Russian sensitivities crept into her heart, but we admit that it is impossible to understand the national character of our music more completely, more perfectly ... We seem to hear the singing of a daredevil coachman when she sings 'Glöckchen' by Verstovsky, the voice of a Russian gypsy is heard in the song 'Herzchen Mädchen', and all this is not

Set to literary texts in the Russian language, for the majority of Slavic composers this genre of Russian romance, the national equivalent to the German Lied, was decisive for their *Selbstfindung*, the process of 'finding themselves'.⁶ 'Unlike the *rossijskaja pesnja*, the *Volkslied*, the *pesnja* (the simple folkloristic song), the *narodnaja pesnja* (folksong) and the *bytovaja pesnja* or *bytovoj romans* (the more recent urban folklore)',⁷ the genre of the Russian romance is characterized by its particular choice of text and theme. Based on high quality nineteenth-century poetry in the Russian language, it sings of 'loneliness, parting, separation, exile, the tedium of life (as a variation on the French "ennui"), friendship as a lasting value in times of political repression'⁸ and 'Selbstmitleid' ('self-pity').⁹ Viardot became acquainted with this linguistic, thematic and stylistic generic model at a time when it was taking on its compositional features in the works of Aleksandr Alyabyev, Glinka and Dargomizhsky. As a singer, she put the model into practice, and she also addressed it as a composer: between 1864 and 1882, six collections of songs, overlapping in their content and based largely on texts by Russian poets, were published in St Petersburg.¹⁰

The composer set these poems in Russian, thereby respecting the particular sound of the spoken word and intonation of the verses, just as a native speaker

assumed, is no slavish mimicry of the foreign manner and melody, but has been understood, felt and reproduced in her own way, yet in precisely that language in which Russians sing and which has given profound depth to Frau Viardot's musical articulation": Verena Mogl, 'Vermittlerin der Kulturen – Pauline Viardot an der Italienischen Oper in Sankt Petersburg', *Hochschulzeitung der Hochschule für Musik und Theater Hamburg*, 12/6 (2010), cited here from http://www.pauline-viardot.de/pdf/Mogl_Zwoelf.pdf (accessed 17 March 2013). Later she also sang works by Rimsky-Korsakov, Tchaikovsky and Anton Rubinstein, thereby contributing to the awareness of this music in Western Europe.

⁶ Dorothea Redepenning, 'Die vokale Romanze in Rußland', MGG, Sachteil, ed. Ludwig Finscher (Bärenreiter: Kassel and Basel, 1998), 'Romanze', vol. 8, cols 531–2.

⁷ '[In] Abgrenzung sowohl zur *rossijskaja pesnja*, dem *Volkslied*, als auch zur *pesnja*, dem einfachen, volkstümlichen Lied, zur *narodnaja pesnja* (*Volkslied*) und zur *bytovaja pesnja* oder *bytovoj romans*, die jüngere städtische Folklore bezeichnen' (ibid.).

⁸ 'Einsamkeit, Abschied, Trennung, Verbannung, Lebensüberdruß (als Variante des französischen "ennui"), Freundschaft als bleibendem Wert in Zeiten politischer Repression' (ibid.).

⁹ Ibid.

¹⁰ 'A total of fifty "Lieder" were published between 1864 and 1874 by the [St] Petersburg publisher A. Johansen, originally in six collections. They were all reissued – with an additional four songs – in 1874. The choice of Petersburg (the first volume also appeared simultaneously in Leipzig and later in Paris) and the somewhat unexpected fact that most of the songs are to words by Russian poets are only some of the indicators of Turgenev's hand in these volumes. At various times, he was poet, translator, proof-reader, publicist and financier. That the later volumes were published at his expense (secretly from Pauline) is now well-known ... [T]he Johansen firm republished the fifty-four songs on several occasions, including a last edition in 1887, four years after Turgenev's death' (Zekulin, *The Story of an Operetta*, p. 10). On the different editions see also Heitmann, VWV.

would do. Furthermore she had the scores counter-checked by the poet Ivan Turgenev, a close friend of hers.¹¹ The place of publication, St Petersburg, and the repeated reprints of her songs up to the end of the 1880s, attest to a consistently high level of reception within Russia, while comparison with indigenous Russian romances reveals that Viardot-Garcia's music took its place in the development of this genre on equal terms. It would therefore appear both logical and desirable to include Pauline Viardot-Garcia's Russian songs in future studies dealing with the history of the Russian romance as a genre.

Viardot's Pushkin Settings

Altogether 16 of the Russian romances by Viardot-Garcia published in St Petersburg are based on texts by Pushkin – the most commonly set Russian poet. Musical compositions featuring several of these verses were already in existence: parallel with settings by Viardot-Garcia are those by Alyabyev of 'Cvetok' (Viardot-Garcia: 'Das Blümlein'), 'Uzник' (Viardot-Garcia: 'Der Gefangene') and 'Voron k voronu letit' (in German: 'Rabe flog zum Raben nah');¹² there is a romance by Glinka on 'Nočnoj zefir' (Viardot-Garcia: 'Im Wind bebt hier'); and for 'Zemfiras Lied' ('Staryj muž, groznyj muž' – 'Alter Mann, strenger Mann')¹³ there are settings by Verstovsky and Alyabyev, as well as a Bessarabian folk tune. And almost all the Pushkin texts selected by Viardot-Garcia were also set subsequently by other composers – among them César Cui, Musorgsky, Rimsky-Korsakov, Anton Rubinstein and Pyotr Il'yich Tchaikovsky.

The romance 'Ne poj, krasavica, pri mne', which comes under more detailed scrutiny in the following pages, occupies a special position in that this poem, dating from 1828, is among the most frequently set works of Pushkin and inspired composers both before and after Pauline Viardot.¹⁴ Such popularity is scarcely

¹¹ It becomes clear from Turgenev's correspondence with Bodenstedt and with Viardot that the composer set the texts in the Russian original, the translation subsequently being adapted to the musical setting. Turgenev contributed – in part together with Anton Rubinstein – substantially to the production and publishing of these works by correcting the proofs and the translations, calling for 'Änderungen in der ursprünglichen Reihenfolge' ('changes to the original order') and organizing the printing (Dietrich Fischer-Dieskau, *Wenn Musik der Liebe Nahrung ist. Künstlerschicksale im 19. Jahrhundert* (Stuttgart: Deutsche Verlags-Anstalt, 1990), p. 345).

¹² 'Little flower', 'The prisoner', 'Raven flying to raven'.

¹³ 'Night wind', 'Zemfira's song'.

¹⁴ Aleksandr Pushkin, 'Ne poj, krasavica, pri mne', in Pushkin, *Polnoe Sobranie Sočinenij*, vol. 3, *Stichotvorenija 1826-1836, Skazki* (Moscow: Izdatel'stvo Akademii Nauk SSSR, 1948), p. 109. Ernst Stöckl counts a total of 44 song settings of 'Ne poj' and one choral composition; this text stands in eighth place among those most often set. Prior to Viardot's version, settings appeared by Glinka (1828–31) and Nikolay Titov (1829); in 1875 Balakirev published his setting, and there later followed versions by Lyadov (1876),

surprising since the text itself takes song as its theme – albeit in the paradoxical case of a request not to sing. It is no wonder, then, that Pauline Viardot was attracted to this text, set it, and also performed the work herself in public.¹⁵

Her romance appeared in 1865 in St Petersburg in a bilingual edition published by the A. Johansen press.¹⁶ The German translation underlaid to the Russian original was by Friedrich Martin von Bodenstedt¹⁷ and came into being in the context of a lively exchange with Turgenev, who took charge of the editing and print-setting on behalf of the composer.¹⁸ However, in the correspondence between the two men that accompanied this process, this song is not mentioned explicitly in any of the letters.¹⁹ The German translation, together with a literal (rather than a singing) translation into English, is given below.²⁰

O sing, du Schöne, sing mir nicht Georgiens wehmutsvolle Lieder; Sie wecken wie ein Traumgesicht, Mir fernes Land und Leben wieder.	O sing not to me, fair one, The melancholy songs of Georgia; Like a dream vision they reawaken For me that distant land and life.
Auf mich herein in wilder Pein Aus deinen Liedern klagend bricht es[:] Die Steppennacht, der Mondenschein[,] Der Schmerz des Kindlichen Gesichtes ...*	In a wild lamenting torment It breaks in on me from your songs[:] The steppe night, the moonlight[,] The pain of the childlike face ...*
Das liebliche Gespenst, bei dir Vergess' ich es und, ach! wie gerne; Doch wenn du singst, erscheint es mir Und winkt und ruft mich in die Ferne.*	The sweet ghost, with you I forget it and, oh! how gladly; Yet when you sing, it appears before me And waves and calls me to distant places.*

Glazunov (1880), Anton Rubinstein (1886), Ippolitov-Ivanov (1893), Rimsky-Korsakov (1897) and Rachmaninoff (1890–93), to mention only the best known. See Ernst Stöckl, *Puškin und die Musik. Mit einer annotierenden Bibliographie der Puškin-Vertonungen 1815–1965* (Leipzig: Deutscher Verlag für Musik, 1974).

¹⁵ <http://mugi.hfmt-hamburg.de/Viardot/starts2.html> ('Konzertrepertoire'), accessed December 2012.

¹⁶ Also probably by E. Gérard & Cie in Paris in 1866 in a French version by Louis Edmond Pomey ('Ma belle, ne dis plus tout bas').

¹⁷ The German poet (1819–92) who translated Turgenev's works into German. He settled initially in Moscow as a home tutor, and was appointed Professor for the History of Slavic Literature in Munich (1854–66) and Director of the Meiningen Theatre (1866–70) before running *Die Tägliche Rundschau*, Berlin (see Henri Granjard, *Quelques lettres d'Ivan Tourguéniev à Pauline Viardot* (Paris and La Haye: Mouton, 1974), p. 203).

¹⁸ When Bodenstedt failed to deliver his translations on time, Turgenev also made his own attempts. However, the versions published were those of Bodenstedt (see *ibid.*, p. 201 f.).

¹⁹ Heitmann, VWV.

²⁰ The German text preserves the original punctuation and orthography: editorial additions are in square brackets. The lines of text marked with an asterisk are sung twice in Viardot-Garcia's setting.

O sing, du Schöne, sing mir nicht
Georgiens wehmutsvolle Lieder;
Sie wecken wie ein Traumgesicht
Mir fernes Land und Leben wieder.*

O sing not to me, fair one,
The melancholy songs of Georgia;
Like a dream vision they reawaken
For me that distant land and life.*

In diametric opposition to the command not to sing expressed by the words, the identical text of the first and last verses stamps an A B A form on the poem that is yet further intensified by the lightly flowing, four-foot poetic metre and the cross-rhyme structure reminiscent of folksong. On a purely formal level, therefore, the poem is characterized by elements that inevitably lead the reader to expect a simple musical setting in the manner of a folksong. This noticeable character may be connected with the way in which the poem came into being, for in 1828 Pushkin wrote his verse to a pre-existent melody, a Georgian folk tune that he came to know via Glinka,²¹ and that was sung to him by the poet Aleksandr Griboedov. Through the roundabout way in which it was set down, some of the folkloristic authenticity was naturally lost, and Pushkin's verse proves to be the poetic response to a musical item that in certain respects is itself an artefact.

Glinka's version of the folk tune transcribed by Griboedov, written in 1828, is extant. The composer sets it as a simple strophic song, the second half of each last line of text being repeated in each strophe. To this he adds a chordal piano accompaniment with a short instrumental passage inserted halfway through each strophe. As if to balance this, there is neither a piano introduction nor a postlude, with the result that the pause after the second line of each verse and the absence of any pause between the verses gives rise to a noticeable lack of correlation between the internal structure of the text and that of the music.

The melody, harmony, vocal range and piano accompaniment of Glinka's version are designed entirely to achieve simplicity and singability (Example 8.1). The piano supports and carries the vocal line in such a way as to communicate the folkloric aspect convincingly to the listener. In the middle of each verse, however, the song's flow is surprisingly interrupted: the regular upbeat feature of the first two lines and the downbeat effect in the half-bar pattern of the following two lines stand in stark contrast to each other, and in the repetition of the last two words of text that follows (as for instance at bar 11: Example 8.2) this leads to an unexpected reversal of the stereotypical initial rhythm of quaver upbeat–crotchet to a full-beat crochet–quaver rhythm.

This unexpected development is connected with the unusual position of the piano interlude already mentioned: incorporated at precisely the point of change between the two basic rhythmic patterns, this instrumental insertion subtly negotiates between the divergent models. The syncopated mid-bar transition and the two staccato final notes point explicitly to the change of metrical scheme. It is

²¹ Michail Glinka, *Aufzeichnungen aus meinem Leben* (Berlin: Henschelverlag, 1961), p. 70.

Example 8.1 Glinka, 'Ne poj, krasavica', bars 1–8

Andantino *p*

Не пой, кра-са-ви-ца, при мне ты

пе-сен Гру-зи-и пе-чаль-ной:

на-по-ми-на-ют мне о-не

as if what seems at first glance to be the highly simplistic form of the song is, in compositional terms, questioned from within.

Something similar happens also in Pushkin's verses. However simple and songlike the effect may be at the formal level, the content and linguistic conception are equally complex, since the poet works with images that appear to be mutually exclusive, but which through association represent the respective counter-image: the girl who is present, the sight of whom binds the lyrical 'I' to the present time, fuses with a girl remembered, who in the singing of the other is brought back to life from the past. The lyrical 'I' resists the memory – and now all the more

Example 8.2 Glinka, 'Ne poj, krasavica', bars 8–13

(8) **[Andantino]** *[p]*

дру-гу-ю жизнь и бе-рег даль-ный,

бе-рег даль-ный. У-вы! На-по-ми-

takes his resistance as the occasion to put the past into words. Implicated in the injunction to be silent is the impulse to speak.

Viardot-Garcia clearly had a particular interest in this combination of a simple overall form with a multi-layered internal structure. Published some 30 years after Glinka's version, her song takes up the clear verse form of the text and the framing concept of the outer verses. Yet the piano and vocal line work together in a way that reveals this overall form to be, in a sense, only the outer casing for the colourful musical activity that takes place within. The setting begins with an eight-bar piano introduction (Example 8.3) that recurs in the manner of a ritornello between the individual vocal sections, thereby exposing the composition's underlying framework. In line with the poetic form, Viardot-Garcia selects a strophic structure also for the music (with instrumental prelude and postlude), and the homogeneity of the piano part guarantees the unity of mood called for by the Lied genre.

The vocal part, on the other hand, takes its orientation from the richly faceted text, becoming the vehicle for abundant associations and feelings that defy note-for-note correspondence. Consequently, in this setting Pushkin's text is couched in the form of a varied strophic song. Furthermore, from the second verse onward, the composer has the last line of each verse sung twice, augmenting it in the romance's final nine bars to become an extended vocal coda (Example 8.4).

Example 8.3 Viardot, 'Ne poj, krasavica', bars 1–8

Allegro $\text{♩} = 88$

If the piano didn't insist so tenaciously on its quasi-ritornello structure, the vocal line would almost justify describing this as a through-composed Lied. But the piano part is granted some flexibility also. While the instrumental 'ritornelli' mark out the verses of text clearly from one another and emphasize the basic formal structure, the individual instrumental interludes vary in length. Thus piano and voice don't alternate according to a rigid scheme; the vocal part appears to come in almost freely within an instrumental passage – as if improvising to a given accompanimental model.

In any case, the differing formal conception of the vocal and instrumental parts is apparent from the Lied's outset, for the composer gives the two protagonists noticeably dissimilar musical material: the piano neither prepares the entry of the vocal melody, nor does it repeat or develop elements of the voice part (Example 8.5). To a large extent, it does not even run parallel to the vocal line. Although the piano and voice both begin with the same emphatic interval of a descending sixth (in the piano, stretched over one and a half bars and scalic, in the voice as a leap), the main direction of the melodic movement runs downwards in the right hand of the piano part and largely upwards in the voice. The contrast between a downbeat pattern in the instrumental part and the upbeat pattern of the voice part makes it entirely clear here that two different musical components are being combined, each making its own independent contribution to the expression of Pushkin's text.

It is thanks to the regular broken chords of the piano bass line, which are underlaid throughout the entire song in the manner of a typical harp, guitar or lyre

Example 8.4 Viardot, 'Ne poj, krasavica', bars 60–72

(60) **[Allegro]** $\text{♩} = 88$

дру - гу - ю жизнь
Mir fer - nes Land

и бе - рег даль
und Le - ben wie

- ный.
- der.

p *pp*

Ред. *

Example 8.5 Viardot, 'Ne poj, krasavica', bars 8–16

(8) [Allegro] (♩ = 88)

rubato

He пой, кра - са - ви - ца, при мне ————— Те пе - сен
O Sing, du Schö - ne, sing mir nicht ————— Ge - or - giens

colla parte

11

Гру - зи - и пе - чаль - ной; На - по - ми - на - ют мне о -
weh - mut - vol - le Lie - der; Sie we - cken, wie ein Traum - ge -

14

- не Дру - гу - ю жизни бе - регъ дальный. —
- sicht Mir fer - nes Land und Le - ben wie - der.

accompaniment, that in spite of its dual-track nature, the song does not disintegrate into its component parts. At the same time, this rhapsodic accompanimental figuration strengthens the sense of spontaneous music making and conveys the impression that the song is coming into being directly at that moment – in the singing itself, as it were. Thus the composer employs a surprising strategy calculated to communicate the tense dualism between clarity of form and ambiguity of musical expression, as dictated by the text, while at the same time preserving the air of spontaneity akin to folksong. She succeeds in bringing the opposing components into a subtle balance for which she finds the model in Pushkin's poetry.

The poem is characterized by its strikingly concrete conceptuality: a Georgian song, the steppe, a night, a girl's face – images are conjured up in the reader's inner eye suggesting a story which, however, is not elaborated upon further. The connection and elucidation of the depictive elements remain in the area of vague allusions; questions are provoked but not answered. Quite consciously, Pushkin opens up scope for associations, only then to leave the reader alone with them.²² This rich potential for interpretation and association forms the point of departure for the considerably later Romance op. 51 no. 2 (1897) by Rimsky-Korsakov.²³ The setting is through-composed, whereby the music, which moves successively towards the close, is superimposed over the A B A structure of the text. The composer creates the rise in intensity encompassing the entire setting in the form of a two-part dialogue between voice and piano, in which the instrumental partner ultimately leaves the vocal part behind and, in terms of expression, reaches out far beyond the framework provided by the verse.

At the start it is scarcely conceivable that the piano part will gain such determined independence (Example 8.6). With no instrumental introduction, the voice enters immediately following two arpeggiated chords, initially developing quite freely and supported only sparingly by chords in the piano. From the second strophe of the text (bar 10 ff.) an almost mechanical accompanying figure is then heard in the piano left hand, firmly connecting the two central text strophes to each other. Indeed, the right hand frees itself of the arpeggiated supporting chords only from the third strophe of text (see bar 20 ff., Example 8.7), and with a burnished octave figure the instrumental part blossoms at precisely the moment when the vocal part retreats into the lower register.

From the point when the power of music is invoked, namely from the words 'No ty poeš' ('Yet when you sing', bar 26), voice and instrument appear to be competing for melodic supremacy. Imitatively, and curling around each other, they drive the music forward with ever greater urgency until the piano is ultimately left alone (Example 8.8). Thus the expressive pianistic climax at the conclusion can be identified as part of a far-reaching chain of emotions and associations that has by no means reached its conclusion when the poem ends. The music brings in associations of a longing that is far beyond words.

²² This open-endedness may be the cause of a fundamental sense of melancholy which sets in as the text is read, and is explicitly intensified in the setting by Rachmaninoff, for example.

²³ 'Ne poj, krasavica, pri mne', Nikolay Rimsky-Korsakov, *Polnoe Sobranie Sočinenij*, vol. 45, *Romansy* (Moscow: Gosudarstvennoe muzykal'noe izdatel'stvo, 1946), pp. 420–25.

Example 8.6 Rimsky-Korsakov, 'Ne poj, krasavica', bars 1–10

Allegro moderato ♩ = 112
espressivo

Не пой, кра-са-ви-ца, при мне ты пе-сен

4
Гру - зи - ны пе - чаль - ной: На - по - ми - на - ют мне о -

7 **a tempo**
poco riten. (poco animato)

- не Дру-гу-ю жизнь и бе - рег дасть - ный.

dimin. *p* *p*

Viardot's Settings as Russian Romances

Analysis of Pauline Viardot-Garcia's setting of Pushkin's 'Ne poj, krasavica, pri mne', comparing it with the romances by Glinka and Rimsky-Korsakov to the same text, underlines the independence shown by Viardot-Garcia in approaching this well-known example of nineteenth-century Russian poetry. With all due caution, one could regard the musical settings analysed here as prototypes for

Example 8.7 Rimsky-Korsakov, 'Ne poj, krasavica', bars 16–26

(16) [**Allegro moderato (poco animato)**]

при лу - не Чер-ты да - ле - кой, бед - ной

19
де - вы! Я о - браз ми - лый, ро - ко -

22
вой, Те - бя у - ви - дев, за - бы -

25
ва - ю; Но ты по -

dimin. *p* *cresc.* *f*

Example 8.8 Rimsky-Korsakov, 'Ne poj, krasavica', bars 42–54

(42) [Allegro moderato (poco animato)]

На - по - ми - на - ют мне о - не Дру - гу - ю

жизнь и бе - рег - даль

- ный.

f

dim.

dim.

espress. assai

cresc.

p

three different lines of development of the Russian romance.²⁴ Glinka's setting represents the attempt to render authentic folk music fruitful in an artificial manner, thereby making a contribution more broadly to Russia's cultural self-definition. Rimsky-Korsakov, by contrast, aims to make an individual musical statement. This setting is not primarily concerned with the text; the composer's own very personal emotional interpretation is added, one that far exceeds the words and finds expression predominantly in the piano part. Finally, Viardot-Garcia's is the only one of the three that seeks to balance word and sound: in putting the poem into music she strives to grasp its particular artistic and literary features. Hence, she takes the poetic substance of Pushkin's verses in the most profound seriousness and interprets it via her musical setting. In this endeavour, she employs musical means to construe the language in greater depth.

To what high degree Viardot-Garcia uses the process of composition as a way of grasping a lyrical text, and thereby consequently engages with the poetic power and expressivity of its language, is underlined by the particular and succinct wording of her communication to the painter Ludwig Pietsch. She wrote to Pietsch in 1865 that Russian poetry had become 'musikalisch vertraut geworden' (something of her own with the help of music).²⁵

It was not only in the Slavic domain that Viardot-Garcia took poetry to her heart by setting it to music.²⁶ The diversity of the texts she set bears witness to the composer's competence not only as a polyglot but also in the area of literature. The discerning way in which she deals with language, and with texts in different languages, naturally leads to a breadth of musical approaches that can scarcely be defined as representing any uniform compositional style on her part. As Heitmann puts it:

²⁴ The settings by Balakirev and Rachmaninoff take another musical direction. They present convincing evidence for Taruskin's notion that in the development of Russian music, there is an orientation towards stylized eastern folklore that is not based on original melodies but on a tacit agreement as to how eastern exoticism should be implemented in compositional terms (see Richard Taruskin, *Defining Russia Musically* (Princeton and New Jersey, 1997), pp. 152–85).

²⁵ Letter of Pauline Viardot-Garcia to Ludwig Pietsch, 24 May 1865, describing how her closeness to Russian poetry had 'come by way of music'; cited in Brigitte Höft, 'Pauline Viardot-Garcia in Baden-Baden', in *Pauline Viardot in Baden-Baden und Karlsruhe*, ed. Ute Lange-Brachmann and Joachim Draheim, Baden-Badener Beiträge zur Musikgeschichte, vol. 4 (Baden-Baden: Nomos-Verlagsgesellschaft, 1999), pp. 23–66, p. 32.

²⁶ Heitmann notes that the majority of her vocal compositions and arrangements were translated into up to four languages and published in various countries in the vernacular, in several cases in bilingual editions, and that 'sie arbeitete mit Verlagen in Frankreich, Deutschland und Russland zusammen, so dass ihre Werke eine große Verbreitung in verschiedenen Kulturkreisen fanden' ('she negotiated with publishers in France and Russia with the result that her works were widely disseminated in a variety of cultural circles'); Heitmann, VWV, 'Pauline Viardot als Komponistin – Eigene Kompositionen'.

Pauline Viardots kompositorische Arbeit ist ebenso von dem Prinzip ästhetischer und kultureller Transfers geprägt wie alle ihre künstlerischen Tätigkeiten: Sie strebte weder einen einheitlichen Personalstil an, noch das 'überzeitlich gültige' Meisterwerk. Sie vertrat vielmehr ein Musikverständnis, bei dem es vor allem um Kommunikation und Vermittlung ging, Kommunikation zwischen 'Kennern und Liebhabern', zwischen verschiedenen Stilrichtungen und Stilebenen, zwischen verschiedenen Musikulturen.²⁷

Viardot-Garcia's pianistic training stands as a guarantee that the piano is invariably an equal partner in her song compositions, and the voice part displays a highly developed feeling for melody and vocal presence that stems from her own work as a singer. But beyond this her multi-faceted repertoire, her stage experience and not least her numerous concert tours gave her a familiarity with the most diverse types of music.²⁸ It is therefore entirely logical that her own international outlook influenced her compositional activity.²⁹

Heitmann notes of Viardot-Garcia that it was 'nicht nur ein Anliegen, verschiedene nationale Musiktraditionen in ihre Arbeit zu integrieren, sondern auch, von verschiedenen Nationen verstanden zu werden' ('not merely her aim to integrate various national musical traditions into her work, but also to be understood by various nations').³⁰ And as Heitmann goes on to say:

Die international ausgerichteten Tätigkeiten von Pauline Viardot sind um so bemerkenswerter, als sie in einer Zeit der nationalen Abgrenzungen stattfinden, also in einer Zeit, in der sich jedes Land um die Ausprägung eines eigenen Nationalstiles bemühte und diesen zumeist als Abgrenzung gegenüber anderen Ländern hervorhob. In ihrer Lebensweise wie in ihren Tätigkeiten machte Pauline Viardot genau das Gegenteil: sie verweigerte sich den Polarisierungstendenzen und ästhetischen Kämpfen ... Auf diese Weise sorgte

²⁷ 'Pauline Viardot's compositional work is characterized by the principle of aesthetic and cultural transfer to the same degree as her artistic activity as a whole: she sought to produce neither a unified personal style, nor the masterpiece "of timeless significance". Rather, she represented an approach to music that was concerned with communication and mediation, communication between "connoisseurs and amateurs", between differing styles and stylistic levels, between different musical cultures' (ibid.).

²⁸ For example, it is the case that 'she learned native folk songs from peasants during her first trip to Russia in 1843 and later performed these folk songs in her Russian concerts' (Susan C. Cook and Judy S. Tsou, 'Introduction', *Pauline Duchambge, Loïsa Puget, Pauline Viardot, Jane Vieu: Anthology of Songs* (New York: Da Capo Press, 1988), p. X).

²⁹ See Beatrix Borchard, 'Viardot, Pauline', in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell (29 vols, 2nd edition, London and New York: Macmillan, 2001), vol. 26, pp. 519–21, p. 520.

³⁰ Heitmann, VWV, 'Pauline Viardot als Komponistin – Eigene Werke'.

Pauline Viardot als Künstlerin, Komponistin und als Veranstalterin für eine Integration verschiedener nationaler Kulturelemente.³¹

Viardot-Garcia's contributions to the genre of Russian romance promoted cultural exchange in the sphere of music in both directions: 'She offered Russian music a new forum and the aristocratic audience that didn't patronize Russian opera became acquainted with and came to love works by their own composers. Thus Pauline Viardot became ... a communicator of Russian culture in its own country',³² while at the same time she imported the hitherto unknown works of Russian composers to Germany and France.³³ Hence, nothing would be more misguided than to attempt to dismiss her songs as folkloristic or even eclectic trifles. As Beatrix Borchard rightly stresses, although 'Viardot did not regard herself as a composer, yet her work was highly professional'.³⁴ Viardot's song compositions must be regarded as independent contributions to national manifestations within the genres of German Lied, French *mélodie* and indeed Russian romance.

³¹ 'The internationally orientated activities of Pauline Viardot are all the more remarkable since they took place during a time of national demarcations, hence in a period when every country was striving to achieve its own national style and stressed this largely by setting it apart from those of other countries. In her way of life, as in her activities, Pauline Viardot did precisely the opposite: she refused to follow the tendencies towards polarization and aesthetic battles ... In this way, as an artist, composer and promoter Pauline Viardot achieved the integration of differing national cultural elements' (ibid.).

³² 'Sie bot der russischen Musik ein neues Forum und das aristokratische Publikum, das nicht in der russischen Oper verkehrte, lernte Werke der eigenen Komponisten kennen und lieben. So wurde Pauline Viardot ... zur Vermittlerin der russischen Kultur im eigenen Land' (Mogl, 'Vermittlerin der Kulturen', p. 3).

³³ Borchard, 'Pauline Viardot'.

³⁴ Borchard, 'Viardot, Pauline', p. 520.