

Selected Russian Classical Romances and Traditional Songs for Young Singers:
Introductory Materials with Teaching Strategies

by

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ABSTRACT

The purpose of this research is to assemble a collection of Russian Art song repertoire selected for beginner level training, with an exposition of the criteria for their appropriateness as teaching pieces. This examination defines the scope of vocal, technical, language and interpretive abilities required for the performance of Russian Art song literature. It also establishes the need for a pedagogical approach that is free from Eurocentric cultural biases against Russian language and culture. Intended as a reference for teachers and students to simplify the introduction of Russian Art song into the repertoire of the advanced secondary or beginning undergraduate student, it includes a discussion of learning priorities and challenges particular to native English speakers relative to successful Russian language lyric diction assimilation, with solutions. This study is designed to furnish material for a published edition of songs in the appropriate transpositions for high, medium and low voice including word-for- word and sense translations with IPA transcriptions, along with program notes for each piece. Repertoire is selected from the works of Alyab'yev, Gurilyov, Varlamov, Glinka, Dargomyzhsky, Tchaikovsky and Mussorgsky, as well as a few folk songs. The repertoire is grouped by difficulty and accompanied by English translations, interpretive analyses of the Russian Language poetry, and International Phonetic Alphabet (IPA) transcriptions modified for lyric diction. The degrees of difficulty are determined by vocal registration demands, word lengths and rhythmical text setting, as well as the incidences of unfamiliar phonological processes and complex consonant clusters occurring in the text. A scope and sequence chart is included, supplemented with learning objectives and teaching

strategies, which organizes the repertoire according the order in which the pieces are to be taught. A palatalization guide is provided, to provide solutions for common pronunciation problems. Included in the appendices are listings of additional recommended Russian art song titles and recommended listening and viewing.

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Countless thanks to my loving husband, Earl Hazell, who served as a mentor and anchor through the many permutations of this project. Finally, I owe my interest in this cherished subject matter to my friend, Dr. Julia Ageyeva Hess.

My interest in Russian Phonetics began in 2003, inspired by a Russian friend and colleague in the Master of Music program in the School of Music at Arizona State University. Julia was in process of completing dual degrees in Harpsichord performance and Piano Accompanying. She felt that I would have a good chance of learning Russian quickly, due to my verbal mimicking abilities. Julia and I eventually worked on a project together, a full-length recital of non operatic vocal repertoire by Russian composers: Glinka, Tchaikovsky, Medtner, Rachmaninoff and Shostakovich. I fell in love with the

concentrated expression of the Russian language, and was impressed with the beauty of the small amount of repertoire that we studied together. During the process, when others learned about what I was embarking upon, they expressed excitement and wonder at such an undertaking for a native English speaker. I suspected that the reactions of my associates were based on their awareness of the common reputation that Russian had gained as a “back language,” “not conducive to singing well for young singers” and being too difficult a language to learn, especially considering that an entirely new and larger alphabet has to be absorbed. Upon hearing multiple variations of that reaction, I adopted a personal mission to expand my own knowledge of the repertoire, and encourage the elimination of those attitudes through phonetically remedial education.

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GLOSSARY OF PHONETIC TERMS

Glossary terms adapted from descriptions found in Shriberg and Kent's *Clinical Phonetics*, 1995.¹

| | |
|-----------------|---|
| Affricate | A manner of articulation; a consonant formed by a stop + fricative sequence. Examples of English affricates are the [dʒ] in judge and the [tʃ] in church. |
| Allophone | One of the sound variants within a phoneme class, used in a specified phonetic context. |
| Approximant | Speech sounds that can be regarded as something between a vowel and a consonant. In the articulation of approximants, articulatory organs produce a narrowing of the vocal tract, but leave enough space for air to flow without much audible turbulence. |
| Articulator | An anatomic structure capable of movements that form the sounds of speech. The primary articulators are the tongue, jaw, lips and velopharynx. |
| Blade of tongue | The flexible front of the tongue that is located behind the tip and in front of the dorsum. |

¹ Shriberg, Lawrence D., and Raymond D. Kent. *Clinical Phonetics: Second Edition*. Boston: Allyn and Bacon, 1995.

| | |
|---------------------|---|
| Body of tongue | The mass or bulk of the tongue |
| Broad Transcription | Use of phonetic symbols only, to represent speech sounds |
| Diacritical Marks | Special modifiers used along with the basic phonetic symbols for finer detail in speech transcription. These include: nasal, lip, tongue, sound source, offglide vowel and laryngeal stop release symbols. |
| Dorsum of tongue | The portion of the tongue located between the root and the blade. The dorsum is the part of the tongue used to produce the <i>g</i> consonant in <i>go</i> . |
| Fricative | A manner of articulation in which a continuous noise is generated as air is channeled through a narrow articulatory constriction |
| Glide | A manner of articulation that involves a gliding movement from a partly constricted vocal tract to a more open vocal tract shape. Glides resemble diphthongs in their dynamics, but can not serve as the center of a syllable |
| Iotation | Form of palatalization which occurs in Slavic languages. The process of Iotation is called softening, which occurs by mixing a consonant with the palatal approximant /j/. The English word <i>onion</i> has the sound of an iotated <i>n</i> . |
| Lateral | A manner of articulation in which sound escapes around the sides of the tongue |

| | |
|-----------------------------------|---|
| Morpheme | The smallest unit of language that carries a semantic interpretation (meaning) |
| Narrow Transcription | The use of diacritical marks along with phonetic symbols used to represent speech sounds |
| Pharyngeal Cavity (or pharynx) | The cavity forming the lower part of the vocal tract, from just above the vocal folds up to the division of the tract into the oral and nasal cavities. |
| Phoneme | A class of basic speech segments that has the linguistic function of distinguishing morphemes (the minimal units of meaning in a language) |
| Plosive | The release of the pressurized air built up after a stop. |
| Postalveolar | Place of articulation where palato-alveolar and retroflex consonants are initiated. Just behind the alveolar gum ridge, but not as far back as the hard palate. |
| Retroflex | A backward turning of the tongue tip. A form of /r/ coloring or rhotacization. |
| Rhotic | Pertaining to r coloring; types: bunched, retroflex and uvular |
| Root of Tongue | The part of the tongue that reaches downward from the dorsum of the tongue to the epiglottis and the larynx |
| Stop | A manner of articulation in which the vocal tract is completely closed for some interval, so that the air flow builds up behind the point of closure. |

| | |
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| Tip of Tongue | The forward most part of the tongue visible upon protrusion of the tongue from the mouth; used to produce a large number of sounds, including the <i>th</i> consonant in <i>though</i> and the <i>t</i> consonant in <i>two</i> . |
| Velarization | A secondary articulation of consonants by which the back of the tongue is raised toward the velum during the articulation of the consonant. |

INTRODUCTION

University and conservatory vocal performance programs in the United States tend to exclude Russian art song repertoire from their curricula. Since only a few institutions provide course offerings in Russian Vocal Literature or Russian Lyric Diction, voice students must embark on independent study to develop their interest and capabilities. That journey may involve going outside of the program to locate a native speaker to receive individual coaching. Additionally singers need to access sources that provide translations, transliterations and phonetic transcriptions. These texts are most readily available for the well-known opera arias, libretti and late Romantic art songs. In those sources, works representing the Russian Nationalist composers predominate, which are regarded as some of the most sophisticated in vocal repertoire. They do not usually contain numerous earlier existing selections, which blend the subject matter of the Romantic Movement with structural principles of Classical era composition. The acknowledged quality of this repertoire lies in stark contrast with its under-utilization in formal singer education. What are the likely reasons for this?

There are several possible explanations for omitting this fine quality repertoire. The following discussion highlights some of these with the intention of analyzing and understanding the circumstances. The body of vocal repertoire used in beginner singer training has been developed by teachers to provide structure and measurable success. The criteria used to assess the difficulty of songs conventionally include the following: vocal technical skills needed (onset and release, legato, sostenuto, appoggio, flexibility), diction

and language demands (vowel and consonant production, enunciation, accent and emphasis), interpretive attributes (emotional concepts, meaning of the text, vocal color,) and musicianship and requirements of the the musical setting (reading pitches and rhythms, range, tessitura.) The majority of literature selected to meet these learning objectives for beginning singers comes from Western European traditions: English, Italian, French, German and occasionally Spanish. (Spanish-styled compositions in French or German are often considered even more frequently than Spanish language vocal literature.) Russian art songs are usually not included because teachers are more likely to be familiar with Russian opera repertoire, which tends to have extensive vocal size, range and language demands. The operatic repertoire tends to be richly orchestrated, and in many cases requires mature voices of heavier fachs to carry in the hall.

The conventional wisdom regarding repertoire selection for beginning singer training is that Russian art song repertoire is too challenging for singers below the graduate level to undertake. Common perceptions of the literature include: 1) a high difficulty level, 2) vocal demands that are too heavy, 3) music that is disturbingly dark or sad, 4) Russian as a guttural language, incompatible with the accepted standards for Italianate vocal production, especially for singers in their formative stages, and 5) fear of Cyrillic-based languages 6) a belief that Russian text is too difficult to absorb in the time allowed for instruction. These concerns about the vocal, musical and linguistic challenges of Russian opera and art song have led to the conventional pedagogical practice of simply omitting

these works from entry-level study or intermediate study, leaving it to the student to discover and pursue at later stages.

These views are unfortunately derivative of outmoded Eurocentric biases against Russian culture, which have resulted in a collection of stereotypes that have led to incorrect mental concepts of language sounds, aversion to certain musical attributes, and apprehension in vocal educators regarding teaching the repertoire. For example, it is true that Russian opera repertoire is more appropriate for the advanced singer and much of the late romantic and twentieth century romances demand a comparable level of skill. However, voice teachers do not typically begin singer training with the late romantic operatic and song literature of any other language. It is surprising that vocal educators have been accepting of this approach for Russian song. The following opinions provide some insight in to the phenomena.

Apprehension 1: Russian language sounds produce vocal tension in singing.

Sherri Weiler's 1994 treatise, *Solving Counterproductive Tensions Induced by Russian Diction in American Singers* provides an example of the conventional pedagogy by inferring that Russian language sounds are innately tension producing to non-native speakers.² The phonetic sciences do not support this inference. Notions of a guttural

² Weiler, Sherri Moore. *Solving Counterproductive Tensions Induced by Russian Diction in American Singers*. Dissertation, Florida State University, 2004. pg 2 "The vowel sound of ы is the single element of Russian diction that provides needless fear for American singers. Its closest English sound equivalent is the /I/ found in the word dim with a rapid

language that is too hard for English speakers to learn come from the Eurocentric mythology of the Cold War era. It is only incorrect mental concepts of Russian language sounds, often inspired by cultural stereotypes, which could potentially produce tension in the vocal tract. This problematic circumstance is compounded by the existing Russian diction texts that focus on imprecise English language comparisons accompanied by phonetic transcriptions that are not modified for lyric diction, but rather more closely resemble modern daily speech.^{3 4}

Apprehension 2: Russian is less lyrical than languages of the standard repertoire.

The works of Glinka, Tchaikovsky and Mussorgsky demonstrate that the Russian language is no less lyrical than English or German.

Apprehension 3: Russian sounds are too difficult for English speaking singers below graduate level study.

/i/ off-glide. Most singers want to form it too far back in the throat, adding unnecessary and unproductive tension to the muscles of articulation in the jaw and tongue. This treatise proposes to focus on those counterproductive tendencies, offering American singers of Russian opera and art song a more viable path to achieving excellent, understandable diction with beautiful vocalism.”

³ Ibid.

⁴ Piatak, Jean, and Regina Avrashov. *Russian Songs and Arias: Phonetic Readings, Word-by-Word Translation, and a Concise Guide to Russian Diction*. Dallas: Pst...Inc., 1991.

This view continues to be a natural outgrowth of the conventional pedagogy. Vocal pedagogues might consider one philosophical principle of the Suzuki violin instruction method, which suggests that individuals gain ability by exposure and graduated practice, and that lack of exposure does not equal lack of ability, only possibility.⁵ To reduce apprehension, teachers of singing need a reference that addresses the previously mentioned obstacles, assists in literature familiarization and facilitates its introduction to the inexperienced singer.

“If it is true that "everything in music is preparation" (Gerhardt Zimmermann, conductor), then the genius of Suzuki is truly expressed in the scope and sequencing of the music.”⁶

While it is not the aim of this study to model the Suzuki method, my repertoire research has led me to develop a leveled pedagogical approach, with the intention of making Russian language repertoire accessible to beginning singers. I propose a systematic re-evaluation of the role and value of Russian vocal music for the young or novice singer and collegiate intermediate undertaking vocal study. I look forward to a time where the

⁵ Suzuki, Shinichi. *Nurtured By Love: A New Approach to Talent Education*. Miami: Warner Bros. Publications, 1968

⁶ Kreitman, Edward. *Teaching from the Balance Point: A guide for Suzuki Teachers, Parents, and Students and Teaching with an Open Heart: A guide to Developing Conscious Musicianship for Suzuki Parents, Teachers, and Students*. Western Springs: Western Springs School of Talent Education Publications, 2010.

Edward Kreitman is a distinguished American Suzuki violin instructor, who studied with early proponents of Suzuki method in the United States, Roland and Almita Vamos and Doris Preucil.

remarkable artistic and musical expressiveness of Russian vocal works are integrated into singer training and regularly heard in lessons, juries and recitals.

The incentive to depart from the conventional pedagogy in order to incorporate this music into secondary and baccalaureate level solo vocal training derives from the merit of the repertoire as well as an awareness of attitudes of twenty-first century students. Music students in the present day are interested in investigating non-traditional repertoire. This is due in part to the global reaches of hand-held technology and the changing nature of students that are entering classrooms each year. With the ever-increasing accessibility of social media, Wikimedia and other internet-related applications, successive generations become more open to the culturally unfamiliar with fewer pre-conceived notions, irrespective of geopolitical dynamics. Students born after the fall of the Berlin Wall in 1989 have not been immersed in Cold War stereotypes of Russian culture. We are now in an age where Mandarin Chinese is an important language of international business, and Russian-speaking Eastern European singers are competing globally for work in the business of classical music in equal numbers with those from Western Europe and North and South America. The dynamics of the performing arts business demand that artist training prepares them to be competitive in a global marketplace. Embracing languages outside of the Romantic and Germanic spheres is not only becoming the norm, but a necessity.

To begin to address the need to include more Russian art song in the current pedagogy, this paper proposes a collection of Russian Art song repertoire selected for beginner level study, with an exposition of the criteria for their appropriateness as teaching pieces. The purpose is to lay the ground work for teachers and novice singers, providing tools to significantly reduce the process of searching and sorting appropriate introductory literature. Specifically, this collection is intended as a reference to support the introduction of Russian song into the repertoire of the advanced secondary or beginning undergraduate student. The discussion of this repertoire illustrates the scope of vocal technical, language and interpretive abilities required for the performance of Russian art song literature. A list of learning priorities and challenges particular to native English speakers relative to successful Russian Language lyric diction elocution, with their solutions is also included.

The repertoire is selected from the works of Alyab'yev, Gurilyov, Varlamov, Glinka, Dargomyzhsky, Tchaikovsky and Mussorgsky, as well as the folk literature. Each song is accompanied by an English translation, an International Phonetic Alphabet IPA transcription modified for lyric diction, and interpretive analyses of the Russian Language poetry. The selections are grouped by difficulty. The degrees of difficulty are determined by vocal registration demands, word lengths and rhythmical text setting, as well as the incidences of unfamiliar phonological processes and complex consonant clusters occurring in the text. The following teaching materials were created as a result of the research and teaching experience of the author: a scope and sequence chart, a

palatalization guide, a glossary of phonetic terms, additional recommended song literature, and a recommended listening discography.

COMPILERS OF TRADITIONAL SONG AND SELECTED COMPOSERS OF RUSSIAN ROMANCES

Folk Song Collections

Russian art music culture has made some of the most distinguishing contributions to the content and development of European art song repertoire, by virtue of the way in which its composers have incorporated national folk and orientalist musical treatments.

Although the late 18th century is often represented as a low point in European art song history. At that juncture folksongs were being transcribed and valued as the ethno-musicological expression of culture, giving rise to nationalist identities held in contradistinction with generalized aristocratic Western European values. The simplicity of folk repertory in Europe and beyond seemed to have a unique aesthetic influence, contrasting the dominance of musical dramatic styles, which served as a model for art song. The appeal of this trend was reinforced by the reactionary response to what was thought to be overelaborate operatic song. Secularization and westernization in Russia gave birth to a new class of music historians who sought to produce representative ethnographic artifacts to the people of Russia as well as the rest of Europe.

The earliest printed collections of Russian folk and composed songs were published during the reign of Catherine the Great, including those compiled by novelist Mikhail Chulkov (*Sobranye raznykh pyesn*, A collection of various songs, parts 1-4, 1770-1774), Ukrainian composer and folk song chronicler Vasily Trutovsky (*Sobranye russkikh prostykh p'esen s notami*, A collection of Simple Russian songs with printed music, parts

1-4, 1776-1779, 1795), and architect and ethnographer Nikolay L'vov with musical transcriber Jan Bohumir Práč (*Sobranie narodnykh russkikh pesen s ikh golosami*, A collection of Russian folk songs, with their Airs 1790, 2nd ed. 1806.) The most important of these being the last mentioned, which identified and named the categories into which Russian folksongs have continued to be grouped to the present day:⁷

1. Протяжные - Protyazhnye (Protracted, or Melismatic Songs)
2. Плясовые or Скорые - Plyasovye or Skorye (Swift, or Fast Dances)
3. Хороводные - Khorovodnye (Round Dances, slower tempo)
4. Свадебные - Svadebnye (Wedding Songs)
5. Святочные – Svyatochnye (Christmas Carols)
6. Малороссийские - Malorossijskiye (“Little Russian” songs –a nickname for Ukraine)

A few of the selections included in this study are based on traditional folk materials.

Glinka's *Ах ты, душечка* (*Akh ty dushechka*, Oh, My Sweetheart) is set to a text found in the L'vov and Prach collection. *Ulichnaya* could be considered a wedding song, and *Koshka* is a children's melody from Ukraine.

⁷ Brown, Malcom Hamrick, ed. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor: UMI Research Press, 1987. pgs 14-36

These arrangements come from:

1. 65 Russian Folk Songs compiled by Vasiliy Prokunin, Edited by Pyotr Tchaikovsky.

Piano/Vocal score.

2. Children's Songs on Russian and Ukrainian Melodies compiled by Mariya

Mamontova, Edited by Tchaikovsky. Piano Vocal score. Set 1.

3. Romances and Songs, Volume 1, Mikhail Glinka. (*Akh, ty dushechka*, Oh, My

Sweetheart)

Into the nineteenth century

The proliferation of Russian art song literature and published folk music collections in the nineteenth century were in part a response to the aesthetics and influence of Western Europe, and produced works reflecting a blend of the two cultural aesthetics early in its development. The resulting Russian classical romances provide fertile grounds for exploration into material recognizable as stylistically similar to familiar repertoire employed by singing teachers today. In confronting the issue of offering Russian diction training at the bachelor of music level or for the private teacher who is open to learning and assigning new repertoire to less experienced singers, two problems arise: 1) quality of available resources, 2) the limitations of the repertoire represented in those sources, which tend to focus exclusively on late-romantic operatic and song literature, include Glinka (and infrequently Aleksandr Dargomyzhsky) as the only representative of early or

mid-century literature. Among nineteenth century composers who made vital contributions to the development of Russian Art song, some of the most popular were Aleksandr Alyab'yev (1787 - 1851), Aleksandr Gurilyov (1803 - 1858), and Aleksandr Varlamov (1801 - 1848).⁸ The aforementioned trio along with Alexey Verstovsky (1799-1862) and Stepan Davydov (1777-1825) either just precede or overlap Glinka (1804 - 1857), who is frequently credited with being the first important composer of Russian Art Song. Anthologies, recommended song lists and historical discussions on the development of Russian song tend to begin with Glinka, because in addition to his influence on subsequent generations of composers, he was the first Russian composer to achieve intercontinental renown. Glinka's looming contribution to Russian music often eclipses those of his predecessors and contemporaries.

Late romantic Russian vocal literature then appears to be divided between the ideals of western conservatory trained composers Anton Rubenstein and Pyotr Tchaikovsky and those of *The Moguchaya Kuchka* (The Mighty Handful,) also known as "The Five." "The Five" began as a collaboration between music critic Vladimir Stasov and pianist, Mily Balakirev with the intention of establishing a nationalist agenda for Russian music. The adherents were César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Aleksandr Borodin. Dargomyzhsky was the transitional composer directly connecting Glinka's values to their circle. They deemed Western-style conservatories as unnecessary, stifling and antagonistic to the development of native talent. Using Mikhail

⁸ Taruskin, Richard. *Defining Russia Musically: Historical and Hermeneutical Essays*. Princeton: Princeton University Press, 1997. pgs 177-93.

Glinka's operas as a model, they championed an agenda that required utilization of elements from folk music and harmonic devices including whole tone and octatonic scales, and rejection of traditional Western methods of musical expression. Similar to Balakirev, their followers were not previously trained in composition but displayed high levels of musical ability. Musical criticism descending from the historical tension between Balakirev's circle and Anton Rubenstein (and consequently the more successful Tchaikovsky) easily perpetuates unfortunately polemical views of Russian musical values. A closer look is required to sufficiently recognize the holistic value in all the repertoire.

The common Russian romance prior to Glinka is frequently dismissed as a social and musical cliché, which negates the value of its diverse heritage in folk music, gypsy songs, social dances, orientalist elements and operatic idioms. Upon further examination of the works of Alyab'yev, Gurilyov and Varlamov alone, it is clear that there are songs of quality which are comparable to the currently accepted literature considered appropriate for beginning singer training. These composers indeed had intimate knowledge of the pedagogical needs of the beginning singer. A successful singing teacher himself, Aleksandr Varlamov published the first Russian Language vocal method book (*Polynaya Shkola Peniya, A Complete School of Singing*, 1840.) The works of Verstovsky and Davydov, would have also been viable for evaluation. The data set selected for analysis in this study has been limited to the most accessible works of the following composers,

available in easily legible editions, according to ability level appropriateness and the preferences of the author for their practicality as teaching pieces.

Aleksandr Aleksandrovich Alyab'yev 1787-1851

Alyab'yev was born to a wealthy family in Tobolsk, Western Siberia and studied composition in the Classical tradition with German organist, pianist and composer Johann Wilhelm Hässler. He joined the Russian Army in 1812, during the Napoleonic War, and fought as an officer until 1823. He participated in the entry of the Russian forces into Dresden and Paris. In February 1825 Alyab'yev was arrested on suspicion of murdering an old acquaintance, Timofei Mironovich Vremev, who had suffered heavy losses in a card game at Alyab'yev's home, then accused him of cheating. Vremev was found dead three days after the card game. Reports of the violence during the card game were greatly exaggerated through rumours spread by the police. Despite there being no actual proof that Vremev's death was a murder, Alyab'yev was charged with battery and illegal gambling, then sentenced to exile in Siberia, deprived of citizenship rights and his title of nobility. It was suspected that the sensational trial was a politically motivated attempt to clamp down on illegal gaming. Alyab'yev might have been pardoned had it not been for the Decembrist revolt led by the Russian Army against Nicholas I's assumption of the throne in place of his brother Constantine, later that year. The new tsar repeatedly refused requests to commute Alyab'yev's sentence, as punishment for his connection to Decembrist sympathizers.

After 3 years of imprisonment, Alyab'yev was sent back to Tobolsk in 1828. There he organized a symphony orchestra, directed symphonic and choral concerts, working as a

conductor and pianist. By this time his well-known songs were published in the book "North Singer" (1828, 1831.) His years in exile made him open to a wider variety of text sources for song composition. While he set even more texts by Pushkin than his contemporaries⁹, he also became a collector of obscure poetry, and set texts of local poets that he knew personally. Alyab'yev died March 6, 1851 in Moscow.¹⁰

A prolific composer, among his works are seven operas, twenty musical comedies, a symphony, three string quartets and more than 200 songs. His operas include *The Water Nymph* (Based on the poem of the same name by Aleksandr Pushkin) as well as works inspired by the plays of Shakespeare -- *The Merry Wives of Windsor*, *The Tempest*, and *The Enchanted Night* (based on *Midsummer Night' Dream*.) He collaborated regularly with close friends and contemporaries Verstovsky and Ludwig Maurer. Acknowledgment of his contribution to the Russian song genre is often eclipsed by that of Glinka, due perhaps in part to the devastating scandal that plagued his life. Among the best known works of Alyab'yev are romances "Nightingale" (1826) text, by Anton Delvig, "Winter Road", "Two ravens" on poems by Aleksandr Pushkin, "Evening Bells" text by Ivan Kozlov. In 1834 he published a book of arrangements of Ukrainian folk melodies.

⁹ Hodge, Thomas P. *A Double Garland: Poetry and Art-Song in Early Nineteenth Century Russia (Studies in Russian Literature and Theory)* Evanston: Northwestern University Press, 1999. pg 184

¹⁰ Kennedy, Michael ed., associate editor, Joyce Bourne. "Alyabyev, Alexander." *The Oxford Dictionary of Music, 2nd ed.* Oxford: Oxford University Press, 1994.

Selected Repertoire: Alyab'yev

| Title | Poet |
|---|---|
| Если жизнь тебя обманет (<i>Yesli zhizn' tebya obmanet</i>) If Life Deceives You | Aleskandr Pushkin |
| Два ворона (<i>Dva vorona</i>) Two Ravens | Aleskandr Pushkin |
| Соловей (<i>Solovej</i>) The Nightingale | Anton Delvig |
| Я вижу образ (<i>Ya vizhu obraz</i>) I see your image | Aleksandr Bistrom, after Johann Goethe |

Aleksandr Yegorovich Varlamov 1801-1848

A composer, music director and singing teacher, born in Moscow to Moldovan parents. His musical talent was recognized early in childhood and he was accepted into the Imperial Chapel Choir of Tsar Aleksandr I in St. Petersburg. Varlamov's first musical and compositional training was with the director there, Dmitry Bortnyansky. As young man in 1818, he was sent to The Hague as Choir Director for the Russian ambassadorial chapel. After five years in the Netherlands, Varlamov returned to Russia and spent the next several years teaching solo singing. First in a position at the St. Petersburg Theater School, then at the Imperial Chapel in 1829. He resigned from the chapel position after two years in order to become Kapellmeister of the imperial theaters in Moscow, a post which he held for 12 years. Varlamov turned his attention primarily to composition during this period. He left his theatrical post in December 1843, and moved back to St Petersburg in 1845. Although his health deteriorated rapidly, he spent his final years teaching private singing lessons, writing songs and occasionally performing recitals.¹¹

He composed two ballets, piano pieces, incidental music for 17 plays, and 138 solo songs to texts by celebrated Russian poets of his day, including Lermontov, Fet, Del'vig, Tsyganov and Kolt'sov. Following the publication of nine of his songs in the *Muzykal'nyj al'bom na 1833 god* (Album of Music for 1833), and his work became widely popular

¹¹ Norris, Geoffrey. "Varlamov, Aleksandr Egorovich." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed June 6, 2014, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29054>>.

and appeared in several contemporary journals. Varlamov founded his own music journal that ran for ten issues, which published 40 of his compositions as well as those of other composers *Eolova arfa* (Aeolian Harp, Moscow 1834). He was a dear friend of and frequent collaborator with composer Aleksandr Gurilyov. He also made a major contribution to the field of vocal pedagogy in Russia, and produced the first Russian Language vocal method book, a three-part text, *Polnaya Shkola Peniya* (A Complete School of singing, Moscow 1840).¹² He also wrote 31 choral pieces, and published a collection of over 50 folk song arrangements, entitled *Russkij Pyevets* (The Russian Singer, Moscow 1848). Some of his songs, such as *Krasnyj sarafan* (The Red Sundress), are written in a folk idiom, while many more are conceived in the typical style of the Russian romance.

Selected Repertoire: Varlamov

| Title | Poet |
|--|--|
| Я вас любил (<i>Ya vas lyubil</i>) I Loved You | Aleksandr Pushkin |
| Красный сарафан (<i>Krasnyj sarafan</i>) The Red Sundress | Nikolaj Tsyganov |
| Где струятся ручьи (<i>Gde struyatsa ruch'i</i>) Esmerelda's Song: Where streaming brooks | Vasilij Karatygin after Victor Hugo |

¹² Varlamov, Aleksandr E. *Polnaya Shkola Peniya* (A full school of singing), 4th ed. St. Petersburg: Music Planet, 2012.

Aleksandr Lvovich Gurilyov 1803-1885

Born a serf on the Moscow estate of Count Vladimir Orlov, Aleksandr Gurilyov was immersed in a richly musical environment and received early training. First by way of violin lessons from his estate kappellmeister father, Lev Gurilyov, next piano with Irish pianist John Field, and later music theory with violist and composer Losif Geninshta. Young Aleksandr went on to play violin and viola in the estate orchestra. His family was freed from serfdom upon the Count's death in 1831 and moved to the center of Moscow. There he established himself in the musical and literary sphere as a composer and teacher. He became well acquainted with many leading artists and writers of the day. One of his most cherished friendships was with composer Aleksandr Varlamov. His most popular songs composed after 1840 were regularly published in the popular musical journal *Nouvelliste*. However, despite finding friendship among creative types of the Moscow intelligentsia, and consistent compositional success, Gurilyov spent most of his life in poverty, teaching private lessons. Towards the end of his life, Gurilyov was stricken with severe paralysis and suffered from mental illness.

A popular composer of Russian vocal music in the 1820s and 1830s, Gurilyov composed over 200 pieces, a quarter of which are written in the folk idiom. He also compiled a volume of 47 folksongs, (*Izbrannye narodnye russkiye pyesni, Favorite Folk Songs, Moscow, 1849*). In contrast, he set the poems of many contemporaries, including Aksanov, Grekov, Kol'tsov and Makarov. As song composer, Gurilyov favored idealistic

and emotional themes and took interest in the culture of rural life, which was frequently employed as source material for composers and artists of the time. Among the best of his lyrical pieces are two songs to poems by Mikhail Lermontov: *Opravdaniye* (Justification, 1846) and *I skuchno, i grustno* (It is tedious and Sad, 1852)¹³

Selected Repertoire: Gurilyov

| Title | Poet |
|--|-----------|
| Отгадай, моя родная (<i>Otgadaj moja rodnaya</i>) Guess, My Dear | Anonymous |
| Внутренняя музыка (<i>Vnutrennyaya Muzyka</i>) Inner Music | Ogaryov |
| И скучно, и грустно (<i>I skuchno, i grustno</i>) It is tedious, it is sad | Lermontov |

¹³ Norris, Geoffrey. "Gurilyov, Aleksandr L'vovich." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 23, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12041>.

Mikhail Ivanovich Glinka 1804-1857

Glinka was considered the preeminent Russian artist of the first half of the 19th century. He gained international recognition for his diverse implementation of existing western techniques and idioms, adapted with a distinctively Russian style. Nearly all later 19th century Russian composers nationalist or otherwise, considered themselves the posterity of Glinka. He composed nine works for the stage, the most notable being *A Life for the Tsar* (originally *Ivan Susanin*), and *Ruslan and Lyudmilla*; 11 orchestral works including two symphonies, chamber pieces and over 100 songs.

Glinka received training in piano and composition from Charles Meyer in St. Petersburg in tandem with his boarding school education. After completing school he composed a great deal of music, while settling in with the social circles of wealthy musical dilettantes. The promulgation of Glinka's work was facilitated by relationships he cultivated in the 1820s with philosopher and music critic Prince Odoyevsky, playwright and diplomat Alexandr Griboyedov, and poets Del'vig, Pushkin, Zhukovsky, Batyushkov and Mickiewicz, along with Glinka's friend Nestor Kukol'nik.

Glinka continued his compositional study abroad in the 1830s. First at the Milan Conservatory with Francesco Basili, where he became personally acquainted with prominent singers, composers and librettists in the opera world, including Berlioz, Donizetti, Bellini and Felice Romani. By 1831 Glinka's own compositions were performed in Rome and Naples, which attracted the attention of Ricordi, leading Italian music publisher, who praised Glinka as an equal to Bellini or Donizetti, and having even

better knowledge of counterpoint. When Glinka grew tired of Italy, he traveled back toward Russia by way of Germany and stayed on several months in Berlin to study composition with Siegfried Dehn. The operas came after his return to Russia to take up a post with the imperial chapel choir. In his late years, after the disappointing reception of *Ruslan and Lyudmilla*, Glinka spent time semi-retired travelling in Europe- first to Paris, then Spain and Germany. One of his final works was a vocal pedagogy series (*A School of Singing*, 1857) completed not long before he died in Berlin from complications of a cold.

Italian, French and German influences on Glinka's style are readily apparent in his body of work, including the well-beloved *Romances*. His fusion of European with Russian elements served as an example to Tchaikovsky. Glinka's cultivation of elegance and tunefulness and economical use of folk materials is another aspect common to their songs. The *bel canto* style often appears in his solo piano and vocal music, as well as French *chanson*. However, pianist John Field's influence on both Glinka and Chopin results in certain commonalities between them in the use of texture and harmonic registration. Glinka's preferred musical language tends to evoke wistful melancholy through the frequent use of minor keys, and incorporation of relative minor or supertonic harmony when using major keys. This harmonic treatment is an element that Italian and

Traditional Russian songs have in common. Glinka also adopted the Germanic practice of expounding on a single musical theme to represent his subjects.^{14 15 16}

Selected Repertoire: Glinka

| Title | Poet |
|---|------------------------------|
| Жаворонок (<i>Zhavoronok</i>) The Lark no. 10, Proshchaniye s Peterburgom (A Farewell to St Petersburg) | Nestor Vasil'yevich Kukolnik |
| Ах ты, душечка, красна девица (<i>Akh ty, dushechka, krasna devitsa</i>) Oh You, Darling Fair Maiden | Traditional Folk Text |
| Ночной зефир (<i>Nochnoj Zefir</i>) Night Zephyr | Aleksandr Pushkin |

¹⁴ Stuart Campbell. "Glinka, Mikhail Ivanovich." Grove Music Online. Oxford Music Online. Oxford University Press, accessed August 12, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11279>.

¹⁵ Brown, David. *Mikhail Glinka, a biographical and critical study*. London: Oxford University Press, 1974.

¹⁶ Taruskin, Richard. "Glinka, Mikhail." *The New Grove Dictionary of Opera*, ed. Stanley Sadie. London: Macmillan, 1992.

Aleksandr Sergeyevich Dargomyzhsky 1813-1869

Aleksandr Dargomyzhsky was born in Troitskoye Village, Tula Province to an aristocratic family. He studied piano informally in his youth and was well known as an amateur pianist in social circles, while working as a civil servant. He was encouraged to study composition seriously by Mikhail Glinka in 1834. His first opera, *Esmeralda*, based on Victor Hugo's 1831 gothic novel *Notre-Dame de Paris*, was completed in 1840 but not produced until 1847, and the premiere was unsuccessful. Ironically, Louise Bertin's 1836 opera adaptation of the same name with a libretto by Hugo himself did not fare well either. Dargomyzhsky's next opera, *Rusalka*, based on the dramatic poem by Pushkin, adapted by the composer, was produced at the Theatre-Circus in 1856, but not well received. It was not until being mounted again at the Mariinsky Theater in 1865 that he gained positive recognition for the work. His innovation in this piece impacting the overall development of Russian vocal music is the utilization of a synthesized form of recitative woven throughout the drama. This style of accompanied recitative is a hybrid of declamatory and lyrical utterances which change continuously according to the dramatic situation, sometimes referred to as "mezzo-recitative" or melodic recitative. Dargomyzhsky applied this vocal writing technique on a small scale in songs and on a larger scale in his final opera, *The Stone Guest*.

The Stone Guest was his most famous work, and considered a ground-breaking endeavor in melodic recitative. He became the elder statesman, but not a member, of the "Mighty

Handful,” serving to bridge the gap in Russian opera composition between Mikhail Glinka and the later generation, including Tchaikovsky. Inspired by the nationalist ideals of “The Mighty Handful”, he had attempted to set the Aleskandr Pushkin play on the Don Juan legend, word for word. The orchestration and the end of the first scene were left incomplete at his death, and finished by César Cui and Nikolai Rimsky-Korsakov according to Daromyzhsky’s will. The work was prized by nationalists for what was esteemed as a progressive approach to operatic expression. It premiered in 1872. Dargomyzhsky also left other unfinished opera projects, among them an attempted setting of Pushkin's Poltava, from which a duet survives. Besides operas, his other compositions include nearly 100 songs, numerous piano pieces, and orchestral works, including Baba Yaga.

Selected Repertoire: Dargomyzhsky

| Title | Poet |
|---|------------------------------|
| Баю Баюшки-баю (<i>Bayu Bayushki-bayu</i>) | Aleksandr Dargomyzhsky |
| Bye, Hush-a-bye | |
| В минуту жизни трудную (<i>V minutu zhizni trudnuyu</i>) | Mikhail Yur'yevich Lermontov |
| In a difficult moment of life | |

Modest Petrovich Mussorgsky 1839-1881

Mussorgsky was a most accomplished composer of vocal works, including 6 choral pieces, 11 operas (8 finished, including Boris Godunov, and Khovanshina and over 50 solo songs. He further developed the dramatic declamatory style of Dargomyzhsky in the expression of stark realism in his most mature works. Mussorgsky was the first of his nationality to produce music that was so specifically tailored to the tones and inflections of Russian speech. He treated the voice and accompaniment with equal importance, assigning the accompaniment an independent part in the interpretation of the text. Mussorgsky's use of harmony and setting of text were anticipatory of, and highly influential on Debussy, Ravel, Janáček, Prokofiev and Shostakovich. He demonstrated a mastery of the inflections of the human voice. Many of his works were inspired by Russian history, Russian folklore, and other nationalist themes. He produced 19 works for piano, the most famous being Pictures from an Exhibition, and five orchestral pieces, including Night on Bald Mountain.

Similar to a number of other 19th-century Russian composers, Mussorgsky was born into an aristocratic family. A musical prodigy of sorts, Mussorgsky was raised on a family estate in the Pskov province south of St. Petersburg. Mussorgsky began piano lessons with his mother at age six, and by age nine he was able to perform a John Field concerto and works by Franz Liszt for family and friends. At age 10, he began piano studies with distinguished teacher Anton Gerke at the elite German language Petrischule. In 1852, 12-

year-old Mussorgsky's father arranged to have his first piano piece published, entitled "Porte-enseigne Polka."

Mussorgsky was linked to the group of composers that became known as "The Mighty Handful" by way of Dargomyzhsky who introduced him to Cesar Cui, through whom he then met Balakirev and Stasov. His standing in the circle was first as Balakirev's student of compositional form and analysis, and then evolved to an equal as he pulled away from that relationship, and sought guidance from Dargomyzhsky in the development of opera projects. After some trial and error in operatic composition, Mussorgsky's first successful endeavor was Boris Godunov, which also became the peak of his career. As Balakirev's circle began to disintegrate, Mussorgsky's difficulty with alcoholism accelerated his decline. The most powerful works he produced during this period were Pictures at an Exhibition and Songs and Dances of Death. Khovanshina and The Sorochynsti Fair were left unfinished at the time of his death in St. Petersburg, and both Cui and Rimsky-Korsakov were instrumental in bringing these work into performable editions for premiere in Russia.^{17 18}

¹⁷ Robert W. Oldani. "Musorgsky, Modest Petrovich." Grove Music Online. Oxford Music Online. Oxford University Press, accessed March 3, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19468>.

¹⁸ Calvocoressi, M. D. *Modest Mussorgsky: His Life and Works*. London: Rockliff, 1956.

Selected Repertoire: Mussorgsky

| Title | Poet |
|--|-------------------------------|
| По над Доном сад цветёт <i>(Po nad Donom sad tsvetyot)</i> Over by the Don a garden blooms | Aleksey Vasil'yevich Kol'tsov |
| где ты звездочка? <i>(Gde ty zvyozdochka?)</i> Where are you little star? | Nikolai Porfiryevich Grekov |

Pyotr Ilyich Tchaikovsky 1840-1893

Tchaikovsky was the first composer who definitively integrated traditions of Western European symphonic mastery with an original expression of national style. He was born in Kamsko-Votkinsk, Vyatka province, into a military family, but displayed precocious abilities for languages and music. Tchaikovsky was enrolled in course work for civil service at The School of Jurisprudence for lesser nobility in St Petersburg and simultaneously studied choral singing with Gavriil Lomakin, a recognized specialist. He served as a soloist and cantor in important church services for a time.

Important friendships forged early on in Tchaikovsky's career, provided the support he needed to make progress as a composer, while teaching music theory at the St. Petersburg Conservatory. Among them was his teacher's brother, Nikolay Rubinstein, who was orchestral conductor for the Moscow branch of the Russian Musical Society. Pyotr Jürgenson was Tchaikovsky's principal publisher and a lifetime patron. Conservatory professor and music critic Nikolay Kashkin, was Tchaikovsky's staunchest supporter in the press. The positive reinforcement of devotees was important to him especially in offsetting criticism he received from Balakirev's circle for not adopting their brand of Russian Nationalistic expression in his music. Despite a failed marriage and troubled emotional life, Tchaikovsky maintained positive relationships with family and close friends. He was able to produce work of consistent quality for the duration of his life.

Tchaikovsky synthesized Western with Russian form and aesthetics in art song. His overall range of chosen subjects mirror those of Schubert, however most representative songs are patterned after Robert Schumann. The songs utilize prominent introductions and postludes with rich textures; tend toward passionate, melancholy love lyrics in the first person; sudden outbursts in the vocal part with reprisal of initial verses at the end. The Russian elements of his songs were derived from the romances of Glinka, Alyab'yev and their contemporaries– which Tchaikovsky augmented and further refined.¹⁹

His works include over 24 full (ballet and opera) productions for the stage including including Queen of Spades, The Nutcracker, The Snow Maiden, Eugene Onegin, The maid of Orleans, Sleeping Beauty, and Swan Lake. He produced 68 orchestral, 37 Choral, 19 chamber works, and 19 opus groups for piano, in addition to Numerous arrangements of and folk and composed material for publication. He composed a total of 103 songs.²⁰

¹⁹ Roland John Wiley. "Tchaikovsky, Pyotr Il'yich." Grove Music Online. Oxford Music Online. Oxford University Press, accessed September 24, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51766>.

²⁰ Ibid.

Selected Repertoire: Tchaikovsky

| Title | Poet |
|---|--|
| Мой гений, мой ангел, мой друг <i>(Moj genij, moj angel, moj drug)</i> My Genius, My Angel, My Friend | Afanasy Afanas'yevich Fet |
| Нет, только тот, кто знал <i>(Nyet tolko tot, kto znal)</i> No, only he, who knew | Lev Aleksandrovich Mey after Johann Wolfgang von Goethe |

REPERTOIRE SELECTION CRITERIA

A comprehensive survey of selected Russian diction resources available from 1991 through 2008, with criticisms and recommended improvements is provided in Craig Grayson's 2012 Doctor of Musical Arts Dissertation, *Russian Lyric Diction: a practical guide with preliminaries and annotations, and a bibliography with annotations on selected sources*. The first chapter and the annotated bibliography are particularly helpful in clearing up discrepancies in transcription among the more popular resources for independent study, with historical, etymological and phonological research. Grayson's text preceded the release of Emily Olin's *Singing in Russian: A guide to language and performance* in the same year. Olin's text intends to provide a wide compassing reference including history of the Russian alphabet, diction and spelling rules, basic grammar, the interpretive demands of nineteenth century repertoire, historical survey of composers, poets and operas, and recommended literature in both the opera and art song genres.

The repertoire offered in this study was selected according to their possession of the following features that make them suitable as teaching pieces:

1. Text Accessibility. Defined as poetry having a relatively high incidence of open vowel ended syllables and frequent word repetition and/or rhyming. Additionally, having relatively low incidences of the mixed vowel sound [i̯], and unfamiliar two-letter consonant clusters as well as very low incidences of complex consonant clusters (3 or more consonants in an unfamiliar order.) The amount of palatalization required to

execute soft consonants in Russian is taken into consideration, but not used to eliminate possible song candidates. Effective consonant palatalization is such an essential feature of the language that further attention to improving skill for this phonological process is given in the Palatalization Guide contained in this study.

2. Syllabic Rhythm. It is determined by the average note value per syllable in the composer's setting of the text is limited to eight notes at as the shortest possible note value, with the average syllabic rhythm being a quarter note. The majority of the selections (15 of 22) are performable within the range of 76 to 108 beats per minute, and the remaining are split between slower and faster tempi.

3. Range. The extremes of range are limited to the span of an octave and a minor 6th,

4. Harmonic and Melodic Materials. Selected repertoire are composed of primarily Diatonic and occasionally modal harmonic materials, with the melodic contour being reinforced by the harmonic language, and having clear harmonic and/or melodic support in the accompaniment.

5. Tessitura. Tessitures are in the medium ranges (medium-low, medium and medium-high), which is defined as having the majority of notes on the staff. There is a selection of high tessitura and one low tessitura.

6. Registration demands, and relationship of vocal line to text. A frequent use of head mixture is required for female voices and include numerous incidences of events in the ranges of primo passagi for both male and female voices. There is a high incidence of secondo passagio events occurring on open ended syllables, which are more comfortable to sing.

7. Transposability. The majority of selections are transposable in either direction, some may only be transposed in one direction.

8. Aesthetic Interest. Attractive and singable melodies are within a limited range of sophistication and are memorable.

Priorities in assessing difficulty

The priorities in assessing the difficulty of each piece and placing them in sequence according to the appropriate student level are as follows:

1. Text difficulty. Defined by a) word length (number of syllables,) b) the incidences of mixed vowel [i] and c) unfamiliar consonant clusters. There are several commonly occurring consonant combinations in Russian that do not occur in English. Some are more challenging than others and English speakers may find they have weakness in the speech articulators when attempting to effect pronunciation. Example combinations: /mgn/, /rch/, /tv/, /fstr/, /mn/, /rdts/, /shk/, /zvgl/, /vd/, /gd/, /zhd/. d) Syllabic rhythm and e) rhythmic complexity make the final determination on text difficulty. For example, a sophisticated poem with complex vocabulary set to an average syllabic rhythm of a quarter note at 60 beats per minute would be more accessible than simpler language set to an average rhythm an eighth note at 104 beats to the dotted quarter. Rhythmic complexity also has bearing on the agility aspect of vocal technique. Selections are inspired by the Russian folk idiom, melismatic and ornamental figures.

2. Melodic Material. The selected melodies contain intervals that are within the capabilities of a beginning singer and do not demand registration changes on a sustained vowel sound.

3. Accompanimental Support. The accompaniment supports the voice in an obvious way with either melodic doubling in unison or at the octave, and / or clear harmonic support that makes it easy to hear the melody line.

TRANSCRIPTION GUIDELINES

Russian stage pronunciation shares many of the same principles with Russian lyric diction. Vowel reduction does not occur as dramatically as in modern speech. For a detailed discussion of stage and literary pronunciation, see Craig Grayson's 2012 Doctor of Musical Arts Dissertation, *Russian Lyric Diction: a practical guide with preliminaries and annotations, and a bibliography with annotations on selected sources*. Grayson explained the history of Old Muscovite versus Old Petersburg pronunciation in contrast with that of the provinces, and discussed relevant issues of pronunciation style in Chapter 9. Grayson's exposition illuminated the practicality of determining an historically based pronunciation style, while acknowledging that there are three accents equally held as correct by many Russian coaches and conductors.²¹ Such an explanation is an aid in deciphering the problematic inconsistencies of existing Russian Diction texts.

TRANSCRIPTION GUIDELINES THAT DIFFER FROM SOME EXISTING TEXTS

Hard /l/ is transcribed as [l] rather than [L] or [ɫ] in order to discourage velarization²² of the tone during singing. The hard /l/ can be pronounced by extending the tip of the tongue against the edge of the upper teeth to make lingua-dental contact.

²¹ Grayson, Craig. *Russian Lyric Diction: a practical guide with preliminaries and annotations, and a bibliography with annotations on selected sources*. Doctor of Musical Arts Dissertation, University of Washington, 2012. pg 297.

²² See Glossary of Phonetic Terms

Stressed /o/ is transcribed as open [ɔ] because while stressed /o/ may be perceived as more rounded than the typical open [ɔ] in English or German, it is less rounded than the closed [o] of German or French with which singers may already be familiar. Regional pronunciation also comes into play here: Muscovites tend to pronounce stressed /o/ more openly than residents to the south, while vowel reduction in unstressed syllables is more severe.

Unstressed /o/ accompanied by a yod glide [j] in a word final position – ой, is transcribed as [ʌj]. In speech, the sound heard would be recognized as [ə] or even [ɨ], depending on the severity of vowel reduction in the regional dialect, but the schwa sound is represented here as the unrounded form of open /o/ for sustained singing. It is recommended that the vowel be slightly rounded proportionally according to the length of duration as well.

Soft consonants are represented with the diacritical indicator of superscript j [ʲ], to indicate the use of palatalization as a secondary articulation to the consonant. There are a few other ways that consonant palatalization has been represented in existing Russian diction text transcriptions and transliterations: with an apostrophe [kʰ], the caron [k̂] or [tʰ] used in the Czech language, and the palatal hook [t̚]. The aforementioned methods are avoided in this document because the Czech diacritic is an orthographic rather than a phonetic representation, and the palatal hook was withdrawn by the International Phonetic Association in 1989 in favor of the superscript j.

The letter “Shcha” /шч / is transcribed [ʃ:].

This pronunciation became fashionable in imperial Russia amongst the aristocracy, scholars, and artists of all disciplines. The Old Muscovite tradition is preserved here in Russian lyric diction, due to its connection to Russian stage diction.²³

Syllabication Rules

All syllables end in a vowel. Consonants and consonant clusters move to the syllable on the right, with the exception of clusters beginning with /l/, /m/, /n/, /r/ and /j/. In these words the aforementioned consonant or glide stays in the syllable on the left. The Piatak-Avrashov text splits all consonant clusters according to their estimation of what is easiest to pronounce.²⁴

Vowel Reduction

Vowel reduction practices in modern Russian speech are due to more recent developments in the Moscow dialect, and do not apply to nineteenth century musical text

²³ Grayson, Craig. *Russian Lyric Diction: a practical guide with preliminaries and annotations, and a bibliography with annotations on selected sources*. Doctor of Musical Arts Dissertation, University of Washington, 2012. pg 299.

²⁴ Piatak, Jean, and Regina Avrashov. *Russian Songs and Arias: Phonetic Readings, Word-by-Word Translations, and a Concise Guide to Russian Diction*. Dallas: Pst...Inc., 1991. pg 9.

settings. For the purpose of singing this repertoire, unstressed vowels are reduced in the following manner:

Unstressed /o/ reduces to /a/, with the exception of the word-final /oj/ which is reduced to [ʌj]

Unstressed /a/, /ja/ and /je/ are not reduced

Consonant Voicing Rules

1. Voiced consonants are devoiced in a word-final position, with exception of the following consonants and glide which have no voiceless counterpart: /l/, /m/, /n/, /r/ and /j/.
2. When a consonant cluster occurs, the last letter of the cluster determines the voicing of the entire cluster. This rule is also applied to clusters that occur between adjacent words.
Exception: /v/ does not change the voicing of a preceding voiceless consonant.

22 SELECTED RUSSIAN ROMANCES AND TRADITIONAL SONGS, IN ORDER
OF ABILITY LEVEL

The Cat

Кошка

From Songs for Children from Russian and Ukrainian Tunes

Compiled by Mariya Mamontova, edited by Pyotr Tchaikovsky, Traditional Text

The Children's Songs on Russian and Ukrainian Melodies (Детские песни на русские и малороссийские напевы) were compiled by Mariya Mamontova, the wife of a Russian publisher and translator Anatoly Mamontov. Their family also owned the Moscow Children's Education Workshop. In 1872 and 1877 Tchaikovsky reluctantly agreed to her persistent requests for help, and harmonized two sets of the collection, scored for solo voice with solo piano accompaniment, including two selections with parts for chorus.²⁵ In 1878 Mamontova requested more arrangements from Tchaikovsky, but he refused and returned her manuscript.²⁶ The types of songs in Mamontova's collection ranged from ancient peasant songs to modern town songs. It is not clear whether Mamontova herself transcribed the songs used in both collections, which were taken from a variety of sources. The Cat is no. 20 from set 1.

²⁵Tchaikovsky, Pyotr. *P.I. Tchaikovsky: Complete Collected Works*. Moscow: Muzgiz/Muzyka, 1940–1990 Vol. 5 p. 277

²⁶ Tchaikovsky, Modeste. Translated by Rosa Newmarch. *The Life and letters of Peter Ilich Tchaikovsky*. New York: John Lane Company, 1906. Vol. 2 pg 190.

Figure 1: The Cat. Mamontova/Tchaikovsky.

КОШКА

Умеренно

Си . дит ко . шеч . ка На о . ко . шеч . ке;

При . шёл кот, Стал он кис . ку спра . шивать, Стал вы .

Сидит кошечка На окошечке;
 ['si.dʲit 'kɔ.ʃɛ.tʃka na a.'kɔ.ʃɛ.tʃkʲɛ]
 Sitting little-kitty on-the little-window

Пришёл кот, Стал он киску спрашивать:
 [prʲi.'ʃɔl kɔt stal ɔn 'kʲi.skʲu 'sprɑ.ʃi.vatʲ]
 arrived the-cat, Began he the-kitty to-ask

"о чём, киска, плачешь,

[o tʃɔm 'ki.skə 'plɑ.tʃɛʃ]

Oh what-is-the kitty you-cry

(Oh what is this, kitty crying,)

О чем слезу ронишь?

[o tʃɛm 'slɛ.zu 'rɔ.nʲɪʃ]

Oh what-is-the teardrop you-shed

“Как же мне не плакать, как слёз не ронить!

[ka gʒɛ mnʲɛ nʲɛ 'plɑ.katʲ kak slʲɔz nʲɛ ra.'nʲɪtʲ]

How but I not cry As tears do-not fall

(“But how can I cry, as tears don’t fall!”)

Повар съел печёнку, Да сказал на киску;

[ˈpɔ.vər sʲɛl pʲɛ.'tʃɔŋ.ku da ska.'zəl nɑ 'kʲi.skʲu]

The-cook has-eaten liver Yes he-said at-the kitty

Хотят киску бить,

[ˈxɔ.tʲat 'kʲi.skʲu bʲɪtʲ]

They-want the-kitty to-strike

Ушки теребить!

[ˈu.ʃki tʲɛɾʲɛ.ˈbʲitʲ]

Ears to-tug-at

(They want to hit the cat and yank his ears!)

Cradle Song: Bye, Hush-a-bye

Колыбельная песня: Баю баюшки-баю

Aleksandr Sergeyevich Dargomyzhsky (1813 - 1869)

Text by Aleksandr Sergeyevich Dargomyzhsky (1813 - 1869)

Aleksandr Dargomyzhsky's solo vocal works have been divided into three compositional periods: the first from 1830 to 1845, the second, 1845 to 1857, and the third, 1857 to 1869.²⁷ He only composed lullabies during the first and third compositional periods. The first period lullabies and prayers were conventionally lyrical as well as repetitive, set with a thick texture in the accompaniment. His third period compositions were more compact, contained a declamatory vocal line and a sparer but more harmonically active accompaniment. His first song “Lullaby”, better known as “Bayu, bayushki, bayu” was composed in 1830.

Figure 2: Bye, Hush-a-bye. Dargomyzhsky.



²⁷ Pekelis, Mikhail. *Aleksandr Sergeyevich Dargomyzhski i ego okruzhenie. (Aleksander Sergeyevich Dargomyzhsky and His Milieu)*. Vol. 1. Moscow: Muzyka, 1966.

спн спо . . . кой . . . но,

The first system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics "спн спо . . . кой . . . но," are written below the notes. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Ба . . ю ба . . ю . .

The second system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics "Ба . . ю ба . . ю . ." are written below the notes. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

шки ба . . ю!

The third system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics "шки ба . . ю!" are written below the notes. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment continues with the same rhythmic and melodic patterns as the previous systems.

Спи, малютка, спи спокойно,

[spʲi ma.'lʲu.tka spʲi spa.'kɔj.na]

Sleep baby sleep well

Баю баюшки-баю!

['ba.ju 'ba.ju.ʃki.ba.ju]

Bye Hush-a-bye

Тихий ангел покрывает

[tʲi.ɕij 'aŋ.gɛl pa.kri.'va.jɛt]

Quiet angel covers

Колыбель твою крылом!

[ka.lʲi.'bʲɛlʲ tva.'ju 'kri.lam]

Cradle your wings

(Quiet angel wings cover your cradle!)

И в твоей улыбке ясной блещет мне привет с небес!

[i ftva.'jej u.'li.pkɛ 'ja.snʌj blʲɛ.ʃ: ɛt mnʲɛ prʲi.vʲɛt snʲɛ.bʲɛs]

And in your smile clearly gleams to-me hello from heaven

От лукавой вражей силы

[at lu.'ka.vɫj 'vra.zʲej 'sʲi.lʲ]

From mischievous of-the-enemy forces

Сам господь тебя хранит!

[sam ga.'spɔdʲ tʲe.'bʲa xra.'nʲit]

Himself the-Lord you keeps

(The Lord himself keeps you from the mischievous forces of the enemy!)

Street Song

Уличная

From 65 Russian Folksongs for Voice and Fortepiano

Compiled by Vasily Prokunin, edited by Pyotr Tchaikovsky

Vasily Prokunin's collection of 65 Russian Folksongs (65 русских народных песен), was revised and edited by Tchaikovsky in 1872 and 1873. The selections were arranged for solo voice with piano accompaniment. However, *Rise Up, Rise Up, O Sun*, no. 32 and *My Mountains*, no. 65 are arranged for two voices, and *The Little Grey Dove*, no. 37 was harmonized for chorus and soloist. Vasily Prokunin was a student of Tchaikovsky's at the Moscow Conservatory, and it is supposed that he asked his professor for help in editing and reworking the songs.²⁸ Уличная (Ulichnaya) “Street song” was acquired from Shchurov village in the kolomensky district, in the Moscow Province.²⁹

²⁸ Poznansky, Alexander and Brett Langston. *The Tchaikovsky Handbook: a guide to the man and his music*. Bloomington: Indiana University Press, 2002. p. 371-377.

²⁹ Tchaikovsky, Pyotr, ed. *P.I. Tchaikovsky: Complete Collected Works, vol.61*. Moscow: Muzgiz, 1949.

Figure 3: Street Song. Prokunin/Tchaikovsky.

УЛИЧНАЯ
(Коломенского уезда, села Щурова)

Умеренно (Moderato)

Да . вай - ка, хо - зя - юш - ка, Свой дом на - жи - вать .

По . е - дем, раз - ла - пуш - ка, В гос - тин . ный ряд гу - лять, но!

Давай-ка, хозяйюшка, Свой дом наживать,

[da.vaj.ka xa.'z'ja.ju.ʃka svɔj dɔm na.zi.'vatʃ]

Shall-we mistress To-your home ever-after

Поедем, разлапушка, В гостиный ряд гулять, но!

[pɔ.jɛ.d'jɛm ra.'z'la.pu.ʃka vga.'st'i.nij r'jad gu.'latʃ na]

Let's-go one sweetheart In arcade in-a-row to-walk, but

(Let's go my one sweetheart and walk side by side through the arcade, but!)

Купим, купим курочку себе;

[ˈku.pim ˈku.pim ˈku.ra.tʃku sʲe.ˈbʲe]

Buy buy a-chicken for-yourself,

Уточка с носка плоска,

[u.ˈtɔ.tʃka ˈsnɔ.ska pla.ˈska]

A Duck laying flat

Курочка по сениюшкам Семечко клюёт,

[ˈku.ra.tʃka pa ˈsʲen.ju.ʃkam ˈsʲe.mʲe.tʃka kʲu.ˈjɔt]

a-hen at-the wedding The-seed pecks

Клюёт, клюёт, клюёт,

[kʲu.ˈjɔt kʲu.ˈjɔt kʲu.ˈjɔt]

Peck peck peck

Чуть жива идёт.

[tʃutʲ ʒi.ˈva i.ˈdʲɔt]

Scarcely alive goes along

I Loved You

Я вас любил

Aleksandr Yegorovich Varlamov (1801 - 1848)

Text by Aleksandr Sergeyevich Pushkin (1799 - 1837)

Aleksandr Pushkin was the preeminent Russian Poet of the Romantic Era and was considered to be the founder of modern Russian literature. The musical quality as well as the remarkable variety in Pushkin's language is what established the particular attraction that his texts have had for Russian Composers. His texts are of especially high quality for singing, because of his skill at combining and contrasting multiple vowel sounds with the liquid and sibilant consonants that show the language's lyrical beauty, while retaining a natural expression that seems almost conversational.³⁰ "I loved you" was dedicated by Pushkin to Anne Alekseevne Andro-Olenina, the Countess de Langeron, with whom he was in love during 1828 and 1829. He dedicated several other poems to her, as well as verses from *Onegin*. "I loved you" was popular among Pushkin's contemporaries. Some of the best known settings include those of Alyabyev, Glinka, Dargomyzhsky and later Boris Sheremetev. The short phrases and frequent rests of Varlamov's setting matched the simplicity and directness of the poem's speech and imagery, alternately illustrating the hesitation and the lingering feelings of unrequited love.

³⁰ Cooper, Martin and April Fitzlyon. "Pushkin, Aleksandr Sergeyevich." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 24, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22573>.

Figure 4: I Loved You. Varlamov

The musical score is presented in four systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

System 1:
 Vocal: -на вас боль- ше не тре- во- жит; и не хо-
 -бил так ис- крен- но, так неж- но, как дай вам
 Piano: Accompaniment with chords and eighth notes.

System 2:
 Vocal: -чу пе- ча- лить вас ни- чем.
 бог лю- би- мой быть дру- гим.
 Piano: Accompaniment with chords and eighth notes.

System 3:
 Vocal: *по желанию*
 я не хо- чу пе- ча- лить вас ни-
 Как дай вам бог лю- би- мой быть дру-
 Piano: Accompaniment with chords and eighth notes.

System 4:
 Vocal: - чем,
 - гим.
 Piano: Accompaniment with chords and eighth notes, ending with a *p* dynamic marking.

Я вас любил: любовь ещё, быть может,

[ja vas lʲu.'bʲil lʲu.'bɔfʲ jɛ.'f: ɔ bitʲi 'mɔ.zʲet]

I you loved love more maybe

(I loved you: perhaps more than love)

В душе моей угасла не совсем;

[vdu.'ʃʲɛ ma.'jɛj u.'gra.sla nʲɛ sa.'fsʲɛm]

In-the soul my is not extinguished

(My soul is not extinguished)

Но пусть она вас больше не тревожит:

[na pustʲ ɔ.na vas 'bɔlʲi.ʃʲɛ nʲɛ trʲɛ.'vɔ.zʲit]

But let it you more no distress

(But let it distress you no more)

Я не хочу печалить вас ничем.

[ja nʲɛ xa.'tʃʲu pʲɛ.'tʃʲa.lʲitʲi vas nʲi.'tʃʲɛm]

I do-not want to-sadden you with-anything

Я вас любил безмолвно, безнадежно,

[ja vas lʲu.'bʲil bʲɛ.'zmɔl.vna bʲɛ.zna.'dʲɛ.zna]

I you loved wordlessly hopelessly

То робостью, то ревностью томим:

[ta 'rɔ.ba.stʲju ta 'rʲe.vna.stʲju ta.'mʲim]

By shyness by jealousy tormented

Я вас любил так искренно, так нежно,

[ja vas lʲu.'bʲil tak i.'skrʲen.na tak 'nʲe.ʒna]

I you loved so sincerely so tenderly

Как дай вам Бог любимой быть другим.

[kak daj vam bɔg lʲu.'bʲi.mʲlʲj bʲitʲ dru.'gʲim]

As gives you God love to-be another

(As God grants you to be loved that way by another)

My Genius, My Angel My Friend

Мой гений, мой ангел, мой друг

Pyotr Ilyich Tchaikovsky (1840 - 1893)

Text by Afanasy Afanas'yevich Fet (1820 - 1892)

After a brief period in civil service, Tchaikovsky took classes at the Russian Musical Society (which later became the St. Petersburg Conservatory.) There he studied piano, flute, organ, as well as theory and composition with Anton Rubinstein, who praised him as a student but later could not acknowledge the superiority of Tchaikovsky's abilities. During this phase of schooling he endeavored to compose an opera, *Hyperbole* (1854), and composed his first surviving song, *Moj genij, moj angel, moj drug* (My Genius, My Angel, My Friend, 1855), to words by Afanasy Fet.

Figure 5: My Genius, My Angel, My Friend. Tchaikovsky.



The image shows a musical score for the song "My Genius, My Angel, My Friend" by Pyotr Ilyich Tchaikovsky. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The lyrics are in Russian: "Не здесь ли ты лег-ко-ю тень-ю, мой ге-ний, мой". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

ан - гел, мой друг, бе - се - ду - ешь ти - хо со мно - ю и

ти - хо ле - та - ешь во - круг! И роб - ким да - ришь вдох - но - ве -

- ньем, и сладкий вра - чу - ешь не - дуг, и ти - жим да - ришь сно - ви -

- день - ем мой ге - ний, мой ан - гел, мой друг... Мой ге - ний!

Не здесь ли ты лёгкою тенью,
[nʲɛ zdʲɛsʲi lʲi tʲi 'lʲɔ.gka.ju 'tʲɛ.nʲu]
Not here if you light shadow
(A stranger here if you are a light shadow)

Мой гений, мой ангел, мой друг,
[mɔj 'gʲɛ.nʲi mɔj 'aŋ.gʲɛl mɔj druk]
My genius my angel my friend

Беседуешь тихо со мною
[bʲɛ.'sʲɛ.du.jɛʃʲ 'tʲi.xa sa 'mnɔ.ju]
You-talk softly with me

И тихо летаешь вокруг?
[i 'tʲi.xa lʲɛ.'ta.jɛʃʲ va.'kruk]
And quietly you-fly around

И робким даришь вдохновеньем,
[i 'rɔ.bkim da.'rʲiʃʲ vda.xna.'vʲɛ.nʲɛm]
And timidly you give inspiration

И сладкий врачуешь недуг,

[i 'sla.tkʲij vra.'tʃu.jɛʃʲ nʲɛ.'duk]

And sweetly you-heal affliction

И тихим даришь сновиденьем,

[i tʲixim darʲijʃʲ sna.vʲi.'dʲɛ.nʲɛm]

And quietly you give dreams

Мой гений, мой ангел, мой друг!

[mɔj 'gʲɛ.nʲi mɔj 'aŋ.gʲɛl mɔj druk]

My genius, my angel, my friend

If Life Deceives You

Если жизнь тебя обманет

Aleksandr Aleksandrovich Alyab'yev (1787 - 1851)

Text by Aleksandr Sergeyevich Pushkin (1799 - 1837)

The majority of songs that Aleksandr Alyabyev produced were set to the poems of Aleksandr Pushkin. Many of these pieces remain popular in Russian classical music performance culture. In particular, the song "If life deceive you," (The maiden song) is included in the repertoire of contemporary artists as well as young singers in training. The song was dedicated to Alyabyev's nine year-old niece Lida, the daughter of his sister Barbara. Pushkin wrote this poem during his exile on his mother's estate in Mikhailovskoe (1824-1826.) In Mikhailovskoe, Pushkin wrote nostalgic love poems dedicated to Elizaveta Vorontsova, wife of the General-Governor of what is modern day Ukraine. Alyabyev's setting of the text is brief, simply plaintive and evocative of bel canto style, representing both the restraint required and the subsequent resignation caused by unfulfilled love.

Figure 6: If Life Deceives You. Alyab'yev.

Andante grazioso

Ес-ли жизнь те-бя об-ма-нет, но по-
-чать-ся, не серд-цись! В день у-ны-ния сми-
-рись: день ве-се-лья, верь, на-ста-нет. Серд-це

Если жизнь тебя обманет,

[ʲe.sʲlʲi ʒʲɪznʲ tʲe.'bʲa ab.'ma.nʲɛt]

If life you deceives

Не печалься, не сердись,

[nʲɛ pʲɛ.'tʃalʲ.sʲɪa nʲɛ sʲɛr.'dʲɪsʲ]

Do-not despair do-not be-angry

В день уныния смири́сь:

[vdʲɛnʲ u.'nʲɪ.nʲɪ.ja smʲi.'rʲɪsʲ]

On-the day of desolation reconcile-yourself

День веселья верь, настанет.

[dʲɛnʲ vʲɛ.sʲɛ.lʲɪa vʲɛrʲ na.'sta.nʲɛt]

day joyful believe will-come

(believe a joyful day will come)

Сердце в будущем живёт;

['sʲɛr.dtʲɛ vbu.'du.ʃʲ: ɛm zʲɪ.'vʲɔt]

The-heart in-the future lives

Настоящее уныло;

[na.stɔ.'ja.ʃʲ: ɛ.jɛ u.'nʲɪ.la]

The-present is-dull

Всё мгновенно, всё пройдёт;

[fsʲɔ mɣnɐ.'vʲɛ.n: ɐ fsʲɔ prɔj.'dʲɔt]

All is-momentary all will-pass

Что пройдёт, то будет мило.

[ʃtɔ prɔj.'dʲɔt tɐ 'bu.dʲɛt 'mʲi.lɐ]

What will pass will-be nice

The Lark

Жаворонок

Mikhail Ivanovich Glinka (1804 - 1857)

from *Proshchaniye St. Peterburgom*, (A farewell to St. Petersburg) No. 10.

Text by Nestor Vasil'yevich Kukul'nik (1809 - 1868)

Glinka had some trouble completing the libretto for *Ruslan and Lyudmilla* due to lack of motivation most likely resulting from simultaneously declining health and marital problems. His wife ultimately left him to marry another man without actually divorcing him first. He spent most of this time at the Revel Monastery in Stepanov, and composed the set of 12 songs in 1840 with the collective title of *A Farewell to St. Petersburg*, which dealt with the thorny problems of his private life.³¹ Glinka's pieces inspired by themes of Mozart, Cherubini, Alyab'yev, Bellini, Donizetti and European folksongs employ thin textures, and require a light touch from the pianist, often with ornamented right-hand lines in a very high register. An example of this is seen in "Zhavoronok (The lark)."

³¹ Glinka, Mikhail. *Romances and Songs*. Moscow: Muzyka, 1970. Vol 2, pg. 6.

Figure 7: The Lark. Glinka.

The image displays a musical score for "The Lark" by Glinka, consisting of three systems of music. The first system is a piano introduction marked "Moderato" in 3/4 time, featuring a treble clef with a key signature of one sharp (F#) and a piano part with a bass clef. The piano part includes a melodic line with slurs and accents, and a bass line with chords and a dynamic marking of *mf*. The second system introduces a vocal line in the treble clef with the lyrics "Между небом" (Mezhdu nebam) and a dynamic marking of *mp*. The piano accompaniment continues with a melodic line and a bass line with chords, including a dynamic marking of *f*. The third system continues the vocal line with the lyrics "и землей не смирится, не исходит" (i zemlej ne smiritsya, ne iskhodit) and the piano accompaniment with a melodic line and a bass line with chords. The tempo marking "Moderato" is present at the beginning of the first system, and the performance instruction "semplice e con molta anima" is placed above the vocal line in the second system.

Между небом и землёй 'песня раздаётся,
[mʲɛ.zdu nʲɛ.bom i zʲem.'lʲɔj pʲɛ.snʲɑ ra.zda.'jɔ.tsʲɑ]

Between heaven and earth a-song is-heard

Неисходною струёй громче громче лётся.
[nʲɛ.i.sxɔ.dnɔ.ju stru.'jɔj 'grɔm.tʃɛ 'grɔm.tʃɛ 'lʲɔ.tsʲɑ]

a-sourceless stream louder louder it-flows

Не видать певца полей где поёт так громко
[nʲɛ vʲi.'datʲ pʲɛ.'ftsa pa.'lʲej gdʲɛ pa.'jɔt tak 'grɔm.kɑ]

Not seen singer fields where sings so loudly

(In the fields the unseen singer sings so loudly)

Над подруженькой своей жаворонок звонкий.
[nad pa.'dru.zɛnʲ.kʲɑj sva.'jɛj 'zɑ.va.ra.nʲk 'zvɔŋ.kʲij]

Over friendly his lark calls

(from-above his friendly lark calls.)

Ветер песенку несёт, а кому, не знает.
[vʲɛ.tʲɛr pʲɛ.sʲɛŋ.ku nʲɛ.sʲɔt ɑ ka.'mu nʲɛ 'zna.jɛt]

Wind little-song carries but to-whom does-not know

(Wind brings the little song, but to whom, he does not know)

Та кому, она поймёт, от кого, узнает!

[ta ka.'mu a.'na paj.'mjot ot ka.'vo u.'zna.jɛt]

She who, she will-understand, from whom, she will discover

Лейся, песенка моя песнь надежды сладкой:

[l'ɛj.sʲa 'pʲe.sʲeŋ.ka ma.'ja pʲesnʲ na.'dʲe.zdʲi 'sla.dkʲɔj]

Flow little-song my song hopeful sweet

(Flow my sweet little hopeful song:)

Кто-то вспомнит про меня и вздохнёт украдкой.

[kto.ta 'fspɔm.nʲit prɔ mʲe.'nʲa iv zɔx.'njot u.'kra.tkʲɔj]

Someone will-remember about me and sigh furtively

Two Ravens

Два ворона

Aleksandr Aleksandrovich Alyab'yev (1787 - 1851)

Text by Aleksandr Sergeyevich Pushkin (1799 - 1837)

Alexander Pushkin's poem "Raven flies to Raven" (Voron k voronu letit, 1828) was very attractive to Russian composers of the day, due to its darkly evocative images of Scotland. This text has also been set by Verstovsky, Viel'gorsky, Dargomyzhsky, Medtner, Rimsky-Korsakov and Rubenstein. Pushkin based his poem on a French translation (published in 1826) of a folk poem "The twa corbies", transcribed by renowned Scottish writer Sir Walter Scott. It was published in a collection of ancient Scottish ballads entitled, *The Minstrelsy of the Scottish Border*, (Vol. 3, 1803.) Alyab'yev's version was published in his *Northern Singer* collection in 1829.

Figure 8: Two Ravens. Alyab'yev.

Allegretto feroce

Во- рон

к во- ро- ну ле- тит, во- рон во- ро- ну кри- чит:

- Во- рон! Где б нам о- то- бе- дать? Как бы

fp *f* *fp* *f cresc.*

Ворон к ворону летит,

[vɔ.rən 'kvɔ.ra.nu lʲɛ.'tʲit]

The raven to raven is flying

Ворон к ворону кричит:

[ˈvɔ.rən ˈkvɔ.ra.nu kɾi.ˈtʃit]

The raven to crow shouts

„Ворон, где б нам отобедать ?

[ˈvɔ.rən ɡdʲɛ bnam a.ta.ˈbʲɛ.datʃ]

Raven where we have-lunch

Как бы нам о том проведать?”

[kak bʲi nam a tam pra.bʲɛ.datʃ]

How would we about to-visit

Ворон ворону в ответ:

[ˈvɔ.rən ˈvɔ.ra.nu va.ˈtvʲɛt]

A Raven will in reply

„Знаю, будет нам обед;

[ˈzna.ju ˈbu.dʲɛt nam a.ˈbʲɛt]

I know, will we lunch

В чистом поле под ракитой

[ˈftʃɪ.stam ˈpɔ.lʲɛ pɔd ra.ˈkʲi.tɫj]

In an open field under a-willow

Богатырь лежит убитый.

[ba.ga.ˈtʲiɾʲ lʲɛ.ˈzʲit u.ˈbʲi.tʲj]

The-hero lies slain

Кем убит и отчего,

[kʲɛm u.ˈbʲi ti a.tʃɛ.ˈvɔ]

Who slayed and why

Знает сокол лишь его,

[ˈznɔ.jɛt ˈsɔ.kəl lʲiʃʲ jɛ.ˈvɔ]

Knows Falcon only his

Да кобылка вороная,

[da ka.ˈbʲɪl.ka ˈvɔ.ra.nɔ.jɔ]

Indeed the mare black

Да хозяйка молодая.

[da xa.'zʲaj.ka ma.la.'da.ja]

indeed house-wife young

Сокол в рощу улетел,

['sɔ.kəl 'vrɔ.ʃ: u u.lʲe.'tʲel]

Falcon into woods flew-away

На кобылку недруг сел,

[na ka.'bʲil.ky 'nʲe.druk sʲel]

On the mare foe sat-down

А хозяйка ждёт милого,

[a xa.'zʲaj.ka ʒdʲot 'mʲi.la.va]

And the house-wife waits for a-dear-one

Не убитого, живого."

[nʲe u.'bʲi.ta.va]

Not dead, alive

The Red Sarafan (Sundress)

Красный сарафан

Aleksandr Yegorovich Varlamov (1801 - 1848)

Text by Nikolay Tsyganov (1797 - 1831)

Following the publication of nine of his songs in the *Muzykal'nyj al'bom na 1833 god* (Album of Music for 1833), Varlamov's work became widely popular and appeared in several contemporary journals. Some of his songs, such as *Krasnyj sarafan* (The Red Sarafan or "Sundress"), are written in a folk idiom, while many more are conceived in the typical style of the Russian romance. Varlamov's folk inspired style perfectly complements the folkloric texts of Nikolay Tsyganov, a Russian actor and poet born into the peasant class. The two artists met working for the Moscow Imperial troupe, Varlamov assistant conductor and composer in residence, while Tsyganov was an actor there. The Red Sarafan is the most popular of Tsyganov's song texts. It centers on the sarafan (sundress) as a symbol of youth and innocence which will soon be lost to time and the obligations of becoming a woman. A sarafan is a triangular shaped traditional jumper dress worn by women and girls as a Russian folk costume. It was the common dress worn by peasants in northern and central Russia until the twentieth century. Women from the upper and middle classes stopped wearing traditional Russian costume in the eighteenth century, during Peter the Great's nationwide westernization campaign.

Figure 9: The Red Sarafan (Sundress). Varlamov.

в темне
Не шей ты мне, ма - туш - ка, крас - ный са - ра -
фан, не вхо - ди, ро - ди - ма - я, по - пу - стув изь - ян.

„Не шей ты мне, матушка, красный сарафан,

[nʲɛ ʃɛj tɨm nʲɛ 'ma.tu.ʃka 'kra.snij sa.ra.'fan]

No necks you to me mother dear red sundress

не входи, родимая, попусту в изъян.

[nʲɛ fxɑ.'dʲi ra.'dʲi.mɑ.jɑ 'pɔ.pu.stu vʲi.zʲɑn]

do-not come-in darling For-nothing in flaw

Рано мою косыньку на две расплестать,

[ʼra.nɑ mɑ.'ju kɑ.'sʲinʲ.ku nɑ dvʲɛ ra.splʲɛ.'tɑtʲ]

No Sooner my kerchief on two unbraid

прикажи мне русую в ленту убирать!

[ʼpʲrʲi.kɑ.zʲi mnʲɛ ru.'su.ju 'vʲlʲɛn.tu u.bʲi.'rɑtʲ]

you-would-command me from light-brown (hair) To the-ribbon remove

Пускай не покрытая шелковой фатой

[ʼpu.skɑj nʲɛ pɑ.'kʲrʲi.tɑ.jɑ 'ʃʲɛl.kɑ.vʲʌj fɑ.'tɔj]

Let-them not covered silken bridal-veil

очи молодецкие Радует собой!

[ʼɔ.tʃʲi mɑ.lɑ.'dʲɛ.tski.jɛ 'ra.du.jɛt sɑ.'bɔj]

eyes young Please you!

золотая волюшка мне милей всего.

[ˈzɔ.la.ta.ja va.ˈlʲu.ʃka mnʲɛ mʲi.ˈlʲej fsʲɛ.ˈvɔ]

Golden little-freedom to me nice total

Не хочу я с волюшкой в свете ничего!”

[nʲɛ xa.ˈtʃu ja sva.ˈlʲu.ʃkʲɪj ˈfsʲɛ.tʲɛ nʲi.tʃɛ.ˈvɔ]

do-not want I with little-freedom in light-of nothing

„Дитя моё, дитяtko, дочка милая!

[ˈdʲi.tʲa ma.ˈjɔ ˈdʲi.tʲa.tʲka ˈdɔ.tʃka ˈmʲi.la.ja]

Dear-child my dear-little-child daughter dear

головка победная, неразумная!

[ˈgɔ.la.fka pa.ˈbʲɛ.dna.ja ˈnʲɛ.ra.zum.na.ja]

Little-head winner unwise

не век тебе пташечкой звонко распевать,

[nʲɛ vʲɛk tʲɛ.ˈbʲɛ ˈpta.ʃɛ.tʃkʲɪj ˈzvɔn.ka ra.spʲɛ.ˈvatʲ]

Not age you little-birdie sonorously sing-gaily

легкокрылой бабочкой по цветам порхать.

[l'ʲe.gka.kri.lʲj 'ba.ba.tʃkʲʌj pɔ tsvʲe.'tam par.'xatʲ]

Light-winged butterfly by colors to flit

заблекнут на щёчках маковы цветы,

[zɑ.blʲe.knut na 'ʃ: jɔ.tʃɛnʲ.kax 'ma.ka.vʲi tsvʲe.'tʲi]

begin-to-fade on little-cheeks poppies of-color

(The poppies' color begins to fade from your little cheeks)

прискутит забавушки, стоскуешься ты!

[p'ri.sku.tʃit za.'ba.vu.ʃki sta.'sku.jɛ.ʃsʲɑ tʲi]

Become-bored pastime/amusement to-long-for you

А мы и при старости себя веселим,

[ɑ mi i p'ri 'sta.ra.stʲi sʲe.'bʲɑ vʲe.sʲe.'lʲim]

and we at an old-age ourselves are-cheerful

младость вспоминаючи, на детей глядим!

[m'la.dastʲ fspa.mʲi.'na.ju.tʃi na dʲe.'tʲej glʲɑ.'dʲim]

Youth remembering on the children we-look

И я молодешенька была такова,

[i ja ma.la.'dʲe.ʃɛnʲ.ka 'bi.la ta.ka.'va]

And I a-young-girl was such

И мне те же в девушках пелися слова.

[i mnʲe tʲe ʒɛ 'vdʲe.vu.ʃkax 'pʲe.li.sʲa sla.'va]

and to me the same to maiden words

In Difficult Moments of Life

В минуту жизни трудную

Aleksandr Sergeyevich Dargomyzhsky (1813 - 1869)

Text by Mikhail Yur'yevich Lermontov (1814 - 1841)

Dargomyzhsky was attracted to poems that expressed psychological depth, pensive moods and emotional outbursts. His early period songs preserve elements of the conventional Russian romances and ritual songs. Lermontov's famous Молитва (Prayer,) published 1839 was a desirable text for Dargomyzhsky's 1844 setting as well as it was for over 40 other composers including Glinka, Rubenstein, Mussorgsky and Davydov. The text elegantly expresses a devout faith in God amid hardship.

Figure 10: In Difficult Moments of Life. Dargomyzhsky.

The musical score is presented in two systems. The first system begins with the tempo marking 'Andante' and the dynamic marking 'spianato'. The vocal line is in a treble clef with a key signature of two flats (B-flat major) and a 3/4 time signature. The lyrics under the first system are: 'В ми - ну - ту жиз - ни труд - ну ю, - Тес -'. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand. The second system continues the vocal line with the lyrics: '- нит - ся ль в серд - це грусть, Од - ну мо - лит - ву'. The piano accompaniment continues with similar harmonic support.

чуд - ну - ю Твер - жу я на - и - зусть. Есть

В минуту жизни трудную

[vm'i.'nu.tu ziz.ni 'tru.dnu.ju]

In moments-of life difficult

Теснится ль в сердце грусть,

[tʲe.'snʲi.tsialʲ 'fsʲer.dtsʲe grustʲ]

Crowded by whether in heart sadness

(When the heart is crowded by sadness in difficult moments of life)

Одну молитву чудную

[ɑ.'dnu mɑ.'li.tvu 'tʃu.dnu.ju]

One prayer marvelous

Твержу я наизусть.

[tvʲer.'zu ja nɑ.ji.'zustʲ]

Recall I by heart

Есть сила благодатная

[jɛstʲ ˈsʲi.la bla.ga.'da.tna.ja]

It is the-power full-of-grace

В созвучьи слов живых,

[fsɔ.'zvu.tʃʲji slɔv zʲi.'vʲix]

In consonance-of the-word living

(In tune with the living word)

И дышит непонятная,

[i dʲiʃʲit nʲɛ.pan.'ja.tna.ja]

And breathes the-incomprehensible

Святая прелесть в них.

['svja.ta.ja ˈprʲɛ.lʲestʲ vnix]

Holy charm in them

(Holy will of God into them)

С души как бремя скатится,

[zdu.'ʃʲi kak ˈbrʲɛm.ja ˈska.tʲi.tsʲa]

With the soul as a burden will-roll-down

(The soul will lose its burden)

Сомнение далеко --

[sɔm.'nʲe.nʲjɛ da.lʲe.'kɔ]

Doubt far-away

И верится, и плачется,

[i 'vʲe.rʲi.tsʲa i 'plɑ.tʲʲe.tsʲa]

And believes and weeps

И так легко, легко...

[i tak lʲe.'k: ɔ lʲe.'k: ɔ]

And so easy easy

(and all is so calm)

Oh You, Darling, Fair Maiden

Ах ты, душечка, красна девица

Mikhail Ivanovich Glinka (1804 - 1857)

Traditional folk poetry

Glinka's interest in folk materials influenced his vocal compositions even from the early period of his writing. One of his most popular early songs, *Oh you, darling, fair maiden*, connects the folkloric elements of two sub-genres: peasant songs and the Russian chanson, or "urban songs." These were songs sung by serfs and political prisoners of the Tsar in imperial Russia. The text comes from a traditional *protyazhnye pyesna* (protracted, or melismatic song,) compiled by L'vov and Práč.

Figure 11: Ah You, Darling Fair Maiden. Glinka.

Con moto

Ах ты, душечка, красна девица, не сиди ты вночь
под о-кошечком, ты не жги свечки воску я-рого, ты не

Ах ты, душечка, красна девица,

[ax tɨ du.'ʃɛ.tʃka 'kra.sna 'dʲɛ.vʲi.tsa]

Oh you darling fair maiden

не сиди ты в ночь под окошечком,

[nʲɛ sʲi.'dʲi tɨ vnɔtʃ pɔd a.'kɔ.ʃɛ.tʃkam]

do-not sit you in-the night under the-little-window

ты не жги свечи воску ярого,

[tɨ nʲɛ ʒgʲi svʲɛ.'tʃʲi 'vɔ.sku 'ja.ra.va]

you do-not burn the-candle wax ardently

ты не жди к себе друга милого.

[tɨ nʲɛ ʒdʲi ksʲɛ.'bʲɛ 'dru.ga 'mʲi.la.va]

You do-not wait for his friend beloved

The Nightingale

Соловей

Aleksandr Aleksandrovich Alyab'yev (1787 - 1851)

Text by Anton Antonovich Delvig (1798 - 1831)

Alyabyev's most famous work is *The Nightingale*, a song based on a poem by Anton Delvig. It was composed while Alyabyev was in prison, in 1825. The text seems to perfectly express his longing and despair at being unjustly convicted and having his requests for pardon repeatedly denied by the Tsar. The image of the nightingale is a symbol of the invisible ties that bind those who are forcibly separated - whether they be lovers, friends, or family. This expresses the sentiment that separation from loved ones is a common misfortune in life. Its popularity quickly grew, and several composers have quoted the tune or arranged it for instruments. Glinka wrote piano variations based on the song, as well as Balakirev. Franz Liszt also wrote a transcription of it. The song became widely known outside of Russia after being used by Pauline Viardot and Adelina Patti for Rosina's singing lesson scene in Gioachino Rossini's *The Barber of Seville*.³² The *Nightingale* is cherished in Russian culture and regarded as a folk song. The most commonly performed verses are included here.

³² Kennedy, Michael ed., associate editor, Joyce Bourne. "Alyabyev, Alexander." *The Oxford Dictionary of Music*, 2nd ed. Oxford: Oxford University Press, 1994.

Figure 12: The Nightingale. Alyab'yev.

со - ло - вей! Со - ло - вей мой, со - ло - вей,
го - ло - сис - тый со - ло - вей!

Соловей мой, соловей,

[sa.la.'vʲej mɔj sa.la.'vʲej]

Nightingale my nightingale

Голосистый соловей!

[ga.la.'sʲi.stʲj sa.la.'vʲej]

Loud-voiced nightingale

Ты куда, куда летишь,

[tɨ ku.'da ku.'da lʲe.'tʲiʃʲ]

You to where to where you fly

Где всю ночьку пропоёшь?

[gdʲe fsju 'nɔ.tʃku pra.pa.'jɔʃʲ]

Where all night will-you-sing

Кто-то, бедная, как я,

['ktɔ.ta 'bʲe.dna.ja kak ja]

Someone poor as I

Ночь прослушает тебя,

[nɔtʃʲ pra.'slu.ʃa.jɛt tʲebʲa]

Night failed-to-hear to you

Не смыкаючи очей,

[nʲe smʲi.'ka.ju.tʃʲɨ a.'tʃʲej]

Not able-to-close eyes

Утопаючи в слезах?

[u.ta.'pa.ju.tʃi flʲɛ.'zax]

Drowning in tears

Ты лети, мой соловей,

[tʲi lʲɛ.'tʲi mɔj sa.la.'vlʲej]

You fly my nightingale

Хоть за тридевять земель,

[xɔtʲ za 'trʲi.dʲɛ.vʲatʲ zʲɛ.'mʲɛlʲ]

While at the other end of the world

Хоть за синие моря,

[xɔtʲ za 'sʲinʲijɛ ma.'rʲa]

Though the dark blue of the seas,

На чужие берега;

[na tʃu.'ʒʲi.jɛ 'bʲɛ.rʲɛ.va]

On the other shores

Побывай во всех странах,

[ˈpɔ.bi.vaj̯ va fsʲɛx̩ stra.ˈnax̩]

Go to all countries,

В деревнях и городах:

[ˈvdʲɛ.rʲɛ.vnʲax̩ i ga.ra.ˈdax̩]

In the villages and towns:

Не найти тебе нигде

[nʲɛ nɔjtʲi tʲɛbʲɛ nʲɪgdʲɛ]

You will not find anywhere else

Горемычнее меня.

[ga.rʲɛ.ˈmʲi.tʲnʲɛ.jɛ mʲɛ.ˈnʲa]

Unlucky-one me

(Go to every country, in the villages and towns: you will not find anywhere else one as
unlucky as me)

Guess, My Dear

Отгадай, моя родная

Aleksandr Lvovich Gurilyov (1803 - 1858)

Text by E. Kruzye (dates unknown, published in 1840s)

Gurilov's songs are imbued with subtle sentimentality, and they are strongly influenced by Russian folk tradition. Some of his pieces exhibit clear melodic craftsmanship equivalent to Glinka, however there are a number of songs set in a more dramatic, declamatory style that anticipates the works of Dargomyzhsky and Mussorgsky. Guess, My Dear displays a wry yet tender sentiment, set to an undulating and upward arching melody. The sparse and simple accompaniment is reminiscent of guitar strumming, which places more emphasis on the text.

Figure 13: Guess My Dear. Gurilyov.

Andantino [mp]

От - га - дай, мо - я род - на - я,
Ля - гу ли в по - стель, - не спит - ся,
От - га - дай, мо - я rod - na - ja,
Lja - gu li v po - stel', - ne spit - sja,

от - че - го, я так гру - стна и си - жу все - гда од -
ны - сли бро - дят вда - ле - ко; го - ло - ва мо - я кру -
от - che - go ja tak gru - stna i si - zhu vse - gda od -
ny - sli bro - djet vda - le - ke; go - lo - va mo - ja kru -

Отгадай, моя родная, отчего я так грустна,

[ʼɔ.tɢɑ.dɑj mɑ.'jɑ rɑ.'dnɑ.jɑ ɑ.tʃɛ.'vɔ jɑ tak gru.'stnɑ]

Guess my dear why i so sad

И сижу всегда одна я у косяцета окна?

[i sʲi.'zʲu fsʲɛ.'ɡdɑ ɑ.'dnɑ jɑ u kɑ.'sʲɑ.ʃʲ: ɛ.ta ɑ.'knɑ]

And sit always one I and jamb-of window

(And I always sit alone in the window jamb?)

Отчего с такой заботой каждый день чего-то жду?

[ɑ.tʃɛ.'vɔ stɑ.'kɔj zɑ.'bɔ.tʲɑj 'kɑ.zdʲij dʲɛnʲ tʃɛ.'vɔ.ta zdu]

Why with such care each day something waiting-for?

(Why waiting with such concern for something each day?)

Каждый день ищу чего-то и чего-то не найду!

['kɑ.zdʲij dʲɛnʲ i.'ʃʲ: u tʃɛ.'vɔ.ta i tʃɛ.'vɔ.ta nʲɛ nɑj.'du]

Every day looking-for something and something I-will-not-find,

Лягу ли в постель – не спится,

['lʲɑ.gu lʲi fpɑ.'stʲɛlʲ nʲɛ 'spʲi.tsʲɑ]

I-shall-lay-down if in bed I-cannot-sleep

мысли бродят вдалеке,

[ˈmi.sli ˈbrɔ.dʲat vɔ.lʲe.ˈkʲe]

thoughts roam in-the-distance

Голова моя кружится, и сердечушко в тоске.

[gɔ.la.ˈva ma.ˈja kru.ˈzi.tsiə i sʲer.ˈdʲe.tʃu.ʃka ftɔ.ˈskʲe]

Head my whirls and little-heart in anguish

Отгадай, моя родная, - то любовь или печаль?

[ˈɔ.tga.daj ma.ˈja ra.ˈdna.ja ta lʲu.ˈbɔʃʲ i.ˈlʲi pʲe.ˈtʃalʲ]

Guess my dear then love or sadness

Посмотри, я не больная, а мне всё чего-то жаль!

[pɔ.sma.ˈtrʲi ja nʲe bɔlʲ.ˈna.ja a mnʲe fsʲɔ tʃe.ˈvɔ.ta ʒalʲ]

Look I am-not-sick and to-me everything something sorry

(Look at me, I am not sick, and sorry that everything is something to me!)

Inner Music

Внутренняя музыка

Aleksandr Lvovich Gurilyov (1803 - 1858)

Text by Nikolai Platonovich Ogaryov (1813 - 1877)

Russian poet, historian and political activist Nikolay Ogarev was also an aspiring composer who also actively solicited composers to set his verses. He had an intense passion for music, but lacked the training to fully realize his dreams of composition. He had one set of six art songs published in 1854 (however after his death, his wife had difficulty finding a publisher who regarded his compositions to be of a high enough caliber.) He was successful as a literary critic, and he authored several essays devoted to prominent figures in Russian culture and literature. In his activist writings, he was deeply critical of the implementation of Emancipation reform in 1861, claiming that serfs had not really been freed since they were merely forced to exchange serfdom for poverty. He engaged in music criticism as a hobby, and often wrote poetry on musical themes or with musical titles. Ogaryov experienced a musical conception of verse, and his poetry is dominated by issues regarding freedom of the individual (and of the general public,) social protest, rebellion, as well as loneliness, doubt and despair.

The text of “Inner Music” is perhaps a window into Ogaryov’s feelings about music, expressing the awe of its power and the frustration he experienced in attempting his own

compositions. In a letter to fellow writer Aleksander Herzen (also known as the father of Russian Socialism), Ogaryov complained of uncertainty about whether to be a poet or a musician, and describes the music raging in his mind, which he did not have the training to release, suggesting that inability could drive him insane.³³

Figure 14: Inner Music. Gurilyov.

The image shows a musical score for a piece titled "Inner Music" by Gurilyov. It consists of three systems of music, each with a vocal line and piano accompaniment. The lyrics are in Russian. The score includes various musical notations such as dynamics (p, pp, f, cresc., dim.), articulation (accents), and performance instructions (rall.).

System 1:

Vocal line: *p* Как до-ро-жу и пре-крас-ным мгно-ве-нием! *cresc.* *f*
 Как du-ro-zhu ja pre-kras-nym mгно-ve-nem!

Piano accompaniment: *p*, *pp*, *cresc.*, *f*, *pp*

System 2:

Vocal line: *p* Му-зы-кой влурт на-пол-на-ет-ся слух, *cresc.* *f* *p* *p* *p*
 Му-зы-кой vdrug na-pol-nja-et-sja slukh, zvu-ki ne-cyt-sja s ka-

Piano accompaniment: *pp*, *cresc.*, *f*, *p*

System 3:

Vocal line: *cresc.* *f* *rall.* *p*
 -ким-то стрем-ле-нем, *f* *rall.* *p* *p* *p*
 -kim-to strum-le-n'em, zvu-ki ot-ka-da-to

Piano accompaniment: *f*, *dim.*

³³ Hodge, Thomas P. A Double Garland: Poetry and Art-Song in Early Nineteenth Century Russia (Studies in Russian Literature and Theory) Evanston: Northwestern University Press, 1999. pgs 227-228.

Как дорожу я прекрасным мгновеньем!

[kak da.ra.'zu ja prʲe.'kra.snim mɣna.'vʲe.nʲem]

How treasure I beautiful moments

Музыкой вдруг наполняется слух;

['mu.zi.kɫj vdruk na.pal.'nʲa.je.tsʲa slux]

Music suddenly becomes-filled-with rumor

Звуки несутся с каким-то стремленьем,

['zvu.kʲi nʲe.'su.tsʲa ska.'kʲim.ta strʲem.'ʲe.nʲem]

Sounds rush with a-kind-of aspiration

Звуки откуда-то льются вокруг.

['zvu.kʲi a.'tku.da.ta 'ʲu.tsʲa va.'kruk]

Sounds from-somewhere pour around

(Sounds coming from somewhere around)

Сердце за ними стремится тревожно,

['sʲer.dtse za 'nʲi.mʲi strʲe.'mʲi.tsʲa trʲe.'vɔ.ʒna]

Heart behind them seeks troubling

Хочет за ними куда-то лететь...

[ˈxɔ.tʃɛt za ˈnʲi.mʲi ku.ˈda.ta lʲɛ.ˈtʲɛtʲ]

Wants-to behind them somewhere fly

В эти минуты растаять бы можно,

[ˈvʲɛ.tʲi mʲi.ˈnu.tʲi ra.ˈsta.jatʲ bi ˈmɔ.ʒnɔ]

In these moments melt away would you can

(In these moments you would melt away)

В эти минуты легко умереть...

[ˈvʲɛ.tʲi mʲi.ˈnu.tʲi lʲɛ.ˈgkɔ ˈu.mʲɛ.rʲɛtʲ]

In these moments are-easy to-die...

It is Tedious and Sad

И скучно, и грустно

Aleksandr Lvovich Gurilyov (1803 - 1858)

Text by Mikhail Yur'yevich Lermontov (1814 - 1841)

Gurilyov was attracted to the work of Mikhail Lermontov not only because he was considered the utmost Russian poet after Pushkin, but because he expressed the emotional struggles of the Russian intelligentsia through Romanticism. Lermontov's influence on Russian literature was also evident through his prose, which laid the foundation for the Russian psychological novel. His best known work, *A Hero of Our Time*, was an example of a superfluous man novel, which referred to a Romantic anti-hero who did not fit into social norms. This person was usually a self centered man born into privilege, who exhibited disregard for social values, cynicism, and existential boredom. He typically engaged in behaviors such as gambling, illicit romantic affairs, and duels. Lermontov's poem "It is Tedious and Sad" was written in 1840, the same year he finished the novel, and reflects a similar emotional numbness to Pechorin, the main character in his novel. He can be seen as a nihilist and fatalist, offering only a stream of questions, exclamations, emotionally awkward moments, and exaggerated contradictions. While "skuchno" in modern Russian translates as "bored," In Lermontov's day the word

also implied exasperation and depression.³⁴ Dargomyzhsky's setting is better known than Gurilyov's, which tends to be treated as a folk song (See Recommended Listening).

Figure 15: It is Tedious and Sad. Gurilyov.

The musical score is divided into three systems. The first system is a piano introduction in 6/8 time, marked *Andantino*. It features a melody in the right hand with dynamics *p*, *creac.*, *f*, and *p*, and a bass line in the left hand. The second system includes a vocal line starting with *rall.* and *a tempo* markings. The lyrics are: "И скуч-но и груст-ной — и не-ко-му ру-ку по-бить... но ко-го же? На вре-мя не сто-ит тру-". The piano accompaniment is marked *p legato*. The third system continues the vocal line with lyrics: "-дать в ми-ну-ту ду-шев-ной не-взго-ды... Же- -да, а веч-но по-бить не-воз-мож-но... в се-". The piano accompaniment is marked *fp*.

³⁴ Cornwell, Neil. Reference Guide to Russian Literature. New York: Routledge, 2013. pg 494.

И скучно и грустно, и некому руку подать

[i 'sku.tʃnɑ i 'gru.stnɑ i 'nʲɛ.kɑ.mu 'ru.ku pɑ.'dɑtʲ]

It is tedious and sad and there-is-nobody a-hand to-present

В минуту душевной невзгоды...

[vmʲi.'nu.tu du.'ʃʲɛ.vnʌj nʲɛ.'vzɡɔ.dʲi]

In moments mental adversity...

Желанья! ... что пользы напрасно и вечно желать? ...

[ʒɛ.'la.nʲɑ ʃtɔ 'pɔlʲ.zʲi nɑ.'pra.snɑ i 'vʲɛ.tʃnɑ ʒɛ.'latʲ]

Desires! What use in vain and eternally to desire

(Desires! What use are vain and eternal wishes)

А годы проходят - все лучшие годы!

[ɑ 'ɡɔ.dʲi pɑ.'xɔ.dʲɑt fsʲɛ 'lu.tʃi.jɛ 'ɡɔ.dʲi]

And the years go by - all the best years!

Любить... но кого же? ... на время - не стоит труда,

[lʲu.'bʲitʲ nɑ kɑ.'vɔ ʒɛ nɑ 'vrʲɛ.mʲɑ nʲɛ 'stɑ.jit tru.'dɑ]

To love ... but whom... at the time – not worth the-work

А вечно любить невозможно.

[a 'vʲe.tʃnɑ lʲu.'bʲitʲ nʲe.va.'zmɔ.ʒnɑ]

And forever to love it-is-impossible

В себя ли заглянешь? -- Там прошлого нет и следа:

[fsʲe.'bʲɑ lʲi za.'glʲɑ.nʲɛʃʲ tam 'prɔ.ʃlɑ.va nʲet i slʲe.'dɑ]

In yourself if you-look-deep? There of-the-past not and trace

(If you look deep in yourself? There is no trace of the past)

И радость, и муки, и всё там ничтожно!

[i 'rɑ.dastʲ i 'mu.kʲi i fsʲɔ tam nʲi.'ʃtɔ.ʒnɑ]

And joy and torments and everything there is void

Mignon's Song: No, Only He, Who Knew

Песнь Миньоны: Нет, только тот, кто знал

Pyotr Ilyich Tchaikovsky (1840 - 1893)

Text by Lev Aleksandrovich Mey (1822 - 1862)

after Johann Wolfgang von Goethe (1749 - 1832)

The songs of Mignon from Goethe's novel *Wilhelm Meister's Apprenticeship* (*Wilhelm Meisters Lehrjahre*) have been set hundreds of times by dozens of composers from the late 18th century onward. Though most frequently set by composers from the German School, Mignon's songs have also been popular with others, including works by French, Russian, and Italian composers. "Lied der Mignon: Nur wer die Sehnsucht kennt" was adapted into Russian by Lev Mey. Tchaikovsky's setting is part of a group of *Six Romances*, Op. 6. The text expresses Mignon's intense longing for Wilhelm after the actor's troupe leaves him behind following their recuperation together from an attack by roaming bandits. Mignon has been devoted to Wilhelm ever since he rescued her from the gypsies. In English this beloved melody is frequently known by title "None but the Lonely Heart."

Figure 16: Mignon's Song: No, Only He, Who Knew. Tchaikovsky.

The image displays a musical score for Mignon's Song by Tchaikovsky, consisting of three systems of music. Each system includes a vocal line and a piano accompaniment.

System 1:
Vocal line: *страж - ду.*
Piano accompaniment: *p*

System 2:
Vocal line: *Гля - жу я вдоль... нет сил, туск - не - ет о - ко...*
Piano accompaniment: *poco marcato*, *pp*

System 3:
Vocal line: *Ах, кто ме - ня лю - бил и знал, - да - ле - ко!*
Piano accompaniment: *mf*, *pp*

Нет, только тот, кто знал свиданья, жажду,

[nʲɛt 'tɔlʲ.kɔ tɔt ktɔ znal svʲi.'da.nʲja 'zɑ.zdu]

No only he who knew the meeting I crave

поймёт, как я страдал и как я стражду.

[pɔj.'mjɔt kak ja stra.'dal i kak ja 'stra.zdu]

he-understood as I suffered And as I watch

Гляжу я вдаль... нет сил, тускнеет око...

[glʲɑ.'zu ja vdalʲ nʲɛt sʲil tu.'sknʲɛ.jɛt a.'kɔ]

Look I far-off No strength dim eye

Ах, кто меня любил и знал - далёко!

[ax ktɔ mʲɛn.'ja lʲu.'bʲil i znal dalʲ.'jɔ.kɑ]

Ah who me loved and knew far-away

(Ah, he who loved and knew me – left far behind)

Вся грудь горит...

[fsʲɑ grudʲ gɑ.'rʲit]

Entire breast burns

Over by the River Don a Garden Blooms

По над Доном сад цветёт

Modest Petrovich Musorgsky (1839 - 1881)

Text by Aleksey Vasil'yevich Kol'tsov (1808 - 1842)

The Don River in what is now the central federal district of Russia was considered in ancient times to be the border between Europe and Asia, and served as a major trade route.³⁵ Originating southeast of Moscow in Novoromoskovsk, it flows further southeast to Voronezh, then southwest to its mouth at the Sea of Azov. Voronezh was the childhood home of Poet Aleksey Vasil'yevich Kol'tsov. He was forced to leave school for work in his father's cattle trading business, and began writing poems in secret. In spite of his lack of formal education, he independently studied great works of literature and became well known for his modest, unworldly lyrics on themes of peasant life, published as *Stikhotvoreniya* (Poetry-making) in 1835. In his business travels to St. Petersburg and Moscow, Kol'tsov had the opportunity to meet renowned poets and writers such as Vissarion Belinsky, Vasily Zhukovsky, Pyotr Vyazemsky, Vladimir Odoevsky, and Aleksandr Pushkin. Belinsky became Kol'tsov's mentor and facilitated the publishing of his work. The descriptions of nature common in his poetry are often in idealized opposition to the environment of his obligatory vocation.

³⁵ Jones, Horace Leonard, Ed., John Robert Sitlington Sterrett (Translator, Introduction) *The Loeb Classical Library: The Geography of Strabo: in Eight Volumes*. Cambridge: Harvard University Press. 1917–1932. 11.1.1, 11.1.5.

Figure 17: Over by the River Don a Garden Blooms. Mussorgsky.

Не скоро

p *sf* *p* *sf*

pp *p* *mf*

По-над До-ном сад цве-тет, во са-ду до-
-рож-ка, на не-е я бы все гля-дел,
си-дя у о-кош-ка... Раз по ней под

p *pp* *sf* *p*

По над Доном сад цветёт, Во саду дорожка,

[pɒ.nad 'dɔ.nam sad tsvʲɛ.'tʲot vɔ sa.'du da.'rɔ.ʒka]

Over by the river Don a garden blooms, In the garden path

На неё я бы всё глядел, Сидя у окошка.

[na nʲɛ.'jo ja bʲi fsʲɔ glʲa.'dʲel 'si.dʲa u a.'kɔ.ʃka]

On her I just stared, Sitting by the window

Раз по ней под вечерок Маша проходила;

[raz pɒ nʲɛj pɔd 'vʲɛ.tʃɛ.rak 'ma.ʃa pra.xa.'dʲi.la]

Time on it under the evening Masha was held

Не забыть мне никогда, Как она вздыхала!

[nʲɛ za.'bʲitʲ mnʲɛ 'nʲi.ka.gda kak ana vʲzdi.'xa.la]

Do not forget me never, As she sighed,

Как с улыбкою любви Робко отвечала,

[kak su.'li.bka.ju lʲu.'bvʲi 'rɔ.bka a.tvʲɛ.'tʃa.la]

As with smile of-love Timidly answered,

Из кувшина в забытъи Воду проливала.

[iz ku.'fʃi.na 'vza.bi.tʃi 'vɔ.du pra.li.'va.la]

From a jug into a trance Water spilled

Where Are You, Little Star?

Где ты звёздочка?

Modest Petrovich Musorgsky (1839 - 1881)

Text by Nikolai Porfiryevich Grekov (1810 - 1866)

By the beginning of 1866 Musorgsky had composed 18 songs in cycle he called Yunye gody (Years of Youth or The early years). Some of his best-known early songs are Kalistratushka (Little Kalistrat), Kolybel'naya pesnya (Cradle Song) and the first version of Gde Ty Zvyozdochka? (Where art thou, little star?) Sel'skaya pesnya, Gde ti zvyozdochka (Rustic Song, Where art thou, little star?) was composed in 1857, orchestrated in 1858, revised several times and republished in a second version, between 1863 and 1866. Like Otchego, skazhi (Tell me why) written in 1858, the early song is clearly a beginner composition. However, because Mussorgsky had the habit of backdating revisions of his work to the time of original composition, the true first version of this song has been wrongly known (by the date of its orchestration) as the second version, and the true second version as the first. Dr. Robert Oldani provides an important insight regarding this phenomenon:

“Ironically, one of the unintended consequences of Mussorgsky’s backdating has been to perpetuate a view of him as an idiot savant, who understood his art so

poorly that he often abandoned vivid first thoughts in favor of drab second ones, when in fact his revisions are always carefully considered.”³⁶

Figure 18: Where Are You, Little Star? Mussorgsky.

Довольно медленный темп

Где ты,

звез - доч - ка? Где ты, крас - на - я? Иль за -

тми - ла - ся ту - чей чер - но - ю, ту - чей мрач - но - ю? Где ты,

C. ingl.

p

Viol.

tutti

F. Fak.

V-c.

Ci.

C. ingl.

Ci.

³⁶ Oldani, Robert W. "Musorgsky, Modest Petrovich." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed October 1, 2014, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/19468>>.

Где ты, звёздочка, где ты, красная?

[gdʲɛ tɨ 'zvʲɔ.zda.tʃka gdʲɛ tɨ 'kra.sna.ja]

Where are-you little –star where are-you blushing-one?

Иль затмилася тучей черною, тучей мрачною?

[ilʲ za.'tmʲi.la.sʲa 'tu.tʃɛj 'tʃɛr.na.ju 'tu.tʃɛj 'mra.tʃna.ju]

Isle eclipsed cloud black cloud gloomy

Где ты, девица, где ты, красная?

[gdʲɛ tɨ 'dʲɛ.vʲi.tsa gdʲɛ tɨ 'kra.sna.ja]

Where are you, girl, where are you, blushing-one?

Иль покинула друга милого?

[ilʲ pa.'kʲi.nu.la 'dru.ga 'mʲi.la.va]

Else Left friend dear

И я с горести, со лютой тоски,

[i ja 'zgɔ.rʲɛ.stʲi sa lʲu.'tɔj ta.'ski]

And I with sorrows, with a fierce longing,

Пойду во поле, поле чистое,

[ˈpɔj.du vɔ ˈpɔlʲɛ ˈpɔlʲɛ ˈtʃi.sta.jɛ]

Go into the field, the field is clear,

Не увижу ли ясной звёздочки,

[nʲɛ u.ˈvʲi.zu li ˈja.snɔj ˈzvʲɔ.zda.tʃkʲi]

Will-not I-see whether clear stars,

(Whether or not I will see the stars clearly,)

Я не повстречу ли красной девицы?

[ja nʲɛ pɔ.ˈfstɾʲɛ.tʃu li ˈkra.snɔj ˈdʲɛ.vʲi.tsi]

I do-not meet whether blushing maiden

(Whether or not I will come across you blushing maiden?)

Туча чёрная скрыла звёздочку,

[ˈtu.tʃa ˈtʃjɔr.na.ja ˈskri.la ˈzvʲɔ.zda.tʃku]

A cloud of-black masked the star

Земля хладная взяла девицу.

[ˈzʲem.lʲa ˈxla.dna.ja ˈvzʲa.la ˈdʲɛ.vʲi.tsu]

The ground frigid took the maiden.

The Night Zephyr

Ночной зефир

Mikhail Ivanovich Glinka (1804 - 1857)

Text by Aleksandr Sergeyevich Pushkin (1799 - 1837)

International conflicts during the early nineteenth century, fueled an artistic obsession with Orientalist and Hispanic themes that was also reflected in literature and music. Southward expansion of the Russian Empire toward the Black Sea had sparked a fascination with the cultures of colonized Caucasian, Arabic and Turkish peoples, and Russia's war with the Napoleonic Empire generated great sympathy for Spain. Many elements characterizing stereo-typically Orientalist, Gypsy and Spanish subjects such as hot burning passion, romantic cruelty, sensuality and highly spirited dance were often fused and exemplified through poetry and song. For example, the swiftly rising and falling sixteenth note patterns in the accompaniment of "The Night Zephyr" alternate with sections which imitate guitar plucking to evoke the wind stirring up the Guadalquivir River of Southern Spain as a metaphor for boiling passion held in restraint.

Figure 19: The Night Zephyr. Glinka.

Moderato $\text{♩} = 58$ [p] *dolor*

Ноч - ной зе - фир стру -

- ит эфир. Шу - мит, бе - жит Гва - дал - кви - вир, шу -

- мит, бе - жит Гва - дал - кви - вир. ritard.

Ночной зephyр струит эфир,

[na.'tʃnoʲ zʲɛ.'fir stru.'jit ɛ.'fir]

Night Zephyr stirs the-air

Шумит, Бежит, Гвадалквивир.

[ʃu.'mʲit bʲɛ.'zʲit gva.'dal.kvʲi.vʲir]

Roars runs the Guadalquivir

(The Night Zephyr stirs the air while the Guadalquivir river runs and roars)

Вот взошла луна золотая,

[vət vza.'ʃla lu.'na zla.'ta.ja]

Here the moon rose golden

Тише... чу... гитары звон...

['tʲi.ʃʲɛ tʃu gi.'ta.rʲi zvɔn]

Hush... hear... guitars sound

(Hush, hear... the sound of guitars)

Вот испанка молодая Оперлася на балкон.

[vət i.'span.ka ma.la.'da.ja 'ɔ.pʲɛr.la.sʲa na bal.'kɔn]

Here Spanish maiden Leaning on balcony

(Here a Spanish maiden leans on her balcony)

Скинь мантилью, ангел милый,

[skʲinʲ man.'tʲi.lʲu 'aŋ.gʲɛl 'mʲi.lʲij]

You-throw mantilla angel darling

И явись, как яркий день!

[i ja.'vʲisʲ kak 'jar.kʲij dʲenʲ]

And come forth, as a bright day!

Сквозь чугунные перилы

[skvɔzʲ tʃu.'gun.nʲ.jɛ pʲɛ.'rʲi.lʲ]

Through the-cast-iron railings

Ножку дивную продень!

['nɔ.ʒky 'dʲi.vnu.ju prɔ.'dʲenʲ]

Foot marvelous you-thread

(Thread your marvelous foot through the cast iron railings!)

I See Your Image

Я вижу образ

Aleksandr Aleksandrovich Alyab'yev (1787 - 1851)

Text Aleksandr Bistrom (dates unknown, text published in 1825)

After Johann Wolfgang von Goethe (1749 - 1832)

In addition to the prominent poets like Pushkin, Alyab'yev often used poetry that he came across while browsing contemporary non-musical journals. Aleksandr Bistrom's text patterned after Goethe (*Nähe des Geliebten*, 1795) was published under the title *Romans: Ya vizhu obraz* (Romance: I see your image) in the *Damskij Zhurnal* (Ladies' Journal, issue 10) in 1825, possibly as a solicitation by the poet to be set to music, as was not uncommon at this time. Poets who had their verse regularly set to music benefitted from the increased popularity resulting from double exposure in musical and literary periodicals. The poem title, its melancholy mood, and picturesquely concentrated text with built in refrain made it very attractive to a composer for musical setting. The original German poem "*Nähe des Geliebten*", 1795 (also *Ich denke dein, wenn mir der Sonne Schimmer*) has been set by numerous composers, from Schubert and Schumann, to Hindemith and Amy Beach. The text consists of vivid imagery and multilayered concepts personifying natural surroundings (e.g. "I see your image when a teardrop rolls from the azure eyes of the golden morning star"), blended with symbolism of rapturous longing

(e.g “...as day is waning and the pale moon sails in the shadow of night, and I plunge into sweet oblivion, I see your image.”)

Figure 20: I See Your Image. Varlamov.

Andante con espressivo

p *f* *p*

mp

Я ви- жу об- раз твой, ког-

- да за- ри ды- ханье с при- ро- ды дре- млю-

Я вижу образ твой, когда зари дыхание

[ja 'vi.zu 'o.braz tvoj ka.'gda za.'ri di.'xa.nʲe]

I see image your when dawn's breath

с природы дремлющей свежает мрак густой,
[spri.'po.di drɛm.lju.ʃ: ɛj svʲɛ.'va.jet mrak gu.'stɔj]

With nature slumbering scatters the-gloom thick

и льётся по полям цветов благоуханье, -
[i lʲjo.tsʲa pa pa.lʲam tsvʲɛ.tov bla.ga.u.'xa.nʲjɛ]

And pours through the-fields of-flowers fragrance

Я вижу образ твой.

[ja 'vʲi.ʒu 'ɔ.braz tvɔj]

I see image your

Я вижу образ твой, когда слеза катится
[ja 'vʲi.ʒu 'ɔ.braz tvɔj ka.'gda slʲɛ.'za ka.'tʲi.tsʲa]

I see image your when teardrop rolls

из голубых очей денницы золотой,
[iz ga.'lu.bix a.'tʲɛj dʲɛn.'nʲi.tsʲi za.la.'tɔj]

from azure eyes morning-star golden

(I see your image when a teardrop rolls from the azure eyes of the golden morning star)

и роза в ручеёк серебряный глядится, -

[i rɔzə vru.tʃɛ.'jɔk sʲe.'rʲe.brʲa.nʲj glʲa.'dʲi.tsʲa]

And a rose in-the brook silver sees-itself

(And a rose sees itself in the silver brook)

Я вижу образ твой.

[ja 'vʲi.zu 'ɔ.braz tvɔj]

I see image your

Я вижу образ твой, как солнце, царь вселенной,

[ja 'vʲi.zu 'ɔ.braz tvɔj kak 'sɔl.ntɕɛ tsarʲ fsʲe.'ʲɛn.nʲj]

I see image your like the Sun, King of-the-universe

торжественно на свод несётся голубой,

[tar.'zɛ.stvʲɛn.na na svɔd nʲɛ.'sʲɔ.tsʲa ga.lu.'bɔj]

solemnly on-the dome swept azure

и в каждой капле вод, лучами позлащенной, -

[i 'fka.zɔɫj 'ka.plʲɛ vɔd ly.'tʃa.mʲi 'pɔ.zla.ʃʲɛn.nʲj]

and through every drop of water, rays gilded,

Я вижу образ твой.

[ja 'vʲi.zu 'ɔ.braz tvɔj]

I see image your

Я вижу образ твой, и день как угасает,

[ja 'vʲi.zu 'ɔ.braz tvɔj i dʲenʲ kak u.ga.'sa.jɛt]

I see image your and day as wasting-away

и бледная луна плывет в тени ночной

[i blʲɛ.'dna.ja 'lu.na pli.'vʲɛt fʲɛ.'nʲi na.'tʃnɔj]

and a pale Moon is sailing in the shadow of the night

и в сладкое меня забвенье погружает, -

[i 'fsla.dka.jɛ 'mʲɛ.nʲa za.'bvʲɛ.nʲɛ pa.gru.'za.jɛt]

and in sweet I oblivion plunges

(And I plunge into sweet oblivion)

Я вижу образ твой.

[ja 'vʲi.zu 'ɔ.braz tvɔj]

I see image your

Zemfira's Song

Песнь Земфиры

Pyotr Ilyich Tchaikovsky (1840 - 1893)

Aleksandr Sergeyevich Pushkin (1799 - 1837)

Pushkin's Dramatic Poem "The Gypsies (Tsygany, 1824)" reflected the trend of Russian preoccupation with Romani and Moldavian culture in the first few decades of the nineteenth century. As a Russian nationalist identity emerged, those nomadic peoples who did not fit the norms were brought into sharper focus. The perceived cruel passion and extreme emotion regarding love relationships in Gypsy culture was a frequently exploited topic in literature. In music, the "Gypsy Song" was constructed as a typical Russian romance, but sung with a Gypsy accent, atypical rhythmic stress, added vocal embellishments, and then overtly dramatized with exaggerated emotions. The theme of "Zemfira's Song (Old husband, cruel husband)" immediately attracted Pushkin's contemporaries, Verstovsky and Alyab'yev, who published settings not long after the poem's appearance in *The Moscow Telegraph*.³⁷ Tchaikovsky's setting came much later, in 1869, and while it maintains the spirited essence and rhythmic impetus of a gypsy song, it is not written to be melodramatic. The spoken parts included from Pushkin's

³⁷ Hodge, Thomas P. *A Double Garland: Poetry and Art-Song in Early Nineteenth Century Russia (Studies in Russian Literature and Theory)* Evanston: Northwestern University Press, 1999. Pgs. 100-101.

dramatic poem are optional in performance; they are provided here and in the score to augment characterization.

Figure 21: Zemfira's Song. Tchaikovsky.

АЛЕКО: Или под сенью дымной куши
Цыгана дикого рассказ?

Allegro non tanto *f*

Старый муж, грозный муж, режь ме-ня,

ста-рый муж, гроз-ный муж, жги ме-ня я твер-да, не бо-юсь ни ог-

rall. *rall.* *string.* *lento* *a tempo*
p

-ня, ни ме-ча **)) Режь ме-ня, жги ме-ня! Не-на- Он све-

f *ff* *p*

(Spoken) Алеко: Или под сенью дымной кущи Цыгана дикого рассказ?
Else under the shade of smoky tents the-Gipsy wild story?

(Sung) Земфира:

Старый муж, грозный муж, Режь меня, жги меня:

[ˈsta.rɨj muz ˈgrɔ.znɨj muz rʲeʒʲ mʲɛ.ˈnʲa ʒgʲɨ mʲɛ.ˈnʲa]

Old husband terrible husband, Cut me, burn me:

Я тверда; не боюсь ни огня ни меча!

[ja tvʲɛr.ˈda nʲɛ ba.ˈjusʲ nʲɨ a.ˈgnʲa nʲɨ mʲɛ.ˈtʃa]

I am tough I am not afraid Of fire nor sword

Ненавижу тебя, Презираю тебя;

[nʲɛ.na.ˈvʲɨ.zu tʲɛ.bʲa prʲɛ.zʲɨ.ˈra.ju tʲɛ.bʲa]

I hate you I despise you

Я другого люблю, Умираю любя.

[ja dru.ˈgɔ.va lʲu.ˈblʲu u.mʲɨ.ˈra.ju lʲu.ˈbʲa]

I have another love, Dying love

(Spoken) Алеко: Молчи. Мне пенье надоело, Я диких песен не люблю.
Be quiet. I tire of your singing I wild song do-not like

Земфира: Не любишь? Мне какое дело? Я песню для себя пою.
Do-not you-like? Who cares? I sing a song for myself.

(Sung) Земфира:

Старый муж, грозный муж, Режь меня,...

[ˈsta.rɨj muz ˈgrɔ.znɨj muz rʲɛzʲ mʲɛ.ˈnʲɑ]

Old husband terrible husband, Cut me

Он свежее весны, Жарче летнего дня;

[ɔn svʲɛ.ˈzɛ.jɛ vʲɛ.ˈsnʲɪ ˈzar.tʃɛ ˈlʲɛ.tnʲɛ.va dnʲɑ]

He is a fresh spring, Hotter than a summer day;

Как он молод и смел! Как он любит меня!

[kak ɔn ˈmɔ.lad i smʲɛl kak ɔn lʲu.ˈbʲɪt mʲɛ.ˈnʲɑ]

How he-is young and brave! How he loves me!

(Spoken) Алеко: Молчи, Земфира! я доволен...

Shut-up, Zemfira! I have-had-enough...

Земфира: Так понял песню ты мою?

So understood song you my (So you understood my song?)

Алеко: Земфира!

Zemfira!

Земфира: Ты сердиться волен, Я песню про тебя пою.

You to-be-angry free, I sing you a song about.

(You're free to be angry, I sing a song about you.)

(Sung):

Старый муж, грозный муж, итд...

['sta.rɨj muz 'grɔ.znɨj muz r'ɛz' m'ɛ.'n'ɪ]

Old husband terrible husband...

Esmeralda's Song: Where Streaming Brooks

Esmerelda's song: Где струятся ручьи

Aleksandr Yegorovich Varlamov (1801 - 1848)

Vasily Karatygin (1802 - 1853)

After Victor Hugo (1802 - 1885)

“Esmeralda’s Song” was composed as incidental music for the drama, “Esmeralda, or four kinds of love.” The play was translated from a German adaptation for Russian audiences by Vasily Karatygin, after Victor Hugo’s gothic novel *Notre-Dame de Paris*. Karatygin was the leading dramatic actor and director of the Alexander Theater in St. Petersburg, and authored many translations and adaptations of famous French vaudeville and dramatic pieces portrayed in the Imperial Theatres. Among his adaptations are Shakespeare’s *King Lear*, *Anthony* by Alexander Dumas, and Pushkin’s dramatic poem *The Gypsies*. Both Esmeralda’s character, and Hugo’s storyline have been held in fascination almost perpetually since the novel was published. There have been countless adaptations for stage and screen. The magnetic personality and joy for life expressed in this arietta is not unlike that of Bizet’s *Carmen*, early on in the drama. A blend of Hispanic and mediterranean motives in the running sixteenths of the accompaniment set the mood for Esmeralda’s flirtatious invitation, which is augmented by effervescent ornaments in the vocal line.

Figure 22: Where Streaming Brooks. Varlamov.

The musical score consists of four systems, each with a vocal line and piano accompaniment. The piano accompaniment is characterized by a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line is in a single melodic line with lyrics in Russian.

System 1:
Vocal: - рень - ях гра - нат - ных,
Piano: Accompaniment with eighth notes and chords.

System 2:
Vocal: где гя - та - ры зву - чат
Piano: Accompaniment with eighth notes and chords, including dynamic markings *f* and *sf*.

System 3:
Vocal: за о - гра - дой же - лез - ной, мы в стра - ну се - ре -
Piano: Accompaniment with eighth notes and chords, including dynamic marking *f*.

System 4:
Vocal: - над по - ле - тим, мой лю - беа - ный! Мы в стра - ну се - ре -
Piano: Accompaniment with eighth notes and chords.

Где струятся ручьи

[gdʲɛ stru.'ja.tsʲa ru.'tʃʲi]

Where streaming brooks

вдоль лугов ароматных,

[vdɔlʲ lu.'gɔv a.ra.'ma.tnɪx]

Along-the meadows fragrant

где поют соловьи на деревьях гранатных,

[gdʲɛ pa.'jut sa.la.'vʲi na dʲɛ.'rɛ.vʲax gra.'na.tnɪx]

Where sing nightingales in-the trees pomegranate

(Where nightingales sing in the pomegranate trees)

где гитары звучат

[gdʲɛ gʲi.'ta.rɪ zvu.'tʃʲat]

Where guitars sound

за оградой железной,

[za a.'gra.dʲɪ zʲɛ'.lʲɛ.znʲɪ]

behind-the fence-of iron

мы в страну серенад полетим,

[mɨ fstrɑ.'nu sʲɛ.rɛ.'nat pɑ.lʲɛ.'tʲim]

We to-the country-of serenades will-fly-off

мой любезный!

[mɔj lʊ.'bʲɛ.znɨj]

My darling

SCOPE AND SEQUENCE CHART WITH REPERTOIRE DEMANDS

The most important priority in teaching the pieces is reinforcing that the majority of Russian sounds are quite forward, especially due to palatalized consonants. They should be taught in context of the normal goals for resonance, tone clarity and focus. Common obstacles with solutions and learning objectives are presented below, followed by scope and sequence charts, which list the selected repertoire titles in order of difficulty with relevant data in the following order: 1) Musical Chart (meter, tempi, key, song form, range, tessitura, transposability), 2) Text Chart (syllabic rate in musical note values, poet, number of verses, number of instances of mixed vowel [ɨ], number of instances of unfamiliar two-letter consonant blends, number of instances of three-letter consonant clusters in unfamiliar combinations, and classical poetic meter where applicable.) Both charts indicate the youngest student assignment level suggested for that selection. A teacher may assign the pieces in numerical sequence, or simply chose the most appealing selection from the assignment category that most closely matches the student's ability level. It is expected that the prospective student of this repertoire is highly motivated to learn, has an interest in languages or non-traditional repertoire, and possesses a high level of musical aptitude. Even while having the right attitude, there are potential frustrations to be overcome, however the results are well worth the effort.

Common Obstacles

1) Tone Focus. One of several challenges for classically trained singers in assimilating desirable diction during singing is due to incorrect mental concepts relating to the articulators of speech in both vowel and consonant production. Singing teachers confront the daily challenge of bringing the student's concept of spoken vowel and consonant production in line with the forward placement required for lyrical production in singing. Concerns about backness of Russian language vowels or consonants such as dark L [ɫ] or dark I [ɪ] being counterproductive to vocal training can be released upon the recognition that sounds in all languages of the classical vocal repertoire are modified so as to bring tone focus further forward than is customary for speech.

2) Knowledge Gap. Teachers may be reluctant to introduce any Russian repertoire to their younger students because they are unfamiliar with appropriate entry-level pieces. They are also lacking training in IPA transcription and diction rules for Russian. Bacalaureate programs have not incorporated the requisite training in their programs alongside French, German and Italian. Only very recently (since 2005) has there been a significant increase in the number of diction resources for English-speakers singing in Russian. However there remains a wide discrepancy in transcription methods in spite of this improvement. For this reason educators would be understandably reluctant to introduce the challenging Russian language to their English speaking students. This study is designed to address those concerns.

3) Aural and Articulatory Skills. The most common obstacles for English speakers in Russian diction assimilation are 1) ability to aurally distinguish between sounds produced via familiar versus unfamiliar phonological processes 2) the weakness in speech articulators for those processes. Aural and articulation skills can be developed to improve elocution of the following sounds: palatalized (soft) consonants, vowel mixture (specifically [ɨ] and pronunciation of [o] versus [ɔ]) and complex consonant clusters (two and three element clusters with letters occurring in orders unfamiliar to an English speaker.)

Learning Objectives and Teaching Strategies

1) Vocal Technical: ability to sustain pitches, messa di voce, staccato, sostenuto. To hear and sing intervals of the major, minor, Phrygian and mixolydian scales, awareness of forward tone focus, breath control, phrasing. These skills can be taught in the same manner as would be employed with standard repertoire.

2) Interpretive: sensitivity to poetic verse and text stress, ability to comprehend metaphor, and some experience with empathy and sympathy for other people. Ability to recognize irony and tragedy. Emotional fortitude to handle serious subject matter as appropriate to the psychology of the student.

3) Language: The Russian repertoire requires of a non-native speaker an ear for distinguishing finely nuanced sounds along with the ability to develop additional conscious control and independence of the articulators of speech. Some ability to recognize and mimic unfamiliar sounds, but above that, the ability to move the flexible front part of the tongue independently from the tip, mid and back of the tongue, is important to the articulation of soft consonants. One does not have to have mastered that tongue coordination, only be able to distinguish between the different parts of the tongue and move each on command.

Teaching Strategies: Begin with a brief discussion of the two primary types of sounds in Russian that are different from the romance languages, English and German (soft consonants and the mixed vowel [ɨ].) For guidance in teaching soft consonants see the Palatalization Guide. Practicing the new tongue position is crucial to gaining comfort with the new sounds. To practice [ɨ], begin by pronouncing [i], while taking care to use the mid-body of the tongue to move toward the hard palate. Try to minimize pressure on the sides of the tongue against the back molars, and focus on the center instead. The tone focus of [i] while speaking should feel quite forward. Begin with the pure /i/ and say it three times, [i] [i] [i].

Next, prolong [i] and slightly lower the flexible front of the tongue as if you were saying [ɔ] in the word /put/ (or /Mutter/ in german,) but without rounding your lips. Say [i:ɔ] [i:ɔ].

Now try merging the sounds into one, keeping the tone focus in the front of your mouth, and you are saying [ɪ̯] [ɪ̯] [ɪ̯]. This sound is not a diphthong, but appears to have an off-glide when paired with a consonant.

Try saying [tɪ̯] [tɪ̯] [tɪ̯]. Continue to practice pronouncing the vowel for differing durations.

Breaking sounds into the constituent parts of articulation proves to be an effective approach in the assimilation of unfamiliar sounds. It is useful to note that when practicing any of these sounds, maintenance of airflow is paramount. Particularly when attempting unfamiliar consonant clusters, singers may have a tendency to slow air flow as they are thinking through the articulation. As with any tongue twister in English, intentional and sufficient airflow during pronunciation significantly reduces the likelihood of becoming tongue-tied.

Table 1: Scope and Sequence Chart no. 1, Musical Attributes

| Composer or Arranger | Song (Year) | Meter - Tempo | Key | Form | Range | Voice/ Tessit. | Transpose/ Keys | Assign Level |
|-----------------------------|--|------------------------------|------|---|---------|-------------------|------------------------------------|-----------------|
| 1 Mamontova/ Tchaikovsky | Кошка (<i>Koshka</i>) The Cat (arr. 1872) | 3/8 - Moderato | f# | Modified Stropic AAA' | C#4-E5 | M Low | up or down d, eb, e, f, g, a | HS Sph |
| 2 Dargomyzhsky | Баю Баюшки-баю (<i>Bayu Bayushki-bayu</i>) Hush Hush-a-bye (1830) | 3 - Andante | Ab | Modified Strophic AA'A" + postlude | Eb4-Eb5 | M High | up or down Gb, Bb | HS Sph |
| 3 Prokudin/ Tchaikovsky | Уличная Песня (<i>Ulichnaya Pyesna</i>) Street Song (arr. 1872) | 4 - Moderato | Gmix | Modified Rondo ABA'CA" | D4-G5 | M High | down Eb, E, F | HS Sph |
| 4 Varlamov | Я вас любил (<i>Ya vas lyubil</i>) I Loved You (1830s) | 3 - Adagio | G | Ternary Strophic :ABA: w/prelude & | D4-F#5 | Med | up or down Eb, E, F, Ab | HS Jr |
| 5 Tchaikovsky | Мой гений, мой ангел, мой друг (<i>Moj genij, moj angel, moj drug</i>) My Genius, My Angel, My Friend (1855) | 3 - Larghetto | c | Ternary AA'BA' | G3-Eb5 | Low | up d | HS Jr |
| 6 Alyabyev | Если жизнь тебя обманет (<i>Yesli zhizn' tebya obmanet</i>) If Life Deceives You (1829) | 4 - Andante | F | Binary AB+postlude | B3-C5 | M Low | up G, Ab, A, Bb | HS Jr |
| 7 Glinka | Жаворонок (<i>Zhavoronok</i>) The Lark (1840) | 4 - Moderato | e | Ternary Strophic :ABA: w/prelude & postlude | E4-F5 | M High | up or down d, eb, f | HS Jr |
| 8 Alyabyev | Два ворона (<i>Dva vorona</i>) Two Ravens (1829) | 4 - Allegretto con vivace | a | Binary Strophic :AB: + Coda | B3-D5 | M Low | up b, c | HS Jr |

Table 1 continued

| Composer or Arranger | Song (Year) | Meter - Tempo | Key | Form | Range | Voice/ Tessit. | Transpose/ Keys | Assign Level |
|-------------------------|---|----------------------------|-----|--|--------|-------------------|---------------------------|-----------------|
| 9 Varlamov | Красный сарафан (<i>Krasnyj sarafan</i>) The Red Sundress (1833) | 4 Allegretto | G | Modified Chain :A: BCDA | B3-E5 | Med | up Ab, A, Bb | HS Sr |
| 10 Dargomyzhsky | В минуту жизни трудную (<i>V minutu zhizni trudnyu</i>) In difficult moments of life (1844) | 4 Andante | Ab | Binary AB +Coda | Eb4-F5 | M High | up or down F, G, A, Bb | HS Sr |
| 11 Glinka | Ах ты, душечка, красна девица (<i>Akh ty, dushechka, krasna devitsa</i>) Oh You, Darling Fair Maiden (1826) | 3 Andante con moto | g | Chain ABC + postlude | F#4-F5 | Med | down e, f | HS Sr |
| 12 Alyabyev | Соловей (<i>Solovej</i>) The Nightingale (1826) | 2/4 Andante/ Allegro | d | Binary Strophic :AB: + Coda | F4-F5 | M High | down b, c | BM Fr |
| 13 Gurilyov | Отгадай, моя родная (<i>Otgadaj moja rodnaya</i>) Guess, My Dear (1840s) | 3 Andantino | e | Binary Strophic :AB: + Coda | B3-E5 | M Low | up or down d, eb, f, g | BM Fr |
| 14 Gurilyov | Внутренняя музыка (<i>Vnutrennyaya Muzyka</i>) Inner Music (1840s) | 12 Andante | Eb | Binary AB | Bb3-F5 | M High | down D, Db | BM Fr |
| 15 Gurilyov | И скучно, и грустно (<i>I skuchno, i grustno</i>) It is tedious, it is sad (1852) | 6 Andantino | d | Binary Strophic :AB: + Coda | C#4-D5 | M Low | up eb, e, f | BM Fr |
| 16 Tchaikovsky | Нет, толко тот, кто знал (<i>Net tolko tot, kto znal</i>) No, only he, who knew (1869) | 4 Andante | Db | Modified Rondo ABACA' + postlude | C4-F5 | M Low | Not recommnd. | BM Sph |

Table 1 continued

| Composer or Arranger | Song (Year) | Meter - Tempo | Key | Form | Range | Voice/ Tessit. | Transpose/ Keys | Assign Level |
|-------------------------|--|---------------|-----|---|--------|-------------------|------------------------|-----------------|
| 17 Mussorgsky | По над Доном сад цветёт (<i>Po nad Donom sad tsvetyot</i>) Over by the Don a garden blooms (1867) | 4 Andante | F | Ternary Strophic :AA'BA': w/prelude & postlude | C4-F5 | M Low | up or down Eb, E, G | BM Sph |
| 18 Mussorgsky | где ты звёздочка? (<i>Gde ty zvezdochka?</i>) Where are you little star? (1857/8) | 4 Lento | ## | Ternary ABA' | D#4-A5 | M High | down d, eb, e, f | BM Sph |
| 19 Glinka | Ночной зефир (<i>Nochnoj Zefir</i>) Night Zephyr (1838) | 6 Moderato | F | Ternary Strophic :AB: A | D4-C5 | Med | up or down Eb, E, G | BM Jr |
| 20 Alyabyev | Я вижу образ (<i>Ya vizhu obraz</i>) I see your image (1826) | 9 Andante | Ab | Ternary Strophic :AA'BA': w/prelude & postlude | Eb4-F5 | M High | down F, G | BM Jr |
| 21 Tchaikovsky | Песнь Земфиры (<i>Pyesn' Zemfiry</i>) Zemfira's Song (1869) | 4 Allegro | a | Ternary Strophic :AB: A | E4-A5 | High | down ##, g | BM Sr |
| 22 Varlamov | Где струятся ручьи (<i>Gde struyatsa ruch'i</i>) Esmerelda's Song: Where streaming brooks (1830s) | 3 Andante | a | Ternary Modified Strophic :ABA: ACA | E4-G5 | M High | down ##, g, ab | BM Sr |

Table 2: Scope and Sequence Chart no. 2, Text Attributes

| | Composer or Arranger | Song (Year) | Text | | | | | Assign Level | |
|----|---------------------------|--|-----------|--------------------------|------|------|----|--------------|----------|
| | | | Syllb. Rt | Poet | vs i | un2 | 3+ | | p. meter |
| 1 | Мамонтова/ Tchaikovsky | Кошка (<i>Koshka</i>) The Cat (arr. 1872) | quarter | Traditional Folk Text | 1 0 | 3 0 | 0 | trochaic | HS Sph |
| 2 | Dargomyzhsk | Баю Баюшки-баю (<i>Bayu Bayushki-bayu</i>) Hush Hush-a-bye (1830) | quarter | composer | 2 4 | 7 0 | 0 | trochaic | HS Sph |
| 3 | Prokunin/ Tchaikovsky | Уличная Песня (<i>Ulitchnaya Pyesna</i>) Street Song (arr. 1872) | quarter | Traditional Folk Text | 1 1 | 9 0 | 0 | - | HS Sph |
| 4 | Varlamov | Я вас любил (<i>Ya vas lyubil</i>) I Loved You (1830s) | quarter | Pushkin | 2 1 | 9 1 | 1 | iambic | HS Jr |
| 5 | Tchaikovsky | Мой гений, мой ангел, мой друг (<i>Moj genij, moj angel, moj drug</i>) My Genius, My Angel, My Friend (1855) | quarter | Fet | 2 0 | 7 0 | 0 | dactylic | HS Jr |
| 6 | Alyabyev | Если жизнь тебя обманет (<i>Yesli zhizn' tebya obmanet</i>) If Life Deceives You (1829) | quarter | Pushkin | 2 2 | 6 2 | 2 | iambic | HS Jr |
| 7 | Glinka | Жаворонок (<i>Zhavoronok</i>) The Lark (1840) | quarter | Kukolnik | 2 1 | 20 3 | 3 | trochaic | HS Jr |
| 8 | Alyabyev | Два ворона (<i>Dva vorona</i>) Two Ravens (1829) | quarter | Pushkin | 4 5 | 13 0 | 0 | anapestic | HS Jr |
| 9 | Varlamov | Красный сарафан (<i>Krasnyj sarafan</i>) The Red Sundress (1833) | eighth | Tsyganov | 4+ | 9 34 | 4 | trochaic | HS Sr |
| 10 | Dargomyzhsk | В минуту жизни трудную (<i>V minutu zhizni trudnyu</i>) In difficult moments of life (1844) | quarter | Lermontov | 3 2 | 14 1 | 1 | iambic | HS Sr |

Table 2

Table 2 continued

| Composer or Arranger | Song (Year) | Syll. Rt | Poet | Text | | | | Assign Level | |
|-------------------------|---|----------|--------------------------|------|---|-----|----|-----------------|----------|
| | | | | vs | i | un2 | 3+ | | p. meter |
| 11 Glinka | Ах ты, душечка, красна девица (<i>Akh ty, dushechka, krasna devitsa</i>) Oh You, Darling Fair Maiden (1826) | quarter | Traditional Folk Text | 1 | 4 | 7 | 0 | dactylic | HS Sr |
| 12 Alyabyev | Соловей (<i>Solovej</i>) The Nightingale (1826) | quarter | Delvig | 4+ | 6 | 10 | 0 | trochaic | BM Fr |
| 13 Gurilyov | Отгадай, моя родная (<i>Otgadaj moja rodnaya</i>) Guess, My Dear (1840s) | eighth | Kruzye | 2 | 3 | 15 | 1 | dactylic | BM Fr |
| 14 Gurilyov | Внутренняя музыка (<i>Vnutrennyaya Muzyka</i>) Inner Music (1840s) | d. quart | Ogaryov | 1 | 5 | 9 | 3 | trochaic | BM Fr |
| 15 Gurilyov | И скучно, и грустно (<i>I skuchno, i grustno</i>) It is tedious, it is sad (1852) | eighth | Lermontov | 2 | 4 | 14 | 2 | dactylic | BM Fr |
| 16 Tchaikovsky | Нет, толко тот, кто знал (<i>Net tolko tot, kto znal</i>) No, only he, who knew (1869) | quarter | Mey/ Goethe | 2 | 0 | 9 | 2 | iambic | BM Sph |
| 17 Mussorgsky | По над Доном сад цветёт (<i>Po nad Donom sad tsveyot</i>) Over by the Don a garden blooms (1867) | quarter | Koltsov | 4 | 5 | 11 | 2 | trochaic | BM Sph |
| 18 Mussorgsky | где ты звёздочка? (<i>Gde ty zvezdochka?</i>) Where are you little star? (1857/8) | quarter | Grekov | 2 | 6 | 24 | 2 | trochaic | BM Sph |
| 19 Glinka | Ночной зефир (<i>Nochnoj Zefir</i>) Night Zephyr (1838) | quarter | Pushkin | 1 | 3 | 10 | 2 | iambic | BM Jr |
| 20 Alyabyev | Я вижу образ (<i>Ya vizhu obraz</i>) I see your image (1826) | d. quart | Bitrom/ Goethe | 4 | 6 | 17 | 8 | iambic | BM Jr |

Table 2 continued

| | Composer or Arranger | Song (Year) | Text | | | | | Assign Level | | |
|----|-------------------------|--|----------|--------------------|----|-------|-------------|-----------------|-----------|-------|
| | | | Syll. Rt | Poet | vs | i un2 | 3+ p. meter | | | |
| 21 | Tchaikovsky | Песнь Земфиры (<i>Pyesn' Zemfiry</i>) Zemfira's Song (1869) | eighth | Pushkin | 3 | 3 | 7 | 1 | trochaic | BM Sr |
| 22 | Varlamov | Где струятся ручьи (<i>Gde struyatsa ruch'i</i>) Esmerelda's Song: Where streaming brooks (1830s) | eighth | Karatygin/ Hugo | 1 | 4 | 10 | 1 | anapestic | BM Sr |

STUDENT CONCEPT AND REPERTOIRE ASSIGNMENTS

The high school categories are based on a concept of the adolescent who shows early promise (or the adult beginner), who is already comfortable making the sounds of at least one language other than English. This recommendation is primarily for psychological reasons (reducing anxiety or frustration), however it also serves as a foundation for a cognitive learning strategy for the student based on prior knowledge of non-English sounds. In addition, the musical simplicity of the earlier pieces makes them ideal for teaching basic language and vocal technical concepts. As the text increases in complexity, the musical complexity increases at a proportionally lower rate, so as not to overwhelm a beginning or intermediate level singer. The Bachelor of Music assignments are intended for the singer coming to collegiate/conservatory (or adult intermediate) study with a minimum of two years of previous vocal study. Taking diction mastery into consideration, the Bachelor of Music Junior and Senior assignments are examples of the level that would be appropriate for junior or senior degree recital repertoire.

High School Sophomore

| | | |
|-----------------------|-------------------------------------|--------------------|
| Mamontova/Tchaikovsky | The Cat (Кошка) | Mezz, Bari or Bass |
| Dargomyzhsky | Bye, Hush-a-bye (Баю Баюшки-баю) | Sop, Mezz, or Ten |
| Prokunin/Tchaikovsky | Street Song (Уличная) | Sop, Mezz, or Ten |

High School Junior

Varlamov I loved you Sop, Mezz, Ten or Bari

(Я вас любил)

Tchaikovsky My genius, my angel, my friend Mezz, Bari or Bass

(Мой гений, мой ангел, мой друг)

Alyab'yev If life deceives you Mezz, Bari or Bass

(Если жизнь тебя обманет)

Glinka Lark Sop, Mezz, or Ten

(Жаворонок)

Alyab'yev Two Ravens Bari or Bass

(Два ворона)

High School Senior

Varlamov The Red Sarafan Mezz, Bari or Bass

(Красный сарафан)

Dargomyzhsky In a difficult moment of life Sop, Mezz, or Ten

(В минуту жизни трудную)

Glinka Oh you, darling, fair maiden Sop, Mezz, or Ten

(Ах ты, душечка, красна девица)

Bachelor of Music Freshman

| | | |
|-----------|--|--------------------|
| Alyab'yev | The Nighingale (Соловей) | Sop or Ten |
| Gurilyov | Guess, my dear (Отгадай, моя родная) | Mezz, Bari or Bass |
| Gurilyov | Inner Music (Внутренняя музыка) | Sop, Mezz, or Bari |
| Gurilyov | It is tedious and sad (И скучно, и грустно) | Mezz, Bari or Bass |

Bachelor of Music Sophomore

| | | |
|-------------|--|--------------------|
| Tchaikovsky | No, only he, who knew (Нет, только тот, кто знал) | Mezz, Bari or Bass |
| Mussorgsky | Over by the Don a garden blooms (По над Доном сад цветёт) | Mezz, Bari or Bass |
| Mussorgsky | Where are you little star? (Где ты звёздочка?) | Sop or Ten |

Bachelor of Music Junior

| | | |
|-----------|------------------------------------|--------------------|
| Glinka | The Night Zephyr (Ночной зефир) | Mezz, Bari or Bass |
| Alyab'yev | I see your image (Я вижу образ) | Sop, Mezz, or Ten |

Bachelor of Music Senior

| | | |
|-------------|--|---------------------------|
| Tchaikovsky | Zemfira's Song (Песнь Земфиры) | Sop |
| Varlamov | Where streaming brooks (Где струятся ручьи) | Sop or Mezz (advanced) |

PALATALIZATION GUIDE: ALEXIS DAVIS, 2005-2006

What is Palatalization?

As a phonetic description, the modification of consonant articulation, involving forward motion of the body of the tongue towards the hard palate during pronunciation. This action is secondary to the primary articulation necessary for initiating the consonant. The Russian Language has both palatalized and non-palatalized consonants, referred to as soft and hard consonants.

Obstacles for North American singers to affecting proper Russian Language palatalization:

1. Confusion of palatalized consonant sound with that of a consonant + [j] glide.
2. Difficulty using the tongue appropriately to effect palatalization.
3. Inconsistent and contradictory transliteration systems.
4. The International Phonetic Alphabet (IPA) is used in too broad a manner in singer education to assist in conveying correct phonetic concepts.

In Russian, four different types of palatalization (softening) occur³⁸:

1. Velar: velar consonant articulation shifts forward to post-alveolar (or palatal-alveolar) placement (just behind alveolar gum ridge)

³⁸ Rubach, Jerzy. "Backness Switch in Russian." *Phonology* 17, (2000): pg. 39.

2. Affricate: affricate consonant articulation shifts slightly backward to post-alveolar (or palatal-alveolar) placement (just behind alveolar gum ridge)
3. Iotation: consonant mixed with palatal approximant /j/
4. Surface: Voiceless stops which become fricative due to the movement of the tongue which allows air to escape laterally.

The concept of palatalization is much less of a distinguishing feature of the English language than it is of Russian. Linguist Elizabeth Zsiga of Georgetown University points out that English speakers' tendencies toward palatalization are more prevalent between words, like "miss you" and "press your point", rather than within a single word. The primary interior word English palatalization is demonstrated in transformation of /s/ to /ʃ/ in words like pressure and confession³⁹.

Allophone Misconception / Weakness in Articulators of Speech

Regarding the native English speaker's frequent confusion of palatalized consonant sounds with those of a consonant plus [j] glide, Zsiga again makes an accurate summation statement:

"English speakers apparently have a hard time learning to make the secondary palatal constriction and the primary consonant constriction, such as a dental

³⁹ Zsiga, Elizabeth C. "Phonology and Phonetics in the Education of Second-Language Teachers." *Georgetown University Round Table on Languages and Linguistics* (1995) pg. 579

constriction for /s/, at the same time. Rather, English speakers tend to produce too much of an “off-glide”. They have the greatest problems with word-final palatalized consonants, for which no off-glide can be made.”⁴⁰

In addition, phonological analyses have shown that in Russian, the palatal gesture begins earlier than that in English, and the Russian speaker is able to maintain two separate simultaneous articulations throughout the duration of the fricative sound, while English speakers use a gradient method, running one sound into the other consecutively. Thus, the articulations do not become simultaneous until the very end of the fricative and this is a much weaker sound.⁴¹ For Russians, the tongue is already in position to effect palatalization at the onset of the consonant, even though it happens as a secondary articulation. This concurrent exhibition of articulatory patterns is a habit learned, but not noticed, by the native Russian speaker unless they are pointed out. When the incorrect habits appear, a speaker can be identified as having an accent.⁴² The difficulty for English speakers then, in using the tongue appropriately to effect palatalization, stems not only from a lack of frequent usage in this capacity, but an unconscious application of their native language habits to that of the foreign. For example, Phonologist William Daniels points out that English

⁴⁰ Ibid., 583

⁴¹ Zsiga, Elizabeth C. “Phonetic Alignment Constraints: Consonant Overlap and Palatalization in English and Russian.” *Journal of Phonetics* 28, (2000) pgs. 94-95.

⁴² Zsiga, Elizabeth C. “Phonology and Phonetics in the Education of Second-Language Teachers.” *Georgetown University Round Table on Languages and Linguistics* (1995) pg. 576

diphthongizes all stressed vowels in speech,⁴³ and vocalists often have to be reminded not to do this even when singing in English. The fault is even more noticeable in Russian when a softening vowel happens to carry primary syllabic stress, and this requires the formation of a consonant plus diphthong with a [j] glide, instead of the desired palatalized consonant.

Theories of language pattern suppression have been developed by linguists, indicating that a native speaker must be aware of and suppress the natural habits of speech in order to assimilate in second language learning. The practice of transferring habits across languages is quite common.⁴⁴ Another important issue to mention is that English speakers tend not to notice differentiations in the pitch of consonants, nor do they recognize them as separate allophones which can affect a given morpheme.⁴⁵ For example, Russian palatalized /s/ has stronger higher pitched fricative noise than dental English /s/, as in the /sʲ/ of *vosem* [vosʲem].⁴⁶ However English speakers could go on pronouncing the fricative /s/ in various forms at a variety of pitches, never acknowledging a change.

⁴³ Daniels, William J. "The Natural Phonology and the Teaching of Pronunciation." *Slavic and East European Journal* 19, no. 1 (spring 1975): pg. 71.

⁴⁴ *Ibid.*, 70

⁴⁵ See Glossary of Phonetic Terms

⁴⁶ Zsiga, Elizabeth C. "Phonetic Alignment Constraints: Consonant Overlap and Palatalization in English and Russian." *Journal of Phonetics* 28, (2000) pg. 94.

Basic instances requiring palatalization in Russian: Consonants followed by a softening vowel⁴⁷ or the softening letter Ъ.⁴⁸

| Regular Vowels | Softening Vowels |
|----------------|------------------|
| А а [ɑ] | Я я [jɑ] |
| Э э [ɛ] | Е е [jɛ] |
| Ы ы [ɨ] | И и [i] |
| О о [o] | Ё ё [jo] |
| У у [u] | Ю ю [ju] |

How to fix the problem: “Get familiar with the blade of your tongue”

Soft consonants do not automatically include a yod glide [j]. Superscript /j/ does not represent a yod glide [j], but rather indicates the movement of the tongue forward and upward toward the alveolar gum ridge during elocution. The tongue blade (flat top surface just behind the tip, on the flexible front of the tongue) ultimately makes contact

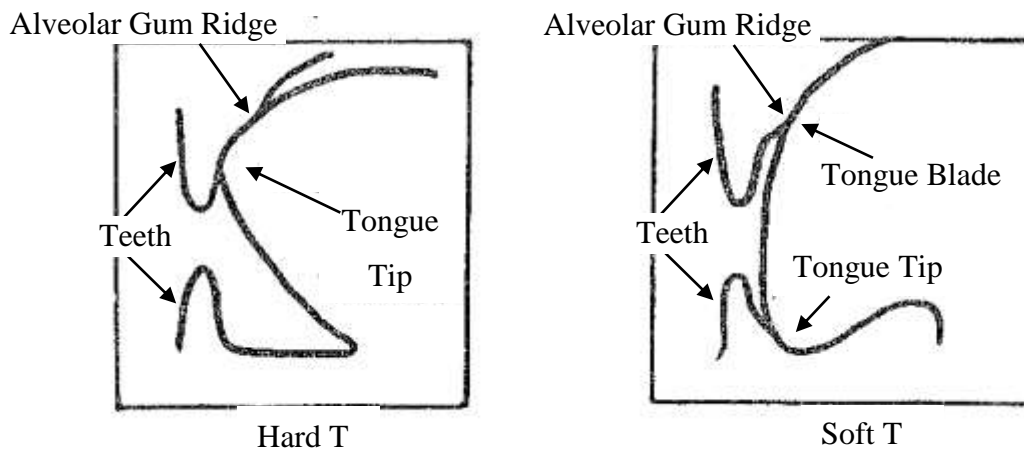
⁴⁷ A Softening vowel loses its [j] glide when following a consonant unless the “hard sign” Ъ (pronounced myakhijznakh [mʲa.xiʲ.znax]) is present between them. However, When the “soft sign” precedes the softening vowel, the [j] glide is then heard in addition to the previous consonant palatalization

⁴⁸ The Softening letter or “soft sign” Ъ (pronounced tvjordijznakh [tvʲor.dʲ.znax]) following a consonant makes it soft, requiring palatalization.

with the alveolar gum ridge, while the tongue tip rests behind the lower teeth⁴⁹, in most cases.⁵⁰ In the case of plosive and implosive consonants, air is allowed to escape through a narrow channel at the place of articulation. This tongue movement affects the quality of the subsequent vowel. Thus palatalization can only be completely perceived in the context of consonant-vowel pairs.

Figure 23: Tongue Diagram, Hard and Soft Consonant /t/.

Noyes, G. R., G. Z. Patrick. *An Elementary Guide to Russian Pronunciation*. New York: Pitman Publishing Corporation, 1944. Pg 2. Labeling added.



(Figure 1 shows the tip of tongue low behind lower teeth while flexible front of tongue makes contact with the alveolar gum ridge for soft consonants.)

⁴⁹ Noyes, G. R., G. Z. Patrick. *An Elementary Guide to Russian Pronunciation*. New York: Pitman Publishing Corporation, 1944. Pg 2

⁵⁰ With the exception of soft /r/ and soft /l/, when the tip of the tongue cannot remain behind the lower teeth

Practice articulating consonants with the tongue in this position. First making contact with the tongue blade, then making contact and allowing air to escape simultaneously. Say /t/ with front of tongue down and blade of tongue up, touching the alveolar ridge. It feels awkward at first, because you are articulating the /t/ sound with a different part of your tongue. Try pronouncing the sound three times that way, /t/ /t/ /t/.

Next use a little extra air pressure through the constriction you have made at the gum ridge and allow it to escape, prolonging the sound slightly, and use a vowel on the consonant release. Now articulate it three times this way, /te/ /te/ /te/.

In the case of the /t/ sound you will notice a sibilant fricative quality, which seems like you are adding /s/ to the sound. It is not a separate articulation of /s/, it merely seems like a “hiss” in the sound of /t/.

Notice that as your tongue moves back to its normal position for the vowel /e/, there is a slight change in the sound that seems like [j] but much further forward on the tongue than you would normally pronounce it.

You are now saying [tʲe]. Say it three times more: [tʲe] [tʲe] [tʲe].

ARTICULATORY RESULTS OF SOFTENING CONSONANTS, USING ENGLISH,
ITALIAN AND GERMAN ALLOPHONES.⁵¹ (Listed by place of articulation)

β, π – Bilabial stops /b/ and /p/ are pronounced with less bilabial pressure, and add a fricative quality. It is important to note that there will still be more bilabial pressure than is produced in the bilabial fricative represented by the Greek letter Beta [β], a frequently occurring allophone of /b/ in Spanish.

μ – Bilabial nasal /m/ is pronounced with less bilabial pressure.

β, φ – Labiodental fricatives /v/ and /f/ are articulated gently with the upper teeth on the inside edge of lower lip, rather than on top of the lower lip.

ɰ, ʈ – Lingua-dental stops /d/ and /t/ change from implosive to alveolar sibilant affricate. The place of articulation shifts backward from the tongue tip to the flexible front of the tongue behind the tip, called the blade.

ʒ, ʃ – Lingua-alveolar fricatives /z/ and /s/ are articulated more gently resulting in softer sibilance and higher pitch than their hard counterparts.

⁵¹ See Glossary of Phonetic Terms for detailed descriptions of phonological terminology.

H – Lingua-alveolar nasal /n/ shifts from alveolar to post-alveolar articulation. Somewhat similar to /gn/ in the Italian word *vergogna*, but articulated further forward on the tongue.

Л – Lingua-dental lateral approximant /l/ becomes lingua-alveolar, and is pronounced with less pressure.

Р – Lingua-alveolar trill /r/ becomes gently tapped or flipped. In this case the tip of the tongue cannot remain behind the lower teeth.

Ч, Ц – Post-alveolar affricates /ch/ and /shch/ moves forward and become alveolar fricatives. /shch/ is often pronounced as a lengthened /sh/.^{52 53} Note that ц and ч are always soft.

Г, К – Velar stops /g/ and /k/ change from plosive to lingua-palatal affricate.

Х – Velar fricative /x/ becomes a palatal fricative like the German *ich-laut*.

⁵² Below, Anton. *Libretti of Russian Operas*. Vol. 1: *Operas Based on the Poetry and Prose of Alexander Pushkin*. Genesco: Leyerle Publications, 2004.

⁵³ Comrie, Bernard, Gerald Stone, and Maria Polinsky. *The Russian Language in the Twentieth Century*. Second ed. Oxford: Clarendon Press, 1996.

Figure 24: Organs of Articulation
 SIL Mexico Web Site. *Labeled line drawing of vocal tract: Organs of Articulation.*
 Accessed November, 20 2005 <[http://www.sil.org/mexico/ling/glosario/E005bi-
 OrgansArt.htm](http://www.sil.org/mexico/ling/glosario/E005bi-

 OrgansArt.htm)>.

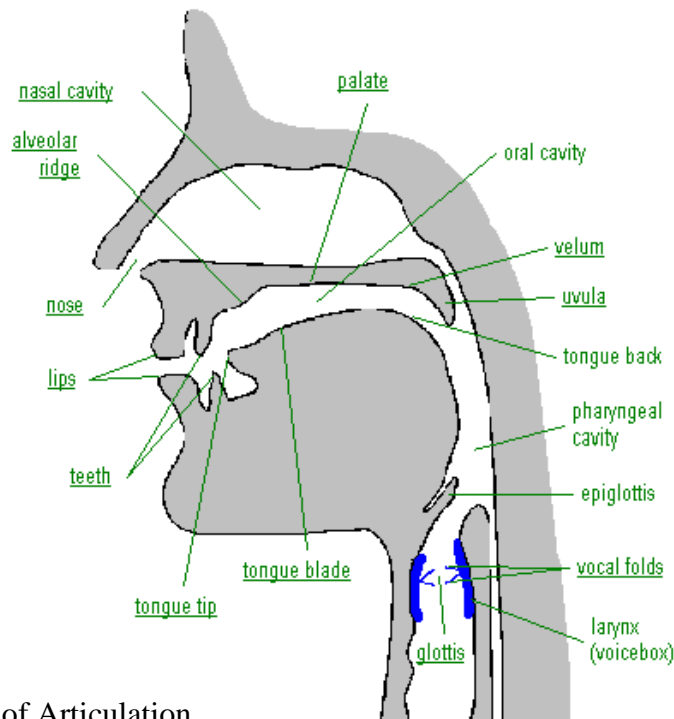
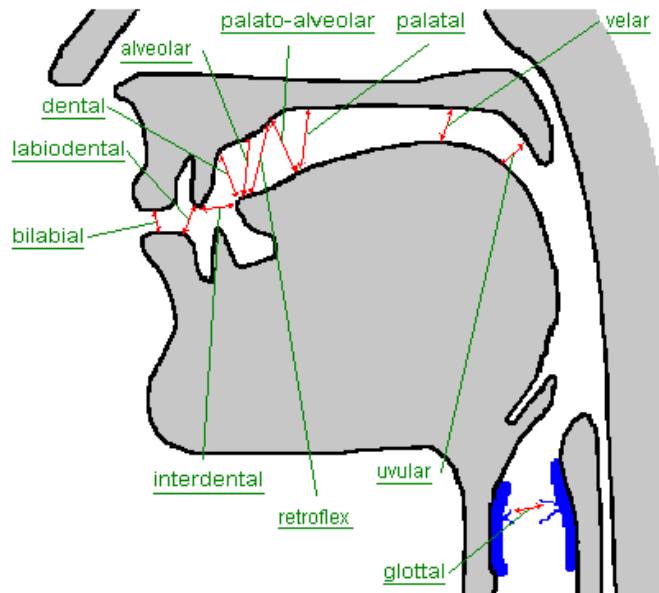


Figure 25: Places of Articulation
 SIL Mexico Web Site. *Labeled line drawing of vocal tract: Places of Articulation.*
 Accessed November 20, 2005. <[http://www.sil.org/mexico/ling/glosario/E005bi-
 OrgansArt.htm](http://www.sil.org/mexico/ling/glosario/E005bi-

 OrgansArt.htm)>.



CONCLUSION

The goal of this study was to select Russian vocal literature that would introduce young singers in North America to traditional Russian songs and romances so that students might increase their familiarity and proficiency in singing the Russian literature in Russian. This research included the review of Russian song traditions, composers, and recordings as well as detailed examination and selection of 22 songs suitable for high school and university vocal students. Supporting language and pedagogical resources were developed and included so that teachers can incorporate Russian vocal selections into their students' curricula, as they do for vocal selections in the Italian, French, German and Spanish language traditions.

Vocal repertoire was selected from Russian folk literature as well as the early (1825-1839) and middle (1840-1869) nineteenth century works of Alyab'yev, Gurilyov, Varlamov, Glinka, Dargomyzhsky, Tchaikovsky and Mussorgsky. The selected repertoire was grouped by level of difficulty and each piece was translated into English, with interesting program notes, interpretive analysis of the Russian Language poetry, and an International Phonetic Alphabet (IPA) transcription modified for lyric diction. The level of difficulty for each piece was determined by assessing vocal registration demands, word lengths and rhythmical text setting, as well as the incidences of unfamiliar phonological processes and complex consonant clusters occurring in the text. The paper included a discussion of learning priorities and guidelines to assist English speakers in Russian Language lyric diction assimilation. I developed a palatalization guide as an

instructional tool to assist teachers with the introduction of soft consonant sounds into diction training.

To provide an overview of the song collection for teachers, I created scope and sequence charts which order the selected songs according to musical, technical, learning, and vocal demands. During ten years of experience teaching freshman and sophomore level voice majors at a two-year institution, I have gained extensive knowledge of the capabilities of that student population. That experience was invaluable in determining an ability level on which to base this thesis. These songs and the supportive learning materials were selected, developed and assembled so that teachers can introduce Russian language songs and provide the support so that students can learn to perform, understand and appreciate this remarkable song tradition.

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APPENDIX A

NOTES ON TRANSLITERATION

Notes on Transliteration

Transliterations are letter for letter conversions of the Cyrillic spellings in to Latin characters. They are not complete representations of word pronunciation because they do not include information about soft consonant pronunciation or vowel reduction due to word stress. However transliterations will give you an idea of how the word is spelled in Cyrillic if you know which system is being used. There are numerous systems extant for Romanization of the Cyrillic alphabet across various disciplines.⁵⁴ With the exception of common spellings of composer surnames, the transliteration system in this document is taken primarily from the British Standard BGN/PCGN system^{55 56}, which is preferred over ISS⁵⁷, ISO or DIN⁵⁸ because it is moderately intuitive for English speakers to read

⁵⁴ “Transliteration.” *Slavic and East European Journal*, 47 (Winter 2003):backmatter

⁵⁵ “Slavonic Languages.” *Oxford Style Manual*. London: Oxford University Press, 2003. pg 350. BGN/PCGN - Developed by the United States Board on Geographic Names and by the Permanent Committee on Geographical Names for British Official Use. It is part of a larger set of Romanizations, which include systems for twenty-nine languages. It is used by the Oxford University Press, which refers to it as the British Standard.

⁵⁶ “Technical reference manual for the standardization of geographical names.” *United Nations Group of Experts on Geographical Names*. New York: United Nations, 2007. pgs 44–45.

⁵⁷ ISS - Scientific Transliteration, or International Scholarly System, primarily used in linguistics publications, is based on the Croatian and Czech alphabets and formed the basis of the GOST and ISO systems.

⁵⁸ ISO - the International Organization for Standardization which promotes worldwide proprietary, industrial and commercial standards adapted the ISS to cover Russian and seven other Slavic languages. ISO was established in 1954 and updated in 1968, and 1995. DIN (Deutsches Institut für Normung, or German Institute for Standardization) transliterations fall under this category as well because DIN is the German ISO member body.

and enunciate. BGN/PCGN is used here along with two conversions⁵⁹ borrowed from GOST 2002⁶⁰ so as to distinguish between several letters that are represented with the Latin letter “y”. BGN/PCGN does not require the use of diacritics as the American Library Association/Library of Congress system⁶¹ does, and can be produced using the standard letters and punctuation found on English-language keyboards.

⁵⁹ Transliterations of ě and ť are borrowed from GOST 2002.

⁶⁰ GOST: Developed by the National Administration for Geodesy and Cartography at the USSR Council of Ministers, revised several times for use in information, library catalogues, publishing, identification cards and machine readable travel documents. 1971, 2000, 2002, 2006.

⁶¹ ALA-LC: The American Library Association and Library of Congress (ALA-LC) Romanization tables for Slavic alphabets, updated 1997. The formal version of the system is used in North American libraries and in the British Library since 1975 and requires the use of diacritics.

Table 3: Romanization of Cyrillic Alphabet

| Russian Cyrillic | Latin Transliteration | Cyrillic | Latin | Cyrillic | Latin |
|------------------|-----------------------|----------|-------|----------|-----------|
| А а | A a | К к | K k | Х х | Kh kh |
| Б б | B b | Л л | L l | Ц ц | Ts ts |
| В в | V v | М м | M m | Ч ч | Ch ch |
| Г г | G g | Н н | N n | Ш ш | Sh sh |
| Д д | D d | О о | O o | Щ щ | Shch shch |
| Е е | Ye ye | П п | P p | Ъ | " |
| Ё ё | Yo yo | Р р | R r | Ы ы | Y y |
| Ж ж | Zh zh | С с | S s | Э э | E e |
| З з | Z z | Т т | T t | Ю ю | Yu yu |
| И и | I i | У у | U u | Я я | Ya ya |
| Й й | J j | Ф ф | F f | Ь ь | ' |

APPENDIX B

ADDITIONAL RECOMMENDED REPERTOIRE

Additional Recommended Repertoire

| Composer/Arranger | Title | Translation |
|-------------------|---|------------------------------|
| Alyabyev | Адели | Adele |
| Alyabyev | Трубадур | Troubadour |
| Alyabyev | Вечерком румяну зорю | From evening to the red dawn |
| Alyabyev | Вечерний звон | Evening Bell |
| arr. Varlamov | Вспомни моя любезная | Remember my dear |
| Dargomyzhsky | Вертоград | Vertograd |
| Dargomyzhsky | Я умер от счастья | I died of happiness |
| Dargomyzhsky | Влюблён я, дева-красота | I love, virgin-beauty |
| Dargomyzhsky | Не спрашивай, зачем | Do not ask why |
| Dargomyzhsky | Элегия: Я помню глубоко | Elegy: I remember the deep |
| Glinka | Не искушай меня без нужды | Do not tempt me needlessly |
| Glinka | Забуду ль я | Eh, I will forget |
| Glinka | Ночь осенняя | Autumn Night |
| Glinka | Farewell to St Ptsbrg: Болеро | Bolero |
| Glinka | Farewell to St Ptsbrg: Колыбельная песня | Cradle Song |
| Glinka | Признание | Recognition |
| Glinka | Заздравный кубок | Grace-goblet |
| Glinka | Адель | Adele |

| Composer/Arranger | Title | Translation |
|--------------------------|----------------------------|---------------------------------|
| Gurilyov | Боже, как же мне быть | God, how can I be |
| Gurilyov | Вам не понять моей печали | You do not understand my sorrow |
| Gurilyov | Вьётся ласточка сизокрылая | The grey-winged swallow hovers |
| Mussorgsky | Молитва | Prayer |
| Mussorgsky | Ночь | Night |
| Mussorgsky | Еврейская песня | Jewish Song |
| Mussorgsky | Колыбельная Ерёмушки | Yeryomushki Lullaby |
| Prokunin/ Tchaikovsky | Протяжная | Melismatic Song |
| Tchaikovsky | Не отходи от меня | Do not leave me |
| Tchaikovsky | Весна | Spring |
| Tchaikovsky | Колыбельная песнь в бурю | Lullaby in a Storm |
| Tchaikovsky | Цветок | A flower |
| Varlamov | Жарко в небе солнце летнее | Hot summer sun in the sky |
| Varlamov | Внутренняя музыка | Inner Music |
| Varlamov | Для чего летишь... | Why do you fly ... |
| Varlamov | Напоминание | Lost |
| Varlamov | Где ты Звёздочка? | Where are you little star? |
| Varlamov | Горные вершины | Mountain peaks |
| Varlamov | Ангел | Angel |

APPENDIX C

RECOMMENDED LISTENING AND VIEWING

Recommended Listening and Viewing

Philippova, Marina. Gurilev - Russian Songs and Romances. IMLab, 2006, CD.

Shkirtil, Lyudmila. Vestovsky, Alyabiev, Gurilev & Varlamov: Romances & Songs.
Northern Flowers, 2011, CD.

Fokanov, Anatoly, Emese Virag. Dargomyzhsky: Songs and Romances.
Hungaroton, 2014, CD.

Hvorostovsky, Dmitri, Ivori Ilja. Tchaikovsky Romances, 2 Discs). Delos, 2009, CD.

Gerasimova, Natalia, Igor Zhukov. Russian Romance, Mikhail Glinka. Russian, 1996,
CD.

Christoff, Boris. Icon: Boris Christoff (10 Discs). Warner Classics / Parlophone / EMI,
1949-1967, CD.
Nine out of ten discs in this set are Russian repertoire.

Evtodieva, Victoria, Peter Migunov, Yuri Serov and Lyudmila Shkirtil. Glinka, M.I.:
Vocal Music (Songs and Romances). Northern Flowers, 2003, CD.

Podles, Ewa, Garrick Ohlsson. Vocal Recital: Podles, Ewa - Chopin, F. / Rachmaninov, S.
/ Tchaikovsky, P.I. / Szymanowski, K. / Mussorgsky, M.P. Wigmore Hall Live,
2009, CD.

Safiulin, Anatoly, Nina Vysotina and Nikolai Kalinin. Osipov Russian Folk Instruments
Soloist Ensemble, Songs of the Russian coachmen. VIST, 1990, CD.
Example of Gurilyov songs being appropriated as folk music.

Mochalov, Alexei, Maria Barankina. Ya Vas Lyubil. Great Hall, Moscow State
Conservatory "P. I. Tchaikovsky." Russia, 1998, CD.

YouTube links are included here to supplement the recommended CD list and provide recorded live performances of selected and recommended repertoire. The videos also give helpful insight in to Russian recital performance culture.

“З. А.Л.Гурилев, Внутренняя музыка.” YouTube. Video File.
<http://youtu.be/x9v3TsXxOvc> (accessed July 1, 2014).

“А. Алябьев, Если Жизнь Тебя Обманет Павел Щербинин.” YouTube. Video File.
<http://youtu.be/30x85pgIbAM> (accessed July 1, 2014).

“Albina Schagimuratova - Алябьев Соловей.” YouTube. Video File.
http://youtu.be/KQspk_3vJ8E (accessed July 1, 2014).

“Бронислава Златогорова Отгадай, моя родная Old Russian Romance.” YouTube. Video File. <http://youtu.be/ltP2YI25t3c> (accessed July 1, 2014).

“Два ворона. А.Алябьев. Ростислав Кузьмин.” YouTube. Video File.
<http://youtu.be/3PWnnkPS82s> (accessed July 1, 2014).

“Дмитрий Хворостовский - Нет, только тот, кто знал...” YouTube. Video File.
http://youtu.be/j4IGeru_x9M (accessed July 1, 2014).

“Е. Образцова. Романсы и песни А.Даргомыжского. ч1.” YouTube. Video File.
<http://youtu.be/vnW2LHGgIFE?t=29m27s> (accessed July 1, 2014).

“Галина Горчакова - "Жаворонок" (Глинка).” YouTube. Video File.
<http://youtu.be/7x2M5Jr6bs4> (accessed July 1, 2014).

“Галина Писаренко Красный сарафан.” YouTube. Video File.
<http://youtu.be/mnAVZwn1XMA> (accessed July 1, 2014).

“Galina Vishnevskaya Mussorgsky (1).” YouTube. Video File.
<http://youtu.be/GsSYE4msGCQ> (accessed July 1, 2014).

“Hvorostovsky - Мой гений, мой ангел, мой друг...” YouTube. Video File.
http://youtu.be/jOiQF_TewnA (accessed July 1, 2014).

“Илья Ушуллу - А. Гурилев, сл. М. Лермонтов - И скучно и грустно.” YouTube. Video File. <http://youtu.be/dkR3igznADY> (accessed July 1, 2014).

“Ivan Kozlovski "Nočnoj zefir" (Night zephyr).” YouTube. Video File.

- <http://youtu.be/usFigXmMzx8> (accessed July 1, 2014).
- “М. Glinka - Akh tih, dushechka, krasna devica... Yana Ivanilova - Oleg Boyko.” YouTube. Video File. <http://youtu.be/JQS2QDLYfVw> (accessed July 1, 2014).
- “Нина Фомина Я вижу образ твой А.Алябьев Nina Fomina.” YouTube. Video File. <http://youtu.be/fsLMoAYi-S4> (accessed July 5, 2014).
- “П.И.Чайковский, Песнь Земфиры.” YouTube. Video File. <http://youtu.be/ЕруоRpwRfVM> (accessed July 5, 2014).
- “«Песня Эсмеральды' А.Е. Варламов, перевод В.Каратыгина (по Гюго).” YouTube. Video File. <http://youtu.be/5QpzYRPKa0c> (accessed July 5, 2014).
- “По-над Доном сад цветет. М.Мусоргский, слова А.Кольцова.” YouTube. Video File. <http://youtu.be/GRiQdVVhY0A> (accessed July 1, 2014).
- “В минуту жизни трудную А.Даргомыжский (на стихи М.Ю.Лермонтова).” YouTube. Video File. http://youtu.be/T_otmOU-39M (accessed July 1, 2014).
- “Я вас любил.” YouTube. Video File. http://youtu.be/Y-7AU_HsapY (accessed July 1, 2014).

Visit the following YouTube playlists to view the videos together along with over 100 additional repertoire selections:

- Davis Hazell, Alexis. “Selected Russian Songs.” YouTube. Video Playlist. http://www.youtube.com/playlist?list=PL7x56Mhx9L9fSLHKINEEJ6qxGhWN2_IPS (accessed September 1, 2014).
- Davis Hazell, Alexis. “Русски песни (Russian Songs).” YouTube. Video Playlist. <http://www.youtube.com/playlist?list=PL7x56Mhx9L9dlv7BW9y9Cf9Cy4CDqGSAB> (accessed September 1, 2014).