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Pauline Viardot's Russian compositions

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PAULINE VIARDOT'S RUSSIAN COMPOSITIONS

by

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1996

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A music document submitted for partial fulfillment
of the requirements for the

**Doctor of Musical Arts
Department of Music
College of Fine Arts**

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ABSTRACT

Pauline Viardot's Russian Compositions

By

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Pauline Viardot-Garcia (1821-1910), an internationally famed opera singer well known for her vocal dexterity and range, was an intelligent and sophisticated woman who circulated easily among the brightest stars of the nineteenth century. Viardot, who was fluent in five languages, composed over 100 songs and was one of the first Western Europeans to set Russian words to music. Many of her French, German, Spanish, and Italian songs were translated into Russian and published in St. Petersburg. Viardot's interest in Russian music began early in her career, when she performed with the Imperial Opera in St. Petersburg from 1843 to 1846. While there, she learned to speak and read Russian fluently and made acquaintances with many of the leading writers and musicians of the day. She performed music by Mikhail Glinka (1804-57), Alexandr Aliab'ev (1787-1851), Alexandr Varlamov (1801-48), Alexei Lvov (1799-1870), and Alexandr Dargomyzhsky (1813-69) in her concerts, and thrilled Russian audiences by performing works in their native tongue on the opera stage. Viardot also forged a special life-long relationship with the writer Ivan Turgenev (1818-83), who encouraged her to explore Russian literature, most notably the poetry of Alexandr Pushkin (1799-1837) and Mikhail Lermontov (1814-41). Viardot's special affinity for Russian music and literature remained strong throughout the rest of her life, and she championed the works of Glinka,

Dargomyzhsky, Anton Rubenstein (1829-94), Pyotr Ilyich Tchaikovsky (1840-93), Nikolai Rimsky-Korsakov (1844-1908), César Cui (1835-1918), Mily Balakirev (1837-1910), and Aleksandr Borodin (1883-87). As well as composing her own settings of Russian text, Pauline Viardot frequently included Russian *romansí* in her concert repertoire, and encouraged other artists to explore Russian song literature. Moreover, Pauline Viardot and her husband, Louis Viardot (1800-83) actively participated in the translation of Russian literary works into French, and advocated for dissemination of such works throughout Western Europe.

This paper explores Pauline Viardot's relationship with Russian song by analyzing four of her Russian settings: Разгадка (*Razgadka*) by Turgenev, Ива (*Iva*) by Fyodor Tyutchev (1803-73), and Заклинание (*Zaklinaniye*) and На холмах Грузии (*Na kholmakh Gruziji*) by Pushkin. The stylistic analysis also includes comparison to the musical *romansí* that were prevalent in Russia during the Viardots' sojourn in Moscow and St. Petersburg. The four songs will be fully represented in a singer's edition format prepared exclusively for this paper, with full English translation and transliteration of the Cyrillic text, as well as a transcription using the International Phonetic Alphabet (IPA). A brief biography that focuses on Pauline Viardot's Russian travels and her relationships with influential Russians is provided with special discussion devoted to her creative collaborations with Turgenev. The scores found in the singer's edition were prepared using *Sibelius Student 3.5* and *Sibelius 6*. The scores were formatted as PDF files, and the examples taken from the scores were scanned at 200 DPI and converted into TIFF files, which were imbedded into the paper. A bibliography is also included to encourage further investigation into the realm of Pauline Viardot's brilliant and diverse vocal compositions.

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Valeria Sokolova Ore must be recognized for her indispensable assistance with translations and pronunciation, inspirational vocal performances of *romansí*, and beautiful piano playing. Serendipity brought me to my first Viardot publication many years ago, but Dr. Carol Kimball is the one who sparked my interest in Viardot's Russian music as a research topic and initially encouraged my research efforts. Mikola Suk acquired the scores from Kiev and has enthusiastically inspired me to complete my research on several occasions. My advisors, Christine Seitz and Dr. Tod Fitzpatrick, have also offered invigorating assistance along the way, and have helped me stay on course. My committee members, Dr. Alfonse Anderson, Dr. Janis McKay, David Weiller, and Dr. Joseph McCullough have offered me great support and assistance. I am grateful for the support of my accomplished friends, Dr. Wanda Brister, who has repeatedly inspired me, and Polya Bankova, who has shared her beautiful talents with me for many years.

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CHAPTER 1

INTRODUCTION

“Here’s the queen of queens! How much good she has done!”¹ These were the last words spoken directly to Pauline Viardot by Ivan Turgenev on his deathbed. It is clearly evident that she inspired many of his writings, numerous poems are written for her, and the novel *Smoke* is said to have been based on their relationship. It is more difficult to quantify the amount of works or performances created by Viardot that were inspired by Turgenev. The uncertain nature of their relationship is still questioned; Turgenev declared his love and admiration of Pauline Viardot openly, even inappropriately, since she was the wife of one of his dearest friends, but Pauline’s feelings toward him were kept private. Pauline’s daughter Louise Hérítte-Viardot (1841-1918) stated in her memoirs:

It is quite true that Turgenieff (sic) admired my mother very much, and this is as it should be. It was not possible to come into daily contact with such a divinely gifted artist, a woman with such a marked individuality, without admiring and esteeming her. But there was absolutely no idea of “love” in the ordinary sense of the word.”²

However, the tone present in the few remaining letters (most of them heavily censored by Pauline) that exist between Pauline and Turgenev hint that she probably reciprocated his feelings.

What *is* known, however, is that Pauline worked tirelessly, together with her husband and Turgenev, to promote Russian musicians, writers, and artists in Western Europe. The Viardots had fallen in love with the Russian language and culture during their first journey to St. Petersburg in 1843. While there, Pauline’s singing career was

¹ April Fitzlyon, *The Price of Genius: A Life of Pauline Viardot* (New York: Appleton-Century, 1964) 448.

² Louise Hérítte-Viardot, *Memories and Adventures*, trans. E. S. Buchhiem (London: Hazell, Watson and Viney, LD., 1913) 81.

launched into the international limelight and she became acquainted with the young, relatively unknown Turgenev. As Pauline's Russian teacher, Turgenev introduced Pauline to the writings and poetry of many Russian masters, including Aleksandr Pushkin (1799-1837) and Mikhail Lermontov (1814-41), both of whom had died only a few years before. The Viardots returned to Russia for two more opera seasons, and mingled with some of Russia's great writers and musicians during their stays. Pauline caused a sensation in St. Petersburg when she sang popular Russian songs in their native language, and often included Russian repertoire in her musical programs throughout the duration of her singing career. Pauline invited many Russians to visit and perform in her salon, and spent a lifetime promoting the works of Mikhail Glinka (1804-57), Alexander Dargomyzhsky (1813-1869), Anton Rubenstein (1829-94), Pyotr Ilyich Tchaikovsky (1840-93), Nikolai Rimsky-Korsakov (1844-1908), César Cui (1835-1918), Mily Balakirev (1837-1910), and Aleksandr Borodin (1883-87).

Pauline's conscientious temperament and commitment to art required her to place her work and her music before anything else that was dear to her, even her family and friends. However, her professional relationship with Turgenev was as important to her as her personal relationship with him. Pauline collaborated with Turgenev on many projects, including two salon operas that were performed by Pauline's friends, family, and students. Turgenev made it possible through his connections for Pauline to publish three volumes of Russian songs as well as Russian translations of some of her other songs in St. Petersburg. After Pauline's popularity waned in Russia, Turgenev would pay for some of the publications out of his own pocket. Later, Turgenev would help her translate some of her Russian songs into French and German for publication in Western Europe.

Pauline's husband, Louis Viardot, made it possible for Turgenev to circulate French translations of Russian works through his publisher in Paris, and introduced him to many of the most important French and English writers of the day. Turgenev was a cherished member of the Viardot family and lived with them or next to them for many of his most creatively fruitful years. Whether Pauline and Turgenev were ever consummated lovers remains unclear. What is clear, however, is that the one inspired the other, and that both artists created masterful works as a result of the intimate, yet industrious nature of their relationship.

This paper explores Pauline Viardot's relationship with Russian song by analyzing four of the Russian settings published by Turgenev's publisher in St. Petersburg, A. F. Iogansen. The stylistic analysis also includes comparison to the musical *romansí* that were prevalent in Russia during the Viardots' sojourn in Moscow and St. Petersburg. The songs will be fully represented in a singer's edition format prepared exclusively for this paper, with full translation and transliteration of the Cyrillic text, as well as a transcription using the International Phonetic Alphabet (IPA). A brief biography that focuses on Pauline Viardot's Russian travels and her relationships with influential Russians is provided with special discussion devoted to her creative collaborations with Turgenev.

CHAPTER 2

PAULINE VIARDOT: A BIOGRAPHICAL SKETCH

Childhood and Education

The famed tenor Manuel del Pópulo Vicente Rodríguez García (1775-1832) and the soprano Joaquina Stichès (1778?-1862) were the parents of three children. When their only son, Manuel (1805-1906), grew to adulthood, he became a much sought-after voice teacher and established what became known as the García method of singing. The eldest daughter, Maria (1808-36), was destined to become one of the brightest opera stars of the nineteenth century. The youngest García, Pauline, born much later than the other children, exhibited a high level of musicality and intelligence from an early age. These qualities, combined with lessons learned from Pauline's talented family members, would help her develop her talents and skills as a musician, composer, and teacher.

Michelle Pauline Ferdinande Laurence García was born on July 18, 1821 in Paris, and was christened six weeks later on August 29, in the church of St. Roch. Her godparents were distinguished friends of her famous father: Ferdinando Paer (1771-1839), a notable Italian composer of the day, and the Princess Praskovia (Pauline) Galitzine. It is interesting to note that the child who would grow to become an indefatigable promoter of Russian music and literature in the West would take the name of one of the few Russians living in Paris at the time of her birth. The princess was an early supporter of Russian intellectualism and culture in Paris, and her salon was an important gathering place for musicians and writers.³

García was an abusive and temperamental parent who demanded much from his talented children and enforced a rigorous curriculum. He was very strict with Manuel and

³ Fitzlyon, *The Price of Genius*, 15.

Maria, and often lost his temper when they wouldn't respond as he thought they should. However, García was much kinder to Pauline who was thirteen years younger than Maria and possessed a strong work ethic. From a very young age, Pauline adhered to a strict schedule that required extraordinary self-discipline. Her family called her "The Ant" because of her propensity toward hard work. Her father said of the two girls:

[Maria's] ungovernable character needs to be directed with an iron hand... Look at her young sister, I bring her up differently. I have never scolded her, and yet she will get on. This is the difference: she needs only a silken thread.⁴

Pauline grew up surrounded by members of Paris' musical society and through her father's career was exposed to the greatest artists of the day. García was a vibrant character who circulated easily among prominent musicians and influential figures in Paris. The best musicians and artists tutored the García children and were invited into their home. The children were often present during the lessons García taught his private students, or were found in the wings of the theater during their father's rehearsals or performances. García composed and performed successfully while in Paris, and created the role of Almaviva in *Il barbiere di Siviglia* for Gioachino Rossini (1792-1869), who became a close family friend. Pauline, therefore, never had to enter musical society, she was born into it, and her parents never questioned whether she or her siblings would become anything other than professional musicians. Before she began formal lessons, Pauline was exposed to the lessons given to her elder siblings, and began to absorb music at a very early age. She was also exposed to the excitement and trials of an artist's life as she witnessed her sister's meteoric career as well as her father's decline and retirement.

On June 7, 1825, Maria made her glittering stage debut as Rosina in *Il barbiere di Siviglia* at His Majesty's Theatre in London. She became an instant sensation, and

⁴ Fitzlyon, *The Price of Genius*, 25.

Pauline frequently experienced attention from Maria's admirers as "the little sister" for the duration of Maria's life. After the London season ended, the García family embarked on an American tour. No Italian company had ever performed in the United States before. Pauline was only four years old when her family left for New York with a small opera company to bring Italian opera to the Americas. Young Pauline drew inspiration from the American and Latino folk songs and melodies that she heard during their tour of the New World for many of her compositions in later years. The international travels that occurred during her childhood could have much to do with Pauline's ability to easily learn languages and successfully incorporate various idiomatic styles into her music. The Garcías' American adventure certainly prepared her for the amount of travel she undertook at the beginning of her own singing career, especially as she embarked on the first of her four Russian tours.

Rossini's *Il barbiere di Siviglia* opened New York's first season of Italian Opera on November 29, 1825. García played Almaviva, Manuel debuted as Figaro, and Maria sang Rosina.⁵ With the help of Lorenzo da Ponte (1749-1838), who was residing in the United States at the time, the Garcías also staged the first performance of Mozart's *Don Giovanni* in New York.⁶ Two operas composed by García especially for Maria were also performed, and Maria became a sensation. The season was an immense success financially, but was marred by Maria's elopement with Eugène Malibran (1781-1836), who was twenty-eight years older than Maria, and unknown to her, on the verge of bankruptcy. After the elopement, she left the company, and after a brief time, she left

⁵ Fitzlyon, *The Price of Genius*, 23.

⁶ Martin Heimgartner, "Genius, Scandal and Death: Maria- Singer and Diva," in *Maria*, by Cecilia Bartoli, liner notes. London: Decca, 2007, 9.

Malibran. Subsequently, she returned to Europe without her husband to enjoy a spectacular singing career.

The Garcías left the United States without their star performer and settled in Mexico City from 1826-27. While there, García tried to establish a full-time opera company and began Pauline's musical education. It was not long before the Garcías recognized that at this time in Mexico's history, an opera company in Mexico City could never receive the financial support needed to become a successful enterprise. After Maria left for Europe in 1827, the family decided that theatrical conditions were too difficult to deal with in Mexico, and that it was time for them to return to Paris.⁷ Unfortunately, as they travelled through Mexico on their return trip to Europe, the family lost everything they had to bandits. In 1828, the Garcías returned to Paris with little more than the clothes with which they travelled. However, with the help of their musical friends in Paris, they reestablished their former standing in Paris society, and García found enough work teaching and singing to support his family.

García had made his hatred of Monsieur Malibran public, and a stormy relationship between Maria and her father was never resolved. The situation only worsened after the family's return to Europe in 1828. Maria (now hailed as *La Malibran*) was blazing her way across the continent with no intention of returning to her husband, who apparently had no interest in being reunited with his wife. Maria formed a romantic relationship with Charles de Bériot (1802-70), a Belgian violinist she met in 1830, and tried to secure a divorce from Malibran. The proceedings were messy, and were further complicated when she and Bériot had a child together. The relationship between Maria and her father worsened, and García temporarily disowned her. April Fitzlyon, in her

⁷ Fitzlyon, *The Price of Genius*, 26.

book *The Price of Genius: A Life of Pauline Viardot*, suggests that Pauline's exposure to the unhappiness experienced by Maria because of her poor choice of a spouse, and her father's ranting about the "shame" she brought upon the family through her marital infidelity, influenced Pauline's future decisions: "She realized at a very early age that the breaking of marriage bonds was not something to be undertaken lightly."⁸ Pauline's sensible choice of a husband, as well as her discretion concerning her relationship with Turgenev could have a direct connection to her sister's disastrous marriage to Malibran and passionate affair with Bériot.

Pauline showed great musical promise at an early age, and manifested an extraordinary ability to learn and absorb information. After their return to Paris, the Garcías set up a vocal studio and began Pauline's musical education in earnest. Pauline had begun taking piano lessons while her family was in Mexico City, but her first official piano teacher was probably Charles Meysenberg (1785-1828), the son of a well-known piano builder who taught in Paris.⁹ Pauline learned quickly, and at the age of eight was already capable of accompanying her father's voice students on the piano. She was also fluent in four languages at this time, and could easily converse with her friends and family in Spanish, French, English, and Italian.¹⁰ She later studied piano with Franz Liszt (1811-86), who convinced her to consider a career as a concert pianist. Liszt exerted a great deal of influence over Pauline who later admitted to harboring romantic feelings towards him. She described how her hands would tremble so much on the days she was

⁸ Fitzlyon, *The Price of Genius*, 34.

⁹ Isabelle Emerson, *Five Centuries of Women Singers* (Westport, CT, 2005) 301.

¹⁰ Diane Peacock Jezic, *Women Composers: The Lost Tradition Found*, 2nd ed. (New York: The Feminist Press, 1994) 103.

to have a lesson with him, that she could barely tie her shoes.¹¹ In 1832 she began to take counterpoint and composition lessons with Anton Reicha (1770-1836), a distinguished teacher who also taught Liszt, Hector Berlioz (1803-69), and Charles Gounod (1818-93) at the Académie française. Reicha's complex theoretical ideas, including the utilization of polyrhythm and bitonality in fugal writing, foreshadowed the ideas incorporated by later Romantic composers and influenced Pauline's eclectic compositional style, especially her multifaceted piano accompaniments.

At the commencement of her musical studies in Paris, Pauline was still much too young to begin serious vocal instruction, but she must have learned a great deal from the lessons given to the proficient singers she accompanied. Although García gave her very little formal training, he composed a set of difficult vocal exercises for Pauline that she consulted throughout her life. Later, Pauline told the German conductor Julius Reitz (1812-77) that she would sing through the little canons and arias composed for her as a little girl by her father at the height of her singing career, and that "they were as difficult as anything she encountered later in life."¹² After her father's death in 1832, Pauline's mother and brother shouldered the responsibility of her musical training. Maria was immensely successful at this time, and dutifully did what she could to help support Pauline and Joaquina. Pauline and her mother moved into Maria's house near Brussels, and Pauline's musical education was completed by Joaquina García, who began to teach Pauline voice lessons in earnest. Although Maria's demanding schedule prevented her from spending much time with Pauline, she publicly recognized her little sister's talent and potential. Maria allegedly stated, "That child is someone who will eclipse us all. It is

¹¹Fitzlyon, *The Price of Genius*, 38.

¹² Barbara Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia: Vol. I, The Years of Fame* (Amersham, UK, Cambridge Scholars Press, 2004) 12-13.

my little sister, Pauline.”¹³ Maria and Bériot performed many concerts together, and the young Pauline was occasionally called upon to accompany them on the piano. When she was about fourteen, Pauline travelled with her sister and Bériot throughout Belgium and Germany, and began to earn the reputation of being a remarkable performer and accompanist.

Early Career and Reception

Although Pauline was determined to become a concert pianist, her mother insisted that she pursue a singing career. According to Fitzlyon, Joaquina requested that Pauline sing an aria by Rossini on her fifteenth birthday. After the song was finished, her mother supposedly said, “Close the piano. From now on you are going to sing.”¹⁴ The obedient Pauline turned her attention to vocal music, but remained an extraordinary pianist throughout her life. After her father’s death in 1832, Pauline began to take singing lessons in earnest with her mother as she prepared for an operatic debut that was to take place a mere two years after the decision to follow a singing career.

Maria finally secured a divorce from Eugène Malibran in 1835, and was able to marry Bériot in the spring of 1836. Ironically, Maria died in a tragic horse-riding accident during September of the same year, and her ex-husband’s death followed a mere six weeks later. Guided by her mother, brother, and Bériot, Pauline undertook serious training, but before she even took the stage, Pauline would have to endure constant comparison to her sister. There is some conjecture that Joaquina pushed Pauline onto the operatic stage too early in her studies merely because of Maria’s demise. The deaths of

¹³ Fitzlyon, *The Price of Genius*, 33.

¹⁴ *Ibid.*, 37.

Manuel Garcia in 1832 and Maria Malibran in 1836 meant that “for the first time in forty years there was no García on the public stage.”¹⁵ Pauline’s first public appearance as a singer was highly anticipated by those within musical circles who were curious about any similarities that existed between the exotic *La Malibran* and her plain little sister. Bériot arranged to have Pauline appear with him in a charity concert in Brussels on December 13, 1837, then left with her and her mother on a tour through Germany. In Berlin, Ludwig Rellstab (1799-1860) stated, “...in [Pauline’s voice] one senses a soul, a mind, or, if you like, what one might term the physiognomy of the voice, and it is this individual expression which moves the writer of this article to such an extent.”¹⁶

While in Leipzig, Pauline met Clara Wieck (1819-96), and the two formed a lifelong friendship. Pauline’s reception on this tour was encouraging, and in 1838, she began to make appearances in Parisian salons. It was there that she met the poet Alfred de Musset (1810-57) who fell passionately in love with her and became one of her strongest supporters. Pauline offered her highly anticipated first public concert in Paris on December 15, 1838 at the Théâtre de la Renaissance to an appreciative audience. The German poet, Heinrich Heine (1797-1856) was present at the concert and wrote this about the young singer’s unique voice:

...She reminds us more of the terrible magnificence of the jungle rather than the civilised (sic) beauty and tame grace of the European world in which we live. In moments of her passionate performance, particularly when she opens that great mouth with its dazzlingly white teeth and smiles in such a cruelly sweet and gracefully snarling way, one would not be surprised if all of a sudden a giraffe, leopard or even a herd of elephant calves crossed the scene.¹⁷

¹⁵ Nicholas G. Zekulin, *The Story of an Operetta: Le Dernier sorcier by Pauline Viardot and Ivan Turgenev* (Munich, Verlag Otto Sagner, 1989) 2.

¹⁶ Fitzlyon, *The Price of Genius*, 43.

¹⁷ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 48-49.

Pauline's facial features were too stark for many European's taste, and she was plain in appearance compared to her beautiful sister. However, she was still considered exotic, if also ugly. She possessed a tiny figure and always dressed stylishly, had thick dark hair and heavily lidded eyes, an olive complexion and a large mouth.¹⁸ Maria, on the other hand, exhibited the same dramatic coloring, but had softer features and had always been considered a beauty. The sisters' voices were similar in nature, and both were able to present their music with enough commitment and passion that they could move their audiences dramatically. Musset, who had also been an ardent admirer of *La Malibran*, wrote this comparison of the two sisters:

...What is certain is that from the very first notes it is impossible for anyone who loved her sister not to be moved. The likeness which exists in any case more in the voice than in the features, is so striking that it would appear to be supernatural were it not quite simple that two sisters should resemble one another. It is the same timbre, clear, resonant, audacious, that Spanish *coup de gosier* which has something at the same time so harsh and so sweet about it, and which produces and impression on us roughly similar to the taste of wild fruit... fortunately for us, if Pauline García has her sister's voice, she also has her soul, and, without the slightest imitation, it is the same genius...¹⁹

Musset had written an ode to Maria's genius upon her tragic death, and published a lengthy poem exalting Pauline's qualities after hearing her sing in Paris. He was infatuated with her, and began to pursue Pauline relentlessly. Pauline, however, remained aloof, and treated all of her admirers diplomatically and equally. Eventually, Musset was rebuffed by Pauline who, at the age of seventeen, still had her entire career before her. She travelled to London for her operatic debut as Desdemona in Rossini's *Otello* at Her Majesty's Theatre on May 9, 1839. Fourteen years previous, Maria made her debut in the same theater. The performance was successful, and despite her youth, Pauline exhibited a

¹⁸ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 48-49.

¹⁹ Fitzlyon, *The Price of Genius*, 51-52.

commendable level of self-assurance and artistic integrity. She maintained her composure throughout the performance, although she refused to interrupt the dramatic flow of the opera by accommodating the audience's demands for an encore in the second and third acts. H. F. Chorley, the critic for the *Athenaeum*, wrote this of her first performance:

This new Garcia, with a figure hardly formed, with a face which every experience and every year must soften and harmonize, with a voice in no respect excellent or equal, though of extensive compass, with an amount of sensitiveness which robbed her of half her power, came out in the grand singers' day of Italian Opera in London, and in a part most arduous, on every ground of memory, comparison and intrinsic difficulty—Desdemona in *Otello*... There could be no doubt with anyone who saw that Desdemona on that night that another great career was begun.²⁰

Pauline sang in a number of concerts in London, including two organized by the young Queen Victoria, before she returned to Paris for her operatic debut in France. Again she sang Desdemona and created a sensation by appearing before another audience who was clamoring to see the little sister of *La Malibran* perform. Théophile Gautier (1811-72) was present at her debut and wrote a glowing critique of her performance. Musset was also present, and although he remained disappointed with his unrequited love, remained loyal to Pauline as an artist. He continued to write glowing reviews of her performances and poetic verses praising her qualities for the duration of the season. Pauline was hired on as *prima donna* at the Théâtre Italien for the 1839-40 season.

After returning to Paris, Pauline formed a friendship with one of Musset's ex-lovers, the influential French writer George Sand (1804-86), which proved to be fruitful in many ways. Through Sand, Pauline became very close friends with artists Ary Scheffer (1795-1858) and Eugène Delacroix (1798-1863). She also formed a close relationship to Sand's current lover, the composer Frédéric Chopin (1810-49), who

²⁰ Fitzlyon, *The Price of Genius*, 63.

regarded Pauline highly as a musician. Pauline eventually set text to a number of Chopin's mazurkas, and often spent time playing duets with him or singing through scores while he accompanied.

George Sand idolized Pauline, and even fashioned the operatic heroine of her book, *Consuelo: la Comtesse de Rudolstadt* after her. It was also Sand who suggested that Pauline marry Louis Viardot, another one of Pauline's admirers, who by this time had abandoned his law practice to become an impresario and art critic.²¹ Sand considered the match suitable because Louis Viardot was an established author who could help Pauline publish her compositions, wealthy, devoted to Pauline's career, and as the director of the Théâtre Italien, well-connected within the music world. He was also politically active, and his frequent travels and dealings with diplomats, writers and philosophers offered an intellectually stimulating environment and multicultural lifestyle that complemented Pauline's interest in international languages and cultures. George Sand also felt that as a genius, Pauline needed to be free to devote her life to her art and avoid having to worry about the trivialities of ordinary living.²² It is not clear whether Pauline was ever in love with Louis Viardot, who was twenty-one years her senior. She was at least fond of him, and they were married on April 18, 1840.

Since his marriage to Pauline created a conflict of interest, Louis resigned his post as director of the Théâtre Italien. He also wanted to be available to help Pauline advance her career, and arranged his life around her travels and performances. During their honeymoon in Italy, they spent several days with Fanny Mendelssohn Hensel (1805-47) and made the acquaintance of Charles Gounod, who later became very close to Pauline.

²¹ Fitzlyon, *The Price of Genius*, 79.

²² *Ibid.*, 80-82.

Unfortunately, while the Viardots were in Italy, the new director of the Théâtre Italien replaced Pauline with her rival, the soprano Giulia Grisi (1811-69), and the Paris Opéra had already engaged Rosine Stoltz (1815-1903). Although she would have preferred opera roles, Pauline performed in concerts in Paris until she was engaged for the 1840-41 season in London. Rossini invited Pauline to sing as one of the soloists for the first performance of his *Stabat mater*, but she was unable to do so because of the birth of her first child, Louise, on December 14, 1841. The Viardots travelled to Spain in 1842, where Pauline spent a successful season teaching and performing in Madrid. This was the only time Pauline visited Spain, even though Spanish was one of her first languages.

After the Viardots returned to Paris, Pauline was engaged for the 1842 season. Intrigue, gossip, and nasty press, mainly perpetrated by Pauline's rivals and Louis Viardot's political opponents, provided a difficult atmosphere.²³ Pauline suffered through a frustrating and unsuccessful opera season. Following her tenure in Paris, the Viardots took a tour of Europe, and Pauline proved to be an immense success in Vienna where she sang Rosina in Rossini's *Il barbiere di Siviglia*. The appreciation demonstrated by adoring fans throughout the rest of Europe motivated the Viardots to consider an alternative to the 1843-44 Paris season. Viardot made inquiries, and Pauline was secured by the Imperial Opera in St. Petersburg.

St. Petersburg, 1843-46

The Viardots' experiences in Russia greatly influenced their personal and professional lives long after their return to Western Europe. Louis Viardot, who had already manifested an interest in the socio-political state of Russia, would befriend

²³ Fitzlyon, *The Price of Genius*, 127.

Russian writers and philosophers and participate in the dissemination of Russian literature in France. Pauline would perform songs by Russian composers in her concerts and would insert Russian arias into her opera performances. Throughout her lifetime, she would invite Russian musicians to perform their works to the influential benefactors that frequented her salon, and would set many Russian poems to music. The Viardots would also become intimate friends with Ivan Turgenev, whom the Viardots met during the opera season of 1843. Turgenev's writings were influenced by his extraordinary relationship to Pauline and Louis Viardot, and in turn, his presence influenced the Viardots' creative output. Both of the Viardots would play an important role in exposing the French to Russian literature and music.

Russia in 1843 was an unfamiliar country and was considered a somewhat menacing neighbor to most of those who lived in Western Europe. Russia's territory was immense; the Empire stretched from Poland and the Baltic Sea across the entire Asian continent to its holdings in Alaska. Russia was only designated a European country because its capital city lay west of the Ural Mountains. It included a hugely diverse population held together by a combination of religious unity through the Russian Orthodox Church, a strong sense of Slavic cultural identity in the European part of the country, and military might in the areas east of the Urals. Tsar Nicolas I (1797-1855) had a powerful million-man army at his disposal that protected his vast holdings and quelled any uprisings or revolts. Russia's harsh tactics against rebellious Poles in the early half of the nineteenth century added another dimension of intimidation and fear to those who lived in the West. Russia retaliated against uprisings in Warsaw by secularizing the Catholic Church, limiting autonomy, limiting freedoms for Polish universities, and

imprisoning dissenters in Siberian slave camps. In 1825, Nicolas I proved that he was even willing to massacre Russian military heroes to keep his autocratic rule in place by having his troops fire on peaceful protestors (many of them heroes from the Napoleonic wars).²⁴ In 1843, the same year that the Viardots embarked on their journey to St. Petersburg, a travel account written by a French aristocrat, the Marquis de Custine, began to circulate across the continent and became especially popular with French readers. Titled *La Russie en 1839*, Custine's work included many unfavorable judgments about Russian civilization that further demonized the country to Westerners.²⁵

Although the Western view of Russia in general was slightly less than favorable in 1843, the residents of St. Petersburg were fascinated with French and German culture. It was common for noble and aristocratic families to have their children receive at least part of their formal education in Western European universities. Many members of the higher classes spoke French or German rather than Russian and read foreign newspapers, even though they were only offered to the Russian public after being censored by the authorities. The Russian government imposed many layers of censorship upon its citizens and was highly suspicious of foreigners, often shadowing visitors traveling in the country. Musicians were among the few allowed to enter and tour the country freely at the time. Although the Tsar's strict autocratic rule stifled independent thought and free speech, the arts and poetry flourished under his reign. Many writers produced cleverly disguised poems that offered hidden, noncompliant messages within the verses.²⁶ The well-educated members of St. Petersburg society thrived on a multitude of concerts,

²⁴ Nanci Christine Brookes, *Translating Russia for the French Imagination, 1856-1894* (Ph.D. diss., The Pennsylvania State University, 2004) 3-4.

²⁵ *ibid.*, 2.

²⁶ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 175.

theatrical performances, and availability of censored Western European literature. In *The Life and Work of Pauline Viardot Garcia: The Years of Fame 1836-1863*, Barbara Kendall-Davies suggests that the Tsar utilized frivolities and entertainment in the capital city to deter the *intelligentsia* from partaking in subversive thought or activities. “Music and arts were not valued for their intrinsic worth, but because they kept people occupied. The theater was favored, but reading and writing were viewed with suspicion.”²⁷

Franz Liszt and Adolphe Adam (1803-56) had already experienced success in Russia by the time the Viardots traveled to St. Petersburg, but Italian opera had not even existed in the city for over twenty years.²⁸ However, the famous tenor, Giovanni Rubini (1794-1854), had performed for the Tsar during Lent in 1843 while touring the country. The Russian community loved Rubini’s dramatic interpretations of Italian arias and flocked to his concerts. The public’s frenzied interest in Italian opera convinced the directors of the Imperial Theaters to organize a permanent Italian opera with Rubini as the lead tenor. Pauline was subsequently hired as the new prima donna, and the notable baritone Antonio Tamburini (1800-76) was hired on as well. Thus, the Viardots (who must have felt some apprehension about their new situation in a foreign land) were greeted by an enthusiastic populace that was eagerly anticipating the re-awakening of Italian opera in their city. To many members of St. Petersburg society, the arrival of an Italian company heralded a new level of sophistication in social as well as musical circles.

Pauline caused a sensation in St. Petersburg, George Sand’s book, *Consuelo*, had circulated through the Russian capital before Pauline’s arrival, and had become rather

²⁷ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 175.

²⁸ Fitzlyon, *The Price of Genius*, 137-38.

popular in reading circles. The public's fascination with the book's heroine aroused their curiosity about Pauline, and further endeared her to them after they had an opportunity to see her on the stage.²⁹ The Tsar and Tsarina frequented her performances, and the opera became the social event of the season, causing a demand on fashionable clothing and accessories, and a shortage of flowers in the greenhouses. In turn, Pauline demonstrated as much fascination for the Russian people as they did for her. The Viardots took up residence in an elegant apartment on the Nevski Prospekt, a fashionable locale that was not only in close proximity to the Bolshoi Theater, the home of the Imperial Opera, but in the same neighborhood as many prominent members of St. Petersburg society.³⁰ Their acquaintances and friends included important musicians, writers, and members of the aristocracy. The Viardots attended Russian concerts and church services and were exposed to Russian folk songs, *romansí*, and gypsy music. Pauline began to learn the Russian language in earnest, sought out music popular in St. Petersburg at the time, and insisted on including Russian songs in her concert programs. During the November 27, 1843 performance of Rossini's *Il barbiere di Siviglia*, Pauline inserted Glinka's aria, "O moi Ratmir! Ty zdes' opyat'!" from *Ruslan i Ljudmila*, into the Act II lesson scene. Although it was common practice at the time to insert arias from other composers into operatic performances, the songs were generally in Italian. The inclusion of a Russian song proved to be a success, and Pauline consistently performed *Solovei*, a popular Russian piece by Alexandr Aliab'ev (1787-1851), during the second act of *Il barbiere* throughout the duration of her career. Later that same season in December, the cast performed the Imperial Russia National Anthem, *Bozhe, tsarya khrani* (*God save the*

²⁹ Fitzlyon, *The Price of Genius*, 144.

³⁰ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 174.

Tsar) in Russian during an interval of *Il barbiere* for the Tsar and Tsarina, who were present for that evening's performance. Pauline remained a supporter of Glinka's music and would often include the romance, "Ona mne zizn', ona mne radost!" from *Ruslan i Ljudmila* in her concerts.³¹

At the time, Russia offered little opportunity for a formal music education and musical composition was considered a gentleman's occupation.³² Consequently, Russian composers at the time of the Viardot's arrival consisted of gentlemen of various occupations. Those who could afford to study in Paris or Germany did so. Most classical music in early nineteenth-century Russia was imported from the West. If music was composed by Russians, it was decidedly Western in flavor. At the time, a literary and artistic movement to celebrate Russia's Slavic heritage was just beginning to stir in St. Petersburg. The literary critic Vissarion Belinskii (1811-48) was gathering writers for his newspaper, *Sovremennik* (The Contemporary) to promote Realism in literature for the plight of the Russian Serfs and invoke a "Russian" literary style rather than continue the import of Western formulas and ideas. Russian composers began to set Russian poetry, and the musical form of the *romans*, a poetic/musical form unique to Russia, began to appear in print.³³

The foremost composer in Russia at the time was Mikhail Glinka, who had already begun to explore Slavic music in his successful operas *Zhizn' za tsarya* (*A Life for the Tsar*) in 1836, and *Ruslan i Ljudmila* in 1842. Glinka is considered by many to be the father of Russian Nationalism in classical music. He was the first composer to turn to

³¹ Luis Sundquist, *Turgenev and Russian Music* [web page] (Nov. 26, 2007, accessed Mar. 19, 2010); available from <http://turgenevmusica.info/index.html>; Internet.

³² Fitzlyon, *The Price of Genius*, 155.

³³ Thomas P. Hodge, *A Double Garland: Poetry and Art Song in Early-Nineteenth-Century Russia* (Evanston, Ill., Northwestern University Press, 2000) 11.

Russian folk melodies to produce a distinctive Russian style of music in his compositions. At the time of the Viardots' arrival in Russia, Glinka was an instructor for the Court Chapel Choir, and he warmly welcomed the Viardots and helped them make important contacts in St. Petersburg. Glinka became one of Pauline's most fervent admirers, and "through him, she developed an interest in Russian music... she began to sing Glinka's songs at concerts, and when she returned home, she introduced his work to French audiences."³⁴ Pauline also forged long-lasting friendships with Alexei Lvov, the Director of the Imperial Chapel (and composer of the Russian National Anthem), the Russian/Polish cellist Count Mateusz Wielhorski, and his brother Michael, another notable musician.

On November 13, 1843 Pauline was introduced to the young poet, Ivan Turgenev, who had been trying to obtain an introduction since watching her performance as Rosina in *Il barbiere*. He was only 25 years old at the time; three years older than Madame Viardot. His obsession with her would continue for another forty years until his death in 1883. Turgenev openly idolized the soprano, and, ignoring all levels of decorum, publicly declared his infatuation with her. If finances permitted, Turgenev would seldom miss her performances, and he spent many happy hours at the Viardots' home. He formed a lasting friendship with Louis Viardot, who shared his interest in Russian literature, politics, and hunting. Although Pauline seems to have enjoyed his company, at the onset of their friendship he was merely her Russian coach, assisting her with pronunciation and introducing her to the works of many Russian poets, particularly Lermontov and Alexandr Pushkin.³⁵ Turgenev had to compete with many other young men who wished

³⁴ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 178.

³⁵ *Ibid.*, 180.

to capture the attention of the superstar *prima donna* during her sojourn in St. Petersburg, but he managed to become one of the few frequent visitors allowed in her dressing room after her performances.

The 1843-44 opera season proved to be a triumph, and Pauline was enticed to renew her contract with the Imperial Opera for the following season in St. Petersburg. Concerning the news of her intended return, the Press stated, “We are not to be deprived of Madame Viardot-Garcia. She is ours!” to which Pauline replied, “I should be ungrateful and a traitor to my own heart if I were to part company with the St. Petersburg audience.”³⁶ Before the Viardots left Russia, tickets for the autumn season were sold out. Pauline had created a sensation in the Russian capital and formed long-lasting relationships that would promote Russian music in Western Europe. The Russian public would fluctuate in its view of Pauline Viardot throughout the remaining decades of her life, but from the time of her first visit, Pauline would remain a consistent champion of Russian music and literature.

The Viardots returned to Western Europe, and after a brief number of performances in Vienna, they settled into their new château, Courtavenel, outside of Paris. The Viardots had wanted to have a country place of their own after spending time with George Sand and Chopin at Nohant, Sand’s country estate, so they purchased a dilapidated castle with funds earned from Pauline’s Russian successes. Courtavenel proved to offer many years of happiness for the family, the attic was transformed into a theater, and friends, family, students, and visitors were encouraged to participate in performances offered there. However, the initial arrangements proved to be very time consuming for Pauline since the château required so much repair work. A rift occurred

³⁶ Fitzlyon, *The Price of Genius*, 167.

between George Sand and the Viardots in part because their busy schedule prevented them from visiting her in Nohant, and also because she felt that the Viardots had been purchased by the Russian aristocracy. Years before, George Sand and Louis Viardot had worked together on the *Revue Indépendante*, a liberal newspaper that promoted socialism and fought against everything that the Russian autocracy represented. Purchasing a château with funds earned from entertaining the Russian aristocracy seemed to contradict Louis's earlier stance.³⁷ Louis had also condemned Custine's highly popular *La Russe en 1843* as being unreliable, and had remained relatively silent about Russian politics since his return to France. Instead of jumping on the Custine "anti-Russia" bandwagon, the Viardots returned to France with a positive view of Russian art, culture, and society, and looked forward to their return to St. Petersburg in September. Although George Sand considered the Viardots to be somewhat hypocritical, the truth was that Louis Viardot was considered to be a radical in Russia, which put the Viardots in a precarious situation if they wanted Pauline to sing there again. They needed to be careful about any public statements they made concerning Russian politics.³⁸ The Viardots had little time to consider their position in France, however, because after spending a summer repairing and restoring Courtavenel, they returned to Russia in September, 1844.

The success of the previous opera season in St. Petersburg inspired the opera directors to increase the number of singers in the St. Petersburg Imperial Opera, engage a separate company to perform in Moscow, expand the Bolshoi Theater's seating, and raise prices. The public did not appreciate the latter change in the arrangements, but Pauline

³⁷ Fitzlyon, *The Price of Genius*, 171-72.

³⁸ Ibid.

continuously performed for sold-out audiences.³⁹ The expanded company also included a well-known soprano, Jeanne Anaïs Castellan (1819-?), who would become a fierce rival of Madame Viardot in St. Petersburg, and who was to perform with Pauline many years later in the Paris première of Meyerbeer's *Le prophète*. The singers were also expected to perform for two subscription series, which required them to give seventy-six performances over the course of the season. In addition, the Viardots remained in St. Petersburg during Lent, and traveled on to Moscow for more performances before they returned home. The season was exhausting, and would eventually take a toll on Pauline's voice.

Since the newness of Italian opera had waned, the Russians became more discerning with the quality of their performers, although they were still very enthusiastic about Italian opera and the singers as a whole. They continued to hold Pauline in superstar status, and on October 21, 1844, when Pauline appeared before the St. Petersburg public in Bellini's *La Sonnambula*, it was to a sold-out audience. As she stepped onto the stage, a rain of flowers and an enthusiastic ovation prevented her from singing for several minutes.⁴⁰ Throughout the season, Pauline managed to fill the house and continued to retain the public's infatuation. However, in spite of Pauline's popularity, Castellan also gathered a following, and two factions of fans formed to show their support of the rival sopranos, the Viardotists and the Castellanists.⁴¹ The rivals were constantly compared, and the factions sparred continually as to which soprano was supreme. The majority of fans were still Viardot supporters, but Pauline received mixed reviews for her performance of the title role in Bellini's *Norma* on November 30, 1844. It

³⁹ Fitzlyon, *The Price of Genius*, 174-75.

⁴⁰ Ibid., 176.

⁴¹ Ibid., 177.

was a role that intimidated Pauline, she admitted to George Sand that, “it [Norma] was my greatest fear,” an attitude that was to remain with her all of her life.⁴² Overall, the Russians loved her performance and Pauline’s interpretation of Norma was a great success in St. Petersburg.

The farewell concert given by the Italian company at the Bolshoi Theater drew a sold-out crowd that showered Pauline with flowers and gifts, and recalled her to the stage eighteen times. The season was once again a success, and Lent provided the singers with more opportunities to perform nearly every day. During this time, Pauline performed the trio from Glinka’s *Zhizn’ za tsarya* with Tamburini and Rubini at a concert. The performance received three encores, and helped secure the validity of Glinka’s Russian music in the classical repertoire. The prominent writer and musicologist Prince Vladimir Odoevsky (1803-69) described the importance of the event in an article he published on March 28, 1845: “The Italian artists do not know what an important problem they solved by choosing Glinka’s music... Now the great importance of Glinka’s music has become clear to everyone.”⁴³ Pauline’s successes in Moscow rivaled those in St. Petersburg. She sang to sold-out crowds and produced numerous encores. During one concert, the crowd demanded that she repeat her entire program, and she was recalled onto the stage thirty times.⁴⁴

Turgenev was one of Pauline’s most vocal supporters, and would loudly proclaim his adoration to anyone who cared to listen to him, often causing a scene at her opera performances with his delighted comments and outbursts.⁴⁵ He continued to teach her

⁴² Fitzlyon, *The Price of Genius*, 182.

⁴³ *Ibid.*, 184.

⁴⁴ *Ibid.*, 186.

⁴⁵ *Ibid.*, 179.

Russian, and the two became intimate friends. Turgenev made plans to travel abroad that coincided with the Viardots' departure to France at the end of the opera season. When the Viardots arrived in Moscow, Turgenev was there to greet them and show them around the city.⁴⁶ He even brought his mother, Varavna Petrovna (who once referred to Pauline as "that damned gypsy"), to one of Pauline's concerts in Moscow, and unabashedly proclaimed his adoration of Pauline to his family.⁴⁷ Turgenev also stayed with the Viardots at Courtavenel that summer, beginning a long tradition of time spent with the family at their home. When the Viardots returned to St. Petersburg in the fall, Turgenev followed.

Pauline's final engagement with the Imperial Opera in St. Petersburg in 1845 would prove to be much more difficult than the two previous seasons. The increased number of opera performances coupled with higher ticket prices resulted in a considerable wane in the opera's popularity. Although she was still popular in St. Petersburg, and was showered by flowers and ovations, Pauline no longer sang to sold-out houses. Comments were made about her voice showing signs of strain from stress and poor health. Louise, the Viardots' eldest daughter, had accompanied them to St. Petersburg for the new opera season, so Pauline had more duties than before by tending to her daughter. Soon after reaching St. Petersburg, Louis became dangerously ill with cholera, and Pauline was further occupied with caring for him. To make matters worse, after Louis began to recover from his illness, Louise became very ill with whooping cough, and it was not long before Pauline developed symptoms as well. After a difficult

⁴⁶ Kendall-Davies, *The Life and Times of Pauline Viardot-Garcia*, 199.

⁴⁷ Michael Steen, *Enchantress of Nations, Pauline Viardot: Soprano, Muse and Lover* (Crow's Nest, NSW, Allen & Unwin Pty., Ltd., 2007) 143.

and trying time, the Viardots left for France under doctor's orders before the opera season was complete.⁴⁸

Pauline returned to Russia only once more in her lifetime, she accepted an engagement with the Imperial Opera in St. Petersburg for the 1852-53 season and enjoyed considerable success while there. The triumph she achieved during her first three seasons on the Russian stage followed her into Western Europe, where news of her great successes had reached the press. Pauline had transformed from the younger sister of a legendary singer to a celebrity who could now perform on any European stage with the utmost confidence in her own abilities. Pauline would continue to perform Russian music and champion compositions prepared by Russian composers. She would also compose Russian settings of her own and publish several works in Russia. Louis Viardot and Turgenev would prepare important translations of Russian literary works for the French public, thereby exposing France to a positive aspect of Russian culture. Although her sojourn in Russia was relatively brief compared to the length of her life, it offered an experience that affected her career and private life for many years to come.

Later Career and Retirement

For many years friends and family came together for impromptu performances at the *Théâtre des pommes de terre*, which took place in the attic of the Viardots' country chateau, Courtavenel. It was so-called because the price of admission was one potato which would be made into a soup for the end of the performance.⁴⁹ A stage was installed in the attic, and opera performances or music concerts would be performed by Pauline,

⁴⁸ Fitzlyon, *The Price of Genius*, 194.

⁴⁹ Hérítte-Viardot, *Memories and Adventures*, 66.

her family, Turgenev, friends, and even household servants. In 1848, The Viardots also purchased a town home in Paris on the rue de Douai, although Pauline didn't enjoy much time at home since the majority of her contracts were with companies in Berlin and London. She had enjoyed success in Berlin during the 1847 season, performing the leading roles in *Fidelio*, *Norma*, and Gluck's *Iphigénie en Aulide*. In a performance that achieved infamy, Pauline performed two leading roles simultaneously in Meyerbeer's *Robert le Diable*.⁵⁰ The other prima donna was suddenly indisposed and a replacement could not be found at the last moment. The two characters were never on stage at once, so Pauline suggested that rather than cancel the performance, she could simply change costumes between entrances.

In 1848, Pauline was engaged by the Royal Italian Opera for performances at Convent Garden as a prima donna capable of rivaling Jenny Lind (1820-87), who was also performing in London. Pauline achieved great successes in London throughout the duration of her career, and she had to return more than once because of political upheavals in France. The French Revolution of 1848 made London an attractive locale for the Viardots, although they never enjoyed living in London as much as France, Germany, or Russia. In a letter written to Count Wielhorski on July 4, 1848, Pauline called London her "perfidious Albion," and stated:

We live under a cold shower, it just never stops raining. I prefer the winter in St. Petersburg a thousand times to the summer in London, besides my affection for the inhabitants of the first city, and my antipathy for those of the latter.⁵¹

In spite of this comment, the Viardots found ways to amuse themselves in London. They developed a long-lasting friendship with Charles Dickens (1812-70) and

⁵⁰ Kendall-Davies, *The Life and Times of Pauline Viardot-Garcia*, 232.

⁵¹ *Ibid.*, 259.

his wife, and they would often visit or correspond with each other. Pauline performed with Chopin while they were both in London, and she popularized a set of Chopin's mazurkas that she had set to Spanish and French texts. The mazurkas were performed so often that the public began to associate the pieces with Pauline rather than Chopin.

Pauline also achieved great success performing Valentine in Meyerbeer's *Les Huguenots* while in London, in spite of the petty calculations of Pauline's old rival, Giulia Grisi.⁵² The lead tenor, Giovanni Mario, who was married to Grisi at the time, suddenly became indisposed a few hours before the performance of *Les Huguénots* on Pauline's benefit night. Rather than cancel her performance, Pauline brought in a French tenor, Gustave Roger (1815-79), who was staying in London at the time. The company performed in Italian while Roger sang his part in French. When she was not on stage for the performance, Pauline remained in the wings and memorized her role in French so that she could perform with Roger in the same language. Pauline amazed her audience by learning her entire role in French as the performance progressed, and the evening was a triumph.

Pauline returned to Paris in 1849, where she created the role of Fidès in Meyerbeer's *Le prophète*. The opera was a glorious success, and critics offered great praise for Pauline's singing and acting skills. Meyerbeer wrote, "I owe a great part of the opera's success to Viardot, who as singer and actress rose to tragic heights such as I have never seen in the theatre before."⁵³ In spite of this success, it was difficult for Pauline to please the Parisian public. This was partially due to Louis's political stance against Louis-Napoléon, who was elected president in 1848, but had himself declared president

⁵² Fitzlyon, *The Price of Genius*, 227-28.

⁵³ Emerson, *Five Centuries of Women Singers*, 175.

for life in 1851. During the same year as Napoléon's coup, Gounod's first opera, *Sapho*, debuted with Pauline in the title role at the Opéra Lyrique. The opera received dismal reviews and Pauline received criticism for her involvement in the production. She had strongly encouraged Gounod, and demanded that the Opéra produce the fledgling work of an unknown composer. *Sapho* only ran for nine performances before it closed, and received similarly devastating reviews when it suffered a short run in London as *Saffo*. Pauline and Gounod worked intimately together on the project, even inciting rumors of infidelity. Later that year, when Pauline gave birth to her second daughter, Claudie (1852-1914), there were rumors that Gounod was the father. Gounod was a notorious womanizer, but evidence indicates that his relationship with Pauline, at least from her standpoint, was platonic.⁵⁴ The *Sapho* fiasco cooled their relationship, however, since Gounod blamed Pauline for the failed production.

Pauline did not feature on a Paris stage for another eight years, with the notable exception of a limited appearance as Azucena (she was substituting for the indisposed prima donna) in Giuseppe Verdi's (1813-1901) *Il Trovatore* in 1855. Her electric performance re-ignited the excitement of the public and the praise of the critics, and Verdi insisted that she should be booked for the London production that same year. The distinguished British music critic, George Hogarth (1783-1870), wrote of her performance:

“[Il Trovatore] has probably never been better performed than by the company of the Royal Italian Opera. Azucena, the Gypsy woman, on whose terrible revenge the whole piece turns, is represented by Mme. Viardot in a manner worthy of her original genius. Like Fidès in the *Prophète*, it is a creation entirely her own, full of individuality and truthfulness... Nothing can be more artistic than her singing,

⁵⁴ Steen, *Enchantress of Nations*, 200-205.

though the extraordinary power of her acting throws it into the shade. The opera has been put onto the stage with even more than usual splendor.”⁵⁵

During the 1850s, the Viardot household grew considerably with the birth of more children and the arrival of Turgenev’s illegitimate daughter, Paulinette (1842-?) in 1852. Paulinette was the result of an affair Turgenev had with one of the household servants while he was a very young man, and he begged the Viardots to take her in when her mother died. The family thought that Paulinette would make a suitable companion for Louise, so the young girl was shipped to Paris. However, the situation was difficult for Paulinette, and she never developed any sort of friendship with Louise or the younger Viardot children, Claudie, Marianne (1854-?), and Paul (1857-1841). It was also during this time that the Viardots had the opportunity to purchase the original manuscript of Mozart’s *Don Giovanni* while staying in London in 1855. Pauline preserved the manuscript in a sort of special shrine in her home, and would allow distinguished guests to view it. She later donated the manuscript to the Paris Conservatoire in 1892, although it now displays notes that she wrote in the margins.

Pauline revisited Russia in 1853, with appearances in St. Petersburg and Moscow. *Le prophète* was altered in order to pass the Russian censors, and was renamed *The Siege of Ghent*.⁵⁶ Pauline also performed Rosina in *Il barbiere*, and offered a host of concerts in which she featured Russian composers. Turgenev had returned to Russia in 1850 when his mother died, which left him with a considerable amount of wealth and the family estate at Spasskoye. He had been placed under house arrest at Spasskoye by the Tsar for writing an obituary praising the controversial writer Nicolai Gogol (1809-52). He tried desperately to gain permission to travel to St. Petersburg or Moscow to attend one of

⁵⁵ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 356-7.

⁵⁶ Steen, *Enchantress of Nations*, 225.

Pauline's performances, but had to settle for a clandestine visit in Moscow. Turgenev contemplated marrying a distant cousin, Olga Alexandrovna Turgenev, in 1854, and courted the Countess Elizabeth Lambert for many years, but he remained obsessed with Pauline, and eventually joined the Viardots at Courtavenel again in 1856.

In 1854 Franz Liszt conducted a revival of Gluck's *Orfeo ed Euridice* at the musical festival in Weimar, inserting his own symphonic poem to replace Gluck's original overture. In 1858, the popularity of *Orfeo* prompted Jacques Offenbach (1819-80) to compose a satirical parody, *Orphée aux enfers*. Offenbach's *opéra bouffe* became immensely popular, and ran at the Théâtre des Bouffes Parisiens for an initial 228 performances. In 1859, the Parisian stage manager, Léon Carvalho (1825-97), approached Hector Berlioz (1803-69) about reviving the French version of Gluck's opera (Gluck had composed French and Italian arrangements of *Orfeo*). Berlioz set to work, expanding the opera from three to four acts so that it was suitable for the Parisian stage, and revised the lead part, which was originally written for castrato, specifically for Pauline's voice.

Berlioz worked with Pauline during the Baden-Baden festival in the summer of 1859, and had entertained ideas of casting Pauline as Cassandra or Dido in his new opera, *Les Troyens*. At one point, he was so enamored with Pauline's stage abilities that he considered casting her as both characters, Cassandra in Acts I and II, and Dido in Acts III, IV, and V.⁵⁷ Pauline and Berlioz both held Gluck in high esteem, and carefully interpreted the score of *Orphée et Eurydice* in an attempt to retain the integrity of the original piece. The two collaborated closely on the *Orphée* revival, and the resulting

⁵⁷ Fitzlyon, *The Price of Genius*, 347.

production became an instant success, with Pauline singing the role over 150 times at the Théâtre Lyrique within three years.

The surprising popularity of the revival prompted Carvalho to re-introduce *Fidelio* to the Parisians in 1860, with Pauline again taking on the lead role of Leonora. However, it was difficult for Pauline to navigate the higher tessitura of the role, and only eleven performances were offered. In 1861 Pauline sang the lead in another Gluck opera, *Alceste*. Although he was again approached by Carvalho, Berlioz refused to score *Alceste*, he felt uncomfortable when asked to change the original libretto, and to alter the score to better suit Pauline's voice.⁵⁸ According to Pauline, he had openly declared his love for her, which remained unrequited and provided an awkward atmosphere for continued collaboration.⁵⁹ When Berlioz finally produced *Les Troyens* in 1861, relations had cooled enough between the two that Pauline did not premiere the work that she had initially inspired.

The short duration of Pauline's career might be attributed to the lack of formal training Pauline received before she took to the stage. Although she was known for her versatility-- she could easily manage soprano, mezzo-soprano, and alto repertoire-- Pauline might have damaged her voice by constantly switching *fachs*. Although she was at the height of her career in 1863, her voice began to lose its vibrancy and range, and Pauline decided to retire from the stage at age 42. Later, Pauline told one of her pupils, "I wished to sing everything and I have ruined my voice."⁶⁰

The Viardots left France, again for political reasons, and settled in Baden-Baden until the Franco-Prussian War forced them to move to London in 1870. Pauline built an

⁵⁸ Steen, *Enchantress of Nations*, 305.

⁵⁹ Fitzlyon, *The Price of Genius*, 360.

⁶⁰ Emerson, *Five Centuries of Women Singers*, 169.

art gallery and small opera house in her garden, and opened an *Operinstitut*, which was casually known as the “Viardot-Turgenev *Haustheater*.”⁶¹ Just as the family had produced concerts in their theatre at Courtavenel, many members of the community would gather to watch formal and informal concerts at the Viardot home in Baden-Baden. Turgenev had a little home built in the Viardots’ garden as well, and he often participated in the family’s performances. Clara Schumann was also in Baden during this time, and often performed duets with Pauline in public and private concerts. Pauline became friends with Johannes Brahms (1833-97) while he was residing in Baden during the summer of 1864, and sang as the soloist for the premier of his *Alto Rhapsody*, *op. 53*, in Jena on March 3, 1870.

Pauline took in students, focused more time on composing songs, and collaborated with Turgenev on three operettas, *Trop de femmes* (1867), *L'ogre* (1868), and *Le dernier sorcier* (1869). Turgenev spent ten years working on the libretto for the operetta *Le dernier sorcier*, which was later orchestrated and performed in Weimar in 1869, and in Riga and Karlsruhe in 1870.⁶² Turgenev also used his influence to get A. F. Iogansen, his publisher in St. Petersburg, to publish some of Pauline’s Russian songs, and encouraged his friends in Russia to write favorable reviews of her pieces. He helped translate the Russian text into German, and the songs were printed in both languages. In 1871, Iogansen was uninterested in publishing another collection of Pauline’s songs, so without Pauline’s knowledge, Turgenev personally covered the cost for the publication of her third Russian album.

⁶¹ Marion Mainwaring, *Ivan Turgenev: The Portrait Game* (New York, Horizon Press, 1973), 14.

⁶² Zekulin, *The Story of an Operetta*, iv.

The advent of the Franco-Prussian war in 1870 forced the Viardots to move to London, but after the war ended in 1871, the Viardots returned to France. While they were away, a neighbor, who had been given full powers by the Viardots to manage the estate, sold Courtavenel and escaped to Switzerland. The entire estate had been sectioned off and sold piece by piece, and the castle was completely dismantled. The family (including Turgenev) settled in their Paris home on the rue de Douai where they would spend their winters, and in their summer home, Les Frênes, located in Bougival.⁶³ While in Paris, Pauline took a teaching position at the Paris conservatoire, continued to compose, and presided over her music salon. By this time, she had become the formidable Madame Viardot who maintained the capacity to launch the careers of budding composers and musicians. During her later years in Paris, Pauline often entertained the most important artists, writers, impresarios, musicians, and wealthy benefactors in Paris. Pauline did much to further the career of emerging artists through her influence, and aspiring musicians vied for the opportunity to visit with Madame Viardot and hopefully win her approval.

Pauline met Camille Saint-Saëns (1835-1921) in 1849, and he became a regular visitor to her Paris salon, often accompanying her or the other performers on the piano. After the Viardots' return to Paris, he resumed his close acquaintance with Pauline, and composed the role of Delilah from his opera *Samson et Delilah* for her voice. Although she had retired nearly a decade before the opera's completion, Pauline worked very hard to have it produced at the Opéra in 1874, offering a private performance of Act II in which she sang the leading role. Saint-Saëns graciously dedicated *Samson et Delilah* to Pauline, who remained one of his faithful supporters.

⁶³ Emerson, *Five Centuries of Women Singers*, 177.

The composer Jules Massenet (1842-1912) received encouragement from Pauline early in his career to produce his dramatic oratorio *Marie Magdeleine*. She had taken a keen interest in the work when he played a portion for her at her home, and she arranged a cast reading (with herself as Marie) of the oratorio to increase exposure.⁶⁴ Gabriel Fauré (1845-1924) was another aspiring musician who found himself at the salon of Madame Viardot early in his career. He was briefly engaged to her daughter, Marianne, and he dedicated *Chanson du pêcheur, op. 4, no. 1* to Pauline in 1877. Fauré made many important contacts through Pauline that helped launch his career, and he formed the *Société Nationale de Musique* at her salon. Later, Marianne broke off the engagement and was married to the composer Alfonse Duvernoy (1842-1907).

Turgenev remained with the Viardots until his death on September 3, 1883. Ironically, Louis died only six months before, on May 5, 1883. After their deaths, Pauline moved to a new location on the boulevard St. Germain, where she continued to attract esteemed visitors, although she no longer ran an established salon. In 1886, Tchaikovsky visited Pauline, who had been one of his greatest supporters in the West, to view the *Don Giovanni* manuscript. In 1879, Pauline composed another salon opera, *Le conte de fées*, using her own libretto. She was awarded the *Légion d'honneur* in 1901. In fact, Pauline continued to teach and compose until her death in 1910, publishing her last operetta, *Cendrillon*, in 1904, when she was eighty-three years old. The last word she spoke before she died was “Norma.”⁶⁵

⁶⁴ Rachel Harris, *The Music Salon of Pauline Viardot: Featuring her Salon Opera Cendrillon* (D.M.A. diss., Louisiana State University, 2005) 16.

⁶⁵ Fitzlyon, *The Price of Genius*, 464.

CHAPTER 3

PAULINE VIARDOT AND RUSSIAN MUSIC

Champion of Russian Music

After her departure from Russia, Pauline continued to perform pieces by Russian composers, and championed their works in her concerts and in her salon long after her retirement from the stage. During her career, Pauline consistently included Russian songs by Dargomyzhsky, Glinka, Varlamov, and Rubenstein in her private and public concerts, and continued to perform Aliab'ev's *Solovei* in the Act II lesson scene of *Il barbiere di Siviglia*. She frequently gave concerts in aid of Russian causes, took on Russian voice students, and founded a Russian library in Paris.⁶⁶

Pauline was one of Tchaikovsky's greatest supporters in Paris long before she ever met the composer, and in 1878 she obtained the score of *Yevgeniy Onegin* four months before its first performance. Her close association with Ivan Turgenev brought her in contact with Russian literature and music, and she often gained familiarity with new Russian music before most European musicians. She was one of the first Westerners to view Modest Mussorgsky's (1839-81) opera, *Boris Godunov*, and possessed the piano reduction of Borodin's second symphony shortly after its premiere in 1877.⁶⁷ Although she had retired from the stage nearly a decade before, Pauline performed songs by Rimsky-Korsakov and Tchaikovsky in London in 1870 and 1871.

Pauline considered it her duty to expose Western Europeans to music written by Russian composers, and even took it upon herself to champion those same composers in their homeland. Pauline generally received positive reviews for her performances of

⁶⁶ Fitzlyon, *The Price of Genius*, 419.

⁶⁷ *ibid.*, 411.

Russian music, but some of the local critics resented her zeal. One Russian critic noted that “she has many ill-wishers in St. Petersburg, especially since she began to acquaint us—Russians—with Russian music.”⁶⁸ This declaration reflects upon the state of art in St. Petersburg and Moscow in the mid-nineteenth-century. Russians weren’t performing works by their own composers, though there were critics who disliked having a non-Russian perform Russian pieces on their own stages.

During her last visit to Russia in 1853, Pauline performed works by Dargomyzhsky and Glinka at public concert in Moscow, and performed songs by Anton Rubenstein, with the composer at the piano. Pauline’s friendship with Rubenstein was long-lasting and fruitful. His wife was Pauline’s pupil before she married Rubenstein, and they were great friends when they all resided in Baden-Baden.⁶⁹ Alexander Herzen (1812-70), a Russian revolutionary writer who was exiled in London during the 1850s, and Mikhail Bakunin (1814-76), the Russian anarchist, were also close acquaintances of the Viardots. Turgenev’s editor, Pavel Vasilevich Annenkov (1812-87), became closely tied to the Viardot family, and after Turgenev’s death, he remained a valuable friend to Pauline. Turgenev introduced Pauline to the Russian poet Afanasy Fet (1820-92), whose literary influence dominated nineteenth-century Russian poetry. Later, Pauline would set some of his texts to music. Tchaikovsky visited with Pauline many times when he was in Paris, and attended a performance of *Le dernier sorcier* in March of 1889. During his visits, Pauline would often sing or would have one of her students perform his works or

⁶⁸ Fitzlyon, *The Price of Genius*, 298.

⁶⁹ *ibid.*

songs by other Russian composers. At a dinner party in 1888, Pauline performed one of her own compositions for him which he described as “a wonderful song.”⁷⁰

However, not all Russians who lived in the West were friendly with the Viardots. Rumors and comments about the peculiar nature of Turgenev’s relationship with the Viardot family circulated among Russians in Paris and at home, and many suggested that Pauline kept him as a sort of prisoner, never allowing him to leave her side. Why else would Russia’s greatest champion refrain from returning to the Motherland? Even though the Russian public admired her artistry before Turgenev became part of her family circle, many could not forgive Pauline for enticing Turgenev away from his homeland. Some Russians began to vilify her for “stealing” Russia’s greatest writer, and other Russian writers condemned Turgenev for remaining outside of Russia. Turgenev’s Russian friends would also attend productions of Pauline’s operettas and come away horrified that Turgenev, one of Russia’s greatest writers, was taking on buffoon roles and writing her libretti. The American novelist, Henry James (1843-1916) wrote about Turgenev’s performances in the Viardot salon noting that “it was both strange and sweet to see poor Turgenev acting charades of the most extravagant description, dressed out in old shawls and masks, going on all fours, etc.”⁷¹ Many of Turgenev’s Russian friends were not amused by his behavior, and suggested that the Viardots’ forced him to act in humiliating roles.

When Turgenev died in 1883, he left nearly all of his possessions, including a ring that had belonged to Pushkin, to Pauline and her children. Turgenev’s family filed lawsuits, and his possessions and estate in Russian went to relatives. According to

⁷⁰ *Tchaikovsky Research: Pauline Viardot-Garcia* [web page] (May 8, 2010, accessed Sept. 1, 2010); available from <http://www.tchaikovsky-research.net/en/people/viardot-garciapauline.html>; Internet.

⁷¹ Steen, *Enchantress of Nations*, 375.

Turgenev's wishes, Pauline destroyed his diary which brought more outrage from those who felt that it should have been retained for posterity. Although Russian writers and journalists tried to convince Pauline to publish Turgenev's letters, she refused to part from most of them and probably destroyed the letters she had written to Turgenev.⁷² Some of the remaining letters were stolen in 1896, and others were leaked into various publications over the following decades. Pauline had the unpleasant task of dealing with the legal ramifications of Turgenev's legacy after he passed on, coupled with the hostility directed toward her by many Russians.

However, Pauline continued to support the Russian arts after Turgenev's death by publicizing and organizing concerts of Russian music. The public was curious about the amount of influence Pauline had over one of Russia's greatest writers, but how much influence did Turgenev have on Pauline Viardot? It is possible that she would have composed the same number of Russian songs and been just as enamored with Russian literature without ever having met Turgenev. However, his constant presence brought Pauline in close contact with all things Russian, including the latest literature and music, and she would not have been able to publish her songs in St. Petersburg without Turgenev's intervention. Turgenev's friendship with Louis was very productive for the publication of quality French translations of Russian literature in Paris, which also exposed the Parisians to a more positive opinion towards Russia in general. In other words, the relationship between the Viardots and Turgenev may have been unconventional and controversial, but it was productive for the Russian arts in Western Europe.

⁷² Fitzlyon, *The Price of Genius*, 454.

Turgenev: Influence and Collaborations

Although Turgenev is considered to be the father Realism in Russian literature and one of the greatest Russian writers of the day, many Russians struggled with Turgenev's decision to live as an outsider in Paris, Baden-Baden, and London. However, it is possible that Turgenev would not have been able to write as freely as he did in Paris or Baden if he had remained in Russia to face the censors, and could write more objectively about Russia from a distance. Turgenev "praised the influence of the West in Russia," and "looked at Western Europe as a more progressive land in comparison to Russia."⁷³ He spent his summers with the Viardots at Courtavenel, and followed Pauline around Europe from 1847 to 1850. Turgenev actually wrote some of his masterpieces during his summers at Courtavenel including *A Sportsman's Sketches*, his pivotal early work. Turgenev often stated that he felt very comfortable at Courtavenel. In a letter written to the Russian writer and critic Vasili Botkin (1811-69), Turgenev described a visit to the Viardots' estate:

How perfectly we spent our time at Courtavenel! Every day seemed a gift—some sort of natural diversity, not at all depending on us, permeating life... In a word, we were happy—like trout in a clear stream, when the sun strikes on it and penetrates the water. Have you ever seen it like that? They are very happy then, I'm convinced of it.⁷⁴

When the Viardots were touring and Turgenev could not afford to follow, he would stay in Paris with Pauline's mother. He would do everything he could to remain by Pauline's side, but was dependent upon his mother who controlled his banking accounts. After his mother's death in 1850, Turgenev returned home and discovered that he was wealthy, but also the father of an illegitimate child. He felt comfortable enough with his

⁷³ Brookes, *Translating Russia for the French Imagination*, 34.

⁷⁴ Fitzlyon, *The Price of Genius*, 308-09.

relationship with the Viardots to ask them to raise his daughter, Paulinette, and she was sent to their home in Paris in 1852. During the same year, Turgenev wrote an obituary for the writer Nikolai Gogol, which was intended for publication in the *Saint Petersburg Gazette*. Tsar Nicolas I had placed a ban on written obituaries for Gogol, so Turgenev was imprisoned for a month, and then exiled to his country estate in Spasskoye for nearly two years. In 1862, Turgenev published *Fathers and Sons*, which has been regarded as the first wholly modern novel in Russian literature. The character Yevgeny Bazarov has been referred to as the "first Bolshevik" for his rejection of the old order. It is in this novel that Turgenev coined the term "nihilism" which inspired the Bolshevik movement. Turgenev also wrote the novel *Smoke* around this time, which is said to be based on his relationship with Pauline Viardot. *Smoke* and many of his other stories deal with a man in love with an unattainable woman.⁷⁵ Like many of his protagonists, Turgenev openly proclaimed his love for a married woman who remained very discrete.

Regardless of Turgenev's intentions, his relationship with both of the Viardots proved to be extremely fruitful. Louis Viardot encouraged the publication of Russian works in Paris, while openly supporting many Russian poets, writers, and musicians. In 1845, Turgenev translated a collection of Gogol's short stories, *Nouvelles russes*, publishing them through Paulin, Louis Viardot's Parisian publishing house.⁷⁶ At this time, Turgenev was unknown outside his home country, so Louis's connection to French publishing companies was vital to Turgenev's career in Western Europe. Louis was an established author in France who had already published art and literature critiques, as well as a well-known French translation of *Don Quixote*. Louis' and Turgenev's

⁷⁵ Kendall-Davies, *The Life and Work of Pauline Viardot-Garcia*, 182.

⁷⁶ Steen, *Enchantress of Nations*, 145.

endeavors were also instrumental in ensuring excellent translations of other Russian writings into French. In fact, many scholars argue that Turgenev did much to “increase the dialogue about Russian literature in France,” and that he played an important role “in disseminating Russian literature in France through his work as a translator.”⁷⁷ Turgenev eventually translated over twenty pieces of Russian literature into French before 1877. Turgenev’s attention to the accurate translation of Russian works into the French language, “offered to the French a knowledge of his native culture by introducing a sentiment and temperament that was uniquely Russian.”⁷⁸ Turgenev’s presence in France also opened the doors for the successful circulation of books by his younger contemporaries, Tolstoy and Dostoyevsky.

Turgenev wrote the libretti for three of Pauline’s salon operettas, *Trop des femmes* (1867), *L’ogre* (1868) and *Le dernier sorcier* (1869), and encouraged her in her composition of Russian poetry settings. He had introduced her to the writings of Pushkin and Lermontov when he became her Russian tutor during her first visit to St. Petersburg, and he encouraged her to compose settings of their poetry after he learned of her abilities as a composer. Turgenev also assisted Pauline in editing her songs, translating her Russian settings into German, and even financing their publication (without her knowledge). Pauline composed over thirty Russian songs, most of which were published in St. Petersburg by A. F. Iogansen, Turgenev’s publisher. Iogansen published three collections of Russian songs with German translations: *Dvenadtsat’ stikhotvoreniy Pushkina, Feta i Turgeneva* in 1864, *Desyat’ stikhotvoreniy Pushkina, Lermontova, Kol’tsova, Tyutcheva I Feta* in 1865, and *Pyat’ stikhotvoreniy Lermontova I Turgeneva* in

⁷⁷ Brookes, *Translating Russia for the French Imagination*, 25-26.

⁷⁸ Cynthia Suzanne Petot Wicks, *The Role of I. S. Turgenev in Introducing Russian Literature to France* (Ph.D. diss., University of Washington, 1997) 6.

1868. In addition to Russian text settings, Pauline translated some of her Spanish, Italian, French and German songs into Russian for publication with Iogansen. In fact, Iogansen published a total of fifty-four of Pauline's songs between 1864 and 1874, and republished the songs on several occasions, including a last edition published in 1887.⁷⁹

Turgenev considered Pauline to be his "muse," and often cited her influence on him as a writer. It is evident that the Viardots assisted Turgenev early in his career, and perhaps provided the ideal setting within their home for him to write some of his greatest works. Turgenev, in turn, assisted Pauline with her translations and the publication of some of her works, and inspired her to set Russian poetry to music. He wrote libretti for her operettas and assisted in their productions in her salon. Turgenev encouraged Pauline to compose, and even paid for the publication of one of her collections of Russian songs. He was fully integrated into the Viardot family, and circulated freely among the writers and thinkers that were gathered in nineteenth-century Paris. The collaboration between Pauline Viardot and Ivan Turgenev allowed for the publication of three clever operettas, and several masterfully crafted Russian songs.

⁷⁹ Zekulin, *The Story of an Operetta*, 10.

CHAPTER 4

ANALYSIS OF SELECTED WORKS

Four songs representative of Pauline Viardot's Russian song output have been chosen for analysis: На холмах Грузии (*Na kholmakh Gruziji*),⁸⁰ Заклинание (*Zaklinaniye*)⁸¹, Ива (*Iva*),⁸² and Разгадка (*Razgadka*).⁸³ The songs are among those that were originally published by A. F. Iogansen in St. Petersburg in 1864, 1865, and 1868. These four songs appear together in Романсы и песни Полины Виардо (*Romansí i pesni Poluní Vuardo*), a collection of Iogansen reprints (plate no. 14693) published in 1996 by Музыка (Muzyka), a Moscow-based company that incorporated Iogansen in 1918. In addition to the pieces composed by Viardot, the collection also offers a selection of pieces she often performed, including notable arias from Italian and French operas, and *romansí* by various Russian composers. The Italian and French arias are offered in the original languages with Russian translations in Cyrillic text, while Viardot's songs are only offered in Russian, although the original publications sometimes included Russian and German text. The songs and arias are all considered public domain, but the examples of music presented in this chapter are taken directly from the singer's edition that has been prepared for this project and is included in Appendix I.

Pauline Viardot's Compositional Style

George Sand considered Pauline Viardot's compositions to be superior works that would eventually garner as much respect as her singing. Viardot managed to author over

⁸⁰ On the Hills of Georgia

⁸¹ Plea

⁸² Willow

⁸³ Clue

one hundred vocal settings of French, German, Italian, Spanish, and Russian texts, plus several operettas, dramatic scenes, and pieces for the piano or violin. Viardot's most well-known operettas are *Cendrillon*, published in 1904, and *Le dernier sorcier*, published in 1869 with a libretto by Turgenev. The earliest published collection of Viardot's songs known to date is *Album de Mme Viardot-Garcia: Huit morceaux de chant avec accompagnement de piano*. Published in 1843 by Eugène Troupenas & Cie, this collection included lithographs by her good friend Ary Scheffer. Viardot also published numerous folk song transcriptions, and adaptations of works by other composers, most notably, Brahms, Chopin, and Schubert. Her text settings to a group of Chopin's mazurkas were especially well-known in her lifetime. Viardot continued to compose long after her departure from the stage, and published her last piece, *Alza Pepita! Danse populaire espagnole pour piano*, in 1906 by the French publisher G. Miran.⁸⁴

Pauline Viardot possessed the ability to infuse her songs with the cultural idioms respective to the language and origin of the piece. Her Spanish songs include musical idioms from Spain and from the New World, she maintained that she retained melodies she heard from her childhood visit to Latin America. Her German, French, and Italian pieces reflect the compositional styles prevalent in other compositions from their representative countries. For example, her French settings are similar in nature to those written by Gounod, and her settings of Italian text reflect the style of songs composed by Rossini. Viardot's Russian settings exhibit her sensitivity to text, dialect, drama, and idiomatic writing, and reflect the early National Russian style present in the *romansí* of

⁸⁴ Patrick Waddington, *The Musical Works of Pauline Viardot-Garcia (1821-1910): A Chronological Catalogue, With an Index of Titles* (Pinehave, New Zealand, Whirinaki Press, 2001) 25.

Dargomyzhsky, Varlamov and Tchaikovsky. In particular, Pauline Viardot held Dargomyzhsky's compositions in very high esteem and often performed his songs in her concerts. Fitzlyon maintained that "Pauline offered to sing Dargomyzhsky's (sic) songs not out of kindness to the proud and rather unpopular composer, but because she genuinely admired his works."⁸⁵

Since Pauline Viardot's vocal compositions were conceived for singers—either for herself or her students—the vocal lines offer dramatic phrases that are easily navigable for singers. The songs generally encompass an extensive range of notes, long phrases interspersed with melismatic passages, and a variety of dynamics. The expressive melodic lines prevalent in Viardot's writing employ a wide-ranging array of motion, and include intervallic leaps and extensive use of chromaticism. Viardot's pieces offer detailed expression markings, including carefully marked accents and dynamic indications. Meticulous staccato and legato indications are also included in Viardot's compositions. Rubato is stylistically appropriate, and Viardot often incorporates tempo changes to heighten the drama of a phrase or phrases, especially during key cadential points. The piano accompaniments vary from simple arpeggiated figures to virtuosic flourishes and offer dramatic tempo and dynamic changes. Rich harmonic textures and modal shifts add to the dramatic, florid, and often virtuosic piano accompaniment. Rhythm is employed to create drama, and she often juxtaposed dotted rhythms against long phrases with sustained notes in the melody. Viardot considered the text carefully before setting it to music, and always utilized the accompaniment and melody to emphasize specific words or phrases within the piece, and to create a general mood to accentuate the meaning of the poetry.

⁸⁵ Fitzlyon, *The Price of Genius*, 297.

The *Romans*

The *Romans* is a musical/poetic form unique to Russia that infuses musical and poetic elements together, poetry would take on the rhythmic or metrical form of a folk song, hymn, cantata, or madrigal. It became common in the later eighteenth century for poets to publish a “song” in a collection of poetry, which might later be set to music by one or more musicians.⁸⁶ During the early development of the *romans*, the poet was synonymous with the musician, in Russian, the term for poet is *pevtsy* which also means singer.⁸⁷ The nineteenth-century *romans* evolved from a combination of the Russian musical/literary form that was infused with elements of the French *romance*, a strophic or binary song form with diatonic, simple melodies and added ornamentation. The *romans* eventually became more sophisticated, and by the mid-nineteenth century, most *romansí* were through-composed, and manifested adventurous harmonic progressions with dynamic accompaniments. Russian folk idioms played a large part in the development of the *romans*.⁸⁸ For example, in the nineteenth century *romans*, the poetry often dominates the meter and musical line, songs alternate modalities between major and minor keys, and pentatonicism, or inferred pentatonicism, is common. The accompaniment often employs a strong, rhythmic downbeat, and the melody is commonly placed on the offbeat. Dotted notes also dominate the rhythm within the melody and accompaniment of the *romans*.

The *romans* also played an important role in preserving the poetry of early nineteenth-century Russia. Composers were drawn to the verses written by their literary contemporaries, and by setting their texts to music, did much to disseminate their poetry

⁸⁶ Hodge, *A Double Garland*, 13.

⁸⁷ Ibid.

⁸⁸ Ibid..

to a broader audience.⁸⁹ The *romans* often carries melancholy (*toska*) or philosophical themes prevalent in Russian music, but also manifests themes found in the nineteenth-century Romantic movement: nature, unrequited love, and *narodnost'* (Russian Nationalism).⁹⁰ *Romansí* and *pesní* (songs) are generally split into two stylistic camps: Slav and Western.⁹¹ The Westerners were Russian composers who studied in France or Germany and wanted to infuse their *romansí* with polished stylistic elements prevalent in Western European music. Their compositions tended to reflect the musical styles of their contemporaries in Paris. Some notable Russian composers who leaned toward the Western style were Glinka, Tchaikovsky, and Rimsky-Korsakov. The Slavophiles, on the other hand, were composers who felt that they needed to infuse their *romansí* with stylistic elements indigenous to Russian or Slavic music. They utilized pentatonic scales, open-fifth harmonies, and alternating meters more so than their Western contemporaries. Dargomyzhsky and Mussorgsky were the most notable Slav composers of the Russian *romans*.

The unique combination of poetry and music made the *romans* an appealing song form for Viardot, who was deeply interested in Russian music and literature, and who had full access to an accomplished Russian author who was willing to translate or compose text for her songs. Unsurprisingly, she tended to imbue her *romansí* with “European” style elements, although she expressed admiration for composers from both stylistic camps. Her keen compositional skills and ability to infuse National idioms allowed Pauline Viardot to successfully produce *romansí* that are well-constructed, stylistically balanced, and well-suited for singers.

⁸⁹ Hodge, *A Double Garland*, 14.

⁹⁰ *Ibid.*, 13.

⁹¹ *Ibid.*

На холмах Грузии (*Na kholmakh Gruziji*)

Pauline Viardot's setting of Pushkin's poem, *Na kholmakh Gruziji* (*On the Hills of Georgia*), was originally published in Russian using Cyrillic script with German translations provided by her friend, Friedrich Bodenstedt (1819-92). The song was included in a collection of her songs published in 1864 by A. F. Iogansen titled *Dvenadtsat' stikhotvoreniy Pushkina, Feta i Turgeneva*. All of the songs in this collection were provided with German translations by Bodenstedt, and were published in Leipzig by Breitkopf und Härtel the same year under the title *Zwölf Gedichte von Puschkin, Feth und Turgeneff*. Two years later, in 1866, the collection appeared again as *Douze melodies sur des poesies russes de Pouchkine, Tourgueneff, Feth, Lermontoff* with French translations provided by another family friend of the Viardots, Louis Pomey, and published in Paris by E Gérard. The Viardot setting of *Na kholmakh Gruziji* is titled *Auf Grusiens Hügel* and *Géorgienne* in its German and French form, respectively. It is interesting to note that Rimsky-Korsakov also set *Na kholmakh Gruziji* and included it in his op. 3 song collection which was published in 1866.

In general, Pauline Viardot's setting of *Na kholmakh Gruziji* exhibits many qualities of the *romans*, including rich harmonic language, dramatic dynamic and tempi changes, and allusion to the Romantic themes of nature and unrequited love. A sense of melancholy, another theme that is prevalent in the *romans*, pervades the melody and accompanimental figures of this piece. The piano begins the piece by introducing consistent sextuplet figures that represent the water flow of the Aragva River (see Music Example 1).

Music Example 1, *Na kholmakh Gruziji*, mm. 1-2

Andante mosso

Treble

Piano

p

Ha хол - max
na na khol - makh

The rhythmic sextuplet pattern remains in the accompaniment until it reaches the following text in measure 13, “toboj, toboj ad noj (by you, by you alone),” at which point the piano switches to tersely rhythmic staccato figures (see Music Example 2). Although this simple duple pattern only extends for six measures before changing into a triplet pattern, the rhythmic change highlights an alteration of sentiment in the text from despondency to hopeful longing.

Music Example 2, *Na kholmakh Gruziji*, mm. 12-15

12

Tr.

Pno.

бо - ю, то бой, то-бой од ной. У-ны нья мо-е,
bo - ju, to- boj, to - boj od noj... u-nji n'ja mo-je

In measure 20, the text, “i sjerdtsje vnof (and [the] heart burns)” introduces a new sentiment, and in measure 19, the piano offers a dramatic counter melody to the voice, accompanied by driving rhythmic triplets in the left hand. The accompaniment is marked *con espressione*, and the voice *animando*, and both entities have crescendo indications (see Music Example 3).

Music Example 3, *Na kholmakh Gruziji*, mm. 19-23

The musical score for Music Example 3, measures 19-23, is presented in Russian. It consists of a voice part (Tr.) and a piano accompaniment (Pno.).

Measure 19: The piano part begins with a melodic line in the right hand and a driving triplet accompaniment in the left hand. The voice part has a melodic line with the lyrics "и i". The piano part is marked *con espress.* and *cresc.*

Measure 21: The piano part continues with the same melodic line and triplet accompaniment. The voice part has a melodic line with the lyrics "серд - - - не вновь го -" and "sje - - - vnof go -". The piano part is marked *animando*.

In measure 27, the melody moves toward the dramatic climax that occurs in measures 28 and 29. The voice soars for four counts on the word “mozhet (loving)” before attacking a downward moving passage distinctly notated with marcato indications on the text, “chto ne lju-bit’ onone mozhet, (it [my heart] cannot stop loving [you]).” The piano drives forward with pulsating triplet figures and in measure 29 returns to the original sextuplet-figured accompaniment that was present in the beginning of the piece.

Again, the rhythmic change in the accompaniment highlights the drama and intensity of the vocal line and the text (see Music Example 4).

Music Example 4, *Na kholmakh Gruziji*, mm. 27-30

27

Tr.

бить о - но не мо - - - -
bit' o - po - ne mo - - - -

Pno.

29

Tr.

жет, Что не лю - бить о - но не мо - - - жет.
zhet, chto ne lju - bit' o - po - ne mo - - - zhet.

Pno.

The text, “chto ne lju-bit’ onone mozhet, (it [my heart] cannot stop loving [you])” is repeated once again in the melody, and the piece ends with the piano and voice concluding almost simultaneously. Viardot indicated that the piano accompaniment should play the final two measures of the song at a pianissimo dynamic, and marked the ascending thirds with staccato marks. The vocal line finishes on the fifth of an A-minor chord, followed by the piano, which then completes the cadence with two A-minor

chords in root position (see Music Example 5). The abrupt ending produces a startling effect that highlights the feeling of desperation that pervades the final stanzas of the text.

Music Example 5, *Na kholmakh Gruziji*, mm. 33-35

33

Tr.

не мо - - - жет.
ne mo - - - zhet.

Pno.

3 6 3 3 6 3

pp

Although Pauline Viardot often includes dramatic piano preludes, interludes, and postludes, she refrains from including them in this piece. However, the piano remains an integral part of the performance. The accompaniment is significant, but never overwhelming as it provides rhythmic and harmonic energy to the dramatic melodic line. The melody remains lyric and fluid throughout the piece, but is often punctuated by accents. The piano and voice are encouraged to make dynamic and tempi changes throughout the piece. *Na kholmakh Gruziji* provides an excellent example of Pauline Viardot's ability to capture the essence, style, and form of the Russian *romans*.

Заклинание (*Zaklinaniye*)

Pauline Viardot's setting of *Zaklinaniye* (*Plea*) can be located under a variety of titles, it is listed under the name, О, если правда, что в ночи (*O, jesli pravda, tcho v*

nochi) in the 1996 Muzyka edition, and has also appeared as Сюда (*Sjuda*).⁹² *Zaklinanije* first appeared in 1864 in the Iogansen publication *Dvenadtsat' stikhotvoreniy Pushkina, Feta i Turgeneva*. Bodenstedt's German translation appears under the title *Die Beschwörung* and was published by Breitkopf und Härtel in 1864 with the collection *Zwölf Gedichte von Puschkin, Feth und Turgeneff*. Pomey provided a French translation of *Zaklinanije*, and it was published in 1866 as *Évocation* by E. Gérard in *Douze melodies sur des poesies russes de Pouchkine, Tourgueneff, Feth, Lermontoff*. Pushkin authored the poem, and published it under the title *Zaklinanije* in 1830. Rimsky-Korsakov also set *Zaklinanije* to music in 1882, and César Cui set it in 1890.

In general, Viardot's theatrical setting of *Zaklinanije* contains many dramatic features, and could be compared to a small *scena* or *da capo* aria. It is presented in ternary form, although the second A section offers more melodramatic elements in the accompaniment and melody than were offered in the first A section. However, many components of the *romans* are also present in this setting. The accompaniment offers strong, rhythmic downbeats, and the melody is monosyllabic, often accented, and placed on the off-beat. Extreme dynamics, chromatic harmonic progressions, and alternating modalities are additional elements which would typically be present in a Russian *pesni* or *romans*. Tension is the driving force in this song, and is built through chromatic ascending vocal lines, accented beats, dotted rhythms in the melody and accompaniment, and an extreme range of dynamics. The melody offered in the exciting introduction, interlude, and postlude is different than the melody found in the vocal line, and evokes passion and drama to set the mood for the text. The accompaniment varies throughout the piece, and includes arpeggiations, chords, tremolos, dotted rhythms, staccato and marcato

⁹² Waddington, *The Musical Works of Pauline Viardot-Garcia*, 11.

markings, and long, legato lines. The virtuosic accompaniment navigates through tremolos, dotted rhythms, accents, and extreme dynamics that range from piano to fortissimo.

The rhythmic texture constantly changes. For example, the piano plays in duple meter with a strong downbeat in the prelude, interlude, and postlude. However, when the voice is present, the accompaniment often plays on the off-beat (see Music Example 6).

Music Example 6, *Zaklinaniye*, mm. 5-8

5

Voice

p О, ес-ли прав - да, что в но
О, je-sli prav - da, chto vno

Pno.

In the first ten measures of singing in the A section, the accompaniment is minimal. As the voice builds in intensity and drama, the accompaniment becomes more complex and more harmonic texture is added to the piano line. The melody includes ascending arpeggiated figures that move toward a climax in measure 16 (see Music Example 7), but immediately drops into a lower register and softer dynamic in measures 17-19 to highlight the text, “Pustejut tikhije mogily (emptying quiet graves)” (see Music Example 8).

Music Example 7, *Zaklinanije*, mm. 13-16

13

Voice

чи Скол ьзят на кам - ни гро-бо - вы - е, О, ес - ли прав - да, что то
 shi Skol -zhat na kam - ni gro-bo - vy - je, O, je - sli prav - da, chto to

Pno.

Music Example 8, *Zaklinanije*, mm. 16-19

16

Voice

прав - да, что то - гда Пус-ту ют ти - хи - е мо - ги -
 prav - da, chto to - gda Pus - tu - jut ti - khi - je mo - gi -

Pno.

p

The accompaniment begins a series of tremolos in measure 19, and builds tension through a sequence of chromatic chord progressions. Viardot indicates a variety of dynamics through this section of the piece, providing dynamic and crescendo markings within short phrases as she accentuates the text, “Ja ten' zovu (I call the shadow),” and “ja zhdu Lejily (I call Leila)” (see Music Example 9).

Music Example 9, *Zaklinanije*, mm. 22-25

22

Voice

Я тень зо - ву, я жду Ле - ил - -
ja tjeŋ za - vu, ja zhdu lej - i

Pno.

f *p* *p*

At the end of the A section, the word “sjuda (here)” is repeated four times. Each repetition of the word begins one half step higher than the preceding note till the phrase reaches the climax on an F Minor chord on the downbeat of measure 31. The accompaniment follows suit by offering a series of ascending chords that move chromatically. Viardot accents the first and third beat of every measure through marcato indications, and the downbeat of measure 31 is marked forte. The piano interlude also begins on the downbeat of measure 31, which reintroduces the melody that was first presented in the piano prelude (see Musical Example 10).

27

Voice

друг, сю - да, сю -
druk, sju - da, sju -

Pno.

29

Voice

да! сю - да!
да! sju - da!

Pno.

59

Music Example 11, *Zaklinanije*, mm. 43-45

43

Voice

му - кой. При-ди, как даль-ня-я звез - да, Как
 tu - koj. pri - di, kak dal'-nja-ja zvez - da, kak

Pno.

pp *p*

Viardot brings a dramatic closure to the B section in measures 50-51 by interjecting sforzando chords between short motifs in the vocal line, intersecting the text, “Mne vsjo ravno (I do not care),” and “sjuda, sjuda! ([come] here, [come] here!)” (see Music Example 12).

Music Example 12, *Zaklinanije*, mm. 49-51

49

Voice

де - нье, Мне всё рав - но: сю да, сю - да! Зо-ву те-
 dje - nje, mnje vsjo rav - no: sju-da, sju-da! zo-vu tje-

Pno.

f *risoluto* *p*

The text is generally more mysterious and dramatic throughout the concluding section of the piece that begins in measure 51. The initial melody that was introduced at the beginning of the piece reappears and thus creates a balanced ternary form. Although the melody only exhibits one or two rhythmic alterations the second time around, the

piano accompaniment includes more complex rhythms and thicker texture in the chords. The additional harmonic density intensifies the accompanimental line that supports the vivid text beginning in measure 51, “Zovu te bja ne dlja togo, Chtob ukorjat' ljudej, ch'ja zloba ubila druga mojego (I do not call you, to rebuke those people, whose malevolence killed my beloved)” (see Music Example 13).

Music Example 13, *Zaklinanije*, mm. 51-54

51

Voice

p

crescendo

да! Зо-ву те - бя не для то - го, Чтоб у-ко-рять лю дей, чья
da! zo-vu tje - bja ne dlja to - vo, chob u-ko - rjat' lju - dej, chja

Pno.

sf

simile

Additionally, Viardot includes accents on key words in the text to heighten the drama and draw attention to significant words. The accented text is underscored by the piano accompaniment through the use of extreme dynamic shifts, rolled chords, crescendo markings, and chords spanning the width of the keyboard. This is illustrated in the setting for the phrase, “Khochu skazat', chto vsjo ljublju ja ([I] desire to say, that everything I love),” that begins in measure 66 (see Music Example 14).

Music Example 14, *Zaklinanije*, mm. 66-70

66

Voice

я, Хо-чу ска зать, что всё люб-лю я, Что всё я
ja, kho chu ska zat', chto vsjo ljub - lju ja, chto vsjo ja

Pno.

8va

p *f p*

The vocal line of the song ends with the phrase “Chto vsjo ja tvoj. Sjuda, sjuda! (everything I am is yours, [come] here, [come] here!).” The melody and accompaniment retain the same form in the final cadence of the vocal line as was exhibited during the lead up to the final cadence in the first A section. The piano and voice again ascend chromatically, and the first and third beats are inscribed with accent marks. However, the meaning of the text is again intensified, this time through an *accelerando* and an additional high note (see Music Example 15). The dramatic piano postlude begins after a fermata in measure 74, commencing on the downbeat of measure 75. The postlude offers the same melody and accompaniment as that which was present in the prelude and interlude. However, the postlude finishes with a perfect authentic cadence, rather than the half-cadence that completed the prelude and interlude.

Music Example 15, *Zaklinaniye*, mm. 71-76

71 *accel.*

Voice

твой. Сю - да, сю -
tvoj. Sju - da, sju -

Pno.

73 *ff*

Voice

да! Сю да, сю - да!
da! Sju- da, sju - da!

Pno. *f*

8^{va}

Pauline Viardot's setting of Pushkin's *Zaklinaniye* is considered by many to be one of her finest songs. Her "dramatic and theatrical approach to the text sets it apart from the refined salon music of the time."⁹³ The sophisticated melody and accompaniment positively enhance the melodramatic qualities of the text and provide the performer with ample opportunities to express a gamut of emotions. In short, Viardot's *Zaklinaniye* is a thrilling piece that showcases the voice and entertains the audience with ample servings of drama.

⁹³ Carol Kimball, *Women Composers: A Heritage of Song* (Milwaukee, Wis., Hal Leonard, 2004) 190.

Ива (*Iva*)

The text for *Iva* (*Willow*) was originally published in 1836 as Что ты клонишь над водами (*Chto ty klonish' nad vodami*) by Fyodor Tyuchev (1803-73). In 1865, Pauline Viardot set the poem, titled it *Iva*, and included it in the collection *Desyat' stikhotvoreniy Pushkina, Lermontova, Kol'tsova, Tyutcheva I Feta*. The collection was published in St. Petersburg by A. F. Iogansen, and included text in Russian Cyrillic script and German translation. Bodenstedt also published the collection in German in 1865 as *Zehn Gedichte von Puschkin, Lermontoff, Kolstoff, Tütscheff und Feth*. Viardot's setting is known as *Die Weide* in German, and is sometimes titled Что ты клонишь (*Chto ty Klonish*) in Russian.⁹⁴

The relatively high tessitura and transparent harmonies found in *Iva* differentiate it from the other songs represented in this song analysis. The other three pieces offer a melodic range that would better suit a mezzo-soprano voice, while the vocal line of *Iva* remains in the upper register for the duration of the song. The range extends from C \sharp^4 to F \sharp^5 , but the melody generally hovers above G 4 . Both hands of the piano accompaniment play almost exclusively above C 4 , and seldom play anything more than two note harmonies. The right hand plays a series of running sixteenth notes from the beginning of the piece to the final cadence while the left hand plays a melody that often parallels the voice. However, although *Iva* offers a unique combination of voice and accompaniment, it is a composition that retains many other stylistic elements typically found in Viardot's canon. Lyric vocal lines, dotted rhythms, meticulous dynamic and crescendo markings, and a sophisticated accompaniment are present in Viardot's setting.

⁹⁴ Waddington, *The Musical Works of Pauline Viardot-Garcia*, 13.

Iva is relatively short, it is only thirty-six measures long. The prelude and interlude are both little more than one measure long, and the postlude is only two measures long. The prelude offers a hint of the upcoming melody in voice by offering a similar pattern in the left hand. When the voice commences, the left hand parallels the melody at the same octave (see Music Example 16).

Music Example 16, *Iva*, mm. 1-3

Andante ♩ = 88 dolce

Voice

Что ты кло - нишь над во -
Chto ti klo - nish' nad vo -

Piano

sempre piano e legato

The right hand continues a series of sixteenth notes throughout the duration of the piece which represents the flowing water of the stream and the fluttering of the willow branches. The text offers descriptive language which begs for a musical interpretation of the scene (see Appendix I for full text and translation). “Drozhashchimi listami (Quivering leaf),” “begluju struju (fleeing stream),” “trepeshchet Kazhdyj list (shuddering of every leaf),” and “struja bezhit i pleshchet ([the] river runs and splashes),” are textual phrases that can be well represented by the continuous motion of the sixteenth-notes.

The melodic and harmonic intervals of *Iva* are conservative, and the piece contains few accidentals. The simple duple rhythm of the accompaniment offers a sense

of contentment that suits the nature-themed text. No dotted rhythms exist in the melody or accompaniment, and the only sustained notes are those present at cadential points. A simple quarter-note/eighth-note rhythmic pattern is often present, which is often expanded on with additional eighth-notes (see Music Example 17).

Music Example 17, *Iva*, mm. 9-12

9

Voice

И дро - жа - щи - ми ли -
I dro - zha - shchi - mi li -

Pno.

11

Voice

ста - ми, Слов - но жад - ны - ми у -
sta - mi, Slov - no zhad - ny - mi u -

Pno.

Measure 14 contains the only instance in the piece where the piano accompaniment includes notes in the bass clef; both hands play in the treble range throughout the rest of the composition. The addition of bass heightens the drama of the text, “Lovish' begluju struju? (to catch the fleeing stream),” and the left hand immediately returns to a higher range of notes (see Music Example 18).

Music Example 18, Iva, mm. 13-15

13

Voice

ста - ми, Ло - вишь бег - лу - ю стру - ю?
 sta - mi, Lo - vish' be - glu - ju stru - ju?

Pno.

The text, “trereshchet kazhdyj list tvoej nad strujej (the shuddering of every leaf above the stream),” is highlighted by the parallel melody played in the left hand of the piano accompaniment. Viardot brought out the importance of the text in this phrase through the use of denser texture in the accompaniment. The few triads that exist in this piece occur in the postlude and in measures 21-22, and are given staccato markings. The notable presence of thirds in the left hand of the piano accompaniment accentuates the text, “nad strujej (above [the] stream),” which designates this section of music as the climax of the piece(see Music Example 19).

Music Example 19, *Iva*, mm. 18-21

18

Voice

МИТ - ся, хоТЬ - тре - пе - щет Каж - дый
mit - sja, khot' tre - pe - shchet Kazh - dyj

Pno.

20

Voice

ЛИСТ - твой над - стру - ей...
list - tvoj nad - stru - jej...

Pno.

The relatively short length and simplistic nature of *Iva* might detract from its merit as a well-constructed and elegant *romans*. Pauline Viardot exercised intuitive sensitivity to the text by setting it to a melody with graceful, lyrical lines, modest but effective accompaniment figures, and a relatively high tessitura. The construction of *Iva* is well-balanced, sophisticated, and masterfully crafted, and reflects favorably on Viardot's ability to adjust her musical writing style to appropriately fit the nature of various text sources.

Разгадка (*Razgadka*)

Turgenev's *Razgadka* (*Clue*) is a Russian adaption of the German poem *Räthsel* written by Richard Pohl (1826–96). Pohl frequented the Viardot home in Baden, and often attended their evening soirées. Pauline Viardot's setting of *Razgadka* was published by Iogansen in 1868, and was included in the collection titled *Pyat' stikhotvoreniy Lermontova i Turgeneva*. Along with Anton Rubenstein, Turgenev used his influence over the Russian publishing company to have Viardot's other two song collections published in 1864 and 1865. However, Iogansen was no longer interested in publishing her songs, so Turgenev paid for the publications without letting Pauline know. In 1870, the Leipzig publisher, Robert Seitz, published *Razgadka* with Pohl's original German text and title, *Räthsel*. Paul Collins, a French poet, provided a French translation titled *L'Enigme*, and the song reappeared in a collection titled *Six mélodies* that was published by Heugel in 1884.

Razgadka possesses a very limited melodic range that only encompasses one octave and one note. The tessitura hovers between E⁴ and D⁵, the melody is monosyllabic and often ascends or descends chromatically. The piece is through-composed, but constructed in ternary form. Pauline Viardot included detailed marcato and dynamic markings, while rich harmonies, modal shifts, dotted rhythms, and off-beat rhythms reveal the influence of stylistic elements traditionally found in the *romans*. The piece begins with a very short piano introduction that sets up the rhythmic juxtaposition of the piano and voice, the piano accompaniment plays chords on the off-beat, while the vocal line is generally constructed so that the notes fall on the beat (see Music Example 20).

Music Example 20, *Razgadka*, mm. 1-3

Andante

Voice

Как при - ли - ва - ла к серд - цу Вся
 Kak pri - li - va - la k sjerd - tsu Vsja

Piano

As the melody moves forward, the accompaniment often includes an ascending chromatic bass line. The melodic vocal line remains relatively static by either offering repeated or sustained notes or in the passages that include chromatic movement in the accompaniment (see Music Example 21).

Music Example 21, *Razgadka*, mm. 7-8

Voice

ря - лись Лу - чи тво - их о -
 ja - lis' Lu - chi tvo - ikh o -

Pno.

CRESC.

The chromaticism remains in the bass line when the voice repeats notes, but the melody of the accompaniment includes short patterns of chromatic octaves when the voice is sustained at cadential points (see Music Example 22).

Music Example 22, *Razgadka*, mm. 16-18

16

Voice

стра - хом и тос - кой...

stra - khom i tos - koj...

Pno.

cresc.

In general, the accompaniment offsets the vocal line with a steady series of chords placed on the off-beat, following a strongly accented downbeat. The accompaniment doesn't offer any sort of melody or countermelody to offset the voice. Beginning in measure 9, however, the accompaniment offers a series of arpeggiated chords in the right hand that accentuates the sentiment depicted by the text "Mne dolgo neponjaten Byl ikh jazyk nemoj (For a long time the unspoken language was unintelligible)." The bass line of the piano accompaniment remains rhythmically static, but the arpeggiations emphasize the importance of the text (see Music Example 23).

Music Example 23, *Razgadka*, mm. 9-12

9

Voice

чей! Мне дол - го не - по -
chej mje dol - ga ne - po -

Pno.

11

Voice

ня - - тен Был их я - зык не -
ja - - ten Byl ikh ja - zyk nje -

Pno.

Ped. *

Ped. *

Viardot utilizes changes in the accompaniment to emphasize the text, “Moj angel, vse ja ponjal v odin blazhennyj mig! (My angel, I suddenly comprehend in one blessed moment!).” In the phrase before this statement, the piano accompaniment merely offered a series of chords that drummed along below the melodic line. When the text first appears in measures 23-24 the accompaniment parallels the melody of the voice, utilizing octaves to further enhance the melodic line (see Music Example 24). The vocal line is accented with marcato notations, and the entire passage is marked forte. The text is repeated again in measure 26, but swells dynamically to a fortissimo at the cadence. The

piano accompaniment emphasizes the melody sung by the voice in measure 26 by repeating it in measure 27 (see Music Example 24).

Music Example 24, *Razgadka*, mm. 23-27

23

Voice

ан - гел, все я по - нял Во - дин бла - жен - ный
 an - gel, vsjo ja ro - njal vo - din bla - zhen - nuj

Pno.

26

Voice

миг, В бла - жен - ный миг,
 mik, v bla - zhen - nuj mik,

Pno.

A ritardando emphasizes the text in the vocal line in measures 28 and 29, “V odin blazhennyj mig! (in one blissful moment!), and accentuates the cadence that occurs on the downbeat of measure 30 (see Music Example 25). Immediately after the cadence, the substantial postlude begins at the original tempo, followed closely by an accelerando (see Music Example 25).

Music Example 25, *Razgadka*, mm. 28-31

28

Voice

В о - дин бла - жен - ный миг!
v o - din bla- zhen - nyj mik!

Pno.

ff rit. a tempo accel.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The postlude is significantly long, and repeats the entire melody that was introduced in the first four measures of the vocal line. The postlude is broad and dynamic, and re-emphasizes the emotions described in the text. A fair amount of pianistic virtuosity is exhibited in the nine measure long postlude, but the melody becomes more subdued, and the harmonic texture becomes simpler as the final cadence is approached. Viardot includes occasional pedal markings for the piano part throughout the rest of the piece, but adds extensive pedal notations for the postlude. This *romans* ends relatively peacefully, the final passage reiterates the pattern in the bass line that was introduced in the short accompanimental prelude, and the cadence is accentuated by a decrescendo and rallentando (see Music Example 26).

Music Example 26, *Razgadka*, mm. 35-38

35

Voice

Pno.

Ped.

* Ped.

* rall.

The rich harmonies, modal shifts, and juxtaposed rhythms of Viardot's *Razgadka* reveal the influence of stylistic elements traditionally found in the *romans*. The piece consists of conservative melodic and harmonic language, even though the vocal line is lyrical and sophisticated. The musical setting enhances the nuances of the text through detailed attention to dynamics, ascending vocal lines, accompanimental texture, chromaticism, and harmony. An elegant accompaniment and sensitive melodic line are synthesized by Viardot to create a convincingly passionate *romans* that perfectly accentuates the intent and mood of the text.

APPENDIX I

SINGER'S EDITION OF SELECTED WORKS

На холмах Грузии (*Na kholmakh Gruziji*), Заклинание (*Zaklinaniye*), Ива (*Iva*), and Разгадка (*Razgadka*) were originally published by A. F. Iogansen in St. Petersburg in 1864, 1865, and 1868. The versions of the four songs that are included in this edition come from Романсы и песни Полины Виардо (*Romansí i pesni Poluní Vuardo*), a collection of Iogansen reprints (plate no. 14693) published in 1996 by Музыка (*Muzyka*), a Moscow-based company that incorporated Iogansen in 1918.

A step-by-step editing process was applied to each song as it was prepared for publication in this edition. First, the songs were transliterated from Cyrillic to Latin text, and into phonetic symbols utilizing the International Phonetic Alphabet (IPA). The pronunciation guide offered in the book, *Russian Songs and Arias: Phonetic Readings, Word-by-Word translations, and a Concise Guide to Russian Diction* by Jean Piatak and Regina Avrashov, was referred to when considering IPA notation. The songs were then translated into English using a variety of sources, including consultation with native Russian-speaking musicians. The songs were entered into the music notation programs, *Sibelius Student 3.5* and *Sibelius 6*, where they were edited and saved as PDF files. Since the original copies were faded or unclear in sections, the songs were input note by note rather than through a scanning process, to maintain an exact replica of the original plate. Great care was taken to preserve the original expression markings, pedal indications, etc.

The following mistakes that were present in the original printing were resolved in this edition:

Na kholmakh Gruziji:

No changes.

Zaklinanije:

No changes.

Razgadka:

Measure 9: the original edition omitted a flat sign on D ♭⁶.

Measure 15: originally printed as “я” instead of “и.”

Measure 31-38: unnecessary rests were removed.

Measure 34: originally, the final chord of the measure was printed as a quarter note, this has been changed to an eighth note.

Iva:

Measure 15: the original notation included a half note tied into the next measure to a dotted quarter. This printing error has been remedied by changing the half note into a dotted half note.

Measure 28: the original notation has been changed from a half note in the vocal line to a dotted half note.

Measure 29 and Measure 33: the original plate displayed a bass clef on the bottom hand of the piano accompaniment. This has been changed to a treble clef.

На холмах Грузии
Na kholmakh Gruziji
/na/ /xol max/ /gru zɪ i/
On the Hills of Georgia

На холмах Грузии лежит ночная мгла,
Na kholmakh Gruziji lezhit nochnaja mgla,
/na/ /xol məx/ /gru zɪ i/ /ɫi zɪt/ /natʃ na jə/ /mgla/
On hills of Georgia is lying a night mist

Шумит Арагва предо мною.
Shumit Aragva predno mnoju.
/ʃu mit/ /a rag va/ /prɛ də/ /mno ju/
Roars Aragva before me.

Мне грустно и легко: печаль моя светла,
Mne grustno i legko: pechal' moja svetla,
/mnɛ/ /grus nə/ /i/ /ɫix ko/ /pj tʃaɫ/ /ma ja/ /svj tla/
I am sad and calm: sadness mine is bright

Печаль моя полна тобою
Pechal' moja polna toboju
/pj tʃaɫ/ /ma ja/ /pal na/ /ta bo ju/
Sadness mine if filled with you

Тобой, тобой одной. Унынья моего
Toboj, toboj jednoj. Unyn'ja mojego
/ta boi/ /ta boi/ /ad noi/ /u nɪn.jə/ /mə je vo/
You, you alone, despondency mine,

Ничто не мучит, не тревожит,
Nichto ne muchit, ne trevozhit,
/nɪ ʃto/ /nɪ/ /mu tʃɪt/ /nɪ/ /trɪ vo zɪt/
No anxiety, doesn't trouble

И сердце вновь горит и бьётся оттого,
I serdce vnov' gorit i b'jotsja ottogo,
/i/ /sɛrt tsi/ /vnov/ /ga rɪt/ /i/ /bɛt sɔ/ /at ta vo/
And heart again is burning and beating because

Что не любить оно не может.
Chto ne ljubit' ono ne mozhet.
/ʃto/ /nɪ/ /ɫu bɪt/ /a/ /no/ /nɪ/ /mo zɪt/
To love it cannot

On the Hills of Georgia

The night mist lies on the hills of Georgia:
Before me the river Aragva roars.
I am sad: and yet also calm
As in my despondency I feel no anxiety,
By you, you alone, my dark sadness
Is made light by you, I am full of you.
The heart burns and beats again,
Because it cannot stop loving you.

На холмах Грузии

Na kholmakh Gruziji

A. Pushkin

Pauline Viardot-Garcia

Andante mosso

Voice

На хол - мах Гру - зи - и ле - жит ноч - на - я мгла, Шу мит. А -
 na khol - makh gru - zi - i lje - zhit noch - na - ja mglā, shu mit a

Piano

p

5

Voice

раг - ва пре - до мно - ю. Мне груст - но и лег -
 rag - va prje - do mno - ju. mne grus - no i lje -

Pno.

8

Voice

ко: пе - чаль мо - я свет - ла, Пе -
 ко: rje - chal' mo - ja svjet - la; rje -

Pno.

f *cresc.* *f*

2

11

Voice

чаль мо - я пол - на то - бо - ю То - бой, то - бой од
chal' mo - ja pol - na to bo - ju, to - boj, to - boj od

Pno.

15

Voice

ной. У - ны - ня мо - е - го Ни - что не му - чит, не тре - во - жит,
poj... u - ny n'ja mo - je - vo ni - cho nje mu - chit, nje trje vo - zhit,

Pno.

19

Voice

и
i

Pno.

con espress.
cresc.

21

Voice

animando
серд - це вновь го - рит и бьет - ся от - то
sjerd - tsje vnof go - rit i bjet - sa ot - to-

Pno.

poco a poco crescendo

24

Voice

го, что не лю-бить о-но не мо-жет. что не лю-
vo, Chto ne lju-bit' o-po ne mo-jhet. Chto ne lju-

Pno.

27

Voice

бить о-но не мо-жет, что не лю-бить о-но не
bit' o-po-ne mo-jhet, chto ne lju-bit' o-po-ne

Pno.

30

Voice

мо-жет. что не лю-бить
mo-jhet. chto ne lju-bit'

Pno.

33

Voice

не мо-жет.
ne mo-jhet.

Pno.

pp

Закливание

Zaklinaniye

/zak li na ŋi jə/

Plea

О, если правда, что в ночи,
O, jesli pravda, chto v nochi,
/o/ /j'ɛs li/ /prav da/ /ʃto/ /v/ /no tʃi/
Oh, if it is true, that in [the] night

Когда покоятся живые,
Kogda pokojatsja zhivuye,
/kag 'da/ /pok o jat ʂa/ /zi vɤ jə/
When [the] buried live

И с неба лунные лучи
I s neba lunnyje luchy
/i/ /snɛ ba/ /lun ŋi jə/ /lu tʃi/
And from [the] sky moon rays

Скользят на камни гробовые,
Skol'zjat na kamni grobovyje,
/skaɫ ʒat/ /na/ /kam ni/ /grə bo vɤ jə/
Slide over [the] stone coffins

О, если правда, что тогда
O, jesli pravda, chto togda
/o/ /j'ɛs li/ /prav da/ /ʃto/ /tag da/
Oh, if it is true, that then

Пустеют тихие могилы
Pustejut tikhije mogily
/pus tu jut/ /ti xi jə/ /ma gi li/
Emptying quiet graves

Я тень зову, я жду Леилы:
Ja ten' zovu, ja zhdu Lejily:
/ja/ /tɪn'/ /za vu/ /ja/ /ʒdu/ /le ji li/
I call the shadow, I wait for Leila:

Ко мне, мой друг, сюда, сюда!
Ko mne, moj drug, sjuda, sjuda!
/ka/ /mnɛ/ /moj/ /drug/ /ʂu da/ /ʂu da/
To me, my friend, here, here!

Явись, возлюбленная тень,
Javis', vozljublennaja ten',
/ja vis'/ /voz ɭu blen na ja/ /tɕɐn'/
Appear, beloved shadow,

Как ты была перед разлукой,
Kak ty byla pered razlukoj,
/kak/ /ti/ /bi la/ /pɕɐ ɾid/ /raz lu koj/
How you were before parting,

Бледна, хладна, как зимний день,
Bledna, khladna, kak zimnij den',
/blɛd na/ /xlad na/ /kak/ /zim nij/ /dɕɐn'/
Pale, cold, as a winter day,

Искажена последней мукой.
Iskazhena poslednej mukoј
/is ka ʒɐ na/ /pɐ slɛd nɕɐj/ /mu koj/
Distorted [by the] last torment.

Приди, как дальняя звезда,
Pridi, kak dal'njaja zvezda,
/pri di/ /kak/ /dal' nɔ ja/ /zvez da/
Come, as a distant star,

Как легкий звук иль дуновенье
Kak lʒegkij zvuk il' dunoven'je
/kak/ /ɭax kij/ /zvuk/ /il/ /du na vɕɐ nɔ/
As light sound or breath

Иль как ужасное виденье,
Il' kak uzhasnoje viden'je,
/il'/ /kak/ /u ʒas no jɔ/ /vi dɕɐ nɔ/
Or as a horrible vision,

Мне всё равно: сюда, сюда!
Mne vsjo ravno: sjuda, sjuda!
/mnɕ/ /vsɔ/ /rav no/ /ʂu da/ /ʂu da/
I do not care: here, here!

Зову тебя не для того,
Zovu tebjа ne dlja tovo,
/za vu/ /tɕɐ ba/ /nʲ/ /dɭa/ /ta vo/
[I] call you not in order,

Чтоб укорять людей, чья злоба
Chtop ukorjat' ljudej, ch'ja zloba
/ʃtop/ /u ka ɾatʃ/ /ɭu dej/ /tʃa/ /zlo ba/
To rebuke [the] people, whose malevolence

Убила друга моего,
Ubila druga mojego,
/u bi la/ /dru ga/ /ma ji vo/
Killed my friend,

Иль чтоб изведать тайны гроба,
Il' chtop izvedat' tajny groba,
/iɭ/ /tʃop/ /iz ve datʃ/ /tai nʲ/ /gro ba/
To come to know [the] secrets of [the] coffin,

Не для того, что иногда
Ne dlja togo, chto inogda
/nʲ/ /dɭa/ /ta vo/ /ʃto/ /i nag da/
Not for the sake thereof, which sometimes

Сомненьем мучусь но, тоскуя,
Somnen'jem muchus' no, toskuja,
/sam nʲ nʲim/ /mu tʃusʲ/ /no/ /ta sku ja/
Doubtful torment yet, longing,

Хочу сказать, что всё люблю я,
Khochu skazat', chto vsjo ljublju ja,
/xa tʃu/ /ska zatʃ/ /ʃto/ /vsʲo/ /ɭu bɭu/ /ja/
[I] desire to say, that everything I love,

Что всё я твой. Сюда, сюда!
Chto vsjo ja tvoj. Sjuda, sjuda!
/ʃto/ /vsʲo/ /ja/ /tvoj/ /ʂu da/ /ʂu da/
That everything I am [is] yours: here, here!

Plea

O if it is true, that at night,
When the buried live
And from the sky moonbeams
Slide over the gravestones,
O if it is true, that then
The quiet graves empty
I call for a shadow, I wait for Leila:
To me, my beloved, come here!

Appear, beloved shadow,
As you were before our parting,
Pale, cold, as a winter day,
Distorted by the last torment.
Come, as a distant star,
As a light sound or breath
Or as a horrible vision,
I do not care: come here!

I do not call you, to rebuke those people,
Whose malevolence killed my beloved,
Nor to come to know
The secrets of the tomb,
Nor for sake of that, which
Torments me with doubt and longing,
I want to say, that you are everything I love,
I everything I am is still yours. Come here!

Заклинание

Zaklinaniye

Aleksandr Sergeyevich Pushkin

Pauline Viardot-Garcia

Allegro agitato ♩ = 132

Voice

Piano

f

6

Voice

p

О,ес-ли прав - да, что в но - чи, Ко-гда по - ко - ят-ся жи
O,je-sli prav - da, chto vno-shi, ko-gda no -ko - jat-sja zhi

Pno.

11

Voice

вы - е, И с не - ба лун - ны - е лу - чи Скол-зят на кам - ни гро-бо
vy - je, i snje-ba lun - ny-je lu-shi Skol-zhat na kam - ni gro-bo

Pno.

15

Voice

p

вы - е, О, ес-ли прав - да, что то - гда Пус-ту ют ти - хи - е мо
vy - je, O, je-sli prav - da, chtoto -gda Pus-tu-jut ti - khi - je mo

Pno.

p

19

Voice

ги - лы Я тень зо - ву, Я тень зо - ву, я жду Ле
gi - ly ja tjen' za - vu, ja tjen za - vu, ja zhdu lej

Pno.

f *p*

25

Voice

ил - - ы: Ко мне, мой друг, сю - да, сю-
ly: ka mnje, moj druk, sju - da, sju-

Pno.

p

29

Voice

да! сю - да!
da! sju - da!

Pno.

f

33

Voice

con molto espressione

Я - вись, воз-люб лен-на-я тень, Как
Ja - vis', voz - lju blen-na-ja tjen' kak

Pno.

p *sf* *p*

simile

38

Voice

ты бы-ла пе-ред раз-лу-кой, Блед-на, хлад-на, как зим-ний
 ty by-la pje-rjed raz-lu-koj, bled-na, khlad-na, kak zim-nij

Pno.

41

Voice

день, Ис-ка-же-на по-след-ней му-кой. При-ди, как даль-ня-язвез-
 djen', is-ka-zhje-na po-sled-njej mu-koj. pri-di, kak dal'-nja-ja zvez

Pno.

45

Voice

да, Как лёг-кий звук иль ду-но-ве-нье Иль как у-жас-но-е ви-
 da, kak ljakh-kij zvuk il du-no-vje-n'je il' kak u-zhas-no-je vi-

Pno.

49

Voice

де-нье, Мне всё рав-но: сю-да, сю-да! Зо-ву те-бя не для то-
 dje-nje, mnjevsjo rav-no: sju-da, sju-da! zo-vu tje-bja ne dlja to-

Pno.

53 *crescendo*

Voice

го, Чтоб у-ко-рять лю-дей, чья зло-ба У-би-ла дру-га мо-е-
 vo, chor u-ko-rjat' lju-dej, chja zlo-ba U-bi-la dru-ga je-

Pno.

simile

57 *f*

Voice

го, Иль чтоб из-ве-дать тай-ны гро-ба, Не для то-го, что и-но
 vo, Il' chtopiz-vje-dat' taj-py gro-ba, nje dlja to-vo, chto i-no

Pno.

crescendo

61

Voice

гда Со-мне-ньем му-чусь... но, то-с-ку-
 gda so-mnje-n'jem mu-chus'... no, to-s-ku-

Pno.

pp

66

Voice

я, Хо-чу ска-зат', что всё люб-лю я, Что всё я
 ja, kho-chu ska-zat', chto vsjo ljub-lju ja, chto vsjo ja

Pno.

p *f p*

71 *accel.* *ff*

Voice

твой. Сю - да, сю - да! Сю - да, сю
tvoj. Sju - da, sju - da! Sju - da, sju

Pno.

75

Voice

да!
da!

Pno.

8^{va}]

Ива

Iva

/i və/

Willow

Что ты клонишь над водами,
Chto ty klonish' nat vodami,
/ʃto/ /ti/ /klo nɨʃ/ /nat/ /va da mɨ/
Why you bend over [the] water,

Ива, макушку свою?
Iva, makushku svoju?
/i va/ /ma kuʃ ku/ /sva ju/
Willow, crown yours?

И дрожащими листьями,
I drozhashchimi listami,
/i/ /dra ʒa ʃtʃi mɨ/ /lɨs ta mɨ/
Your trembling leaves,

Словно жадными устами,
Slovno zhadnymi ustami,
/slov nə/ /ʒad nɨ mɨ/ /us ta mɨ/
Like hungry mouths,

Ловишь беглую струю?
Lovish' begluju struju?
/lo vɨʃ/ /bɛg lu ju/ /stru ju/
Catch [the] fleeing stream?

Хоть томится, хоть трепещет
Khot' tomitsja, khot' trepeshchet
/xatʃ/ /ta mɨt ʂa/ /xatʃ/ /trɨ pɛ ʃtʃɨt/
Albeit longing, albeit shuddering

Каждый лист твой над струей...
Kazhdyj list tvoj nad strujej...
/kəʒ dɨ/ /list/ /tvoi/ /nat/ /stru joi/
Every leaf yours over [the] stream...

Но струя бежит и плещет,
No struja bezhit i pleshchet,
/no/ /stru ja/ /bɨ ʒɨt/ /i/ /plɛ ʃtʃɨt/
Yet [the] stream scurries and splashes,

И, на солнце нежась, блещет,
I, na solnce nezhas', bleshchet,
/i/ /na/ /son tsi/ /nɛ zəs/ /blɛ ʃtɕit/
And basking in the sun, glistens,

И смеётся над тобой...
I smejotsja nat toboj...
/i/ /smj jot sɤ/ /nat/ /ta boi/
And mocks you...

Willow

Why do you bend,
Willow, your crown over the water?
Your trembling leaves,
Like hungry mouths,
Try to catch the fleeing stream?

Every leaf is longing and shuddering
Over the stream...
Yet the stream scurries and splashes,
And basking in the sun, glistens,
Mocking you...

Ива

Iva

Tyutchev

Pauline Viardot-Garcia

Andante ♩ = 88 *dolce*

Voice

Что ты кло - нишь над во - да - ми, И - ва,
Chto ti klo - nish' nad - vo - da - mi, I - va,

Piano

sempre piano e legato

5

Voice

ма - куш - ку сво - ю?
ma - kush ku svo - ju?

Pno.

pp

9

Voice

И дро - жа - щи - ми ли - ста - ми, Слов - но
I dro - zha - shchi - mi li - sta - mi, Slov - no

Pno.

12

Voice

жад - ны - ми у - ста - ми, Ло - вишь бег - лу - ю стру -
zhad - ny - mi u - sta - mi, Lo - vish' be - glu - ju stru -

Pno.

15

Voice

ю? _____
ju? _____

Хоть то - мит - ся, хоть тре-
Khot' to - mit - sja, khot' tre-

Pno.

19

Voice

пе - щет Каж - дый лист твой над стру - ей...
pe - shchet Kazh - dyj list... tvoj nad stru - jej...

Pno.

22

Voice

Но стру - я бе жит и пле - - щет, Но стру-
No stru - ja be- zhit i ple - - shchet, No stru-

Pno.

26

Voice

я бе - жит и пле - - щет,
ja be - zhit i ple - - shchet,

Pno.

29

Voice

И, на солн - це не - жась, бле - щет, И сме - ёт - ся
 I, na soln - ce ne - zhas' ble - shchet, I sme - jot - sja

Pno.

p

33

Voice

над то - бой...
 nad to - boj...

Pno.

pp

8va

8va

Ped. * *Ped.* *

Разгадка
Razgadka
/raz gad ka/
Clue

Как прилиwała к сердцу
Kak prilivala k serdcu
/kak/ /prj i va la/ /k/ /sɛrd su/
How springs to the heart

Вся кровь в груди моей,
Vsja krov' v grudi moej,
/vʂə/ /krov/ /gru dʲ/ /moei/
All [the] blood in chest mine,

Когда в меня вперялись
Kogda v menja vperjalis'
/kag 'da/ /v/ /mɨ ɲə/ /vɤ ɾə ɭis/
When I stare [into]

Лучи твоих очей!
Luchi tvoikh ochej!
/lu tʃi/ /tvoix/ /ə tʃei/
[the] gleam [of] your eyes!

Мне долго непонятен
Mne dolgo neponjaten
/mɲɛ/ /dol ga/ /ɲi pa ɲə tən/
I [was] a long time incomprehensible

Был их язык немой...
Byl ikh jazyk nemoj...
/bɨl/ /ix/ /jə zɨk/ /ɲi moi/
[to the] existence [of] their unspoken language...

Искал его значенья
Iskal ego znachen'ja
/is kal/ /je go/ /zna tʃi ɲə/
[I] sought its meanings

И с страхом и тоской...
I s strakhom i toskoj...
/i/ /s/ /stra xam/ /i/ /ta skoi/
With fear and anguish...

Вдруг все сомненья пали
Vdruk vsje somnen'ja pali
/vdruk/ /vsʲɛ/ /sam nʲɪ nʲa/ /pa ɭi/
Suddenly all doubt fell

И страх навек затих...
I strakh navek zatikh...
/i/ /strax/ /na vʲɛk/ /za tʲix/
Fear evermore calmed...

Мой ангел, все я понял
Moj angel, vse ja ponjal
/moi/ /an dʒɛl/ /vsʲɛ/ /ja/ /po ŋal/
My angel, everything I understand

В один блаженный миг!
V odin blazhennyj mig!
/v/ /o dʲɪn/ /bla ʒɛn nʲɪ/ /mig/
In one blissful moment!

Clue

How springs to the heart
Any blood in my chest
When within my gaze
Is the burning of your eyes!
For a long time the unspoken language
Was unintelligible...
I sought its meaning
With fear and anguish...
Suddenly, all doubt fell away
And fear was forever calmed...
My angel, I suddenly comprehend
In one blissful moment!

Разгадка Razgadka

Ivan Turgenev

Pauline Vardot-Garcia

Andante

Voice

Как при - ли-ва - ла к серд - цу Вся кровь в гру - ди мо ей, - - Ко -
Kak pri - li - va - la k sjerd - tsu Vsja krov' v gru - di ma - jej, _____ ko -

Piano

p

6

Voice

гда в ме - ня впе - ря - лись Лу - чи тво - их о - чей! Мне дол - го не - по -
gda vmen - ja vper - ja - lis' Lu - chi tvo - ikh o chej mje dol - ga ne - po -

Pno.

cresc.

11

Voice

ня - тен Был их я - зык не - мой... Ис - кал е - го зна
ja - ten Byl ikh ja - zyk nje - moj... Is - kal e - vo zna

Pno.

pp

15

Voice

че - нья я стра - хом и тос - кой... Вдруг все со - мне - нья
chen' - ja ja s tra - khom i tos - koj... vdruk vsje so - mnje - ja

Pno.

cresc.

f

Red. *

20

Voice

па - ли И страх на-век за - тих... — Мой ан - гел, все я по - нял В о -
 ра - li i strakh na vjek za - tikh... — Moj an - gel, vsjo ja po - njal v o -

Pno.

Red. * *Red.* * *Red.* *

25

Voice

дин бла-жен-ный миг, Вбла-жен-ный миг, В о-дин бла-жен-ный
 din bla-zhen-nyj mik, v bla-zhen nyj mik, v o-din bla-zhen - nyj

Pno.

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

30

Voice

миг!
 mik!

accel.

Pno.

a tempo

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

34

Voice

rall.

Pno.

Red. * *Red.* * *Red.* *

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