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THE TRILOGY OF MAZURKAS BY M. GLINKA IN 1834-1835 AND ITS LITERARY MEANINGS

All the skills of a poet shall consist in, that to bring a reader to such a point of view, wherefrom he will be able to see the whole nature in shorthand form, in miniature, as the earth's sphere on the map, in order to allow him feeling winnowing, breath of this life, which inspires the universe, to render this fire warming his soul.

V.G. Belinski. "Literaturnye mechtaniya" (Literary Reveries - Elegy in prose)

The article is devoted to the analysis of three mazurkas of M. Glinka, created with a slight chronological difference, as the trilogy. This interpretation helps to realize the orientation of the composer's style searches in this period and significance of every miniature as a micro-stage of the evolution of his thinking.

Keywords: piano mazurkas, Glinka's dance music, stages of evolution of Glinka's piano style, Russian salon of the XIX century.

Three mazurkas of M. Glinka were created in 1834-1835 with a slight chronological difference. Perhaps, it can be explained by their figurative and emotional affinity, at the musical level potentially inspiring the performing musician to combine three dance miniatures in one cyclus¹. **Such performance interpretation is artistically and logically reasonable; thus, famous modern pianist Viktor Ryabchikov² performs three Glinka's mazurkas using *atacca* technique as a small suite. The diminutiveness of music pieces is also favorable in this case: when performing by V. Ryabchikov, three mazurkas lasts a little more three minutes.**

By no means, mazurkas were intended by composer as individual music pieces; however, when created one by one, they are ranged in a peculiar trilogy, having own intrinsic logic of music development. Precisely this interpretation defines *an objective* of this article; it helps to understand significance of every miniature as a micro-stage of Glinka's thinking evolution, and at the same time to realize the direction of the composer's style searches of the first *post-foreign* creative period ended with making *A Life for the Tsar* an Opera.

As for the first edition of the miniatures in *The Complete Pianoforte Works* by M. Glinka N. Zagornyi gives the information as follows: As-dur mazurka for the first time was printed in the magazine named "Aeolian Harp", No. 6, published by A. Varlamov in Moscow in 1833-1843; F-dur mazurka was published in the same magazine, No. 7. F-dur

1 This is noted, in particular, by A. Gadetskaya [3].

2 V. Ryabchikov is one of the most famous interpreters of Glinka's piano music.

mazurka was for the first time published by P. Gursalin (“Odeon”) and reprinted by F. Stellovskii called “Mazurka devoted to Mrs. Maria Glinka by her true friend M. Glinka” (With postscript on the title page: “Mazurka devoted to his wife”). Here is a remark, telling, that the date of writing is indicated “on the basis of the autobiographical information related to the relations between Glinka and his wife M.P. Glinka” [6, p.425].

Glinka’s early mazurkas (there are four of them, including miniature of this genre, published in 1829) did not attract much attention of the researchers. In popular monographies, devoted to the creative work of Glinka [10;11] these miniatures are not considered at all; K. Zenkin mentioned only early mazurkas, “that are in the tideway of splendid ballroom music” [7, p. 266]. As a result, the processes related to the change of national and style intonational orienting points of composer, noticeable by the example of musical content of these three miniatures, were not analyzed in the musicological literature. These dance in details these dance pieces created by Glinka were studied in new research work of A. Gadetskaya [3]; some theses from her work will be given below.

Glinka’s three mazurkas of 1834-1835 by nature and manner of presentation of an artistic idea are close to the literary genre of recording an album, not personalized, but friendly-detached. They are addressed to everybody - no one particularly, they are sociable - but not aimed at individual. To a lesser degree this argument refers to the third mazurka, wrote in 1835 and devoted to the composer’s wife; to a lesser degree, since the direct addressing should have conflicted with such a generalized form of expression. However, in this case addressing has rather formal, than artistically reasonable character; there is no personalized emotional tonus, peculiar for Glinka’s direction in thinking in the compositions like these. A. Gadetskaya fairly notes: Glinka’s “Mazurka” mood of this period, perhaps, is associated with the changes, happened in the composer’s private life, namely, love and subsequent marriage. ... the composer, being in the happy mutuality state, intuitively leaned toward the rendering feelings in the most convenient and suitable therefor dance genre” [3, p. 164].

Let us refer to the musical content of pieces. As-dur mazurka is written in simple two-part form (3/8). Rhythmic precision of the accompaniment of the first part (octave doubled bass - two chords) provides the music piece theme with flexibility and hidden dynamics. The right-hand part is written in terms of thirds and sixth, that is associated with the orientation to the genre of tertian-sexto etude; the peculiar etude mode of motion is rendered in the music

piece. The similar kind of music development generates semantic space, full of inner newsworthiness along with preservation of universal picturesque. Virtuosity and technical complexity of the melody line is obvious, however, the transparency of the pattern in combination with predominance of little time values - eighth and sixteenth - does not arise sensation of overload and does not conflict with dance flying movements. The theme of the first part is rhythmically fastidious and inventive, it combines rhythmical irregularity inside the phrase with the regularity of repeat of propositions of the period.

The second part is intonationally associated with the first one, that for Glinka's dance miniatures of this period is rather the rule, than exclusion. It is more dynamic, more "physical", there is no former gracefulness. In the right-hand part doubled octave steps along with preservation of the former rhythmical formula of accompaniment (bass - two chords). These media of expression, in combination with the fortissimo sounding. provide the theme of the second part with greater weight, clearness. Simultaneously, it loses the rhythmical whimsicality, peculiar for the first period, in other words, the regularity of pattern prevails here, namely, dotted rhythm and motion with eighth.

A. Gadetskaya emphasizes: "This mazurka also can be played as salon miniature, presentation of its melodic relief with thirds, graceful non-akkordika (introductory to the major tones, in particular, basic triad), occurrence of ornaments decorating melodic contour, surely, referring to Chopin's dance miniatures, some sentimentality of tonal transitions ... allow classifying it as salon miniature, where a side tone of the "diamond style" is heard [3, p. 165]. And further: "Another confirmation of the functional ambivalence of this mazurka is a publication, where it appeared - a music magazine that focused, as well as "Lyrical album", on the educated music lovers gathering in music stores, where dances, music, discussions and other forms of cultural entertainment coexist" [3, p. 165]. We should take note of the relations of miniature with salon culture, the peculiarities of which we will study in details below.

In general, As-dur mazurka possesses both characteristic nature and picturesqueness. However, despite the obvious dance nature, probably, even emphatically resting on the specific mazurka rhythm, the genre, organizing musical fabric, will be etude in its concert version with the relevant set of principles, for example, support on any one type of technique, obvious technical complexity and pianistic virtuosity, external shine, bravura.

By means of combination of solemnity, orientation to the external effect, rhythmical precision, colorfulness with pathos of vitality the mazurka correlates with the romance *Winner* (words by V. Zhukovskii) written in Italy in 1832. Of course, two compositions can be matched only at the image-mood level. However, such a parallel becomes indirect proof of the relations of more complex level: Glinka's mazurka, nevertheless, still largely lies in the plane of his "Italian", but not "Russian" (and not quite "Polish") moods, means of musical expression and stylistic tasks: Italian virtuoso bravura echoes are clear in this work and implemented in new one, more specifically, with regard to Glinka's "Italian" period (1830-1833) - the synthesis of *Italian, Russian and Polish*.

F-dur mazurka of 1834 year of publication is directly associated with the graphic structure and peculiarities of musical thinking of the previous music piece. The same formal matters are peculiar therefor, more specifically, 3/8 time, two-part structure, intonation and thematic affinity of two parts, the rhythmic precision and whimsicality, outwardly dramatic virtuosity, characteristics of etude, which once again is demonstrated by means of reliance on one type of technology (in the right-hand part - the motion of the melodic line mainly in terms of parallel thirds against the accompaniment bass precision - two chords).

Nevertheless, this mazurka according to the image-mood is more lyrical; it is created by the melody whirligig, close to waltz - motion without clear direction, but around conditionally feelable center. The second part as well as in the previous music piece, is intonationally close to the first one, but here one used development principle of the musical content progress: the second section is built both on motive, selected from the material of the first section, and mellowed technique, associable with echo effect, when the motive is repeated as aftersound in the higher register.

The nature of brilliant spectacular virtuosity in the music piece is not so much notable; here the coverage of a wide range is not created by means of melodic aspiration, but by means of repeating motive in the higher register, echo effect. A. Gadetskaya writes, "After this F-Dur Mazurka functional tonal transition turns to be undoubtful, happened in Glinka's mazurka space: all further mazurkas have vivid lyrical orientation... Characteristics of dance are demonstrated therein only as a context ... only the most obvious "signs" are engaged from the applied part ..." [3, c.167].

F-dur mazurka of 1835 represents in comparison with the previous music pieces, more detailed structure - this is three-part form *Da capo* with trio, written in 3/4 time.

It differs from two mazurkas discussed above by a number of signs. Let us start with dedication. Even taking into account it's a little bit conditional, formal nature (most probably, the music piece was not written for Maria, but was gifted), the miniature is distinguished, in comparison with the previous, by more intimate nature of expression, absence of orientation to the externally spectacular brilliant style, as well as the absence of signs of obvious technical complexity; it is more lyrical. It should be emphasized, that if two previous mazurkas were associated with some principles of Glinka's thinking during the period of stay in Italy, were influenced by his Italian musical impressions, so this music piece, obviously, is not "Italian" one.

Plenty of thematic structures bring together mazurka and big dance pieces, built on the principle of musical development, which K. Zenkin - because of the other compositions of Glinka - calls "kaleidoscope of moments" [7, p. 264]. The themes are tonally familiar - and contrasting that is created by means of emotional imbalance, alternating genre syntheses, distinguishing different forms of structure.

The first part is a simple three-part reprise structure. The texture of this section is quite transparent, in particular, in comparison with the musical content of the previous mazurkas. Melody line of the theme is monophonic, forcefulness and vigorous movements are peculiar therefor, being created by the combination of wide ascending and descending interval motions (by quarter, sixth etc.) with the flexibility of dotted rhythm (eighth with dot - sixteenth). The middle of the first part starts in the sixth degree key, that introduces new tonal and modal color. This episode is more lyrical, there are almost no dotted lines; small seconds intonations in combination with the declamatory beginning in the melody create an effect of almost speech act, that is smoothed, effaced by flexible rhythm of accompaniment.

The first section of the trio contrasts with the previous structure: it starts in new key (C-dur), the musical content is presented by *staccato*. Chordal texture of the first phase in combination with rhythmical monotony (quarters and eighth) provides the phrase with some conciseness, reminding the texture of folk dances. Melodical phrases based on the descending motion correspond thereto.

The middle part of the trio is the most lyrical and emotional one; it is written in As-dur key; it should be noted, that this key along with Es-dur semantically close thereto becomes in

Glinka's instrumental music from an early age a sign of the enlightened, lyrical mood³. And in fact, the stage direction *dolce* defines the musical nature of the section, rhythmically and tonally colored by both waltz and romance beginning. Songlike intonations of the melody are associated with the Russian romance; this is an example of those chamber intonations of Glinka, where dance characteristics are almost overcome by cantilena; only clear rhythmical mazurka basis, keeping in the left-hand part an integral pattern during the whole music piece, preserves dance structure. The general reprise of mazurka is performed without changes, that is quite often met in Glinka's miniatures of dance genre.

In whole, summarizing, let us note, that the early stage of Glinka's creative work allows by the example of four mazurkas, written in the chronological framework of six years in length (1829-1835) to follow Glinka's style evolution in this genre.

From the first experience, which in many ways demonstrates searches within genre performance of own, individual intonation, Glinka came to new interpretation of genre, which is presented by two mazurkas, published in 1834. The influence of the Italian instrumental style is obvious in these miniatures. Mazurkas, designed for the concert performance, spectacular effect, pianistic skills, represent synthesis of dance, scherzo, etude - specific genre combination, repeatedly expressed in the Italian variation cycluses (usually in the first two variations, and partly in the form of final sections). Abandoning the majority of principles of brilliant virtuosity in the Variation cyclus on the topic of "Nightingale" by Alabyev (1833), Glinka did not get rid of, but experienced these principles; in various genres of his piano music there are only aftersounds of the Italian virtuosic instrumentalism. Moreover, these two music pieces combine both aftersounds of musical, social and human outgoingness of Glinka during the Italian period, the Italian "sentiment brilliant", occurring "under the influence of beneficent south sun" [4, p. 57], hedonistic admiration of life, peculiar fort to most of the composer's works written during 1830-1833.

Mazurka, 1835, separated from two previous by small time distance, is a new style spiral: this is both new discovery and new search. This is search focused on other syntheses, for example, mazurka characteristic, dance and lyric romance, even cantilena, verbal beginning of melodies. The kaleidoscopicity of the themes, their shortness omit the question

3 For confirmation it will be enough to remind of the Variational Cyclus on the theme of Mozart's Es-dur of 1822-1827, Nocturne Es-dur of 1828, Nocturne episode of the Variation Cyclus on the theme of Bellini's opera "I Capuleti e i Montecchi" As-dur etc.

related to their intonational integrity. In fact, there is no isolation of motivic or intonation germination, as in the previous two cases, but this question is not urgent, because the idea of dance - change in sentiment, disappearing and coming back again, both similar and different.

Precisely this mazurka can be considered as a composition of a certain stage, a transitional point in the field of dance piano miniature (and miniature as a whole) to the search of new syntheses, to the greater artistic simplicity, to the predominance of the Russian intonation, or, to be more precisely, that intonation, where is no question related to the national attribution, but there is genre-style level.

Three mazurkas by means of the combination of miniaturity and communicativeness remind records in album - about something, but not for somebody, their addressee is conventional and not individualized. At the same time the orientation of pieces to the concert performance, bravura virtuosity peculiar for their musical language is addressed to the culture of salon in general. The Russian salons - phenomena of the Russian culture of the XIX century - played a significant role in the development of arts, E.N. Palii emphasizes. [16] The future of the musical works of Glinka, of course, was intimately connected with this formation of the Russian cultural life; for example, “the first rehearsal of Glinka’s opera “Life for the Tsar” was held in the salon of M. Yu Vielgorskii [16].

“The origination of salon culture in Russia can be referred to the XIX XVIII century, but its explosion was in the first half of the XIX century. Salon culture had a major impact on the development of almost all kinds of art of that time, a variety of schools of thoughts (for example, the Slavophilism) ...” - E. Palii Notes [17]. Emphasizing that “in the XIX century hardly the entire nobility, but only a thin layer of its educated, thinking part joined the salon culture” [17], the author, in another work, notices a special role of the salon “in conveying certain patterns of behavior, and the way of thinking. [16]. “The Russian aristocrat of the XIX century is a very special type of individual. All his lifestyle, behavior pattern, even appearance bore an imprint of a certain cultural tradition, as a rule, included in salon culture. So-called bon ton consisted in the natural unity of ethic and etiquette rules, formed in salons” E. Palii writes [17].

A tradition to keep an album, which acquired specific forms in the Russian culture, was born in salons. “Tradition of handwritten albums, came in Russian from West Europe, namely, France and Germany, in the second half of the XVIII century, became a remarkable phenomenon of the Russian aristocracy life. In 1820s the Russian album culture flourished”,

N. Mikhaylova Wrote [14]. And further: “Noble education wanted a young person to write down are into album, to draw a flower or a landscape. It is impossible to imagine salons of Pushkin’s epoch without album culture” [14]. Album lyrics is a genre of poetry, appeared in France and at the beginning of the XIX century got across to Russia; K. Batiushkov, A. Pushkin, M. Lermontov and many others wrote verses in albums. “The Russian album lyric poetry was developed in numerous literary salons of Petersburg and Moscow in the first half of the XIX century. Hundreds of noble albums are kept in archives and libraries (P. Osipova, O. Miliukova, S. Karamzina, E. Rostopchina, A. Smirnova, Z. Volkonskaya and others) ...” [8].

Categories of album records - lyrics, epigrams, short prose texts - were quite unique area of poetry and literature in the Russian culture of the XIX century; having appeared as a part of salon, more specifically, noble, art, they combined the opposite faces of the various forms of human communication: personal addressing - both publicity and introversion - extroversion and intimacy - and focus on the audience, polite imitation of flirtation - and truly intimate love confession⁴. The culture of salon communication reflected in albums, which, in turn, became its integral part, “Albums allow having immediate idea of salon conversation, render the charm of salon play and discover fine lines of the relations between the “favorites”, V. Bunturi notes⁵[2]. Range of the album topics is in the area, formed by the “conceptual centers, standing in opposition to each other, for example, life and death, immediate and eternal”. This definition is made by L.I. Petina, emphasizing, “The album creative work disclosed and many times varied themes of fleeting nature of life, juvenility, illusiveness of happiness, vanity of earthly life, farewell, hope, love, friendship, alive relationship” (quote from: [13, p.17]. Thus, for example, N. Mikhaylova wrote, that pages of

4 An interesting example of genre synthesis of diary and album, centering around the most intimate life sphere, was created by the spouses F. and S. Mendelssohn. “One of the intimate evidence of his spirit world (F. Mendelssohn - *I.T.*) is a diary, kept during the honeymoon trip in the spring and summer time of 1837 Mendelssohn and his newly-made Cecile, nee Jeanrenaud. In September, 1836 the couple engaged, and in March next year there was wedding ceremony. Immediate after it a newly wedded couple went for a honeymoon ... they wanted to go to Switzerland, to Cecile’s relatives. But on their way they visited Freiburg ... Right there a new diary was started, where the couple fixed the feelings of the first days of intimacy. Cecile was responsible for texts, Felix worked on notes and illustrations”. Here, for example, A-major allegretto to one of “The Song Without Words” was written; even a bunch of violets was preserved. Musically-historical curiosity now is kept in the Bodleian Library in Oxford. (See Return of Violets: wedding diary of Mendelssohn - in Germany. - Access: <http://www.dw.de>).

5 N. Mikhaylova, noting the connection of “Eugene Onegin” by A. Pushkin with the album culture, emphasizes such peculiarities of albums of these years as “focus on chatter, dialog”; in addition, “some hints were clear only a narrow circle of friends, but were not accessible for many readers: album dialogue, engaging new and new authors of album entries, kept secrets, accessible only for those, who were in the secrets.

Pushkin's album in the novel "Eugene Onegin" was called by the author as "pages of recollections". [13, p.18]. Moreover, "the album had a wide register of various intonations - from tender, joyful to pathetic and sometimes tragic" [13, p.20].

Perhaps, precisely this semantic focus on the sphere of noble forms of communication, which part was the album lyrics, became foundation for creation of such unusual genre syntheses of Glinka's mazurkas' trilogy of the middle 30s (lyric poetry, motor activity, etudity, romance, waltz etc., as well as miniaturity of forms and bravura virtuosity of musical language).

With the completion of the first period of the piano works by Glinka, the composer for quite a long period of time (about 4 years) has abandoned such small instrumental forms, which were considered in the article. At the same time, except for two big piano compositions, namely, Variations on the theme of A. Alyabeva "Nightingale" and Capriccio on the Russian themes (1833) up to 1847 he abandoned big concert forms as paraphrases. Glinka returned to work on small pianoforte form in 1839 (Gallop), in 1843 (Tarantella), and thereafter only in 50s, marked with a few compositions like that; well, in general, the majority of quite big music pieces of 1839-1847 can be conditionally called miniatures as such. And the style evolution of the creative seven-year-period of Glinka (1828-1835) in the field of pianoforte miniatures demonstrates a search, realization, choice and sharpening basic genre directions, meanings and images and means of musical language, ways of musical thinking.

The first Glinka's creative period - that was ended with A Life for the Tsar Opera - is a period of the composer's juvenility; these years can be called time of creative rise, steady and consistent movement toward the goal related to the creation of the first Russian opera, development of instrumental and vocal genre spheres. This is time of absolute composer's life and creative successes, belief in himself and in the future success, time of hope for cloudless conjugal happiness, not shadowed with anything. In some specified sense, these are the happiest years in Glinka's life. Probably, precisely that is why, his dance music pieces, being among the lyric feelings, simultaneously straightly extraverted, virtuosic and focused on concert performance.

In the pianoforte miniature of *post-foreign* years there are aftersounds of the Italian instrumental virtuosity. Unique triptych of the Mazurkas, written in 1834-1835, became a shining example of Rubicon: the last Mazurka, 1835, unlike two previous mazurkas, marked

some new features of interpretation of danceability, peculiar for the further creative period, which started after *A Life for the Tsar* and in many ways related to *Ruslan and Ludmila Opera* (abandoning principles of bravura virtuosity, melodiousness of the texture layers in combination with its greater transparency)⁶.

In the pianoforte field 1833-1834 years were crucial for the formation of the major creative trends, which would be continued by Glinka in the next 10 years of creative work: the predominance of the danceability, impact of the autobiographical meanings on the music pieces' imagery. Studying all sides of pianoforte and vocal virtuosity, the composer during this period defined for himself its qualitative characteristics, its boundaries, in other words, bravura virtuosity gradually replaced cantilane "virtuosity of slow temps" (the term by M. Murga) [15], that would be clearly demonstrated during the years of Berlin period, although some "aftersounds" of the Italian bravura performance would be noticeable in the miniatures of 1834.

Semantic space of Glinka's three mazurkas is the implementation of his imaginative world of this period in micro variant, images of the early St. Petersburg impressions, the Italian and Berlin years. The composer's view of life took the form of kaleidoscope of musical images and moods, contrasting - and in many ways tonally close, united by genre, knitted at another, more general level by the integrity of artistic conceptions and Glinka's aesthetic ideas. The imagery of the musical world of the composer of these years is also associated with Italy - peculiar Glinka's Elysium - that is expressed through the spectrum of various hedonistic experiences, full of the nature admiration and joy of earthy life. Semantic space of Glinka's imaginative world of these years covers wide image and figure variety, where three mazurkas concerned are the only one of its sides.

6 Romances, created in winter, 1834-1835, during the period of being in love with Maria Petrovna, also can be called epoch-making. *Tol'ko uzna ya tebya/Only I knew thee*, 1834, is Glinka's romance, the words belong to A. Delvig. The poetic text of the romance, apparently, sounded for the composer with personal meanings, "Both life and all the sweets of life I sacrificed o you"; "and pure joy flid down into my gloomy soul". Its keynote is A-major; the structure consists of three couplets, two of which are repeated without changes. The multimeter (6/8 and 9/8) is the basis for the first two couplets, empahsizing suspense, emotionality of verbal beginning of musical text. However, in the third couplet there is 6/8. This is new musical content, that is defined by the enthusiastic expression of feelings in the text, "Every bright idea, high every sense you generate in soul", with multiple repetition of the last words. The romanes associate with Glinka's nocturnes because of the developed melody line of arioso composition with transparen accompaniment: bass - ascending sounds of chord, rhythmically organized as triplet.

I Am Here, Inesilia, 1834, the romance to the words by A. Pushkin, is a composition of figuratively antinomic to the previous. Admiration of love expressed in both romances finds here completely different musical embodiment. This is a romance-serenade with features of waltz (Key G major, 3/4, three-part form). It is active, animated, intensive, bright and emotional. This is not an intimate expression of feeling, as in the previous one, but its external splash; not love confession, but a challenge, love insistence.

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