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**FIRST PROGRAM MINIATURE «FAREWELL TO WALTZ»:
AUTOBIOGRAPHICAL SENSES AND ITALIAN MUSICAL INFLUENCES**

... Friends! Leave ghost glory,
Love in youth fun
And sow the roses along the way..
Oh, youth! Flourish! ...
K.N. Batyushkov. Advice to friends

... But there, alas, where the sky vaults
The shine in the glare of the blue,
Where the shadow of olive trees lay on the water,
You fell asleep for the last time ...
A.S. Pushkin. « For the Shores of Distant Homeland ...»

... Grief and joy of old age
I responded,
And last hello
I hear in silence...
V.A. Zhukovsky. To moon

The article is devoted to investigation of a single piano miniature of Glinka of Italian years (1830-1833). These time and place show the author's autobiographical sense of play, music appeal to a friend E. Shterich.

Keywords: program piano miniature Glinka, autobiographical senses, romantic theme of companionship, images of farewell, separation and memory.

"Farewell Waltz" is the only piano miniature, written by M. Glinka during the Italian journey (1830-1833). Against the backdrop of bright virtuoso bravura techniques of large ensemble and piano works of the triennium - Grand Sextet, "Pathetic Trio" and a number of opera paraphrases using material of V. Bellini and G. Donizetti¹ - miniature "Farewell Waltz" looks almost ascetic, being the exception from the style of the works of Glinka Italian pores². It is not only an extremely small amount of play (24-period clock twice repeated), which is already unusual for a piano letter Glinka of these years, but that the lack of technical difficulty of performing miniatures in combination with transparent texture is perceived as a deliberate composer's refusal in this (and only!) case from the whole set of musical tools, inherent to all other piano pieces by the time of the stay in Italy.

"Farewell Waltz" was written in 1831. It is preceded by two major works for

¹ Both for chamber instrumental line-up, as well as for piano solo

² Similar observations apply to one of the three songs written in Italy, however, features the musical language of romance "Venetian Night" - transparent textures, rhythmic uniformity, musical static, ie, a special "minimalism" in the selection and use of means of musical expression as a conscious technique - due largely poetic imagery and "pastel" poem Kozlov. See more information: [22].

piano - Variations on a Theme from "Anna Bolena" by G. Donizetti and Rondo on a theme from the opera "Capuleti ei Montecchi" by V. Bellini, which set the basic compositional and dramaturgical principles of Glinka with borrowed musical material for the next three years³. In the Italian period the composer is interested in large concert forms, allowing him as a pianist to demonstrate actual for European listener brilliance virtuoso technique, to captivate recognizable operatic melodies, to conquer the imagination of unusual composition and variation-improvisational musical skill.

There is almost nothing written about "Farewell Waltz" in musicological literature. Neither the monograph of T. Livanova and Vl. Protopopov [11; 12], nor a new book of O. Levasheva [10] contain information about waltz, the same can be said about the work of K. Zenkina [7]; E. Petrushanskaya's study contains only a few references about waltz [19]⁴. However, it was the play "Farewell Waltz", largely growing out of the principles of Glinka's pianism of Petersburg years, is concentration of autobiographical senses; it begins the line of Glinka program piano miniatures - one of the most important in the field of chamber and instrumental sphere.

The key to understanding of autobiographical play becomes a rare fact: "Farewell Waltz" is one of the few Glinka's miniatures, which clearly stated the time and place of work - June 15, 1831, Turin. In the "Notes" Glinka noticed, "In early June, I visited Shterich in Turin to *say goodbye to him before his departure for Germany on the water* (my italics. – I.T.)" [3, p. 45].

It should be noted that Eugene Shterich and Glinka were already bound at that time by a lot of memories: their acquaintance took place during class of Glinka with K. Meyer in St. Petersburg in 1827, whose musical clever Eugene also took piano lessons. Joint membership in the performing arts and writing brought together young people: Shterich became one of the closest friends of Glinka in the first years of the

3 Both works belong to the genre of paraphrase. The principle of instrumental virtuosity use (especially piano) works of opera tunes was characteristic of the romantic era. European fashion of paraphrase influenced the Russian chamber music; this kind of works Asafiev calls "attempts to preserve and capture the memory, by different types of" music reproduction, "left a trace impressions of operas and concerts" [1, p. 210]. About piano paraphrase of Glinka in the context of European musical culture see.: [22].

4 E. Petrushanskaya said: "Graceful "penumbra" of harmony brings him to waltz of Griboyedov ..." [19, p. 179].

Italian. The Italian wind of their friendship begins with a joint trip through Switzerland to Milan, where Shterich remains for a short period of time; "He had to go to Turin soon, being appointed to our embassy in the Sardinian court", - Glinka wrote [3, p. 40]. However, their meetings went on: these visits to Milan theatre, joint tears of "emotion and excitement" when listening to romantic Italian operas [3, p. 43], this acquaintance of Glinka by the recommendation of a doctor Shterich with the doctor De Filippi, which later played a significant role in the fate of Glinka's Italian years, this dialogue "soul to soul" [3, p. 43], this and numerous Glinka's attempts to console Shterich in love with a dancer, against which his mother was set strictly, fearing for the future career of his son. Is it surprising that the first Italian work, Variations on a theme of "Anna Bolena" by G. Donizetti, Glinka dedicates Eugene Shterich?

After visiting Shterich in Turin in June 1831, Glinka again witnessed the "funny and sad scenes together" - "Seraphima Ivanovna was very angry at his son's dancer" [3, p. 45]; then he wrote "Farewell Waltz." Never mentioning in the "Notes" about play writing, Glinka represents only purpose of the trip: "to say goodbye." N. Zagorny, giving rise to the creation date, and a fragment of the play "Notes", rightly says: "comparison of this note with the data presented in the " Aeolian Harp "(Waltz was published in the journal" Aeolian Harp », №6. – *I.T.*) reveals with certainty the occasion of Waltz works and the meaning of the name given to it by the author"[5, p. 422]. Such a rare case of direct communication of personal and biographical and creative events!

So, piano play is an appeal to a friend, friendly message. However, waltz is also a direct embodiment of creative dialogue⁵: Shterich himself was known in the musical Petersburg exactly as a writer of waltzes. For example, in issued by N.I. Pavlishchev and Glinka in 1829 "Lyrical album", along with the works of Glinka, N. Pavlishchev, M. Vielgorsky, M. Shymanovsky was printed and waltz of E. Shtericha (maybe that 'Farewell Waltz is an Italian Glinka's response to Russian miniature of

5 Dialogue on Waltz was launched earlier: even in 1829 Glinka did the transcription of Waltz of E. Shterich on the topic of "Oberon" Weber for flute, two clarinets, two horns, trumpet, trombone, timpani, two violins, bass [12, p. 362].

the friend). But if we remember that Glinka would meet with Eugene still only once, during a trip to Naples in September of the same year, spend with him for two days in Genoa, and say farewell together ("It was the last meeting with him, and he died the following year in St. Petersburg, shortly after returning to Russia" [3, p. 46]), so the name of the miniatures would become almost metaphysical meaning: This is truly good-bye ⁶...

The form of friendly messages is filled with romantic sense to Glinka: from motives of friendship in general, one of the major themes of Russian and Western literature and epistolary of this time, when communication between souls, entwined by artistic aspirations, was given the status of sublime confessional - up to her personal relationships of the composer. "This cult of intimate friendship in Russia, as in Europe - writes I. Cohn - appears together with romanticism. Almost all textbook examples of friendship in Russian literature and life of the first half of the XIX century. (Pushkin's⁷ lyceum friendship, friendship of Herzen and Ogarev, Belinsky and relationships M.A.Bakunina and so on) had a distinctly romantic character. This standard canon of friendship and individual experiences very often intertwine, overlapping "[9]. The significance of Pushkin's friendship D. Likhachev notes: "Friendship has been the inspiration of most of his poems, the highest experiences. ... Even his relationship with women mostly wore the nature of friendship (I'm not saying that the friendship supplanted love, but only love could not be seen in this relationship as sought by many)" [13, p. 211-263].

Kind, romantic version of the friendship with women (in the fate of Glinka also like platonic relationship of trust - for many years of friendship with M. Zadorozhnaya⁸, communication with Shcherbatov⁹) is supplemented in this era, and

6 This fact of the farewell forever was mentioned by E.Petrushanskaya in the monography [19].

7 "Blessed is that to whom the fate of friends was sent ..." - Pushkin expressed particular value of this spiritual kinship. Indignant over the accepted rules of friendship, and Pushkin demanded sincerity from himself, and from relatives: "I want to prove to my friends that not only love them and believe in them, but also for the debt and admit them to himself, and to show to outsiders they are for me from decent to whom I do not want to skimp on, and I fear whatever that may be, the rules of the ordinary and consecrated community "[Quoted by: 8, p. 162].

8 The book of Tyshko S. and S. Mamaev provides information about M. Zadorozhnaya (Krzhisevich) from biographical studies on Glinka, "he called her" charming woman "," close friend "," one of the very cherished Glinka women friends "... ". However, the authors emphasize other, more important facets of their relationship, rarely between a man and a woman, and only in the fate of the composer: "... In life Glinka there was no woman, with whom relations have been so long and strong, would be covered in such a mutual understanding, and they

increased emotional tone of comradely friendship between men. "Together with amitie amoureuse¹⁰, - writes A. Veselovsky in a book devoted to V.A Zhukovsky - a special feeling of friendship developed, also mixed from the love and affection and involuntarily causing comparing with the same psychological phenomenon of the Renaissance. "We need a friend that we love and enjoy" said Jung; German sentimentalists, beginning with Klopstock, cherish this feeling, jealous, anxious and exacting as if it is a matter of the woman he loves. In the literature postures are Don Carlos, Xavier and Krongelmy (Miller and F. Stolberg Miller's novel "Sigvart"), in life - friendship of Noyffera and Hölderlin, during period of romantic - Tika and Vakkenrodera, Friedrich Schlegel and Novalis, etc .; with examples from antiquity: David and Jonathan, Orestes and Pylades, Nisa and Euryale, Achilles and Patroclus"[2]. Loving friendship - a romantic phenomenon - connects the two faces: a high spiritual tone of friendly intimacy of men, special artistic relationship, and finding a woman friend poeticizes relationship.

The theme of friendship in the form of spiritual and emotional kinship - one of the leitmotifs of literary letters, "Notes" by Glinka, is at least an important part of his life world than love and love. Glinka- mimosa, as it was called by friends, ae always needed in the intelligent and approving environment. This area of the life of the world Glinka was given to his brother for many years headed by N. Kukolnik. Just remember that the name of his brother, along with close relatives, the composer confided their life hardships and experiences during painful divorce¹¹.

certainly were higher secular "chatter" and old "escape from boredom," "[24, p. 126]. "... Their correspondence, - S. Tyshko and S. Mamaev underline - lasted almost until the composer's death" [24, p. 126].

9 And in these relations the present appearance of E. Shterich is invisibly: Princess Shcherbatov was his eldest niece. "I was with them as a home, often dined and spent part of the evening," - says the composer; these memories relate to 1838 and then: "Sometimes getting from the young princess, widow of little note, where I was invited to dine with the promise of my portion of the moon and coat ... She was on the sofa, I on chairs beside her; Sometimes the conversation, sometimes unconscious pleasant daydreaming gave me pleasant moments. The thought of *my dead friend* was enough to keep my heart within poetic friendship (Emphasis mine. - IT) [3, p. 86]. No comments. We add only that many contemporaries noted wit and a special charm of the Princess, as it is known, was in love with M. Lermontov.

10 Loving friendship (French)

11 In life Glinka, in his literary and musical texts we see similar traits of companionship, inspiring - and inspired, reversing itself in the daily life of poetry, and poetry - in the conversation, sanctified by the partnership, lifting routine to the highest spheres of art. This theme of literary texts Glinka became part of the European romantic dialogue taking place between the "attorneys souls," thus he combines autobiographical motifs with fiction. Glinka brothers called "society, formed in 1835, or even 1836 in the Dollmaker and then merged into one sincere, kind, friendly family" [3, p. 90]. The metaphor of "family" is symbolic: brotherhood becomes replacement of family

As Glinka appreciates companionship¹² as in need of it, especially in his younger years, it is clear not only from the "Notes", how many letters are his. That line to S. Shevyryov on November 10, 1831 from Italy: "Your friendship warmed my almost frozen heart that I rose again for elegant and high excitement" [4, p. 38], or V.F. and A.G. Shirkov on March 29, 1841 from St. Petersburg, "there are a lot of friends, but they tend to scoff at my suffering, rather than to understand and comfort me - you be the one I learned; but you were not here, and our huge capital is now deserted to me as boundless Ukrainian steppe "[4, p. 123]; even if the tone of Glinka is somewhat exaggerated emotional, slightly jocular, there is no irony.

Friendship of Andrei Turgenev who died early with V. Zhukovsky became one of the samples of the romantic heart of kinship, colored sentimentality: "Poetry and friendship - Turgenev wrote to Zhukovsky; poetry in seclusion with friends - that's a utopia of western and our sentimentalists; humane feelings can not be brought up in loneliness, the heart is cultivated in the interaction of like-minded people ". [2] Friendship becomes vital background for creative inspiration, existence, the remark of A.N. Veselovsky was not said by chance that the clever A. Turgenev " always leaned his literary career to the circle of friends". [2] In early romantic time sentimentalism still strongly influenced, tangible expressed in the works of Zhukovsky in the first third of the century; developments of this artistic trend manifested in the thinking of Glinka as its perception of the world meet an early age. Perhaps, therefore, friendly feelings expressed in his music nostalgia: it is almost always *image of farewell*¹³.

comfort for Glinka, to which the composer has always sought, but was unable to find. Stasov wrote: " Glinka's nature always needed to raise such enthusiasm on the wings of his inspiration: to create a high ... to realize moments of his own life in art forms, Glinka had to be the center of everyone's waiting and enthusiastic ..." [20].

12 With the theme of companionship in Glinka's life creativity is associated in music, literature, painting (in the latter - Glinka acts not as the author, but one of the main characters). So, drawings by his friends - N. Stepanov and K. Briullov - depict the composer with friends at overact, but also lyrical vein: it is creative and everyday situations. And in the music of Glinka the topic of companionship is reflected in different genres - choral, chamber-vocal, instrumental chamber.

13 Friendship with Shterich, which lasted only a few years, became one of the motives of a few episodes of "Notes" by Glinka. This long memory is the exception rather than the rule for a romantic time. Thus, by Yu. Lotman emphasizes striking ability to forget the former flip side of rapid historical movement in which the last day falls into oblivion. " And further: "Friends - and Andrei Turgenev lived his short life in the atmosphere of ardent friendship - not complied with even just a friendly debt: the intention to collect and publish the works of the late poet was never carried out, and soon forgot about it" [16, p. 349].

"Farewell Waltz" becomes a peculiar form of "musical writing" of Glinka to friend; his musical language intonation associated with declamatory speech start. Yu. Lotman described the essence of written communication in Russian culture XVIII - XIX centuries .: "... The writer had in front of him as if the two destinations. He wrote to his friend or lover at the same time he wrote to himself. Karamzin said about his character, that he will never stop ... "enjoy himself in the heart of a friend " [15, p. 459]. Karamzin's words convey the essence of the epistolary companionship of XIX c., helping to uncover the meaning of Glinka's miniatures - musical message virtually sent.

"Farewell Waltz" was written in the key of G major¹⁴. Miniature form is a period repeated twice during the six proposals, each of which is divided into two phrases. The first two sentences are repeated exactly; the third brings melodic update: one of the phrases is a two-level sequence with deviation in A Minor, the second - in E Minor, with the return of the main tone. Here, minor painting appears in the final sentence; despite the predominance of major, image pieces is not idyllic: it is a bright sadness.

The miniature is an unusual synthesis of a genre: it's not just waltz, but also romantic prelude, which is based on the genre of the waltz (a principle that resembles Chopin's prelude, based on the leading genre in combination with certain signs of a few). The basis of the miniature motion lays is the principle of prelude that dominates the waltz, combining melodic waltz whirling with rhythmic ostinato melody, dance braking impulse. Smooth whirling waltz melodies, built on the principle of latent two-voice texture, combined with rhythmic ostinato as accompaniment (bass - two chords) in a rather unusual manner implements the characteristic of Glinka's desire for a combination of antinomies. This genre synthesis gives Glinka opportunity to combine two opposites: carefree and easy whirling waltz, the subjectivity of emotions

14 The semantics of tonalities of piano works by Glinka is a topic almost unexplored. Tonalities G major in Glinka's pianism is connected, usually with a dance area. So, two piano works of the mature period (1839) of the dance nature - Waltz and Contredanse - written in this key that is possibly connected with the individual "comfort" in G Major for Glinka Artist. In general, the tone of G major is common enough in his piano music in different years; in it, besides the written Mazurka (ed. 1829), the French quadrille (ed. 1829), lynx Cavalry (1829), Barcarolle (1847), Andalusian dance (1855) .

- from overcoming prelude dancing style veil of sadness at the same time objectifies emotional structure of the play. I.e. it turns out that in the program plays the semantic center is offset with the word "*waltz*" of the epithet "*farewell*", which determines the emotional tone of the work. Obviously, this early example of the hidden program, realized by musical genre synthesis of text, enter into dialogue with the verbal text, in its intentions directed to the line of Glinka's piano works of this kind: "Waltz Fantasy" Nocturne "Separation", plays the piano cycle of the last Decade "Hello Motherland."¹⁵

The play is sustained in a single image; melodic phrases are related to the intonation. The motif repeated at the beginning of each phrase - a rising intonation of the speech off-beat from the third to the fifth stage: it is the appeal to the interlocutor, the same request. The top line of the hidden two-voice texture, despite its overall rhythmic uniformity, a feeling of constant syncopation is created, bringing it closer to the unevenness of the speech utterance, which also slows the movement like a waltz.

Now back to the question of the "Italian" terms in Glinka's waltz. They are expressed quite indirectly, not at the level of conscious borrowing, but rather, barely perceptible impact of individual musical experience. The initial melodic phrase is built in the likeness of a favorite principle structure of the famous opera Bellini's melodies, which, starting with a few sounds, gradually unwinding, cover a growing range. It is not surprising: Bellini's opera melodies could give a kind of echo in a sensitive melodic intonation of the Russian composer. However, Glinka's waltz melody is not likely of bel canto nature: it has no decoration, and in comparison with its exquisitely ornamented complex melizmata groups of variation cycle melodies of these years, seems almost ascetic. Moreover, the melody by nature is not vocal but instrumental; in part it resembles the famous waltz of Griboyedov¹⁶ outlined plain eighth with intricate circling and built on hidden two-voice texture, however, the similarity ends there: Glinka's waltz, in contrast to the Griboyedov's, connects the opposite tendency to flight and braking, objectifying its narrative.

15 Autobiographical and artistic meanings of the four pieces of the cycle are implemented by the dialogic interaction between musical and verbal texts. See the article about author [21].

16 This similarity is seen only at the level of textural, compositional, but not figurative semantic.

Idyllic enlightened mood inherent in the early Glinka's Petersburg plays - variation cycle imagery on the theme of Mozart, Nocturne (1828) - distinguishes a "Farewell Waltz" only partly. His image is deprived from light-heartedness; here there is a shade of sadness, hidden alarm: it is no coincidence that five of six phrases that form the basis of the waltz begin from the same rising intonation from the third to the fifth stage, persistently repeating this appeal; the end of phrases fade in descending intonation of the sounds of the tonic six-four chord.

This waltz, which was created at the peak of Glinka's enthusiasm Italian musical culture, has a little of Italian. Perhaps because the dialogue is of largely intimate "chamber" character occurs not in conditionally geographically-spatial or cultural dimension, as in the time, or rather timeless, continuation of long-initiated and completed call. Surprisingly, this conversation will continue in the last years of Glinka's life memories of other youth in the pages of "Notes"; it is possible that in some of his musical compositions of different years.

The musical language uniqueness of "Farewell Waltz", existing alone among the works of Italian triennium - apparently due to artistic and biographical situation of its origin: the semantic proximity of the musical miniature genre of letter defines its exclusivity. After all, the content of personal letters from Glinka's always been characterized by a combination of speech naturalness, simplicity and artlessness of style. "... A friend is a mirror having a high personality, and it highlighted the fact that the other does not find a mirror reflection", - says Yuri Lotman, stressing that the system of "reflection" in a friendly correspondence is able to reproduce the "infinite approximation to the unique personality"¹⁷[14, p. 505] - "to him through another and another after itself" [14, p. 506].

The area of piano music - along with the chamber vocal - for Glinka was always creative sphere, close to diaries, intimate statements, revealing the world of the soul. This is evidenced by the autobiographical facts confirming cases of piano miniatures works as a result of emotional impression-experience ("Children's Polka"),

17 In the article the words Lotman addressed to P. Vyazemsky [14, p. 505]

the direct expression of passing feelings ("Mazurka, composed in the diligence"), friendly treatment ("Farewell Waltz"), love letter ("Waltz Fantasy"), etc. Of course, the meaning - images, writings, created largely under the direct impression outgrow semantics autobiographical and goes out the level of general cultural meanings. Autobiographical nature in the works of Zhukovsky was repeatedly noted by researchers; According to G. Gukovsky can be projected and thinking peculiarities of Glinka: "... The image - character of the hero, and Zhukovsky's poetry carrier was a way of him was autobiographical. ... Zhukovsky's life is for his poems, although it is only for them, not in them. ... Whatever Zhukovsky wrote about, it sounded like the pages of his novel, and the real and worldly "[6, p. 139-140]. "In any creative work the basic conceptual criteria for the gifted person and its artistic credo are expressed " (Emphasised by me. – I.T.) - S. Makhlina notes [18, p. 161]. The composer's artistic credo is expressed directly and youthfully open; to such an extent - in the first and last time in a miniature "Farewell Waltz".

The theme of farewell in the Glinka's works associated with separation from friends, and in the last decade, and with the images of his own past. Recall his "Farewell song" in the words N. Kukolnik, "Excuse me, good friends" (1840), and the whole song cycle "Farewell to St. Petersburg", which is addressed not only to the image of the city as a circle of friends. Or piano cycle "Hello Motherland" (1847), the nostalgic images of which turned of the past "hello" is not understood as a greeting, but as a farewell, "the last hello." Subject of farewell continues in two works of mature years - "Waltz Fantasy" and Nocturne "Separation" (1839): it is embodied in the title and imagery Nocturnes, in the melodic elegiac mood of romance tone of the first theme of the waltz. "Farewell Waltz" opens the topic of separation, one of the most significant in the life and Glinka's creative destiny¹⁸. In this sense, an appeal to the composer's instrumentation I. Hummel's nocturnes "Memory of Friendship" in 1854 [12, p. 369] is even symbolic.

The dialogue of his own composition, disconnected in time is rather a rule than

18 The theme of separation and loss is aggravated to the extreme in Tyutchev's artworks, which is associated with the events of his personal life. Yu. Lotman stresses that "the identification of non-existence and "out "led to the painful feeling that Tyutchev connected with separation" [17, p. 568]. In the poem "The separation has high values ..." Yu. Lotman outlines the equivalence of "high importance" of separation to "high values" of death [17, p. 569].

an exception in the works of Glinka, his later works often have thematic and figurative relation to earlier, and not necessarily - on the common genre soil. This feature of creative thinking was also observed in the poetic style of Pushkin:"... Poet's poetry has its own memory. Later poems "remember" about the early ", - D. Likhachev says [13, p. 211-263].

Soft piano pieces by Glinka's mature period are the culmination of the song and romance, elegiac and dramatic areas of his pianism (Nocturne "Separation", "Waltz Fantasy", "Memories of the mazurka", "Barcarolle", "Prayer," "Scottish variation") are full of *memory* of early miniatures, nostalgic imagery of memories and separation. But this sadness is pure: it is connected with the grace of the dance, landscape poetry or romance, it is balanced with comfort and humility. In this sense, next to V. Zhukovsky Glinka could repeat, "About dear friends, that our light / With their concomitance gave us life / Don't say with sadness: they do not exist, / But say with gratefulness: they *were*" [23, p. 45].

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