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Mio ben ricordati* by Franz Schubert and Mikhail Glinka: Concerning the Problem of “the Personal” and “the Alien”

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Abstract. *Mio ben ricordati* is one of Pietro Metastasio’s popular operatic texts that was set to music by many composers, including Franz Schubert and Mikhail Glinka. The reason for comparison was not only the closeness of their compositions during the time of their creation (respectively, 1820 and 1828), but also the similarity of the situations of their lives: both composers, when achieving mastery of the basics of music, studied with Italian teachers, both composed masterpieces in the field of vocal miniature works in their native languages. The article attempts to place Schubert’s canzona and Glinka’s arietta in the context of the tradition of the musical manifestation of *Mio ben ricordati* that had developed by their time, revealing their common and specialized features, as well as to compare the works of the two composers with each other, to determine the degree of their closeness to their Italian prototypes and the peculiarities of the style of the original author of the text. Thus, from the perspective of form, Glinka’s arietta turns out to be more traditional than Schubert’s canzona, but at the same time, in some peculiarities of its melody and tonal-harmonic plan, it forms a prototype of the composer’s later, more famous romance *I Recall a Wonderful Moment*. In Schubert’s musical interpretation of *Mio ben ricordati*, individual moments of the poetic text are especially emphasized that were clearly important for Metastasio, and techniques characteristic of the art of Italian opera are applied – namely, the parallel minor/major keys (*chiaroscuro*) and the harmonic color of the lowered harmonic second degree. On the other hand, both composers use the triple meter, bring in repetitions in the text, traditional for the arias of *Mio ben ricordati*, and also rely on the periodicity intrinsic to Rossini’s works.

Keywords: Franz Schubert, Mikhail Glinka, Pietro Metastasio, *Mio ben ricordati*, *I Recall a Wonderful Moment*, canzone, romance, arietta

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...but imagine what it was like when a most gloriously, exquisitely beautiful lady's voice sang, to a melody that went to my heart, the words I am going to repeat to you: *Mio ben ricordati* <...>. How can I ever hope to give you the faintest idea of the effect of those long-drawn swelling and dying notes upon me. I had never imagined anything approaching it.

The melody was marvellous quite unlike anything I had ever heard. It was itself the deep, tender sorrow of the most fervent love. As it rose in simple phrases, the clear upper notes like crystal bells, and sank till the rich low tones died away like the sighs of a despairing plaint, a rapture which words cannot describe took possession of me – the pain of a boundless longing seized my heart like a spasm.

E. T. A. Hoffmann. *Automata*¹

Introduction: Concerning the History of the Composition of the Songs

There is a number of confluences in Franz Schubert's and Mikhail Glinka's works connected with their choices of texts for their settings. One of them is rather well-known: both composers set to music a fragment from *Faust* by Johann Wolfgang von Goethe. *Gretchen am Spinnrade* is a most famous song by Schubert, whereas Glinka's *Song of Margarita (Meine Ruh' ist hin)* pertains to the number of his most significant songs in his legacy of romances of the late 1840s. A comparison is called for by itself; moreover, both of these compositions were compared to each other by Serov² in his time. But there also exists another parallel: both composers turned to the same text by Pietro Metastasio: *Mio ben ricordati* — a choice that upon first glance appears to be unusual, nonetheless, quite explainable and even appropriate for their time.

There exists one common feature in the biographies of Schubert and Glinka, — albeit, one that was typical for the composers of that epoch. Both of them, when traversing their respective paths of mastering the art of composition, took lessons from Italians: Schubert, as is well-known, studied with Antonio Salieri, [1, p. 57; 2, p. 5] while Glinka was a student of Leopoldo Zamboni, the son of the *buffo* bass Luigi Zamboni, which he himself indicated in his "Memoirs": "I also took lessons in composition from the son of the well-known Italian *buffo* Zamboni, who was in Petersburg at that time."³ Salieri has no need for being introduced, whereas Zamboni pertained to a family of professional singers who were entering the circle of Rossini's acquaintance, who performed for a certain period of time in St. Petersburg. [3, pp. 31–35; 4, p. 127; 5, p. 69] Salieri and Zamboni possessed similar methods of instruction⁴: the student received a text of Metastasio in Italian and was supposed to set it to music, by following the rules

¹ Hoffmann E. T. A. *Automata. The Best Tales of Hoffmann* [Reprint]. Transl. of Major Alexander Ewing. Courier Corporation, 2012. P. 85.

² Serov A. N. *Stat'i o russkoi muzyke [Essays on Russian Music]*. Moscow: Yurait, 2022. P. 113.

³ Mikhail Ivanovich Glinka. *Memoirs*. Trans. by Richard B. Mudge. Norman: University of Oklahoma Press, 1963. P. 43. See also: Glinka M. I. *Zapiski [Memoirs]*. Moscow: Muzyka, 1988. P. 33.

⁴ Zamboni studied counterpoint at the Bologna Lyceum under the tutelage of Stanislao Mattei, who in his time had instructed Rossini and Donizetti and himself had been a student of Padre Martini. [5, p. 69; 4, p. 127] Elena Petrushanskaya indicates that Salieri also studied with the latter, [5, p. 75] however, it is not exactly so: among Martini's students were Giuseppe Simoni (an organist at the Cathedral of Legnano) and, possibly, Florian Leopold Gassmann. The former taught the piano to young Salieri (Rice J. A. *Antonio Salieri and Viennese Opera*. Chicago: The University of Chicago Press, 1998. P. 13), while the latter taught him counterpoint (Op. cit., p. 18). See also: [1, p. 62].

of prosody: "...he [Salieri] gave him short Italian stanzas to set to music"⁵ and "He [Zamboni] assigned me an Italian text and made me write arias, recitatives, and so forth..."⁶

It was particularly that way — as a student composition — that Glinka's aria *Mio ben ricordati* was composed in 1828.⁷ Subsequently, it was revised as a duo and published in 1829. [5, p. 69] This and other endeavors in turning to the Italian language were of great significance for the composer's subsequent fate — as a preparation for his subsequent trip to Italy, [6, p. 209] as a footing for his pedagogical activities, [7] and, finally, as an impulse for his subsequent compositional work. [8, pp. 119–129]

Schubert's canzona to the selfsame text had a more peculiar story. Despite the fact that the overwhelming majority of Italian arias were set by the composer to music during his years of study with Salieri, there are a few exceptions to this. One of them, the *Vier Canzonen D. 688*, were composed in 1820 (i.e. three years after his lessons had finished) for Franziska Roner von Ehrenwerth, the bride of Josef von Spaun, his close friend.⁸ [1, p. 86]

The fourth canzona, concluding this little cycle, is written to the same text as Glinka's aria. It remains unknown, why Schubert settled particularly on *Mio ben ricordati*, but one thing can be stated with certainty: the choice was a conscious one, because this is not a student composition.

The text itself is derived from Metastasio's libretto for *Alessandro nell'Indie*, a very popular opera in the 18th century. Over 80 operas⁹ composed on its basis are known. The first of them was Leonardo Vinci's work, produced in 1730, which was followed by others, including George Frideric Handel's *Poro, re dell'Indie* (1731) and Johann Adolf Hasse's *Cleofide* (1731). The last full-scale composition on this plot, albeit, with the libretto strongly modified, was composed by Giovanni Pacini in 1824. At the peak of its popularity — between the 1730s and the 1760s — from 12 to 16 operas were composed each decade.¹⁰

Mio ben ricordati presents an aria assigned to be sung by one of the secondary protagonists — the Indian general Gandarte, who is in love with Erissena, the sister of Poro.¹¹ In one

⁵ Deutsch O. E. *Schubert: Memoirs by His Friends*. Trans. by Rosamond Ley and John Nowell. New York: Macmillan, 1958. P. 20.

⁶ Mikhail Ivanovich Glinka. *Memoirs*. Op. cit. P. 44. See also: Glinka M. I. *Zapiski [Memoirs]*. Op. cit. P. 33.

⁷ Despite the fact that in the *Chronicles of Life and Creativity* the aria is provided the date of 1827, one has to agree with Petrushanskaya, who relays it to 1828, i.e., to the time of the studies with Zamboni. [5, p. 69]

⁸ Deutsch O. E. *Franz Schubert Thematisches Verzeichnis seiner Werke in chronologischer Folge*. Franz Schubert Neue Ausgabe sämtlicher Werke, hg. v. der Internationalen Schubert-Gesellschaft. Serie VIII: Supplement. Vol. 4. Kassel: Bärenreiter, 1978. P. 401.

⁹ According to the New Grove Dictionary of Opera, — 82, including the redactions that composers created for productions in various cities (Neville D. Metastasio [Trapassi], Pietro. *The New Grove Dictionary of Opera*. Ed. by Stanley Sadie. In 4 Vols. Vol. 3. London; New York: Macmillan Reference Ltd, 1997. P. 355).

¹⁰ For example, there were at least 14 of them composed between 1742 and 1750 (Neville D. Metastasio [Trapassi], Pietro. Op. cit. P. 355).

¹¹ Petrushanskaya writes that the aria is meant for Erissena. [5, p. 81] In addition, her assertion that "not all the entangled lines acquire in this opera seria its own *lieto fine* intrinsic to this genre," [Ibid.] since both pairs of lovers are happily united at the end. See the synopsis of the libretto in Neville D. *Alessandro nell'Indie (Alexander in India)*. *The New Grove Dictionary of Opera*. Ed. by Stanley Sadie. In 4 Vols. Vol. 1. London; New York: Macmillan Reference Ltd, 1997, pp. 79–80.

of the scenes of the third act¹² Erissena implores her beloved not to leave her brother in peril (literally “in such a state” — “in questo stato”¹³). In answer to this, Gandarte asks her not to forget him, if he is to die.

It is remarkable, but despite the fact that the authorship of the text of Schubert’s canzona was known from the beginning — or at least from the time of the publication in the edition of Complete Works in 1895,¹⁴ — in relation to Glinka’s aria it remained unascertained until the early 2000s. And only in 2004 an article by British researcher Stuart Campbell appeared (albeit, published in Russian), in which the Italian texts of Glinka’s arietta’s were attributed to Metastasio. [5, p. 74; 9] However, in concert practice, his *Mio ben ricordati* is sometimes indicated up till now as a composition written to the text of an unknown author.¹⁵

Mio ben ricordati by Schubert and Glinka in the Context of the Italian

To what degree are Schubert’s and Glinka’s songs “Italian”? After all, ultimately, both composers created their best vocal compositions, when applying their own languages.

In relation to Schubert’s canzona, the researchers are quite unanimous: thus, John Reed indicates at “the Rossinian sweetness and ‘lift’,” [10, p. 423] while Graham Johnson

writes of the harbingers of the style of Vincenzo Bellini. [11, p. 23]

As far as Glinka is concerned, the opinions of musicologists are not so univocal. For example, Campbell thinks that his Italian oeuvres possess “a certain generalized style” that is “connected not with Italy as such, but with the universal language of popular music of that epoch.” [9, p. 68] At the same time, Petrushanskaya, while agreeing with Campbell in general terms, nonetheless, indicates at early Italian opera as the archetype of Glinka’s musical style in these arias. [5, p. 75] However, in her opinion, following these “outdated” models, was somewhat naïve and, to a greater degree, intuitive.

As a source for such models, Petrushanskaya lists compositions by Ferdinand Kauer, Giovanni Paisiello and Catterino Cavos, which were produced on the stages of St. Petersburg in the late 18th and early 19th centuries. However, besides these rather abstract examples, at that time an almost hundred-year-old tradition of the musical manifestation of the text of *Mio ben ricordati* had existed — both in actual operas on the plotline of *Alessandro nell’Indie* and as separate canzonas created either for study aims or for home music-making. A comparison with this tradition, in my opinion, enables one to

¹² Particularly in Scene 10. A number of sources indicate Scene 7 (see: [5, p. 81]; Deutsch O. E. *Op. cit.*, p. 401), however, in the original of the libretto Metastasio, created for Vinci, it is particularly Scene 10 (see: Metastasio P. [Vinci L.] *Alessandro nell’Indie; drama per musica di Pietro Metastasio... Da rappresentarsi nel Teatro detto delle Dame, nel carnevale dell’anno 1730*. Roma: Per il Zempel, e il de Mey, si vendono a Pasquino, 1730. P. 77). On the other hand, there exists another version where this aria really sounds in the 7th scene — this is particularly the version that appears in The Complete Works of Metastasio, published 1832 in Florence (*Tutte le opere di Pietro Metastasio*. Firenze: Tipografia Borghi e Compagni, 1832, pp. 96–97).

¹³ Metastasio P. [Vinci L.] *Alessandro nell’Indie; drama per musica di Pietro Metastasio... Op. cit.* P. 77.

¹⁴ Schubert F. Vier Canzonen von Metastasio. *Franz Schubert’s Werke. Kritisch durchgesehene Gesamtausgabe*. Serie XX. Vol. 10. Leipzig: Breitkopf & Härtel, 1888, pp. 48–53.

¹⁵ Afisha [Poster]. *Mariinskii teatr. Primorskaya scena* [Mariinsky Theater. Primorskaya stage]. URL: https://prim.mariinsky.ru/playbill/playbill/2017/4/30/2_1800 (accessed: 31.07.2024).

understand better the specificity of Schubert's and Glinka's ariettas.

First of all, it is the musical interpretation of *Mio ben ricordati* from the perspective of form. Metastasio's text consists of two stanzas, which presumes — in the vein of that time period — the da capo form with the repetition of the first of them. [12, p. 66] This kind of form has, quite unsurprisingly, predominated in arias set to the corresponding text up to the middle of the 18th century. Since the 1760s, new compositional solutions have appeared. Most of them, nonetheless, still presume a recapitulation in one way or other — or at least a repetition of the text of the first stanza.¹⁶ This tradition is preserved in the 19th century, too, — in canzonas, as well, up to Gaspare Spontini, who in 1846 created an arietta with a da capo¹⁷ on this text.

Glinka also stays within the tradition: in his *Mio ben ricordati* we find a precise recapitulation-type repetition of the first stanza. On the other hand, Schubert, — most likely, quite consciously, — choses the couplet form, relying not on the overall differences between the stanzas, but on the intricate nuances in Metastasio's text. In each stanza, there is a juxtaposition of two basic notions on which the content of this aria is concentrated — death and love. For Metastasio “the presence of two different affects in the first stanza of the poem, which traditionally forms the basis of the first section of the da capo aria” [13, p. 26] was

usual practice. However, here he took care that the words crucial for the meaning would end up in the analogous places in the stanzas, each of which, thereby, is divided into two couplets. Correspondingly, Schubert accentuates the juxtaposition of the two concepts by dividing them by modal (the parallel minor and major keys) and harmonic (the lowered second degree of the scale) means. (see Table 1).

Table 1. The Motives of Death and Love in the Poetical Text *Mio ben ricordati* and Franz Schubert's Music

1st Stanza	2nd Stanza
<p>B-flat minor Mio ben ricordati, Se avvien, ch'io mora: Remember, beloved, If it would occur that <i>I die</i>, II ♭</p>	<p>B-flat minor E se pur amano Le fredde ceneri; And if cold <i>ashes</i> Can love, II ♭</p>
<p>B-flat major Quanto quest' anima <i>Fedel t'amò.</i> How this soul <i>Loved you faithfully.</i></p>	<p>B-flat major Nell'urna ancora <i>T'adorerò.</i> Then in my grave I will still <i>Adore you.</i></p>

The choice of the mode and the key calls attention to itself. The Italian opera arias set to the text *Mio ben ricordati* have a predominance of the major mode. There are very few examples of arias in minor keys available for analysis.

¹⁶ Such as, for instance, in *Mio ben ricordati* by Gian Francesco de Majo: a repetition of the text of the first stanza (albeit, with a change of the order of words) coincides here with the middle section of an incomplete sonata form, whereas the recapitulation ends virtually not having started (see the score on the website Staatsbibliothek zu Berlin. URL: <http://resolver.staatsbibliothek-berlin.de/SBB000304F500000000>).

¹⁷ The year 1846 was indicated in the description of the autograph score on the website Staatsbibliothek zu Berlin (URL: <http://resolver.staatsbibliothek-berlin.de/SBB000304F500000000>), whereas in *The New Grove Dictionary of Music and Musicians* the time the work was composed is not indicated [Gerhard A. Spontini, Gaspare (Luigi Pacifico). *Oxford Music Online. Grove Music Online*. 2001. <https://doi.org/10.1093/gmo/9781561592630.article.26454>].

One of them belongs to Handel, another, possibly, to Michele Caballone¹⁸; moreover, Spontini's arietta is written in a minor key. Of course, practically everywhere there exist the traditional effects of chiaroscuro, frequently on the basis of parallel keys, when the middle sections in the da capo form wherein images of death predominate in the text are written in the parallel minor key, — for example, in the settings of *Mio ben ricordati* by Carl Heinrich Graun (1744) and Davide Perez (second version, 1755).

As for the choices of the keys, in the musical scores that are accessible for analysis the most frequently used keys are: *F major*, *G major*, *E-flat major*, *A major* (in more than one aria), as well as *C major*, *D major* and *E major*. And even though most likely the main reason for the choice of the key was the convenience of the tessitura, a certain influence of tonal semantics is not implausible — depending on what the composer wished to emphasize: a pastoral tone, heroic pathos or the feeling of love (see: [14, pp. 35–38]). It is revealing that Glinka is inclined to keeping with tradition and chooses not one, but two of the indicated keys: *G major* and *E-flat major*, bringing the latter into the middle section of the arietta.

Schubert's choice is much more specific. First of all, he pertains to that small category of composers who perceive the beginning of *Mio ben ricordati* as being in a minor key.

But that minor mode itself is the deeply flatted key of *B-flat minor*, which can be found very seldom in Schubert's own songs (there are only six more occurrences, besides this one¹⁹), while for 18th century opera, it could be said, the key was virtually prohibited. The parallel key of *B-flat major* that spotlights it, albeit a favorite key for Schubert, still is not amongst the preferable keys for composers who wrote arias on this text, which, most likely, is also connected with the existent perception of this key. [Ibid., p. 35]²⁰

On the other hand, Schubert and Glinka end up concurring in their choice of the meter — 3/4, and in this regard they unwittingly follow the tradition formed in Italian opera: triple meters are found more often in settings of *Mio ben ricordati* than duple meters, and the two very first musical manifestations of this text — namely, by Vinci and Handel²¹ — possess the respective meters of 3/8 and 3/4.

Yet another interesting phenomenon is present in the system of textual repetitions. For Italian opera it is entirely customary, although even here there are certain individual nuances. First of all, as a rule, entire stanzas are repeated — sometimes without change, sometimes with various complexifications: an additional repetition of separate words within the poetic line or a rearrangement of the lines, as, for example, in the case of Gian Francesco de Majo²² or Baldassare Galuppi.²³

¹⁸ In *The New Grove Dictionary of Opera — Alessandro nell'Indie* (1740) is indicated among the doubtful compositions of Caballone (Jackmann J. L. Caballone [Cabalone, Gabbalone, Gabellone], Michele. *The New Grove Dictionary of Opera*. Ed. by Stanley Sadie. In 4 Vols. Vol. 1. London and New York: Macmillan Reference Ltd, 1997. P. 667).

¹⁹ Among them, the song *Ihr Bild* from *Schwanengesang*, D. 957/9.

²⁰ In the settings of *Mio ben ricordati* made by Italian composers, the key of *B-flat major* may appear as a subsidiary key (for example, in Majo's setting).

²¹ In *Cleofide* by Hasse *Mio ben ricordati* is absent.

²² *Mio ben ricordati, ricordati, / Se avvien, ch'io mora: / Quanto quest' anima, quest' anima / Fedel t'amò.*

²³ Upon repetition of the first stanza: *mio ben ricordati si ricordati mio ben.*

(I shall present my observation at once that neither Schubert nor Glinka have such complexities in their respective settings.) Also, in some cases, one of the couplets can be repeated — the first, as in the case of Galuppi, or the second, as in the case of Handel, and sometimes even separate lines, as in Handel’s setting. Glinka adheres to the last two options: in the first stanza he separates the second couplet and repeats it, while in the second he repeats the third and fourth lines twice each. On the other hand, Schubert applies a principle of repetition the analogy of which nobody has been able to discover in any of the arias on the selfsame text available for analysis: he consistently repeats twice each of the four couplets comprising the text (see Table 2).

Table 2. The System of Repetitions in Schubert’s and Glinka’s *Mio ben ricordati*

Schubert	Glinka
1st stanza: ab <u>ab</u> cd <u>cd</u>	1st stanza: ab cd <u>cd</u>
2nd stanza: ab <u>ab</u> cd <u>cd</u>	2nd stanza: ab <u>cc</u> <u>dd</u>

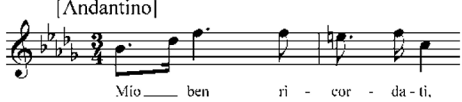
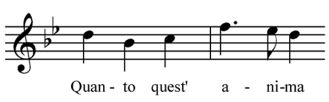


In the first couplet, Schubert applies a repetition for the sake of adorning the melody by quasi-virtuoso insertions. Their appearance is not in the least accidental. John Reed presumes that the composition of the *Vier Canzonen* was connected with the fashion for Italian opera which gathered pace in Vienna particularly in the late 1810s and early 1820s. According to him, “doubtless the ambition of every musical young lady was to sing like Colbran” [10, pp. 421–422] — i.e., to have something Italian in her repertoire, but something that could be performed without possessing the virtuosic capabilities of the female singers performing on the stages of Vienna. Varying the melody upon repetition, — one of the traits characteristic for Italian arias, — in this canzona is situated particularly in the range of an amateur singer with a modest voice. [Ibid.; 11, p. 22]

Both Schubert and Glinka think in terms of two-measured phrases, coinciding with separate lines and creating a periodicity not infringed by anything. At the same time, the rhythms of certain phrases set to the same texts are practically identical (Example No. 1).

On the other hand, there are differences present, as well. In Glinka’s song these phrases are built from a metro-rhythmic point of view almost identically, and all of them, with

Example No. 1

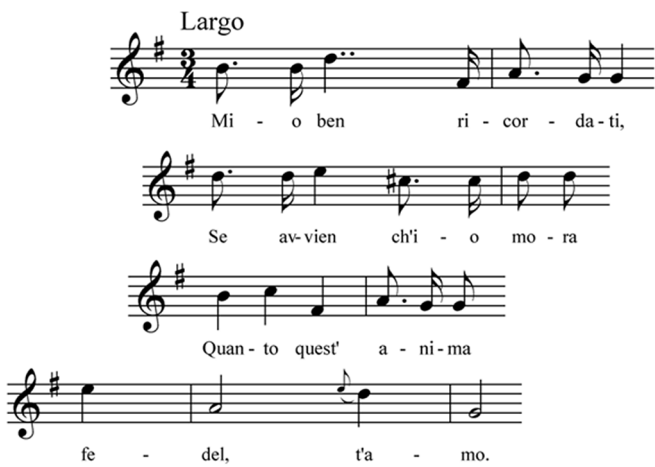
Rhythmically similar phrases in *Mio ben ricordati* by Franz Schubert and Mikhail Glinka

Schubert	a) 	b) 
Glinka	c) 	d) 

the exception of one, begin on the strong beat (Example No. 2). In contrast to this, Schubert consistently alternates the three versions of the rhythmicity — from the strong beat, from the upbeat and from the weak beat, which endows the periodic structure with greater plasticity (Example No. 3).

Example No. 2 Variants of rhythmicity of the phrases in Mikhail Glinka's *Mio ben ricordati*

Largo



Mi - o ben ri - cor - da - ti,
Se av - vien ch'i - o mo - ra
Quan - to quest' a - ni - ma
fe - del, t'a - mo.

Example No. 3 Variants of rhythmicity of the phrases in Franz Schubert's *Mio ben ricordati*



Mio ben ri - cor - da - ti, se av - vien ch'i o mo - - ra.,
Quan - to quest' a - - ni - ma fe - del t'a - mò,

Example No. 4 Leonardo Vinci. *Mio ben ricordati*. 1730

[Tempo comodo]



Mio ben ri - cor - da - ti s'av - vien ch'i o mo - ra

The periodicity in Schubert's and Glinka's songs correlates, strange as it may seem, with the earlier versions of *Mio ben ricordati* (Handel,²⁴ to a certain extent, Vinci — Examples No. 4, No. 5), whereas the composers of the second half of the 18th century rupture this periodicity consistently and, in all likelihood, quite consciously (Example No. 6).

On the other hand, such a periodicity is, general, characteristic for the compositions of Rossini, [15, p. 44] whose operas in the 1820s were at the height of their popularity in Austria, [16, p. 375] as well as in Russia. [3, p. 33]

Thus, in Schubert's and Glinka's ariettas there are similarities, as well as differences. At the same time, if we compare them with the Italian tradition, the impression arises that the work of the Russian composer turns out to be much closer to this tradition than the canzona by the Austrian composer. So what is the case? Are the researchers mistaken, and there are more Italian elements in the former than in the latter?

²⁴ In Glinka's *Mio ben ricordati* it is possible to discover yet another correspondence with Handel's aria to this text — the absence of an instrumental introduction. This is a rare example in Italian opera, but in Handel's case it is not the only one (it suffices to remember the famous Aria of Almirena from *Rinaldo*). The absence of a piano introduction in Glinka's arietta, most likely, is connected with the lack of experience of the young composer, who had not comprehended that this section is necessary for the singer.

Example No. 5

George Frideric Handel. *Mio ben ricordati*. 1731



Example No. 6

Gian Francesco de Major. *Mio ben ricordati*. 1766



***Mio ben ricordati*
and *I Recall a Wonderful Moment*.
The "Glinka Element" in Glinka's Aria**

Already upon first encounter with Glinka's *Mio ben ricordati* we can observe an intangible similarity with the composer's romances. A more scrupulous analysis makes it possible to substantiate this similarity. Thus, for example, this arietta has melodic turns and techniques characteristic for the Russian composer's lyrical works for voice and described in Leo Mazel's work about the melodicism in his romances. [17] These include the diapason of a sixth in the opening phrases, the turns with singing around particular notes in conclusive phrases, the progressions in fifths in the cadential progressions, and many other things. However,

all of these techniques acquire a special type of visibility upon the comparison of *Mio ben ricordati* with the most "Glinkian" of all of Glinka's romances — *Ya pomnyu chudnoe mgnoven'e [I Recall a Wonderful Moment]* (1840).

It must be immediately pointed out in advance that the melodicism in the latter is much more fanciful and refined — and, what may seem to be paradoxical, appears much more "Italian" when compared with the unpretentious melodic line in the juvenile aria. However, a very perceptible comparison may be found in the contours of certain phrases — for example, in the final phrases of the first lines. (For greater visibility, the G-major version of the romance is used — see Example No. 7).

Example No. 7

Similarity of the phrasing in Glinka's *Mio ben ricordati* and *I Recall a Wonderful Moment*

<p>a) Mikhail Glinka <i>Mio ben ricordati</i>, mm. 6–8</p>	<p>fe - del, t'a - mo.</p>
<p>b) Mikhail Glinka <i>I Recall a Wonderful Moment</i>, mm. 12–14</p>	<p>как ге - ний чи - стой кра - со - ты</p>

It is true that in his student work Glinka does not apply the technique with the various cadential endings — on the third or on the prime of the tonic, — which provides a special charm for the first stanza of his earlier romance, but the similarity is still obvious.



Both compositions also possess melodic turns that Mazel evaluates as being among the typical ones from the melodicism in Glinka’s romances, — for example, the “descending suspension” ‘sung around’ by a retransition as a descending fourth” [Ibid., p. 104] (Example No. 8).

Another technique that Mazel describes characteristic for Glinka’s style of romances is connected with the “singing around the notes” is the symmetric correlation with each other of the melodic turns situated at a certain distance from one another. [Ibid., p. 93] In both cases, a certain melodic rhyme appears in the ending of the first and the third phrases, while in the *Mio ben ricordati* this technique is also made use of in the second stanza (Example No. 9).

And, finally, yet another evidently audible parallel — the peculiarities of the boundaries

Example No. 8

The typical turns in Glinka’s romances
Mio ben ricordati and *I Recall a Wonderful Moment*

<p>a) Mikhail Glinka <i>Mio ben ricordati</i>, mm. 5–6</p>	
<p>b) Mikhail Glinka <i>I Recall a Wonderful Moment</i>, mm. 8–10</p>	

Example No. 9

The melodic rhymes in Glinka’s romances
Mio ben ricordati and *I Recall a Wonderful Moment*

<p><i>Mio ben ricordati</i></p>	<p>a)</p>	
	<p>b)</p>	
	<p>c)</p>	
	<p>d)</p>	
<p><i>I Recall a Wonderful Moment</i></p>	<p>f)</p>	
	<p>g)</p>	

between the first and the second sections: in both cases, it is a juxtaposition of two keys a major third above, when the first degree of the previous tonic becomes the third degree of the following. Also

noteworthy is the change of the texture: in both cases, the harmonic figuration creating a lyrical image is changed by a more “resolute” chordal texture (Example No. 10).

Example No. 10

The change of texture in Glinka's romances
Mio ben ricordati and *I Recall a Wonderful Moment*

a) *Mio ben ricordati*

G-dur Es-dur

b) *I Recall a Wonderful Moment*

D-dur B-dur

Conclusion

Thereby, despite the fact that according to a number of formal parameters, Schubert departs from the Italian tradition much further than Glinka, the final result turns out the be opposite. In the canzona we hear an ideal

cantilena — maybe, even more ideal than those written by Italians, while in Glinka’s we find a peculiar extract of his own style intrinsic to his romances — albeit, one that is based on an Italian preimage, but at the same time individual and recognized.

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