

MK 213 B

TCHAIKOVSKY

The Snow Maiden

(Snegurochka)

USSR RADIO SYMPHONY
ORCHESTRA

Conducted by
ALEXANDER GAUK

ZARA DOLUKHANOVA
Mezzo Soprano

ALEXANDER ORFENOV
Tenor



L'Épave de Clémence.

L'Épave

Violino I.

Violino II.

or - suona

TCHAIKOVSKY

THE SNOW MAIDEN (*Snegurochka*)

Op. 12 (Complete)

Introduction and Incidental Music to Alexander Ostrovsky's Drama

SIDE ONE

1. Introduction
2. Dance and Chorus of the Birds
3. Monolog of Grandfather Frost
4. Farewell to the Carnival

Melodrama

SIDE TWO

5. Entr'acte
6. Lel's First Song
7. Lel's Second Song
8. Entr'acte
9. Chorus of the Blind Guslee-Players
10. Melodrama
11. Chorus of the People and the Courtiers

2377

SIDE THREE

12. Chorus of the Maidens
13. Dance of the Buffoons
14. Lel's Third Song
15. Brusila's Song
16. Appearance of the Wood-Goblin and the false *Snegurochka*

SIDE FOUR

17. Entr'acte
- 17a. Spring's Declamation
18. Tsar Berendyey's March and Chorus
19. Finale

Nikolai Kashkin, a noted Russian music critic and a friend of Tchaikovsky, wrote the following in regard to the circumstances surrounding Tchaikovsky's composition of incidental music to Ostrovsky's play *The Snow Maiden*: "The three weeks during which Tchaikovsky was working at the music of *Snegurochka* were a happy time with him. In the year 1873 the smaller (Moscow) theatre was renovated, and while work was proceeding, the three companies, opera, ballet, and dramatic, gave their performances in the larger theatre. If I am not mistaken, it was then in charge of V. P. Begichev, who hit upon the idea of producing on the big stage a kind of fairy piece in which all three companies should take part. Ostrovsky was approached with the proposition that he should write such a piece, and the music was entrusted to Tchaikovsky. Ostrovsky chose for his theme the tale of the Snow Maiden . . . He wrote very quickly, and Peter Ilyich, who had to receive the text from him, had little time, so that he had to hurry in order to keep pace with Ostrovsky. The first messages

of spring were appearing in the country, and the approach of this beautiful season always filled Peter Ilyich with delight and poetic inspiration: he loved especially the Russian spring, when nature suddenly awakes from her long winter sleep and sometimes within a few days transforms the whole landscape . . . When one considers that (Tchaikovsky's lessons at the Conservatoire) amounted to twenty-seven hours a week, the rapidity with which *Snegurochka* was composed is absolutely astounding. The first performance took place on May 11th . . . The staging of the piece was . . . gorgeous, and cost fifteen thousand rubles. In spite of a completely excellent rendering, *Snegurochka* did not have a great success. The paucity of scenic action did not allow any great and genuine enthusiasm to make itself felt in the audience."

The play with its very generous quantity of incidental music was soon stricken from the repertory. Nikolai Rubinstein did not seem to have held the play in very high esteem, but he was most enthusiastic over the incidental music, and subsequently conducted the music only at a concert not long after the play was removed from the Moscow boards. The select audience present on this occasion responded to the music favorably; however, the music too soon disappeared from circulation. Today Tchaikovsky's work is virtually and unjustly forgotten, being far overshadowed in fame by Rimsky-Korsakov's opera on the same subject (1881).

The story of *Snegurochka* is as follows: The beautiful young Snow Maiden is the daughter of Grandfather (or King) Frost and the Fairy Spring. The girl has been raised in the icy forests, for the light of the sun would melt her and she would be no more. However, the sun's rays will be fatal to her only after her icy heart has been touched by love. Frost wishes her to remain in the forest, but Spring begs that *Snegurochka* be allowed to taste some of the beauty of nature, away from the land of perpetual cold in which she lives. They finally come to an agreement and plan to have her adopted by a peasant couple. *Snegurochka* ardently wishes to go out into the world, for she is lonely in her icy world and — most important — she had heard, on her visits to the edge of the forest, the songs of the shepherd Lel, and became intoxicated with their mysterious beauty. As she leaves her parents, the Berendyeyans pass, dragging the straw carnival effigy on a sledge. After the procession has passed, *Snegurochka* comes into the hut of the peasant family, and tells them that she wishes to enter their home as their own daughter. They are enchanted with her beauty and gentleness and immediately decide that this is the child they have longed for. That evening, seated in her new home with her new-found parents, *Snegurochka* meets Lel. He has come

to visit her foster-parents. Lel sings two songs for the lovely maiden, for which he is given a beautiful flower. But soon a group of young village girls pass by the hut and Lel rushes out to join them. *Snegurochka* cannot understand why his departure has left her so unhappy. During the following days, the girl observes the villagers, and determines to possess the power of love which seems to animate those about her. She wishes Lel to be attracted to her. During this same period of time, the wealthy Mizgir has seen *Snegurochka* and fallen in love with her. Mizgir tells his fiancée, Kupava, that he no longer loves her, that he must have *Snegurochka*. Kupava appeals to the king of the Berendyeyes for justice. The king condemns Mizgir to exile, for Kupava no longer wishes to marry him. *Snegurochka* comes before the king and announces that she loves no one. The king announces that the man who can win her love by the next morning will marry *Snegurochka*, and he releases Mizgir from his sentence to enter into the competition. Lel sings to her and she is delighted; but the shepherd quickly rushes off and claims Kupava as his bride, to which the latter agrees. The Snow Maiden frantically runs away to her foster-parents' hut. Mizgir arrives and ardently protests his love to her, at which she is confused and terrified, and she flees from these words which she cannot understand. Mizgir follows in pursuit, but the Wood-Goblin appears at the edge of the forest to trick him. The Goblin conjures up a false image of *Snegurochka*, which Mizgir frantically seizes, only to find that it is nothing more than the slender trunk of a tree. *Snegurochka* escapes to the valley of Yarilo, the sun-god, where she calls on her mother, Fairy Spring, to give her the power of love. The girl tells her mother what has happened — that she can feel jealousy, but not love. Spring sorrowfully grants her daughter's wish, telling her that she must leave the valley as quickly as possible to avoid the rays of the rising sun. Spring departs, and *Snegurochka* is left alone — but not for long. Mizgir finds her and rushes to embrace her. She responds to his caresses now, but warns him that they must hurry away to avoid the sun. He is too enraptured to understand her protestation and takes her into his arms again. The Berendyeyans arrive in the valley, singing their ritual song of the millet planting. Mizgir leads *Snegurochka* up to the king and informs him that they are in love and wish to marry. The couple gaze happily at the king and villagers rejoice; but soon the sun begins to ascend and a ray of light touches *Snegurochka*, whereupon she melts into a few drops of water. The distraught Mizgir curses the sun-god, and commits suicide. The Berendyey king tells his people that *Snegurochka's* death was a sacrifice demanded by the sun-god, and the play concludes with a festive hymn to Yarilo by the king and his subjects.

SIDE ONE**BAND TWO****2 — Dance and Chorus of the Birds**

Droves of birds have gathered. They sit in rows, singing their songs. Who among all you song-birds is the most important? And who among all you song-birds is the least important? Eagle is commander-in-chief, quail is counsel. Owl is the commander's lady. The geese, wearing their yellow boots, are boyars. The ducks are noblement. The teal are peasants, the sparrows vassals. The crane, with his long legs, is our captain. Master Cock is the bartender, linnet the merchant. The little swallows are young maidens. Woodpeckers are carpenters. Crane tends the cook-shop, Madame Dove is the baker. Cuckoo is our town-crier. Crow must now please us all, for he has become so handsome.

BAND THREE**3 — Monolog of Grandfather Frost**

To penetrate the corners of rich men's houses, to make the doors creak, to sink beneath the sledges, that is my pleasure. On the forest path, sledges hurry on their way to a night's lodging. I wait for the train of sledges, then run ahead of them. At midnight, I will ascend the skies, resembling the light of dawn. I will change myself into all the colors of the rainbow, and then into great shafts of lights, coloring the heavens, coloring the snow with blue, with red. That is my pleasure. Yet I am most mischievous at dawn, when I creep across the fields like a thick fog up to people's homes. I freeze the smoke as it curls out of the chimneys. The smoke will lie over the fields, over the forests, frozen into a solid mass. That is my pleasure.

ACT I**BAND FOUR****4 — Farewell to the Carnival**

The cocks began to crow at dawn, telling of spring. Farewell Carnival! You have fed us, and given us good liquor. Farewell Carnival! To show out appreciation for what you have given us, we have decorated you with rushes and woven materials. Farewell Carnival! We have carried you in a procession, dragged you on a sled. Farewell Carnival! We'll take you into the forest where no one will be able to see you. Farewell Carnival! We've loved having you with us. Come back to us again, even if it is only for one short hour. Carnival is over. The streams are flooding over. Prepare yourselves; harness the plough and set to work, for it is spring. Beautiful spring has arrived, so away from us Carnival, you straw dummy, get away. Take the carts out of their storage rooms and put the sleds away, for darling spring has arrived. If we're still alive next year, we'll see you again. Farewell Carnival! Before we know it, you will be with us again. Farewell Carnival!

SIDE TWO**BAND TWO****6 — Lel's First Song**

A wild strawberry grew under a bush. An orphan girl was born to a hard lot. Lado, lado, lado! The strawberry cannot live without warmth; the orphan girl cannot live without a mother's love. Lado, lado, lado!

BAND THREE**7 — Lel's Second Song**

When the forests rustle, near the forest a shepherd sings his song of freedom and ease. Fir-wood, my birch-wood, what a wonderful life I lead! Through the bushes runs a pretty maid. She brings two garlands, one for her shepherd, one for herself. My forest, whom do you rustle so? Oh, icy spring, do not flood your banks, sending water down the paths! Stop your rustling, forest! Still, stay still, bushes! Let the pretty maid pass!

ACT II**BAND FIVE****9 — Chorus of the Blind Guslee-Players**

Strings, proclaim the praises of Tsar Berendyey! Our eyes are sealed forever. But our minds see into the kingdom of our neighbors. What noise do I hear? I hear the sound of trumpets, and of horses neighing, sinking their hoofs into the earth. I see iron helmets shining through the mists. The warriors gallop across the fields. The women are weeping: "Never will our dear sons and husbands return to us. Our beloved ones will perish on some distant battlefield. They will die for the glory of their prince. Arrows rain down. Swords smash against helmets. Lances pierce armor." But Berendyey's lands resound with songs of joy. There is peace in the land of the all-knowing Tsar Berendyey. Praise the protector of peace! Our strings proclaim the glory of Berendyey's throne.

10. Melodrama

BAND SEVEN**11 — Chorus of the People and the Courtiers**

Greetings to you, all wise Berendyey, father of your country. The gods have let you live a long life to insure the happiness of your subjects. Freedom reigns in Tsar Berendyey's realm.

SIDE THREE**ACT III****BAND ONE****12 — Chorus of the Maidens**

In the field there stands a linden tree. Under the linden stands a white tent, and in that tent sits a maiden. She picked some flowers. She has woven a garland of many flowers, of many colors. Who will wear that garland?

BAND THREE**14 — Lel's Third Song**

The storm-cloud made a pact with thunder. Thunder, you will rage while I send down streams of rain, while I drench the earth with spring rains. The flowers will rejoice, and maidens will go out to gather berries, and the young men will follow them. Oh, Lel! Lyoli, Lyoli, Lel! The maidens were scattered over the woodland, some in bushes, others in the fir-groves, gathering berries and calling to each other. Suddenly, one girl was found to be missing. The maidens began to cry. Did a wolf devour her? Oh, Lel! Lyoli, Lyoli, Lel! An old man, a stranger, came toward the maidens. "What's the use of this calling and wailing?", he asked. "Silly things, she has no need of you now. Look for her in the bushes if you must!" Oh, Lel, Lyoli, Lyoli, Lel!

BAND FOUR**15 — Brusila's Song**

A black beaver played about in the stream. He climbed out of the water, shook himself off, and combed his whiskers. Hey, Lyoli, Lyoli, hey! He looked to see if anyone was around. Was there anyone coming? The hunters whistle, their hounds roam about. They are looking for the black beaver. Hey, Lyoli, Lyoli, hey!

SIDE FOUR**ACT IV****BAND TWO****17a — Spring's Declamation**

Let it be so. I will give you my blessing. My flowered garland contains the springs of love's power. Remove it from your head, and sit down beside me! The pale borage will cover your cheeks. The pure white lily-of-the-valley will give delight. The scarlet of the knight's cross will color your lips, and the little forget-me-not will bring a smile to them. The pink rose will color your breast. The blue cornflower will color your eyes. Clover honey will drop from your lips. A gentle numbness will descend over you, and enter your soul. The poppy will dull your mind, and your head will swim gently.

BAND THREE**18 — Tsar Berendyey's March and Chorus**

(Men)

We've sown the millet, hey Did-Lado.

(Women)

And we'll trample down the millet, hey Did-Lado.

(Men)

And how will you trample it down, hey-Did-Lado?

(Women)

We'll let the horses run free.

(Men)

And we'll catch them.

(Women)

And we'll buy them all back.

(Men)

With what will you buy them back?

(Women)

We'll buy them back with a pretty maiden.

(Men)

And our number will have increased.

(Women)

And our number will have decreased.

BAND FOUR**19 — Finale (General Chorus)**

Mighly god Yarilo, fountain of strength, our flaming sun! Nothing in the world can match your beauty. Send us a warm summer, god of light! Send us a summer of fair days and rich harvests!

— Herbert Glass

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Nikolai Kashkin, a noted Russian music critic and a friend of Tchaikovsky, wrote the following in regard to the circumstances surrounding Tchaikovsky's composition of incidental music to Ostrovsky's play *The Snow Maiden*: "The three weeks during which Tchaikovsky was working at the music of *Snegurochka* were a happy time with him. In the year 1873 the smaller (Moscow) theatre was renovated, and while work was proceeding, the three companies, opera, ballet, and dramatic, gave their performances in the larger theatre. If I am not mistaken, it was then in charge of V. P. Begichev, who hit upon the idea of producing on the big stage a kind of fairy piece in which all three companies should take part. Ostrovsky was approached with the proposition that he should write such a piece, and the music was entrusted to Tchaikovsky. Ostrovsky chose for his theme the tale of the Snow Maiden . . . He wrote very quickly, and Peter Ilyich, who had to receive the text from him, had little time, so that he had to hurry in order to keep pace with Ostrovsky. The first messages



MADE IN THE U.S.S.R.

33 1/3 об. в мин.

ТУ 35
ХП 558-63
Д-06291(a)

Вторая гр.-1
1-00

П. ЧАЙКОВСКИЙ. СНЕГУРОЧКА
P. TCHAIKOVSKY — «SNOWMAIDEN»
music to the Spring tale by
A. Ostrovsky, op. 12 (Recording of 1951)
Introduction
Dances and chorus of the birds
Monologue of Grandfather Frost
Seeing-off of the Butter-week, Melodrama
USSR Radio Symphony Orchestra
Conductor A. GAUK
Choir led by K. Pitsa
Soloists: Z. DOLUKHANOVA
and A. ORFENOV



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33 $\frac{1}{3}$ об. в мин.

ТУ 35
ХП 558-63
Д-06292(а)

Вторая гр.-2
1-00

П. ЧАЙКОВСКИЙ. СНЕГУРОЧКА
P. TCHAIKOVSKY — «SNOWMAIDEN»
music to the Spring tale by
A. Ostrovsky, op. 12
Act I. Entr'acte
The first song of Lel. The second song of Lel
Act II. Entr'acte
Chorus of the blind psaltery-players
Melodrama
Chorus of the people and
the courtiers



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33 1/3 об. в мин.

ТУ 35
ХП 558-63
Д—06293(а)

Вторая гр.-3
1-00

П. ЧАЙКОВСКИЙ. СНЕГУРОЧКА
P. TCHAIKOVSKY — «SNOWMAIDEN»
music to the Spring tale by
A. Ostrovsky, op. 12

Act III

Round dance of the maidens
Dance of the merry-andrews
The third song of Lel
Brusila's song
Appearance of the wood-goblin
and the Snowmaiden's shadow



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33 1/3 об. в мин.

TV 35
ХП 558-63
Д-06294(a)

Вторая гр.-4
1-00

П. ЧАЙКОВСКИЙ. СНЕГУРОЧКА
P. TCHAIKOVSKY - «SNOWMAIDEN»
music to the Spring tale by
A. Ostrovsky, op. 12
Act IV
Entr'acte
Spring's declamation
Tsar Berendyey's march and
chorus. Finale