

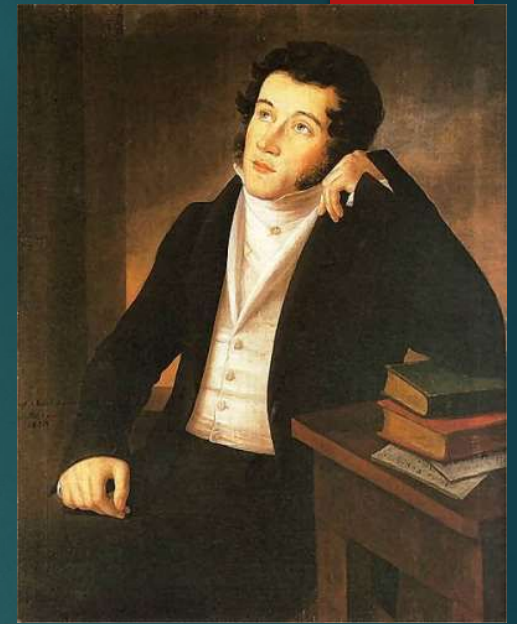


# The Lithuanian pages of the creative biography of Stanislav Monyushko

History knows many examples of the development of cultures of different peoples in the closest intertwining. Such an example is the traditions of modern States as Lithuania, Belarus, Poland, Ukraine. The creative work of a number of representatives of the musical art of the past can not be clearly attributed to the cultural heritage of any one country. Among them Nikolay Diletsky, Michal Kleofas Oginsky, Adam Mickiewicz, Vincent Dunin-Marcinkiewich, Napoleon Orda, Stanislav Monyushko and many others. The biography of these outstanding personalities was connected with long stay in different countries, studying and active introduction in own creativity of traditions, customs, folklore, literary works of various national origin, communication in different languages.



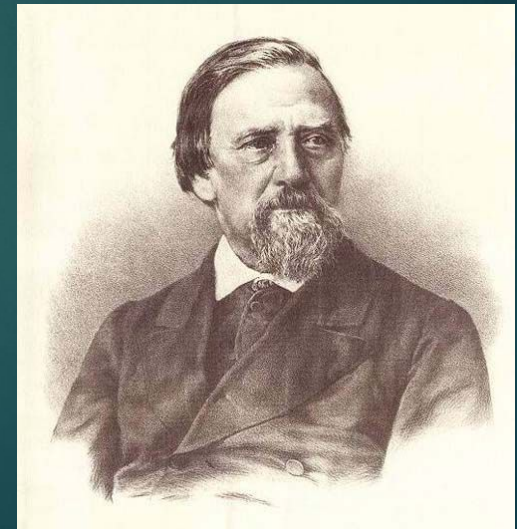
**Michal Kleofas Oginsky**



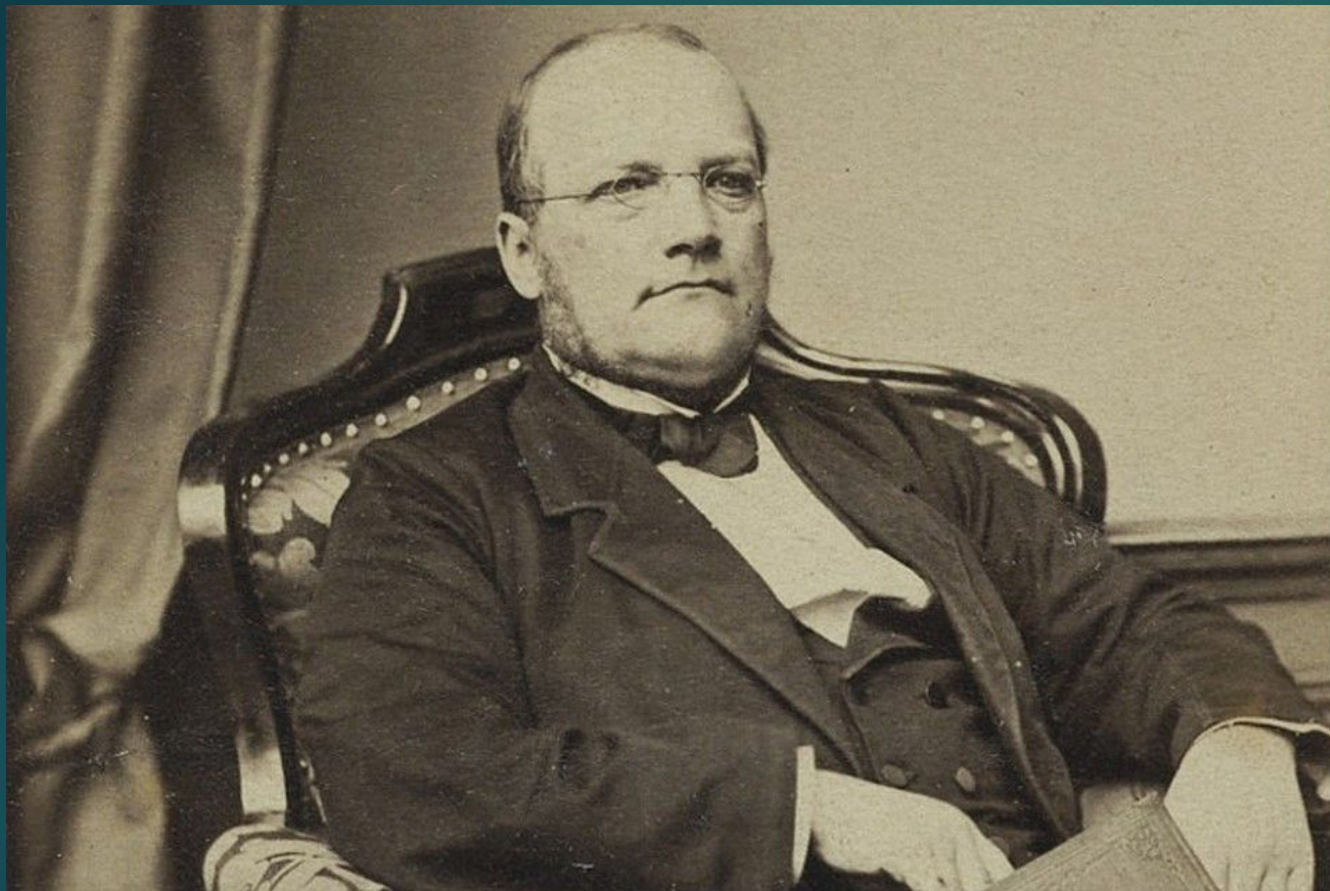
**Adam Mickiewicz**



**Vincent Dunin-Marcinkiewich**



**Napoleon Orda**



**1819–1872**

In the musical culture of the XIX century from these positions the personality of the wonderful musician and conductor, the largest composer of those time Stanislav Monyushko (1819–1872), whose 200th anniversary this year is celebrated by the musical community of a number of European countries, deserves attention. He is the author of 9 operas (of which the most famous was the Opera "Halka" in 1848–1858), 3 ballets, 8 operettas, choral, piano and other works. Monyushko created about 400 chamber-vocal works, that in a certain sense make closer his work to the older Austrian contemporary Franz Shubert.

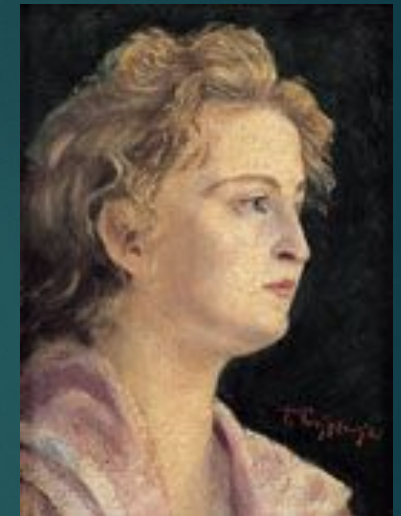
The composer was born in folvark Ubel Igumen district, Minsk province (now chervenskiy district of Belarus). Unfortunately, the estate of the Monyushko family has not survived to the present day; in 1966, historians found the place where it stood at those time, made a memorial stele next to the poplar, which in 1871, shortly before his death, the composer planted. In Minsk gymnasium the future composer received an education. On the territory of Minsk province Monyushko spent most of his childhood and youth. In the final period of studying from 1837 to 1840 he was in Berlin. Whole period of activities as a composer Monyushko – from 1840 to 1858 was associated with the Vilna. He spent the last almost 15 years in Warsaw. Thus, the time frames of the composer's creative periods are: Belarusian – 21 years, Lithuanian – 18 years, Polish – 14 years.



An interesting fact: in musicology for a long time was considered to be Momyushko Polish composer, although, as we see, the period spent by him on Polish territory, in fact – the shortest. The Momyushko family belonged to the part of the population that professed the Catholic faith and used the Polish language. As the most Mature stage of creativity is connected with the Polish culture, the majority of works of this period are written in Polish, under the influence of the Polish national genres, first of all, Mazurka and Polonaise, and also intonation of the Polish music. Nevertheless, the Belarusian and Lithuanian periods should be recognized as equally important stages in the formation and formation of the composer's creative image. Let's stop a little more on each of them further.

<b>The name of composer's creative periods</b>	<b>The time frames of the composer's creative periods</b>
<b>Belarusian</b>	<b>1819-1837</b>
<b>German</b>	<b>1837-1840</b>
<b>Lithuanian</b>	<b>1840-1858</b>
<b>Polish</b>	<b>1858-1872</b>

The origin of the genus is connected with the ethnic territories of the Belarusian Podlasie. However, many of the works of Monyushko was first developed and put on the Belarusian soil, Belarusian filled with flavor. The name of this composer has a deep, blood connection with the Belarusian culture. Monyushko's house was filled with a creative atmosphere: writers, musicians, artists gathered here, musical parties were arranged, in which Stanislav's mother, who was a wonderful singer and a talented pianist, ran. According to the researcher of Belarusian culture E. Bondarenko, " S. Monyushko is a classic of Belarusian music in the same way as a classic of Polish. A Belarusian by origin, he absorbed the folklore of his native people from early childhood."



**Stanislav's mother—  
Elizaveta Madzharskaya**

Now on the Lithuanian stage of the composer's life. From 1840 to 1858 Monyushko worked in Vilna, played the organ in the Church of St. John, conducted symphonic concerts and the Opera house (from 1850), wrote articles for the music press. Experiencing financial difficulties (Monyushko's family had 10 children), he was forced to give piano lessons. Among Monyushko's students stands out the figure of Caesar Kui, with whom the composer was engaged in composition in Vilna (by the way, free of charge). For the musical life of Vilna, where after the defeat of the uprising in 1830 any cultural initiative was suppressed, the versatile creative and social activities of Monyushko were of great importance. At the Church of St. John, he organized an Amateur choir, which in a very short time learned and prepared for the concert performance of the Requiem of W. A. Mozart, along with fragments of the oratorios "Creation". Haydn, "St. Paul" by F. Mendelson etc.



Caesar Kui—Russian composer and music critic, member of the “Mighty Handful” and the Belyaevsky circle, professor of fortification, engineer-general

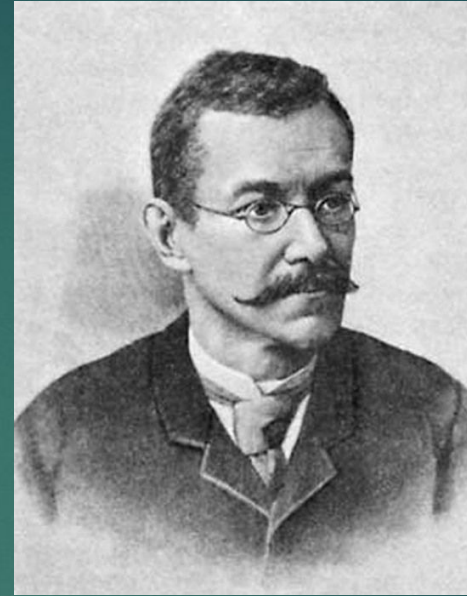


In Vilnius, Stanislaw was written the Opera "Ideal", "Carmagnola", "Village Idyll", "Batley", "Pebbles" (first edition) etc.; operetta, including "Yavnutu", music to drama performances; cantata "Mild", "Niola", "Krumini".

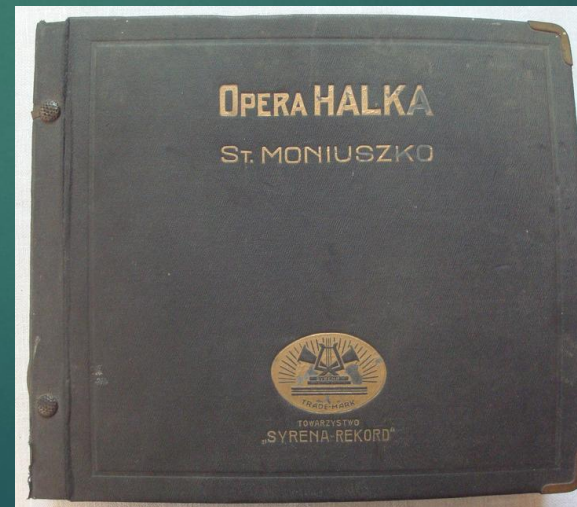
In the Vilna period, the composer created most of the vocal works on the texts of Belarusian authors Jan Chechet, Vladislav Syrokomlya, Adam Mickiewicz, which were combined into collections called "Home songbooks" – "Spiewniki domowye" (lyrics for the most part translated into Polish).

In 1848 in Vilna he prepared and personally conducted the premiere performance on the stage of the first, two-act version of the Opera "Pebble". In 1854, together with Achilles, Bonaldi founded the Society. St. Cecilia, uniting Amateur musicians who twice a year under his leadership gave public concerts.

Jan Chechet



Vladislav Syrokomlya



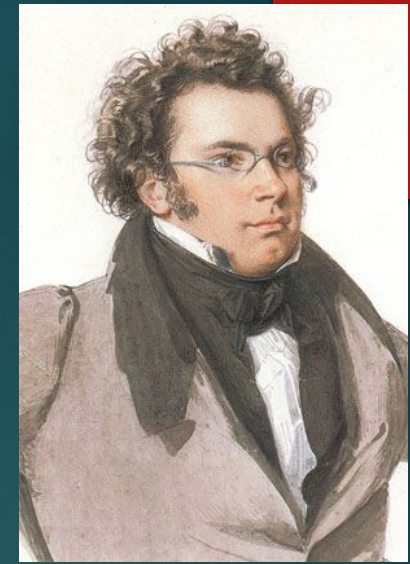


Geographical riches of the creative biography of S. Monyushko gave him musical utterance to the synthesized in a variety of national traditions. While training in Berlin, the rector of the Berlin singing Academy, a German choirmaster, composer and teacher K. F. Rungenhagen, Monyushko met and studied the work of Austrian and German romantics – F. Shubert, K. Löwe. The composer was greatly influenced by representatives of the Russian school of music M. I. Glinka and A. S. Dargomyzhsky.

Folk sources also played an important role in the formation of the composer's style. Throughout his creative life, the composer was engaged in collecting and studying folklore. Considering (like Glinka) that the true Creator of music is a people, Monyushko drew inspiration from folk art – Polish, Lithuanian, Belarusian, almost without using "literal" folklore quotations. Many of the composer's original melodies, "imbued" with the folk spirit, have become so firmly established in the musical life that they have actually become considered folk. The influence of folklore manifested itself in the style of Monyushko at the level of melody, rhythm of his works.



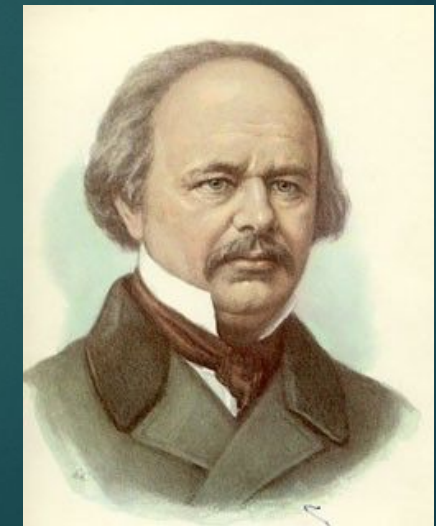
**K. F. Rungenhagen**



**F. Shubert**



**M. I. Glinka**



**A. S. Dargomyzhsky**

In continuation of our report we would like to present S. Monyushko's vocal composition "Three Budryses", written in g-moll. This composition was created on the text of A. Mickiewicz in 1827, the genre of which is designated as the "*Lithuanian ballad*". In 1833 A. Pushkin translated this text from Polish into Russian, and in 1905 Yanka Kupala translated it from Polish into Belarusian. S. Monyushko's ballad was created in 1839 and published a year later in Berlin.

The events described in the ballad date back to the 14th-15th century – the time of the Crusades. The subtitle "Lithuanian ballad" was given by the author, most likely due to the fact that the text mentioned three real Lithuanian Prince and commander of the XIV century, the direction of their campaign is also historically accurate and specified in the text: Olgerd (lith. Algirdas) for Russian, Scargill (lith. Skirgaila) – on the Poles and Kestutis (lith. Kęstutis) – on Crusaders. According to scientists-philologists, with genuine Lithuanian folk ballads, mostly simple in structure, tragic in content, the text of the work of A. Mickiewicz is dissimilar. But in the translation of A. S. Pushkin coincidence with the Lithuanian ballads are numerous: it is an attempt not copying or borrowing, and convergence to indicate that a great instinct of a great poet. And yet A. Mickiewicz, who studied folk poetry, to some extent, who knew the Lithuanian language and recorded Lithuanian songs, used here a folk model, although in a revised form. In addition to the laws of the literary ballad, in the work of A. Mickiewicz obvious features of the historical story and fairy tales.

Adam Mickiewicz (on a par with V. Zhukovsky) can be considered a master of literary ballads. One of the most famous ballads of the poet is "Svitezynka" (1821). For the poetic ballads that received in the nineteenth century spread in different countries of Europe, the following typical features:

Adam Mickiewicz

- 1) the narration of extraordinary events,
- 2) the stress development,
- 3) catastrophic denouement at the end,
- 4) transformation of the situations and characters, their contrast mapping,
- 5) the presence of the Prologue, at least – the epilogue.

Features of a literary ballads had, as we know, the impact on ballad of the era of musical Romanticism, which is inherent in:

- 1) great emotional power,
- 2) end-to-end creative development, open drama,
- 3) the location of the main climax at the end of the work,
- 4) the method of thematic transformation in General,
- 5) the introduction of contrasting episodes in the center,
- 6) the possible entry, such as the Prologue.



Thematic and tonal diversity ballads is attested also by the presence of a cross-cutting element of the passage 16's, three implemented throughout the work in different tonals, and not only in piano but also in the vocal part. The culmination is in fact the major code. The method of tonal «repainting» of the material is presented in the initial sections (B–B1). Sharp contrast to each other in meter, key and tonal, genre, tempo stand sections A–B, B1–C. The presence of the prologue and epilogue (the introduction and the code), echoing each other in dialogue, make the product proportional and composedly finished.

Section letter	Introduction *	A *	B	B1 + recitativo	C *	B2	C	B3	C	A = Code *
<b>Tonality</b>	g-moll	g-moll	G-dur	g-moll – B-dur	Es-dur	Ges-dur	Es-dur	Ges-dur	Es-dur	<b>Es-dur</b>
<b>Structure's features</b>		simple 3-part form			simple 3–5-part form					
<b>Musical meter</b>	4/4		3/8	3/8	3/8	3/8	3/8	3/8	3/8	<b>4/4</b>
<b>Tempo</b>	Moderato		Andantino	Meno mosso – Lento	Presto					<b>Prestissimo</b>
<b>The character of image</b>	<b>heroic</b>		<b>softly lyrical</b>	<b>minor-lyrical</b>	<b>energetic and dancing</b>					

Ballad S. Monyushko adheres to virtually all of these laws of the genre. It is dominated by the elevated-heroic character of the image, softened in a number of sections by the waltz three-doled material. It is written in an through form with an introduction and code. As can be seen from the diagram, the features of quasi-rondo gives the form of the presence of the theme-remembrance – section B.

\* – passage of 16<sup>th</sup> durations.

# S. Monyushko's vocal composition "Three Budryses"





Thus, a number of countries can be proud of participation in the work of the eminent European composer Stanislav Monyushko. As for Belarus, for our part, we note that at the moment the composer's legacy is experiencing a genuine revival. This applies primarily to the increased interest of musicians-performers and musicologists.

To celebrate the 200th anniversary of the composer, our Republic has approached very seriously, and the preparation for the festive events began long before this year.

The building of the gymnasium, where Stanislav Monyushko studied, has a memorial table.

On September 3, 2016, on the city Day in the center of Minsk, right at the city hall on Freedom square, was opened a monument to the composer together with the playwright Vincent Dunin-Marcinkiewicz.

Just in November 2018 in the urban village Smilovichi in the Minsk region, where, by the way, you can see today the restored estate of Monyushko, opened a music lounge with an exhibition dedicated to the composer's life and work.



Thank you very much for your  
attention!

