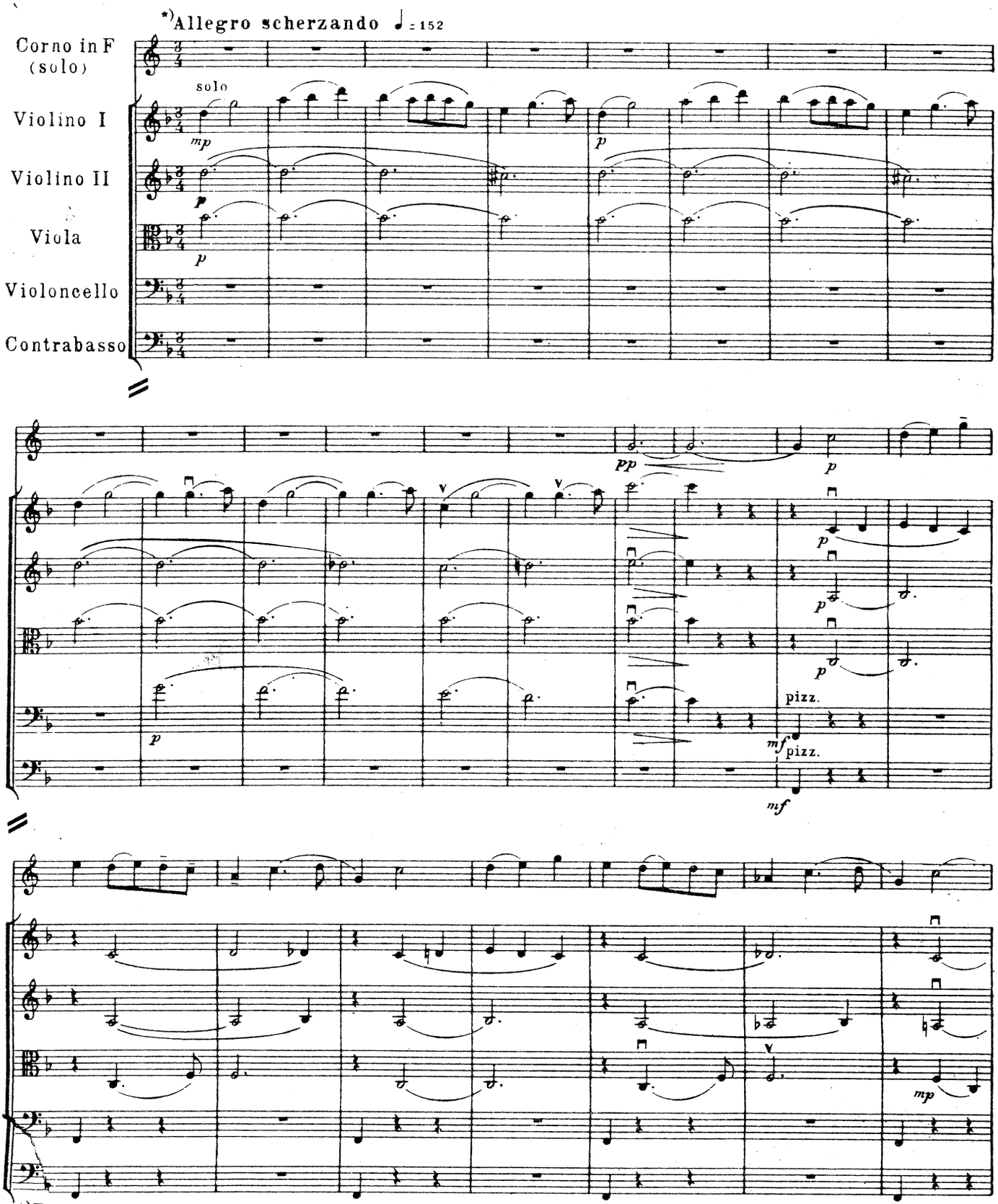
Серенада №2 Serenade

Редакция С.Левина
Edited by S.Levin

А. ГЛАЗУНОВ
A. GLAZUNOV
(1865-1936)



*)Темп по изданному оркестровому варианту пьесы.
В автографе темп не указан.

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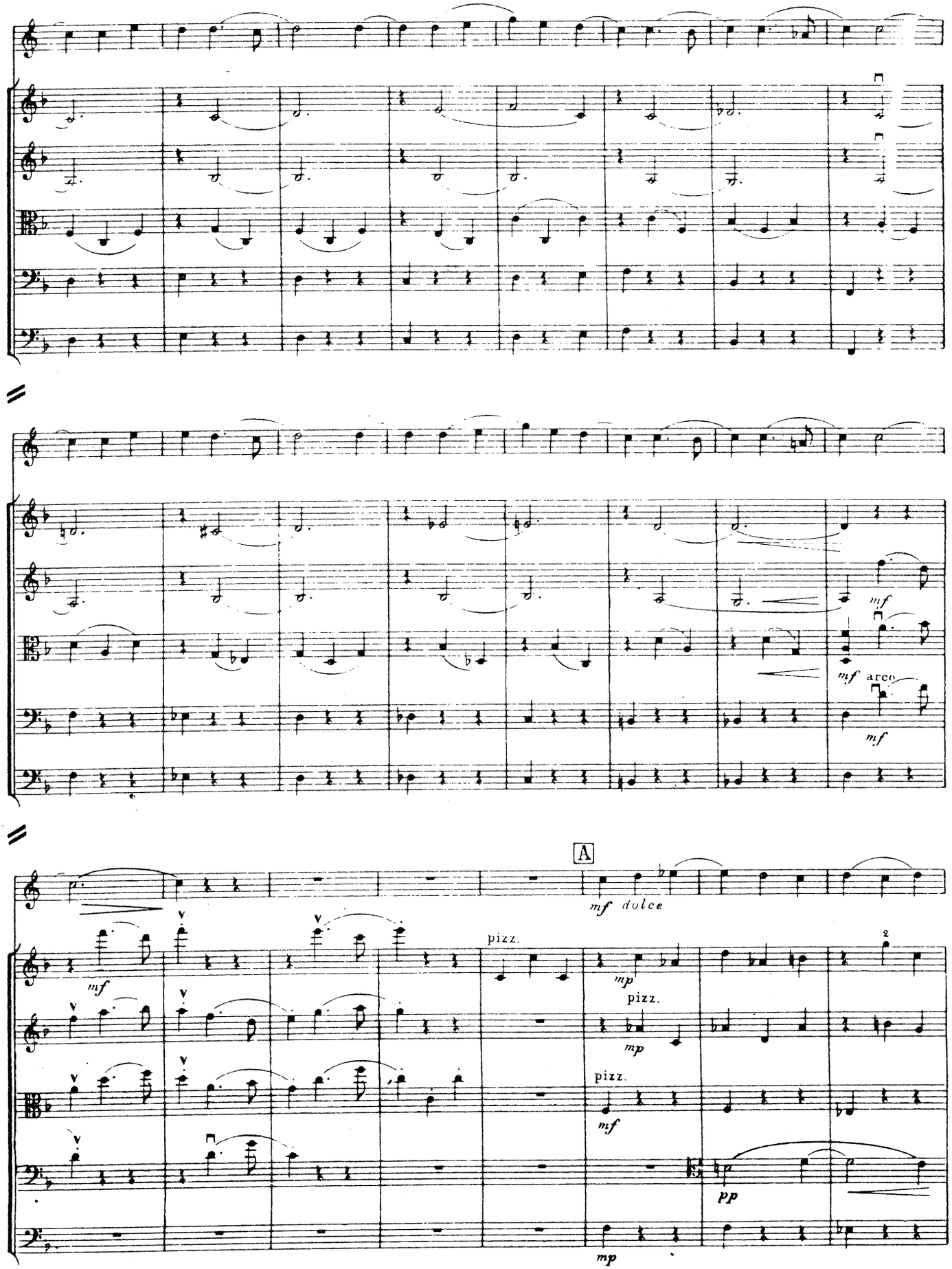
mf
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A
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pizz.
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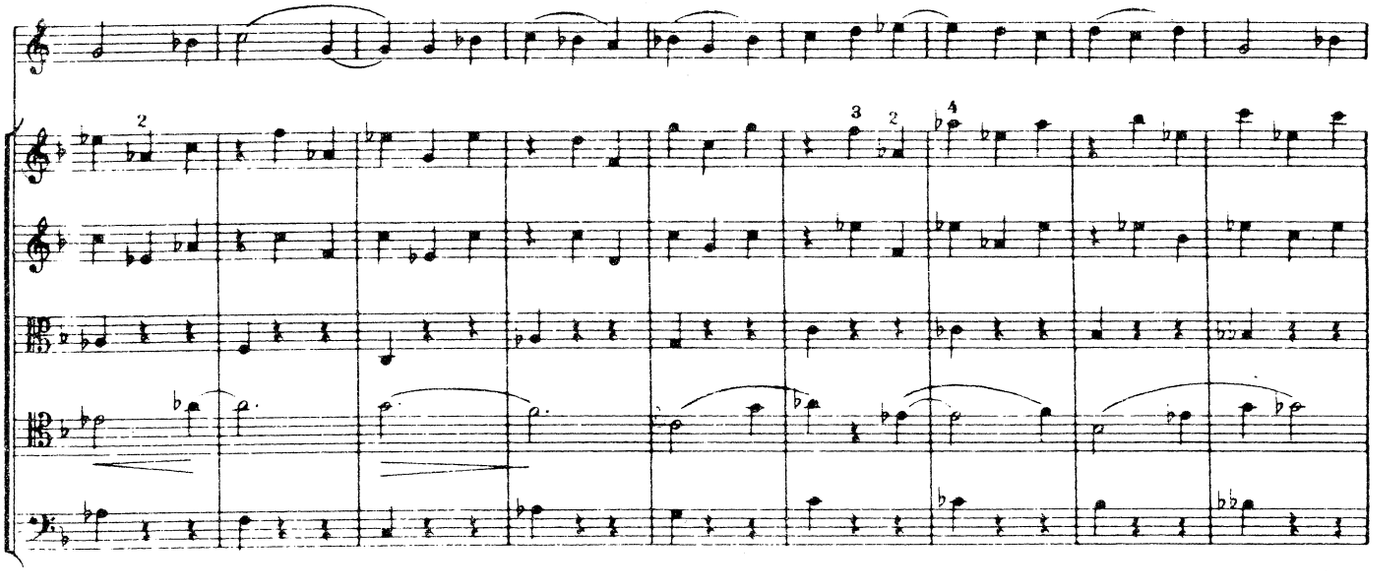

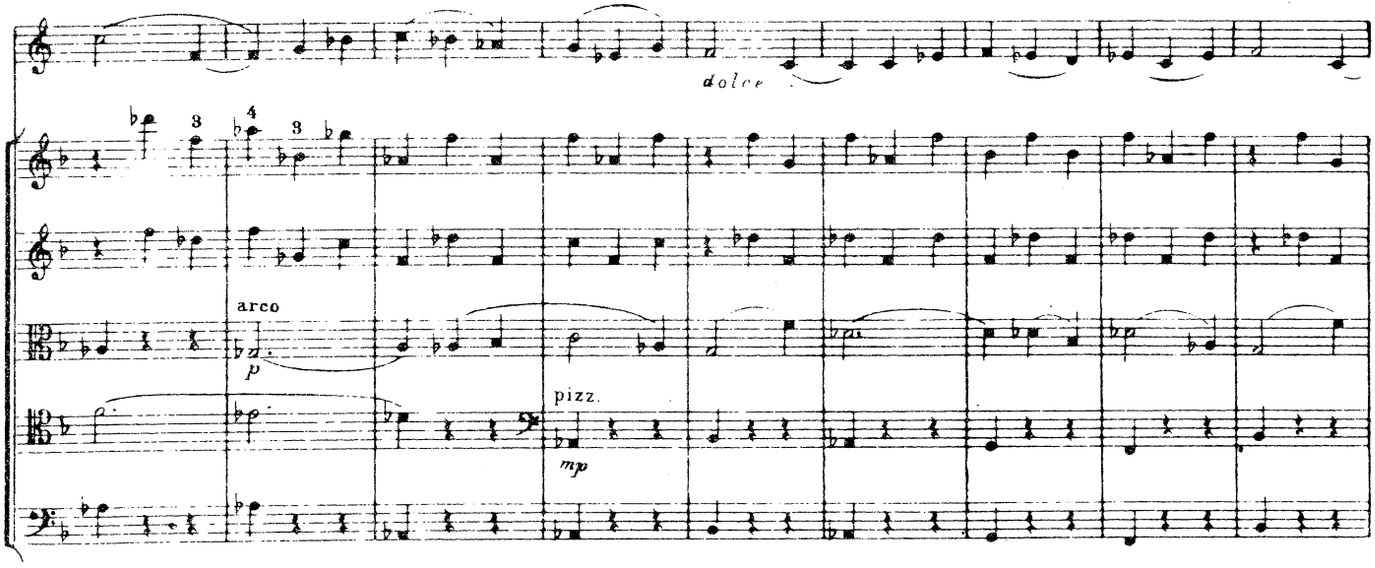
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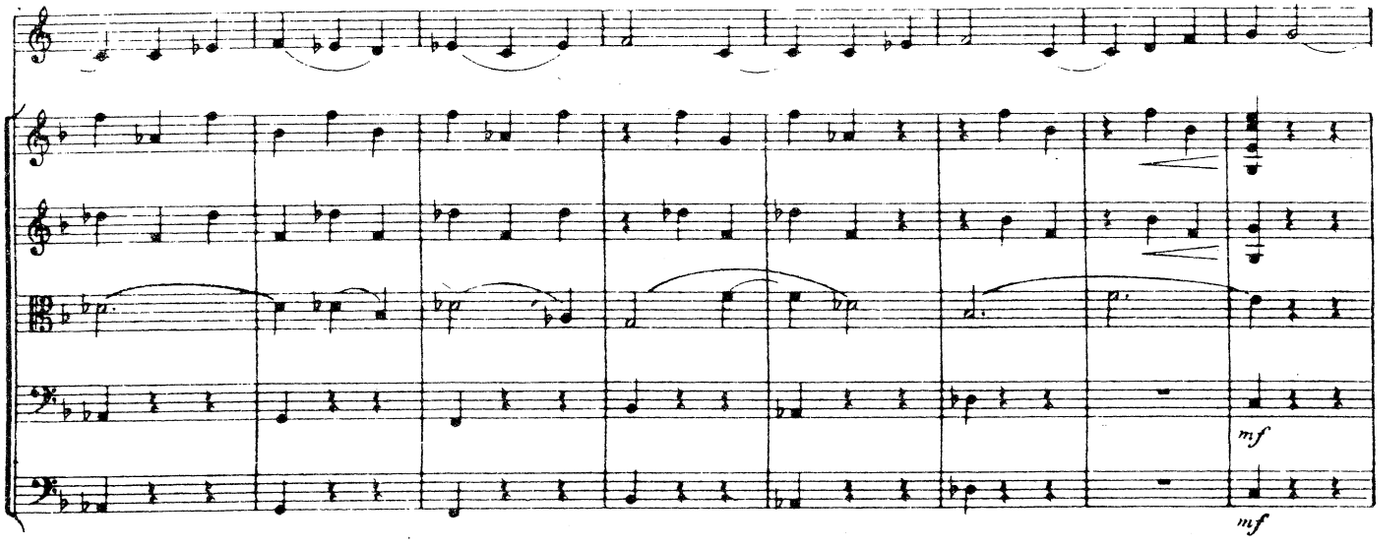
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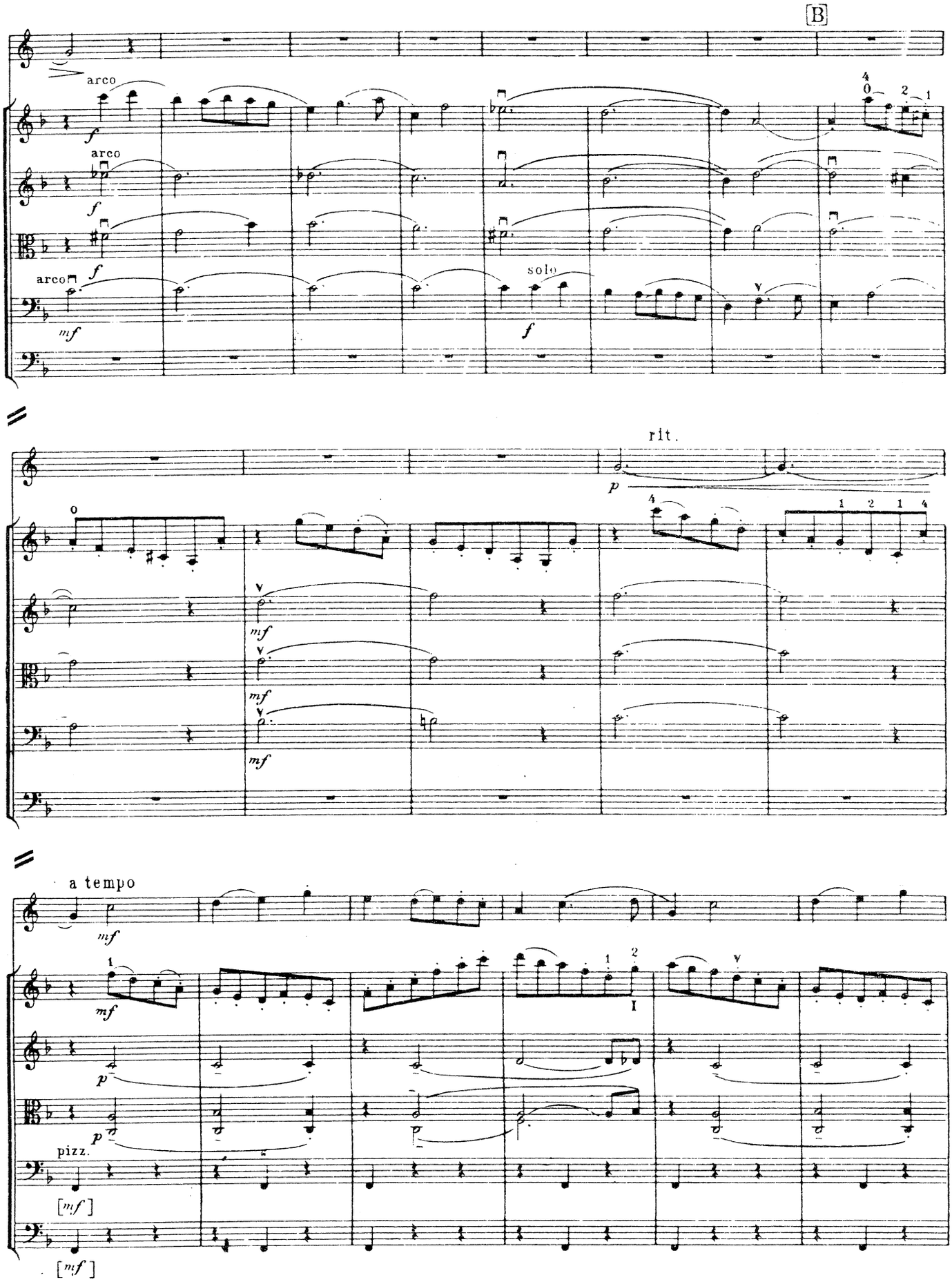
B
arco
f
arco
f
arco
f
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solo
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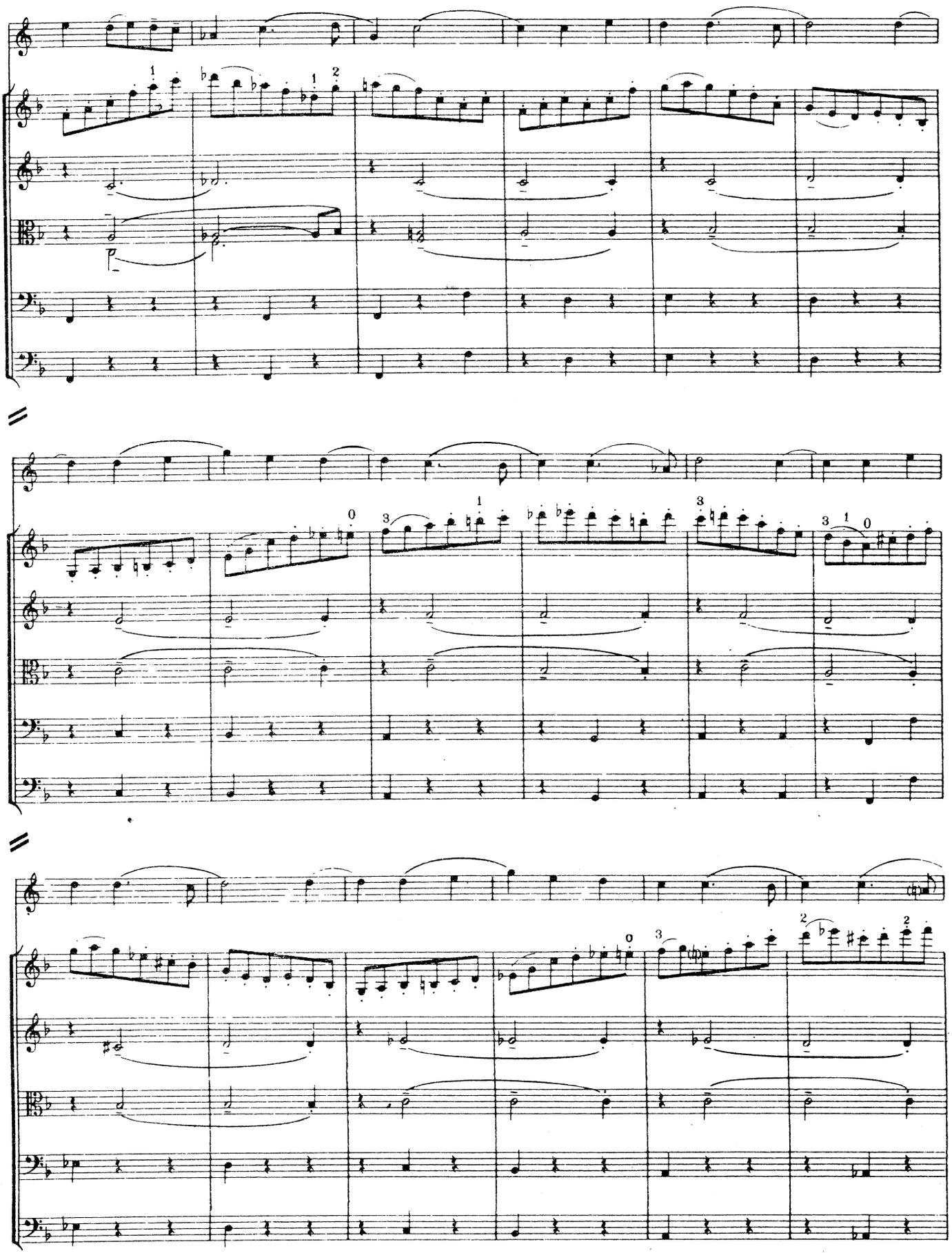
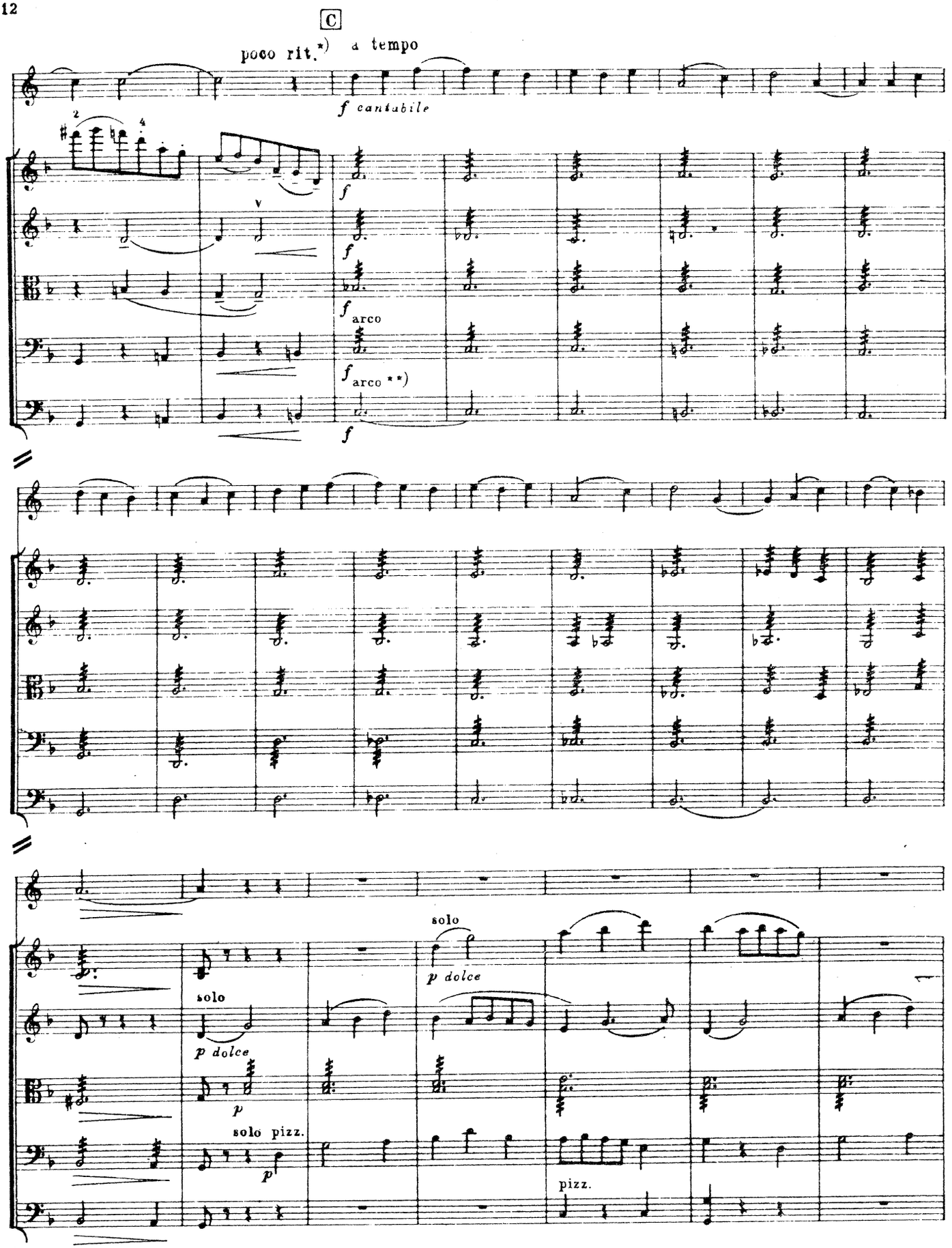
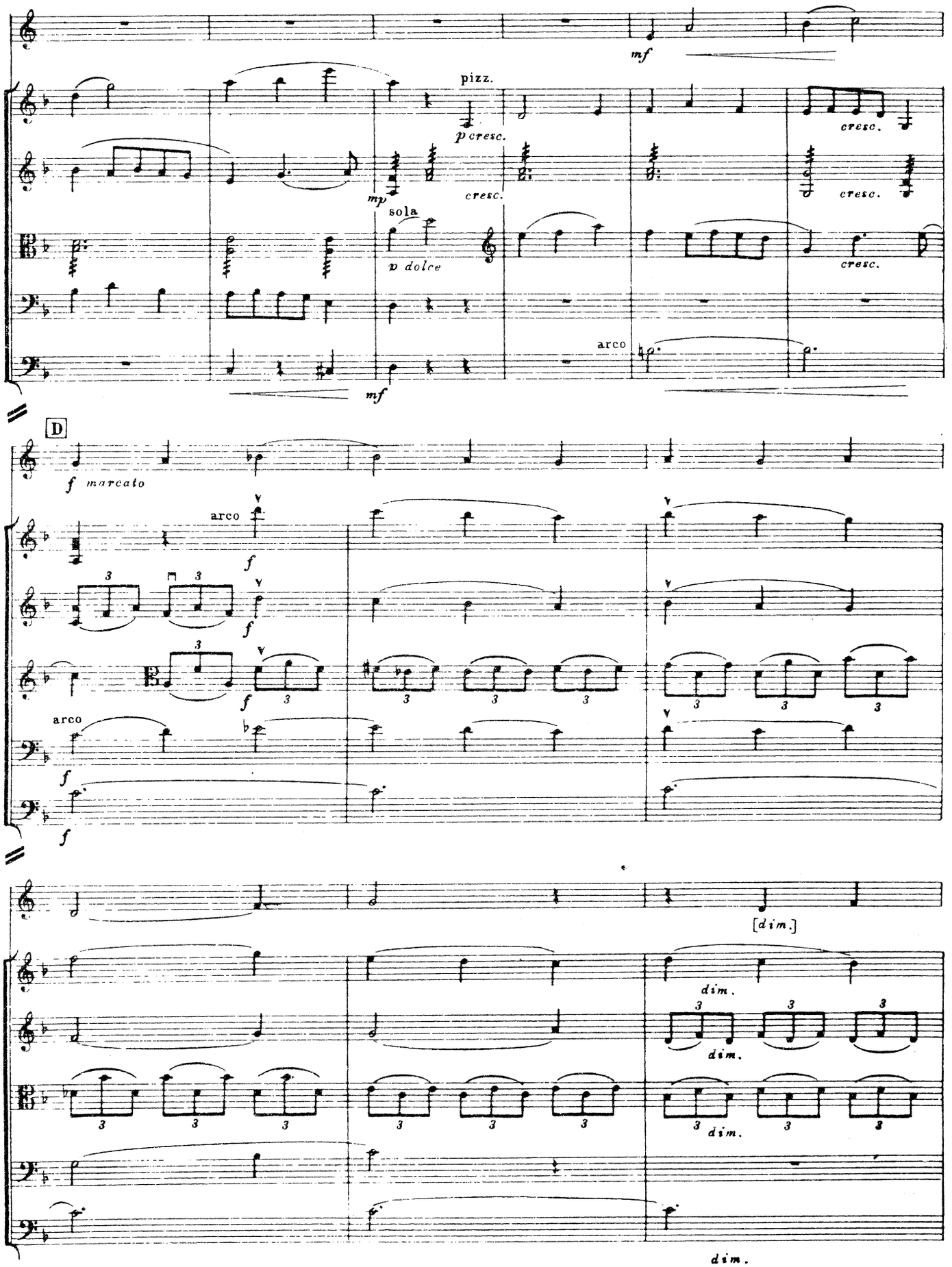
rit.
p
mf
mf
mf
a tempo
mf
mf
p
p
pizz.
[mf]
[mf]





*) В изданном оркестровом варианте пьесы rit.

**) В автографе у контрабаса тремоло на протяжении пяти тактов. Далее тремоло отсутствует.


mf
pizz.
p cresc.
mp
cresc.
sola
p dolce
cresc.
cresc.
cresc.
arco
mf
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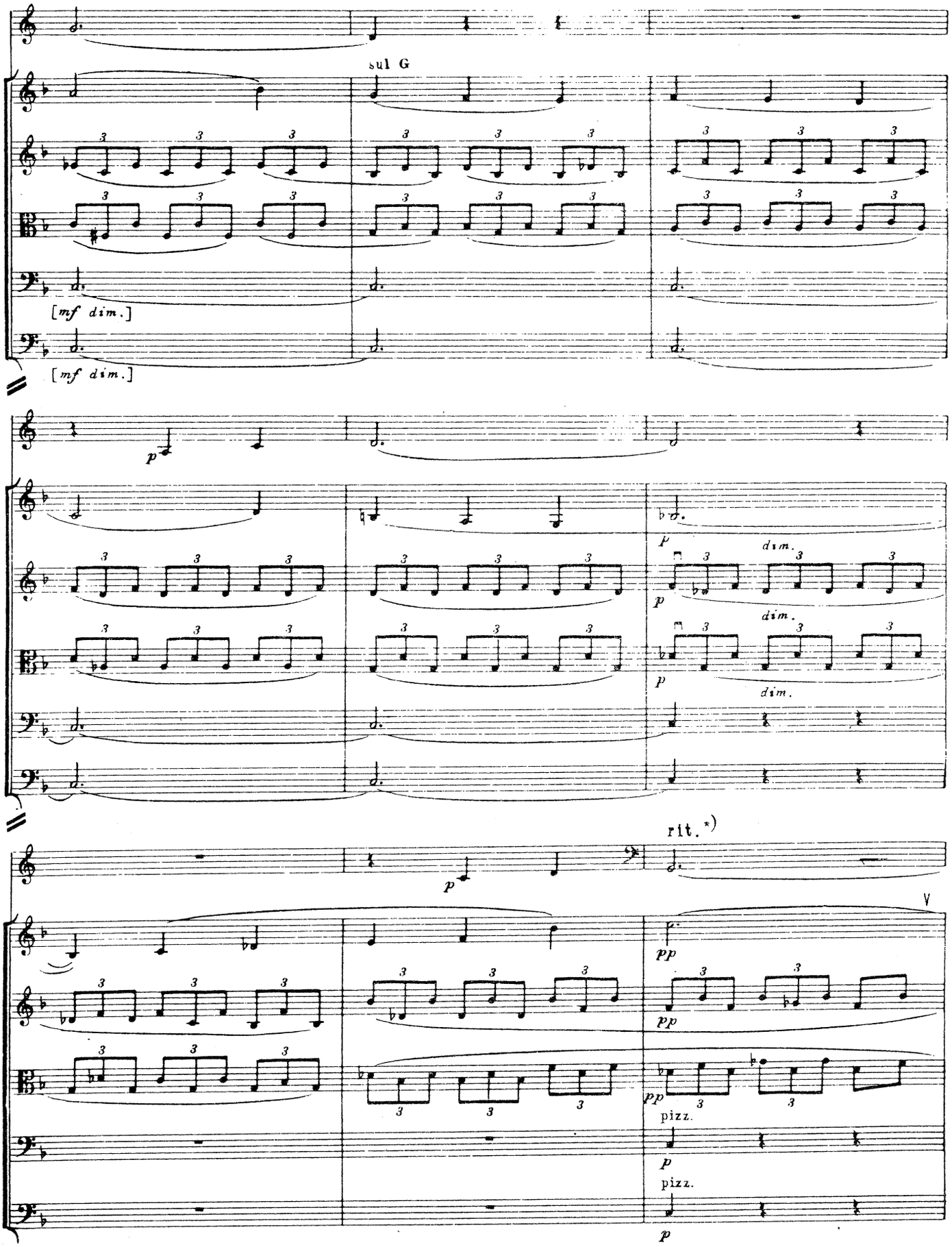
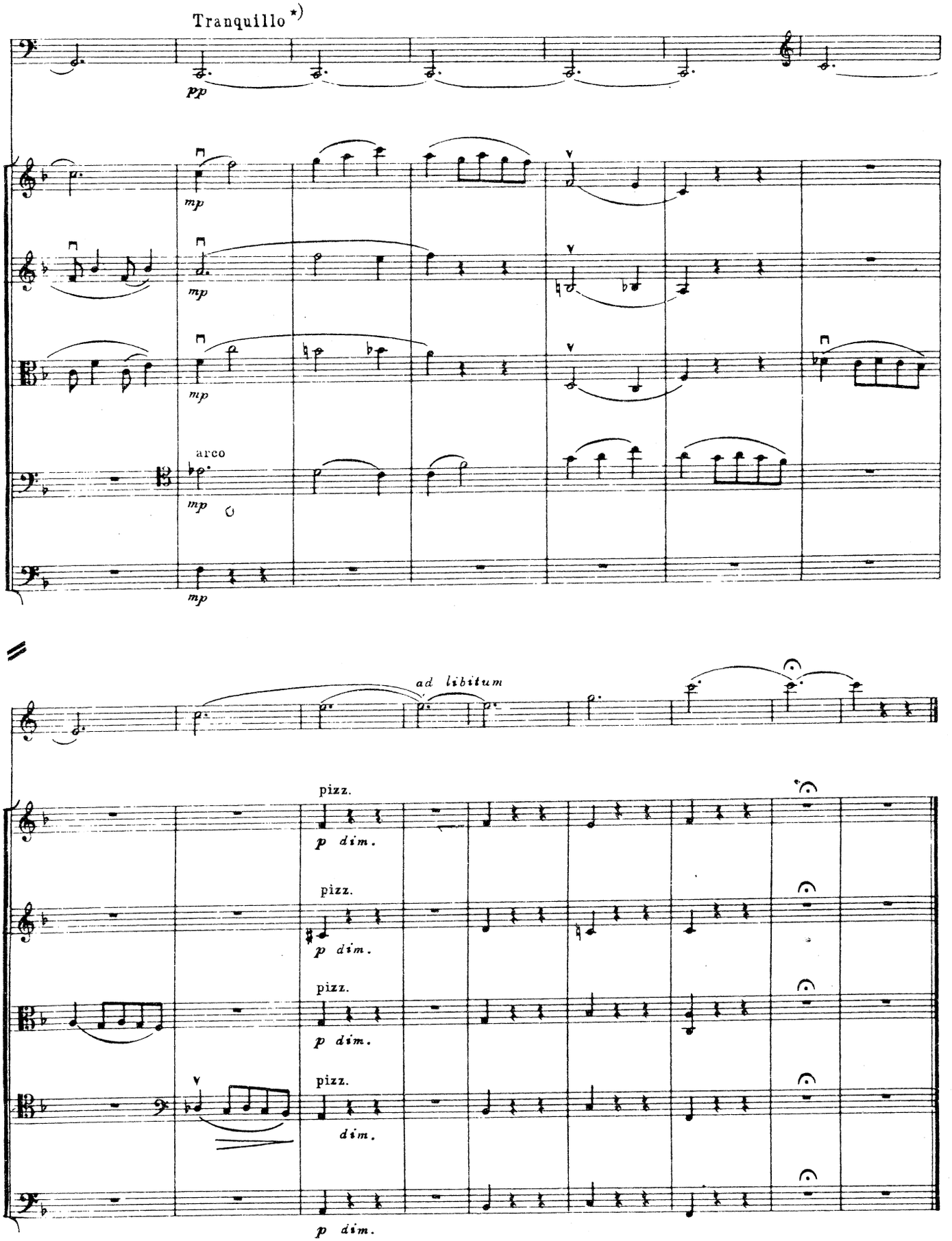
f marcato
arco
f
arco
[dim.]
dim.
dim.
dim.
dim.



*) По изд. партитуре. В автографе rit. в следующем такте.



*) По изд. партитуре. В автографе a tempo.

ALEKSANDR KONSTANTINOVICH GLAZUNOV (1865—1936) was an outstanding Russian classical composer, prominent musician and public figure, orchestra conductor and pedagogue. Distinguished by pronounced originality, his music, at the same time, is chracterized by a close link with the classical traditions of 19th century Russian music. These traditions found further development and creative elaboration in Glazunov's works. Glazunov attracted M. A. Balakirev's attention when still a small boy, and through the latter the music instruction of the would-be composer was entrusted to N. A. Rimsky-Korsakov. Glazunov's development was also greatly influenced by A. P. Borodin and, after the end of the 80-s, by P. I. Chaikovsky, and later, to a certain extent, by S. I. Taneyev.

Glazunov started composing music at a very early age: he wrote his First Symphony at sixteen and the First Quartet at seventeen. These compositions won him wide public interest and renown. Aside from composition Glazunov engaged in active public work. From 1889 he was a professor and from 1905 to 1928 the director of the St. Petersburg Conservatoire. As such he acted as a progressive-minded man, who took a liberal stand toward the students' revolutionary movement and who openly defended Rimsky-Korsakov, when the latter was expelled from the teaching staff of the Conservatoire during the 1905 Revolution. In the first decades of the 20th century, when anti-realistic and decadent trends became rampant in Russian music, Glazunov, together with Taneyev, remained consistent partisan of the principles of realism, progressive ideas and popular spirit in art. Glazunov's name became world wide known at that period. In 1907 he was awarded the degree of Doctor of Music by Cambridge and Oxford Universities. Glazunov played an important role in the early period of the development of Soviet music as well. In 1922 he received the title of the People's Artiste of the Republic.

In 1928 Glazunov went for medical treatment to France and died there in 1936.

Glazunov was most prominent in the field of instrumental music. He composed eight symphonies (the Ninth remained unfinished), symphonic overtures and programme suites (including "Stenka Razin", "The Forest", "The Kremlin", "Spring", and "From the Middle Ages"), a violin concerto, two piano concertos and a cello concerto, a concerto for saxophone and string orchestra, seven string quartets and one for saxophones, a string quintet, "Novellettes" and the Suite for String Quartet, a number of quartet miniatures, two piano sonatas, piano, violin and cello pieces, twenty romances, three ballets — "Raymonda", "The Seasons" and "Lady-Chambermaid", and several choral works. Of nis many compositions, the most famous are the ballet "Raymonda", the Fifth and the Eighth symphonies, the "Solemn Overture", the Violin Concerto which is played by most of the Soviet and foreign violinists, the Fourth and the Fifth quartets, the "Novellettes", concert waltzes, etc.

Glazunov's music is distinguished by the breadth and depth of its content: Russian and Slavonic themes, and the East in the generalized form typical of the Russian classics (found in Borodin's and Rimsky-Korsakov's works), Hungarian and Spanish tunes are present in Glazunov's compositions in a rich variety. A feature peculiar to Glazunov as a composer is his love for themes of the Middle Ages, of Romanic chivalry ("Raymonda", "From the Middle Ages", "The Minstrel's Song", etc.). Turning to such subjects Glazunov creates monumentally epic images, bright and colourful lifelike episodes, ritual scenes, and dances. The serene, poetical lyricism embodied in the captivating and expressive melodies is an important trait of his music. Others are the tranquil manner of narration, the ornamental polyphony (of imitative type with the use of collateral parts, characteristic of Russian folk choral singing) and the broad development of monothematic principles.

Up till now some of Glazunov's works never saw print. Several pieces for wood-winds with string ensemble have existed in manuscript. Among them are the "Idyll" for French horn and string quartet, "Serenade No. 2" for French horn and string orchestra, "Rêverie orientale" ("Oriental Reverie") for clarinet and string quartet.

"Serenade No 2" was completed, as the author's note on the score indicates, on August 16, 1884, at Levashovo. (The author's manuscript is in the custody of the Saltykov-Shchedrin State Public Library in Leningrad, A. K. Glazunov's Archives, № 255.) The Manuscript Section of the Leningrad Conservatoire Library has an additional version of the work arranged for French horn and piano (Manuscript Section № 1381). The latter version has a separate viola part, and because of this it was wrongly entitled "Serenade for Viola, French Horn and String Quartet". Actually the viola repeats note for note the French horn part and apparently was meant to substitute for it.

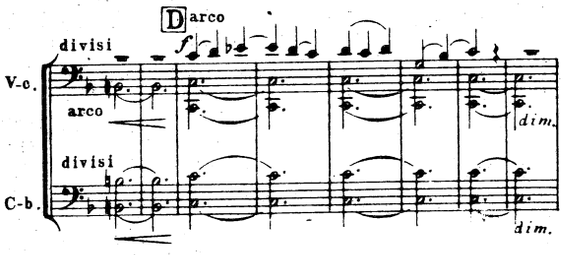
The "Serenade" was written immediately after Glazunov's return from a trip to Spain, and vivid impressions of that country and the acquaintance with Spanish folk music undoubtedly prompted the composition of the piece.

In character the "Serenade" resembles the "Novellettes". It is the type of dance piece wherein a colourful folk dance is juxtaposed with episodes of "sultry" lyricism.

At first Glazunov wrote the "Serenade" for French horn solo with string orchestra accompaniment. This is shown by his use of plural in designating instruments in the score (Violini, Violoncelli, Contrabassi) and by his divisi writing of the cello and bass parts from bar 132 to 140. Afterwards, apparently, Glazunov was dissatisfied and completely re-orchestrated the work for small symphony orchestra. In this version, the "Serenade" was published as op. 11 (Beliayev edition).

In the present edition the "Serenade" is published as a piece for solo horn accompanied by a string quintet (not an orchestra). Thus the accompaniment properly exhibits an ensemble rather than an orchestral character.

For this reason, certain changes have been made in the text: in accordance with the published score, the bass tremolo (letter C, bars 115—120) has been removed; the instrumentation of the eight measures (132—140) where the 'cellos and basses played divisi has been changed. In the origial these measures were as follows:



Additionally, the dedication to G. Franke, which is found in the manuscript but not in the Beliayev edition, is also dropped in the present edition.

The first performance of this variant of the "Serenade" was on October 16, 1956, at the Leningrad Research Institute of Theatre, Music and Cinema Art by V. M. Buyanovsky (French horn) and the string ensemble: L. C. Findel, V. I. Ioff, E. I. Rabinovich, M. I. Ratner and N. V. Slovachevsky.

L. Raaben