

OLENA DYACHKOVA (Kyiv / Ukraine)

Images of the National Musical Traditions in Sergei Bortkiewicz's works¹

The works of Sergei Bortkiewicz ([ISO 9: ukr. Sergij Bortkevič], 1877–1952) are constantly in the field of attention of both performing musicians,² and musicologists.³ Researchers unanimously call Sergei Bortkiewicz one of the last romantics and associate his music with the aesthetics of the 19th century. As a result, most of the existing works characterize the composer as a representative of one or another national school since the issue of national schools in music was especially relevant in the 19th century. The problem of identifying Sergei Bortkiewicz as a representative of any national school is obvious in music criticism. The critics characterize the composer by the double national metaphors “Ukrainian Rachmaninoff”,⁴ “Russian Grieg”⁵ and others. At the same time, the features of the Sergei Bortkiewicz's biography, the intonational vocabulary, and the system of the musical characters of his compositions are the basis for a broader view of Bortkiewicz's works.

The main intention of this article is to review the main creative strategies of the composer in his works with multinational images and to submit an alternative point of view on the issues of historical and national styles in connection with his works.

Sergei Bortkiewicz found fame during his lifetime. In the first half of the 20th century, the world knew about him as a pianist, accompanist, and participant of chamber ensembles. He toured a lot, performed as a conductor, was engaged in composing and literary activities (memoirs, translations, creative writing). Franz

¹ The article was written in January and submitted for publication on February 11, 2022.

² Wouter Kalkman, *Sergei Bortkiewicz: his life and music*. A web page “Revival of Bortkiewicz's music”. (website) URL: <https://sergeibortkiewicz.com/revival-of-bortkiewicz-music-in-ukraine/> - <https://sergeibortkiewicz.com/list-of-recordings/> [accessed on 02.02.2022]

³ Wouter Kalkman, *Sergei Bortkiewicz: his life and music*. A web page “Research on Bortkiewicz's life and music is available in various languages”. (website) URL: <https://sergeibortkiewicz.com/literature/> [accessed on 02.02.2022]

⁴ Vladyslav Nazarenko, *Alfonso Soldano – italijskyj doslidnyk ukrajinskoho kompozytora* [Vladyslav Nazarenko, Alfonso Soldano –Italian researcher of the Ukrainian composer]. (Website) URL: <http://mus.art.co.ua/alfonso-soldano-italijskyj-doslidnyk-ukrajinskoho-kompozytora/> [accessed on 02.02.2022]

⁵ “Bortkiewicz Piano Vol.s 1 & 2 Somero Finnconcert FCRC 9714/19 [Byz]”, in: “*MusicWeb-International. Classical Music Reviews*. 2011. November.” (website) URL: http://www.musicweb-international.com/classrev/2011/Nov11/Bortkiewicz_pno_v12_FCRC971419.htm [accessed on 02.02.2022]

Liszt's student Alfred Reisenauer,⁶ Edvard Grieg,⁷ Arthur Nikisch,⁸ Wilhelm Furtwängler⁹ supported Sergei Bortkiewicz.

Many music publishing houses printed Bortkiewicz's works. The editions went on sale in many countries, including those outside Europe. Bortkiewicz had varied activities. These are pedagogic, organized the performance of his music, never missed an opportunity to establish contacts with the colleagues – professional musicians (performers and world-famous composers) and representatives of high society (consuls, ambassadors, diplomats) from different countries.

In general, we can say that numerous travels were a distinctive feature of the composer's biography. Bortkiewicz was traveling a lot. He visited many countries.¹⁰ He had to adapt himself to different cultures and communicate with people of different nationalities.

The themes of the composer's works reflected the rather varied geography of the composer's travels. The author's titles of the works are given in several languages: French, German, Latin, Italian, English.¹¹

Numerous intonational complexes (musical idioms) of Ferenc Liszt, Richard Wagner, Sergei Rakhmaninov, Pyotr Tchaikovsky, Aleksandr Scriabin, Frédéric Chopin, folk songs, and dances attract attention in Bortkiewicz's works.¹² We hear the intonational spectrum of individual styles of other authors, as the musical flavor of various national types of music.

The issue of multinational musical images involves several general aspects of the study. One of them is related to the concept of national color and a review

⁶ Jevhen Levkulič, *Fortepianna spadstshyna Serhija Bortkevitcha u aktualnomu prostori vykonavskoho mystetva 20 – potshatku 21 stolittja*. [Levkulych Y. O., Piano heritage by Sergei Bortkiewicz in the actual space of the performing art of 20th – beginning of 21st centuries]. The Thesis for the Degree of Candidate of Arts... Tchaikovsky National Music Academy of Ukraine, Kyiv, 2021. p. 82. Temur Yakubov, *Serhij Bortkevych ta joho skrypkova tvorchist: dshereloslavchij i zhanrovo-styljovyy aspekty*. [Yakubov T. A., Sergei Bortkiewicz and his violin music: sources, genres and style studies.] The dissertation for the degree of Doctor of Philosophy... Ukrainian National P. Tchaikovsky Academy of Music, Ministry of Culture and Information Policy of Ukraine, Kyiv, 2021. p. 87.

⁷ Temur Yakubov, The dissertation (see note 6), p. 421.

⁸ Jevhen Levkulič, *The Thesis for the Degree of Candidate of Arts* (see note 6), p. 161. – Temur Yakubov, The dissertation (see note 6), p. 92.

⁹ Jevhen Levkulič, *The Thesis for the Degree of Candidate of Arts* (see note 6), p. 171, 202. – Temur Yakubov, The dissertation (see note 6), p. 102, 411.

¹⁰ Information about the travels of S. Bortkiewicz is in Appendix No. 1. The table is compiled based on data from the dissertations of Jevhen Levkulič and Temur Yakubov.

¹¹ The list of the Bortkiewicz works titles compiled by Temur Yakubov became the material for the analysis in this article. Temur Yakubov, The dissertation (see note 6), p. 295–321.

¹² About musical idioms in the works of Sergei Bortkiewicz in: Jeremiah A. Johnson, *Echoes of the past: Stylistic and compositional influences in the music of Sergei Bortkiewicz*, 2016. (ETD collection for University of Nebraska – Lincoln. AAI10243270). URL: <http://digitalcommons.unl.edu/dissertations/AAI10243270>. – Agnieszka Kościelak-Nadolska, *Życie i twórczość Sergiusza Bortkiewicza (1877–1952)*, Cz. III: Idiom tańca w twórczości Bortkiewicza, *Notes Muzyczny*, nr 1 (7) 2017, p. 69–92. – Barbora Zonova, *Klavírní dílo Sergeje Bortkiewicze* [Piano work of Sergei Bortkiewicz]. Janáčkova akademie múzických umění v Brně, Hudební fakulta, Katedra klavírní interpretace, Vedoucí diplomové práce Mgr. Petr Lyko, Ph.D., Brno, 2018.

of the forms and methods of folklore adaptation in the professional music of the European tradition, the study of the secondary imitation of the ethnic sound. This aspect is usually predominant in the researchers' works of composers of the 19th century. Another side of the multinational musical image's issue is related to the concept of the program of musical composition. This aspect involves the study of the correlation of given semantic settings (in the title, comments, remarks) and the musical conception.

Concerning Bortkiewicz's works, both aspects of studying are actual. Multinational images of Bortkiewicz's works can correlate with the program manifested in the composition titles. However, it can appear as a local color in the purely musical composition. (For example, the intonation idioms of a *solospiv* [a Ukrainian romance] in *Dix Etudes*¹³ pour Piano, op. 15, № 6, imitation of *holosinnia* [Ukrainian folk lamentations] in the *Lamentations et Consolations* pour piano, op. 17, № 1, etc.)

In this article, the primary aspect of the studying is related to situations when national images are announced in the titles and become a kind of program of musical compositions.

A lot of Bortkiewicz's works have programmatic titles with a national *label* and imply the musical embodiment of multinational images and plots in one way or another. The composer's music indeed demonstrates an abundance of multi-ethnic themes, images, and plots, as well as his life does. By the compositions' title definitions, various ethnic musical characters, scenes, and pictures in Bortkiewicz's creative heritage can be divided into several groups:¹⁴

The works with the declaration of national label directly in the titles. For example: *Russische Tänze* for Orchestra, op. 18, *Jugoslawische Suite* for Orchestra, op. 58 and others.

The musical compositions with the titles as some primary genres of a particular musical culture, for example, *mazurka*, *Klavierstück* ... In these cases, the national specificity of music was erased and became less important than something else in their musical poetics because of the long-time popularity of these genres in European musical culture.

The compositions in which the national flavor is presented indirectly, through well-known texts of literature, musical works, poetry, ballet, etc. For example: *Tausend und eine Nacht*, *Orientalische Ballett-Suite* für Orchester, op. 37, *Tom Sawyers Abenteuer* Sechs Klavierstücke, op. 68 and others.

The correspondence of the national names in the titles of the compositions and national color in the music can be implicit or explicit.

¹³ The article contains Bortkiewicz's versions titles, mainly in German.

¹⁴ Lists of works by classification groups is in Appendix No. 2.

The implicit correspondence of the national names in the titles and music

The composer uses geographical names in the titles of his works quite often (for example: *Espana in Vier Stücke (Suite) für Violine und Klavier* op. 63, *Morgen im Harz* in Drei Lieder für Gesang und Klavier op. 69, *Der schreckliche Abend* (*Alpen*), *Rom*, *Norwegen* in *Der kleine Wanderer*, op. 21). Such names can be used on their own or together with their musical genre symbol (*Frankreich (Volkslied)*, *Spanien (Serenade)*, *England (Schottischer Tanz)* in *Der kleine Wanderer*). There is a contrast of the typical image/ unique name in the piece titles of *Jugoslawische Suite*. Scenes and genres that were popular in the music of the 19th century are combined with distinctive geographical names: *Im Walde (Rogaška Slatina)*, *Dorfanz (Arandelovac)*, *Notturmo (Dubrovnik)*, *In der Stadt (Belgrad, Am Terasia Platz)*.

In the music of works with geographic program titles, the typified prevail over unusual images. The classical intonations familiar to the listener dominate over the ethnic color of the sound. So, associative links connect various symbols of different countries and general invariants of European professional music. However, the combinations of the national names in the work titles and common elements of the classical music language are arbitrary. There are situations when the national musical image can act as a mask of another one in the context of a pan-European invariant. For example, in the piece *In Polen* (No. 6 in *Der kleine Wanderer*), the musical image is associated with a mazurka. At the same time, allusions to the *Neapolitan Song* from the *Children's Album* of Pyotr Tchaikovsky are perceptible in the music. Associations arise due to the characteristic pointed rhythmic figure at the end of musical phrases. The middle section of Bortkiewicz's piece in its textural organization also resembles the middle section of *Waltz of the Flowers* from the ballet *The Nutcracker*. Thus, the composer proposes to the listener a semantic game. The meaning of this game is to recognize well-known musical plots in a new, unexpected situation. In the above example, a simple literary program is revealed in music by the techniques of musical polystylism.

There is a strategy of musical polystylism in the cycle *Esquisses de Crimée [Crimean Sketches]*, op. 8. The cycle was written in 1908 and was dedicated to Juliette Kharin-Babanin. The dedication was a noble and gallant gesture. The composer named the composition and wrote the name of the person to whom he dedicated the opus in French, the language of the Russian aristocracy.

Yuliya Aleksandrovna Kharina (born in 1872) was the wife of Nikolay Nikolaevič Kharin, who was a son of a state councilor. The Kharin¹⁵ and Bortkiewicz¹⁶

¹⁵ Department genealogii Char'kovskogo častnogo muzeja gorodskoj usad'by [Department of Genealogy of the Kharkiv Private Museum of the City Estate]. № 3, usad'ba Aleksandry Gavrillovny Kharinoj [The Estate of Alexandra Gavrillovna Kharina]. (Website) URL: <http://www.otkudarodom.ua/ru/no-3-usadba-aleksandry-gavrillovny-harinoy> [accessed on 05.02.2022].

¹⁶ Department genealogii Char'kovskogo častnogo muzeja gorodskoj usad'by [Department of Genealogy of the Kharkiv Private Museum of the City Estate]. [“№ 28 Dom Fridricha Al'berta”] [№ 28 The

families had houses in the same place – in Sumskaia Street in Kharkiv. We can assume that the families knew each other and maintained friendly relations.¹⁷

In the cycle *Esquisses de Crimée*, musical images relate to the most famous locations of Yalta and Alupka. There are three numbers and four pieces: № 1 *Les rochers d'Outche* [Craggs Utch-Kosch], № 2 *Caprices de la mer* [*Caprices of the Sea*], № 3 *Les Promenades d'Aloupka* [*Walks in Alupka*]: a) *Idylle orientale* [Oriental Idyll], b) *Chaos* [Chaos] – in the cycle.

The Utch-Kosch gorge was a popular hiking destination in the 1900s.¹⁸ Postcards were published, which depicted the views and landscapes of the Crimea.¹⁹ So, the public of that time could easily imagine the content of Sergei Bortkiewicz's cycle by a postcard collection. The first piece *Les rochers d'Outche* is dedicated to the famous gorge of the southern coast of Crimea and contains stylization in the manner of the lyric pieces of Franz Liszt. The second piece of *Caprices de la mer* can be assumed to be associated with the famous rock named after the Russian marine painter Ivan Ayvazovskiy [Ovanes Ajvazjan].²⁰ The rock is located in the sea and is one of the attractions in the vicinity of Alupka. The music of this number has an intonational affinity with the vocal chamber compositions of Pyotr Tchaikovsky and Sergei Rakhmaninov. Music of the third number alludes to the Palace and Park of the Governor of Crimea, Count Mikhail Vorontsov. The first piece of this section, *Idylle Orientale*, has much in common with the piece *Staryj zamok* [*The Old Castle*] by Modest Musorgskiy from *Kartinki s vystavki* [*Pictures at an Exhibition*] and the number *Arabian Dance. Coffee* from Tchaikovsky's ballet *Ščelkunčik* [*The Nutcracker*]. The oriental color as a program of this piece is similar to the oriental appearance of the South facade of the Vorontsov's Palace.

The construction of the Vorontsov Palace began at the peak of Russian interest in English culture and Orientalism and the popularity of Adam Mickiewicz's [Adomas Bernardas Mickevičius] *Sonety krymskie* [*Crimean Sonnets*] (1830s). The architectural complex of the palace had got the styles of different cultural

House of Fridrikh Albert]. (Website) URL: <http://www.otkudarodom.ua/ru/no-28-dom-fridriha-alberta> [accessed on 05.02.2022].

¹⁷ In 1914, after returning to Kharkiv, Sergei Bortkevich began an artistic partnership with the violinist Frank Smith. Frank Smith married the daughter of Yuliya and Nikolay Kharin, Tatyana.

¹⁸ One of the collection photographs of 1907 is known, which depicts a walking group on the path of the Utch-Kosch gorge. URL: https://violity.com/106135132-krym-yalta-ucshele-uch-kosh-ekskursanty-1907-god/?utm_source=other_seller_items&utm_medium=krym-yalta-ucshele-uch-kosh-ekskursanty-1907-god&utm_campaign=600uah.. [accessed on 05.02.2022].

¹⁹ The history of the publication of views of the southern coast of Crimea in the article: Denis Jaschny. "Počtovye kartočki s vidami Kryma v istoričeskoj retrospektive (1899–1917)" ["Post cards with views of the Crimea in historical retrospective (1899–1917)"] *Učenyje zapiski Tavričeskogo nacional'nogo universiteta im. V. I. Vernadskogo. ("Istoričeskie nauki")*. Vol. 24 (63), № 1 "Istorija Ukrajin", 2011, p. 171–181. (Web page) URL: <https://cyberleninka.ru/article/n/poçtovye-kartochki-s-vidami-kryma-v-istoričeskoj-retrospektive-1899-1917> [accessed on 05.02.2022].

²⁰ URL: <https://moya-planeta.ru/upload/images/xl/d5/98/d5986be8e34e8394867ebb373ea9263b.jpeg> [accessed on 05.02.2022] Post card:

traditions: Gothic, Tudor style, typical of England in the 16th century, Moorish style, classicism, stylization of the Alhambra Palace. Concerning the piece Bortkiewicz's *Idylle Orientale* albums of lithographs of the 19th century are also of particular interest *24 vida Kryma, snâtych s natury i litgrafirovannykh K. Bassoli v 1842 g.* [24 views of the Crimea taken from nature and lithographed by C. Bassoli in 1842]. The lithograph *The Palace in Alupka* by Carlo Bossoli depicts the Southern facade of the Vorontsov Palace in the Oriental style. The composition of the lithograph is built on the contrast of the European and Tatar groups of characters. It can be assumed that this lithograph is closest in the mood to Bortkiewicz's piece *Idylle Orientale*.²¹

The second piece *Chaos*²² of № 3 *Les Promenades d'Aloupka* have the same name as one of Vorontsov's parks. Count Vorontsov invited the botanist and gardener Carl Kebach (Carolus Antonius Keebach) to decorate the surroundings of his estate on the southern coast of Crimea. Karl Kebach was a hereditary gardener. The Kebach family from the 18th to the 20th centuries representatives them of engaged in gardens. Kebach created Vorontsov Park for about twenty-five years, from 1824 to 1851. In 1860, the work of Karl Kebach was continued by his son Anton. As a result, family Kebach creates a landscape in which an expressive combination of orderliness, the work of the artist, and an impressive pile of stones, which appeared by the forces of nature are astonishing. In music, Bortkiewicz expressed this contrast by disposing of the rich texture with impetuous figurations and balanced polyphonic constructions.

In general, *Esquisses de Crimée* is an extraordinary phenomenon both in the context of the culture of the Silver Age and in the context of Sergei Bortkiewicz's life. An intertextual dialogue with the work of Sergei Bortkiewicz form the cycle of the Polish-Lithuanian poet Adam Mickiewicz *Sonety krymskie* (1825–1826), two essays by Maksim Gor'kij *Krymskije eskisy* [*Crimean Sketches*] (1897), and a cycle of pieces for the symphony orchestra *Crimean Sketches* by the student Nikolay Rimskiy-Korsakov, Armenian composer Aleksandr Spendiarov (1871–1928) *Krymskie eskisy* [*Crimean Sketches*] (the first series was written in 1903).

Spendiarov's cycle was well known in musical communities. The work attracted attention with a bright ethnic color. The form of Spendiarov's *Krymskie eskisy* was a suite based on Crimean Tatar melodies.²³ Aleksandr Glazunov, Ni-

²¹ There are several works on the subject, similar to the lithograph of Carlo Bossoli, for example, the lithograph of the German Fiodor (Friedrich) Gross. Gross' work exactly repeats the perspective of the Vorontsov Palace on Bossoli's lithograph. The main difference between Gross's work is the absence of Tatar characters against the backdrop of the courtyard. In their place is a fountain.

²² Post card. URL: https://www.prlib.ru/sites/default/files/book_preview/7d63c1e8-e373-4258-aa8b-e5ce5a2e4815/202577_doc1_174BFB6E-8C1A-4203-948F-E2FBE94DFC2E.jpg [accessed on 05.02.2022]

²³ The first series of *Krymskije eskisy* includes: *Ojun ava* (Dancing), *Kaiglyly jyr* (Elegiac), *Dolu* (Drinking song), *K'ajtarma ojuny* (Dancing-hajajtarma). See: Safinar Abdullaeva, *Muzykal'naâ kul'tura krymskikh tatar: genesis i dinamika* [Musical culture of the Crimean Tatars: genesis and

kolay Rimskiy-Korsakov, Anatolij Lâdov were aware of *Krymskie eskisy* by Aleksandr Spendiarov.²⁴ After the premiere of *Krymskie eskisy* in Yalta, the work was repeatedly performed not only in Russia but also in Germany, Italy, France, Denmark, and America.²⁵ The title of Spendiarov's cycle most likely appeared under the influence of Maksim Gor'kij's works.²⁶

Sergei Bortkiewicz renounces ethnographic flavor in his work but repeats the title of a popular work by Aleksandr Spendiarov as if offering an alternative version of a piece of music on the same theme. The plots and the general idea of Sergey Bortkiewicz's *Esquisses de Crimée* are close to Adam Mickiewicz's *Sonet y krymskie*. The Mickiewicz cycle was published in 1826 in Polish and immediately became widely known. Numerous translations, including Pyotr Vjazemskij and Ivan Kozlov, appeared immediately after the publication of the work. The Mickiewicz's sonnets were so popular that Kozlov's translations circulated even in handwritten copies.²⁷

Mickiewicz's *Sonet y krymskie* keep the spirit of the Philo-orientalist trend of their time. The poet also dreamed of publishing the cycle with a translation of one of them into Persian.²⁸ Sonnets are also distinguished by an interesting combination of different ethnic and cultural motifs. These are a poetic motif of Lithuania (*Stepy akernańskie* [*Akkerman steppes*], *Pielgrzym* [*Pilgrim*]), Polish motifs (*Grób Potockiej* [*Tomb of Pototskaya*]), appeals to the Old Testament (*Bakczysaraj* [*Bakhchisarai*]), a recollection of Byzantium (*Widok gór ze stepów Kozłowa* [*View of mountains from the steppes Kozlov*]), motifs of European romanticism (storm, gorge, cemetery, appeal to the Night, etc.) in addition to Muslim motifs and motifs of Arab mythology.

The cycle of Sergei Bortkiewicz in general repeats the themes of the main semantic groups of the sonnet collection of Adam Mickiewicz: mountains, sea,

dynamics]. *Mir nauki, kul'tury, obrazovaniâ* [World of science, culture, education], 2019, no. (75), pp. 497–500. (In Russ.), p. 498.

²⁴ The similarity in the principles of the compositions of Spendiarov's Crimean Sketches of 1903 and Lyadov's orchestral suite *8 russkich narodnykh pesen* [8 Russian Folk Songs] of 1906 is obvious.

²⁵ Zul'vira Osmanova, *Obraz Kryma v tvorčeskom nasledii A. A. Spendiarova* (na primere sûity *Krymskie eskisy*) [Sovremennyye naučnye issledovaniâ i innovacii. 2021. № 2] (Web page) <http://web.snauka.ru/issues/2021/02/94680> [accessed on 06.02.2022]

²⁶ Gorkij's *Krymskiye eskisy* were published in 1897 in the newspaper *Nižegorodskij listok* (number 148, June 1). The information about this work was local for a long time. See: Maksim Gorkij. Complete Works Collection in 25 volumes. V. 3. *Rasskazy i očerki* [Stories and essays] (1896-1897). Moskva (Izdatelstvo "Nauka"), 1969. <http://flibusta.is/b/594100/read#29> [accessed on 05.02.2022] In the titles of Gorkij's and Spendiarov's cycles, the word "sketches" has a symbolic character, since it is associated with fine arts. A. Spendiarov's cycle is dedicated to the famous marine painter of Armenian origin Ivan Ajvazovskij. Plots of the Crimea were also popular in the art of Russian artists of the 19th and early 20th centuries. Arkhip Kuinzi, Isaac Levitan, Maksimilian Voloschin are known as the authors of the Crimean landscapes.

²⁷ Ivan Kozlov, *"Krymskie sonety" Adama Mickeviča. Perevody i podražaniya*. 1829. Notes. http://az.lib.ru/m/mickewich_a/text_0020.shtml [accessed on 05.02.2022]

²⁸ Aleksandr Kudelin, *Zapadno-vostočnye poetičeskie sočineniâ pervoj tretj XIX veka: ot "Divana" Ĝete do "soneta-gazeli" Mickeviča* –Topčî-Baši [Studia Litterarum]. 2020. T. 5, № 3, p. 68–103.

oriental landscape. Like in Mickiewicz's verses, there are intertwined ethnic and cultural intonational idioms (intonation turns typical of the music of Liszt, Chopin, Tchaikovsky, Rakhmaninov, Mussorgskiy) in Bortkiewicz's music.

In general, we can talk about the intermedial correspondence *Sonety krymskie* of Adam Mickiewicz and *Esquisses de Crimée* of Sergei Bortkiewicz precisely because of the presence of a multinational and multicultural complex of plots and motifs. Parallels between *Sonety* and *Esquisses* made it possible to discover a reference point common for both artists – the works of Johann Wolfgang von Goethe.

There is the influence of the cycle of Johann Wolfgang von Goethe *West-Östlicher Divan* [West-East Divan] (1819) in the *Sonety krymskie* of Adam Mickiewicz. Mickiewicz also uses the lines of Goethe as an epigraph to his work.

In *West-Östlicher Divan* Goethe developed the ideas of Johann Gottfried Herder (1744–1803) about “the unity of world culture, about literary autonomy and equality, the independence of the development of literatures in their interaction”.²⁹ These thoughts affected Goethe's vision of the “literature of all mankind”³⁰ – a combination of “the highest possible level of sensitivity to the diversity of civilizations for an era” and at the same time “a direct feeling of the unrelativizable unity of mankind”.³¹

Similar ideas underlie the images of *Esquisses de Crimée* of Sergei Bortkiewicz. The cycle traces the main creative strategy of the composer in the realization of multinational images' ideas: the representation of exotic geographical locations in music in the universal language of European musical culture.²

The rhetoric of mentioning and non-mentioning Goethe in Bortkiewicz's memoirs is evidence of the importance of the writer's person for the composer's worldview. *Recollections* by Bortkiewicz begins with the name of Goethe and with a quote from Goethe's statement about himself.³² The last page of the *Recollections* also contains a quote from Goethe, related with the reflections on the importance of the Motherland for the artist.³³ In stories about his youth, Sergei

²⁹ Ibid., p. 71

³⁰ The term of Fedor Dostoevskij. See: Sergej Averintsev, *Gete i Pushkin* [Novyi mir], 1999. № 6. (Website) *Zhurnalnyj zal*. URL: https://magazines.gorky.media/novyi_mi/1999/6/gyote-i-pushkin.html [accessed on 02.04.2022]

³¹ Sergej Averintsev, *Gete i Pushkin* (see note 30).

³² “The great Goethe has, as is known, said this about himself: “Vom Vater hab' ich die Statur, // Des Lebens ernstes Führen, // Vom Mütterchen – die Frohnatur, // Die Lust zu fabulieren.”

Sergei Bortkiewicz, *Recollections* [*Recollections, letters and documents*, translated from the German and annotated by B. Thadani. 3rd ed] Winnipeg, Canada: (Context publications), 2007, p. 1.

³³ “Only someone who has been torn forcibly from the soil of his homeland, can know how painful this feeling can be sometimes. Perhaps the yearning for his homeland grips most strongly the creative artist, the author, the composer. He would like to go “back to the mother”, as Goethe says, to the source, to the native soil, in order to gather new forces, to refresh his fantasy, to live again. Because art is and will remain national. Oesterreich (Austria) has become a second home for me. Since ten years I have been an oesterreichischer (Austrian) citizen domiciled in Baden bei Wien. I am happy with my “Austrianism” not only because I have an Austrian passport, but because this country has really become my second homeland. I have tried to live in other countries and other cities for long

Bortkiewicz writes that he connected his basic education with Germany, “The names of Goethe and Wagner attracted me very strongly”.³⁴ The composer wrote about his student days: “When I was a student, I made my first voyage abroad with my best friend and colleague, Sergei Sagoskin. He was an extraordinary talented man: painter, pianist and philosopher. [...] We got together with him, or with me for literary evenings and read Shakespeare, Goethe, Byron.”³⁵ And finally, during a trip to Weimar for the opening ceremony of the monument to Franz Liszt, the composer succeeded to visit the “wonderful Goethe house, where the rooms and objects remind one of the great minds who lived here, and the ‘Hofgärtnererei’ – a small two story house, in which Franz Liszt lived in the large park.”³⁶

In his letters, Bortkiewicz also often mentions Goethe’s words. These references are notable for their wide emotional range: from philosophical generalizations to trivial remarks. For instance, Bortkiewicz often quoted the epigraph to *Faust* “*Entbehren sollst du, sollst entbehren*” as his life credo. However, in his letters, there are semi-anecdotal remarks about the importance of maintaining health, and small love affairs that can brighten up a stay at a resort, which the author also attributes to Goethe.³⁷ In a certain sense, the image of Goethe in the epistolary and memoir heritage of Bortkiewicz is presented in the same vein as the image of Voltaire in the works of Goethe and Pushkin.³⁸ On the one hand, this is a reverent attitude towards the idol of youth, on the other hand, the mention of this idol in an ironic, and even satirical context, since there is an ardent desire to gain ideological and aesthetic independence from the idol, to gain independence and “the right attitude towards one’s nature”.³⁹

Among Bortkiewicz's works, there is not any composition based on the texts of Goethe. But there are quite a lot of works in the oriental style, including the ballet *Tausend und eine Nacht*, op. 37 and 7 *Hafis-Lieder* für Gesang und Klavier, op. 43. Bortkiewicz used translations of his contemporary, German poet, orientalist lyricist Hans Bethge for the vocal composition. This situation also bears resemblance to an episode in Goethe's creative biography. In particular, the researchers write about the influence on the *West-Östlicher Divan* of the complete *Des Diwans des Hafis* [The Divān of Hafez] translation that made by the younger

periods of time, and yet I have always returned to Vienna, because I could not feel better anywhere else”. From: Sergei Bortkiewicz, *Recollections, letters and documents...* (see note 32), p. 35.

³⁴ Sergei Bortkiewicz, *Recollections, letters and documents...* (see note 32), p. 6.

³⁵ *Ibid.*, p. 12.

³⁶ *Ibid.*, p. 16.

³⁷ The texts of the letters of Sergei Bortkevich were analyzed according to the application of the thesis of Temur Yakubov, The dissertation (see note 6), p. 328 – 426.

³⁸ Sergej Averintsev, *Gete i Pushkin...* (see note 30). https://magazines.gorky.media/novyj_mi/1999/6/gyote-i-pushkin.html

³⁹ Johann Peter Eckermann: *Gespräche mit Goethe in den letzten Jahren seines Lebens.* (In Russian) Iogann Èkerman, *Razgovory s Gëte v poslednie gody ego žizni.* Pervod Natalija Man. Moskva, 1981, p. 342–343.

contemporary Goethe Austrian orientalist and historian. Joseph Freiherr von Hammer-Purgstall.⁴⁰ He also had done the translation of *Tausendundeine Nacht*.

And finally, work with the *ready-made word* plays a significant role in the creative method of Goethe⁴¹ and in the creative method of Bortkiewicz. It is believed that the concept of a *ready-made word* was introduced by Aleksandr Veselovskij and formulated in the works of Aleksandr Mikhajlov. This concept is not a term to date. By *ready-made word* it meant everything that exists in the form of given structures and can be used as a combination of art or language material.⁴² In musicology, the semantic scope of the concept of *ready-made word* is made up of musical emblems, rhetorical figures, intonational clichés, etc.⁴³

Concerning Bortkiewicz's music, it is expedient to discourse on the ready-made words, since, as already noted, the composer was working constantly with various musical models, stylistic idioms, figures, quotations. The use of musical quotations by Bortkiewicz to express the national musical images has not yet been considered in musicology. Therefore, we denote the potential of this aspect of studying.

The explicit correspondence of the national names in the titles and music:

Musical quotes from folk songs, dances, or works by composers of a particular national school are the easiest way to express one or the other national image in music. It is easy to find direct correspondences between the program stated in the composition's title and its musical expression by quotation. There are quotes from folk songs, dances, and the author's music in Bortkiewicz's works.⁴⁴ One might assume that quoting was characteristic of the composer's creative manner.

As a rule, quotes from folk songs or professional vocal works often imply a verbal text and a plot associated with it. However, this circumstance is often secondary for Bortkiewicz's music. The quotation from the song *Zvonili zvony* [*The Bells Ringed*] in *Russian Rhapsody* is one of the exceptions. The title of this song emphasizes the stylization of the material in the spirit of Rakhmaninoff's Second Concerto. The composer uses quotations for the sake of their expressive melodies more often. The determining indicators of his choosing quotes are the viral quality

⁴⁰ Aleksandr Kudelin, *Zapadno-vostočnye poëtičeskie sočinenija* (see note 28), p. 73.

⁴¹ Sergej Averintsev, *Gete i Pushkin* (see note 30) [*Novyi mir*], 1999. № 6. (Website) *Zhurnalnyj zal*. URL: https://magazines.gorky.media/novyi_mi/1999/6/gyote-i-pushkin.html [accessed 0

⁴² Aleksandr Michajlov, *Izbrannoe. Istoričeskaja poëtika i germenevtka* [Selected. Historical poetics and hermeneutics]. (Izdatel'stvo Sankt-Peterburgskogo universiteta) Sankt- Peterburg, 2006, p. 307.

⁴³ Vladimir Činâev, *Iskusstvo ograničeniâ — iskusstvo bezgraničnogo: smena kul'turnych paradig v zerkale sovremennoj otečestvennoj mysli*. [The art of limitation is the art of the limitless: the change of cultural paradigms in the mirror of modern domestic thought.] *Ot barokko k romantizmu. Muzykal'nye èpochi i stili: èstetika, poëtika, ispolnitel'skaâ interpretaciâ*: sbornik statej. Vol. 1. Moskva (Naučno-izdatel'skij centr "Moskovskaâ konservatoriâ"), 2011, p. 35–37.

⁴⁴ Appendix No. 3 contains a partial list of direct quotations in Bortkiewicz's works with indexes of the parallel places of these quotations in musical culture.

of the melody or rhythm, the ability of the quote's motives to be a hit, and the fascinating quotes' history in culture.

Today it is not known whether Sergei Bortkiewicz collected folk music. One can assume that an intensive touring life and numerous trips throughout his life did not allow the composer to engage in musical ethnography as a supplement activity. Most likely, the sources of folk music information were oblique. These are the circle of personal contacts of Sergei Bortkiewicz (his colleagues: teachers and students), musical editions of arrangements of folk songs of an amateur and professional nature, publications of works by classical composers who wrote compositions on the themes of folk music. One can assume the specific influence of mass culture on the composer's hearing.

Thus, drawing attention to the fact that the composer used musical themes that were wide – known to the public because of printed on postcards. These are the melodies of the Ukrainian *solospiv* (romance) *Viyut' vitry* [*The winds are blowing*], Russian songs *Vozle rečki, vozle mostu* [*Near the river, near the bridge*], *Vo sadu li v ogorode* [*In the Orchard or the Kitchen Garden*].

The opposite effect is also apparent. Sergei Bortkiewicz could find and take the potential popular melodies for his compositions. Sometimes the composer's choice created specific links between different times of musical culture. For instance, the first number in the cycle. *Russische Weisen und Tänze*, Op. 31 (1925) was written on the theme of the song *Vdol' po Piterskoj* [*Along the Peterskaya street*]. This theme is in *Uvertûra na tri russkie temy* [*Overture on Three Russian Themes*] (1857–58, 1882) by Milij Balakirev and also in the ballet *Petrushka* by Igor' Stravinskij (1911). In the 20s of the 20th centuries, the song became widely known thanks to the performance of Fyodor Shalyapin.⁴⁵ Using this theme, Sergei Bortkiewicz symbolically marked several trends in the Russian musical culture of his time. These are the *Russian style* in Russian culture itself, the Diaghilev seasons of Russian ballet in Paris, and the *Russian style* among the emigrants of the 1920s. It is an eloquent fact that Sergei Bortkiewicz quotes the folk songs *Along the PETERSKAYA* and *Along the street a snowstorm sweeps*. These songs will receive the widest fame and distribution thanks to the records of Noginsk Plant in the 30–40s.⁴⁶ The largest pre-war company in the USSR replicated recordings of songs performed by the stars of the Russian opera school – Aleksandr Baturin and Sergei Lemeshev.

The quotes sources for Sergei Bortkiewicz were collections of pieces for home music also. Presumably, the composer worked with these collections:

1. The second edition of the collection of folk songs and melodies by Danish composer, organist, and pedagogue Andreas Peter Berggreen in 11 books,

⁴⁵ The song was recorded in London on July 11, 1924 by *His Master's Voice* with a symphony orchestra conducted by Eugène Aynsley Goossens. (Web page) URL: https://www.russian-records.com/details.php?image_id=37764&l=russiann [accessed on 05.02.2022]

⁴⁶ In the Catalog of Soviet records: URL: <https://records.su/image/album/39658> [accessed on 05.02.2022]

1860–1871: Vol. 8 *Slaviske: Folke-Sange og Melodier*, samlede og udsatte for pianoforte af A.P. Bereereen, København, C.A.Reitzels Forlag, 1868.

2. *Russkija Pjesni*. Beliebte Russische Volkslieder und Volkstänze für das Pianoforte übertragen von Richard Kleinmichel. Leipzig,

3. Collection of transcriptions of popular songs and romances for piano *Al'bom samych lûbimych russkich romansov pereložennykh dlâ fortepiano M. Bernardom*⁴⁷ in 10 volumes, St.-Petersburg. [*Album of the most beloved Russian romances arranged for piano by M. Bernard*]. This collection also contains information about titles of composers and persons to whom this or that romance is dedicated.

Bortkiewicz quotes a set of songs from the collection *Album of the most beloved Russian romances... by M. Bernard* in the cycle for two pianos *Russische Weisen und Tänze*. The choice of compositions for quoting suggests that *Russische Weisen und Tänze* was addressed primarily to people from the Russian emigrant milieu. This public knew and appreciated the works of Count Mikhail Wielhorski, Alexander Dubuque, who was the son of the French emigrant marquis, Nikolay Pashkov, who was a favorite of aristocratic salons in Moscow.

Russische Weisen und Tänze has features of a suite medley. The title – musical content ratio in this work is the same as in *12 Russian Folksongs*, op. 78 by Anton Rubinstein. The cycle of Anton Rubinstein is based on the texts of Russian classical poets and demonstrates various national images in the verses. These are *Evrejskaâ melodiâ* [*Hebrew melody*] by Yuriy Lermontov, *Novogrečeskaâ pesnâ* [*Modern Greek song*] by Mikhail Mikhailov, *Szena is "Zigan"* [*Scene from Pushkin's "Gypsies"*] by Jakov Polonsky and others. *12 Russian Folksongs* by Rubinstein was published in 1886 in Leipzig. The idea of the work can be interpreted as *a crown of verses* – a collection of the most characteristic (according to the composer) examples of Russian poetry, the lyrics of Vladimir Benediktov, Aleksej Kolcov, Mikhail Lermontov, Mikhail Mikhailov, Apollon Majkov, Jakov Polonsky, Aleksandr Pushkin.

The idea of the Bortkiewicz *Russische Weisen und Tänze* can be viewed by analogy with Rubinstein's *12 Russian folksongs as a crown of popular Russian romances*. In 1926, the content of this cycle had got stable nostalgic overtones. Russian songs and dances were perceived as album-recollections of the Golden era of Russian romance (the end of the 18th–19th century). Cosmopolitanism that is natural for this phenomenon manifested itself in the choice of quotes by Bortkiewicz since the most known examples of the Russian romance genre were written by authors, not only Russians by origin.

⁴⁷ Matvej Ivanovič, Bernard (1794–1871) – a pianist, composer, teacher and music publisher, pupil of John Field. In 1885 Bernard's publishing house became the property of Peter Jurgenson, in: Lûdmila Korabel'nikova, *Matvej Bernard*. Muzykal'naâ ênciklopediâ. Moskva. (Izdatel'stvo *Sovetskaâ ênciklopediâ*) Vol. 1., 1973. Column 437.

In both cycles, choices were made in favor of images of a universal character. In these works, the concept of folk song functions not as a sign of the authentic (truth) sound of a particular country but as a poetic image based on artistic generalization. Folk songs and dances are capable of aesthetic adaptation, and evolution in different cultures obtained priority. At the same time, in Bortkiewicz's art world, the multinational universality of folklore musical material is combined with worth ant and hidden deep personal meanings.

Bortkiewicz's work with the Ukrainian *solospiv* *Viyut' vitry* [*The winds are blowing*] is remarkable as an example of the artistic generalization of a folk song with subsequent modulation of its semantics to personal realm. Ukrainian song has a notable history in several musical cultures. The author of this song is the legendary Ukrainian folk poet Marusya Čuraj (1625–1653). In the 19th and 20th centuries, writers often describe Marusya as a character in literary and poetic works.

In 1839, Prince Aleksandr Shakhovskoj wrote about Marusya Čuraj in the novella *Marusya, malorossijskaya Safo* [*Marusya, Little Russian Sappho*]. The Russian literator's interest in the image of the Ukrainian poetess coincided with the popularity of the Ukrainian theme in Russia.

In 1827, a graduate of Moscow University, a significant Ukrainian scientist, the Encyclopédiste, linguist, and folklorist Mikhail [Mykhajlo] Maksimovič published a collection *Malorossijskie pesni* [*Little Russian Songs*]. In 1834, his second collection *Ukrainskie narodnye pesni* [*Ukrainian Folk Songs*] was published in Moscow.

Since the tradition of publishing folk songs as poetic works existed until the end of the 19th century, Maksimovich's collection was a book of verbal texts. The music for the songs became available to everyone who wished thanks to musical arrangement by Aleksandr Alyabyev. The musical version of the song *Viyut' vitry* is № 3 of his collection [*Voices of Ukrainian Songs*, published by Mikhail Maksimovich, arranged by A. Alyabyev (Moscow, 1834)].

In 1847, Franz Liszt quoted this song in the play *Complainte (Dumka)*, the cycle, *Glanes de Woronince* (Gleanings from Woronińce, or Harvest at Woronińce), S. 249. This suite of three piano pieces by Franz Liszt was written in 1847 at the Ukrainian estate of Princess Carolyne zu Sayn-Wittgenstein in Ukrainian Podolia.

The song also repeatedly became the musical material in the works of Ukrainian composers. For example, the song is performed as the entrance aria of the main character Natalka in opera by Mykola Lysenko after the play of Ivan Kotlârevskiy *Natalka-Poltavka*.

Sergei Bortkiewicz quotes the song *Viyut' vitry* in the cycle *Aus meiner Kindheit*, Suite de morceaux faciles pour Piano dédié à la jeunesse, op. 14. The *solopiv* is used in the first piece of the cycle *Was die Amme sang*. The title of the piece gives multinational semantics to the content of the music. Bortkiewicz uses the popular in Russian literature motif of the conversation a Poet or a character with

his nanny. This motif was established in the works of Aleksandr Pushkin. According to legend, the poet liked to listen to the nanny's fairy stories which he then arranged in poetic form. The image of a nanny in Pushkin's poetry is associated with the concepts of devotion, fidelity, and friendship. Such a character is present in the novel **Eugenij Onegin**. The image of a faithful nanny who remembers the old days is essential in the opera of the same name by Pyotr Tchaikovsky. So, Bortkiewicz creates an interesting musical symbol by joining the title **What the nanny sang** to the popular song **Viyut' vitry**. His personal semantics and the meaning of Ukrainian, Russian and German musical cultures' texts intertwined in this symbol.⁴⁸

Thus, Bortkiewicz found a poly-national musical image with a one-time combination of the color of antiquity and relevance for the present. A version of *Viyut' vitry* was published in 1868 in *Slaviske Folke-Sange og Melodier* and in 1910 in the collection addressed to the Ukrainian diaspora in Germany and Austria *24 Ukrainische Volksweisen, Für Klavier zu zwei Händen gesetzt von Felix Petyrek. Universal-Edition A.G. Wien. Leipzig*. It is impossible to say whether Bortkiewicz knew about the 1910 collection; we can only emphasize the composer's fantastic ability to foresee the potential of the popularity of a particular song, its demand among listeners in the future.

In general, the strategies of Bortkiewicz for the representation of multinational images in works with implicit and explicit musical programs are similar. There is a crystallization of musical types (images and language idioms) and musical symbols in composer's works by emphasizing the cosmopolitan and timeless aspect of their semantic content. This process allows us to draw several conclusions about some mental conceptions in the works of Sergei Bortkiewicz.

Mental conceptions in the works of Sergei Bortkiewicz

On the whole, numerous multinational images in the music of Sergei Bortkiewicz have a double (ambiguous) and, therefore, playful nature. One side of the images demonstrates a colourful assortment of variants of a particular single cultural prototype – a generalized idea of the music of humanity (in fact, the music of the European tradition). The other hidden side of the images has a lyrical orientation and corresponds closely with the complexity of sentimentalism (style roots in the works of Goethe).

Among the mental and artistic concepts that influenced the creation of multinational images by the composer are noble cosmopolitanism, the dichotomy home – world, and work with ready – made words. Each of these concepts deserves its special studying; there is limiting ourselves to only the most essential remarks there.

⁴⁸ The piece *Was die Amme sang*, which is based on the melody of the solospiv *Viyut' vitry* was written in f-Moll. The song in this tonality is presented in the collection of Aljab'ev, the collection of A.P. Bereereen, and on a postcard.

Noble cosmopolitanism. Sergei Bortkiewicz, as a Russian aristocrat of non-Russian origin, was brought up in the spirit of noble cosmopolitanism. The upbringing and education of the composer assumed to the knowledge of the history of Russian royal families (with multinational roots of them) and an interest in different countries literature, to be confident in several languages, especially French and German, travels. Thanks to high society's universal rules, the Russian nobleman felt at home in almost any country. In addition, there are people of different nationalities and cultures in the Bortkiewicz family.

The composer's mother Zofia Bortkiewicz née Uszyńska was of Polish origin. However, according to the information of the Kharkiv Archive that she was not Catholic but Orthodox.⁴⁹ Most likely, Bortkiewicz was Orthodox also, since the reporting of the composer's death contains information about his memorial service according to the Orthodox rite.⁵⁰

The composer's sister Yevgeniya Bortkiewicz married Aleksandr Della-Vos,⁵¹ son of state councillor Ludwig Della-Vos. Ludwig Della-Vos⁵² was the son of a Spanish immigrant.

Sergei's father, Eduard Ludwigovich Bortkiewicz, was born in Vitebsk (now Belarus). He was a Lutheran.⁵³ The prefixed name of the composer's grandfather was *von*.⁵⁴

The composer's linguistic behavior is also cosmopolitan. In this regard, the autograph of Sergei Bortkiewicz is indicative. Bortkiewicz wrote his name in three transliteration versions – in French “Serge”⁵⁵ and two versions in Russian “Sergei”⁵⁶ and “Sergey”.⁵⁷ The composer wrote his surname only in the Polish transliteration “Bortkiewicz”.

At the same time, the composer had literary activity only in German. These are autobiographies, letters, translations into German of Borodin's letters, and the correspondence of Pyotr Tchaikovsky and Nadežda von Meck. Bortkiewicz also chose texts in German for his vocal composition. For these purposes, he translated the poems of Paul Verlaine and Russian poets into German. The composer's vocal works in other languages (Russian, French, Polish) are unknown. Perhaps the

⁴⁹ Andrej Paramonov, № 28 dom Fridricha Al'berta URL: <http://www.otkudarodom.ua/ru/no-28-dom-fridriha-alberta> [accessed on 02.02.2022]

⁵⁰ Bortkiewicz S. *Recollections...* (see note 32) p. 77.

⁵¹ Temur Yakubov, The dissertation (see note 6), p. 285.

⁵² Ljudvig Karlovič Della-Vos <http://www.rgfond.ru/person/597307> [accessed on 02.02.2022].

⁵³ Andrej Paramonov, № 28 dom Fridricha Al'berta URL: <http://www.otkudarodom.ua/ru/no-28-dom-fridriha-alberta>. [accessed on 02.02.2022].

⁵⁴ Temur Yakubov, The dissertation (see note 6), p. 76.

⁵⁵ URL: <https://image.invaluable.com/housePhotos/bubbkuyper/69/672969/H3721-L209737530.jpg> [accessed on 11.02.2022]

⁵⁶ URL: <https://www.dorotheum.com/fileadmin/lot-images/44A161128/hires/bortkiewicz-sergei-1280185.jpg> [accessed on 11.02.2022]

⁵⁷ URL: <https://sergeibortkiewicz.files.wordpress.com/2015/07/bortkiewicz-kc3bcnstlerisches-glaubensbekenntnis.jpg> [accessed on 11.02.2022]

composer's preference for the German language is the simple cause. The composer studied and worked in Germany, and his works were published mainly by German publishing houses. His close friends also spoke German.

The dichotomy home-world. The several play scenarios correlated to the image of a German in Russian culture are in the life of Sergei Bortkiewicz. One scenario is representations of a brilliant German musician-virtuoso (Franz Liszt, Alfred Reisenauer, Anton Rubinstein⁵⁸). The other one links the image of the German teacher; this character is also crucial for Russian culture. For example, a German teacher is a significant character in Ivan Turgenev's novel *Dvorânskoe gnezdo* [*The Nobles' Nest*]. Lev Tolstoy's story *Detstvo* [*Childhood*] begins with an episode about a German teacher. Bortkiewicz wrote a piano cycle *Kindheit* 14 leichte Klavierstücke nach dem Roman von Leo Tolstoi, op. 39.

The German virtuoso leads an active concert activity all over the world. The German teacher is one of the residents of the noble estate and part of the Childhood world. This contrast in activities – intensive international tours and home music lessons – was typical for Sergei Bortkiewicz.

Both scenarios, 'virtuoso' and 'teacher', are associated with the most vital childhood impressions of Sergei Bortkiewicz – tours in Kharkiv by Alfred Reisenauer,⁵⁹ Pyotr Tchaikovsky,⁶⁰ and Anton Rubinstein.⁶¹

The influence of Anton Rubinstein on the work of Sergei Bortkiewicz is not as apparent as the influence of Alfred Reisenauer⁶² and Pyotr Tchaikovsky⁶³.

Among the common points in the Rubinstein–Bortkiewicz parallel:

- intensive touring (Rubinstein said about himself that his life is “the life of a musician-gypsy”⁶⁴);
- performances as a pianist and conductor;
- composition, pedagogical and literary activities;
- work on the development of music education;

⁵⁸ We can regard Russian composer Anton Rubinstein as a German musician due to his origin and his activities in line with the traditions of German musical culture. "For Russians, I am German, for Germans, I am Russian," - the composer wrote (*Korob mysley* [The Box of Thoughts], paragraph 275). URL: <http://flibusta.is/b/47123/read> [accessed on 05.02.2022]

⁵⁹ N.Ch., Review in the newspaper *Južnyj kraj* [South region], 1894, March 18 (30), p. 3.

⁶⁰ Irina Drač, *Charkivs'ki storinky žyttja Petra Illiča Čajkovsk'oho* [The Kharkiv pages of Petr Tchaikovsky's life], in: Čajkovskij: *Ukrajina na karti žyttja ta tvorčosti*. Kyiv: ArtHuss, 2020, p. 143–155.

⁶¹ Lev Barenbojm (Ed.), *Anton Grigor'evič Rubištejn. Žizn', artističeskij put', tvorčestvo, muzykal'no-obščestvennaâ deâtel'nost'* [Anton Rubinshtein. Life, artistic path, creativity, musical and social activities.], vol. 2. 1867 – 1894, Leningrad: Gosudarstvennoe muzykal'noe izdatel'stvo, 1962, p. 401.

⁶² Alfred Reisenauer was one of Sergei Bortkiewicz's teachers in Leipzig. The composer dedicated to him *Dix Etudes pour piano*, op. 15.

⁶³ Idioms of Tchaikovsky's music are widely represented in the works of Bortkiewicz.

⁶⁴ Lev Barenbojm, Anton Grigor'evič Rubištejn (see note 61), vol. 2, p. 8.

– opening conservatories;⁶⁵ Bortkiewicz was appointed as a teacher at the Klindworth-Scharwenka Conservatory in Berlin, was one of the first professors at the Kharkiv Conservatory, and attempted to open the conservatory in Istanbul. The idea of developing institutions related to music education did not leave Sergei Bortkiewicz throughout his life;

- orientation to the image of Franz Liszt in creative life;
- composing music on the texts in German;
- geographical names in the titles of works.

Noteworthy are the similarities in the themes of Anton Rubinstein and Sergei Bortkiewicz. Here are compositions that have direct thematic parallels:

<u>Anton Rubinstein</u>	<u>Sergei Bortkiewicz</u>
12 Lieder des Mirza-Schaffy, op. 34	7 <i>Hafis-Lieder</i> für Gesang und Klavier, op. 43
12 <i>Russian Folksongs</i> , op. 78	<i>Russische Weisen und Tänze</i> für Klavier zu 4 Händen, op. 31
Symphonic poem <i>Don Quixote</i> , op. 87	12 <i>Etudes Nouvelles</i> (illustrées) pour Piano, op. 29: № 10. <i>Don Quichotte</i>
5 concertos for piano and orchestra Violin concerto, op. 46 Two concertos for cello and orchestra	3. Klavierkonzert Concert pour Violon avec accompagnement d'orchestre ou de piano, op. 22 Konzert für Violoncello und Orchester, op. 20
<i>Bal costumé</i> , op. 103	<i>Impressionen</i> Sept morceaux pour piano-forte, op. 4 5. Bergers et Bergères 7. Bal Masqué <i>Marionetten</i> Klavierstücke, op. 54
<i>Die Gedichte und das Requiem für Mignon</i> , op. 91	Ein Roman für Klavier (in Acht Kapiteln), op. 35
10 Lieder nach serbischen Melodien [10 pesen na serbskie melodii], op. 105	<i>Adria</i> Jugoslawische Suite für Klavier, op. 58

Sergei Bortkiewicz performed Anton Rubinstein's piano concerto in his first concert in Kharkiv on February 16, 1904.

Work with ready-made words. _ The plot-typological analysis of national images in the works of Sergei Bortkiewicz leads to the following conclusion. Bortkiewicz manifests himself in music not as a romantic artist but as a composer of the next XX century. Bortkiewicz approaches the issues of national

⁶⁵ About Anton Rubinshtein see: Daria Varul. "Leipzig and St.Petersburg: at the sources of the musical education in Russia". *Musicus*, № 4, 2013, p. 3 – 8.

identity not as issues of the musical style but as issues of genre and plot program in music. In his works, the national dialogue precisely becomes the creative program for each specific composition. Several opuses have clear parallels with particular episodes of the composer's life, tastes, and creative preferences or may be associated with memories of familiar people.

The fundamental difference between the creative work of Sergei Bortkiewicz and his predecessors and contemporaries (Igor Stravinsky, Béla Bartók, Zoltán Kodály, and others) is that the composer does not consider folk music as a resource for a renovation of the musical language. For Sergei Bortkiewicz, strategies, models, and techniques for describing multinational images that have already developed in European professional musical culture are essential. Consequently, an intertextual orientation dominates his creative method. Multinational themes and plots act instead as a semantic program of musical compositions, involving a game with different versions of a single universal classical tradition.

Consequently, an intertextual orientation dominates his creative method. Multinational themes and plots act instead as a semantic program of musical compositions, involving a game with different versions of a single universal classical tradition. Sergei Bortkiewicz actively uses ready-made musical words (idioms and quotations) of complex musical texts of the 19th century, the first half of the 20th century, and folk music. However, it can assume that the essence of this use is not regressive but rather timely and relevant. Using the example of Bortkiewicz's work, one can speak of romantic academism. This stylistic period was associated with the generalization and crystallization of idioms of romantic music, which appeared over the entire period of its existence.

These stylistic processes are the forerunner of neoclassicism and polystylistic phenomena. For instance, Igor Stravinsky also worked with personal and historical stylistic idioms (*Le Baiser de la fée* based on the music of Pyotr Tchaikovsky, *Apollon musagète* and others).

And, of course, there is a certain irony in the similarity of innovative algorithms of working with the ready-made word, romantic idioms of Sergei Bortkiewicz, a nobleman and emigrant, and the music of the socialist realism composers. The same plots also include the diversity of national types, conventionality, and interchangeability. The same genre preferences (suites of national songs and dances).

Thus, the work of Sergei Bortkiewicz, in a certain sense, turned out to be not only and not so much the completion but also the anticipation (forerunner) of cardinal processes in the music of the entire 20th century.⁶⁶

⁶⁶ Acknowledgments: This article would not have been possible without inspiration from Professor Doctor Helmut Loos, the help of Ovsy Levbarg, and the informational support of Temur Yakubov.

Appendix No. 1. The geography of Sergei Bortkiewicz's life

- 1877** Sergei Eduardovich Bortkiewicz was born on February 28, estate Artemika, Kharkiv region, Ukraine.
- Childhood years** Vacation trips to his aunt in the Crimea. Classes with the founder of the Kharkiv branch of the **Imperial Russian Musical Society**, director of the School of Music Ilya Slatin. Classes with Albert Bensch.
- 1893** Tchaikovsky's visit to Kharkiv. March 14, concert in honour of Tchaikovsky at the hall of the Kharkiv Noble Assembly. March 15, honouring of Tchaikovsky at the Kharkiv School of Music. End of April – beginning of May, A. Rubinstein's visit to Kharkiv. His meeting with the students of the School of Music.
- 1894** March 16, A. Reisenauer's concert in Kharkiv, at the hall of the Noble Assembly.⁶⁷ Review in the newspaper *Yužnyj Kraj* [*Southern Krai*], 1894, March 18 (30), p. 3 N. Ch.
- 1895** Beginning of studies at the Faculty of Law of St. Petersburg University.
The first trip: Odessa, Constantinople, Smyrna, Crete, Athens, Messina, Naples, Rome, Genoa, Nice, Milan, Venice, return to Kharkiv via Vienna.
- 1896** Ne began studying music theory and piano at the St. Petersburg Conservatory with Anatolij Lyadov and Karl van Arek.
- 1899** After the student riots, St. Petersburg University was temporarily closed. Bortkiewicz refused to resume training a year later, and was subsequently enlisted in the Aleksandr Nevsky Regiment (he left the service in 1900 due to ill health).
- 1900** In the summer, a trip from Kharkiv to the resort of Langenschwalbach (Germany), Monte Carlo, Leipzig.
In the autumn, began studying at the classes of Alfred Reisenauer and Salomon Jadassohn at the Leipzig Conservatory, years of studying 1900 – 1902.
Performance in Munich on the recommendation of Reisenauer.
- 1901** Trip to Italy, Rome. Return to Leipzig.
- 1902** Trip Berlin – Paris – Kharkiv. Trip to Weimar.
- 1903** In the fall moved to Berlin.
- 1904** On February 16, S. Bortkevych's first performance in his homeland, Kharkiv.
Makariv Jar Estate (near Luhansk) – marriage to Elizaveta Heraklitova (1881 – 1960).
- 1905** Berlin, tours in Riga, Vienna, Paris, Budapest, Italy.

⁶⁷ Review in the newspaper *Yuzhnyi Krai*, 1894, p.3

- 1906** Beginning of teaching at the Klindworth-Scharwenka Conservatory, Berlin (1906 – 1911, possibly with a break for 1909 – 1910). The class included students from Riga, Kyiv, Smolensk, Gautsdale (Pennsylvania, USA), Odessa, Dvinsk (now Daugavpils, Latvia), Berlin, Nuremberg and some German towns.
- 1907** Meeting with Edvard Grieg.
- 1908** March, Concert in Kharkiv. Review in the *Southern Krai*, Tuesday, March 25 (April 7), 1908. p. 6 Don Diez. Conductor I. Slatin.
- 1910** Begins communication with Dutch pianist Hugo van Dalen. Travels to Kharkov (for vacation), to Europe – Lugano (Switzerland), Viareggio (Italy), Syracuse, Naples, Binz an der Rügen (Germany) and other places.
- 1911** Journey to Viareggio and acquaintance with G. Puccini. Acquaintance with Arthur Nikisch.
- 1912** Death of the composer's father, Eduard Ludwigovich Bortkiewicz.
- 1913** Sweden – Finland – St. Petersburg – Kharkiv.
Tour to Kharkiv, Orel, Moscow, South of the Russian Empire.
- 1915** Trip to Moscow.
- 1917** Teaching in Kharkiv, Bortkiewicz briefly joined the teaching staff of the Kharkiv Conservatory.
- 1919** At the end of the year a trip to Yalta, Crimea.
- 1920** In November, departure from Yalta to Constantinople (Istanbul). Private teaching activities. Contacts with the court conductor Zeki Bey, ambassadors of Belgium, Great Britain, the Kingdom of Serbs, Croats and Slovenes, diplomats of Italy, France and other countries. With the support of the Greek–Armenian Committee, S. Bortkiewicz, together with the pianist from Odessa Mykhailo Barzhansky, founded a conservatory, which focused on students of the respective diasporas, on emigrants from the former Russian Empire.
- 1922 – 1929 Austria**
- 1922** Belgrade – Sofia. Arrival in Vienna on July 22. Mödling – Baden bei Wien (October).
- 1923** Concert tour Berlin – The Hague (January – February). Leipzig (September). Vienna (from October) – Prague (December).
- 1924** From 1924 summer vacations at the resorts of Struden (Austria), Lovran (Croatia), Franzensbad (Františkovy Lázně, Czechia).
- 1925** Tours in Spain (October), Paris (November).
- 1926** Tour in the Netherlands (April). Attempt to settle in Paris (September). Return to Vienna (December).
- 1927** 1927 – 1929 Radio broadcasts in Berlin and Vienna.
- 1929 – 1933 Berlin**
- 1929** Tours in Warsaw (January), Berlin (January – February), Vienna

- (March), Leipzig (June), Riga (October).
- 1931** Radio broadcasts: Riga (October 14), Breslau, now Wrocław (25 September), Prague (September 28), Vienna (December 20), and Munich (December 1931).
Negotiations on the ballet *1001 Nights* in Riga and Berlin.
- 1933** Moving to Vienna.
1933 – 1952 Austria
- 1936** Acquaintance with Sergei Rachmaninoff.
- 1937** Tour in Munich and Amsterdam.
- 1939** Performance on radio Vienna. In the summer, treatment at the resorts of Croatia (Rogaška Slatina) and Slovenia (Bled). Concerts in Belgrade (September, December), Zagreb (October), Ljubljana (October), Belgrade (August – December). Return to Vienna.
- 1940** Bortkiewicz and his wife have a vacation in the summer of 1940 and 1941 at a boarding house in Bad Ischl.
- 1942** Trip to Payerbach in September.
- 1947** Founding Meeting of the Bortkiewicz Gemeinde.
- 1948** Trip Vienna – Budapest – Vienna – Bad Kleinkirchheim – Vienna.
- 1949 – 1952** Vienna. On October 25, 1952, the composer passed away.

Appendix No. 2 The types of the national names in Bortkiewicz's works.

I. Manifested National and Geographic Names:

Esquisses de Crimée pour piano, op. 8.

Russische Tänze für Orchester, op. 18.

Der kleine Wanderer, 18 miniatures pour piano, op. 21.

6. In Polen (Tempo di Mazurka).

7. Der kleine Zigeuner (Ungarn).

8. An der Donau (Tempo di Valse).

9. Der schreckliche Abgrund (Alpen).

10. Venedig (Gondellied).

11. Rom.

12. Neapel (Volkslied).

13. Frankreich (Volkslied).

14. Spanien (Serenade).

15. England (Schottischer Tanz).

16. Alt-Deutschland.

17. Norwegen.

Russische Weisen und Tänze für Klavier zu 4 Händen, op. 31.

Suite für Violoncello solo, op. 41.

2. Russica I.

6. Russica II.

Russische Rhapsodie für die linke Hand allein mit Begleitung des Orchesters, op. 45.

Sechs Russische Gedichte, Lieder für Gesang und Klavier, op. 47.

Österreichische Suite für Streichorchester, op. 51.

Marionetten, Klavierstücke, op. 54.

1. Russisches Bauernmädchen.

2. Der Kosak.

3. Spanierin.

4. Tirolerin.

5. Zigeuner.

6. Marquise.

7. Der Chinese.

“*Adria*“. *Jugoslawische Suite*, op. 58 (1941: *Südländische Suite*).

Vier Stücke (Suite) für Violine und Klavier, op. 63.

4. Espana.

Vier Klavierstücke, op. 65.

4. Capriccio alla Polacca.

Drei Lieder für Gesang und Klavier, nach Gedichten von Arthur Schopenhauer, op. 69:

3. Morgen im Harz.

II. National musical genres as the genres of classical music:

Quatre Morceaux pour piano, op. 3.

3. Gavotte-caprice.

Trois morceaux pour pianoforte, op. 6.

2. Valse triste.

Deux morceaux pour piano, op. 7.

2. Menuet-Fantaisie.

Quatre Morceaux pour piano, op. 11.

2. Mazurka.

Trois morceaux pour piano, op. 12.

1. Mazurka.

2. Gavotte.

3. Polonaise.

Der kleine Wanderer, 18 miniatures pour piano, op. 21:

10. Venedig (Gondellied).

14. Spanien (Serenade).

15. England (Schottischer Tanz).

Trois morceaux pour violoncelle et piano, op. 25.

1. Romance.

2. Gavotte.

3. Valse.

Trois Valses pour piano, op. 27.

1. La Gracieuse.

2. La Mélancolique.

3. La Viennoise.

Suite für Violoncello solo, op. 41.

3. Mazurka.

4. Walzer.

5. Tango.

Heitere Suite für Orchester, op. 57.

1. Deutscher Tanz (Tempo di Valse poco moderato).

2. Polka.

3. Walzer.

4. Marsch.

Fantasiestücke, op. 61.

4. Humoreske.

6. Serenade.

Drei Mazurkas für Klavier, op. 64:

Vier Klavierstücke, op. 65.

1. Chant sans paroles.

3. Epithalame (Chant nuptiale).

4. Capriccio alla Pollaca,

III. Multicultural Intermedial Images:

Sechs Lieder für Gesang und Klavier. Nach Gedichten von Emmy Destinn, Erna Heinemann und Heinrich Heine, op. 2.

3. Minnelied.

Impressionen. Sept morceaux pour pianoforte, op. 4.

2. Etude D'oiseaux.

5. Bergers et Bergères.

6. Au clair de la lune.

7. Bal Masqué.

Trois morceaux pour pianoforte, op. 6.

2. Valse triste.

Othello, Symphonische Dichtung nach Shakespeare für großes Orchester, op. 19.

Sieben Gedichte von Paul Verlaine für Singstimme und Klavier (Deutscher Text vom Komponisten), op.23:

12 Etudes Nouvelles (illustrées), op. 29.

10. Don Quichotte.

11. Hamlet.

12. Falstaff.

Aus Andersens Märchen. Ein musikalisches Bilderbuch für Klavier, op. 30.

Tausend und eine Nacht, Orientalische Ballett-Suite für Orchester, op. 37.

Kindheit, 14 leichte Klavierstücke nach dem Roman von Leo Tolstoi, op. 39.

7 *Hafis-Lieder* für Gesang und Klavier. Nachdichtungen von Hans Bethge, op. 43.

Lyrishes Intermezzo nach Gemälden von Sandro Botticelli *Des Frühlings und des Pans Erwachen* für Violine mit Orchestra, op. 44.

Fantasiestücke, op. 61:

1. Warum?

2. Ein Traum.

Tom Sawyer's Abenteuer, Sechs Klavierstücke, op. 68.

Drei Lieder für Gesang und Klavier. Nach Gedichten von Arthur Schopenhauer, op. 69.

Appendix № 3. Quotations of Ukrainian and Russian songs and dances in Bortkiewicz's works (A) with parallel texts in Ukrainian, Russian and European music (B)

Quotations of Ukrainian and Russian songs and dances

Viyut' vitry [The winds are blowing]

A : Sergei Bortkiewicz, *Aus meiner Kindheit*, Suite de morceaux faciles pour Piano dédié à la jeunesse. op. 14, 1. *Was die Amme sang*.

B : Franz Liszt, *Glanes de Woronince*, S. 249, № 3. *Complainte*.

Aleksandr Aljab'ev, *Golosa ukrainskich pesen*, izdannye Michailom Maksimovičem, aranžirovka Aleksandra Aljab'eva v 1834 godu [Melodies of Ukrainian songs published by Mikhail Maksimovich, arranged by Aleksandr Alyabiev] Moskva, 1834.

Mykola Lysenko, Ivan Kotljarevs'kyj, *Natalka-Poltavka*.

Mykhailo Kalačevskij, Simfonija a-Moll: *Ukrainskaja* [Ukrainian].

24 Ukrainische Volksweisen, für Klavier zu zwei Händen gesetzt von Felix Petyrek. Universal-Edition A.G. Wien. Leipzig. Copyright 1910. № 3 *Kažut' ljudy, ščom ščaslyva*. Leute sagen, ich sei glücklich [They say I am happy].

Slaviske: Folke-Sange og Melodier, samlede og udsatte for pianoforte af A. P. Bereereen, København, C.A. Reitzels Forlag, 1868. № 45.

Vozle rečki, vozle mostu [Near the river, near the bridge]

A: Sergei Bortkiewicz, *Konzert B-Dur, Nr. 1* für Klavier und Orchester, op. 16.

B: Konstantin Ljadov, "*Vozle rečki, vozle mostu*", *Fantasy* for orchestra and choir.

Slaviske: Folke-Sange og Melodier, samlede og udsatte for pianoforte af A. P. Bereereen, København, C.A.Reitzels Forlag, 1868, № 6

Vdol' po Piterskoj [Along the Piterskaya Street]

A: Sergei Bortkiewicz, *Russische Tänze*, op.18, № 1.

B: Mily Balakirev, *Overture* on Three Russian Themes, № 1. BM 20.

Igor Stravinskij, *Petruška*.

Kamarinskaja

A: Sergei Bortkiewicz, *Russische Tänze*, op.18, № 3.

B: John Field, *Air Russe (Kamarinskaja)*. H. 22.

Ernst Vanžura, *Trois Sinfonies Nationales* a Grande Orchestre. Symphonie № 2 *Russe*.

Michail Glinka, *Symphonic Fantasy* on Two Russian Themes *Kamarinskaja*.

Aleksandr Grečaninov, *Russkie narodnye tancy dlâ fortepiano*. [Russian Folk Dances for Piano], op. 130. No. 12

Russkija Pjesni. Beliebte Russische Volkslieder und Volkstänze für das Piano-forte übertragen von Richard Kleinmichel. Leipzig. № 16. Kamarinskaja. Volkstanz.

Poseju lebedu na beregu [I will sow orach on the shore]

A: Sergei Bortkiewicz, *Russische Tänze*, op. 18, № 5.

B: Ernst Vanžura, *Trois Sinfonies Nationales* a Grande Orchestre. Symphonie № 2 *Russe*.

Eduard Napravnik, *Fantasy on Russian Themes* for violin and orchestra/piano, E-Dur. op. 30.

Uže my sejali, sejali lenok [We have already sowed flax, sowed flax].

A: Sergei Bortkiewicz, *Russische Tänze*, op.18, № 5.

B: Anatolij Ljadov, *8 russkich narodnych pesen*. “Chorovodnaâ” [8 Russian Folk Songs. “Round Dance Song”]

Ludwig van Beethoven, **12 Variations** on a Russian Dance from Wranitzky's *Das Waldmädchen*, 1796, **Werke ohne Opuszahl** 71.

Ernst Vanžura, *Trois Sinfonies Nationales* a Grande Orchestre. Symphonie № 2 *Russe*.

Russkija Pjesni. Beliebte Russische Volkslieder und Volkstänze für das Piano-forte übertragen von Richard Kleinmichel. Leipzig. № 12. Tanzlied.

Vo sadu li v ogorode. [In the Orchard or the Kitchen Garden]

A: Sergei Bortkiewicz. *Russische Tänze*, op. 18, № 5.

B: Aleksandr Aljab'ev, *Introduction and Theme*.

Aleksandr Varlamov, *Folk Songs*. Complete Works, vol. 8, No. 148.

Aleksandr Grečaninov, *Russian Folk Dances* for Piano, op. 130. No. 8.

Nikolaj Rimskij-Korsakov, *Skazka o Care Saltane* [The Tale of Tsar Saltan], op. 57. Tri čuda. Belka [Three Miracles. A Squirrel].

Russkija Pjesni. Beliebte Russische Volkslieder und Volkstänze für das Piano-forte übertragen von Richard Kleinmichel. Leipzig. № 10. Straßenlied.

Slaviske: Folke-Sange og Melodier, samlede og udsatte for pianoforte af A.P.Beereen, København: C.A.Reitzels Forlag, 1868. № 32.

Belolica, kruglolica [White-faced, round-faced]

A: Sergei Bortkiewicz *Russische Tänze*, op.18, № 5.

B : Ernst Vanžura. *Trois Sinfonies Nationales a Grande Orchestre*. Symphonie n° 2 “Russe”.

Aleksandr Varlamov. *Folk Songs*. Complete Works, vol. 8, No. 178.

Slaviske: Folke-Sange og Melodier, samlede og udsatte for pianoforte af A.P.Bereereen, Kjobenhavn, C.A.Reitzels Forlag, 1868. № 11.

Vdol' da po rečke, vdol' da po Kazanke [Along and the river, along the Kazanka river]

A: Sergei Bortkiewicz *Marionettes*, No.2, *Kazak* [Cossack].

Zvonili zvony [The bells were ringing]

A: Sergei Bortkiewicz *Russische Weisen und Tänze*, op. 31, № 1.

Sergei Bortkiewicz *Russische Rhapsodie*, op. 45.

B: Modest Musorgskij. *Opera Boris Godunov*, Act 1, scene 2, Varlaam's song *Tak jedet jon* [So he rides].

Vo pole ber'ozja stojala [There was a birch in the field]

A: Sergei Bortkiewicz, *Russische Weisen und Tänze*, op. 31, № 2.

B: Aleksandr Varlamov, *Folk Songs*. Complete Works, vol. 8, № 171.

Mily Balakirev. *Overture on Three Russian Themes*, № 1. BM 20.

Pyotr Tchaikovsky, *Symphony* № 4. IV. Finale: *Allegro con fuoco*.

Aleksandr Grečaninov, *Russian Folk Dances* for Piano, op. 130. № 2.

Nikolaj Rimskij-Korsakov, *Variation on Glinka's Theme* for Oboe and Wind Orchestra.

Russkija Pesni. Beliebte Russische Volkslieder und Volkstänze für das Pianoforte übertragen von Richard Kleinmichel. Leipzig. № 12. Tanzlied.

Chodila mlad'ošen'ka po boročku [A girl was walking through the wood]

A: Sergei Bortkiewicz, *Russische Weisen und Tänze*, op. 31, № 4.

B: Nikolaj Rimskij-Korsakov, *Fantasy on Russian Themes* for violin and orchestra, op. 33.

Eduard Napravnik, *Suite for Orchestra*. (Pljasovaja [Dance Melody]).

Ej, uchnem! [The Song of the Volga Boatmen]

A: Sergei Bortkiewicz, *Russische Rhapsodie*, op. 45.

B: Igor' Stravinskij, *Ej, Uchnem!* [Chant des bateliers du Volga, orchestrated by Igor Stravinskij].

Aleksandr Glazunov, *Ej, Uchnem!* [Volga Boatmen's Song] for symphony orchestra.

Eduard Napravnik. *Fantasy on Russian Themes* [Fantaisie russe] for piano and orchestra in B minor, op. 39.

Quotations of composer's music:Aleksandr Varlamov *Vdol' po ulice metelica metet* [Along the Street Snowstorm Sweeps]A: Sergei Bortkiewicz, *Russische Tänze für Klavier zu 4 Händen*, op. 18, № 2.B: *Al'bom samych ljubimych russkich romansov pereložennych dlâ fortepiano M. Bernardom* in 10 volumes, St.-Petersburg. Vol. X.Michail Wijelgorski [Michał Wielhorski] *Bywalo* [Erstwhile]A: Sergei Bortkiewicz, *Russische Weisen und Tänze für Klavier zu 4 Händen*, op. 31, № 3.B: *Al'bom samych ljubimych russkich romansov pereložennych dlâ fortepiano M. Bernardom* in 10 volumes, St.-Petersburg. Vol. II.Aleksandr Djubuk [Alexandre Dubuque] *Ty prosti-prostshai* [Sorry, goodbye]A: Sergei Bortkiewicz, *Russische Weisen und Tänze für Klavier zu 4 Händen*, op. 31, № 4.B: *Al'bom samych ljubimych russkich romansov pereložennych dlâ fortepiano M. Bernardom* in 10 volumes, St.-Petersburg. Vol. X.Nikolai Pashkov *On menja rasljubil* [He fell out of love with me]A: Sergei Bortkiewicz, *Russische Weisen und Tänze für Klavier zu 4 Händen*, op. 31, № 5.B: *Al'bom samych ljubimych russkich romansov pereložennych dlâ fortepiano M. Bernardom* in 10 volumes, St.-Petersburg. Vol. VII.Aleksandr Djubuk [Alexandre Dubuque] *Moroz* [(Brother) Frost]A: Sergei Bortkiewicz, *Russische Weisen und Tänze für Klavier zu 4 Händen*, op. 31, № 6.B: *Al'bom samych ljubimych russkich romansov pereložennych dlâ fortepiano M. Bernardom* in 10 volumes, St.-Petersburg. Vol. V.**Illustrations:**

Autograph "Serge Bortkiewicz"

<https://image.invaluable.com/housePhotos/bubbkuyper/69/672969/H3721-L209737530.jpg>

Autograph "Sergei Bortkiewicz"

<https://www.dorotheum.com/fileadmin/lot-images/44A161128/hires/bortkiewicz-sergei-1280185.jpg>

Autograph “Sergey Bortkiewicz”

<https://sergeibortkiewicz.files.wordpress.com/2015/07/bortkiewicz-kc3bcnstlerisches-glaubensbekenntnis.jpg>.

Postcards (no later 1915):

Viyut' vitry [*The winds are blowing*].

Vozle rečki, vozle mostu [*Near the river, near the bridge*].

Vo sadu li v ogorode. [*In the Orchard or the Kitchen Garden*].

Gorge Uch-Kosh

Aivazovsky Rock

Lion Terrace of the Vorontsov Palace

Chaos

The Palace in Alupka by Carlo Bossoli.

The Vorontsov Palace by German Fiodor (Friedrich) Gross.