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On an Unknown Quotation in *Eugene Onegin* by Pyotr Tchaikovsky

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Abstract: The paper substantiates the assumption that the theme of the waltz at the Larins' ball from the first scene of the second act of the opera *Eugene Onegin* by Pyotr Tchaikovsky is a quotation from a popular Bavarian song (Bierlied) of the 19th century *Guten Morgen, Herr Fischer*. The likelihood of such borrowing, in addition to purely musical similarities, is justified by the circumstances of the composer's life (in particular, his visit to Bayreuth a few months before he started to on *Eugene Onegin*). On the basis of newspaper publications and sheet music editions of the second half of the 19th century, the paper reviews the historical context of the song and shows that it was widespread in Bavaria during this period. On the other hand, the use of borrowed material, and often without any connection with the nature and content of the original source, is typical of Tchaikovsky's creative method, which is confirmed by numerous examples from his works. While the supposed borrowing in *Eugene Onegin* can be proven only indirectly in the absence of musical sketches and statements by the composer himself, the whole set of arguments presented in the paper testifies in favour of the stated hypothesis. Thus, a new, previously unremarked feature of such a well-known work as the opera *Eugene Onegin* is revealed.

Keywords: Pyotr Tchaikovsky, the opera *Eugene Onegin*, the Bavarian song *Guten Morgen, Herr Fischer*, quotation

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Научная статья

О неизвестной цитате в «Евгении Онегине» П. И. Чайковского

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Аннотация: В статье обосновывается предположение, что тема вальса на балу у Лариных из первой картины второго действия оперы «Евгений Онегин» П. И. Чайковского является цитатой из популярной баварской «пивной» песни XIX века «Guten Morgen, Herr Fischer». Вероятность такого заимствования, помимо чисто музыкального сходства, аргументируется обстоятельствами жизни композитора (в частности, его посещением Байройта за несколько месяцев до начала работы над «Евгением Онегиным»). В статье показан контекст бытования этой песни, на основе газетных публикаций и нотных изданий второй половины XIX века доказана ее широкая распространенность в Баварии в указанный период. С другой стороны, использование заимствованного материала, причем зачастую вне всякой связи с характером и содержанием первоисточника, вообще типично для творческого метода Чайковского, что подтверждается многочисленными примерами из его сочинений. Притом что судить о возможном заимствовании в «Евгении Онегине» в отсутствие нотных эскизов и свидетельств самого композитора можно лишь косвенно, вся совокупность приводимых аргументов говорит в пользу высказанной гипотезы. Тем самым раскрывается новая, ранее никем не отмеченная особенность такого известного сочинения, каким является опера «Евгений Онегин».

Ключевые слова: П. И. Чайковский, опера «Евгений Онегин», баварская песня «Guten Morgen, Herr Fischer», цитата

Благодарности: Выражаем глубокую признательность немецким коллегам, оказавшим неоценимую помощь в предоставлении труднодоступных нотных изданий и других материалов: научному сотруднику Института музыковедения Университета Регенсбурга, председателю научного совета Общества Чайковского (Германия) доктору Люцинде Браун (Lucinde Braun) и научному сотруднику Центра популярной культуры и музыки Университета имени Альберта — Людвига (Фрайбург) магистру Йоханне Циман (Johanna Ziemann).

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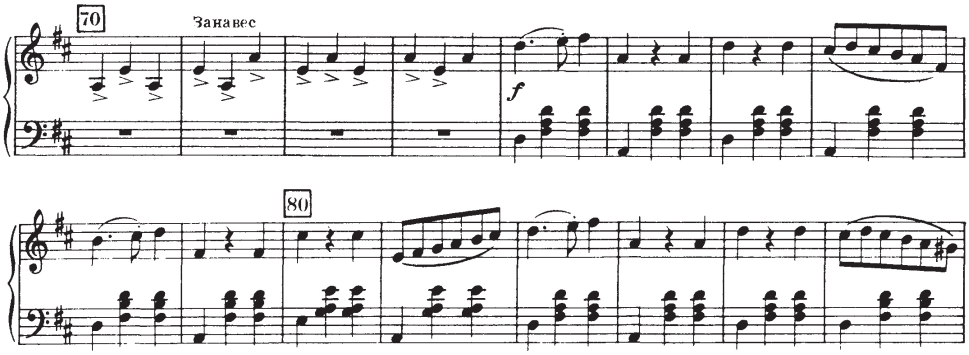
Eugene Onegin by Pyotr Tchaikovsky is one of the most well-known and praised Russian operas, its literary origin being one of the most famous and popular pieces of the Russian literature. Every Russian music lover is familiar with the opera and on the whole its popularity is immense. The opera has become the subject of numerous studies, articles and text-book chapters and has seemingly been studied through and through. However, it still might play its part in discovering the ‘‘unknown Tchaikovsky’’. The long-time keeper of the composer’s archive P. E. Vaidman has pointed out that the missing sketches to the opera are one of the greatest lacunae in

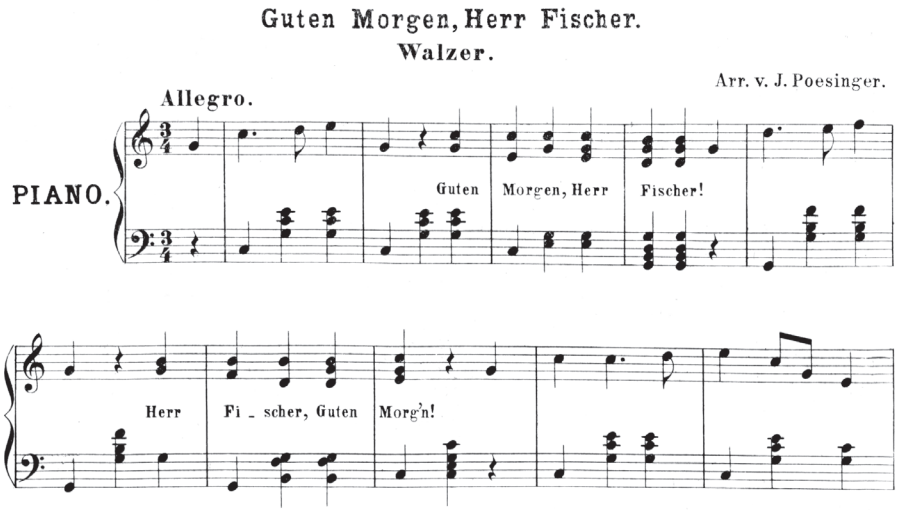
his written heritage. Tchaikovsky gave them to Nadezhda von Meck as a gift, but their whereabouts, along with all other autographs given to her, are still unknown [3, *14–15*].

The current article deals with a purely musical feature of this script, which, as far as we know, has not yet been registered by scholars — we argue that the waltz played during the ball at the Larin House (Act 2, Scene 1) is a quotation, its origin being a Bavarian folk song *Guten Morgen, Herr Fischer,* which was very popular in South Germany and Upper Austria in the second half of the 19th and in the beginning of the 20th century[1] (see **Examples 1 a, b**).

Example 1a P. I. Tchaikovsky, Eugene Onegin, Waltz, Scene 1, Act II



Example 1b The folk song *Guten Morgen, Herr Fischer*, Walzer / arr. v. J. Poesinger. Augsburg: Böhm, [ca. 1890]. (The Bavarian State Library, inventory number 4 Mus.pr. 2013.157)



[1] There is a rare *Odeon* recording of the song accompanied by a Tyrolean peasant wind band in 1910. (Schellack Odeon Record 308101): https://www.youtube.com/watch?v=pTJ-N8tzrUE.

The comparison of the themes demonstrates their doubtless melodic and rhythmical similarity: the first four-bars units are almost identical. The structure of both themes is also the same — the second four-bar unit is a variant of the first. The similarity therefore is lengthy and prominent and enables us to state that the likeness is no coincidence and that we are looking at no generally used melodic topoi. It is no less important that the genre — a waltz with its typical metrics — is the same.

Of course, Tchaikovsky has seriously developed and ennobled a simple and common song, with its catchy tune and the lapidary chord succession T–D–D–T in the accompaniment, which any beer cellar customer could have overheard. Becoming the basis to a whole opera scene it grows and gets a more sophisticated harmony (with active use of soft mediants: the lower in the first phrase — VI_{53} and the higher, highlighted by the D major — F-sharp minor tonicization in the second). It is evolved and enriched by counterpoints and interspersed with other material, thus entering the sphere of the merely artistic music, defined by its typical ways of presentation and arrangement.

Some details of Tchaikovky's biography might confirm our hypothesis. In 1876, not long before the beginning of his work on *Eugene Onegin*, Tchaikovsky visits the first Bayreuth festival as a correspondent for the *Russkie Vedomosti* newspaper, where he is supposed to cover the first night of Richard Wagner's *Der Ring des Nibelungen*. Herman Laroche, also in Bayreuth at that time, notes: "Listening and watching the endless acts of the Wagnerian tetralogy (in particular *Das Rheingold* and the first act of *Götterdämmerung*, which went on for two hours without a break), being locked up in a dark and tropically hot amphitheater and hopeless attempts to understand anything in the verbose libretto, written in the archaic language, which not even Germans could easily grasp, — all this had a depressing effect upon Pyotr Ilyich and he literally came back to life after the last chord, while having his glass of beer and supper, which was generally rather unpalatable" (quoted in [10]).

Tchaikovsky came to Bayreuth on July 31 (August 12 in the Gregorian calendar), spending the previous night in Nurnberg and left for Vienna on August 6, stopping in Nurnberg once again on his way [5, *130–131*], so he stayed in Bavaria for 9 days. He started to work on *Eugene Onegin* in less than a year, in May 1877 and rapidly moved forward — the sketches to the opera were ready by July-August of the same year. The score was completed in February 1878.[2]

So, our idea that Tchaikovsky could have known the song and used it in his composition is backed up by musical, analytical and biographical facts. Out further aim is to answer two questions: firstly, how popular was the song in 1870s and whether it is therefore possible that Tchaikovsky could have overheard it during his stay in Bavaria, and secondly, whether such a quotation would correspond with the composer's creative approach.

* * *

According to scholars the song *Guten Morgen, Herr Fischer* also known as *Fischerwalzer* is "ein berühmtes Stück der Münchner Unterhaltungsmusik <...> im 19. Jahrhundert" [23, *332*]. It was sung in famous Munich beer establishments and then spread over Bavaria and Upper Austria. The refrain: *Au-weh, au-weh, jetzt müss ma hoam* (*alas, alas now I must go home*) made it a farewell hit of many parties [Ibid.]. The singing was often accompanied by pairs walking slowly hand in hand in a circle, and then beginning to waltz.[3]

[2] For the history of the opera and its editions, see [1].

[3] It is listed as a dance song in the collection of Upper Austrian Dances recorded in 1924–1925 [32, *165*].

The song is still being performed this way by folklore ensembles.[4] The lyrics is quite simple: in the reviewed song collections [23, *158–159*; 32, *130*; 29, *24*] as well as in the 1910 recording mentioned above (see footnote 1), it consists only of the head phrase and the refrain with slight variations, which do not affect its meaning.

The song title originates in the 19th century German set phrase *Guten Morgen, Herr Fischer*, which has since fallen out of use. In 1873, Wanders German Proverbs Lexicon describes it as "in ganz Deutschland bekannt gewordene Redensart" [21, *726*]. Its origin has nothing to do with the song and is connected to a peculiar perpetual student from Königsberg, who every morning went to fetch water at the best spring in town, which lay quite a long way from his home. Having become a subject to mockery, he was greeted by every passer-by with a *Guten Morgen, Herr Fischer!* Despite his protests and complaints, among them one addressed to the king himself, the phrase was widely spread in every social strata.[5]

Interestingly enough, the playwright Wilhelm Friedrich[6] and the composer Eduard Stiegman used this very phrase, apparently well-known to every German, in adapting the popular French comedy *Bonsoir, M. Pantalon* by Lockroy and Morvan. Their one act musical comedy *Guten Morgen, Herr Fischer* was staged in Berlin in 1851 at Friedrich-Wilhelm-Städtischen Theater — the same year as the French original version, and beat its popularity.[7] However, the score by Stiegman[8] has no musical pieces of the same title and is not in any way connected to the Bavarian song in question.

Nevertheless, the phrase *Guten Morgen, Herr Fischer* is connected to Munich where it was brought to life once again in a specific musical and situational context. In 1868, Georg Büchmann tells the story of poor Mr. Fischer of Königsberg in his dictionary of winged phrases – *Geflügelte Worte*, but notes that: "Seltsam ist es, daß dieser Ruf zu München jährlich in der Zeit der Sankt Salvatorbierperiode von lärmenden Haufen nach einer gewissen eintönigen Melodie abgeschrieen wird" [20, *243*]. It might be assumed that he mentions the song in question. However, opinions of Munich city folklore publishers differ profoundly as far as its origins are concerned. In the collection of notes *Upper Austrian Dances* (1985), we find the said version [32, *165*], but in the *Munich Book of Songs* (2008), it is a tipsy gentleman returning home from a party early in the morning that greets a fisherman beginning his workday (*Fischer* is fisherman in German) [23, *332*].

Some indirect evidences, mentioning the song *Guten Morgen, Herr Fischer* in 1870s may be found in memoirs, press and musical scores.

The song of such title is often mentioned in the Bavarian press and regional history books of the second half of the 19th century. It can be concluded from this material that the song was usually sung at various parties and folk holidays, especially while drinking beer. Thus, in an essay on Munich rites and traditions of the period in question a writer hiding behind a pseudonym reports about the first spring beer tasting event for an ancient strong *Bockbier*

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4 See a relatively new recording at: https://www.youtube.com/watch?v=gD7HqgAz2r4.

5 We are quoting here a detailed and colourful story published in the Bavarian *Beiblatt zur Landshuter Zeitung* [18, *165–166*]. This article in its turn quotes *Berliner Zeitung*. Various sources differ in detail, but they have very much in common as far as the main story is concerned.

6 The pen-name of Friedrich Wilhelm Riese.

7 Three years later, the same play translated by A. A. Yablochkin under the title *Much Ado About Nonsense* was staged in the Moscow Maly Theatre.

8 A copy of this edition can be found in the funds of the Russian State Library [22]. Inventory number: MZ D 128/304.

Salvator, visited by the city burgomaster, who was being greeted by *Guten Morgen, Herr Fischer* [16, *10*]. Other details of this tradition are revealed by historian Max Vancsa: "Wenn der König der Biere, das Salvatorbräu, zum Ausschank kommt, da geht es in München hoch her, da fühlt sich die bayerische Volksseele souverän. Alle Menschen sollen Brüder sein, auch die Standesunterschiede schwinden. Wehe dem Unvorsichtigen, der dann in einem Zylinder oder steifen Hut, dem Sinnbilder der Überhebung und der Vornehmthuerei, das Bierlokal oder den Bockkeller betritt! Er wird mit dem schönen Liede empfangen: 'Guten Morgen, Herr Fischer <...>' Im nächsten Augenblick ist auch schon dem Ankömmling der Zylinder 'angetrieben!'" [33, *60*]. According to one account, in the end of an informal meeting of Bavarian peasants and foresters held in the suburbs of Munich in 1872, the participants overwhelmed with joy sang the "famous" song *Guten Morgen, Herr Fischer* [34]. Thus, we can state that the song was so widespread in Bavaria that it was used in a number of rituals.

Other publications of the same period confirm that in the middle of the 19th century, the song became a part of the Bavarian beer culture. In 1865, the Munich newspaper *Die Stadtfrauba*s announces the performances of the famous Bockkeller ensemble, which was expected to play "auch in diesem, wie in den früheren Jahren die classischen Werke: Bockwalzer, 'Guten Morgen, Herr Fischer', 'Wir sand nöt von Pasing'" [30, *140*]. And a newspaper of the lower Bavarian town Straubing informs its readers that in those beer cellars which were open all day long "solange die Bocksaison dauerte und der Salvator floß, hörte man es stündlich unter dem Hallo der Gäste" "das ohrenbetäubende 'Guten Morgen, Hr. Fischer'" [31, *2*]. This is just an example, but similar passages can be found in numerous local newspapers (see **Figure 1**).


Hofbrauhaus.
Montag, den 1. Januar:
Große Bockparthie,
wobei die Musik-Capelle Concordia in bekannter ausgezeichneter Weise mit Bockwalzer, Guten Morgen Herr Fischer 2c. 2c.
concertiren wird
Anfang 10 Uhr.
Freundlichst ladet ein
8361) Kleinschnitz.

Figure 1. An advert in the *Würzburger Stadt- und Landbote* newspaper published on December 30, 1876.
https://www.bavarikon.de/object/bav:BSB-MDZ-00000BSB11326946?locale=en&p=1058
Concordia Ensemble plays in a local drinking establishment. *Guten Morgen, Herr Fischer* is on the programme

Due to its popularity, the song has joined the repertoire of South German choir societies and was performed at choir holidays. For instance, one of the newspaper articles of the said period says that a Liedertafel of Rosenheim is going to take part in the Third Bavarian Festival of Singer Unions in August 1876 — at the same time as the first Wagnerian Festival was held in Bayreuth, with its typical local repertoire, including the "inevitable" *Guten Morgen, Herr Fischer* as number 1 on the list [28, *4*].

Sheet music for home music-making also reflects the popularity of *Guten Morgen, Herr Fischer*.[9] These were cheap mass editions of several pages, which can still sometimes be found in antique bookshops, but almost never in public libraries. Apart from the illustration above (1 b), which is a rare example, we have to base our conclusions on the lists of published sheet music, which regularly came out in the *Musikalisch-literarischer Monatsbericht über neue Musikalien, Musikalische Schriften und Abbildungen* (Hoffmeister, Leipzig). The first edition of the waltz *Guten Morgen, Herr Fischer*, which we have managed to track is mentioned in the issue of Nov-Dec 1831 [24, *97*]. It is a piano version, which came out in a Berlin publishing house Lischke. However, we didn't have the opportunity to study this edition and keeping in mind that the Berlin musical comedy of the same title had nothing to do with the song, we are not in the position to suggest that it was the sheet music of the Munich waltz. Still, we are a bit more confident as far as the Bavarian editions are concerned.

Among them we find a *cither* adaption of the *Guten Morgen, Herr Fischer* waltz by Joseph Poesinger, which was published by Böhm, Augsburg in 1876 [25, *252*]. Apparently, it is the adaption of the song from **Example 1b**. It is very much likely that this edition is also mentioned in the advertisement of a Regensburg musical shop offering Christmas presents for affectionate cither players [17, *4*] (see **Figure 2**).

Weihnachtsgeschenke für Zitherspieler.

Empfehle nachstehende beliebte Piecen für **Zither**:

	M.	Pf.
Bartl J., Morgengruß. Walzer	1.	—.
„ oberbayerische Bauerntänze. Ländler	—.	75.
Burgstaller, 14 leichte oberbayer. Schnaderhüpfl. Ländler	1.	—.
Darr A., 100 deutsche Volkslieder (ohne Worte)	3.	45.
Edlinger, gr. Potpourri über Volksmelodien	—.	80.
„ s' Hoamweh. Steyrer Ländler	—.	80.
Feyertag, Liederbuch. 100 ausgew. Volks- und Gebirgslieder f. 1 oder 2 Singst. m. Zitherbegl.	3.	60.
Faust C., mein erster Ball. Walzer, arr. v. Gutmann	1.	—.
Gutmann F., fröhliche Heimkehr. Steyr. Ländler	—.	60.
„ „ Zitherschule	1.	50.
Herzkäferln. Ländler.	—.	50.
Lang Pl., Glockenländler f. 2 Zithern	—.	80.
Mühlauer M., neue Zitherschule	2.	25.
Paladilhe Mandolinata, arr. v. Burgstaller	—.	80.
Renk P., 3 Stücke: Der kl. Postillon; Ich bin gemüthlich; Champagnerwein	—.	60.
Abt, Schlaf' wohl Du süßer Engel, arr. v. Burgstaller	—.	80.
Guten Morgen Herr Fischer. Walzer	—.	30.
Mir san nöt von Pasing. Bocklied.	—.	30.
Bockwalzer. (O jerum-jerum)	—.	30.
Wimmer J., Der Zitherfreund. Auswahl bel. Tänze, Märsche, Lieder, Potpourris		
1. Heft 24 Piecen enthaltend	2.	—.
2. Heft 20 Piecen enthaltend	2.	—.

Bestellungen nach Auswärts werden umgehend franko expedirt, wenn der Betrag per Post angewiesen wird.

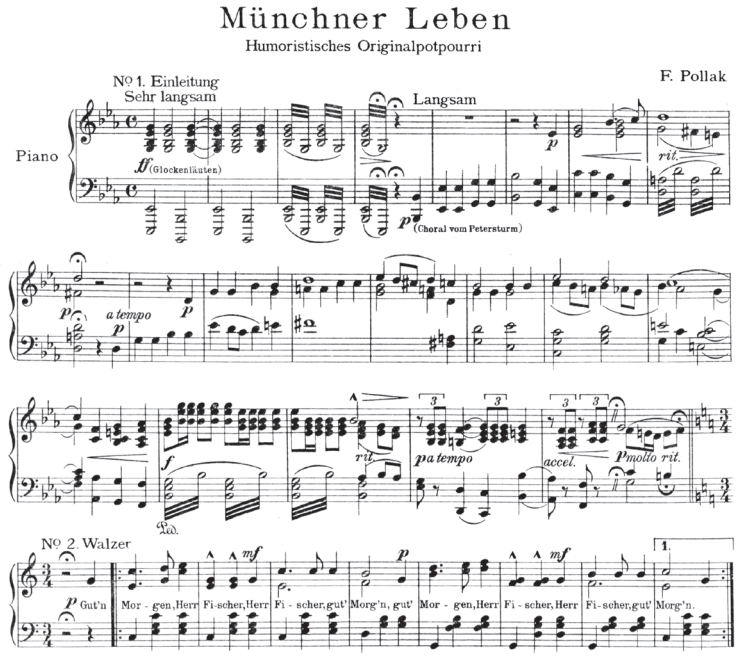
Regensburg. **J. Georg Bössenecker's Musikalienhandlung.**

Figure 2. A musical shop in Regensburg offers Christmas presents for cither players. The waltz *Guten Morgen, Herr Fischer* is listed among the most popular pieces

Later on, the song in question was often included in various potpourris, which in itself is an argument in favour of its wide popularity, e. g. a Potpourri of 4 "Original-Münchner-Bierlieder" for cither edited by Wilhelm Kolb, published in 1885 [26, *354*]. In the 20th century a famous Kapellmeister and a "light" composer and orchestrator Franz Pollak introduced it under the title *Waltz* at the very beginning of his *Humoristisches Originalpotpourri "Münchner Leben"*, which exists in two versions — for piano and for orchestra [27, *247*] (see **Example 2**).

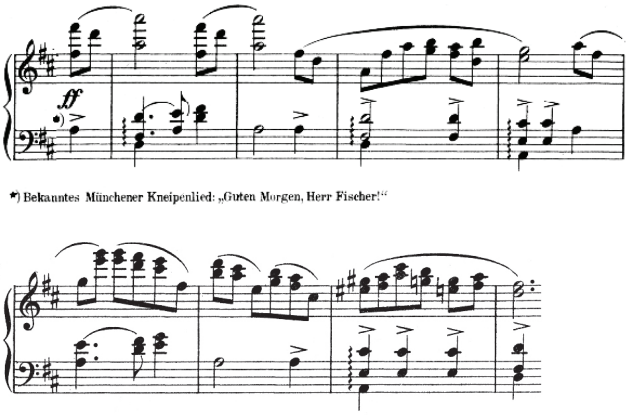
[9] Being a part of the modern city musical lifestyle, the song is not found in collections of German folk songs (Volkslieder) of the 19th century.

Example 2 Potpourri *Münchner Leben* by Franz Pollak for piano. *Guten Morgen, Herr Fischer* (№ 2, Walzer) is the first in the series of Munich songs (The Bavarian State Library, inventory number: 2 Mus.pr. 9746)



Thus, we can argue that in the course of time this song has become a symbol of Munich or of the city's unique modus vivendi. In his opera *Feuersnot* (1901) Richard Strauss quotes *Guten Morgen, Herr Fischer* twice to satirize close-minded and lightheaded inhabitants of the Bavarian capital and to add some national colour. It is entitled 'the famous Munich pub song' in the score, see **Example 3**. The second time this theme comes up under rehearsal number 187.

Example 3 Richard Strauss *Feuersnot*, quotation from the song *Guten Morgen, Herr Fischer*, No. 81



* * *

Let us now turn to the second of the two questions we raised at the beginning and discuss Tchaikovsky's creative approaches, among them the usage of quotations and loaned themes of various origins. On the whole he is closely connected to the "phonosphere" of his own time (a term proposed by M. E. Tarakanov). He was submersed in it and was actively interacting with it, which defined the special communicativeness of his music. "Exactly as in Mozart, Tchaikovsky's material is woven not only of his composer's individualities, there is also an extensive area of migrating and adopted everyday intonations, the sum of which — very stable at a certain historical interval — is owned by any artistic culture. He is afraid of no commonplaces or trivial intonations, they just have to be true and convey a certain emotion. In this respect, Tchaikovsky's aesthetics is devoid of any aestheticism," — B. V. Asafiev wrote [2, *40*].

Indeed, Tchaikovsky's music is full of various quotations.[10] Some of them originated in printed editions (first and foremost in the collection of folksongs which he used, edited by V. P. Prokunin, K. P. Vilboa, A. V. Rubets et al.), but many were overheard "with my own ear in the streets" as Tchaikovsky wrote in a letter to Nadezhda von Meck on January 24 (February 5), 1880 [13, *328*]). This approach is often mentioned in accounts of Tchaikovsky's friends and in his own statements. Thus N. D. Kashkin quotes Tchaikovsky as telling him about hearing the tune *Solovushko*, which later was used in the opera *Oprichnik* (1872) during a walk in the suburbs of Moscow [6, *55, 101, 109*]. The variations theme in the Piano Trio in A minor (1881) reflects the recollections of a village holiday with songs and dance, which Tchaikovsky had visited together with Nikolai Rubinstein, to whom the piece, subtitled "In Memory of a Great Artist" is dedicated. In his Second Symphony (1872), which Tchaikovsky started in the town of Kamenka near Kyiv, he uses the themes overheard in the Little Russia. According to Tchaikovsky's letter to his brother Modest of February 13, 1873 [14, *302*], "the real composer" of the famous *Crane* from the final of the Second Symphony was the butler from Kamenka estate who used to constantly sing this tune. On September 7, 1876, Tchaikovsky wrote in a letter to N. A. Rimsky-Korsakov that he himself had recorded the song *Sidel Vanja na divane*, which later became the main theme of the Andante from his First String Quartet (1871), "in the Kyiev Gov[ernorate] from a carpenter, a native of the Kaluga Gov[ernorate]" [15, *67*]. He regularly reported about his street musical experiences in his letters from Italy to N. F. von Meck; for instance, on December 13–15 / 25–27, 1879, he writes to her from Rome: "Yesterday I heard a lovely folk song, which I am definitely going to use" [13, *303*].

A number of quotations can be found in Tchaikovsky's First Piano Concert, which was written in 1874–1875, not long before *Eugene Onegin*. Loaned thematic inventions come up in all of its parts. They are two Ukrainian themes: the duma in the first part and a spring song (vesnyanka) *Vyidi, vyidi, Ivanku* in the third part, as well a French chansonnette *Faut s'amuser, danser et rire* in the second part.[11] At least two of these tunes were included in the score from his ear impressions. "It is remarkable that all blind singers in Little Russia sing

[10] The wide range of these quotations may be found under "Quotations and Borrowings" in articles on certain Tchaikovsky's pieces in [9]. A list of several dozen quotations can be found in the Appendix to [12, *120–137*].

[11] The process of Tchaikovsky's work on the Concert and the origins of quotations is analyzed in the article [4].

the same and imperishable melody with the same instrumental tune. I partly used it in the first part of my piano concert," he says in a letter to von Meck on May, 6–13 (18–25), 1879 [13, *126*]. Composer's younger brother and biographer M. I. Tchaikovsky says that this tune was recorded "in Kamenka, at a market". "Apart from this conscious adoption the composer made another unconscious one for this concert — the prestissimo in the second part is a chansonnette *Il faut s'amuser, danser et rire*, which fallen under the charms of the songstress, we used to sing all the time together with brother Anatoly in the beginning of the 70s" [10].

All these spontaneous and spur-of-the moment impressions have been in some way reflected in the composer's work. Tchaikovsky's strong susceptibility to his musical environment and everyday melodies, which were just "in the air", is another argument in favour of our hypothesis. If he had really overheard a merry Munich song, ennobled it and turned it into a waltz for his opera *Eugene Onegin*, then he acted in the manner very typical of his method before and after *Eugene Onegin*.

In using external musical material Tchaikovsky was indeed "devoid of any aestheticism". His sources were numerous and not always "noble". He could sublime an absolutely common and simple phrase into a theme for a very sophisticated and compositionally refined piece. In other words, the everyday context of his overheard tunes was never in any way connected to the artistic context he was going to build it in. B. I. Rabinovich remarks that Tchaikovsky "was apparently in the very least interested in dividing songs, for example, by the contents of their lyrics, or by the connection to any group of rituals, because he uses, let us say, vesnyanka <a Ukraininan spring song> in the quarrel scene in *Mazepa*, a historical song for a playful roundelay like the Third Song of Lel' (second version) etc." [8, *36*].

This conclusion has a more comprehensive significance — it can be applied to any loaned material, which Tchaikovsky assimilated into his own work. Lucinde Braun (Germany), who specializes in Tchaikovsky and studied French musical quotation in his works, has paid special attention to the metamorphosis of the French song *Il y avait d'quoi rigoler, à la noce du chaudronnier*. Tchaikovsky wrote it down in his diary after visiting a café-chantant in Paris (on June 2, 1886 [11, *65*]), and three months later, it merged into a glorious romance *Last Night* filled with exalted veneration of Nature's mysteries (op. 60 № 1, lyrics by A. S. Homyakov). This inconceivable connection has been documented by the composer himself, who wrote beside his sketch: "It turned out to be like: *il y avait d'quoi rigoler, à la noce du chaudronnier*" [9, *647*]. "Kein Hörer würde je auf die Idee kommen, bei diesem Lied nach einer Quelle aus der französischen Unterhaltungsmusik zu suchen", — says Braun. She comes to the conclusion that French quotations outside Tchaikovsky's theatrical works are deprived of an important communicative aspect, which could indicate a borrowed word to his listener: "Čajkovskij geht mit der entlehnten Musik nicht anders um als mit sonstigem musikalischen Material" [19, *469–470*].

Continuing the series of examples illustrating the changes that adopted musical material could have undergone in Tchaikovsky's work, we want to remind that the folk tune *Sidel Vanja na divane* appears in such a sophisticated genre as a string quartet. Another striking example is the background of the second theme in the Andante cantabile from the Symphony No. 5 — it originates in the call of a street sausage seller.[12] In this context a beer cellar song turning into a waltz at a ball of a Russian landlady seems absolutely feasible and corresponds the composer's usual *modus operandi*.

[12] According to Tchaikovsky's Moscow acquaintance I. A. Klimenko [7, *76–77*].

In *Eugene Onegin* the quotation in question might join another two — a Russian folk dance tune *Veisya, ne veisya kapustka* in the peasant dance *Uzh kak po mostu, mostochku* (Act 1, Scene 1) and a romance *Le repos* by the French composer Amédée de Beauplan in Triquet's Couplets (Act 2, Scene 1). Thus there seems to be a series of quotations from different sources and countries in the opera. We may presume that such material along with other features of Tchaikovsky's poetics adds a shade of cosmopolitism (or even eclecticism) into the score, which makes it into a masterpiece of the European opera culture and provides it with a world musical citizenship.

We would like to point out that among the multinational sources of his quotations Tchaikovsky preferred French and Italian tunes. The German material is scarcely used. We can be certain only about the old German dance *Großvater* in the *Nutcracker*, Act 1,[13] which in this case is quite determined by the plot and the setting. However, in the *Nutcracker* and in *Eugene Onegin*, the composer uses the German themes in a similar situation to musically characterize a simple family occasion. He might have generally associated them with such philistine, everyday context.

* * *

Thus we consider that according to the arguments listed above, both our questions can be answered in the affirmative: Tchaikovsky could have overheard the song *Guten Morgen, Herr Fischer* during his stay in Bavaria and used it as a thematic basis for his waltz. The final answer will be given by the sketches to the opera, if they are ever going to be found, and may be by some other of his — not yet studied — notes, where the song might be found recorded.

It is possible that we will never be able to state it quite confidently. So let us for now turn to the opinion of a scholar, who specializes in the folklore quotations in Tchaikovsky's works: "The list of authentic folk tunes cited by Tchaikovsky is apparently not yet complete. A number of them are undoubtedly still unrecognized, due to various changes made to them, while they were used. <...> It is very much likely that if scholars didn't have at their disposal such a trustworthy evidence by the composer himself (meaning the letter to Nikolai Rimsky-Korsakov mentioned above, in which he discloses the origins of folk songs in *Snegurochka* [15, *67–68*]. — *N. V.*), the statement about him quoting folk songs here would be at the very least considered a far-fetched argument" [8, *40–42*]. The same applies to the French chansonette in the romance *Last Night*: this source could be defined solely due to the composer's own notes. We have the reason to believe that the said Munich song in the waltz at the ball in the Larin house is one of such unrecognized quotations and thus — another touch to the portrait of the unknown Tchaikovsky.

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[13] German Song from Children's Album might also have a certain prototype (possibly, of a Tyrolean origin), but it has not yet been identified.

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