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Lyudmila Ivanovna Shestakova, née Glinka: The Younger Sister of the Genius

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ABSTRACT

This paper describes the life and work of Lyudmila Ivanovna Shestakova (1816–1906), the younger sister and faithful companion of the Russian composer Mikhail Ivanovich Glinka. The focus is especially on her activities after her brother's death, which were motivated by the wish to honour his memory and to spread his music and fame.

Keywords: Lyudmila Ivanovna Shestakova, Mikhail Ivanovich Glinka, nineteenth-century Russian music

IZVLEČEK

Članek opisuje življenje in delo Ljudmile Ivanovne Šestakove (1816–1906), mlajše sestre in zveste spremljevalke ruskega skladatelja Mihaila Ivanoviča Glinke. Poudarek je predvsem na njenih dejavnostih po bratovi smrti, ki jih je gnala želja, da bi počastila spomin nanj in širila njegovo glasbo in slavo.

Ključne besede: Ljudmila Ivanovna Šestakova, Mihail Ivanovič Glinka, ruska glasba 19. stoletja

The name of Lyudmila Ivanovna Shestakova (1816–1906) is well known to many admirers of nineteenth-century Russian music, but her personality and contribution to Russian culture are still overlooked.¹ As Mikhail Ivanovich Glinka's sister and his best friend, she spent the last years of his life with him. A lover of Russian music, she later befriended members of the Mighty Handful and other musicians who looked up to her as the sister of an admired genius. It became her destiny to spread Glinka's music with the help of her friends in musical circles and to nurture her brother's legacy after his death.

Lyudmila Ivanovna was born on 17 November 1816,² in the village of Novospasskoye, as the tenth child³ of retired captain Ivan Nikolayevich Glinka and Yevgenia Andreyevna née Glinka (despite the same surname, according to Shestakova there was no family relationship between the parents).⁴ During Mikhail's later visits home, he taught his younger siblings and played with them. He tutored Lyudmila science, geography, and music, and this teacher-student relationship led to their further rapprochement.⁵ In 1835, at her mother's request, Lyudmila married a neighbour, Vasily Illarionovich Shestakov, a retired naval officer. Mikhail Ivanovich also married in the spring of 1835. The marriages took place in the same year and unfortunately neither marriage was happy, which brought the siblings even closer together. Shestakova had two sons with her husband, but both died in 1849.⁶ After separating from his wife, Mikhail Ivanovich returned home and spent the winter at the turn of 1847 and 1848 in Smolensk, which was not far from Novospasskoye. Shestakova

- 1 The number of studies on Shestakova is negligible; more often she is mentioned only in texts about her brother. For example, David Brown in his biography *Mikhail Glinka* barely mentions Shestakova, although he has taken information from her memoirs. Ekaterina Lobankova wrote more, though not in detail, about Shestakova and her activities during and after her brother's death in her book *Glinka*, which represents one of the latest Russian-language books on this composer. The following study is based primarily on Shestakova's memoirs, data and other facts are presented in compliance with them. David Brown, *Mikhail Glinka: A Biographical and Critical Study* (London: Oxford University Press, 1974); Ekaterina Lobankova, *Glinka: Zhizn' v epokhe, Epoha v zhizni* (Moskva: Molodaya Gvardiya, 2019).
- 2 Unless otherwise stated, dates are given according to the Julian calendar (which was in use in Russia at the time and differed by twelve days from the Gregorian calendar in use in Europe) or both variants are given.
- 3 The Glinkas had thirteen children. Perepelkina states that Lyudmila was the ninth child. Vladimir Stasov, "Biograficheskie zametki o L. I. Shestakovoy," in *Byloe M. I. Glinki i ego roditeley*, Lyudmila I. Shestakova (Sankt-Peterburg: Tipografiya Imperatorskikh Sankt-Peterburgskikh teatrov, 1864), 35; Zoya Perepelkina, "L. I. Shestakova – sestra, drug i hranitel'nica naslediya M. I. Glinki," in *Kul'turnoe nasledie Zemli Smolenskoj*, accessed June 1, 2021, <https://nasledie.admin-smolensk.ru/personalii/glinka-mihail-ivanovich/novospasskij-sbornik-vypusk-vtoroj/3-m-perepelkina-1-i-shestakova-sestra-drug-i-hranitelnica-naslediya-m-i-glinki/>.
- 4 Lyudmila Ivanovna Shestakova, *Byloe M. I. Glinki i ego roditeley* (Sankt-Peterburg: Tipografiya Imperatorskikh Sankt-Peterburgskikh teatrov, 1864), 4.
- 5 Lyudmila Ivanovna Shestakova, "Glinka v vospominaniyah ego sestry," in *Glinka v vospominaniyah sovremennikov*, ed. Aleksandra A. Orlova (Moskva: Muzgiz, 1955), 47.
- 6 Stasov, "Biograficheskie zametki," 40.

spent all the time with him there until his departure for Warsaw at the end of February 1848. After the death of her children, Shestakova took care of her mother who had lost her sight. Yevgenia Andreyevna died in May 1851, during Glinka's stay in Warsaw. After the death of his beloved mother, Glinka never returned to Novospasskoye again.⁷ At this time, Lyudmila unofficially separated from her husband, whom she did not love, but she never completely cut off contact with him.⁸

At the beginning of July 1851, Lyudmila visited Mikhail in Warsaw and her presence helped him greatly in terms of his physical and mental health. They remained together in Warsaw until the end of August 1851, when Glinka was to go abroad.⁹ However, he unexpectedly returned to St. Petersburg, and only a week after arriving home Lyudmila received his letter asking her to come to St. Petersburg at once, as he was ill. His wish did not go unheard. She remained with him from October 1851 until May of the following year, when she had to return home and Glinka left for Paris. During her stay in St. Petersburg she patiently cared for Glinka, managed his household, and organized musical evenings with friends.¹⁰ By this time she was already making efforts to disseminate his music. In April 1852, for example, she arranged with the conductor Karl Schubert for her brother's works to be performed in a concert at which Glinka heard some of them for the first time.¹¹

Even when the siblings lived apart, they kept in touch, and Glinka found his sister's absence very difficult. Until 1854, however, Lyudmila was unable to leave her home, as she initiated the building of a new church, took care of the household, and gave birth to Mikhail's goddaughter Olga,¹² with whom she wanted to spend at least the first year of her life in the fresh country air. In April 1854 Lyudmila Ivanovna and her daughter went to Tsarskoye Selo, where Glinka joined them in May.¹³ Here Mikhail Ivanovich spent the time playing with his niece and, at Shestakova's suggestion, writing down his memoirs *Zapiski (Notes)*. He did not compose anything new during this time, but he did orchestrate some of his works. At the end of August, at Glinka's insistence, they moved to St. Petersburg, and Glinka began to toy with the idea of devoting more time to church music.¹⁴ At his sister's request he wrote smaller compositions, but he was unable to complete

7 Shestakova, *Byloe M. I. Glinki*, 21–23.

8 Perepelkina, "L. I. Shestakova."

9 Stasov, "Biograficheskie zametki," 40 and 41.

10 Shestakova, "Glinka v vospominaniyah," 48 and 49.

11 Perepelkina, "L. I. Shestakova."

12 According to diary notes of musicologist Nikolai Findeisen, Vladimir Stasov told him that Olga was the daughter of his brother Dmitry. Nikolai Findeisen, *Dnevnik: 1892–1901* (Sankt-Peterburg: Dmitri Bulanin, 2004), 164.

13 Shestakova, *Byloe M. I. Glinki*, 24 and 25.

14 Lyudmila Ivanovna Shestakova, "Poslednie gody zhizni i konchina M. I. Glinky, (Vospominaniya sestry ego, L. I. Shestakovoy)," *Russkaya starina* 1, no. 2 (1870): 611–615.

large-scale works; he was unable to finish either the symphony *Taras Bulba* nor the opera *Dvumuzhbnica (The Bigamist)*.¹⁵

In May 1855, Shestakova had to return to her native village, leaving her brother behind. Although he was well cared for in St. Petersburg, his letters became increasingly bitter. In August he asked her to come to him at once and accompany him to Warsaw. Lyudmila complied with his request directly, but two days after her arrival he decided to stay in St. Petersburg until spring. Glinka eventually changed his plan to move to Warsaw and chose Berlin as his next destination, where he would study church music with the musicologist and his former teacher Siegfried Dehn. Before Glinka's departure, Vladimir V. Stasov conceived the idea of making a new portrait of the composer. This idea was implemented by Shestakova, and his last photograph was taken by the photographer Sergey Levitsky.¹⁶ In April 1856, Glinka went to Berlin where he felt very much at home, and intended to stay until May 1857. Lyudmila was to join him in May 1857, and together they would decide where to live.¹⁷ However, these plans were thwarted by the composer's death in February 1857.

After the death of her beloved brother, Shestakova remained in St. Petersburg to care for her daughter Olga, who died of diphtheria in December 1863. Lyudmila Ivanovna then broke off all contact, which she was slow to resume. According to her, she was revived by Miliy Balakirev and Vladimir V. Nikolsky¹⁸ when they began to give music and science lessons to children at her house. Shestakova herself later joined them and had a small school until about 1877, when she stopped teaching for health reasons.¹⁹ In the second half of the 1860s, members of the Mighty Handful and other St. Petersburg musicians met frequently in her salon.

In October 1871, she suffered a stroke which considerably reduced the mobility of the right side of her body, but in about two years she recovered sufficiently to take part again in public life in St. Petersburg.²⁰ Towards the end of her life, Shestakova shut herself off from the rest of the world. In May 1903, she attended the laying of the cornerstone of the Glinka Monument in St. Petersburg, after which she rarely left her apartment and was eventually confined to bed by her illness. Lyudmila Ivanovna died after a long illness shortly before the unveiling ceremony of the M. I. Glinka monument on 18 January 1906, at half past six in the evening and was buried next to her brother.²¹

15 Shestakova, "Glinka v vospominaniyah," 51.

16 Shestakova, "Poslednie gody," 618–621.

17 Ibid., 623–624.

18 Russian historian, philologist, and literary scholar.

19 Shestakova, "Glinka v vospominaniyah," 51 and 52.

20 Lyudmila Ivanovna Shestakova, "Moi vechera," in *Ezhegodnik Imperatorskikh Teatrov* 4, Prilozhenie 2, season 1893–1894 (Sankt-Peterburg: Imperatorskie teatry, 1895): 125 and 126.

21 Nikolai Findeisen, "Pamyati L. I. Shestakovoy," *Russkaya muzykal'naya gazeta* 13, no. 6 (1906): 152.

Shestakova's Merits for Glinka's Music during His Life

Shestakova took care of her brother and provided a pleasant working environment; moreover, at her request Glinka wrote the aforementioned autobiography *Zapiski*. It is thanks to her that a complete collection of his romances (songs) was created:

After moving to the city to Tomilov's house in Ertelev Lane, I began to take care of my brother's music. I began by putting my brother's romances in order. This was fraught with great difficulty; my brother remembered that he had written in the Caucasus, in Moscow, abroad, and in Little Russia, but he did not know whom exactly to ask about these works. I managed to gather almost everything. My brother himself made a list of what year he had written what, and in my book all the romances are arranged according to his instructions, and there are also a few lines written by his hand confirming that I have arranged them.²²

The title page of Lyudmila's collection of romances has a statement in Glinka's own hand:

This book contains a collection of romances and songs by M. I. Glinka, carefully collected and put in a probable order by L. I. Shestakova, to whom this book belongs.²³

One of her most significant contributions during Glinka's lifetime was the commissioning of two copies of the orchestral scores of *Ruslan and Lyudmila* and *A Life for the Tsar (Zhizn za carya)*. Until then, only a few manuscripts existed, and they also had many errors. She decided to do this after the scores of both operas had burned at the Bolshoi Theatre in Moscow (1853), and Glinka feared that a similar incident might happen in St. Petersburg, where the last copies of the full orchestral scores were located. Had it not been for the new copies, the beloved *Ruslan* would have been lost forever, for it burned in the fire of the Mariinsky Theatre in 1859. The copies were sent to Vladimir Stasov and to Siegfried Dehn in Berlin.²⁴

22 "По переезде в город в дом Томилова, Эртелев переулок, я принялась заботиться о музыке брата. Начала я с того, что вздумала привести в порядок романсы брата. Это было связано с большими затруднениями; брат помнил, что он писал и на Кавказе, и в Москве, и за границей, и в Малороссии, но у кого именно нужно было спрашивать эти сочинения, — он не знал. Мне удалось собрать почти все; брат сам составил список, в котором году он что сочинял, и у меня в книге все романсы расположены по его назначению, и там же его рукой написано несколько строк, которыми он подтверждает, что это приведено в порядок мною." Shestakova, "Glinka v vospominaniyah," 50.

23 "Эта книга содержит в себе собрание романсов и песен М. И. Глинки, тщательно собранных и приведенных в возможный порядок Л. И. Шестаковой, коей и принадлежит сия книга." As cited in Perepelkina, "L. I. Shestakova."

24 Stasov, "Biograficheskie zametki," 39 and 41.

Transport of Glinka's Remains from Berlin to St. Petersburg

Glinka sent his last letter to Shestakova from Berlin in January 1857, informing her that he was not well. Another letter (dated 30 January / 11 February)²⁵ was written at Glinka's request by the composer Vladimir Kashperov, who was also in Berlin at the time, stating that Glinka had a bad cold but that his condition was not serious. Thereafter, on 12 February, Shestakova received news of Glinka's death at 5 a.m. on 3/15 February and of the subsequent funeral at the local cemetery.²⁶

*On February 3, 1857, Mikhail Ivanovich Glinka died and the lifework of his sister, Ludmila Ivanovna, began. From that moment till her death in 1906 at the age of eighty-eight, every hour of Ludmila's life was dedicated to Glinka's interests, to keeping his name warm and alive, to giving encouragement and friendship to those musicians he would have helped, to bringing order into the piled-up disorder that "my dear brother" left behind him.*²⁷

Shestakova immediately decided that her brother's mortal remains should be transferred to St. Petersburg. For this she needed the consent of the Tsar (at that time Alexander II). She obtained this with the help of Vladimir Stasov and the politician Ivan M. Tolstoy.²⁸ In addition, the Tsar ordered that all expenses be paid by the state first, so that Shestakova would have time to pay them back. After receiving the sad news, Shestakova wrote to Dehn and Kashperov asking them to describe Glinka's last days.²⁹ In the letter from Dehn, who spent every day with Glinka during his illness, there is a very interesting account of the composer's cause of death (to this day it is often claimed that he died of a cold or pneumonia, which the following lines and the medical report³⁰ refute):

25 Julian calendar / Gregorian calendar. In this chapter, both calendar variants are given in the context of Berlin.

26 He was buried on February 6/18 at the Dreifaltigkeitsfriedhof evangelical cemetery in Berlin. Meyerbeer, Dehn, Kasperov and several other musicians were present at the modest funeral. Shestakova, "Poslednie gody," 629.

27 The author of this text has known Shestakova all his life because his parents were friends with her, but his recollections are incorrect in many respects. For example, in the quoted text Shestakova's age at the time of her death is given as 88, but in reality she was 89. Serge Bertensson, "Ludmila Ivanovna Shestakova – Handmaid to Russian Music," *The Musical Quarterly* 31, no. 3 (1945): 331.

28 Stasov described his talks with Tolstoy in a letter to Shestakova. Lyudmila Ivanovna Shestakova, "Novye materialy dlya biografii M. I. Glinki," *Russkaya muzykal'naya gazeta* 5, no. 12 (1898): 1022–1023.

29 Shestakova, "Poslednie gody," 624–625.

30 This report, which indicates enlarged liver as the cause of death, was published in the Russian translation in the article: Shestakova, "Novye materialy," 1022.

17 (5.) *the corpse was dissected in the presence of a physician, in compliance with all legal regulations. Glinka demanded this often and persistently, made it my duty, and made me promise to do it. The dissection revealed that Glinka had died of an excessive development of the so-called fatty liver disease and that under these circumstances he did not have long to live.*³¹

In the same letter Dehn wrote:

*Following your wish, I put a temporarily simple monument on his grave, made of Silesian marble, with the inscription: Michail von Glinka. Kaiserlicher russischer Kapellmeister. Geb. 20 Mai zu Spasskoe, Gouv. Smolensk. Gest. 15 Februar 1857 zu Berlin.*³²

Vasily Pavlovich Engelhardt, an astronomer and friend of Glinka, came to Berlin to arrange for the exhumation and subsequent transfer of the remains to Russia. The exhumation took place at 4 a.m. on 14/26 May. In his letter of 16/28 May, Engelhardt recounted the resting place and the procedure of the exhumation to Glinka's sister:

*There was no smell, but none of us dared to lift the sheet and look at the body, only the undertaker had the courage and then said "Das Gesicht sieht böse aus". According to him, it was impossible to distinguish any features because the whole face was covered with a white substance, like a layer of cotton wool.*³³

Dehn described that Glinka's grave was not located directly in the cemetery, but outside of it behind the wall where the new cemetery was laid out. The grave was poorly built and its outer part was dilapidated. Along with the letter, Engelhardt sent several flowers from Glinka's grave.

On May 21, Shestakova, accompanied by some of Glinka's friends, left for Kronstadt, where the steamer carrying Glinka's body arrived the next

31 "17 (5-го) тело, с соблюдением всех законных формальностей, в присутствии врача анатомировано. Глинка часто и настойчиво этого требовал, поставив мне это в обязанность и взял с меня в том обещание. Диссекция указала, что Глинка умер вследствие чрезмерного развития, так называемого ожирения печени и что при этих условиях он, ни в каком случае, не мог долго жить." Shestakova, "Poslednie gody," 628–629.

32 "Сообразно с вашим желанием, я поставил временно простой памятник на его могиле из силезского мрамора с такою надписью: Michail von Glinka. Kaiserlicher russischer Kapellmeister. Geb. 20 Mai zu Spasskoe, Gouv. Smolensk. Gest. Februar 15, 1857 zu Berlin." Ibid., 629.

33 "Запаха никакого не было, но никто из нас не решался приподнять простыню и посмотреть на тело, только гробощик имел столько смелости и сказал 'Das Gesicht sieht böse aus'. По его словам, нельзя уже было различить ни одной черты, ибо все лицо было покрыто каким-то белым веществом, как-бы слоем ваты." Shestakova, "Novye materialy," 1023.

day. That evening his remains were transferred to the Lazarus church in St. Petersburg, and on May 23 the coffin was taken to the Dukhovskaya church, where a funeral ceremony was held the following evening. Glinka was buried in the Alexander Nevsky Lavra in the Tikhvin cemetery. Above his new grave, Shestakova had a monument erected, designed by academician Ivan Gornostayev. The tombstone on Glinka's Berlin tomb was preserved even after the exhumation at her request.³⁴

Printing of Scores

In addition to transporting Glinka's remains, Engelhardt had another task in Berlin. Following Shestakova's instructions, he had the scores of the overtures of *A Life for the Tsar*, *Ruslan and Lyudmila*, *Noch v Madride* (*Summer Night in Madrid*), and *Aragonskaya khota* (*Jota Aragonesa*) printed. These overtures were dedicated to Meyerbeer, Liszt, Berlioz, and Dehn. All these musicians spoke very highly of Glinka's music and, naturally, Shestakova's aim in taking this step was to make her brother's music known abroad. *Jota Aragonesa* was dedicated to Ferenc Liszt, who then wrote to Shestakova:

*I would like to tell you how much I was moved by your letter! I thank you for remembering me as one of the most sincere and zealous admirers of your brother, a magnificent genius, so worthy of high fame precisely because he was above vulgar success. [...] I accept your honourable dedication with sincere gratitude, and it will be my pleasure and duty to promote as soon as possible the diffusion of Glinka's works, for which I have always felt the most sincere and enthusiastic sympathy.*³⁵

Liszt, the then bandmaster of the Weimar Orchestra, performed *Jota Aragonesa* at the New Year's concert in 1858, where, according to his letter to Engelhardt, it met with great success and was very popular among the members of the orchestra, too.³⁶

After Glinka's death, Shestakova became the heiress of all his tangible and intangible assets, but she renounced everything in favour of her sisters, retaining only the musical rights, though not for material reasons (much of his

34 Shestakova, "Poslednie gody," 632.

35 "Я желал бы высказать вам, как меня тронуло ваше письмо! Благодарю вас за то, что вы вспомнили обо мне, как об одном из самых искренних и ревностных поклонников великолепного гения вашего брата, столь достойного высокой славы именно потому, что он стоял выше вульгарных успехов... Я принимаю с истинною благодарностью почетное ваше посвящение, и для меня это будет удовольствие и обязанность, как только возможно, содействовать распространению созданий Глинки, к которым я питал всегда самую искреннюю и восторженную симпатию." As cited in Stasov, "Biograficheskie zametki," 45.

36 Ibid., 45.

work, including the two operas, had been previously sold by Glinka himself).³⁷ In order to better disseminate Glinka's work, Shestakova decided to publish the scores of his operas. She reached an agreement with the prominent publisher and editor Fyodor Stellovsky,³⁸ who already owned many of Glinka's works, and sold him all the previously unsold works for a symbolic 25 rubles. In addition, she gave his publisher a thousand rubles, knowing that publishing Glinka's scores was not a profitable venture for him. However, after Stellovsky took no steps to print the scores, Shestakova asked permission to print operas abroad. Stellovsky initially gave his consent, but instead of providing Balakirev with the necessary scores, he initiated a lawsuit against Shestakova in 1866, which she won in 1867 with the help of Dmitri Stasov.³⁹ Nevertheless, Stellovsky was still the owner of the operas, and the possibility of printing them was not in sight.⁴⁰

Towards the end of his life Stellovsky suffered from mental illness and died in April 1875. After his death, the publishing house passed into the inheritance of his sister, who authorised the lawyer F. A. Gake, with whom Shestakova eventually arranged to print the scores. In 1876, under conditions favourable to the publisher, she obtained consent to print *Ruslan* in Leipzig. The conditions were as follows: She received permission to print one hundred copies of the score of *Ruslan*, fifty of which she could give to anyone she wished, the remaining fifty going to Stellovsky's publishing house. Gake undertook to publish 50 copies of the score of *A Life for the Tsar*, of which he gave 25 to Shestakova. In order to print the scores, which was a very expensive affair, Lyudmila Ivanovna sacrificed her last possessions and also had to borrow money from Nikolsky.⁴¹ Having raised the necessary sum, she commissioned Balakirev, who asked Rimsky-Korsakov and Lyadov for help, to prepare the score for printing. The printing and the necessary proofreading were accompanied by a number of worries and inconveniences, and Shestakova had to borrow additional money:

The money I had borrowed was not enough, I borrowed more, and finally, on 10 November 1878, I received the first printed edition of the score of Ruslan from Leipzig. There are no words to express what I felt when I held that copy in my hands! I forgot all the difficulties, all the hard times, and was

37 Glinka sold many of his works to his friend Pyotr Gurskalin, who owned the Odeon publishing house, and Fyodor Stellovsky bought the rights to Glinka's music (incl. both operas) from this company during Glinka's lifetime. Shestakova, "Poslednie gody," 631.

38 Stellovsky was not only a music publisher; he also published the first collections of writers such as Lev Tolstoy or Fyodor Dostoevsky.

39 According to Lobankova, the lawsuits lasted until 1870. Lobankova, *Glinka*, 524.

40 Shestakova, "Poslednie gody," 631.

41 Shestakova, "Glinka v vospominaniyah," 53.

completely happy. On the evening of the next day I invited those who had made this possible to my house, placed my brother's bust on the dais, lit it, decorated it with flowers, and spread the score of Ruslan near the bust; after dinner, with a glass in my hand, I said with a joyful feeling in my soul, "Mi-sha, today I can drink a glass to your memory with a clear conscience and a pure soul. Your wish is fulfilled, the printed score of Ruslan lies at your feet."⁴²

A month later she received the rest of the scores, which she distributed to major European and Russian libraries, theatres and conservatories, and gave some away to prominent people and art lovers.⁴³ The score of *A Life for the Tsar* was printed in Leipzig in 1881.

Ruslan and Lyudmila in Prague

At the time when it was impossible to print the scores of Glinka's operas because of Stellovsky, Shestakova decided to make Glinka's music known in other ways. When she learned that Prague was extremely friendly to Russian music and that *A Life for the Tsar* was to be performed there, she took this opportunity to make an offer to the Provisional Theatre in Prague to perform Glinka's beloved opera *Ruslan and Lyudmila*. To make the necessary arrangements, she visited Prague herself at the end of October 1866.⁴⁴ After successful discussions, she ordered costume and scene designs at her own expense from the artist Gornostayev, the designer of Glinka's tombstone, which she then sent to Prague.

The Stellovsky case dragged on, and there was no thought of printing the scores. But I wanted to do something for my brother's music, and so, having learned that the Czechs were very friendly to Glinka's music and were staging A Life for the Tsar in Prague, I asked Miliy Alexeyevich Balakirev to travel there and take the score of Ruslan with him. Balakirev travelled for quite a long time, but could do nothing, for it was the time of the Austro-Prussian War of 1866. In September 1866, after the end of the war, I pursued my idea of staging Ruslan in Prague and travelled there [...] The matter of

42 "Занятых мною денег оказалось недостаточно, я заняла еще и, наконец, в 1878 году, 10-го ноября, я получила первый печатный экземпляр партитуры *Руслана* из Лейпцига. Что почувствовала я, взяв этот экземпляр в руки, нет слов выразить! Я забыла все неприятности, все тяжелые часы и была совершенно счастлива. На другой же день я пригласила к себе вечером всех сотрудников, поставила бюст брата на возвышении, осветила, украсила его цветами и близ бюста разложила партитуру *Руслана*; за ужином, с бокалом в руках, с радостным чувством в душе, сказала: – Миша, сегодня с чистой душой и совестью могу выпить бокал в память твою. Твое желание исполнено, – печатная партитура *Руслана* у ног твоих." Shestakova, "Glinka v vospominaniyah," 53–54.

43 Ibid., 54.

44 According to the Gregorian calendar.

*staging Ruslan was settled within ten minutes, so that on the very day I returned from the theatre I wrote to Balakirev in St. Petersburg.*⁴⁵

After visiting Prague, Shestakova remembered the Czechs with respect. She made friends during her stay, for example with Josef Kolář, a Slavist and translator with whom she later corresponded. Her letters to him reveal that *Ruslan's* score was kept in Prague and that Shestakova had to press for its return because Stellovsky died and the printing of scores was again on the agenda. Based on her note from the letter of 8 February 1875, the score in Prague was probably one of the copies made at her request after the Bolshoi Theatre fire:

*[...] moreover, these are the only copies reviewed and corrected by the brother himself, and the scores should be printed according to them.*⁴⁶

Balakirev visited Prague for the first time in August 1866, when he was to negotiate a performance of *Ruslan*, but because of the ongoing Prussian-Austrian War he soon had to leave the city. Six months later he returned, and on 16 February 1867,⁴⁷ he famously conducted *Ruslan and Lyudmila*. This opera and its conductor earned general esteem there. The Russian press, as well as V. Stasov,⁴⁸ for example, wrote about Prague as the place where Balakirev and *Ruslan* received the recognition they deserved, despite minor disagreements and problems Balakirev had in Prague, a recognition this opera had to wait for in Russia. This great success in Prague was also one of the impulses that led to the opera *Ruslan and Lyudmila* being reassessed there when it was performed again at the Mariinsky Theatre in 1871.

Monuments and Museum

On 20 May 1885, the day of Glinka's birthday, his bronze statue, financed by voluntary donations, was unveiled in Smolensk. Shestakova played an important role in this event as well. At her expense, an iron and copper fence

45 Shestakova, "Glinka v vospominaniyah," 52 and 53.

46 "[...] к тому же это единственные экземпляры просмотренные и исправленные самым братом, и понятно, что по ним должны печататься партитуры." Lyudmila Ivanovna Shestakova, "A letter to Josef Kolář," February 2, 1875, Museum of Czech Literature, Josef Kolář fonds (no. 818).

47 According to the Gregorian calendar.

48 Stasov wrote a comprehensive article about this opera on the fiftieth anniversary of the premiere of *Ruslan*, where he also mentioned the Prague performance. Vladimir Stasov, "Ruslan i Lyudmila M. I. Glinki: K 50-letiyu etoy opery na scene," *Ezhegodnik Imperatorskikh Teatrov* 2, season 1891–1892 (1893): 289–333.

with musical motifs from Glinka's works was erected around the statue.⁴⁹ This statue was the first ever monument to Glinka and the first monument to a Russian composer in Russia.⁵⁰

On the day of the fiftieth anniversary of the premier of *Ruslan*, 27 November 1893, thanks to the efforts of Shestakova and other friends, the name of Nikolskaya Street leading to the Mariinsky Theatre was changed to Glinka Street in honour of the composer. The house where he lived in St. Petersburg was decorated with a memorial marble plaque.⁵¹

On the occasion of the five hundredth performance of *A Life for the Tsar*, on 28 November 1879, Shestakova received a sum of 2,500 roubles, which she was to dispose of as she saw fit. She did not keep any part of the money. She donated a thousand rubles to the Free School of Music, which had been close to her heart since its foundation, and decided to give 1,500 rubles as an "Olga scholarship" (in memory of her deceased daughter) to a girl of her choice who was studying at a girls' grammar school.⁵²

On 27 November 1892, a celebratory performance of *Ruslan and Lyudmila* took place at the Mariinsky Theatre to mark the fiftieth anniversary of its production. At this performance, Shestakova was given a place of honour in the auditorium. Upon her arrival in the auditorium, she was greeted with applause and a bouquet of flowers by members of the opera. During the intermission, a delegation led by V. V. Stasov came to her and presented her with a wreath in the form of a star with the inscription "for 50 years of service to her brother" on the ribbon.⁵³ On that day, thanks to the initiative of V. V. Stasov, an exhibition museum was set up in the foyer of the theatre, where objects related to Glinka and his fairy-tale opera were displayed. The list of objects that were in the museum and a description of their location can be found in the *Ezhebodnik Imperatorskih teatrov*⁵⁴ and in more detail in the *Russkaya muzykal'naya gazeta*,⁵⁵ where Stasov's letter describing his motives for setting up the exhibition was also published.⁵⁶ After this performance, the opinion began to prevail that the composer Glinka deserved a permanent museum. Shestakova, who was nearly eighty years old, was aware of this.

49 Stasov, "Biograficheskie zametki," 46.

50 Lobankova, *Glinka*, 525.

51 Stasov, "Biograficheskie zametki," 46.

52 Ibid., 47.

53 "Obozrenie deyatelnosti Imperatorskih scen v sezon 1890–91 g.," *Ezhebodnik Imperatorskih Teatrov* 3, season 1892–1893 (1894): 199.

54 "Muzey Glinki v foye Mariinskogo teatra v den' prazdnovaniya 50-ti-letiya opery Ruslan i Lyudmila," *Ezhebodnik Imperatorskih Teatrov* 3, season 1892–1893 (1894): 551–555.

55 The described exhibits did not become part of the new Glinka Museum. Nikolai Findeisen, "Muzey Glinki," *Russkaya muzykal'naya gazeta* 3, no. 12 (1896): 1525–1536.

56 Vladimir Stasov, "Muzey Glinki v foye Marrinskogo teatra, (Pismo k N. F. Findeisenu)," *Russkaya muzykal'naya gazeta* 3, no. 12 (1896): 1519–1524.

In November 1895, she approached the Russian Musical Society with the idea of establishing a Glinka Museum in the building of the Conservatory, which was still under construction (it had been created by the reconstruction of the Bolshoi Theatre in St. Petersburg). This project met with a positive response in the Conservatory, and a separate room was set aside for the museum. Shestakova set the opening day on the symbolic date of 27 November 1896, when the premiere of *A Life for the Tsar* turned 60.⁵⁷ Shestakova herself donated exhibits for the museum and made a financial contribution to it. The museum's catalogue was also prepared at her expense. The proceeds from the sale of the catalogues were intended for the support of the poor students of the conservatory.⁵⁸

The significance of the museum lay not only in the fact that it was the first permanent Glinka museum, but also the first institution of its kind dedicated to a single musician in Russia.⁵⁹ Musicologist Nikolai Findeisen, later the author of Glinka's biography, whom the composer's sister met shortly after the aforementioned anniversary of *Ruslan and Lyudmila*, helped Shestakova set up this museum.⁶⁰ He later published the list of exhibits in an article "Muzey Glinki" in his journal *Russkaya muzykal'naya gazeta*.⁶¹ According to his diary entries, at the time of its opening the museum was "still very poor and unattractive" and the exhibition at the Mariinsky Theatre was "splendid compared to this museum."⁶²

Conclusion

Shestakova herself wrote several memoirs describing her brother's life, which are an invaluable source of information about Glinka and his life. The present study also draws on them. These include *Byloe M. I. Glinki i ego roditeley*, "M. I. Glinka v vospominaniyah ego sestry" and "Poslednie gody zhizni i konchina Mihaila Ivanovicha Glinki." She was also the author of the memoir *Moi večera*, in which she reminisces about the composers of the New Russian School and their meetings, among other things. Since she wrote these memoirs many years after the events described, there are some inaccuracies. Shestakova, the Stasovs and Engelhardt donated documents about Glinka, his letters and autographs to the Imperial Public Library (now the Russian National Library), which to this day houses the most extensive collection of Glinka.⁶³

57 In 1917 the Glinka Museum was closed; today most of the documents from this museum are at the Russian Institute of Art History. Lobankova, *Glinka*, 519 and 525.

58 Ol'ga Gavrulina, "Komnata Glinki: Pochemu zakrylsya muzey kompozitora v Peterburge?" *Sankt-Peterburgskie vedomosti*, May 5, 2019, https://spbvedomosti.ru/news/nasledie/komnata_glinki_pochemu_zakrylsya_muzey_kompozitora_v_peterburge/.

59 Findeisen, "Muzey Glinki," (1896): 1525.

60 Findeisen, "Pamyati L. I. Shestakovoj," 149.

61 According to this article, there were 98 exhibits in the museum after its opening. Nikolai Findeisen, "Muzey Glinki," *Russkaya muzykal'naya gazeta* 4, no. 1 (1897): 119–126.

62 Findeisen, *Dnevnik: 1892–1901*, 180.

63 Lobankova, *Glinka*, 519.

Lyudmila Ivanovna devotedly cared for her brother and his legacy, and her merits are undeniable. Thanks to her, we can still hear the opera *Ruslan and Lyudmila* today, which would have been lost forever without her involvement in the transcription of the opera scores. She also collected her brother's romances, and it is possible that without her efforts some of them would not have been preserved for future generations. She tried to make Glinka's music known abroad and thus promote Russian music in general, and she played an important role in the lives of many musicians of the time. She urged Glinka to write his autobiography *Zapiski*, and she herself wrote several texts about her brother's life, which are an important source of information about Glinka. After her brother's death, she also played a certain role in the publication (and censorship) of his letters and *Zapiski*. Together with Vladimir Stasov, she helped to create a kind of cult, the composer's "second life", which fundamentally influences the way Mikhail Glinka, the father of Russian music, is perceived to this day.

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POVZETEK

Ljudmila Ivanovna Šestakova, roj. Glinka: genijeva mlajša sestra

Ljudmila Ivanovna Šestakova (1816–1906) je bila mlajša sestra ruskega skladatelja Mikhaila Ivanoviča Glinke (1804–1857). Za časa njegovega življenja, predvsem pa v njegovih zadnjih letih, je predano skrbela zanj in ga podpirala. Prav zaradi njene podpore je Glinka napisal svojo avtobiografijo *Zapiski*, prav tako pa je poskrbela za to, da sta se partituri obeh njegovih oper ohranili. Po bratovi smrti (in zaradi svoje nesrečne usode) si je zadala življenjski cilj, da poskrbi za njegovo zapuščino in širi njegovo glasbo. Takoj po bratovi smrti je (s pomočjo prijateljev) začela urejati prenos njegovih posmrtnih ostankov iz Berlina, kjer je Glinka umrl, v St. Peterburg. V slednjem je organizirala pogreb na pokopališču Tikvin. Pozneje je pomagala širiti njegovo glasbo, s tem da je, denimo, dala natisniti partiture njegovih uvertur in oper (tisk oper je zapletel sodni spor z glasbenim urednikom Fjodorjem Stelovkijem). Prav tako je igrala pomembno vlogo pri izvedbi ljube mu opere *Ruslan in Ljudmila* v Pragi (1867), ko je bila ta tam prvič uprizorjena zunaj Rusije. S tem si je prizadevala zlasti za promocijo Glinkovega dela v tujini. Ljudmila Ivanovna Šestakova je bila tudi pobudnica ustanovitve Glinkovega muzeja v St. Peterburgu (1896), prvega muzeja v Rusiji, posvečenega posameznemu skladatelju. Vedno so se je spominjali in jo slavili kot sestro čaščenega genija. Poleg tega, da je širila bratovo glasbo, je bila pomembna osebnost sanktpeterburške glasbene scene, saj je prijateljevala z mnogimi glasbeniki tistega časa (npr. s skladatelji Ruske peterke, Vladimirjem V. Stasovim in Nikolajem Findejznom). Napisala je številne spomine o bratu in prijateljih, sanktpeterburških glasbenikih, ki predstavljajo neprecenljiv vir informacij o Glinkovem življenju in družini, izoblikovanju nove ruske šole in tedanjem glasbenem življenju v Sankt Peterburgu. Ko je umrla, so jo pokopali ob bratu.

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