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AUTHORS: Olga GUSEYNOVA,Ömer TÜRKMENOGU

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Research Article

Russian romance: synthesis of classical and folk music at the beginning of the 19th century

Olga Guseynova¹ and Omer Turkmenoglu²

Music Education Department, Fine Art Faculty, Gazi University, Ankara, Türkiye

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Abstract

The rise of interest in traditional folk culture sparked by romanticism at the turn of the 18th and 19th centuries determined the formation of a unique style in classical music – Russian romance – which incorporated western classical music traditions and Russian folk music. The aim of this research was to study the history and distinguishing features of Russian romance of the early 19th century. The selected romances composed by Alexander Alyabiev, Alexander Varlamov, and Mikhail Glinka were analyzed by the methods of music discretization and compositional analysis. The discretization method, which consists in breaking up a piece of music into relatively simpler and smaller parts, has been used to analyze harmony, modulation, counterpoint, and the development of small melodic motifs. Compositional analysis was used in order to evaluate the piece in terms of authors' intention and authentic style. As a result, the elements of classical music such as Alberti bass, tonal scales, modulation, and square period, and the elements of Russian traditional music – large ascending and descending intervals, syncopation, variational development, musical ornaments and embellishments – were identified in the selected pieces. The combination of classical form and a sentimental nature of declamation defines the stylistic feature of the selected romances.

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Introduction

From the 18th century until nowadays Russian classical music represents a synthesis of styles: classical music which entered Russia in the early 18th century by the decision of Peter the Great; Russian folk music which has always been an essential and integral part of Russian people's life and started to interfere classical songs, operas and instrumental music at the turn of 19th century; and church music utilized in a form of psalms and jingle bells in the world-known works of Glinka, Rimski-Korsakov, Mussorgsky, Rachmaninoff, Tanev and many others.

In the 18th century, the principal institute responsible for art was the Russian imperial court, introducing to the aristocracy new European customs and fashion (Klimenko, 2015, p.509). Famous musicians and ensembles were invited to Russian Empire to bring from Europe the best in terms of music – Italian and German operas, instrumental and vocal music, romances on French poems and lyrics. By the end of the 18th Century, classical music was an integral part of the nobility's and high society's life. However, neither vocal nor instrumental music played in Russia at the beginning of the 18th century was Russian by its origin. The music composed by Russian musicians of that time was based on European traditions and was notable for its low variability and novelty.

While the court nobility imposed Western music tradition, there were new and progressive Russian public figures who spread the traditional art, contributing to strengthening national identity (Klimenko, 2015, p.509). By the end of the

¹ Corresponding Author: Doctorant, Music Education Department, Fine Art Faculty, Gazi University, Ankara, Türkiye. E-mail: guolia@yandex.ru ORCID: 0000-0002-9349-9642

² Professor, Music Education Department, Fine Art Faculty, Gazi University, Ankara, Türkiye. E-mail: omermusic06@gmail.com ORCID: 0000-0002-2539-3600

first quarter of the 18th century, a new type of secular lyrical song appeared which reflected changes in the lifestyle and thoughts of Russian society. Aristocratic salons of St. Petersburg sounded sentimental romances, lyrical songs, love poems created by and amateur poets (Klimenko, 2015, p.510). The fashion for the song's book grew promptly and Russian romance gradually integrated into professional musical life.

In the early nineteenth century, a new direction of romanticism in Russia developed rapidly and had a profound effect on the fate of music (Tursunova, 2021, p. 78). Dissatisfaction with the injustice of social inequality, dreams of individual freedom and freedom of expression were reflected in Russian romanticism as an independent trend. In particular, Russian romantics expressed the ideas of spiritual and personal identity in their works of art. They tried to arouse interest in Russian history, historical songs, tales and legends. These aspects of romantic aesthetics served to enrich the existing styles of Russian music and language in the works of composers of the early 19th century.

At the turn of the 19th century, the development of romanticism in Russian literature extremely diversified the genre and content of national literature (Klimenko, 2015, p.510). Folklore served as a source of realistic expression, language and literature stuffed with authentic characters. Lyrical songs were greatly influenced by the works of new talented poets such as Pushkin, Mikhail Lermontov, and Fyodor Tyutchev – the most significant and important Romantic Russian poets who were later called the poets of the Golden Age of Russian Poetry (or Age of Pushkin). The combination of their poetry and vocal chamber music turned Russian romance into a national phenomenon. The Golden Age of Russian Poetry fostered talented romance song composers, such as Alexander Alyabiev, Petr Bulakhov, Alexander Varlamov, Alexei Verstovsky, Alexander Gurilev, and Nikolai Titov. Over time, the Russian romance replaced the early sentimental lyrical songs, made changes to the repertoire and became widely popular among people of different social strata. Romance marked the beginning of a new era of Russian lyrical song and laid the foundation for subsequent generations of Russian composers (Klimenko, 2015, p.510).

However, the musicology studies on the topic of vocal chamber music of the 18th-19th century for a long time attracted the attention of researchers relatively rare. In the works of Soviet scholars, who essentially discovered the rich heritage of Russian music of the 18th and early 19th century, a modest miniature genre of Russian song was naturally overshadowed by the broader, diverse art of opera (Levasheva, 1984, p.184). In addition, the same study of Levasheva (1984), the author suggests that the early forms of romance was largely influenced by the prejudice according to which the romance of the 18th - early 19th centuries was considered an exclusively imitative, classical expansion artificially introduced into Russia.

Despite the fact that the genre of Russian song itself was an integral part of life and culture, the lyrical song-romance was hardly studied until the middle of the 19th century. Considering the efforts of Soviet scientists, musicologists, and literature scholars, comprehensive musical and historical analyses are available these days. In the works of N. Findeisen, V. Asafiev, and then Y. Keldysh (1983, 1984, 1988), B. Levasheva, (1984), B. Dobrohotov (1985), L. Butir (1986) and other authors, this area of musical heritage unexpectedly revealed its true artistic value and found a truly scientific coverage. The work of musicologists-historians mentioned above was accompanied by literary studies, in which Russian song genre gradually won a deserved place. These days, the genre of Russian romance attracts the historian of literature as a genre of the widest use, receiving a direct response in the hearts of people, as a genre of simple, unpretentious art (Levasheva, 1984, p.184).

The article examines the features of Russian romance and, given the fact that the study of Russian folklore remains in the sphere of the Russian-speaking literature, aims to spread knowledge about Russian cultural heritage abroad. The romances "The Nightingale" (1825) by A. Alyabiev, "Mountain Heights" (1849) by A. Varlamov, and "Reassurance" (1825) by M. Glinka were selected for the current analysis which is supported by the comments of prominent composers and ethnomusicology researchers.

Russian Romance

The term *romance* first appeared in Spain and originally meant a secular song or a ballad in Spanish (Vasina-Grossman, 1978, p. 694). Soviet and Russian literature scholar and philologist Mikhail Leonovich Gasparov (2001) described

romance as a genre of lyrical-epic poetry that had developed by the 14th century in European folklore on the basis of the lyrical-epic form of narrative and transformation of knightly poems. From the beginning of the 18th century in France, then in Germany, Russia, and other European countries, romance transformed into a poetic genre: a particularly melodic lyric poem (as well as a poem accompanied by music), and a genre of vocal music.

With the influence of romanticism and spread of classical music in Russia in the early 18th century, romance was introduced to the nobility and elite as a vocal composition of the pastoral genre written to French lyrics (Vasina-Grossman, 1978, p. 695). Gradually, romance acquires a broad meaning and becomes synonymous with a solo chamber song with instrumental accompaniment, written on the poetic text of a lyrical nature (Butir et al., 1986, p. 209). Singing passionate songs became a secular fashion that was reflected in the literature of the first decades of the 18th century.

By the first quarter of the 18th century, a new love-lyrical song went beyond the boundaries of aristocratic salons, penetrating into wider circles of the bourgeois population, which affected its vocabulary and figurative structure. The classical and traditional were mixed and intertwined: ponderous religious language, slavonicisms (old Slavonic words) were combined with courtly book tongue, with numerous polonisms (old Polish words) and ukrainianisms (old Ukrainian words), with the use of foreign words and expressions (Keldysh, 1984, p. 156). The stylistic duality and variegation of lyrics were reflected in music as well. Folkloric language coexists with quotes from psalms, and rhythms of classical European dances that came to Russia with assemblies, balls, and other forms of new secular everyday life. A mournful love poem would be accompanied by a carelessly light and graceful dance melody; and words of an ardent confession of passionate love would be followed by a ponderous melody (Keldysh, 1984, p. 157). Referring these features to a love-lyrical song “Ah, my shine, slide” (“Ah, svet moi gorki”) Keldysh (1984) criticized the song for its compositional cliché and commonplace content (Semevskiy, as cited in Keldysh, 1984, p. 155).

By the end of the 18th century, an independent genre of Russian romance is being formed and associated with a certain Russian folk tradition. The artistic form of romance is enriched and improved, and the sensitivity of love-lyrical narration is gradually replaced by more subtle and in-depth elegiac themes, lyrics of meditation and reflection, sometimes acquiring the character of a monologue. The naive pastoral specific to the romance of the 18th century disappears: it is gradually being replaced by a more strict, sublime idyll (Keldysh, 1984). The poetry of early romanticism puts forward a new dramatic genre of ballad filled with theatrical figurativeness. As a new word, dictated by a common desire for a national character, Russian romance reveals bright features of local colour - oriental, gypsy, Italian and Spanish.

The process of romance genre enrichment is studied and disclosed in multiple author work “Russian Music History” (Keldysh, 1984, Butir et al., 1986). According to Keldysh (1984) synthesis of styles went in parallel with the crystallization of certain musical and stylistic patterns, which were firmly entrenched in vocal creativity and in the most significant way influenced the entire intonational structure of Russian music in the first half of the 19th century. The first and most important sign of stylistic renewal was the broad melodic development characteristic of Russian folk music. Flexibility, plasticity of intonations implied a specific vocal performance. Melody of romance easily fits into the range of the voice, and is defined by the rhythm of human breath, and depicts intonation of expressive speech. As an integral component of Russian romance, diverse music ornaments and embellishments enrich the musical texture of songs. In the style of the “Russian bel canto” of this time, there are not external layers, but, on the contrary, contribute to the expressiveness of musical speech. Typical to the genre were exquisite grupettos that smoothly carry the melody upwards, or expressive grace notes that give the performance a kind of sobbing tone. The repetition of the last two lines at the end of the first and second quatrain causes a corresponding extension of two or four measures, in which the main, climax of romance often appears. In some cases, the poetic-musical stanza consists of four verses and fits into the framework of the period. Every music phrase is harmonious, classically measured and logical. The rhyme is emphasized by a cadenza, the stanza follows a simple two-part structure, and each verse is separated by a caesura pause.

There are frequent cases of exact melodic correspondence between cadence and rhyme (Keldysh, 1984; Butir et al., 1986).

Such harmony and logical construction fully met the aesthetic requirements of Russian classical art of that time. Soft sensitivity, the languor of lyrical outpourings in a sentimental romance organically combined classical clarity and harmony of form.

Composers of the early 19th century – Verstovsky, Alyabiev, Gurilev, Varlamov, Glinka and others – appealed to a wide stratum of listeners. They strived to convey improvisation of a lyrical song in a flexible, patterned wide melody. Being limited in expressive means such as a transparent and simple piano classical accompaniment, a vocal melody that rotates in the middle register and does not require a wide range of an operatic voice, without destroying the internal articulation of a stanza, composers sought to convey the music of poetic speech by accentuating or extending “essential” words and easing some of the rest (Keldysh, 1984). The folk-specific intonational formula was a special technique of melodic ostinato, a long singing of the syllable, which increases the semantic meaning of the spoken text. However, the composers did not strive to reproduce the melodic structure of the Russian folk song in all its purity and rigor. Elements of an old peasant song are mixed with sensitive romance melody, with the emotional openness and pathos of gypsy singing, with everything that formed the basis of urban musical life. Alyabyev's sincere songs, Varlamov's passionate lyrics, and Glinka's musical illustrations reveal a picture of the life of the Russian people and, more broadly, the desire to penetrate the space of the human soul. And the way, in which folk elements were synthesized into the classical form of romance, will be examined in the examples below.

Problem of Study

Musicological examination of Russian music in the early 19th century has not been encountered much. Because the theories about the character of this period have not been discussed much. The problem of this research;

- Is the thesis of the beginning of the 19th century that Russian music a synthesis of classical and folk music true?
- How is the reflection of this thesis in the important Russian novels of the period?

Method

This research was designed in the form of document analysis, one of the qualitative research techniques. In order to examine the research problem, socio-culturally influential novelists and novelists at the beginning of the 19th century were selected. Because these criteria have been put forward in terms of the accuracy of the phenomenon, its reflectability of the period, and its representation of the entire population in the description of the musical culture of the specified period.

In addition, the following method was used in the analysis of the musical works of the early 19th century.

Results

In this section, the novels and musical works in the novels and their analyzes are presented as a source for the description and analysis of Russian music in the early 19th century.

Alexander Alyabiev

Alexander Alexandrovich Alyabiev (1787-1851) is a composer of 6 operas, chamber instrumental and orchestral compositions, music for ballet and theatre, and more than 180 romances. Alyabiev is most famous for his romances, many of which, for example, “The Nightingale” to the lyrics of B. Delvig, “I see your image” to the poem of J. Goethe, “Two Ravens” to the poem of A. Pushkin and others can be attributed to a number of the most outstanding examples of vocal lyrics.



Photo 1. Alexander Alexandrovich Alyabiev (1787-1851) (Web 1)

It took Alyabiev years to collect, arrange and publish genuine folk songs and instrumental melodies – from Russian and Ukrainian to Caucasian and Central Asian. Alyabiev combined his arrangements into vocal cycles that had artistic significance, for example: “Asian Songs” (two Bashkir, Kyrgyz, and Turkmen songs), “Tatar Songs” (six instrumental melodies and one vocal), “Mountain Songs” (Keldysh, 1988, p.30). On the other hand, the same folk tunes served him as auxiliary or the main thematic material for his operas, symphonic, piano, and chamber vocal works. Keldysh described Alyabiev’s composition method as follows;

The remarkable sensitivity and breadth of views on musical and poetic folk art, the fundamental unwillingness to see in Eastern music only the sphere of some generalized exotic orientalism, and the desire to comprehend the folk songs of the East “from the inside”, understanding the soul of the people who created them - all these qualities distinguish Alyabiev from most composers of his time and makes him a predecessor of the Russian classics (Keldysh, 1988, p.30).

Alyabiev composed his most outstanding romance “The Nightingale” during his imprisonment for a false accusation of murder and alleged ties with the Decembrists (1825-1827). Due to the success of the romance, the image of a nightingale – the winged herald of love, the personification of the artist-singer – has become an invariable character in Alyabiev’s vocal works and is firmly associated with the image of the composer himself.

The music of “The Nightingale” is the very essence of Alyabiev’s lyricism, in which the widespread intonations of urban life are refracted through his unique composition style. A subtle combination of classical romance with the implementation of folk intonations and melodic development creates a holistic work. Folk and classical elements are intertwined: the abundance of grace notes, grupettos, and chromaticisms in the melody, the intonation of descending and ascending intervals of sixth and sevenths in the cadence, classical functional harmonies, and the square constructions (Picture 1). The main theme of the romance is a slow lyrical melody with improvisational variational development. At the end of the romance, a fast dance rhythm followed by a fiery piano passage forms a single line of dynamic climax, striving towards the end. Such a sequence was common for the concert arrangements of folk songs that were widespread at the beginning of the 19th century (Keldysh, 1988, p.45).

The structure of the composition is based on the variational and modal development of three motifs, with the first of them being the main one. The stages of melodic development in Alyabiev’s romance are similar to the ones in Russian folk songs: chant (1-4 bars), development (5-16 bars), and coda. The first part of the romance is slow in *Andante con espressione* with *rubato* character specific to Russian lyrical song. The modal-harmonic structure of the song is based on the relative keys of tonal scales: Re minor - Fa major and Do major - La minor as depicted on Picture 1. These features are in a “trichord” relationship with each other, which is very typical for Russian folk songs. Ascending and descending large intervals bring the element of sigh to the song (Notes 1).

СОЛОВЕЙ

Слова А. ДЕЛЪВИГА

Andante con espressione

1. Со - ло - вей мой, со - ло - вей,

го - ло - си - стый со - ло - вей! Ты ку - да, ку -

- да ле - тишь, где всю ночь про по - ешь?

Do-major La-minor

A	Descending large interval (intonation of a sigh)
B	Gradual movement of the melody
C	Ascending large interval
D	Syncopation
E	Grace note
F	Grupetto

Notes 1. Displaying of the notes of “The Nightingale” by A. Alyabiev (Bars 1-18) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

The piano accompaniment and harmonisation are done according to the classical tradition; the base tone in the left hand's part is followed by the harmonic accord, broken chord, or arpeggiated accompaniment for the right hand. Most Russian romances of that time are based on the harmonisation and structure specific to the classical tradition. In the second part of the romance, with a change of tempo to *Allegro vivace*, with the swirling piano accompaniment and its syncopated rhythm, the influence of the gypsy song, which was widely popular in the 1820s, seems to be manifested. Gypsy style in tempo, dynamism, rhythm, and texture of the composition prevail as the work approaches the end. Simple at first glance, the piano accompaniment repeats the main theme echoing the vocal melody as if a nightingale replies to a girl. The image of the night singer includes various melismatic decorations (grace notes, grupettos) in the melody, as well as chromatic IV in the piano part (Notes 2).

Allegro vivace

А Со - ло - вей мой, со - ло - вей, го - ло - си - стый

со - ло - вей! Со - ло - вей мой, со - ло - вей,

го - ло - си - стый со - ло - вей!

А Grupetto

В Grace note

С IV+

Д Syncopation

Notes 2. Displaying of the notes of “The Nightingale” by A. Alyabiev (Bars 19-41) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

The success of “The Nightingale”, first performed on December 7, 1827, in Moscow was overwhelming. Russian and foreign artists, gypsy singers, and people of various social strata would sing the romance’s motif; it was set-in in Rossini’s opera “The Barber of Seville”. There were a number of vocal and instrumental arrangements of “The Nightingale”. The piano transcriptions of M. Glinka and F. Liszt are among the most famous.

Alexander Varlamov

Alexander Egorovich Varlamov (1801-1848) was a Russian songwriter who composed about 200 romances and songs for the texts of more than 40 poets. The folk origins and urban roots of Varlamov’s romances distinguish him as one of the masters of Russian romance. Varlamov’s songs became a true emotional reflection of the era, representing the broad strata of Russian society, and unique phenomena in poetry and literature (Listova as cited in Keldysh, 1988, p.147). Varlamov’s romances were extremely popular at the beginning of the 19th century.

Paying great importance to the truthfulness of feeling in singing, Varlamov appreciated the professional skill of singers. He had a relatively small range of voice, yet a gorgeous voice (tenor) soft in timbre, expressive and sincere

(Keldysh, 1988, p.148). Varlamov was also very famous as a vocal teacher. Many years of teaching experience were reflected in the "School of Singing" published in 1840. This was the first major work in Russia on the methodology of teaching vocal skills.



Photo 2. Alexander Egorovich Varlamov (1801-1848) (Web 2)

Varlamov's music inherits romantic aspiration, passion, and expression, filled with a lively feeling of a freedom-loving soul rushing towards the light (Keldysh, 1988, p.149). At the same time, romantic pathos invariably acquires a brightly national imprint in Varlamov. Apollon Grigoriev, a contemporary of the composer, shrewdly identified the origins of this phenomenon;

Romanticism and, moreover, our Russian romanticism, developed and molded into our original forms, was not a simple literary, but a life phenomenon... Let the romantic trend come from outside, from Western life and Western literature, it found in Russian nature the soil ready for its acceptance (Grigoriev as cited in Keldysh, 1988, p.154).

Also, Varlamov's music represents specific Russian romantic ideas of disappointment, doom, the conflict between dreams and reality, annoyance from deceived hopes, and aching melancholy. Defining the essence of music, Varlamov connects this concept with the folk national basis: "Music needs a soul ... the proof is our folk songs" (Varlamov as cited in Keldysh, 1988, p. 154).,

The romance called "The Mountain Heights" and dated 1849 was composed for Goethe's poem translated by M. Lermontov is one of the examples of subtle and poetic pastoral lyric romance. "The Mountain Heights" is a sad reflection of death, which brings eternal peace. Although death is mentioned in the text in the last stanza, the calmly contemplative mood is not disturbed in any way in the music. The melody of the romance is circulated within fourth and fifth intervals, revealing effortless and soft intonation of a human voice.

The harmony is simple (alternating tonic and dominant sometimes on the same bass, with a short deviation to subdominant). As a notorious element of Russian folk music, the romance possesses much embellishment such as trill, grace notes, and grupetto (Notes 3).

ГОРНЫЕ ВЕРШИНЫ

Слова М. ЛЕРМОНТОВА

А. ВАРЛАМОВ

Andante (♩ = 40)

Гор-ны-е вер-ши-ны

спят во тьме ноч-ной, ти-хи-е до-ли-ны пол-ны све-жей

мглою, гор-ны-е вер-ши-ны спят во тьме ноч-ной,

A Grace note

B Trill

C Ascending sigh

D Descending sigh

Notes 3. Displaying of the notes of “The Mountain Heights” by A.Varlamov (Bars 1-20) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

This vocal miniature, written in a major key and 2/4 time signature, begins with an eight-bar piano introduction, which is built on intonations of the main thematic material of the composition. The composition is built in the classical tonal system with a simple chord progression. The period consists of four bars with two two-bar phrases (2+2) each of which begins with dominant harmony resolving to a tonic. The melodious yet tortuous tune begins with an ascending interval of seventh, supported by a rhythmically measured accompaniment. Trills bring to music lightness and pastoral character, while large ascending intervals of seventh at the beginning of the phrase remind the audience of the folk nature of the romance. The piano accompaniment consists of Alberti bass in the right hand and base tone in the left one, simply harmonised. The second motif repeats the tune, but on different melodic material. Following this, as a link

between the stanzas of the poetic text, the composer again inserts the theme of the introduction, after which the continuation of the romance follows with a melodic line based on the motif of the second theme of the first movement. The miniature ends with a piano part based on the introduction, which gives the composition certain completeness.

Mikhail Glinka

Mikhail Ivanovich Glinka (1804 – 1857) is a Russian composer generally acknowledged as the founder of the Russian school of singing and founder of Russian classical music. The composers of the 18th - early 19th centuries in their searches relied mainly on the classic tradition, with its integral principles of the harmony function, modal-tonal thinking, and instrumental arrangement. These norms of musical classicism were the ground for Glinka in his early years. But the influence of classicism, pre-romanticism, and then romanticism was overcome by Glinka with an inner sense of the identity of Russian art, a sense of artistic duty to the Motherland, and an inescapable desire to “compose Russian” (Keldysh, 1988, p. 185). M. Glinka said - “These songs which I heard in my childhood, might later have influenced my interest in folk Russian music” (Bagdaurov, 1950 as cited in Klimenko, 2015). On the slope of his life, Glinka expressed his creative credo in a few words recorded by A. N. Serov: “He creates music, and we, artists, only arrange it”(Serov, 1892 as cited in Keldysh, 1988, p. 188).



Photo 3. Mikhail Ivanovich Glinka (1804 – 1857) (Web 3)

Glinka's compositional method was rooted primarily in the new quality of style synthesis. Not limited to quotes from urban songs, which usually served as the main reference for his contemporaries, Glinka looked deep into the origins of folk songs and developed not the original folk tunes but the principles of folk music. He was the first to comprehend the most important, fundamental foundations of Russian modal thinking, the principles of sub-voice polyphony, the flexibility of rhythm and period, and free variational development. Y. Neverov – a Russian writer, publicist and reviewer – wrote:

(Glinka) deeply dived into the art of Russian folk music, noticed all its peculiarities, studied it and assimilated, and then gave complete freedom to his own fantasy, which took the form of purely Russian native images; listening to his operas, people tried to recall which Russian song this or that motive was taken from, and did not find the original. This is flattering praise for our maestro; indeed, there is not a single borrowed tune in his opera; but all of them are clear, understandable, and familiar to us only because they breathe pure kinship because we hear native sounds in them (Neverov, 1955, p.338).

In the letter to composer V. N. Kashperov, Glinka noted:

All the arts, and therefore music, require: 1) feelings (L'art c'est le sentiment) - this is obtained from inspiration from God and 2) *forms*. Form - means *beauty*, that is the proportion of parts to compose a harmonious whole. Feeling gives the main idea; form - clothes the idea in a decent, *suitable* robe. Conventional forms, like canons, fugues, waltzes, etc., all have a historical basis. *Feeling* and *form* are soul and body (Glinka, 1977, p.76).

These words describe the concept of Glinka's method, meaning the harmony of "feeling and reason", "emotional and rational" in art. The method of artistic synthesis allowed the composer to analyse and generalize the specific aspects of Russian folk music and Russian speech and rebuild them in harmonious classical forms. At the same time, his style is distinguished by rare unity and generality: neither eclecticism nor the sign of variegation. The nature of his style is most clearly manifested in the main, defining element of all of Glinka's music: his melody (Keldysh, 1988, p. 189).

Glinka's melody distinguishes by a pronounced melodiousness. It has a special smoothness, and cohesion of intonations, originating in a Russian song. The motifs are connected with the folk song system in the typical intonation turns of Glinka's flexible melody: sixths and hexachordic chants, fifth-tone ascending intervals, descending fifths which are specific to Russian folk music.

The simplicity of texture, effortless performance and absence of masterful passages distinguish Glinka's both early and late romances. However, perfect vocal skill technique was required from the performer. Wide cantilena and expressive declamation, the richness of timbre colouring, and fine gradation of dynamic shades are the challenges for the singer. Romance-Elegy "Reassurance" composed on the lyrics of Yevgeny Baratynsky in 1825 belongs to Glinka's early romances. With great sensitivity, Glinka reflected the complexity of disappointment and hope of the poem, which he was able to convey through romance with simplicity. In the first quatrain, it is a minor, a measured rhythm of calm speech, a sad echo of a disillusioned person. In the second part, there is a character of awakening, take-off, and excitement. The emotions are expressed simply and restrainedly, in a classically balanced form, and only the soft reverie, the soulfulness of the lyrical tone speaks of the maturing attitude of romanticism.

The form of the romance is strophic, with an introduction and a coda. The introduction belongs to the piano part and contains a peculiar intonation and tonal-harmonic synopsis of the romance. Flexible, plastic, cantilena beginning with ascending sixth intonation, and intonations of suspensions fill the music with sensitive folk sighs (Picture 4). The romance structure represents a square form of two periods $8+8(+4)$ as the second period has a four-bar extension due to deceptive cadence. The first half of the stanza is completely harmonious with the prevalence of La-minor. The mood of melancholy and sadness prevails. The feeling of disillusionment is intensified by the declamatory nature of the melody. Besides arpeggiato and accord repetition, the piano accompaniment has an important artistic role in leading independent melodious line and supporting the vocal part by entering into an expressive musical dialogue with it (Notes 4).

НЕ ИСКУШАЙ МЕНЯ БЕЗ НУЖДЫ...

ЭЛЕГИЯ

Слова Е. ВАРАТЫНСКОГО

Moderato ♩ = 80

The musical score is written for voice and piano. It begins with a treble clef key signature of one sharp (F#) and a 4/4 time signature. The tempo/mood is indicated as 'Moderato' with a metronome marking of 80 beats per minute. The score is divided into three systems. The first system has two vocal staves and piano accompaniment. The second system also has two vocal staves and piano accompaniment. The third system has two vocal staves and piano accompaniment. The lyrics are in Russian. There are annotations 'A' and 'B' pointing to specific musical features.

А

В

А

А

чуж - ды воз - вра - том ко мне оти тво - ей: рав - о ча - ро - ван - но - му

чуж - ды все обольще - н я прежних дней! Уж я не ве-рю у ве-

A Ascending large interval

B Suspension, intonation of "sigh"

Notes 4. Displaying of the notes of “Reassurance” by M. Glinka (Bars 1-18) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

In the second stanza, on the one hand, the deviation in Do-major brightens the expression; on the other hand, tension grows in the harmony (diminished VII°6), in the melody, there is a great reliance on the declamation (Picture 5). This section is emotionally opposed to the first one. The calm, static mood is replaced by an active dynamic declamation: the range of melody movement increases and chromatisms appear in it. Accelerated pulsations of the accompaniment, colourful changes of keys and bright turns of harmonies give the music either excitement, passion, or a feeling of confused, uneven breathing. This increase in expression is confirmed by an intonational chromaticity. Certain emotional upsurge followed by a wave of decline interrupted by deceptive cadence leads to a perfect cadence, ending in a gruppetto. The romance ends with a short piano postlude based on the introduction pattern. It gives the whole work completeness and balances the form.

мо - те не тре - вожь! Я сплю, мне сладко у - сы - пень - е, за -

будь бы - ва - лым - е меч - ты: в ду - ше мо - ей од - но вол -

лень - е, а не лю - бовь про - бу - дить ты, в ду - ше мо - ей од - но вол -

лень - е, а не лю - бовь про - бу - дить ты.

A VII°6
B C+
C Sub voice
D Grupetto

Notes 5. Displaying of the notes of “Reassurance” by M. Glinka (Bars 36-50) with the letter designation of folk elements (designed in Microsoft Word program by the researchers)

Conclusion

Based on the contribution of the first Russian romance composers, Russian tradition was implemented as a synthesis of classical and folk music. As follows from the analysis, the selected romances possesses:

- The melodiousness and plasticity of melody movement, variational development of melody which come from Russian lyrical songs,
- The melody movement within fourth and fifth intervals inherent to human speech range, effortless and soft intonation and motion dictated by the natural rhythm of breathing and expressive speech,
- Ornaments and embellishments in both vocal and piano parts infusing oriental colouring,
- Sigh-alike large descending and ascending intervals specific to folk lyrical and “crying” songs,
- Classical harmonization and tonal system of composition and,
- The square form of the periods.

As follows from these 6 elements, present in all selected pieces, the Russian romances of early 19th century inherited the features of both European music and Russian tradition of folk song. The heritage of great Russian composers of

the second half of the 19th century and the beginning of the 20th century, such as Tchaikovsky, Borodin, Rimski-Korsakov, Mussorgsky, Rachmaninoff, and others, was based on the foundation laid by the composers of the early 19th century - Alyabiev, Gurilev, Varlamov, and Glinka. It is difficult to overestimate their role as composers who pioneered a new, distinctive direction in the development of Russian music and professional singing, and became generally acknowledged as the founder of the Russian school of singing.

Biodata of Authors



Olga Guseynova, Doctorant at Gazi University Fine Art Faculty, Music Education Department, Ankara, Turkey. Olga holds a Bachelor's Degree in International Relations (2011) from Samara State University at Russia and a Master's Degree in Music (2019) from Akdeniz University at Turkey. She had been awarded an Oxford Fund Scholarship (2008-2011) and Türkiye Scholarship by the Turkish Prime Ministry's Presidency (2017). E-mail: guolia@yandex.ru



Omer Turkmenoglu, Prof.Dr. at Gazi University Fine Art Faculty, Music Education Department, Ankara, Turkey. He completed his undergraduate, graduate and doctoral studies at Bilkent University. He completed his post-doctorate at Indiana University Bloomington in 2010. E-mail: omerturkmenoglu@gazi.edu.tr

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Photos

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