

Creativity of Russian Composer Mikhail Glinka in the Context of National Cultural Traditions

Mikhail Mikhailovich Kizin

Abstract--- *The article analyzes the work of the founder of professional Russian musical culture, composer Mikhail Glinka. Aspects of the influence on the musician's creativity are examined, based on the experience gained from Western European musical art and culture, traditions of folk and professional Russian culture. The actual influence of Western European music was determined by the creation by Mikhail Glinka of a professional composer and vocal school, which gave a powerful impetus to the development of Russian musical culture, which has become a global phenomenon. The analytical review reveals the universalism of the genius of the composer, manifested in the genre diversity of creativity, which became a guideline for the development of the national opera and the Russian school of singing, symphonic and chamber genres until the end of the 19th century.*

Keywords--- *Musical Culture, Romance, Opera, Stage, Singer and Actor, Poetry, Composer, Musical Interpretation.*

I. INTRODUCTION

The purpose of this article is to study the stylistic and genre evolutionary work of the Russian composer Mikhail Glinka, which influenced the development of professional national musical culture

This research methodology was an analysis of the composition and performing art of Mikhail Glinka, his performing phenomenon, reveals the relationship of the ability of genre-style and cultural factors.

Russian musical culture originates from folk folk songs and performing instrumental creativity - playing Russian folk instruments. The emergence of professional musical samples of Western European composers have an impact on the formation of professional thinking of Russian musicians.

Despite the fact that the music of different genres by J. Haydn, V.A. Mozart, L. Cherubini, and later L. van Beethoven has been heard since the end of the 18th century in Russia, the musical work of Russian composers developed mainly within chamber genres.

The development of Russian musical culture was greatly influenced by the activities of the Irish pianist and composer J. Field, who settled in Russia in 1803; A. N. Verstovsky, A. A. Gerke, M. I. Glinka, A. L. Gurilev, A. I. Dubyuk took piano lessons from him. The developed piano texture, elements of a concert style are noticeable in the plays of A. L. Gurilev, I. I. Genishty, I. F. Laskovsky in the 1830s and 40s. The traditions of I. E. Handoshkina were continued by the violinist G. A. Rachinsky in the genre of "Russian songs with variations".

A large number of variations and other plays were written for the guitar, which has gained popularity in everyday life and on the concert stage. The founder of the Russian guitar school was a musician of Czech origin A. O. Sikhra; among his followers were S.N. Aksyonov, M.T. Vysotsky. The development of instrumental performance

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is closely related to the development of the vocal genre in Russian musical culture.

Public concerts in which professional performers participated, including foreigners (in St. Petersburg and Moscow primarily artists of the orchestras of the imperial theaters), took place in theaters and numerous halls; the height of the concert season was during Lent (when Russian troupes did not play performances). The high level of performance was distinguished by the famous Moscow salon of Princess Z. A. Volkonskaya, famous in the 1820s, and especially the salon of Count Vielgorsky (from 1823 in Moscow, from 1826 in St. Petersburg), which for several decades was one of the centers of musical life in Russia; many works of Western European composers - classics and romantics sounded for the first time there.

At the beginning of the 19th century, previously founded private notaries and publishers owned by foreigners continued to work; dominated editions of collections for home music making. The production of keyboards first appeared in St. Petersburg in Russia: the firm and factory F. Diederichs (1810; from 1878 “Diederichs Frères”), then I. F. Schroeder (1818; from 1852 “C. M. Schröder”). Such activities had a great influence on the distribution and development of musical culture in Russia and the development of the unique “Russian school of singing”.

The founder of the concept of the “Russian school of singing” as well as the founder of the national singing school itself as a certain artistic direction is considered M.I. Glinka is the first Russian classic composer.

In 1856, he wrote the work “The School of Singing”, which presents the basics of vocal art: “vocal exercises that can, during systematic studies, significantly strengthen the voice, develop its mobility, even out the timbre, and expand the range” [7.p. 314].

II. MAIN PART

All the main features that distinguish precisely Russian classical music from other composer schools of the world are concentrated in the works of Mikhail Ivanovich Glinka (1804–1857), and composers (not only Russians) still use many of his creative finds.

M.I. Glinka spent the early years of his life on his father's estate in the village of Novospassky, Smolensk province, where he showed an interest in music. There he often heard a variety of Russian folk songs and instrumental tunes, the love of which he always kept in his heart. The nature of folklore is revealed in such definitions as “round dance, play a song” [4. C.9]; the future great musician took the first experience of building the musical world in such an atmosphere of folk traditions.

Therefore, the intonations of folk music were heard in many Glinkin melodies, which migrated to the work of subsequent Russian composers and were somehow present in the musical fabric of their compositions. Thanks to this, Russian classical music can often be accurately distinguished from the music of foreign authors.

Mikhail Glinka received a good musical education, which later helped the musician to show his talent in various genres - mastery of the piano and other instruments, excellent vocal performance, conducting art and of course unique composer activity.

Another international source of music by Mikhail Glinka was the Russian urban romance. It was a favorite genre

of secular people in St. Petersburg and Moscow, which often combined talented versification and expressive musical accompaniment. Being a secular man, Mikhail Glinka was friends with famous poets of that time, in particular with Alexander Pushkin.

A significant place in the work of Mikhail was occupied by romances, the texts for which became the works of Alexander Pushkin, Vasily Zhukovsky and Mikhail Lermontov. Since then, writing romances to verses of famous Russian poets has become a good tradition of many Russian composers, even quite serious ones, for whom the main genres were opera or symphony.

For several years, Mikhail Glinka took piano lessons from the famous Irish pianist and composer John Field, who at that time lived in St. Petersburg. Glinka took over his masterly mastery of piano technique and a beautiful carcass from his teacher, who is known throughout the world as the creator of the nocturne genre; Glinka's technique was compared by contemporaries with "pearls scattered on velvet", as well as amazing "pianism" (comfortable position of the hands when playing) and the beauty of sound.

Mikhail Glinka carefully developed the piano texture of all his works, whether it be virtuoso fantasies and variations or simple accompaniment to romances. This special role of the piano is preserved in the works of Russian composers to this day, and the Russian piano school is rightfully considered one of the strongest in the world.

Mikhail Glinka traveled a lot, and these trips were not only reflected in his work as original travel notes, but also influenced his musical language and, through him, all subsequent Russian music.

So, for example, the composer's trip to the Caucasus in 1823 resulted in a lifelong fascination with oriental motifs, which sounded in several of his romances with oriental flavor and later in the "oriental" fragments of "Ruslan and Lyudmila". The Persian choir from this opera was written by M.I. Glinka on the basis of the Azerbaijani folk song "Galanyndibinde". The skillful combination of the song tradition of the two nationalities strengthened the intonational basis of the melody, however, the Russian song played the primary basis. The leading role in the traditions of the Russian composer school has been preserved until the end of its formation. "From the end of the 18th century, Russian folk song has been recorded and published; it played a significant role in the formation of the Russian school of composers"[5]. The intonations of the generalized "mysterious East" have since been found in abundance in the works of Russian composers, especially members of the "Mighty Handful".

During a trip to Italy in 1830, M.I. Glinka met with outstanding opera composers - Vincenzo Bellini and Gaetano Donizetti, Belcanto masters, and studied the basic principles of this unique style of Italian singing. Impressed by Italian music, he wrote many cycles of variations and fantasies on themes of operas popular at that time, and instrumental compositions by M.I. Glinka often bore a distinctive imprint of elegant Italian style from this moment on.

Mikhail Glinka using the experience of Western composers to bring Russian musical folklore combining the content of operas with true stories. This style was subsequently picked up by other Russian prominent composers, including P.I. Tchaikovsky and N.A. Rimsky-Korsakov. "The Russian opera practically excludes heroes who acquire the features of a concert "showcase", or simply performers of a spectacular, costumed musical vocal

number. The libretto, mainly based on outstanding works of Russian fiction, reflects vivid and life-like scenic images that are set in natural dramatic circumstances” [2.P.70].

The composer has been in a creative search all his life. Already in adulthood, Mikhail Glinka traveled to Spain. Like many Russian cultural figures of that time, he was fascinated by this country and its original culture, studied and recorded Spanish folk songs and dances, and even, by his own admission, learned to dance khota under the guidance of a certain don Pedro.

After this trip, Mikhail Glinka created “Spanish Overtures” - “Aragonese Hot” and “Night in Madrid”, which gave rise to a whole layer of Russian music in the Spanish style with expressive melody and recognizable rhythms.

“The desire to be a Spaniard”, according to the apt expression of KozmaPrutkov, was visible in the works of Russian composers. Moreover, the “Spanish” images created by them often turned out to be even more Spanish than the music of the actual Spanish authors.

Another find of Mikhail Glinka was the image of magical creatures and, in general, everything otherworldly with the help of symmetrical frets and harmonies. Major and minor, in which the vast majority of all classical music was written from the 18th century to the beginning of the twentieth, are initially asymmetrical, that is, the seven notes inside the octave are distributed unevenly in height and are at different distances from each other. In the same way, they are asymmetric, but each has its own way of folk music in different cultures.

For the first time in history, Mikhail Glinka consciously and deliberately applied the solid-color (or solid-wood) scale to the image of the wizard Chernomor in the opera *Ruslan and Lyudmila*, that is, a symmetrical mode in which the distance between all sounds inside the octave is the same - equal to a whole tone. In honor of this technique, the whole-tone gamut is sometimes also called the “Black Sea gamut”.

Symmetrical modes of different structures were regularly used by composers to portray “other” characters and phenomena in music. These include, for example, the famous gamut “tone - semitone”, which is repeatedly found in the operas of N. A. Rimsky-Korsakov, starting with the scene “miracle of the sea” in the opera “Sadko”. It is commonly called the gamut of N.A. Rimsky-Korsakov.

M.I. Glinka studied classical West European polyphony under the guidance of renowned educator Siegfried Den in Berlin. Since then, rigor, theoretical impeccability and meticulous elaboration of polyphonic fabric have been characteristic features of Glinka's symphonic and choral scores with the general romantic nature of music. He brought the “Russian folk” polyphony in line with the classical principles of German musical culture.

Gathering the experience of Western European art and the traditions of folk and professional Russian culture, the work of M.I. Glinka has become a global phenomenon. The composer understood that “... the development of an aesthetic attitude to reality, the ability to see beauty in life and to carry out any activity according to the laws of beauty” [3. C.8].

The universalism of his genius was manifested in the genre diversity of creativity, which became a guideline for the development of national opera, symphonic and chamber genres until the end of the century.

The production of “Life for the Tsar” (a historical opera of a dramatic type; the original name was “Ivan

Susanin”) in 1836 at the Bolshoi Theater in St. Petersburg (conducted by K.A. Kavos) had a huge public outcry, contemporaries noted its “nationality” musical language, which actually testified to the appearance of the Russian opera.

High idealism and generalization of images, patriotic pathos, mastery of form, impeccable composing technique put it on a par with European classics. Many original Glinkin melodies (in the parts of the main characters of the opera, in Russian choral scenes) are distinguished by their rootedness in the peasant song tradition: they are characterized by a specific metric foundation, structural non-squareness. At the same time, the melodic and metric features of the Russian peasant song are organically intertwined with classical European forms (Aria Susanina in the 4th act, Cavatina and Rondo Antonida, the Trio of Antonida, Sobinin and Susanin in the 1st act, Quartet in the 3rd act), often using polyphony.

With a clear national style of vocal parts, they often have a brilliant “Italian” virtuosity. In 1840, “Life for the Tsar” was first staged at the Moscow Bolshoi Theater. The opera “Ruslan and Lyudmila” (first staged in 1840 at the Bolshoi (Stone) Theater (St. Petersburg), conductor K. F. Albrecht; in 1846 - at the Moscow Bolshoi Theater), like a Pushkin poem in which the plot, genre, the linguistic features of many literary phenomena, in a peculiar way, embodies the experience of a number of European and Russian composers (French grand opera, “Turkish music” of classic operas, German magic opera, fantastic scenes of operas by A. Verstovsky).

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The music of G.F. Handel and J. Haydn, L. van Beethoven (hereinafter - until G. Berlioz and R. Wagner) was performed at the musical evenings of the St. Petersburg Philharmonic Society, founded in 1802 (functioned until 1917); this tradition was successfully supported by a representative of the Russian composer school, who influenced their creativity on the development of vocal art - the Russian school of singing. The Academy of Music (1827) and the Society of Music Lovers (1828) in St. Petersburg, the Moscow Musical Assembly (1834) were created for educational purposes. A. F. Lvov regularly held quartet evenings in 1835–1855; except for A.F. Lvov, a famous violinist, in different years the violinists F. Boehm, V.V. Maurer, cellist M.Yu. Vielgorsky and other musicians

played in the quartet. A.F. Lviv founded the St. Petersburg Concert Society in 1850, which promoted Western European music.

Concert life in Russia during this period reached an unprecedented upsurge. Events were the performances of celebrities who toured in both capitals and provinces, including singer P. Viardo-Garcia, pianists F. Liszt, S. Talberg, K. Schumann, violinists W. Bull, A. Vyotan.

The practice of publishing musical compositions in specialized journals continued. In the years 1834–1835, A.N. Varlamov in his journal *Aeolian harp* published a number of plays for piano, romances and songs, both his own and composed by Glinka and Verstovsky. Domestic music publishing houses were opened, among them the publishing houses of M. I. Bernard (worked in 1829–85), F.T. Stellovsky (worked in 1830–86). Bernard's journal "Nouvellist" (published since 1840) published some of M.I. Glinka, A.S. Dargomyzhsky, A.G. Rubinstein, and reprinted the works of F. Liszt, F. Chopin and others published abroad. In the 1840s - 1850s, M.I. Bernard's store in St. Petersburg became the center of music trading in Russia.

Russian musical culture got its professional life together with the creative life of the great Russian composer Mikhail Glinka. "Mikhail Ivanovich Glinka remained in the memory of Russian culture as a brilliant composer, as well as a wonderful singer and founder of the Russian singing school. Studying the history of the Russian singing school at the present time, possessing a lot of information about new studies and works of musicians, cultural scientists, historians, we find Glinka's little-studied creative aspirations" [6.P.105]. Currently, researchers in the history and theory of Russian musical culture are so carefully studying the work of Mikhail Glinka, adding to the volume of knowledge about the genius phenomenon in the treasury of the national spiritual heritage.

III. RESULTS

As a result of the analysis, the activity of the Russian composer Mikhail Glinka appears as a unique creative phenomenon, which was the basis for the emergence of a national professional musical culture of the development of the classical composer school of the 19th century and gives rise to the beginning of the 20th century. The melodic gift describing the composer, the process of vocal style, the in-depth brightness and leisurely fullness of the artistic form especially, became the basis of professional musical Russian culture.

IV. CONCLUSION

Summarizing the main positions of the specifics of the work of the composer Mikhail Glinka, it can be argued that the repeated performing gospel concept of instrumental, opera, and romance pieces in the present consists in a complex interaction process of various "musical musical languages". The main thing for Mikhail Glinka is "... The secret zone of truth, falling into which the aggregate performer meets the author's romance intentions" [8. P. 188] and informs the vocalist of the listener contributes to the high artistic meaningful music.

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