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Musical Genre and Style

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The Russian Waltz

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Abstract. The article examines the concept of the Russian waltz. Along with the strict definition of the designated phenomenon as a reflection by genre-specific musical means of the essential — i.e. ethnopsychological — core of the national principle, broader definitions are also recognised in the scholarly literature. The Russian waltz is shown to represent a lyrical branch of the dance genre, in which some fundamental ethnopsychological traits of Russians can be recognised: the focus is placed on personal aspects of existence, while warmth, melancholy, and simplicity are proclaimed as indisputable human virtues. To embody these qualities, the Russian waltz developed an array of relatively stable genre-stylistic means and techniques, including linguistic, intonational, figurative, and dramatic elements of music. The significance of the genre-style model of dance for the national culture is revealed in terms of the germination of the prototype into different segments of the latter.

Keywords: Russian waltz, lyricism, melancholy, musical intonation, Russian mental-cultural code

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Русский вальс

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Аннотация. В статье обсуждается понятие русского вальса. Наряду со строгим определением обозначенного феномена как отображения жанрово-специфическими музыкальными средствами сущностного — этнопсихологического — ядра национального начала допустимыми признаются и более широкие дефиниции, бытующие в научной литературе. Показывается, что русский вальс — лирическая ветвь танцевального жанра, в которой опознаются некоторые фундаментальные этнопсихологические черты россиянина: при сфокусированности на личностном аспекте бытия как непререкаемые достоинства человека провозглашаются душевность, меланхоличность, простота. Для их воплощения русский вальс выработал арсенал относительно устойчивых жанрово-стилевых средств и приёмов, таких как языковые, интонационные, образные, драматургические элементы музыки. Выявляется значение жанрово-стилевой модели танца для отечественной культуры, прорастание первообраза в разные сегменты последней.

Ключевые слова: русский вальс, лирика, меланхолия, музыкальная интонация, русский ментально-культурный код

Introduction

"Russian waltz" is a phrase that is often encountered in everyday life. The phrase appears in works by composers outside of Russia to connote a specific generic style (Frank Bridge, Ivan Greisinger, Louis Drouet, Elena Kats-Chernin, Anton de Kontski, Andzrej Marko[1]). However, it also appears in Russian music.

Thus, it would seem that the qualifying adjective is used to clarify certain special features of a well-known dance form. However, such assumptions are not always justified. The main problem that arises in this connection is that the concept generates different meanings.

One such interpretative approach refers to the origin of the musical form. This very widespread position is maintained, for example, by the authors of a historical excursus, which traces the eventful evolutionary path of the waltz in Russian musical creativity. Galina Abdullina and Xu Rong formulate their research position quite precisely: "the waltz *in Russian music*." [2] Such an approach is not limited to specific genres; for example, Regina Glazunova examines the Russian nocturne according to a similar approach. [3] Although, in principle, admissible, the widely prevalent interpretation of the concept nevertheless raises the question: is it permissible to include in identified corpus works by masters of Russian national culture that are, say, explicitly Oriental in character (Mikhail Glinka's romance *Ya zdes', Inezill'ya*… [I am Here, Inesilla...] and many other "Eastern"

[1] Works by the above-mentioned composers and other similar pieces are cited in the edition: [1].

settings of Pushkin's poem, or, for that matter, Dargomyzhsky's *Ispanskii romans* [Spanish Romance])? When considered alongside the gypsy romance, the French polka and similar genre-style modifications, the Russian waltz suggests the reproduction of something more specific to the national culture than contained in a formal statement of the genesis of the music.

Another understanding of the "Russian waltz" is structured by its programmatic nature. In this case it is the work's verbal title or dedication that indicates its connection to Russia. Thus, the *Grossfürstin Alexandra Walzer* [Waltz Grand Duchess Alexandra] op. 181 by Johann Strauss Jr. is named in honour of the Grand Duchess Alexandra Iosifovna — wife of Grand Duke Konstantin Nikolayevich; the French composer Jean-Mathieu Philippe Cura dedicated the waltz *Vive la Russie* to the Empress of Russia; the dances *Petersburger* by Joseph Lanner, Théodore Salomé's *Muscovite*, Louis Streabbog's *Russia* and Emanuel Jules Fanton's *Siberia* are clearly named.

The title, which helps to understand the composer's artistic intentions, may be "deciphered" by the music (as occurs, for example, in the Russian waltz *Tsaritsa* [The Queen] op. 74 by the French dance-music composer Gaston de Lille, which opens with the hymn *Bozhe, tsarya khrani!* [God Save the Tsar!] by Alexei Lvov); however, this is not strictly necessary. In the works of composers from other countries, Russian is sometimes captured only by words or another non-musical component of the piece — graphic pictures from Russian life on the title page of the publication (church domes, a troika, characters in national costumes, etc.), without affecting the sound itself.

Another understanding of Russian is connected with certain literary images and plots (*Pushkinskie val'sy* [Pushkin Waltzes] by Sergei Prokofiev, *Pamyati Batyushkova* [In Memory of Batyushkov] by Valery Gavrilin). What is important here is not so much the programmatic factor, which is certainly inherent in such a "Russian waltz," as the genetic and situational fusion with Russian literature and even a specific literary work, its characters and plot line (waltzes by Aram Khachaturian for Mikhail Lermontov's drama *Maskarad* [Masquerade] and Georgy Sviridov from *Muzykal'nye illustratsii k povesti A.S. Pushkina "Metel'"* [Musical Illustrations for Alexander Pushkin's Story "The Snowstorm"], *Val's Kareninoi* [Karenina's Waltz] by Fulvio Caldini, *Natashin Val's* [Natasha's Waltz] by Anatoly Levin from the music for the play based on Leo Tolstoy's novel *Voina i mir* [War and Peace], *Concert Waltz* by Einar Englund based on Anton Chekhov's play *Vishnyovyi sad* [The Cherry Orchard]).

Although the presented points of view have a certain legitimacy,[2] at the same time, they are vulnerable to criticism. Such schemas are not only excessively broad (in the first case) or, conversely, local (in the third), but also can be limited by rather superficial — and even formal — signs of their Russian origin (in the second version).

It seems that belonging to the latter should be determined by ***the display of (a) the essential — ethnopsychological — core of the national principle and (b) genre-specific musical means***. These criteria are met, for example, by the touching *Beryozka* [Birch] by Evgeny Dreizin, composed over a century ago

[2] In the present work, although their number could be increased — say, by understanding Russian as consisting in a unique national musical thinking (this aspect of self-identification in the Russian symphony of the 19th century is examined by Vladimir Goryachikh [4]) or the use of Russian-language text in a vocal or choral opus — we will limit ourselves to these frameworks of understanding.

(which eventually became a masterpiece in the repertoire of the choreographic ensemble of the same name), the waltz from the second scene of the opera *Voina i mir* [War and Peace] and the second of *Dva Pushkinskikh val'sa* [Two Pushkin Waltzes] by Sergei Prokofiev; Waltz No. 2 (*Russkii val's* [Russian Waltz]) from the suite for variety orchestra by Dmitry Shostakovich; waltzes from the music to Mikhail Lermontov's drama *Maskarad* [Masquerade] by Aram Khachaturian, from *Muzykal'nye illustratsii k povesti A.S. Pushkina "Metel'"* [Musical Illustrations for Alexander Pushkin's Story "The Snowstorm"] by Georgy Sviridov, from the music to the film *Moi laskovyi i nezhnyi zver'* [My Sweet and Tender Beast] by Evgeny Doga, and a number of pieces figuratively and artistically close to them. Although it is precisely this modality of "Russian" that will be primarily considered further, it does not exclude other previously named "identification marks" of "Russian," but only as accompanying, additional features.

From the Prehistory of the Genre

To better understand the phenomenon that is the focus of our analysis, let us start from the generic distinctive features of the waltz genre as such. Let us recall the origin of its name from the German word *Walzer* ("to whirl, to twist one's feet in dance") and its physical basis — the rotation of couples with forward progression. [5, col. 656] Having already firmly entered the living space of human society, the waltz also declared itself in art in very diverse ways, from unpretentious everyday pieces to an expanded symphonic canvas (in the symphonies of Hector Berlioz and Pyotr Tchaikovsky, the choreographic poem *La Valse* by Maurice Ravel), a modest solo or ensemble work and a large-scale suite ("wreath of waltzes"), a massive inserted genre number in an opera or ballet and a large-scale theatrical-dramatic scene with the development of a plot line (the scene of a provincial ball from the IV scene of *Evgenii Onegin* [Eugene Onegin] by Tchaikovsky that led to a deadly conflict).

The dance's figurative and semantic palette is multi-coloured, extending from a lively, joyful, flying ballroom dance to a slow, languidly gliding Boston waltz, from idealization (in *Voina i mir* [War and Peace], *Zolushka* [Cinderella], and Prokofiev's *Pushkinskie val'sy* [Pushkin Waltzes]) to the grotesque (in Stravinsky's *Petrushka* and *Istoriya soldata* [The Soldier's Story], and Shostakovich's *Katerina Izmailova*). The gallery of Frédéric Chopin's waltzes is emotionally diverse. Maurice Ravel demonstrated the finest shades of feeling in his *Valses nobles et sentimentales* [Noble and Sentimental Waltzes]. In the work of Camille Saint-Saëns, who purposefully unfolds the range of semantic possibilities of the piano waltz, we find the delightful scattering of virtuoso passages in *Valse nonchalante* [Carefree Waltz] op. 110, *Valse langoureuse* [Languid Waltz] op. 120, *Valse gaie* [Merry Waltz] op. 139, the graceful *Étude* in the form of a waltz op. 52 No. 6, as well as the comic, ponderous, clumsy *Elephant* from *The Carnival of the Animals*. In expanding the boundaries of imagery, the potential of related genres and the susceptibility of dance to genre symbioses (waltz-caprice, waltz-fantasy, waltz-impromptu, waltz-serenade, waltz-nocturne) play an important role.

However, against such a motley palette of images, certain priorities stand out. One of these was the brilliant, festive, joyfully uplifting "Viennese waltz" with its characteristic metrics and agogics (shortening of the second and "trademark" prolongation of the third beat), formed in the legacy of a whole cohort of Austrian composers, especially representatives of the Strauss family. Along with it, the form also landed another image — the *lyrical* — which will be of more interest to us, since it was this image that found its home in the "Russian waltz."

The importance of the lyrical image for the waltz is confirmed by the way in which it thoroughly works out various subtle emotions and states of a person (say, melancholy), mental processes (memory in Franz Liszt's *Valses oubliées*, Valery Gavrilin's *Vospominanie o val'se* [Memories of a Waltz], Georgy Sviridov's *Otzvuki val'sa* [Echoes of a Waltz]), as well as capturing situations that are important to a person (farewell in the waltz *Au-revoir* op. 149 by Émile Waldteufel). This quality is also significantly enhanced by the chamber nature of salon music — both instrumental and vocal — in which context waltzing was a commonly practiced activity. The importance of the lyrical, personal element is also evidenced by the fact that even the most formal everyday and concert waltzes usually contain contrasting lyrical sections.

The lyrical nature of the statement in the dance is reinforced by the abundance of feminine names in the titles. These can be quite generalised, personifying feminine virtues (*La Sylphide*, *Terpsichore*, *Siren*). Much more common are individualised and personalised names (*Carolina*, *Isabella* and *Sophia* by Joseph Lanner; *Alexandra* op. 56, *Elizabeth* op. 71, *Adelaide* op. 129 by Johann Strauss Sr.; *Nata-Val's* op. 51 No. 4 by Tchaikovsky; *Olga*, *Natasha*, *Sonya*, combined into *Three Russian Impressions* op. 37 by Leo Ornstein). A very large number of female names adorns the waltzes of Hans Christian Lumbye.

The deep immersion of the lyrical branch of the waltz into a person's personal life is evident in the many corresponding titles, including "Love," "Dream," "Visions," "Hope," "Tender," "Sentimental," "Poetic," "Romantic," and "Intimate." Delicate interpersonal relationships are also embodied here, as encouraged by the paired, intersubjective nature of the dance: Waldteufel's *Tender Waltz* op. 123, *Lovers* op. 143, *Between Us* op. 144, *Loneliness* op. 174, *I Love You* op. 177, *Next to You* op. 193, *Tender Kisses* op. 211; Lanner's *Wings of Cupid*; Johann Strauss Jr.'s *The Kiss* op. 400; Brahms' *Love Songs* op. 52 and *New Love Songs* op. 65. The degree of involvement in a human being's personal life is noticeably enhanced by autobiographical motifs (*Farewell to St. Petersburg* op. 210 by Johann Strauss Jr. is timed to coincide with the composer's departure to his homeland). Such a carefully and persistently mastered subjective perspective on human life is only comparable to chamber vocal lyrics. It is therefore not surprising that the waltz has constantly expanded into the realm of romance, where the dance has found one of its origins.

The Russian Waltz as an Aesthetic Phenomenon

No researcher studying the "Russian waltz" can help but notice that much of the lyrical theme of the dance resonates with what is also contained in the Russian national code. The complex of features that make up the ethnopsychological core of the latter is superimposed on the previously noted properties inherent in the lyrical waltz. It not only reveals the general characteristics of the lyrical branch of the genre, but also those quite specific to its Russian modification.

In the first place, it is the uniqueness of the lyricism that attracts attention. As is well known, lyric poetry is "an open point of view, the attitude of the lyrical subject to things, an assessment" [6, p. 5]; "it is not a view from the outside, but a view from the inside." [7, p. 17] The essence of lyric poetry is the embodiment of the human condition: "a lyrical image is *an image-experience*," [8, col. 208] while events are only a reason for intense reflection of the subject.

At the centre of the semantic paradigm of the Russian waltz is the human being; this is fully consistent with the importance of the personal principle for the worldview

of a Russian. "By losing oneself in dance, a person 'dances out,' releases his personal (absolute) essence…," writes Elena Lugovaya. [9, p. 347] Thus, "the human in man" (Merab Mamardashvili) appears in close-up as the highest value of existence.

The matter of gesture, however, in the Russian waltz is by no means limited to self-expression, since immersion in self-awareness is also achieved through correlation with another human subject: the waltz is a pair dance. In this case, correlation with another means a communicative model of dialogue between people who understand each other, who are "attuned to the same wavelength" (in contrast, for example, to the tango as an irreconcilable struggle, a conflict between two strong, unyielding characters).

The presence of a person in an intimate space[3] is not only the plastic circumstances offered by the Russian waltz, but also the figurative paradigm of music. Even if, outwardly, such a dance seems a domestic accessory, in an opera, ballet or film it conveys the inner world of one of the main characters: in the second tableau of Prokofiev's opera *Voina i mir* [War and Peace], in the scene of the New Year's ball at a Catherine-era nobleman's house, the three-beat rhythmic formula pulses in time with the trembling heart of the young Natasha Rostova making her first appearance in society; in the same scene in the film adaptations, the heroine either flutters lightly and quietly rejoices in what is happening (in Nino Rota's music), or is swept away by an overwhelming tide of boundless happiness (in Vyacheslav Ovchinnikov's). The waltz from the third act of the seventh scene entitled *Bal-maskarad* [A Masquerade Ball] of the opera *Dekabristy* [The Decembrists] by Yuri Shaporin seems to portray Elena fighting for her happiness. No less strong is the connection between waltzes and the images of Anna Karenina and Anyuta in the ballets of the same names by Rodion Shchedrin and Valery Gavrilin, respectively.

The dominance of the personal component is evident in the Russian waltz and on a larger scale in the relationship between man and society — that is, during the temporary movement from intimate space to social or public space (according to Edward Hall). Typically, it is ensured by the construction of a general figurative-dramatic collision "man — society — man," while in the Western European romantic branch there are often examples of the conceptually opposite triad "society — man — society" involving a lonely lyrical hero immersed in his thoughts and feelings at the "celebration of life" (waltzes op. 34 No. 2, op. 64 No. 1 by Chopin). The Russian waltz is also quite far from modelling social existence abstracted from the individual (in which such genres as the polonaise, round dance, and ritual dance have often featured).

The generally accepted marker of the "lyrical" category is the reproduction of the "highest human states," which may be described as "spiritual" (Merab Mamardashvili). And one of the essential forms of individual-subjective human existence is the memory of something secret, missed or unique. For example, Iosef Ivanovici and Henrietta

[3] The American anthropologist Edward Hall names four types of personal space: intimate space (0–45 cm) of close relationships; personal space (45–120 cm) of interactions with friends, family, and acquaintances; social space (120–360 cm) of formal relationships; public space (more than 360 cm) of interactions with strangers. [10] In a waltz, the physical space of communication between partners is closed by a "closed position" and limited by the scale of an intimate space that allows a narrow circle of close people. For this reason, the dance was for some time considered dubious, even indecent, from a moral point of view. Due to the closeness of partners embracing each other, it was completely banned in a number of countries.

Maurer in *Memories of Moscow*, Charles Marie Leon Esses and Louis Stettheimer in *Memories of St. Petersburg*, Alexander Arutyunyan in *Memories of Leningrad*, and Alexander Bernard in *Memories of Kronstadt* depict this psychological phenomenon in their waltzes. Sviridov went even further in the same direction — in *Muzykal'nye illustratsii k povesti A.S. Pushkina "Metel'"* [Musical Illustrations for Alexander Pushkin's Story "The Snowstorm"], he places under number 8 the piece *Otzvuki val'sa* [Echoes of a Waltz], in which it is easy to recognise a reminiscence of piece No. 2 *Waltz* due to its being marked with the past tense. Thus, the life of the lyrical hero not only appears in the form of a captured state resembling a fragmented "freeze frame," but was also subjected to a process-temporal development.

Among the personal traits that may be described as Russian, a *soulful attitude* is distinctive. As the philosopher Ivan Ilyin insightfully stated in the philosophical and journalistic bulletins *Nashi zadachi* [Our Missions] published in Switzerland in 1948–1954, "the Russian idea is an idea of the heart. The idea of the contemplating heart. <…> This is the main strength of Russia and Russian identity" (Cit. ex: [11, p. 111]). Lyrical music reveals the soulfulness, cordiality, emotional sincerity, openness, purity, and chastity of the Russian people.

The Russian waltz selectively reflects a person's emotional life. It does not so much reflect the emotional richness or the eternal dilemma of Russian "emotional swings," poetically expressed by Pushkin in the poem *Zimnyaya doroga* [Winter Road] ("...Now daring revelry, / Now heartache..."), as it highlights and enlarges the key emotional state in the Russian mentality — *melancholy*. Using the term proposed by literary studies, this could be called the main "emotional tone" of the Russian waltz.[4]

As a mental mode, melancholy manifests itself in quite diverse ways not only in life, but also in music. Melancholy appears to romantic composers as suffering, anxiety, "languor of the spirit" (Sehnsucht). Through its poeticisation, "it appears in an aura of dreaminess, becomes a sign of a refined worldview <…> and acquires the special status of a lyrical outpouring, an intimate revelation, a confession..." [13, p. 59] In the soul of a Russian person, it may be modified into calmer states of "light sadness" (see Il. 1), "elegiac," "deep sorrow," "endless and insatiable melancholy." [14, p. 30]

Russian people may be characterised by simplicity in living and expressing emotions. Sviridov astutely noted this quality in the

Il. 1. Title Page of the Publication of the Waltz *Grustnaya vest'* [Sad News] by Evgeny Orlovsky (1910s)

[4] Yulia Shevchuk [12] thoughtfully reflects on the existence of an "emotional tone" — the emotional dominant of a large volume of works (say, the work of a poet), noted in literature by Vissarion Belinsky and Boris Korman.

Russian national mentality: "Simplicity is the original property of Russian art, rooted in the spiritual structure of the nation, in its ideals." [15, p. 289][5] Another of his reflections clarifies this idea, revealing the same quality in the work of the classic of Russian music: "Amidst the noise and rumble of our century, as if from an unattainable height, Glinka's music sounds — naturally simple, deep, filled with beauty and nobility of feelings, sublime aspirations of the human spirit." [Ibid., p. 321] The above can be fully applied to the Russian waltz, which avoids ephemeral fragility, sophistication, elegance, piquancy, commonplace naive simplicity, sentimental sensitivity, "tearfulness," capriciousness, pretentiousness, ecstasy, exaltation, and other hypertrophy that deviates from artless lyrical self-expression.

In simplicity, however, one should not see impoverishment, emotional poverty, or primitiveness. This would be unacceptable already because melancholy itself is internally ambiguous — due to its balancing of the intense interference of emotional fluids. It is clear that in music, the priority emotional state is worked out in the finest shades to depict the rich spiritual life of a person. The typical emotion does not shy away from the accentuation of various semantic shades: at times it is dramatised (which will be discussed a little later), poeticised (in Dreizin's *Beryozka* [Birch]), timidly shines through a condescendingly good-natured smile (in the ironic music by Boris Tchaikovsky for the film *Zhenit'ba Bal'zaminova* [The Marriage of Balzaminov]).

Not only the smallest nuances, but also the temporal development of emotion — its variability, the phases of its formation (ups, culmination, downs) — are reproduced with psychological authenticity, that is, the quality on which the psychologism of music is founded. Due to these properties melancholy reigns supreme as a self-sufficient super-emotion (in the *Melankholicheskie val'sy* [Melancholic Waltzes] of Dargomyzhsky, César Cui and Samuil Maykapar) or unconditionally dominates, shaded by other modes of emotion (in the miniatures of the same name by Henryk Pachulski and Vladimir Rebikov, the play *Proshchanie* [Farewell] by Nikolai Alexandrov). It is natural that melancholy as an archetypal state, so essential for the picture of the world of the Russian person, is preserved in their work by émigré composers, who feed it with nostalgic moods (the waltz in *B minor* from the piano cycle *Russkie pesni i tantsy* [Russian Songs and Dances] op. 31 by Sergei Bortkevich, the portrait sketch *Olga* from *Three Russian Impressions* op. 37 by Leo Ornstein).

The Russian Waltz as a Musical Phenomenon

Having examined the essential and distinctive features of the Russian waltz, let us try to understand how they develop in music. Of course, one cannot count on the inclusion of a set of specific tools that would directly indicate the Russian character of a particular waltz. Nevertheless, let us try to identify some of the "tools" frequently used by composers that may indicate this quality.

The basic principles of the Russian waltz are contained in **the resources of its musical language**, in which the following stand out:

– *metro-rhythmics* — a regularly maintained triple metre in the measure of 3/4 or less often 6/8 with simple rhythm (the 5/4 measure in the second movement of Tchaikovsky's Sixth Symphony and Gavrilin's waltz *Pamyati Batyushkova* [In Memory of Batyushkov] can partly be explained by the desire to soften or "lyricise" the rigid European dance scheme);

[5] Having recognized in Sviridov a champion of simplicity, Viktor Bobrovsky entitles his publication about him *Precious Simplicity*. [16]

– *tempo* — even moderate movement, sometimes with short agogic deviations (accelerations and decelerations in the piece *Olga* by Leo Ornstein, the waltz from the music for the film *Moi laskovyi i nezhnyi zver'* [My Sweet and Tender Beast] by Evgeny Doga);

– *modal tonality* — undoubtedly the prevailing harmonic minor, and not "dense," "expressive," but elegiac (*A minor*, *B minor*, also significant in a number of works by Georgy Sviridov is *C-sharp minor*); the soft shimmers of the major-minor are indicative (as in the song of Dmitry Kabalevsky to the words of Anton Prishelets *Nash krai* [Our Land] — "Now a birch, now a rowan ..."), although not in the spirit of modal variability formed in the folk song;

– *texture* — homophonic-harmonic, with a clearly expressed priority of the melodic layer as the main bearer of lyrical imagery, not excluding supporting voices (in the waltz from the opera *Dekabristy* [The Decembrists] by Yuri Shaporin, *Russian Waltz* No. 1 by Frank Bridge, the piece *St. Petersburg* — the first of *Three Russian Waltzes* by Štěpán Rak) or dialogicality (the just-mentioned film music by Evgeny Doga, the musical illustration of Lermontov's drama *Maskarad* [Masquerade] by Khachaturian, *Grustnaya vest'* [Sad News] by Evgeny Orlovsky);

– *structure* — clear, square, though sometimes overcome by a little more freedom (Cui's *Melankholicheskii val's* [Melancholic Waltz], *Sentimental'nyi val's* [Sentimental Waltz] op. 51 No. 6 from Tchaikovsky's *Six Pieces for Piano*, *Waltz* from the opera *Dekabristy* [The Decembrists] by Shaporin; a non-trivial combination of squareness with non-squareness 3+3+6 in the main theme of Glinka's *Val's-fantaziya* [Waltz-Fantasy].

In addition to these, a number of other features may be highlighted, for example ***intonation***. From a nationally identified dance model we expect a solid *intonational foundation* that is rooted in native folklore, but the waltz found another niche: a modest, the chamber urban song-romance (let us emphasise: not a tearful, heart-rending "cruel," not a passionate "gypsy," but the everyday or salon romance), the traditions of which were laid by the works of Pyotr Bulakhov, Alexander Varlamov, Alexander Alyabyev, Alexander Gurilev, Alexander Dubuk and later consolidated in the legacy of Tchaikovsky, Rachmaninoff, and Rimsky-Korsakov.

The genre nature of intonation is not entirely determined by the melodiousness due to its closeness to the nature of the human voice. It is synthetic, harmoniously combining melodious flowing melody, elements of declamatory speech — and, of course, dance movements. The result of such a synthesis is a complex intonation formation, presenting a spiritual, heartfelt lyricism that is confined within the framework of a non-stop movement-rotation.

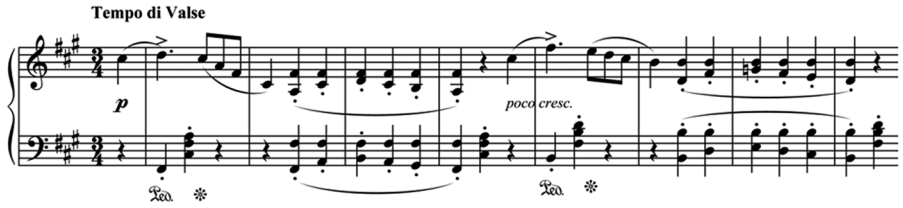
In the intonation sphere, stable *clichés* have been formed. One of them is the beginning of the melody from the 5th degree of the tonality, jumping or smoothly going to the tonic (less often, the third) degree.[6] This intonation

[6] "The interval of a perfect fifth is the soul of Russian music, pay attention to it," — these words of Mikhail Glinka are cited by the authors of the publication "Russian folk music" and, following the classic composer's testament, "pay attention" to the fifth character of a whole series of folk melodies. [17, p. 137] Nikolai Vashkevich poetically describes the fifth scale degree as an important spatial and intonational feature of folk chant and the professional music close to it, as a sign of a distant horizon, "an interval of immense distance, melancholy": "In the sound of the ascending fifth intonation there is space and hidden anxiety, a lonely voice of the soul carried away into the boundless distance." [18, p. 14] Marina Kushpileva [19] considers the spiritual "Russian fifth" as the antipode of the classical organ point and the "sensitive" Western European minor sixth.

was polished in folk songs and romances (*Steppe and steppe all around*, *No, it's not you that I love so passionately* by Alexei Shishkin to the words of Lermontov, *It is both dull and sad* by Dargomyzhsky to the words of Lermontov), and then firmly established itself in the Russian waltz (we shall name the first two themes of *Farewell to St. Petersburg* by Johann Strauss Jr., as well as *Melankholicheskaya serenada* [Melancholic Serenade] op. 26 by Tchaikovsky, *Waltz* from *Metel'* [The Snowstorm] by Sviridov, *Shkol'nyi val's* [School Waltz] — *On the first fine September day...* by Isaak Dunayevsky, *Waltz* from the film *Beregis' avtomobilya* [Beware of the Car] by Andrei Petrov, *Saint Petersburg* — the first of *Three Russian Waltzes* by Štěpán Rak; we will also give examples Nos. 1, 2, 3, 4).

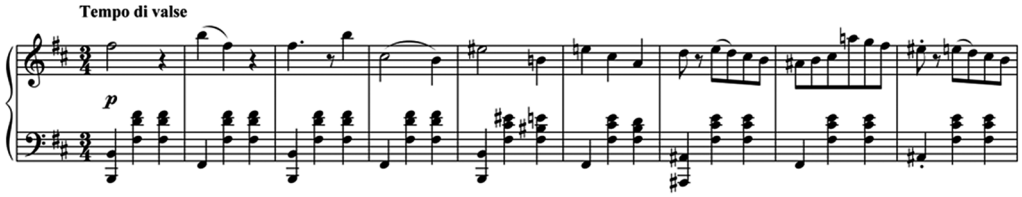
Example No. 1

Pyotr Tchaikovsky. *Waltz* op. 40 no. 9, mm. 1–8



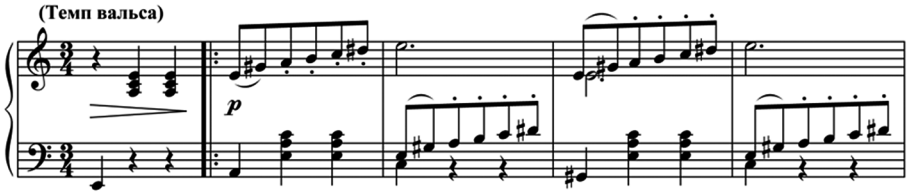
Example No. 2

Sergei Prokofiev. *War and Peace*. Second scene. Ball at a Catherine-era nobleman's house, mm. 1–9



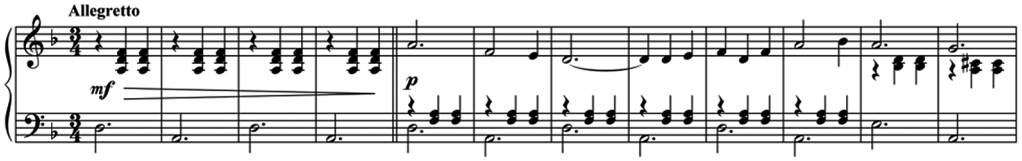
Example No. 3

Aram Khachaturian. Music to Lermontov's drama *Masquerade*. *Waltz*, mm. 12–16



Example No. 4

Dmitry Shostakovich. *Suite for orchestra*. *Waltz* No. 2, mm. 1–12



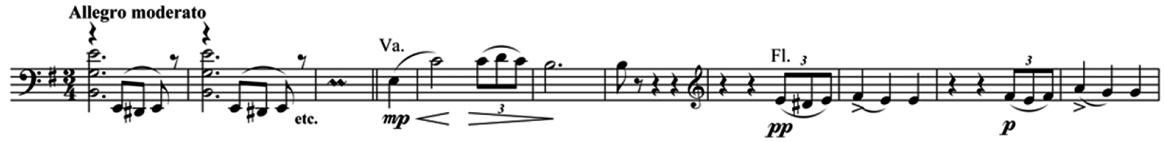
Other historically and culturally widespread intonation models can be discovered through the concept of the "migrating intonation formula" coined by Liudmila Shaymukhametova.[7] Among them is the rhetorical figure *lamento*, the semantics of which fits organically into the overall lyricism of the music (the second intonations in Examples Nos. 5, 6) and at the same time allows for dramatic "pressure" (the second intonation of Khachaturian's *Waltz* in Example No. 7).

Of course, composers resort to the "sign of movement" (sliding, running, spinning-circling) in the form of passages in eighth notes, but usually not in the main intonations, but in the following ones (the second intonations of Rebikov's *Melankholicheskii val's* [Melancholic Waltz], the *Waltz* from the second scene of the opera *Voina i mir* [War and Peace] by Prokofiev). In this way, they are not given excessive significance, which can be perilous for the Russian waltz (if in the music for Lermontov's *Masquerade* Khachaturian managed to re-intone the initial motor formula into dramatically insistent appeals-petitions, then in *Waltz No. 2 E minor* by Alexander Griboyedov, total motorics are neutralised, and the lyrical beginning "washed out").

The *timbre* aspect of intonation is curious. Of course, dance carefully preserves its universal archetypal textural-metrorhythmic formula "bass – chord – chord," which has long become the intonational "role" of the guitar. The Russian waltz, however, never emphasises

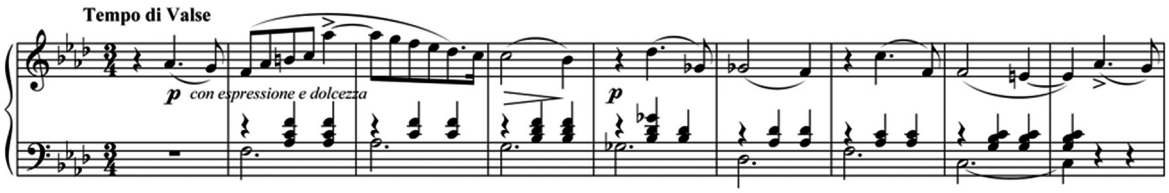
Example No. 5

Pyotr Tchaikovsky. *Suite* No. 3 op. 55. Second Movement, *Melancholic Waltz*, mm. 1–10



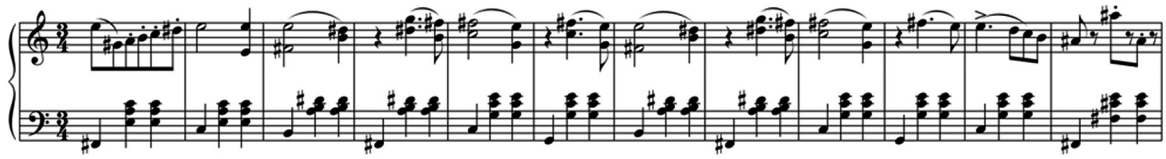
Example No. 6

Pyotr Tchaikovsky. *Six Pieces for Piano. Sentimental Waltz* op. 51 No. 6, mm. 1–9



Example No. 7

Aram Khachaturian. Music to Lermontov's drama *Masquerade*. *Waltz*, mm. 19–30



[7] Liyudmila Shaymukhametova established musical "proto-intonations" — "migrating intonation formulas" of sound signals, speech, movement and plasticity, musical instruments, everyday music, musical-rhetorical figures. [20]

its salon-guitar genesis (as is sometimes done in the Russian romance, where the deliberate imitation of guitar accompaniment is achieved by arpeggiated "articulation" of chords on the piano, to recreate an effect that is natural and even inevitable when playing music on a string instrument).

It would seem to be expected that a nationally identified dance variety would be intended specifically for Russian folk instruments, or at least to imitate their sound through academic timbre resources. At the same time, practice shows that composers are not attracted by the possibility of using or even imitating the folk instrumentation of Russian culture (which would correspond to one of the six types of proto-intonations identified by Liudmila Shaymukhametova). Instead of an unambiguous manifestation of "Russianness," the composers seek timbres that enhance the lyrical, lyrical-dramatic, and nostalgic tone of intonation. They found the necessary semantic potential in strings (the poignantly touching melody of the register of very high fragile violins in Boris Tchaikovsky's *Waltz* for the film *Moskva, lyubov' moya* [Moscow, My Love], solo woodwinds (saxophone in Shostakovich's *Waltz No. 2*), brass band (*Amurskie volny* [Amur Waves] by Max Kyuss, *Na sopkakh Man'chzhurii* [On the Hills of Manchuria] by Ilya Shatrov, *Beryozka* [Birch] by Evgeny Dreizin), in the dialogue of timbres (the echoes of strings and woodwinds in Glinka's *Val's-Fantaziya* [Waltz-Fantasy]). The human voice is certainly convincing in vocal or choral sound.

The *procedural* life of intonations is remarkable. It occurs quite intensively within the framework of variable transformations of one intonation. Composers achieve great artistic expressiveness even with the help of such a simple technique as its multiple repetition. In the case of persistent, stubborn renewals, over time, such semantic touches as a plea, anxiety, a sense of the unstoppable run of Time-Fate begin to crystallise in the intonation — they are captured in waltzes from the ballet *Anyuta* by Gavrilin, the film *Beregis' avtomobilya* [Beware of the Car] by Petrov, the music to Lermontov's *Maskarad* [Masquerade] by Khachaturian (Example No. 7).

No less interesting events occur when several intonations are correlated. An effective dialogue of complementary intonations, where a lyrical impulse (melodious, declamatory, declamatory-melodious) is responded to by a genetically different one (Example No. 1), usually motor-movement (Example No. 2, as well as the opening themes of other waltzes by Prokofiev: the second piece in *C-sharp minor* from *Two Pushkin Waltzes*, *Waltz* from the ballet *Zolushka* [Cinderella]). Thus, the root cause of the internal complexity, artistic depth, and volume of the image is formed at the intonational level of organisation.

It is in this intonational soil that the corresponding ***imagery*** grows. The musical image is intended to show, first of all, the emotional pivot of a person. Although the stated thesis is applicable to almost all music, let us nevertheless try to see the features that are specific to the Russian waltz.

Some of them are discovered when trying to differentiate the types of lyric poetry. Using the logic of dichotomy, it is entirely acceptable to speak of collective-mass lyrics (lyrics of society) and individual lyrics (lyrics of an individual person),[8] objective (corresponding to the laws of being, life, reality) and subjective

[8] Alexander Veselovsky distinguishes between choral and individual lyrics. [21] Georgy Gachev also points out choral lyricism (dithyramb, ode, lament, epithalamium) and individual lyricism (elegy) in ancient Greek poetry. [22, p. 198]

(experienced as an exceptional, unique, and even autobiographically personified state).

The gradations of lyricism identified on the basis of dichotomies can be placed in sectors formed by two intersecting coordinates — horizontal and vertical: "collective — individual" and "objective — subjective." Their overlapping demarcates the areas of lyricism, each with its own characteristics: "collective-objective," "collective-subjective," "individual-objective," and "individual-subjective."

Omitting the discussion of the features of the named types[9] and remaining within the limits of the study of the genre-stylistic phenomenon that interests us, we note that the Russian waltz distances itself from the collective-objective mode of lyricism as bordering on the epic, rather static and abstracted from the subject. Likewise, it is not inclined to the other extreme — the individual-subjective mode as excessively narrowing the space and scale of emotional life to the personal-intimate. Its lyrics tend to be located in the adjacent spheres of "collective subjective" ("lyrics of the masses," experienced by a group or a multitude of people, a kind of solidary "cathedral" "we") and "individual objective" (the statement of one person, but of social, universal significance), which are difficult to differentiate and freely flow into one another.[10] Thus, the Russian waltz occupies a niche intermediate between extremes — a frozen, symbolic designation of emotion and a confessional, profound, uniquely individual experience of it.

The internal complexity of emotion is also confirmed by an appeal to the famous Aristotelian triad "epic — lyric — drama." Previously, the lyrical nature of the Russian waltz, upon closer examination, repeatedly required adjustments and the recognition of signs of drama. In particular, the genre-specific synthetic nature of the intonation and the elements of dramatic origin in it — declamatory aggravations of a calm narrative — were noted.

Glimpses of drama can also be seen on a larger scale: the musical image of the Russian waltz is often formed as the interaction of two, quite different, intonations and unfolds as their dialogue, an exchange of "lines" (in Tchaikovsky, for example). Being the bearer of a dramatic principle, the dialogue is recognised both as the ambiguity of a balancing emotion (which, incidentally, is characteristic of melancholy), and as the complex mental organisation of the lyrical hero captured by music, while the lyrics are the state of a person's soul, which is in a state of alertness, expectation, always ready for dramatic outbursts.

The named qualities of emotion are associated with another of its features — *mobility*. The image of this Russian waltz is not "flat," formal, frozen, but "alive." This quality can be described by the fact that the emotion it conveys is not only vibrant in itself, but is also subject to change and processual development. Sadness and melancholy are not limited to a passive, calm narrative; they are internally mobile and can unfold at any moment, flare up with passion, whirl, and captivate (which is evident in the music of Evgeny Doga and Aram Khachaturian). The unstable, melancholic mood seems to be filled with a premonition of inevitable dramatic events.

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[9] They are presented and characterised in detail in Glinka's romance legacy in the publication: [23].

[10] Leonid Timofeev reasonably believes that the "lyrical image is image-experience, but an experience that is socially significant, in which the individual spiritual world of the poet, without losing its individuality and autobiographical nature, receives a generalised expression, thereby already going beyond the boundaries of his personality." [8, col. 208]

Moving to a higher hierarchical level of artistic organisation of a musical work — the ***dramatic*** — we discover that the Russian waltz is quite fully realised in single-element dramaturgy (Bobrovsky [16]), which is handled using only one image (in the *Melancholic Waltzes* of Alexander Dargomyzhsky, César Cui, Henryk Pachulski, Vladimir Rebikov, and Samuil Maykapar). However, due to the obvious tendency of the genre towards two- and multi-theme, it is natural to encounter a greater number of images in the "Russian" modification. Their relationship is of some interest, as at first glance it contradicts the intonational patterns: here, the previously revealed intonational-dialogical forms of the dramatic principle are not continued at a higher hierarchical level of structuring artistic content. The Russian waltz is not inclined to the contrasting disposition of images so valued in dance music, for example, the oppositions beloved by the Romantics: "man — society," "autobiographical lyrical hero — environment." The degree of difference between the images does not reach the level of contrast, let alone conflict, remaining within the boundaries of a relatively homogeneous lyrical paradigm.

The mentioned regularity is especially indicative in the popular waltz-romance, closely related to the phenomenon we are considering, *Ya pomnyu val'sa zvuk prelestnyi* [I Remember the Charming Sound of a Waltz] by Nikolai Listov with his own words. The text places the listener in different stages of the lyrical hero's life: the rapturous past ("I ***remember*** the charming sound of a waltz," "an unknown voice ***sang*** it," "a wonderful song ***flowed***," "that ***was*** a waltz") is replaced by a nostalgic sad present ("***now*** it is winter," "the fir trees ***are*** covered in gloom and stand," "the snowstorms ***are*** rustling," "the sounds of a waltz ***do not sound***"). But the music does not succumb to poetic "provocation" and does not build a binary figurative structure (which would certainly happen in Western European culture, as, for example, in the famous *Waltz No. 7* in *C-sharp minor* by Chopin). Nikolai Listov's musical thought refuses to localise and sharpen the temporal features of images (which, for example, Tchaikovsky, who was inclined to dramatisation, did in the romance *My sideli s toboi…* [We Sat with You...], colouring the same psychological situation with contrasting emotional colours: the idyllic "We sat..." — the tragic and desperate "And now..."), acquiring in this respect a kind of "universality," generality. Thus, the lyrical paradigm does not develop into a dramatic one and does not lead to "comprehension of the world through the category of the dramatic" [24, p. 54] — the lyrics are presented in a large and self-contained manner.

So, returning to the original definition and trying to generalise the observations and considerations expressed, let us try to sketch out the main genre and stylistic features of the Russian waltz. Before us is lyrical music in which some of the essential ethnopsychological traits of the Russian people can be recognised: with a focus on the personal aspect of existence, warmth, melancholy, and simplicity are proclaimed as indisputable human virtues.

To embody them, the Russian waltz developed an arsenal of relatively stable genre-style means and techniques, such as linguistic elements of music (a 3/4 metre with a fairly even rhythm; moderate tempo; harmonic minor; homophonic-harmonic texture with the dominance of a beautiful melody and possible supporting voices or intonational "dialogues"; clear, precise structuring), intonation (the unification of melodiousness, declamation and motor skills both in the form of synthesised properties of a single intonation and in the form of isolated intonation models; crystallization of typical formulas "initial impulse with melodic movement of the V–I steps," *lamento*, rotation-whirling; soft timbres of strings, woodwinds,

and the human voice, avoiding associations with folklore, corresponding to the lyrical nature of intonation), figurative (collective subjective or individual-objective lyrics, supplemented by a hidden dramatic principle), or dramatic (the development of one image-narrative or the interaction of non-contrasting images).

It has become obvious that the features we identified are, to one degree or another, characteristic not only of the body of musical works cited as examples of the Russian waltz at the beginning of the article, but also of other similar pieces. Of course, the very small circle of "standard" opuses we have outlined strives to overcome its limits and encompass many other excellent analogues — Griboyedov, Glinka, Tchaikovsky, Glazunov, Gavrilin, and Petrov. The signs identified during the analysis and reflection accompany the plays of composers from outside of Russia (the *Russian Waltz* of the three *Miniatures for Piano Trio* by Frederick Bridge, the opening and closing miniatures of the same name in the suite *Russia in My Heart* for violin and piano by Şerban Nichifor, the pieces *Dunya* and *Olga* by Fausto Gonzaga). However, the question inevitably arises: to what extent does the actual array of dances on Russian themes correspond to the genre and style type discussed? Let us leave aside the creative tasks that clearly go beyond the framework of modelling the Russian principle (such as the "Polish" act in Glinka's opera *Ivan Susanin*, which is in no way connected with the characterisation of Russians, as is the aria of the eastern knight Ratmir in the third act of his *Ruslan and Liudmila*, which is even further removed from Russian culture in this regard) and let us listen carefully.

An undisputed gem of Russian and world classics, Glinka's *Waltz-Fantasy* delights with its grace, delicate us playfulness (the chromatic beauty of the melody, metro-rhythmic interruptions in the form of syncopations and hemiolas, a combination of square and non-square structuring), and a classicist refinement of thought — qualities that noticeably soften and refine the ethnopsychological DNA of the Russian people. *Anyuta Waltz* in *D minor* from Gavrilin's ballet, thanks to its rhythmic and chromatic refinements, portrays the grace and attractiveness of the main character, also distancing itself from the generality of the "Russian" dance model (which cannot be said about another fragment from the same ballet — the *Waltz* in *A minor*). In both of Griboyedov's waltzes, the lyrical element is overshadowed by motor movements, provoking associations with the monotonous sound of a barrel organ or musical snuffbox, so fashionable at the beginning of the 19th century. On the contrary, in Vladimir Odoevsky's *Sentimental Waltz* it is exaggerated to the point of sensuality, bordering on refined mannerism. In this regard, of Prokofiev's two *Pushkin Waltzes*, the second one, in the *C-sharp minor*, is more oriented toward the genre archetype of his native culture, compared to the detached and etiquette-filled first one, in *F major*.

Even more problematic is the identification of Russian in musical Rossica — music from other countries about Russia (for more details on this concept, see: [25]). Gaston de Lisle's "Russian waltz" *Tsaritsa* [Queen] opens with the Russian national anthem, followed by a dashing mazurka. Henrietta Maurer's *Memories of Moscow* would rather deserve the subtitle "Viennese waltz." Or we may refer to the mannered and flirtatious themes of the waltz *Russie-France* op. 42 by George Traugott. In French, the wonderful dream waltz of Lara by Maurice Jarre from the film *Doctor Zhivago* (awarded with the prestigious Oscar) is generously oversaturated with beauty, transporting the listener to a world of ideals. It is not difficult to understand that the "Russianness" here is rather concentrated in the non-musical component, while it is implicit in the music.

As we constantly see, the action of centrifugal forces, expanding the range of the "Russian waltz," results in a weakening, erosion, a decrease in its archetypal properties, and a shift in its features to the area of the origin of the opus or its connection with literary supports — such understandings of the Russian element were discussed at the beginning of our article. At the same time, the multi-layered nature of the concept of the "Russian waltz" is emerging. In everyday life, along with the more precise, "narrow," adequate interpretation, there are also less strict semantic ways to understand our key concept, although they move away from the stereotype to varying degrees (even to the point of being very conditional) and are therefore only partially acceptable.

The Russian Waltz through the Lens of Culture

Having picked up the Western European tradition, Russian music recognised in it something that resonated with the mental code of Russian culture — the inner, spiritual life of man. It was precisely this conceptual sphere that was developed by Alexander Gurilev, Alexander Varlamov, Mikhail Glinka, and Pyotr Tchaikovsky. Against the backdrop of the flourishing of romantic artistic ideas, the European waltz readily absorbed the enriching lyrical semantic fluids of the local cultural code; meanwhile, the Russian waltz effectively took shape at the intersection of two streams of creative energy. Having accumulated the value of the human soul as its key concept, it turned out to be the bearer and keeper of romantic ideals. Moreover, no matter how pretentious it may sound, the form has become and continues to remain a symbol of the lost values of the past.[11] In the context of the rapidly unfolding processes of dehumanisation in modern life, it sometimes seems like an island of not only Russian, but also human identity in music.

The lyrical Russian waltz is a notable layer of Russian music. This statement can be made not only due to the high artistic merits of its best examples, but also due to its flexibility and adaptability to a variety of creative tasks. It broke free from the shackles of everyday entertainment, within whose boundaries it emerged, grew strong, and gained nationwide popularity, and demonstrated his potential, for example, in such an unusual project as the plot-rich narrative of the love story *Romance in Twelve Waltzes* (1829) by the "grandfather of the Russian romance," Nikolai Titov. It is amenable to large-scale symphonisation (in the ball scene from the film *Voina i mir* [War and Peace] with music by Ovchinnikov). It rises to the level of philosophical reflections (in Tchaikovsky's Sixth Symphony). Raised to the rank of the intonational basis of a composer's thinking, its features are capable of totally permeating the musical fabric.[12]

When coming into contact with other genres and forms of art, the waltz not only proudly presents itself in instrumental sound, but also appeals to words (in romances and songs) or genetically predetermined plasticity. The multi-component alliance is especially welcomed by filmmakers: not a single film version of Tolstoy's *Voina i mir* [War and Peace] has been complete without the scene of Natasha Rostova's first ball with its waltz-like climax. Musicians recognised the opportunities

[11] Two titles of the same piece by the composer, pianist and producer Lena Orsa are eloquent in this regard: *Russian Waltz*, dedicated to the 100th anniversary of Georgy Sviridov's birth and the *Old Russian Waltz*.

[12] See: [26]. Undoubtedly, in the proposed research aspect, the range of personalities, in addition to Tchaikovsky and Rachmaninoff, could be expanded by including the names of Glinka, Prokofiev, Shostakovich, and Gavrilin.

opening up in cinema to express the "human in man"; thus, inspired, warm-hearted Russian waltzes appeared by Doga (*Moi laskovyi i nezhnyi zver'* [My Sweet and Tender Beast]), Eduard Kolmanovsky (*Bol'shaya peremena* [The Big Change]), Kirill Molchanov (*Dozhivyom do ponedel'nika* [We'll Live Till Monday], *Na semi vetrakh* [On the Seven Winds]), Andrei Petrov (*Beregis' avtomobilya* [Beware of the Car], *O bednom gusare zamolvite slovo* [Say a Word for the Poor Hussar], *Peterburgskie tainy* [St. Petersburg Secrets]), Boris Tchaikovsky (*Zhenit'ba Bal'zaminova* [The Marriage of Balzaminov], *Moskva, lyubov' moya* [Moscow, My Love]), and other composers.

The psychological and ethical significance of the waltz, which outgrew its initial everyday use, was long understood by Russian literature. In Tolstoy's novel *Voina i mir* [War and Peace], it is precisely the "distinct, careful, and captivatingly measured sounds of the waltz" that find themselves at the epicentre of the emotional metamorphoses that occur in the young Natasha Rostova, who is full of anticipation of happiness. The waltz scene in Pushkin's *Eugene Onegin* is fateful. In Viktor Astafyev's poignant story *Toska po val'su* [Longing for the Waltz], the dance in which "a girl in white whirls, never having waited for her partner," is a thin thread of the life of a fading disabled soldier, the personification of his youth, unfulfilled hope, love, and happiness.

Serving to identify the national principle, the Russian waltz "keeps pace" not only with the individual, but also with the human community, responding to events of great historical significance. It is especially important that the most difficult times of war were captured in this simple genre model. In 1908, the military bandmaster Ilya Shatrov responded with a waltz *Na sopkakh Man'chzhurii* [On the Hills of Manchuria] — "It's quiet around. The hills are covered in mist…" — on the death of soldiers of the 214th reserve Mokshansky infantry regiment in the Russo-Japanese War. During the First World War, soldiers were reminded of home and family by Mikhail Vladimirov's *Son v okopakh* [Dream in the Trenches] and *Stony voiny* [Moans of War].

During the Great Patriotic War and later, a whole layer of heartfelt and sincere lyrics emerged: *Sinii platochek* [The Blue Handkerchief] by Yakov Galitsky (S. Laudan?) — Jerzy Petersburski, *V lesu prifrontovom* [In the Frontline Forest] — "From the birches, silently, weightlessly, / A yellow leaf falls…" by Mikhail Isakovsky and Matvey Blanter, *V zemlyanke* [In the Dugout] — "A fire is beating in a cramped little stove…" by Alexei Surkov and Konstantin Listov, *Sluchainyi val's* [Random Waltz] (originally *Officer's Waltz*) — "The night is short, the clouds are sleeping…" by Evgeny Dolmatovsky and Mark Fradkin,[13] *Serdtse, molchi…* [Heart, Be Silent…] (*Val's razvedchikov* [Scouts' Waltz]) — "Heart, be silent in a snowy night…" by Alexander Galich — Kirill Molchanov from the film *Na semi vetrakh* [On Seven Winds], *May Waltz* (aka *Vienna Remembers*, *Viennese Waltz*, *Danube Waltz*) — "Spring of the year forty-fifth…" by Mikhail Yasen — Igor Luchenok,[14] *Alyosha* — "Is the snow white in the field…" by Konstantin Vanshenkin and Eduard Kolmanovsky.[15] At the height of historical tragedy, memories of pre-war life and thoughts

[13] In the song is based on a real episode told to composer Mark Fradkin in 1943 by pilot Vasily Vasiliev: his chance meeting with a girl at a soldiers' dance.

[14] Composed in 1985 for the 40th anniversary of the Victory in the Great Patriotic War.

[15] Dedicated to the monument to the Soviet soldier in Plovdiv, Bulgaria.

of family and friends began to sound moving and confessional, bringing national love to the Russian waltz.

As our disquisition has shown, the Russian waltz has become deeply ingrained in the national musical culture. Here it found his natural continuation in the simple but heartfelt author song (*Dialog u novogodnei yolki* [Dialogue at the New Year's Tree] — "What's going on in the world?..." by Yuri Levitansky and Sergei Nikitin), firmly established himself on the Soviet stage (*Belyi tanets — val's* [White Dance — Waltz] by Igor Shaferan and David Tukhmanov, loved by the public when performed by Liudmila Senchina and served as the ideal image of the aforementioned story by Astafyev), took his niche in the glorification of youth and young adulthood (*Shkol'nye gody* [School Years]— "On the first fine September day..." by Mikhail Matusovsky and Isaak Dunaevsky, *Shkol'nyi val's* [School Waltz] — "Long ago, happy friends, we said goodbye to school..." by Evgeny Dolmatovsky and Dmitry Kabalevsky). In the song segment of musical life, it has quite deservedly been honoured with dedications in the form of songs about it (*Val's o val'se* [Waltz about a Waltz] — "The waltz is outdated..." by Yevgeny Yevtushenko and Eduard Kolmanovsky; *Russkii val's* [Russian Waltz] by Nikolai Dobronravov and Alexandra Pakhmutova, which became popular when performed by the pop singer Yulian, for whom the song was written).

In contemporary life, the Russian waltz, on the one hand, preserves the traditions of Russian culture. It continues to fulfil this mission, for example, among the Russian officer corps, where the education of young cadets of the Suvorov military and Nakhimov naval schools and cadet corps still includes training in waltzing. The tradition of including the waltz in the repertoire of a brass band entertaining the public outdoors (for example, in the Summer Garden of St. Petersburg and its suburban parks) has not been forgotten.

On the other hand, the dance fits flexibly into new social processes. Thus, the lyrical dance was favourably accepted by the ritual accompanying one of the most significant days of a person's life, where it is transformed into a wedding waltz. In a turning point in life, it is highly valued as the embodiment of spiritual warmth and love, hope for a happy future (in contrast, for example, to the Caucasian wedding lezginka as a manifestation of dignity).

This modest lyrical dance, the bearer of "the human in man" turned out to be prone to sentimental coalescences. Its considerable figurative and artistic resource became evident, for example, in the project *Waltzes of the World* by Polish composer Andrzej Marko, where, in a series of similar "nationally oriented" pieces, the "Russian Waltz," masterfully recreating the typical features of the chosen genre-style model, naturally acquired a symbolic meaning. The same status was given to the dance by French composer Jean-Jacques Beauvarlet-Charpentier, who placed it in the finale of the "military-historical play" *The Battle of Austerlitz* (1806), dedicated to the "Emperor Napoleon. The Great Army," subtitled the "Waltz of Captured Russian Soldiers" in *B minor*.

The legacy of Russian writers also makes us think about the symbolic elevation of the dance, although in somewhat unexpected ways. Alongside Leo Tolstoy's impressive number of prose canvases, history has preserved the only musical endeavour of the "great hope of Russian literature" (Nikolai Nekrasov) — a small, artless waltz. A similar modest piano miniature was left to us by the writer and thinker Vladimir Odoyevsky, who thoroughly studied music. Selfless work in the diplomatic field and in literary genres did not prevent Alexander Griboyedov from creating music, as is recalled by his two piano waltzes. Although writers

hardly attached much importance to their musical expressions, under the pressure of time the latter are increasingly acquiring the outlines of a certain capacious, laconic musical sign of that secret, essential, emanating from the depths of the heart, which writers comprehended with their artistically more weighty, masterfully honed words. The ability to compress an "undemanding trifle" into an eloquent sign was demonstrated by the Romanian composer Șerban Nichifor, who considered it possible to use Tolstoy's piano sketch as the basis for his Variations, which were included in the suite with the meaningful title *Russia in My Heart* (2019).

Without exaggeration, the expansion of the waltz elevated its status to the level of an attribute of statehood. This happened with the song *Sevastopol'skii val's* [Sevastopol Waltz] written in 1955 — "The wave quietly splashes…" by Georgy Rublyov — Konstantin Listov. Having considered the song a creative success, famous singers (Georg Ots, Vladimir Bunchikov, Yuri Bogatikov) included it in their repertoires. The song's popularity prompted the composer to take on a major theatrical project: an operetta of the same name, based on a libretto by Elena Galperina and Yuri Annenkov (1961), which used the song as a leitmotif. Equally successful, it was staged on almost one hundred theatrical scenes across the Soviet Union. The Moscow Operetta Theatre's version became known to a wider audience in the form of a film-performance of the same name directed by Alexander Zaks and Anna Gedroits (1969) and a radio edit of the performance (1975). The text was translated into Polish, Bulgarian and Czech. So, quite naturally, the *Sevastopol Waltz* turned into the musical emblem of the unbending freedom-loving city, its second, "unofficial" anthem, which has remained as such to this day. [27]

There is no doubt that the "Russian waltz" has taken its rightful place in Russian culture. Its lyrical energy "stitches" through the history of Russia. It has earned the right to be so significant thanks to his ability to carry within itself — to preserve and enrich — the mental-cultural code of the nation. For this it is honoured by the Russian world. And among people outside of Russia, it is considered one of the most distinctive brands, along with the "Matryoshka," "Samovar," "Beryoza," "Troika," and "Kokoshnik." Natalia Beketova deeply captured the existentialism and comprehensiveness of the Russian waltz in these lines, with which we will conclude our excursus:

> Here is the waltz… To speak is needless,
> Beneath the uniform and shirt-front —
> *What* the waltz means to a Russian heart.
>
> Uplifted by a lofty feeling
> To the noblest pages of art,
> It would at every hour rise
> In the perfection of singing lines,
> Kin to our far, blue distances
> And to the radiance of our eyes.[16]

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