

**DEDICATED TO THE BELYAYEVS:
ORIENTAL ECHOES IN THE CREATIVE WORKS OF
JĀZEPS VĪTOLS
(CONSIDERING MANUSCRIPTS IN THE
ST. PETERSBURG CONSERVATORY)**

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Summary

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This paper provides a detailed examination of the Jāzeps Vītols compositions *Trīs čigānu dziesmas jauktam korim* (*Three Gypsy Songs for Mixed Choir*) op. 47 and *Iz Naurēnu Elzas Prelūdiņām* (*Naurēnu Elza's Preludes*) op. 48 – Five songs for voice with piano accompaniment, considering them as dedications to the members of the Belyayev circle. These works reveal Vītols as an inheritor of the traditions of the Orientalism in Russian music (Russian Music with Eastern themes). Other representatives of this tradition are composers close to Vītols – Nikolai Rimsky-Korsakov and Alexander Glazunov.

During the preparation of this paper, of particular importance was the review of the manuscripts in the Vītols' sheet music archive that is stored at the St. Petersburg Conservatory Manuscript Division (OP HMB CΠOΓK), a text-based study of these and comparison with the published versions.

In the research of Gypsy (Roma) music, the author's work is based on modern scientific conclusions on the travelling people and their history. Over time, Roma music has assimilated the unique characteristics of Tabor songs, as well as added new features (contents, meaning) to songs, the origins of which are related to popular music, as well as vocal romances, and theatre. The author analyses the process of musical language reorientation, the creation of a new *topos*, based on a fusion of diverse music language elements. This approach is used for the first time in Russian musicology. There is the opinion that the *Roma theme* cannot be separated from the Russian Orientalism. This is also confirmed by the analysis of the musical language of Vītols' vocal cycle.

When researching a possible link to Latvian folklore, the author has also turned to the substantial work by Jēkabs Vītoļiņš on Latvian seasonal songs (*Gadskārtu ieražu dziesmas – Seasonal Customs Songs*, 1973), which includes a section *Čigānos ejot* (*Mummery*). Dance and game songs found in this volume and sung around the Christmas and New Year's Eve periods are related to Roma themes and the reproduction of authentic traditional Roma singing.

The choir cycle *Latviešu čigānu dziesmas* (1914) is rich with specific attributes from Roma life and reflects the specifics of tabor life. The music material reveals a link to Roma dance melodies. In the analysis by the author, there is also the possible influence of Russian romances. In the vocal cycle *Piecas dziesmas ar Nautrēnu Elzas vārdiem* (1913) a Spanish theme appears. The opus is not a thematically linked cycle and the expression of the Orientalism only appears in two songs – *Serenāde* and *À la orientale*.

The comparative analysis of the manuscripts has provided interesting results, and the conclusion is that Vītols used all possible options in his arsenal of musical tools when creating Eastern-like music. He applies one of the most characteristic Eastern music principles – improvisation in the frame a canon and variation forms. Constants are retained in themes, rhythm, scale elements, and on these foundations, the composer continues to offer new variations on one musical image, changes the dynamics of the emotional tension (tessiture, dynamic gradations, tonalities). These methods of expression were characteristic of the Belyayev programmatic music, which is dedicated to the Eastern themes, and Vītols was strongly influenced by their creative work.