



Scientific contribution/Original research

Music in the life and works of Ivan Sergeyevich Turgenev

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Abstract: The article deals with the role of music in the life and literary works of Ivan Sergeyevich Turgenev. Music played an important part in his life, partly owing to his friendship with the mezzo-soprano Pauline García Viardot, who remained his muse for forty years, until his death. Turgenev was familiar with several musical genres, especially classical music, and knew personally many leading musicians and composers of the time, such as Liszt, Berlioz, Gounod and Saint-Saëns. Different musical impressions found an important place in the works of the writer, and some of the musical fragments of Turgenev's works are quoted and discussed in the article.

Keywords: Turgenev, Pauline García Viardot; Classical music; Italy; Opera; Rossini; Russian romance.

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1. Introduction

“But Misha, what a man! I too would immediately fall in love with him. A poet, talented, an aristocrat, handsome, rich, smart, educated, twenty-five years old - nature has given him everything. And on top of that, he is by nature very approachable, goodlooking and well-mannered.” (F. M. Dostoevsky in a letter to his brother Mikhail, 1846) (Saraskina, 2021, p. 135)

Ivan Sergeyevich Turgenev (1818-83) was one of the best stylists in Russian literature. All his life he was closely connected with music, and music also played an important role in his literary work. As a well educated personality, intellectual and aristocrat, Turgenev listened to music in salons and also attended music-making sessions both at home and at aristocratic dinners and parties, in concert halls and at the opera, as well as in pavilions in parks in resorts abroad. In addition to classical music, he was obviously familiar with Russian folk music and a special genre of song known as Russian romance. All these different musical genres and diverse musical venues are often mentioned by Turgenev in his work.

An extremely important feature of the writer's life was meetings with his muse, one of the greatest artists of that period, the mezzo-soprano Pauline (Polina) García Viardot, with whom he remained in contact for four decades until his death.

2. Pauline García Viardot – Turgenev's muse

Turgenev saw and heard Pauline García Viardot singing for the first time at performances of Rossini's *Barber of Seville* in St. Petersburg in 1843 and immediately fell in love with her. Between 1843 and 1845, the whole town was enthusing over the interpretation of the role of Rosina sung by this talented singer. The first tour of the famous mezzo-soprano in Russia in 1843 was followed by a second tour the following year and later a third. At that time, Pauline Viardot's husband, Louis, bought a house in Paris, where they began to organize private concerts and performances. The Thursday evening salon at the Viardots' house at 48 Douai Street in Paris was one of the most famous in the late 1840s and 1850s, being attended by the leading artists of the time. Among them were the painter Eugène Delacroix, the composers Gioachino Rossini, Hector Berlioz, Camille Saint-Saëns and Richard Wagner, and the writers George Sand, Gustave Flaubert and Ivan Turgenev. Musical evenings were also held at the Viardot family's rural residence in Courtavenel Castle (Landru-Chandès, 2021, 6/8). Although there can be no doubt about Turgenev's feelings for Pauline Viardot – they are documented in a long correspondence between them – it is difficult to determine clearly what Pauline's attitude towards Turgenev was. It was definitely a solid friendship and a great intellectual and artistic closeness. According to some speculations, Pauline's fourth child, Paul, was Turgenev's son (even Paul himself later mentioned this possibility) (Landru-Chandès, 2021, 8/8). In any case, it was an interesting "ménage à trois". Turgenev adored all of Pauline Viardot's children and became almost a member of the family. Wherever they travelled, he followed them. When the Viardot family was in exile in Baden-Baden (between 1863 and 1870), Turgenev also moved there, and the Viardots' villa there has since become the main musical centre of the city. Visitors to their salon even included the royal couple, the King of Belgium, the King of the Netherlands and Minister Bismarck, as well as important musicians such as Franz Liszt, Camille Saint-Saëns, the violinists **Henri Vieuxtemps, Pablo Sarasate and Joseph** Joachim, and the pianists Anton Rubinstein and Clara Schumann, a close friend of Pauline Viardot. In their salon, they also performed works by Verdi and the then revolutionary Wagner. Pauline taught singing and her students from all over the Europe included several Russian women whom Turgenev invited to participate during his travels (Landru-Chandès, 2021, 7/8).

At the outbreak of the Franco-Prussian War in 1870, the Viardot family emigrated to London, but when they finally returned to Paris in 1871, Turgenev officially settled to live with them so that he could hear his muse singing every day. Visitors to their salon included Saint-Saëns and Flaubert, as well as new faces such as the composers Jules Massenet and Gabriel Fauré and the writers Emile Zola and Guy de Maupassant (Landru-Chandès, 2021, 7/8). Since Pauline Viardot's family lost their residence in Courtavenel while away in exile, Turgenev bought a new villa in Bougival, where their



neighbours included the young composer Georges Bizet, whose opera *Carmen* greatly impressed Pauline Viardot (Landru-Chandès, 2021, 8/8).

Ivan Turgenev remained in contact with his muse Pauline for forty years, until his death in 1883. She remained with him throughout the last few weeks before his death, when he even dictated his last two short stories to her.

3. Music in Turgenev's novels

3.1 *Music in the salons*

Turgenev's most "musical work" is his novel *A House of Gentlefolk*, in which almost all the characters make music, compose, play the piano or sing; even if they don't play an instrument, they sincerely love music. Varvara Pavlovna was already considered the best musician in her boarding school, but her husband Lavretsky did not receive a musical education. "Though he played no instrument, he was passionately fond of music, real classical music" (Turgenev, 2001, p. 52). *A House of Gentlefolk* also features the old German, Christopher Fedorich Lemm, who was a music teacher and composer and taught music to the young noblewoman Lisa. Among other things, this man also set Schiller's ballad *Fridolin* to music. When he talks to Lavretsky about writing an opera, Lemm admits that he no longer feels capable of it, as opera requires "the liveliness, the play of the imagination, which is needed for an opera" (Turgenev, 2001, p. 53).

Franz Liszt even played twice in the salon of Varvara Pavlovna, who often sat at the piano and played for those present. Once, for example, "she sat down without ceremony at the piano, and very correctly played some of Chopin's mazurkas, which were then just coming into fashion" (Turgenev, 2001, p. 39). According to the novel, we can conclude that Turgenev was writing around 1829. Turgenev also mentions Chopin's popularity in high society in his novel *Smoke*: "the Princess Babette, she in whose arms Chopin died (the ladies in Europe in whose arms he expired are to be reckoned by thousands) [...]" (Turgenev, 2016, p. 3).

On another occasion, for example, Varvara Pavlovna "began suddenly playing a noisy waltz of Strauss, opening with such a loud and rapid trill that Gedeonovsky was quite startled. In the very middle of the waltz she suddenly passed into a pathetic motive, and finished up with an air from 'Lucia' Fra poco....¹ She reflected that lively music was not in keeping with her position. The air from 'Lucia,' with emphasis on the sentimental passages" (Turgenev, 2001, p. 94) moved one of the listeners. Once, Varvara Pavlovna played "a brilliant and difficult étude by Hertz very correctly. She had great power and execution."² (Turgenev, 2001, p. 93).

In one of the scenes in the novel, Varvara Pavlovna proposes that Panshin, a young man who also composed himself, should sing a duet, namely 'Son geloso' or 'La ci darem la mano' or 'Mira la bianca luna'. The first aria, 'Son geloso del zefiro errante', is a duet of Almina and Elvino from Bellini's opera *Sonnambula* (The Sleepwalker). 'La ci darem la mano' is sung by Don Giovanni and Zerlina in Mozart's *Don Giovanni*. 'Mira la bianca luna' is a duet - a serenade from Rossini's *Les soirées musicales*.

In Turgenev's "most German work" (as Dostoevsky described it in his *Writer's Diary* for the year 1873), *Rudin*, the piano is played in the salons, mainly music by Beethoven and Thalberg³ - more

¹ Fra poco a me ricovero' is a tenor aria, the pre-death aria of Edgard in Donizetti's *Lucia di Lammermoor*.

² Heinrich Herz was a Viennese-born pianist, composer and piano maker who studied and lived in Paris, performing as a virtuoso in Europe, Russia, North and South America and Mexico.

³ Sigismund Thalberg was born in Switzerland and was Franz Liszt's biggest rival in the 1840s. At that time, all of Paris was divided into two camps: Liszt fans and Thalberg fans. Thalberg's pianistic "secret" was a technique inspired by an English harpist, Parish Alvers. It was thought to be impossible to play the piano with one pair of hands and therefore to appear to be playing with three hands, so he was nicknamed the "harpist" among pianists (Schonberg, 1971, p. 141). His compositions, among them fantasies on themes from operas, are mostly intended to express exceptional virtuosity. The international career of this virtuoso, who was also one of the first great pianists to make a tour in America, ended voluntarily a few years before his death. Extremely rich, he moved to Naples and cultivated his vineyards (Schonberg, 1971, p. 144).



precisely, his études. Turgenev was able to listen to Beethoven at musical evenings with Pauline Viardot, especially at the Courtavenel residence, where they played all of Beethoven's sonatas and his symphonies in piano arrangements (Landru-Chandès, 2021, 8/8). Thalberg and Liszt, however, had been regular guests at the Paris salon of George Sand and Frédéric Chopin a few years earlier (Landru-Chandès, 2021, 3/8). Schubert's Lied 'Erlkönig' is also mentioned – this typical romantic music to Goethe's ballad of the same name is in perfect harmony with Turgenev's romantic bent.

In the novel *On the Eve*, a Russian of German descent, Zoya Nikitishina Müller, who was known to sing and play the piano beautifully, suggested 'La dernière pensée de Weber' when she was asked to play something sad. This is a composition by Carl Gottlieb Reissiger,⁴ extremely popular and often performed in mid-19th century salons, being used by some composers as a theme for variations and fantasies (such as Johann Peter Pixis for piano and Ferdinando Carulli for guitar), and orchestrated by Jacques Offenbach.

In the novel *Smoke* we learn that in the late evening hours those attending the salon discussed various topics, including the news about soprano Patti, who sang in *La Traviata* (Turgenev, 2016, p. 75). Adelina Patti (1843-1919) was one of the leading and also the highest paid singers of her time. She was an excellent coloratura soprano, and as a dramatic soprano she performed with great success, among other things, in Verdi's *La Traviata*. According to composer Verdi, Patti was the greatest singer he had ever heard (Britannica, 2022).

3.2 Music among the Russian aristocracy in general

In *On the Eve*, Turgenev vividly described the attitude of Russian nobles to music: "In Bersenyeve's room there was a piano, small, and by no means new, but of a soft and sweet tone, though not perfectly in tune. Bersenyeve sat down to it, and began to strike some chords. Like all Russians of good birth, he had studied music in his childhood, and like almost all Russian gentlemen, he played very badly; but he loved music passionately. Strictly speaking, he did not love the art, the forms in which music is expressed (symphonies and sonatas, even operas wearied him), but he loved the poetry of music: he loved those vague and sweet, shapeless, and all-embracing emotions which are stirred in the soul by the combinations and successions of sounds. For more than an hour, he did not move from the piano, repeating many times the same chords, awkwardly picking out new ones, pausing and melting over the minor sevenths. His heart ached, and his eyes more than once filled with tears." (Turgenev, 2016, p. 20).

Katia, the sister of Princess Odintsov in *Fathers and Sons*, was also an accomplished pianist (Turgenev, p. 94). For the novel's hero Arkady, she played Mozart's Sonata fantasy in C minor. "She played it well, but coldly, and not with any excess of precision. Likewise, she kept her lips compressed, her eyes upon the keys, and her form erect and motionless. Only towards the close of the piece did her face kindle at all, while at the same moment a tiny curl detached itself from her loosely-bound hair, and fell over her dusky forehead.

Otherwise, Princess Odintsov led an ordered everyday life, and we learn, for example, that "the rest of the evening would be devoted to a walk, to cards, or to music" (Turgenev, p. 104).

Strauss's music is also indispensable at the aristocracy's evening parties. To quote the novel *Smoke*:

"About midnight he walked under the windows of the Hall of Nobility. Countless lights of huge candelabra shone with brilliant radiance through the red curtains; and the whole square, blocked with carriages, was ringing with the insolent, festive, seductive strains of a waltz of Strauss." (Turgenev, 2016, p. 34).

⁴ Reissiger was a conductor and composer (he also wrote nine operas), succeeding Carl Maria von Weber as director of the Dresden Court Opera (Kennedy and Bourne, 1996, p. 599).



3.3 Music of wind orchestra in pavilions in the parks

At the beginning of the novel *Smoke* Turgenev describes the music played by a band in a pavilion in a park. »On the 10th of August 1862, at four o'clock in the afternoon, a great number of people were thronging before the well-known Konversation in Baden-Baden. [...] The orchestra in the Pavilion played first a medley from the *Traviata*, then one of Strauss's waltzes, then 'Tell her,'⁵ a Russian song, adapted for instruments by an obliging conductor." (Turgenev, 2016, p. 7). At 4 pm, the company began to gather in the park: "The blare of wind instruments floated up the avenue; it was the Prussian military band from Rastadt (in 1862 Rastadt was still an allied fortress), beginning its weekly concert in the pavilion." (Turgenev, 2016, p. 93).

3.4 Russian romance and popular foreign songs

Turgenev in his work also mentions Russian romance. An old Russian romance can be found, for example, as the epigraph of his novel *Torrents of Spring*: "Years of gladness, Days of joy, Like the torrents of spring They hurried away." Or, for example, in *Fathers and Sons*, while visiting the princess Kukshin, talking and drinking large amounts of champagne, the princess sits down at the piano and begins to "clattered her flat finger nails upon the keys, and essayed hoarsely to sing, first of all some gipsy ditties, and then the ballad "Dreaming Granada lies asleep"; while the third guest begins to sing the role of the longing lover joining her at the words "Your lips meet mine in a burning kiss". (Turgenev, p. 81).

Like Dostoevsky in *Crime and Punishment*, Turgenev also quotes poems in French, the language spoken by the nobility. For example, Russian nobles in Baden-Baden spoke French, and one of the generals remembers the French song 'Deux gendarmes, un beau dimanche' (Turgenev, 2016, pp. 41-42). This was a popular French military song from the 19th century, also called 'Pandore ou les deux gendarmes' written by Gustave Nadaud.

4. The role of music in Turgenev's novels

In *Rudin*, music also plays a calming role, much as "Orpheus soothed savage beasts" (Turgenev, 2016, p. 14). In order to use the sound of music in this calming role, one of the guests present in the salon, the hero of the novel, plays Thalberg's piano étude (Turgenev, 2016, p. 24). In the same novel, music is also resorted to as a means of evoking memories. In the scene depicting a summer's night at an open window, the protagonist, listening to Schubert's 'Erlkönig', recalls his student years in Germany:

"A fragrant mist lay like a soft shroud over the garden; a drowsy scent breathed from the trees near. The stars shed a mild radiance. The summer night was soft—and softened all. Rudin gazed into the dark garden, and looked round. 'That music and this night,' he began, 'reminded me of my student days in Germany; our meetings, our serenades.'" (Turgenev, 2016, p. 26).

In *On the Eve* music is harmoniously integrated into the environment and into the experience of the book's heroes. In one of the excerpts, the group rides a boat along the lake, and in a romantic description of nature, singing is heard: first the company unsuccessfully tries to sing a Russian song, then a young girl sings a "par excellence" romantic and thematically coordinated song, 'Le Lac' by Louis Niedermeyer, based on Lamartine's famous poem (Turgenev, 2016, pp. 51-52):

"Meanwhile the whole party went into the harbour, well known as Pleasant View harbour, and stopped to admire the view of the Tsaritsino lakes. They stretched one behind the other for several miles, overshadowed by thick woods. The bright green grass, which covered the hill sloping down to the largest lake, gave the water itself an extraordinarily vivid emerald colour. Even at the water's edge

⁵ The romance 'Tell her' is a love song composed by Princess Yelizaveta Vasilyevna Kochubey, a music lover who also composed music based on the works of the Russian poet Evdokiya Petrovna Rostopchina. This romance was quite popular in Russia in the second half of the 19th century and was also performed by the famous Italian tenor Enrico Tamberlick.



not a ripple stirred the smooth surface. One might fancy it a solid mass of glass lying heavy and shining in a huge font; the sky seemed to drop into its depths, while the leafy trees gazed motionless into its transparent bosom.

All were absorbed in long and silent admiration of the view; even Shubin was still; even Zoya was impressed. At last, all with one mind, began to wish to go upon the water. Shubin, Insarov, and Bersenyev raced each other over the grass. They succeeded in finding a large painted boat and two boatmen, and beckoned to the ladies. [...] The boat pushed off. [...] Shubin suggested that they should sing some Russian song in chorus, and struck up: 'Down the river Volga'... Bersenyev, Zoya, and even Anna Vassilyevna, joined in—Insarov could not sing—but they did not keep together; at the third verse the singers were all wrong. Only Bersenyev tried to go on in the bass, 'Nothing on the waves is seen,' but he, too, was soon in difficulties. The boatmen looked at one another and grinned in silence.

'Eh?' said Shubin, turning to them, 'the gentlefolks can't sing, you say?' [...] 'Wait a little snubnose,' retorted Shubin, 'we will show you. Zoya Nikitishna, sing us Le lac of Niedermeyer! [...] Zoya took off her hat and began to sing: 'O lac, l'année à peine a fini sa carrière!'

Her small but pure voice seemed to dart over the surface of the lake; every word echoed far off in the woods; it sounded as though some one were singing there, too, in a distinct, but mysterious and unearthly voice."

In Turgenev, the heroes can connect their emotions and experiences with music. When the hero Insarov in *On the Eve* dies, his beloved Elena reflects on the cruelty of fate and imminent death and recalls Violetta's words describing the heroine's internal struggle with impending tragedy – 'Morir si giovane' from *La Traviata*, an opera they had watched together. (Turgenev, 2016, pp. 117-118).

5. Italian opera, Italy and Rossini

As evidenced by his opinion of Verdi's *La Traviata* in *On the Eve*, Turgenev was not particularly impressed by this opera. Writing about a performance of *La Traviata* in Venice, he describes it as (Turgenev, 2016, pp. 115-116),

"an opera of Verdi's, which though, honestly speaking, rather vulgar, has already succeeded in making the round of all the European theatres, an opera, well-known among Russians". He writes about this opera in the Venetian theatre as follows: *"The season in Venice was over, and none of the singers rose above the level of mediocrity; every one shouted to the best of their abilities. The part of Violetta was performed by an artist, of no renown, and judging by the cool reception given her by the public, not a favourite, but she was not destitute of talent. She was a young, and not very pretty, black-eyed girl with an unequal and already overstrained voice. Her dress was ill-chosen and naively gaudy [...] Indeed, how could she, the daughter of some Bergamese shepherd, know how Parisian dames aux camélias dress! And she did not understand how to move on the stage; but there was much truth and artless simplicity in her acting, and she sang with that passion of expression and rhythm which is only vouchsafed to Italians."*

However, the protagonist of the novel, Elena, confesses to her fiancé Insarov (Turgenev, 2016, p. 116):

"They hardly clap that poor girl at all, but I like her a thousand times better than some conceited second-rate celebrity who would grimace and attitudinise all the while for effect".

The writer later admits that the singer's interpretation of Violetta *"became steadily better, and freer"* (Turgenev, 2016, p. 116) and at the end of the play she received a standing ovation. The writer calls the final duet of Alfredo and Violetta "the most beautiful pearl of opera". At the beginning of the last act of the opera, when she sees a scene with a hospital bed and medicines, Elena is overwhelmed by a foreboding of the future and the false cough of the singer on stage coincides with Insarov's coughing.

Mentions of other Verdi operas can also be found in the novel *Smoke*, when gentlemen in Baden-Baden talk about opera performances, and one of them exclaims (Turgenev, 2016, p. 7): *"It's the finale from Ernani they're playing. How delicious! ..."*. Verdi's 'Miserere' from *Il Trovatore* is also mentioned

(Turgenev, 2016, p. 16). Turgenev was enthusiastic about Germany. Many Germans appear in his novels, and some of his literary heroes have lived in Germany for some time, as he did himself. However, Turgenev also wrote an eulogy to Italy. In *On the Eve* he describes the beauty of Venice⁶ and the performance of an opera in a theatre. Varvara Pavlovna from *A House of Gentlefolk* also regularly went to the theatre, being particularly fascinated by Italian music (Turgenev, 2001, p. 41).

Italians also appear in *Torrents of Spring*: A young Russian nobleman, Sanin, meets an Italian family who own a pastry shop in Frankfurt. A mother and daughter in this Italian family sing Italian folk songs and opera duets, and a family friend was a former opera baritone who displays the beauty of his voice in Iago's aria from Rossini's *Otello*.

According to Turgenev, Italian singers are characterized by "passion in expression and rhythm", and the land of Italy is a source of inspiration for Russian artists. Thus, Shubin, a young sculptor in *On the Eve*, emphasizes that he needs "light, space...." to be able to create and to be inspired, and he does not find this light and space in cold Russia, where there is not enough sunlight. He says that he suffocates in Russia and wants to go to Italy, because "there is sunshine, there is beauty" (Turgenev, 2001, p. 9).



Figure 1. A: The building in Piazza Trieste and Trento, near the San Carlo Theatre and the Royal Palace in the centre of Naples, where the first Russian ambassador to Naples, A. K. Razumovsky (1779-84). B and C: Sorrento. D: A memorial plaque to Torquato Tasso in Sorrento, Commemorating the poet's return to his hometown in 1577.

The 22-year-old Turgenev's trip to Italy, to Sorrento, was reflected a decade later in the story *Three Encounters*. Here, Turgenev also mentions the house in Sorrento where the poet Torquato Tasso was born in 1544, and writes that he did not visit his home. As the epigraph to this story, Turgenev chose an Italian poem that he translated into Russian. In the Russian countryside, the narrator remembers his meeting with an unknown beauty in Sorrento who sang this song. It is a folk song from Tuscany »Passa que 'colli e vieni allegramente; non ti curar di tanta compagnia - Vieni pensando a me segretamente - Ch'io t'accompagni per tutta la vita ». The form of this song is the so-called "rispetto", that is, a form characterized by a verse of eleven. Its topic is love. "Rispetto" basically means respect, in this case a tribute to a beloved person. In the story the song acts as a kind of leitmotif. At the first meeting beside the home of the mysterious woman, the literary hero sings 'Ecco ridente', an aria sung by Count Almaviva in Rossini's *Barber of Seville*.

Inspiring, cheerful, passionate, expressive – "typically Italian" – Rossini's melodies quickly seduced Russian audiences and found their echo in Russian literature. As for other Russian writers of the nineteenth century (Pushkin, Dostoevsky, Goncharov), Rossini plays a very important part in the work of Turgenev, his compositions being frequently mentioned by the writer. Turgenev also saw Pauline García Viardot for the first time in the role of Rosina in Rossini's *Barber of Seville*.

⁶ In Nikolai Rimsky-Korsakov's opera *Sadko* (1898), a Venetian merchant sings of the beauty and glory of Venice, the city of all cities.



6. Turgenev on Russian music and Russian art in general

In the novel *Smoke* one of the heroes discusses Russian "untaught geniuses" (Turgenev, 2016, p. 65):

"The humblest German flute-player, modestly blowing his part in the humblest German orchestra, has twenty times as many ideas as all our untaught geniuses; only the flute-player keeps his ideas to himself, and doesn't trot them out with a flourish in the land of Mozarts and Haydns; while our friend the rough diamond has only to strum some little waltz or song, and at once you see him with his hands in his trouser pocket and a sneer of contempt on his lips: I'm a genius, he says. And in painting it's just the same, and in everything else. Oh, these natural geniuses, how I hate them!" (Turgenev, 2016, pp. 64-65). He wants to say that such "self-taught people" are praised only *"it's only where there's no real science fully assimilated, and no real art, that there's this flaunting affectation of them."* (Turgenev, 2016, p. 65). About Glinka he admits that the exceptions confirm the rules, but that this is also about Russian "bragging", namely the view that there are no comparable geniuses in other nations: *"marvellous home-bred genius whose compositions are nothing but a poor imitation of second-rate foreign composers, yes, second-rate ones, for they're the easiest to imitate."*

Turgenev's thesis is that there is no authentic, original or independent Russian art; all that is good has come to Russian art through foreign influences.

Turgenev did not achieve success in Russia with *Smoke*. Dostoevsky personally criticized Turgenev in 1867 in Baden-Baden, accusing him of not knowing what was going on in Russia while living abroad. He was most offended by Turgenev's contemptuous attitude towards his homeland and his compatriots. It was in this novel that Turgenev expressed his views on Russia: "If Russia were to disappear, there would be no harm for humanity and no one would be upset." Turgenev was even ashamed that he was Russian and considered himself almost to be a German (Saraskina, 2021, p. 417), while Dostoevsky had a rather negative opinion about the Germans. Dostoevsky was also disturbed by Turgenev's declaration of being a complete atheist, but he resented him most of all for not loving his homeland and even betraying it (Saraskina, 2021, pp. 416-417).

Turgenev also mentions what he regards as the ridiculous attitude of nihilists towards art and music. In *Fathers and Sons*, the couple (parents of the hero Arkady) spent their days on the farm, often *"they read together, they play the piano together, and they sang duets"* (Turgenev, p. 3). Arkady's father still played the cello after his wife's death. When Arkady's friend Bazarov, a nihilist who did not like music, heard about this, he was very surprised (Turgenev, p. 49):

"At this moment there came wafted to their ears the long-drawn strains of a violoncello, on which a sensitive, but inexperienced, hand was playing Schubert's Erwartung. Like honey did the voluptuous melody suffuse the air. "Who is the musician?" asked Bazarov in astonishment.

"My father."

"What? Your father plays the cello?"

"He does."

"At his age?"

"Yes—he is only forty-four."

Bazarov burst out laughing.

"Why do you laugh?" asked Arkady.

"Pardon me, but the idea that your father—a man of forty-four, a paterfamilias, and a notable in the county—should play the cello!"

7. Turgenev's literary work in music

Pauline García Viardot was also a composer and set some of Turgenev's songs to music; of her five operettas, three – *Trop de femmes* (1867), *L'ogre* (1868) and *Le dernier sorcier* (1869) – were written to libretti by Turgenev.

In November 1843, after Turgenev first saw Pauline Viardot at the opera in St. Petersburg, he wrote the poem 'Morning Misty, Morning Gray', also named 'On the Road'. It is an elegiac piece, full of nostalgia for the past, when the lyrical narrator, apparently somewhere along the way, remembers his first but also his last meeting. It was at this time that Turgenev broke up with his love, Tatiana



Alexandrovna Bakunina, the sister of Mikhail Bakunin, the philosopher and revolutionary. However, since he had already met Pauline Viardot, in this song he also looked wistfully to the future despite his nostalgia. This song has been set to music several times, the most famous setting being a romance by Viktor Abaza from 1897, and it was also performed by the famous baritone Dmitry Hvorostovsky.

8. Conclusion

Music played an extremely important role in Turgenev's life. The writer's muse, and one of the most influential female artists of the time, the mezzo-soprano Pauline García Viardot, made a determined contribution to this, and through her the writer was in constant contact with the world of music and with the leading musicians, performers and composers of his time. All these musical impressions were reflected in his literary work, where mention is frequently made of musical works of various genres. In Turgenev's works, music is used as a kind of accompaniment against a background of events, or it can describe the emotions and feelings of the heroes.

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