



THE IMAGE OF LYUBASHA IN THE OPERA “TSAR’S BRIDE” BY N.RIMSKIY-KORSAKOV

Jiganova Yuliya

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Introduction.

Frankly, it is one of the most remarkable Russian operas in the music world. Folk traditions, historical facts, and superb music content. The “Tsar’s Bride” was written in 1899, and the first performance was in Moscow in the same year. It was an awesome execution under the guidance of great conductor and composer, Ippolitov-Ivanov. Moreover, this opera has become one of the loveliest performances among the classical enthusiasts. Let’s look in this marvelous time and try to understand the woman’s struggles from jealousy.

Action occurs in 1572; it is a harsh time. Gryaznoy, is Tsar’s oprichnik, kidnapped Lyubasha and made her own favorite one. They had love relationships and she felt in love with him. Once, Gryaznoy by accident, saw Marfa, a gorgeous woman who was selected by Tsar Ivan Grozniy; before this, she had a hope to stand bride of her beloved Likov, but fate decreed otherwise....

It is impossible to imagine that time when women had no rights and obeyed their fathers or husbands. The life of the main character depended on Gregory Gryaznoy; she could not even imagine how she would live, if he went off her. Unfortunately, obstacles were too strong, and Lyubasha’s beloved was obsessed by another woman, and it has become a really disaster for all of them. Here the composer reveals breathtaking feelings of characters; there are love, disappointment, disgust, fear, anger, and jealousy in this opera. Indeed, Lyubasha decided to make an awful step; she has not reconciled with her grief, and she came to an old man who was doing different potions for people; she craved to kill steadily Marfa without suspicion. Eventually, this story ended tragically. The main actress made a deal with doctor Bomeliy; he created a drug that steadily killed Marfa, but payback was Lyubasha’s love. So, she got what she deserved; Marfa died. Unfortunately, it wasn’t a good decision; Gregory has not loved her anymore; moreover, all has been unveiled, and furious Gryaznoy got his revenge and stabbed Lyubasha. It is crucial to say that this piece of music is not just a marvelous plot; there are a lot of technical struggles for singers. First of all, I would like to do an accent on Lyubasha’s part; it is for mezzo-soprano; the singer has to have a big voice range, replete middle and high registers, and huge endurance. There are many hard places when tessitura is really uncomfortable, and the singer should have skills to cope with that. For





example, in the first action, when Lyubasha sings the Russian song a'Capella, it is necessary to save tonality and feel comfortable and calm without orchestra. Then, in the famous scene Lyubasha with Grigoriy Gryaznoy, emotions are gripping, the orchestra is so intense and important not to force the sound and fix high position at the same time, and do not forget about the character's condition at this moment. This is really hard; just brilliant singers can do it. Do not forget about other characters; their parts are not simple either. For instance, masters of scene perform the gorgeous part of Marfa, which is for high soprano with warm and soft timbre. Not less than Marfa, so difficult parts of Likov, Gryaznoy, and Malyuta.

In conclusion, I would like to say that the world of Rimskiy-Korsakov's music is one of the supreme, and it is really happiness to perform his masterpieces.

