

PROBLEMS OF CONTEMPORARY MUSIC PEDAGOGY AND PERFORMANCE

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SALON TRADITION IN FORMATION OF CLAVIER SYMBOLISM OF PIANISTIC ART OF S. RACHMANINOV – PERFORMING MUSICIAN AND COMPOSER

In given work is chosen piano position of S. Rachmaninov as trend "reliefs" of piano that gives birth him with A. Skrjabin and teacher both N. Zverjev, – in accordance with "spirit of time" installation on modernist style in art and in reflective operation as a whole. The systematized material on performance reading Rachmaninov own compositions and composition of the other authors in directivities on modernistic principle of the thinking. Corresponding the style installation are also chosen in support piano modernist style in composer position of Rachmaninov.

Keywords: salon tradition, symbolism, piano style, performer, composer.

The relevance of the topic is defined by "neosymbolic" [10, p. 99-134] vision of contemporary art, which displays obvious interest in pianism of masters, reducing in one way or another salon tradition of "light" piano of J. Field, F. Chopin and their successors in Ukraine [12, p.413-417, 503-511]. Matching the creativity of S. Rachmaninov the existence of Moscow modern, his studies, in parallel with A. Scriabin, at N. Zverev's, repeated appeal to the creativity of the symbolists in vocal and other works allows to select exactly the one stylistic line of the author of "Island of the Dead" by A. Beklin which testifies about hearing by him of "the call of time," a reaction to the actual stylistic paradigm of art of the early twentieth century. Thus if in the position of creative associate of S. Rachmaninov, at F. Chaliapin's, has been clearly observed orientation to Vrubel Art Nouveau ("... for the full implementation of the stage and scenic beauty of truth ... I had to grasp the truth and the poetry of genuine painting" [9, p. 69]), the unconditional similar steps of Rachmaninov, repeatedly used the texts of contemporaries, the Symbolists of the Silver Age of the Russian poetry.

The purpose of this thesis is to define in the piano position of S. Rachmaninov trends of "clavierization" of the piano, making him closely related to A. Scriabin and teacher of both of them N. Zverev in accordance with the "spirit of the times" [4] orientation to modernist art and intellectual attitudes in general. Specific objectives: 1) the systematization of materials for performing Rachmaninov's own works and compositions by other authors to focus on the principle of contemporary thinking, 2) highlighting in the composer position of Rachmaninov corresponding style setting in support of modernistic pianism.

Methodological approach – from the stylistic comparative intonation of B. Asafiev's concept [2] and his heirs in Ukraine [1; 9, etc.], as well as the comprehensive meaning of the symbols in art according to A. Losev [6]. Scientific novelty – in emphasizing of the salon component of composing and performing creativity of S. Rachmaninov. Practical value – the enrichment of the theory and history and piano performing courses, the history of music in general courses of higher and secondary music school.

In the performance of his own works S. Rachmaninov showed some traits in common with those observed in the records of Scriabin of his play: loading with rhythm irregularity, thus, not the speech and emotional sense, but aimed at the "flight" correction of the author's text. In the work of E. Markova, paying attention to comparison of stylistics of Rachmaninov-composer and Rachmaninov-pianist, marked "expressive speech monologicality" his performing remarks [9, p. 73]. And we can agree to this but only to the correction of the "expressive speech" in its extra- objective and extra-routine breaking. Recited quotes of the author rigidly divides rhythmic texture of Rachmaninov-composer and Rachmaninov-pianist:

"... Expressive speech monologicality determines the nature of the performing arts of Rachmaninov while objectified 'bells' and rigid rhythmic predetermination characterize the unique features of the composer Rachmaninov-composer " [ibid]

Widely known record of execution by Rachmaninov his Prelude cis-mollop.3, in which the rhythm-tempo signs are different in principle roughness feed, while musical text captures the "bell" dimension "swing". This trend of performing reading of own works correlates with the above described method of Scriabin-pianist. Moreover, there is a vivid tendency of *acceleration of tempo with increasing dynamics and, on the contrary, slow tempo indicator within a quiet play*. These features of baroque *dynamic pyramid* [5] in the play of Rachmaninov striking divergence from the norms of classical-romanticism, do not allow *such* tempo fluctuations when changing dynamic indexes. And in the game by Rachmaninov of other, not his own works there is not observed this *probaroque liberty*.

Performing activity of Rachmaninov, and, with an emphasis on their own writings, firstly makes it in common with Chopin – and the composer was aware of this fact, offering as main creative products – piano opuses. However genre etudes, preludes and sonatas, like Chopin's, were basic to Rachmaninov. It is significant that of the first 5-minute opuses are three piano genres, including op.1 First Piano Concerto and op.5 First Suite for two pianos

with the "bells" final "Bright Holiday", as well as Six Romances op.4 including the famous "Do not sing, my beauty, in my presence" on poems by A. Pushkin. Symphonic-piano works are the result of a creative way.

Actually pianism of Rachmaninov and author of the monograph mentioned, and the author of the essay in publication "Music of the twentieth century," Yu. Keldysh [11, p. 45-72] is directly correlated with the composer's creativity. But then, an example of Chopin, who played in the "light" piano and remembered to contemporaries (see Play "Chopin" in "Carnival" by Schumann) in sounding of lyrical Nocturne, not so typical genre of the heritage of the great Polish musician, and gravitated in the composer's work to the monumentality and dramatism, who approves "athletic" execution by Liszt of some of its works, – pointed out the significant discrepancy between composing and performing styles within a single creative personality.

Rachmaninov was aware of this "focus on the Liszt" at Chopin's as composer, which determined, in general, the type of play of Chopin-style Rachmaninov, however, never allowed himself to play with a lowered hand, that pianists are called "with meat." Rachmaninov's hand "in the salon manner" is slightly lifted, except for percussive contrasts and cantilena "viscosity" of execution.

Rachmaninov is careful in pedaling – school of N. Zverev, a former teacher of A. Ziloti in the class of whom Rachmaninov graduated from the Moscow Conservatory clearly led the way for the "touch of Salon manner" with all focus on the relation to the legacy of A. Rubinstein-pianist. In this context, typical is Chopin-style of Rachmaninov-composer, who demonstrated it in the Variations for Piano on Chopin's Second Piano Concerto, the tone and the melody of the original theme which is connected with the Prelude No 20 c-moll F. Chopin.

In connection with the abovementioned of the distinction between style settings of Rachmaninov-composer and pianist - it is hereby quoted observations and analysis of the researcher:

"Rachmaninov-performing musician differs significantly from the Rachmaninoff composer. Vocal and melodic genre orientation of the composer puts him in line of direct succession with P. Tchaikovsky, verismo tendencies ... [see on this material of works by Bintsyan Lyu, 7, p. 8-10, Liu Shimei 8, p. 7-8, - D.A.]

Rachmaninov-pianist *relies on instrumentalism thinking of F. Chopin and "Chopin-*

*style" of A. Scriabin, which represented "outpost of urgency" for him and focus on individual-stylistic interpretation of ... [3, p. 72-73]. Rachmaninov relation to salon tradition is definitely found in his performing art, which is an independent manifestation of art. A special page is, as noted above, performing of Rachmaninov's piano style, which is not reflected in the assessment and musicological literature. That entails orally, from teacher to student to transfer knowledge about the techniques of the play of Rachmaninov's passage works: that is strictly forbidden in the classics and, in principle, not allowed in the play works by Chopin, Liszt – quickening at crescendo, a slowdown in a diminuendo – quite naturally within Rachmaninov's pianism. This technique of the play formed in styling of dilettantism that correlated with primitivistic methods of expression of Rachmaninov, formed under the conditions of Moscow modern, including in his symbolic- primitivistic forms. **But, more** importantly, this method, which determines the live sound works by Rachmaninov - is consistent with the baroque "dynamic pyramid", mentioned above, are left stand tradition salon performances, inspired singing practice ranneromanticheskoy era inherit baroque techniques.*

These settings pianist Rachmaninoff found in the works, grows directly out of his piano practice. These are the "Etudes-pictures" Rachmaninoff certainly who inherited Chopin Etudes, which in Chopin resolved installation on a time-image, while non-program picture of these works creates a symbolist separation from the software (cp. With a prelude by Debussy, the program for which is given in the form of "comments" at the end of the play).

Prosimvolistskie moments in the creative work of Rachmaninov, including performing its manifestation, supported his appeal in the opera works to verismo, whose manifestations are organic primitivist indicators. However, "gromkostny pressure" from verists outwardly opposes the cult of "tones" from Symbolists, although the coincidence in time of flowering of these areas at the end of XIX - early XX century shows the common epochal paradigm in the music of its breaking. Rachmaninov creativity as a whole shows a great "rapprochement" veristskogo and symbolist approach, as both he and the other clearly found in his vocal works: veristskie features - in operas, symbolist - in the songs, mostly written in the verses of poets of this trend.

Both are sold in the richness of melody Rachmaninov, picks up his instrumental compositions. And it gives us a key understanding of his piano works, including those

directly linked to the symbolism (see. Materials of number 2 of the Nine Etudes-paintings, Op. 39, the name of which is "The Sea and the seagulls" indicates a relationship with the idea of the "Island of the Dead" A . Beklin [3, c. 481-482]. symbolist genre itself is the principle of "neizobrazitelnoy picture" Etudes, Rachmaninov paintings in which an appeal to the "art" of the visual is associated with avoidance software descriptions in the natural "musical paintings" romantic realist XIX . century, such as "Years of wanderings" plays Liszt in summary, we note the following features of the Rachmaninoff Piano heritage in connection with his piano performing activities:

- 1) ambiguity in relation to the laws of the creative psychology, the ratio of the composer and performer of style style in the unity of his personality;
- 2) the presence of symbolist-veristskih trends in performance of Rachmaninov, declamatory moments free especially when playing his own compositions, while the musical stage directions, abundant and accurate, do not give information about the called declamatory;
- 3) symbolist, neo-romantic tone compositions by Rachmaninov, the composer's style it as a whole, tending to the themes, characters such as diesirae either clip-marks, themes, logos, as it is clearly stated in the genre of "variations on the theme ..." or actually takes place (" variations on a Chopin Prelude "in the Second piano Concerto, etc.);
- 4) shopenizm Rachmaninoff, objective indicators containing predsимволистские through "predсимволизм Chopin" [see. Z. Lissa work on "the genesis of Prometheus Scriabin Chord" in the music of Chopin, 13, p. 279] as a genre defining basic layout as the Russian composer's creativity in general (piano and romance-song opus prevail) and the main genres of his piano compositions (preludes, etudes, sonatas, concertos);
- 5) consideration of Rachmaninoff performances recordings of his own works, in comparison with other masters to handle it, shows that his game was dominated by more rapid pace than other virtuosos, in general, his game never showed athletic gravity zvukoproyavleniya detecting salon the genesis of his pianistic vyuki N. Zverev, the same teacher who has trained and Scriabin ..

Pay attention to the repetition in the ratio of Scriabin - Rachmaninoff historical opposition Chopin - Liszt, of which Scriabin and Chopin were in piano playing mainly his works, while Rachmaninoff and Liszt willingly turned to the work of his contemporaries and potential rivals. This historical facts is important for us that academically recognized Rachmaninov

symphonic in piano art nourished, including salon odnoóbraznostyu slivilnosti in terms that can be demonstrated by the analysis of the well-known works, including his own performance, his third concert.

Incidentally covered symbolist stylistic quality, creativity was originally seen - see reproaches Rachmaninoff in "decadence" sinonimizirovavshemsya with symbolism, which is in connection with the First Symphony.. This fact is especially commented V. Bryantseva: "... for his Rachmaninov symphony almost the first of Russian composers have tried to enroll in a decadent, of which the music up to that time saw mainly in the West, while in Russia only in the sphere of literature and art ..." [3, p. 255].

Subsequently Rachmaninov as a "romantic and a realist", it was decided to oppose "the romantic and symbolist" A. Scriabin. However, both the influential critic Vladimir Karatygin correlated the overall quality "patetizma" [op. Keldysh article by Yu, 11, p. 48].

Anyway Rachmaninoff emerged as an artist in Moscow, in the midst of becoming a so-called Moscow Art Nouveau painting primarily (M. Vrubel, V. Borisov-Musatov), which certainly influenced the composer and pianist. This show and the Second, Third Piano Concerto, which the composer wrote in 1901 and 1909, in the context of the established success skryabinovskogo symbolism. So, V. Bryantseva said about the second concert that the coincidence of a number of indicators with the music of the First Piano Concerto by Tchaikovsky, Rachmaninoff no lyric and lyric-dramatic images of the "individual-psychological plan" [3, p. 280-281]. And in line with the accepted understanding of craving for nadindividualnomu, author of the book stressed that there is no cadenza in Part I, and the soloist plays almost all the time with the orchestra (this is with some degree of blame pointed at one time, and Taneyev) [ibid . 281].

Objectively, the lyrics of the Rachmaninoff riddled slivilnostyu, which is raised above the emotional and existential symptoms - and particularly clearly affected his performing style, where "dryly" -sderzhanno (Salon bar!) Are served relevant portions of his music. Most clearly these features lyricism Rachmaninoff found in his concerts, in their performance by the author. And these touches indicate "Non-competitive" nature of the interpretation of the genre works. "Bell tower", and the final component of the original "points" razvitiyaVtorogo concert will no doubt bring to the relationship with the master image tserkovnostyukak works, that is explicitly concertodachiesa inheritance within the meaning of and "obligate"

the structure of the concert. And again, symbolist potential Belfry Rachmaninov mastered remarkably modern pianist Dubravka T. representing South Slavic Europe. Selecting bass bell in the "swing" at the beginning of the Concerto syncopation by emphasizing a low tone to a second duration creates a special kind of hypertrophy of heroism is converted into a Fauvist perspective of spiritual symbolism textural solutions composer.

These sacred signs are evident and in the Third concert - but more on that specifically below. The fourth concert heard noticeable "crossing" with thematism and patriotic idea of the Third [3, c. 517-518]. An obvious sign of the sacred - in the form of threads dies irae - is in the fifth concert in the Rhapsody on a Theme of Paganini. And if her appearance in the program scenario is called "vision of death", as well as a way of hell, "evil forces" [see. about 3 seconds. 553], the general context of the use of the subject-character Rachmaninoff certainly wider.

It is known that in the poem-cantata "The Bells" melody of the dies irae treated, including, in proximity to the flag of the melodies, the composer has heard there is something Christian primary and common for representatives of different faiths. Not without reason in the central episode is Rhapsody - "Rachmaninoff himself, who works at the other extent as if dressed in expertly tanned antiliricheskuyu" Paganini's mask ... "[3, c. 556]. Note Rhapsody as the fifth concert of the more carefully fixes "obligate" the soloist-piano, the fundamental "cohesion" of his orchestra.

Summing up of piano concertos by Rachmaninov and tracing the thread of continuous - continuum - meaning "continue" from one to another, note:

1) The basis property of the genre in the creative biography of the gaming-defined specificity festive manifestations of this typology, which is concentrated manifestation of the "Russian Orthodox pealing", words by N. Rimsky-Korsakov [see. 3, p. 160], on the solemnity of "thick" bass notes to "dance-Russian church instrumental music" [ibid, p. 167-168] holiday "polyphony" slavilnoy music in honor of the motherland;

2) "bell tower", as well as additional marks, logos church life in all Concert for Piano testified conscious cultivation Rachmaninoff typology concerto da chiesa, the prevalence of "obligate" the type of concerto, while competitive dialogical soloist-orchestra planned except in the first concert;

3) shopenizm thinking Rachmaninoff found clearly and consistently in the

transpersonal meaning "pantetizma" (for Karatygin), which can be traced most clearly in the piano concerto: striving for chanting the motherland, to focus on the deep roots of religious and national style of thinking;

4) The symbolism of the "bell tower", defines a real piano chord sound, displays a piano-concert compositions of the composer for a new genre typology symphony concert that is neobarochny line style of Rachmaninoff, the starting point of manifestation of which is the commitment to the aforementioned concerto da chiesa, ie instrumental spiritual concert, according to the Orthodox church-type hymn filled fully fledged melodic;

5) Contact Rachmaninov with modernist symbolism and verismo with the essential connection with a romantic styling encourages considered milestones of his creations in the genre of the piano concerto as a main conductor neo-romantic-prosimvolistskoy its program composing art, in which the "point of repulsion" becomes romanticism of Chopin and Tchaikovsky, objectively contained symbolism background.

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